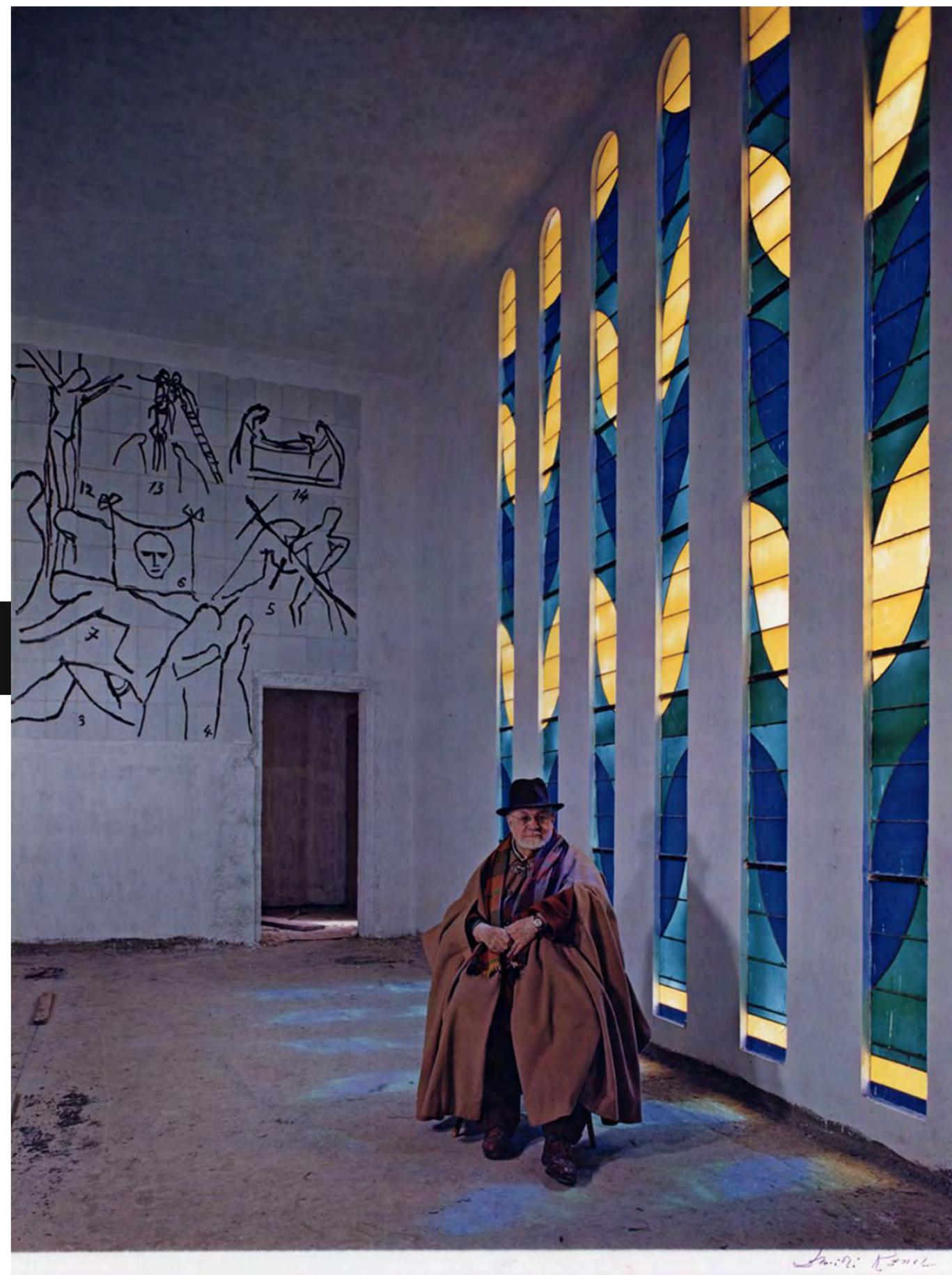


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This PDF will give you as good an idea as I can of each lot, including scans and information about condition. You can download it for convenient reference.

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.

Hope you enjoy looking through the listings

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Lot 1. YOUNG WOMAN, by LOUIS-AUGUSTE BISSON

¼ plate daguerreotype in a small frame with a hanging loop and a label on the verso. The plate is in an oval mat. It is sealed all across the back, and held together by a decorative green tape. Louis-Auguste was the older of two brothers. He operated at the address on the label in 1844. The label advertises that he could make daguerreotypes in shadowy interiors that would be perfect in a few seconds. The small circle beneath the oval has his initials embossed. In the 1850's his brother joined him and they continued to make daguerreotypes and photographs on paper. The woman has her head slightly tilted. She seems both shy and flirtatious. [4]

For sale for \$2500 less 10%



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**Lot 2. MAYER BROTHERS,
PARIS**

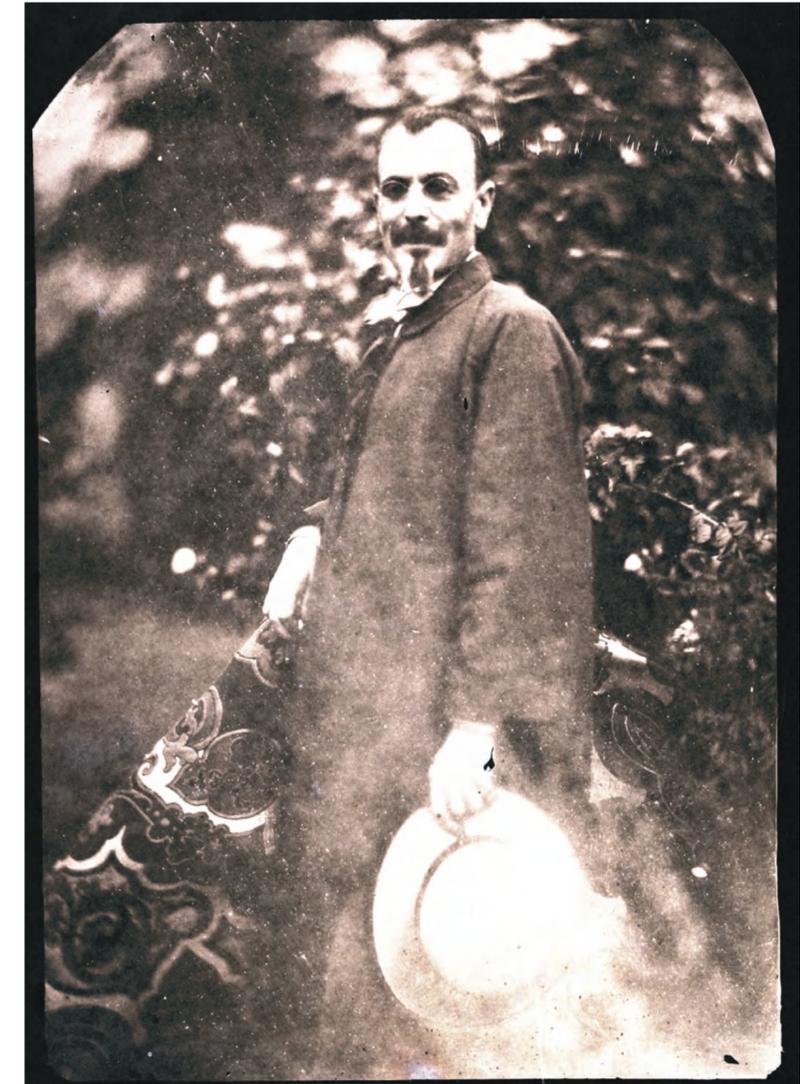
Half plate daguerreotype in a decorative frame, 8 ½ x 7 ¾ inches, early 1850's. The Mayer brothers had made important daguerreotypes in association with Pierson. Information can be found in Janet Buerger French Daguerreotypes (Chicago, 1969) p. 223. The frame is fully sealed along the back. What is most interesting is the label that refers to several achievements of the Mayers that remain mysterious. The plate is only [3-], the frame [4-] **For sale for \$300**



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Lot 3. SELF PORTRAIT, by JEAN BAPTISTE FRÉNET (France, 1814 – 1880)

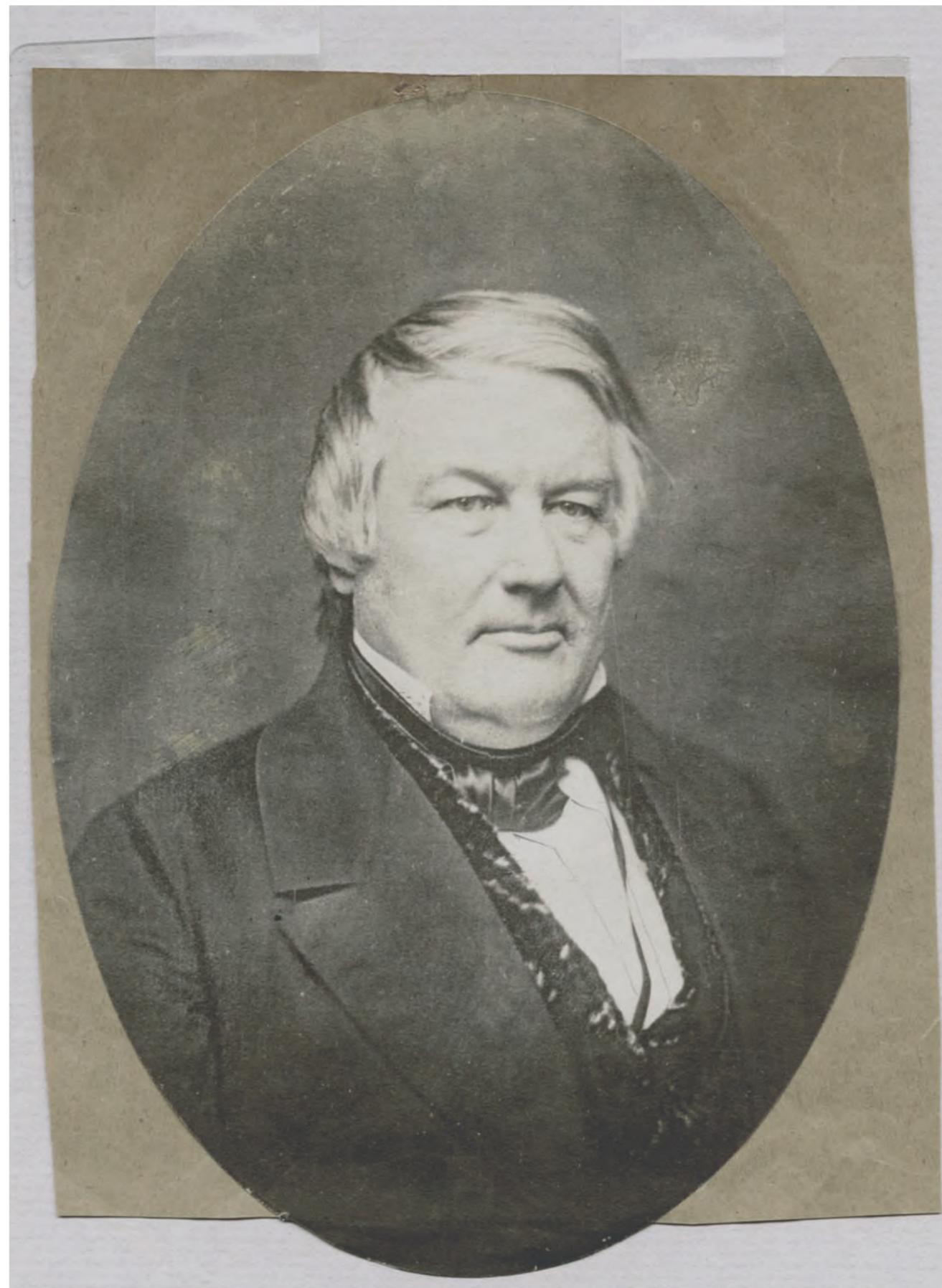
8 ½ x 6 3/8 inch salted paper print, with the paper negative. Frénet was a painter who studied with Ingres. His paintings never attracted much attention, so he turned to photography, particularly portrait photographs, around 1850. A trove of his photographs was discovered around 2000. In an auction in Paris in 2015 a portrait of his wife and son sold for 12,800 Euros. He is holding his hat in one hand, and what looks like a decorative carpet in the other. There is some retouching on the print. You can see in the negative the very light edges that required it. Possibly the print was made for Frenet to base a painting on, as that painting exists. The negative is on very thin cellophane. **[4] NOW AT \$7500**



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Lot 4. PRESIDENT MILLARD FILLMORE

7 1/8 x 5 3/8 – inch salted paper print, 1850's. This is a variant of a daguerreotype in “Facing the Light,” Plate 85, that is possibly by Southworth and Hawes. It comes from an important album that was put together by Col John R. Johnston in the late 1850's, and is still on part of the album page. Johnston was for a time a colorist and printer for the Whitehurst Gallery, and the copy salt print might have come from the Whitehurst studio. Among the celebrities in the album were many copied from daguerreotypes, and some were variants. Variants especially by the great daguerreians give a glimpse into their studio practice. Fillmore was the 13th U.S. President (1850 –53. He assumed office upon the death of Zachary Taylor. Clean **[3] SOLD FOR \$600**



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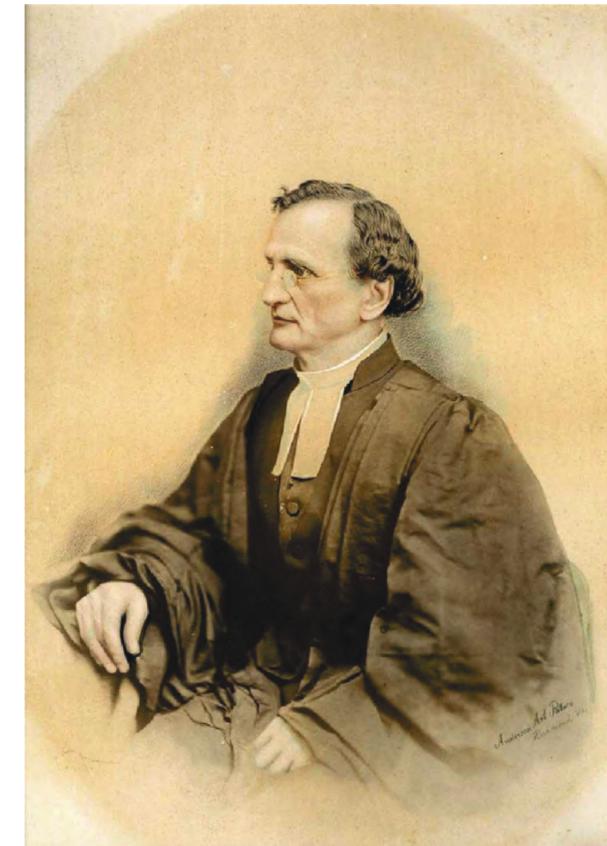
Lot 5. CHARLES MINNIGERODE

18 ½ x 15 inch oval hand colored salted paper print on a large 20 x 17 inch oval mount, by D. H. Anderson, Richmond, Va., ca. 1865, elaborately signed on the print “Anderson Art Palace Richmond Va.”

Minnigerode (1814 – 1893) had a radical youth in Germany, where he was imprisoned for 3 ½ years for revolutionary conduct. He came to the US in 1839 and became a language teacher in Boston, where he met Longfellow and Washington Irving. He taught classical languages at the College of William and Mary. He joined the Episcopal priesthood in 1847 and was rector of St. Paul’s Episcopal Church in Richmond from 1856 through the Civil War and beyond. It was known as the “Cathedral of the Confederacy” that had Robert E. Lee and Jefferson Davis in the parish. He had baptized Davis.

D. H. Anderson was a daguerreian in various locations in the South and Midwest before settling in Richmond in 1865, He later purchased Brady’s New York studio and established a successful studio there.

[4-] NOW AT \$600



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**Lot 6. PHILADELPHIA, by
WASHINGTON LAFAYETTE
GERMON**

8 x 6 inch oval on 11 5/8 x 9 1/2 inch mount with decorative framing, This is an albumen or albumenized salt print. These are sisters, possibly twins. Embossed identification "Germon, 702 Chestnut Street, Phila" is beneath the print. He was at that address in 1860, having previously been a partner with McLees, making wonderful daguerreotypes. This is a fine example to compare with some similar daguerreotypes. **[4] SOLD FOR \$200**



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Lot 7. "GENERAL POST-OFFICE, ARMY OF THE POTOMAC/FROM BRANDY STATION, VIRGINIA. DECEMBER 1863," by TIMOTHY O'SULLIVAN

7x 9 – inch albumen print, Plate 49 from Alexander Gardner’s “Photographic Sketchbook of the Civil War” (1866) on the original 12 x 15 – inch imprinted mount with a 10 x 12 – inch border around the print. The original printed page is included that describes the importance of the Post Office to the war effort. The postmaster and a young assistant pose before the simple tent-like structure. Clean with nice tones, no damage. **[3+] For sale for \$500**



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**Lot 8. BURIAL PARTY, ARMY OF
THE POTOMAC, 1864, by
ALEXANDER GARDNER**

7 ½ x 8 ¾ -inch albumen print on a gray mount that is not original. Plate 94 of the Sketchbook has a similar view with this title, but it is a different image. I have not found another copy of this image. The number "892" has been scratched into the negative. The print shows there was a break in the upper right of the glass negative, so possibly the negative was destroyed. Clean undamaged print. **[3] SOLD FOR \$850**



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**Lot 9. VIEW OF KENNESAW
MOUNTAIN, GEORGIA, by
GEORGE BARNARD**

This is Plate 32 in Barnard's
"Photographic Views of
Sherman's Campaign" 1866. 10
x 15 – inch albumen print on the
original 15 x 19 – inch imprinted
mount. In the original print this
was titled "View of Kenesaw
[sic] Mountain" but it is actually
a view FROM the Confederate
position. The fierceness of the
battle can be seen by the
blasted trees that rise over the
horizon. There is some object in
front of the fence that is
brightly lit. **[4] NOW AT \$1000**



Photo from nature By G. N. Barnard.

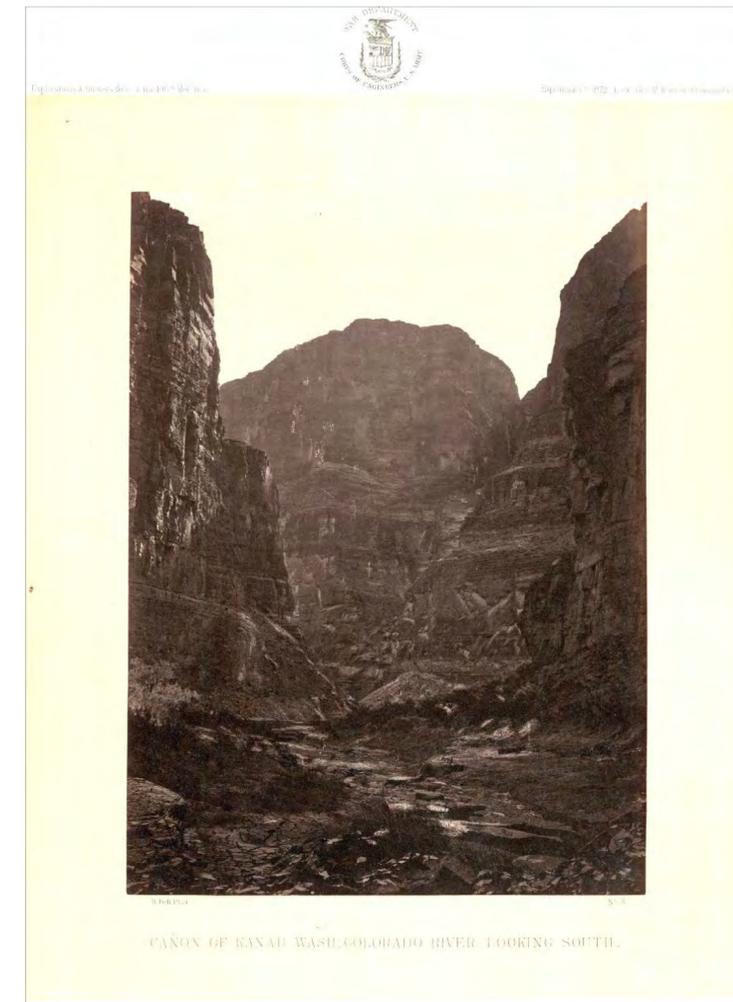
VIEW OF KENESAW MOUNTAIN, GA

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**Lot 10. "CANON OF KANAB WASH,
COLORADO RIVER LOOKING SOUTH"**

10 ½ x 7 5/8 inch albumen print on the original imprinted Wheeler Expedition mount with the War Department logo. This is No. 3. Bell's work on the expedition is overshadowed by the great work of O'Sullivan, but this is an absolutely terrific image and print. Beneath the pristine light sky this is a symphony of dark purples that are only seen in the best albumen prints. [4]

SOLD FOR \$800

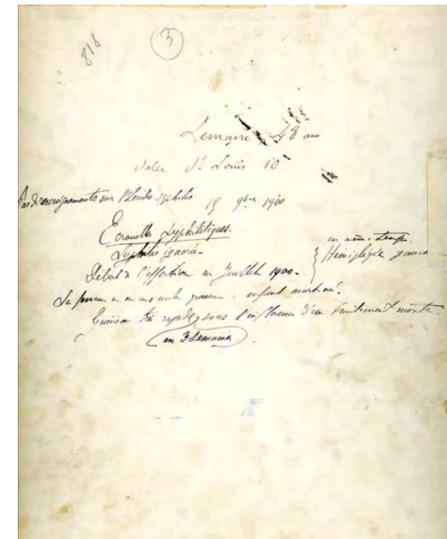
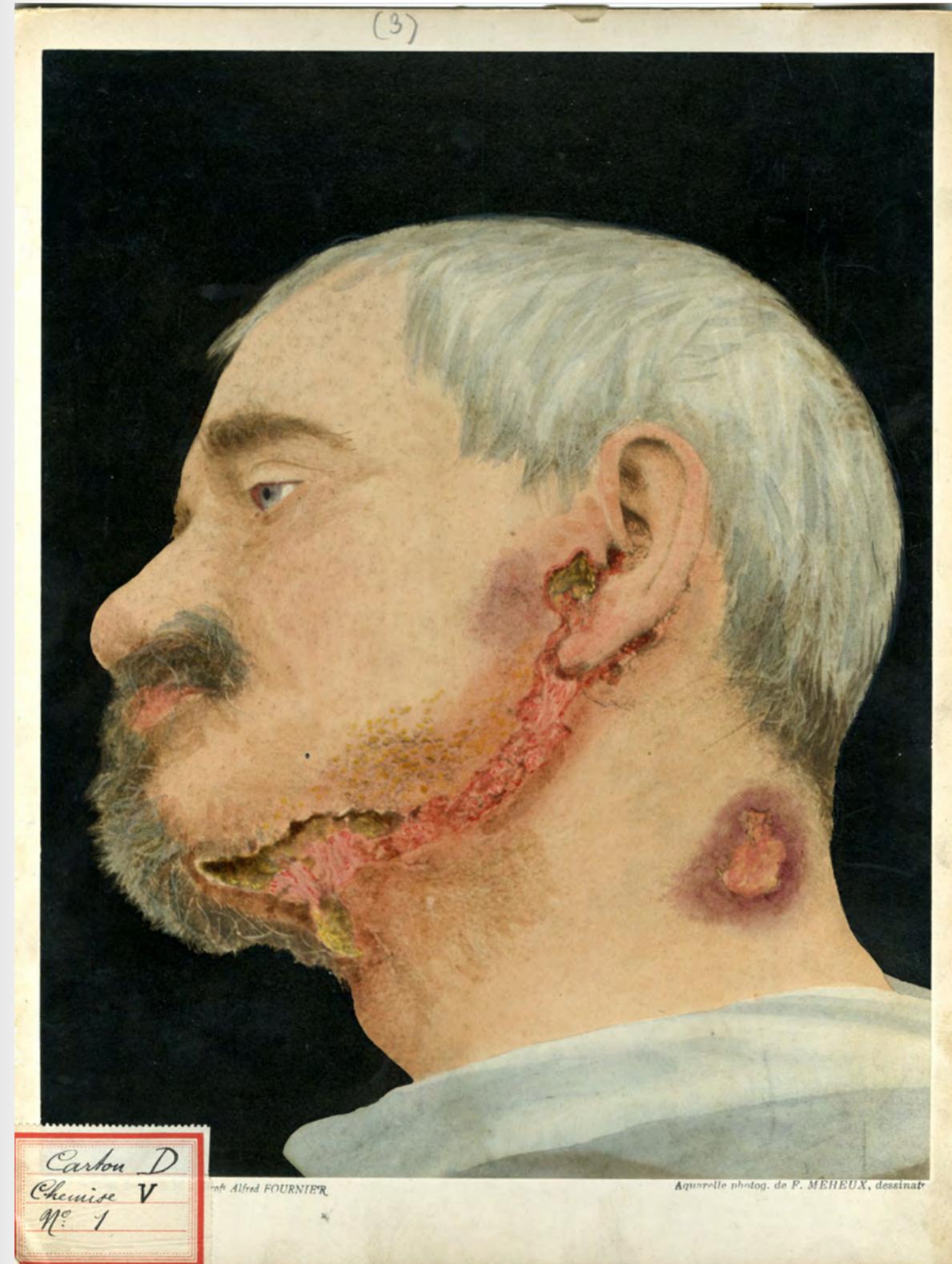


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Lot 11. FÉLIX MÉHEUX, PHOTOGRAPHER AND COLORIST

11 1/8 x 9 inch albumen or early silver print on a slightly larger heavy board mount, vintage 1896. Profile of a man with his cheek ravaged by syphilis. Méheux (1838 – 1908) was a member of the Société de Photographie, and was employed by the Hôpital St. Louis in Paris as a photographer and colorist. In some of his photographs, using the patients as models, he would attempt to register in paint the exact color of the malady. This patient was under the care of Dr. Alfred Fournier, who is credited. There are many examples in the history of photography of photographs being used as models of supposed racial types or manifestations of mental and emotional conditions. They have been studied from various points of view. I am presenting these not as medical photographs, though I recognize their importance, but as instances of art photography. This can be compared with other life-size photographs of faces being offered in this sale. The mount is softly warped. This is a unique hand-colored photograph, with various notations in pen on the verso. [4]

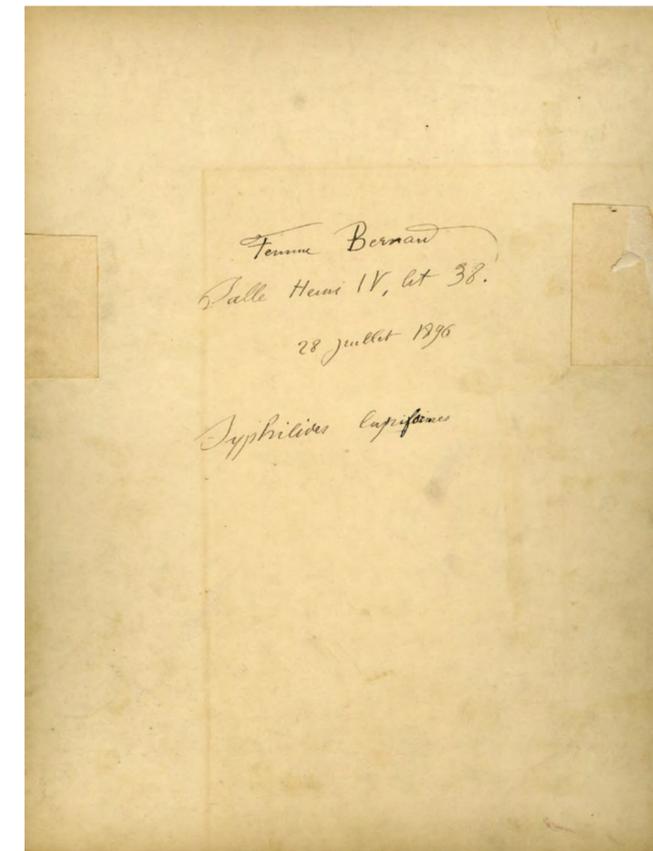
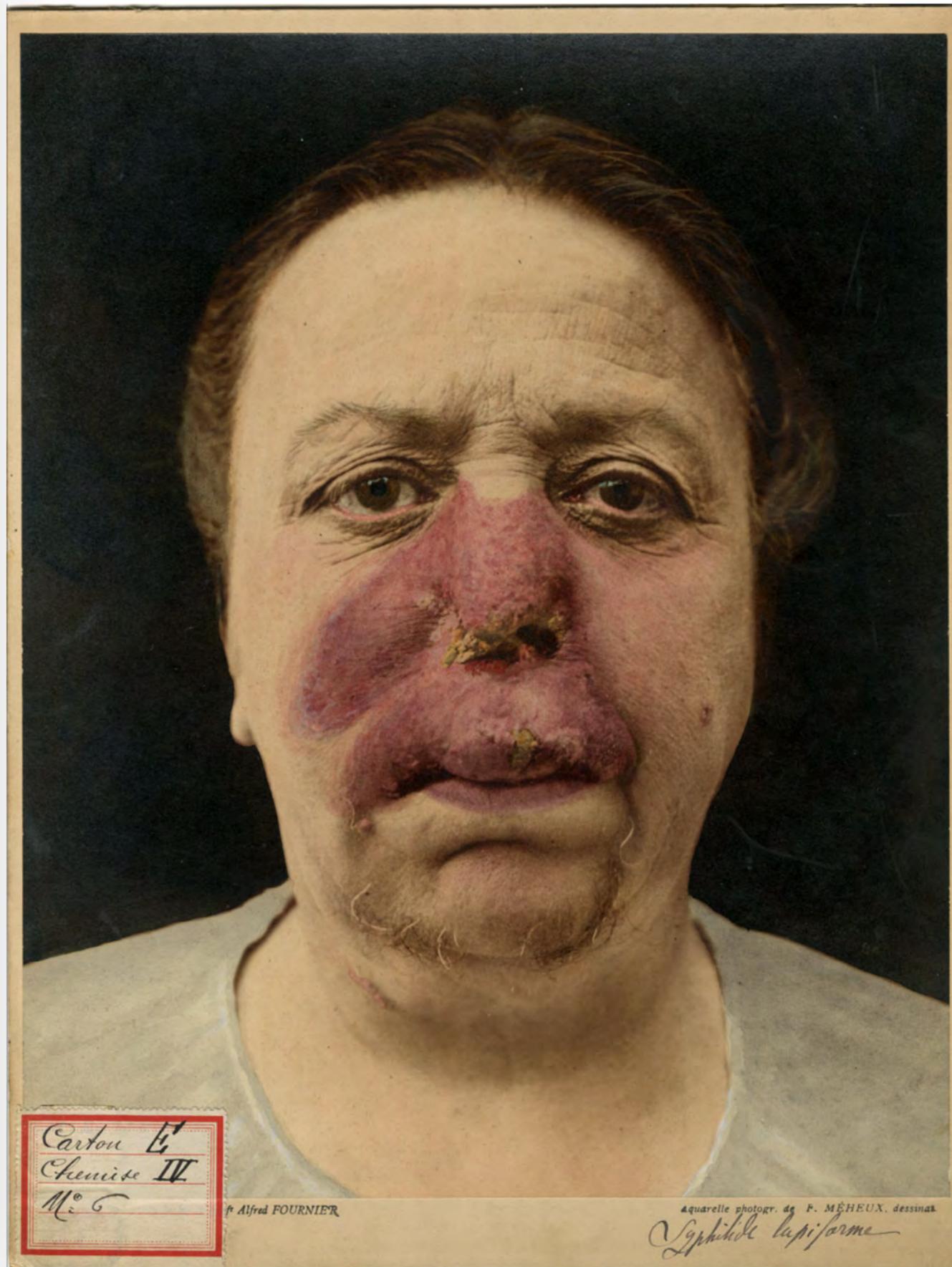
For sale for \$1500 less 10%



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**Lot 12. FÉLIX MÉHEUX, PHOTOGRAPHER
AND COLORIST. WOMAN WITH SYPHILIS -
AFFECTED NOSE AREA**

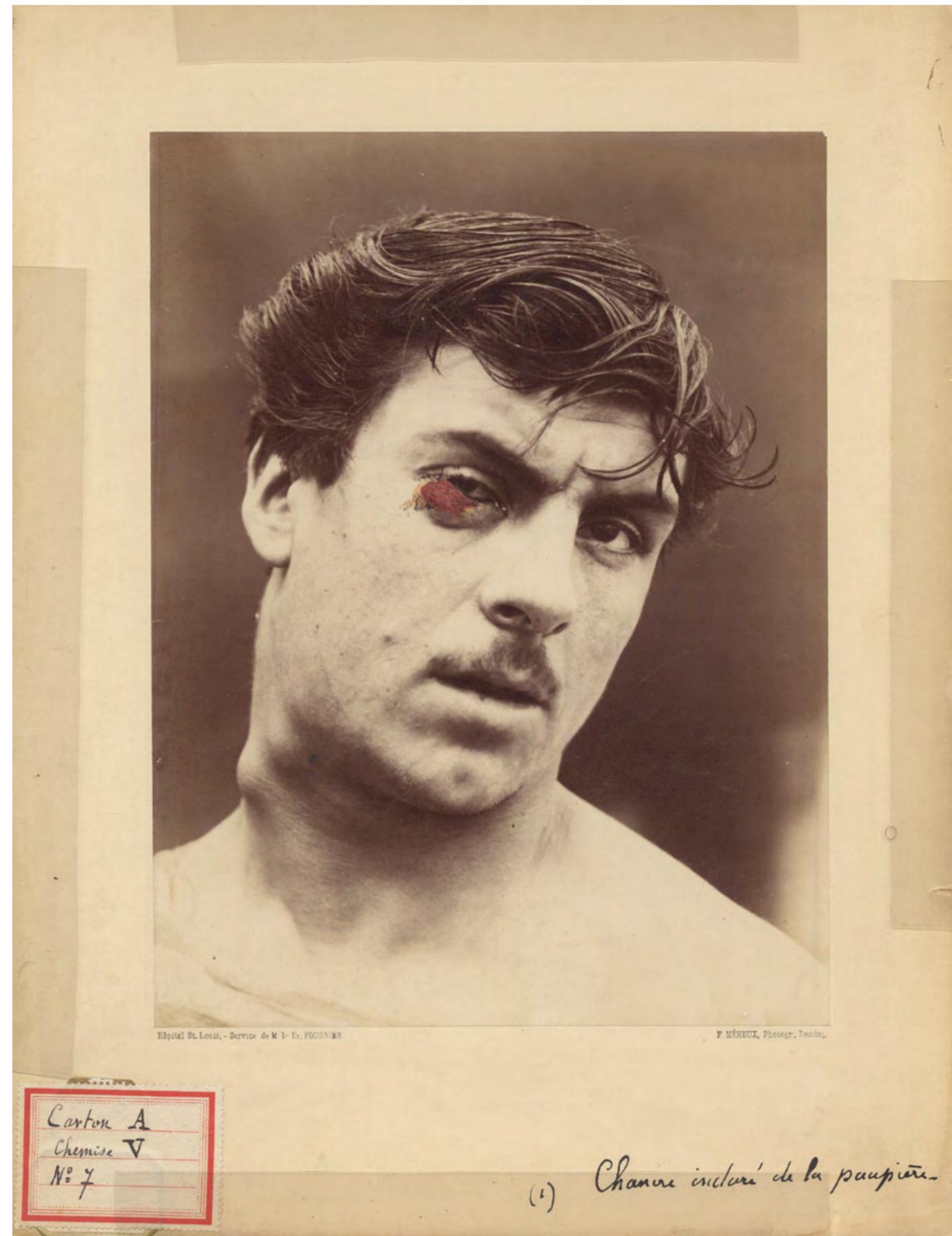
11 ¼ x 9 inch albumen print, hand colored,
on a slightly larger heavy board mount, 1896.
She was a patient of Dr. Fournier. Her eyes
are penetrating. Identification and other
notations are on the verso. **[4] For sale for
\$1200 less 10%**



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**Lot 13. MAN WITH INFECTED EYELID, by
FÉLIX MÉHEUX**

9 x 7 inch early toned gelatin silver print on a 12
¼ x 9 ¾ inch board mount. He was also a
patient of Dr. Fournier. The infection is painted
red. There are notation in pen on the bottom
margin. Clean **[3+]** For sale for **\$1000 less 10%**



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**Lot 14. A YOUNG MAN BEFORE AND AFTER
LEG AMPUTATION, by FÉLIX MÉHEUX**

A pair of albumen prints, 1898, The first is 11 3/8 x 9 on a 13 3/4 inch mount. The second is 11 1/2 x 8 inches on a 13 1/2 x 10 inch mount.

Somehow these have a delicate beauty. He was a patient of Dr. Morestan. **[4] For sale for \$3000 less 10%**



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**Lot 15. HANDS OF A PATIENT WITH
ULCERATIONS FROM SYPHILIS BEING
HEALED BY CALUMEL, by FÉLIX MÉHEUX**

8 ½ x 11 inch early gelatin silver print on a slightly larger board mount, hand colored. This is the first of a group of photographs of hands. These life size images have the delicacy of a dancer, or orchestra conductor, or a pianist. These belong to a patient of Dr. Fournier. [4]

For sale for \$1200 less 10%



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Lot 16. DISEASED HANDS, by FÉLIX MÉHEUX

11 ½ x 8 ½ inch albumen print on a 13 ¼ x 10 ½ inch board mount, ca.1900. These seem to be taken from the perspective of the patient, looking down. He is a patient of Dr. Morestin. The print is just short of rich. **[3+] For sale for \$1200 less 10%**



[CLICK TO RETURN TO INDEX](#)

Lot 17. HAND WITH SCARS BETWEEN THE FINGERS, by FÉLIX MÉHEUX

9 x 6 3/8 early silver print on a 11 1/2 x 9 3/8 inch mount, 1907. French title in pen on the bottom margin. [4-] For sale for \$750 **less 10%**

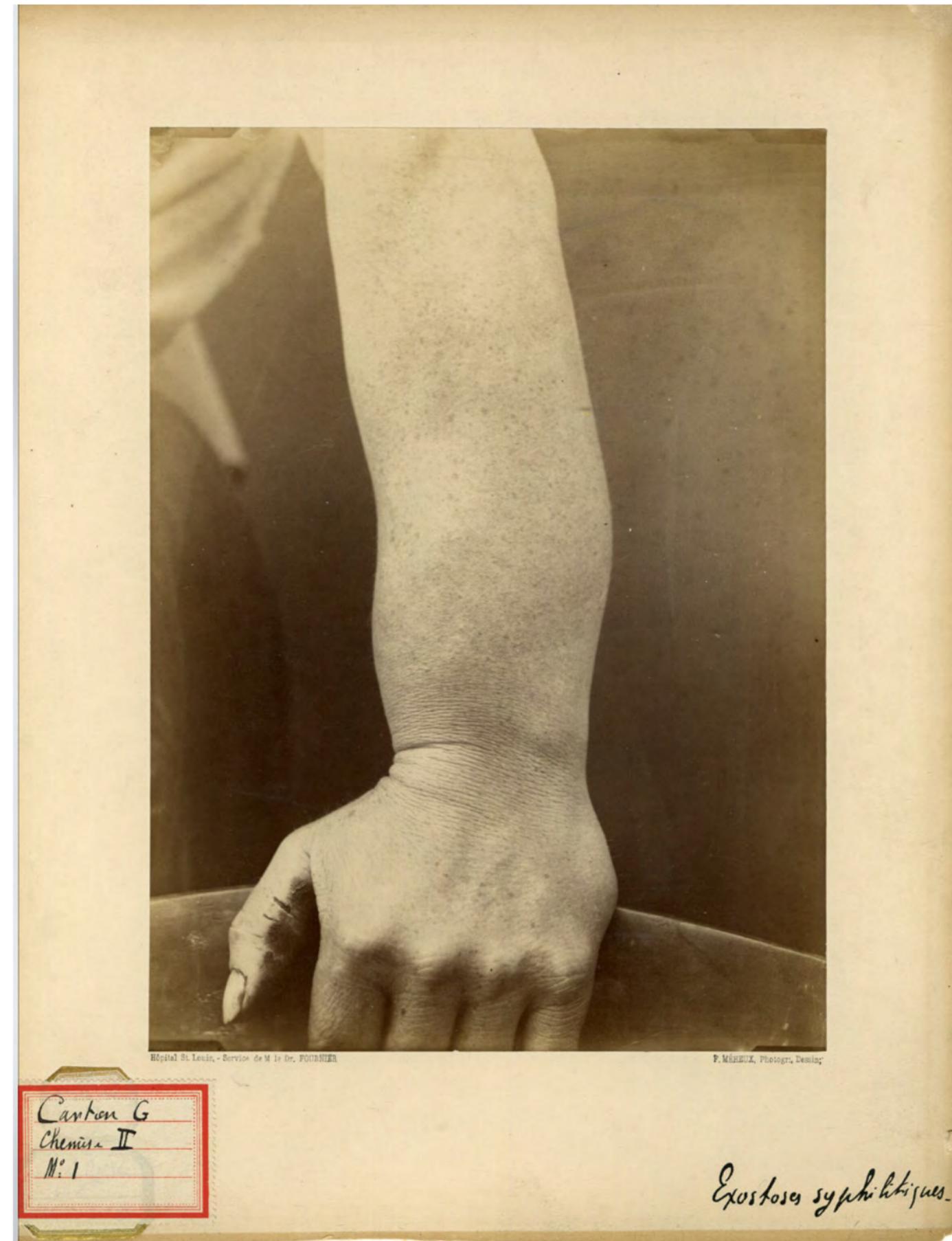


Dubois
1907 *Palme cicatricelles interdigitales*

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**Lot 18. ARM WITH BONE SPURS FROM
SYPHILIS, by FÉLIX MÉHEUX**

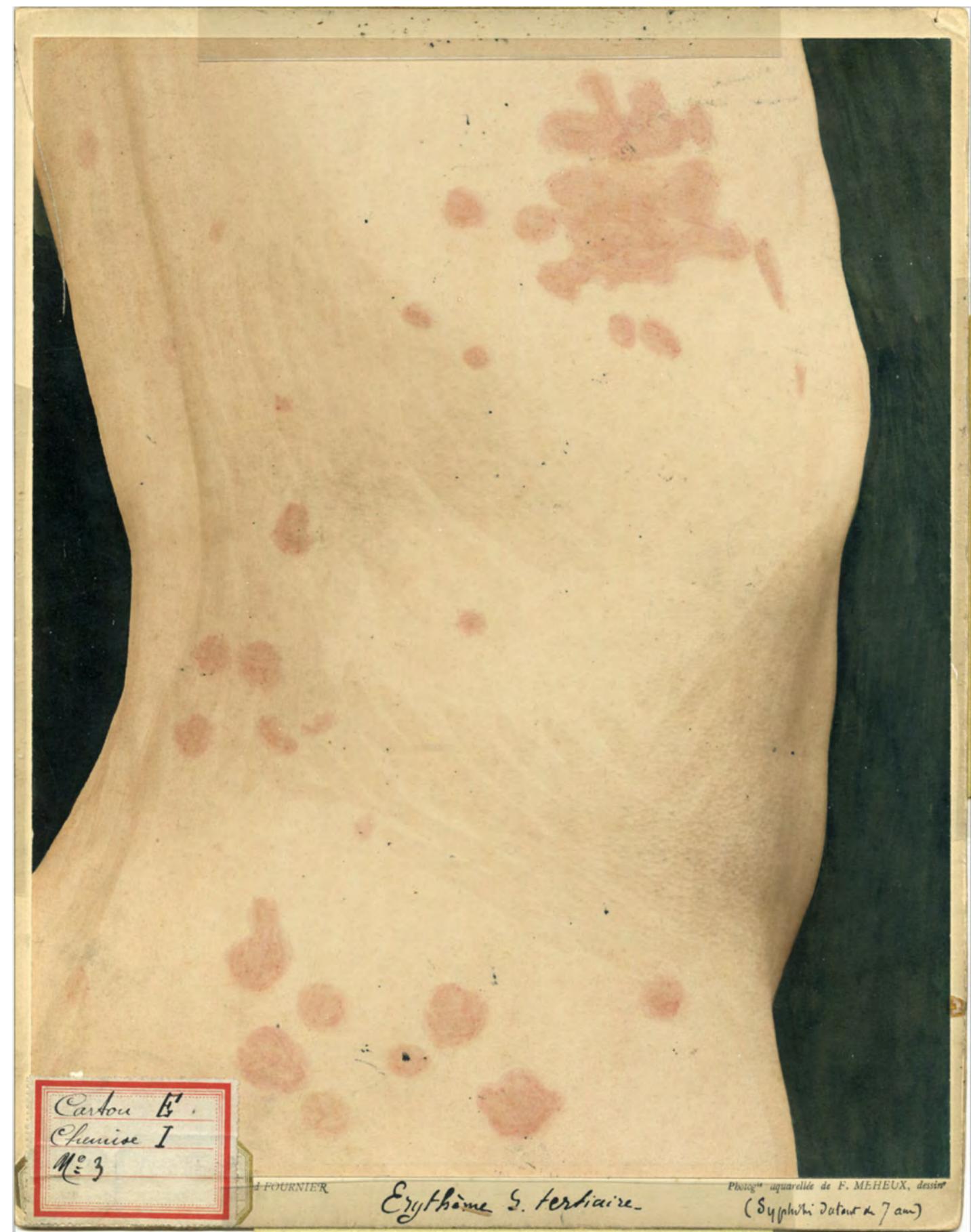
Arm with bone spurs from syphilis. 9 ½ x 7
inch albumen print on a 12 ½ inch board
mount, 1884. [3+]. French title in pen on the
bottom margin. Patient of Dr. Fournier. **For
sale for \$800 less 10%**



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**Lot 19. LESIONS ON THE BACK OF A
SYPHILITIC PATIENT, by FÉLIX MÉHEUX**

11 x 9 inch albumen print on a 9 ½ x 12 inch
mount. The body seems like a painting. Patient
of Dr. Fournier. [4] For sale for \$1500 less 10%



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Lot 20. MONROE STUDIO, JACKSONVILLE. THE CRIMSON SKULL.

8 x 11 ½ . inch toned gelatin silver print, 1922. This is a scene from the first black western film (now lost.) It starred Anita Bush (1883 – 1974) who is in the center of the image. Bush had founded the “Anita Bush All-Colored Dramatic Stock Company” in 1915, that played a major role in the development of black theater in Harlem. She was known as “the little mother of Colored drama.” She starred in the film along with some other actors including Steve “Pegleg” Rogers, one-legged rodeo star, who is tied up beside her at the right in the photo The black champion rodeo and wild west performer Bill Pickett is included in the cast. It was filmed in Boley Oklahoma, the largest predominantly black town in the U.S. An important rodeo was held there every year, and 30 black rodeo cowboys appear in the film. The film was produced by the Norman Studio of Jacksonville, who made this image that was used in the poster for the film. From the information on the verso this was the last of 8 stills from the film. This very photo belonged to Anita Bush, as her signature, address and phone number are in pencil on the verso. All the obvious condition issues give it character. **[1]** (the only time I have used this grade in over 20 years.) **SOLD FOR \$1600**



J 1921
Anita Bush
301 W 130 St.
70 8-9/23
First Colored Western Series
Anita Bush
& Co 8 Photos
Crimson Skull
Made in Boley Okla.
All Colored Cast
Made by
Norman Bros of Jacksonville
1921

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**Lot 21. PORTRAIT OF ESTHER
CHAMBERLAIN, by ZAIDA BEN-YUSUF**

8 7/8 x 4 1/8 inch platinum print on a slightly larger paper mat that is tipped onto an 11 x 8 inch mount, signed on the mount. Ben-Yusuf (1869 –1933) had a studio in New York where she made photographs of artistic and society figures. These were published in many magazines around the turn of the century. There is a lot of fascinating information in a long essay by Beverly Brannon on the Library of Congress:

website--<https://www.loc.gov/rr/print/coll/womphotoj/ben-yusufessay.html>Esther

Chamberlain was an author of several novels with her sister Lucia. The most famous was “The Coast of a Chance” (1908). **[4] For sale for \$500 less 10%**



Zaida Ben-Yusuf

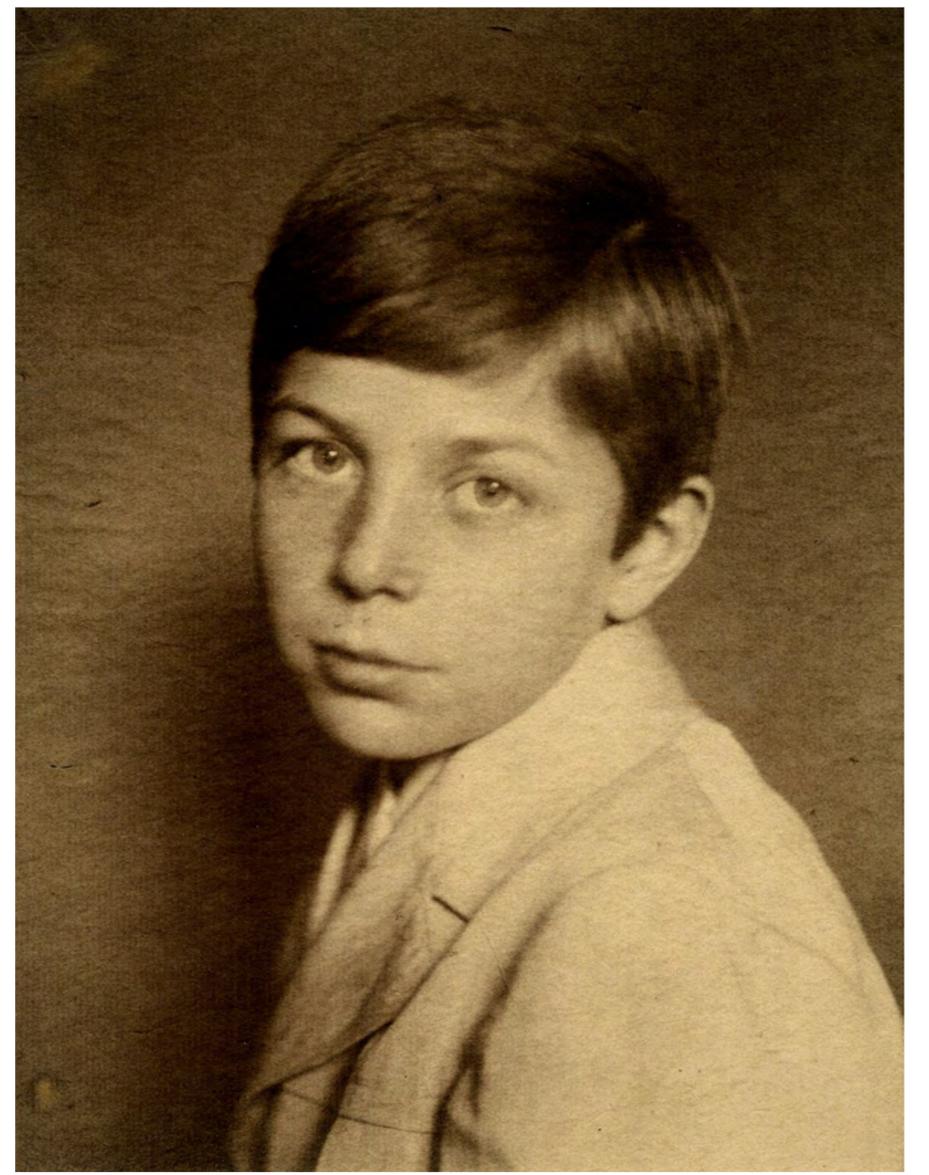
CLICK TO RETURN TO INDEX

Lot 22. STEFANIE LUDWIG (STEFANIE HELD-LUDWIG)

Ten beautiful platinum prints on tissue, approximately 8 ¼ x 6 inches on large 16 ¼ x 11 textured pages, 1911. The pages had extensions on the left with three holes to be mounted in a hard-bound portfolio, but they are now separated. Ludwig (1871 – 1943) had a studio in Munich called “Atelier Veritas.” Some of her photographs were published in magazines devoted to art photography in Germany. In 1942 she was sent to the concentration camp at Theresienstadt where she died the following year. One photograph shows a woman looking at photographs. I believe this is a self-portrait and the other photographs are of her children. There are 5 delicate portraits of a girl, who reads in two of them. Two are of a young boy. There are two more of the woman. Superlatives in descriptions make me sick, but I have to say these are extraordinary. **[4] For sale for \$1200**



Continued



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**Lot 23. YOUNG MIXED-RACE
HAWAIIANS, by CAROLINE HASKINS
GURREY**

Two toned gelatin silver (or bromide) prints. Gurrey (1875 – 1927) had a studio in Honolulu. She made a series of idealized portraits of young Hawaiians of mixed race. These were exhibited at the 1909 Alaska-Yukon-Pacific Exposition in Seattle. These may have been part of the effort to promote tourism and settlement in Hawaii. Her photographs are in the collection of the Anthropological holdings of the Smithsonian. The titles of these photographs are taken from their website. The profile, 12 x 9 3/8 inches, is a portrait of a Spanish-Hawaiian girl that is titled “The Chieftess. Profile.” The younger girl is a variant of the Irish-Hawaiian girl shown on the Smithsonian website. **[4] NOW AT \$400**



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Lot 24. IRENE CASTLE, by EDWARD THAYER MONROE (1890 – 1974)

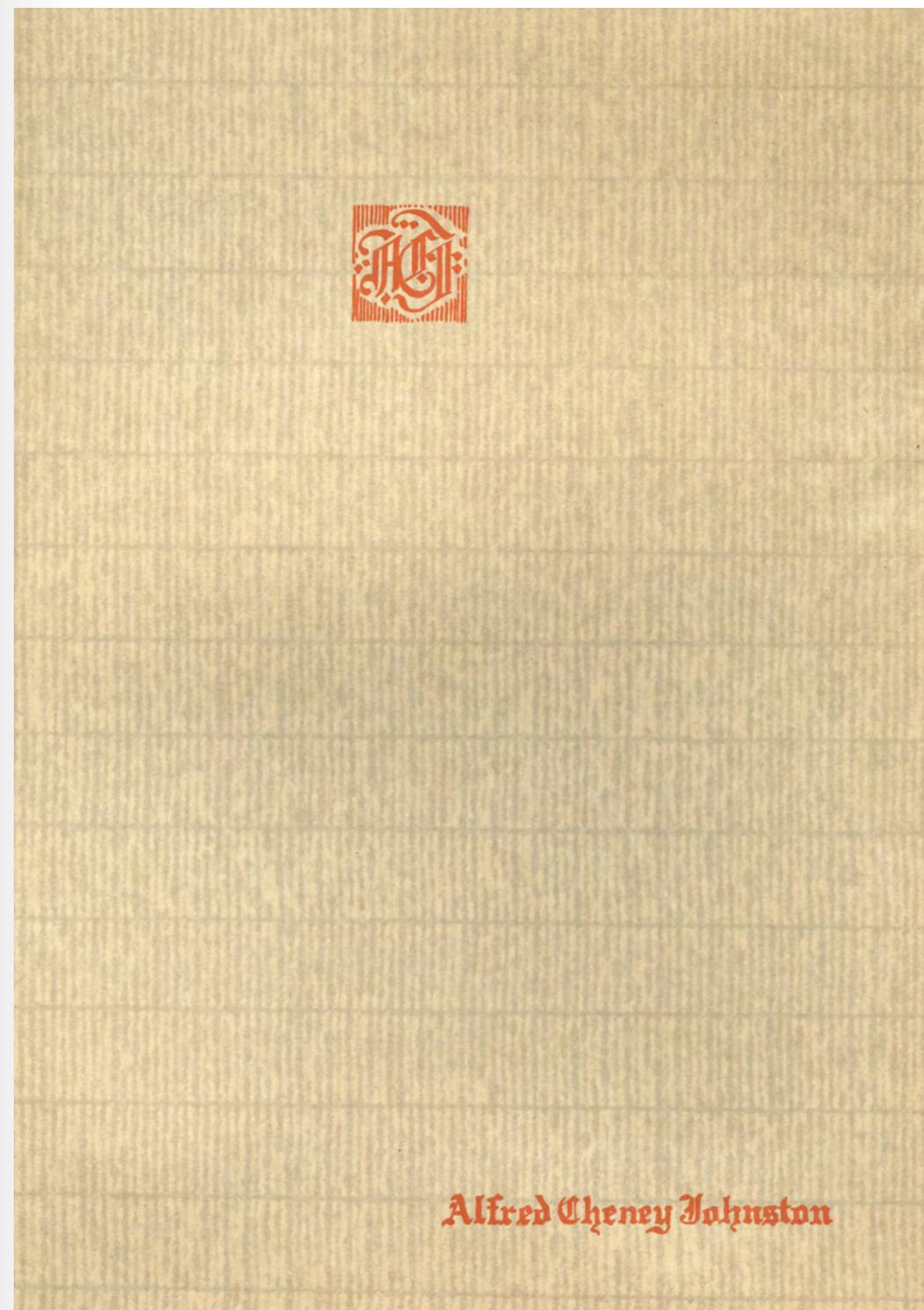
Castle (1893 – 1969) was a dancer who performed with her husband Vernon until his death. They helped bring social dancing out from the lower elements of society to become not only socially acceptable but a popular craze. They introduced many new types of social dances. She also became a fashion icon. Here she is seen as a lovely young woman. Monroe's studio produced society and theatrical portraits. In 1923 Vanity Fair listed him "among the ten most significant portraitist of the day" (Wikipedia). There are two variant portraits, ca. 1920, 14 x 11 inch. One, a gelatin silver print with Monroe's name stamp on the verso, has a mild bend on the right edge. The other has a piece missing on the lower right. It has Monroe's name embossed on the bottom margin. It is a 10 x 8 inch platinum print with some horizontal white near the top that appears to be chemical rather than an abrasion. All 3 are **[D3] SOLD FOR \$200**



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Lot 25. PORTFOLIO WITH PHOTOGRAPHS OF NORMA SHEARER AND AN UNIDENTIFIED MAN, by ALFRED CHENEY JOHNSTON

Johnston (1885 – 1971) revolutionized entertainment photography with his portraits of Ziegfield Follies dancers, often nude. He also photographed film stars. This is a very rare large portfolio, 22 x 14 inches, with decorative identification on the cover. It contains a profile of an actress, probably Norma Shearer, and an unidentified man, both 13 x 10 inch gelatin silver prints, ca. 1920, with Johnston's signature on the mounts. Shearer (1902 – 1943) was a major silent film star. A very similar profile of her by Johnston sold at a Phillips auction in 2007 for \$2640. The second scan is of that photograph. The scan of the portfolio cover only shows the part with the lettering. The whole textured paper portfolio is larger. Both photographs have silvering, but no damage. **[3] SOLD FOR \$500**



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Lot 26. MARY PICKFORD, by ARNOLD GENTHE

9 ½ x 7 ¾ -inch vintage platinum print on lightly textured paper on the original 11 1/8 x 9 ½ inch mount, signed by Genthe in pencil beneath the print. The mount is dark gray so the small signature does not stand out.

Genthe (1869 – 1942) was a major photographer. A large body of his work is held by the Library of Congress. Pickford (Canada 1892- 1979) was known as “America’s Sweetheart.” She began as a very popular child actress and continued a long career. She was one of the founders of United Artists, along with D.W. Griffith, Chaplin, and Douglas Fairbanks. She married Fairbanks and as “Pickfair” they were a popular couple in the worlds of movies, art and society. **[4] SOLD FOR \$400**



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Lot 27. CONSTANCE TALMADE, by JAMES ABBE

Two matte toned gelatin silver prints, 10 ½ x 13 inches, vintage ca. 1930, signed "Abbe" in crayon. Abbe (1883 – 1973) was not only a major Hollywood photographer. He was a photojournalist who had many assignments for magazines. For example he covered the Spanish Civil War. Constance Talmadge (1898 – 1973) was a beloved movie star beginning with her performance as the Mountain Girl in D.W. Griffith's INTOLERANCE when she was 18 years old in 1916. She appeared in over 80 more films in her career. This and the following lots were from the collection of Sam Wagstaff. These are beautiful elegant prints with some peripheral damage. The profile has some of the bottom right edge missing. The main scan shows it matted. Only the very tip of the lower left corner of the standing portrait is neatly trimmed. **[D4] SOLD FOR \$200**



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**Lot 28. CONSTANCE
TALMADGE, by
MELBOURNE SPURR**

Six matte toned gelatin silver prints, 13 1/2 x 10 1/2 inches, vintage 1920's. They have Spurr's embossed name on the prints and his purple stamp on the verso. These are closer portraits that reveal more of her personality and are interesting to compare with the Abbe portraits. It is rare to have a series of photographs from the same sitting all presented with equal care. These are fine prints with only peripheral nicks on some. **[D4]** and **[4]**

SOLD FOR \$200



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**Lot 29. CONSTANCE TALMADGE, by
EDWIN BOWER HESSER**

Seven semi-glossy gelatin silver print. Four are about 14 x 11 inches, three 10 x 8 inches. Vintage early 1920's. Hesser (1893 – 1962) had an extremely interesting and varied career. I recommend an extensive article “Edwin Bower Hesser’s Strange Art Journey” by David S. Shields that can be found on the Internet. His role as a Hollywood photographer began when he moved from New York to Hollywood struck by the example of Alfred Cheney Johnson’s work that had started to be published in 1917. A lot of his work was under the influence of ACJ. Some of these photographs show the more animated side of Constance that was very much a part of her role in INTOLERANCE. This was different from her sister Norma, who was much more serious. Some of these prints have incidental edge chips [D3], other are fine [3] **SOLD FOR \$200**



Continued



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**Lot 30. CONSTANCE AND
NORMA TALMADGE, by
ANONYMOUS**

A platinum print, 6 ½ x 4 ½ inch image on a 10 x 8 inch sheet with raised borders, 1920's, shows the sisters and a dog. Slight handling. [3] Plus two 8 x 12 inch gelatin silver prints show the sisters at the occasion of Constance's wedding in 1926. A period pen inscription in red on the verso: "Connie Talmadge's wedding to Alistair Mac Kintosh at San Mateo Calif. Her sister Norma Talmadge is with her, man unknown." Framing notations in pencil. [3] **For sale for \$100**



16575
8/10/1919
Linger

Connie Talmadge's wedding to Alistair Mac Kintosh
at San Mateo Calif. Her sister Norma Talmadge
is with her, man unknown

Gillette
Camera
Stamps

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Lot 31. JEAN HARLOW, by CLARENCE SINCLAIR BULL (1895 - 1979)

13 ¼ x 10 ½ inch toned gelatin silver print with Bull's embossed stamp on the bottom right and his stamp on the verso, 1934. Bull is known for his extensive Hollywood portraits for the MGM studio. Harlow (1911 – 1937) was a sensational sex symbol, known as the “Blond Bombshell.” Here she is 23 years old. She died of the flu 3 years later. **[4] SOLD FOR \$260**



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**Lot 31A. MARLENE DIETRICH
IN A DIOR TURBAN AT THE
RITZ, PARIS, 1955, PRINTED
LATER, BEFORE 1978, by
RICHARD AVEDON**

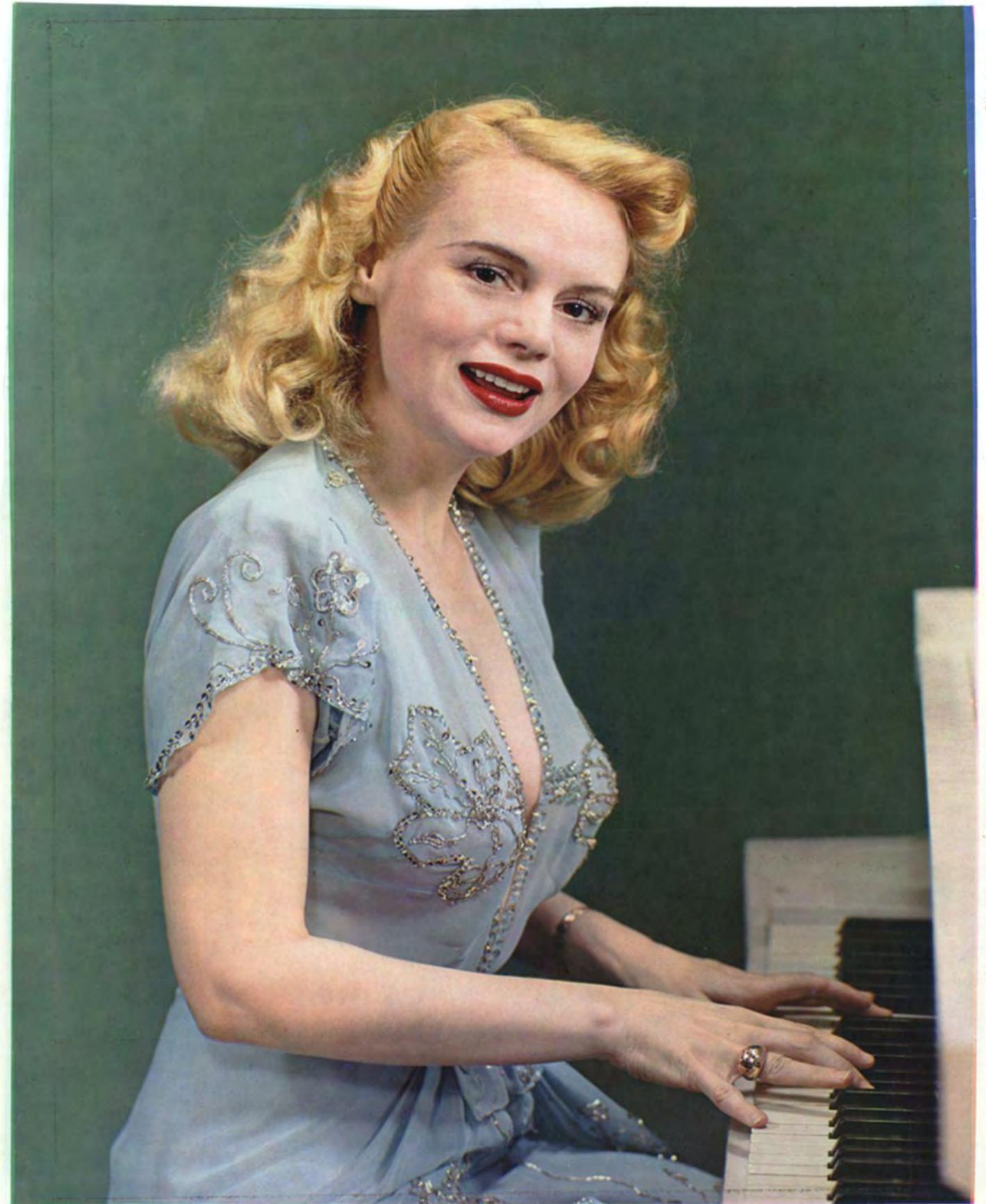
10 x 8 inch ferrotyped gelatin
silver print. This is a press pint
of this celebrated portrait.
There are torn labels and date
stamps on the verso with crop
mark directions for excluding
the margins when printed.
Some handling marks and a
bend in the upper right. **[D3]**
For sale for \$500



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Lot 32. MARIE WILSON, by HARRY WARNECKE

17 x 13 5/8 inch color carbro print, 1946. The Canada born Wilson (1916 – 1972) was a glamorous actress in soap operas and films. She cultivated the persona of a hare-brained blonde that reached fruition on the television series “My Friend Irma” that began its run several years after this portrait. There have been a number of color photographs that combined three colors, going back to autochromes, and later by Polaroid. The tricolor carbro process was supplanted by the Dye Transfer process, but has a special vibrant matte color that is unique. Warnecke and his associates exploited the process in making vibrant portraits for the new color “rotogravure” section of the Sunday New York Daily News, and made many other subjects as well. The title, date “10/23/46” and credit to Warnecke and Cranston is written in crayon on the verso. **[4] For sale for \$200**



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Lot 33. JOSEPH COTTEN, by HARRY WARNECKE

18 x 17 ¾ inch color carbro print, 1946. The great actor Cotton is known for his work in Orson Welles' Mercury Theater, that included important roles in the films CITIZEN KANE (1941) and THE MAGNIFICENT AMBERSONS (1942). He continued to have important roles in film and television. The title, date "12/4/46" and credit to Warnecke and Gus are written in crayon on the verso. **[4] SOLD FOR \$200**



Joseph Cotten

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Lot 34. SELF PORTRAIT WITH A GROUP OF WAITING MEN, by SANFORD ROTH (1906 - 1992)

Self-portrait with a group of waiting men. 9 ½ x 11 ½ inch vintage gelatin silver print, ca. 1950. Roth stands with his camera surrounded by seated relaxed men. The closest, at right, has a portable typewriter. The 3d man up on the left has a camera. The full scale of Roth's work has been eclipsed by his longstanding close friendship with James Dean. He was driving his station wagon behind Dean's Porsche when Dean was killed in an accident. Roth was a major celebrity and fashion photographer whose photographs appeared in numerous magazines and are in many museum collections. He traveled extensively with his wife Beulah, and in the early 1950's they spent a lot of time in Paris, where they became intimate friends with many leading artistic figures. Beulah's 1987 book "Portraits of the Fifties," with a sensitive introduction by Aldous Huxley, has a long introduction that gives many personal accounts about the couple's connection with some of the subjects. It contains a selection of photographs. The print is [4] **SOLD FOR**

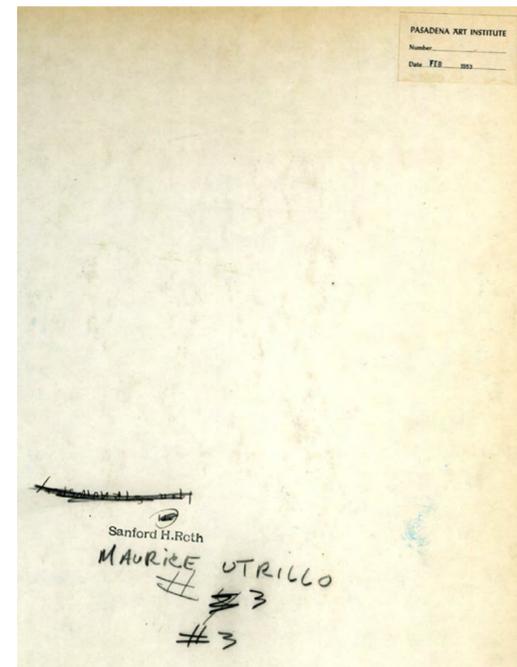
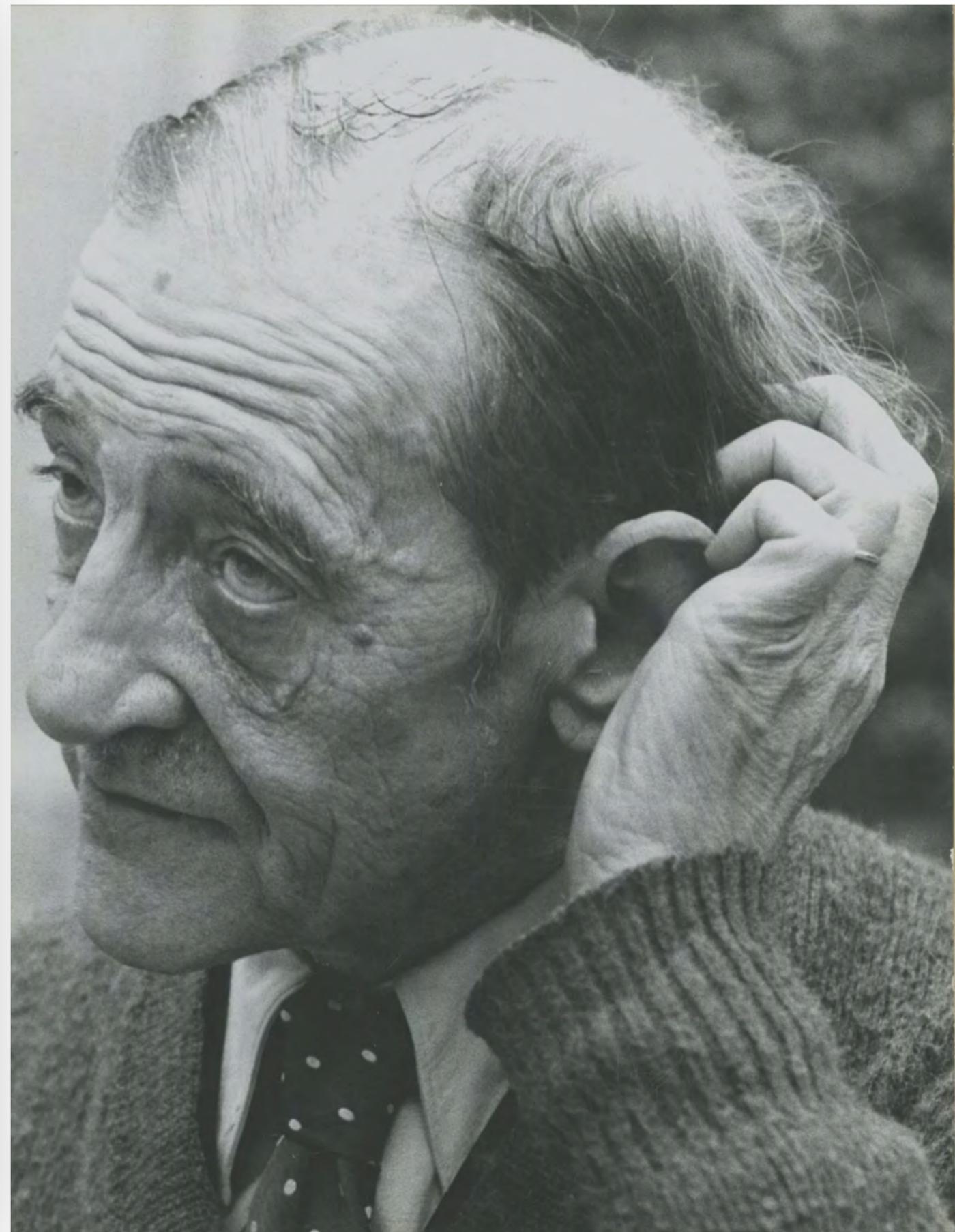
\$800



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**Lot 35. MAURICE UTRILLO, by SANFORD ROTH
(1883 - 1955)**

13 ½ x10 ½ inch vintage gelatin silver print ca. 1950, on a large 20 x 16 inch exhibition mount. The mount has Roth's name stamp and his name and some numbers in crayon. There is a stamp for a February 1953 exhibit at the Pasadena Art Institute. This was early for a museum exhibit of photography. The Steichen "Family of Man" exhibit at the Museum of Modern Art was not until 2 years later. The Institute was founded in 1922. It went through several manifestations with a major collection of modern art. In 1975 it became the Norton Simon Museum of Art. Utrillo is most known for his paintings of street life in Montmartre. This life size semi-profile is an intimate seemingly unposed study of the personality of the subject. Like many of the exhibition prints, this is intentionally not centered on the mount, but rather it is close to the right edge giving the mount itself a role in the object. Some previous application of something has left a small residue on the bottom right of the mount that is otherwise fine. The print is excellent. **[4] For sale for \$2500 less 10%**



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**Lot 36. MAURICE DE VLAMINCK (1876 - 1958), by
SANFORD ROTH**

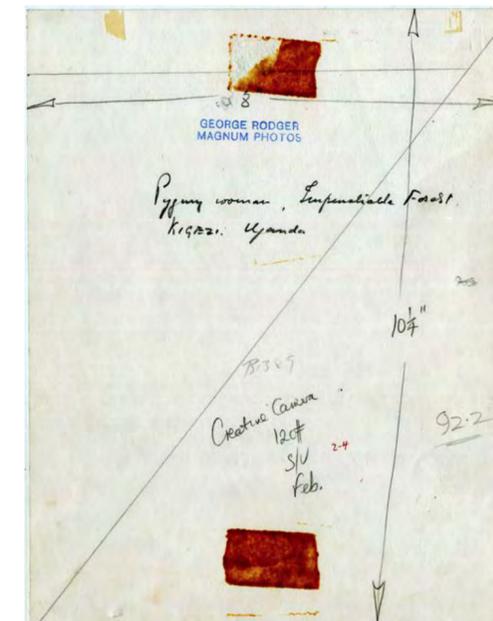
13 ½ x 10 inch vintage gelatin silver print, ca. 1950,
on a 20 x 16 inch exhibition mount. This is a moody
study of the painter who was a member of the
Fauve group. The left side (to the right in the
photograph) merges into the blackness. Illustrated
in "Portraits of the 1950's" p. 52. Roth's red
signature emblem is printed below the right edge
of the print. On the verso is his credit stamp for
Rapho-Guillumette. **[4] For sale for \$3000 less
10%**



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Lot 37. RAOUL DUFFY (1877 - 1953), by SANFORD ROTH

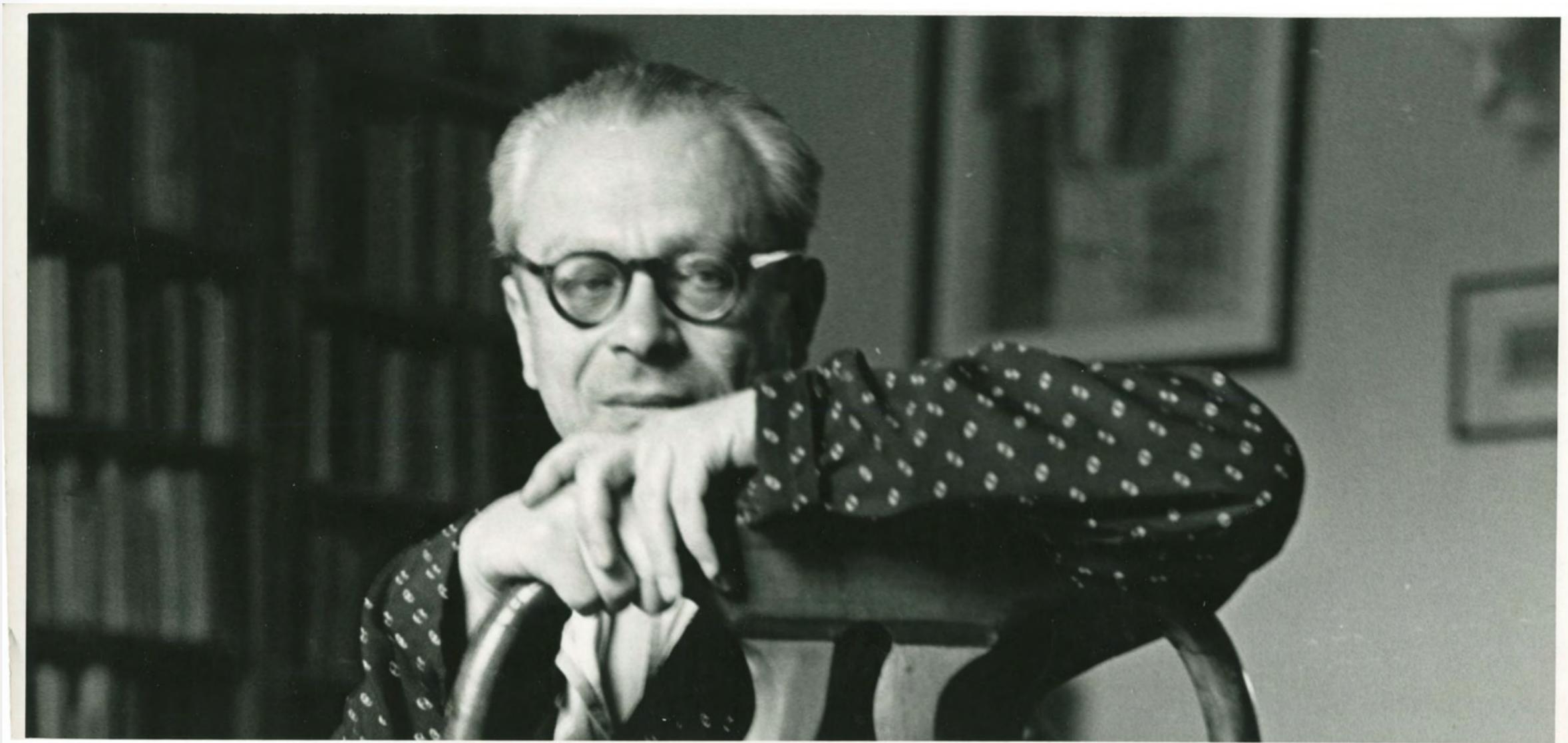
19 1/4 x 13 1/2 inch vintage gelatin silver print ca. 1950, on a 17 x 14 inch exhibition mount. He painted lighthearted subjects. Late in life he was hampered by arthritis and had to have his brush fastened to his hand. But here he looks somewhat cheerful with eyes half closed. It is titled and signed in pencil beneath the print. A variant is on p. 91 of "Portraits of the Fifties." [4] **For sale for \$3500 less 10%**



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**Lot 38. TRISTAN TZARA, by
SANFORD ROTH**

Two 6 ½ x 13 inch vintage gelatin silver prints, ca.1950. Tzara (1890 – 1963) was one of the founders of the dada movement in France. He wrote the first dada manifesto in 1924. He is posed with his hands covering the bottom of his face. Some marks in pencil on the verso. **[4] For sale for \$1500 less 10%**



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**Lot 39. GEORGE BRAQUE, by
SANFORD ROTH**

13 ¼ x 10 ½ inch vintage gelatin
silver print with Roth's Rapho-
Guillumette credit stamp on
verso. Braque (1882 - 1963)
developed cubism along with
Picasso. Here he concentrates
on a drawing. One of his
paintings is on the wall behind.

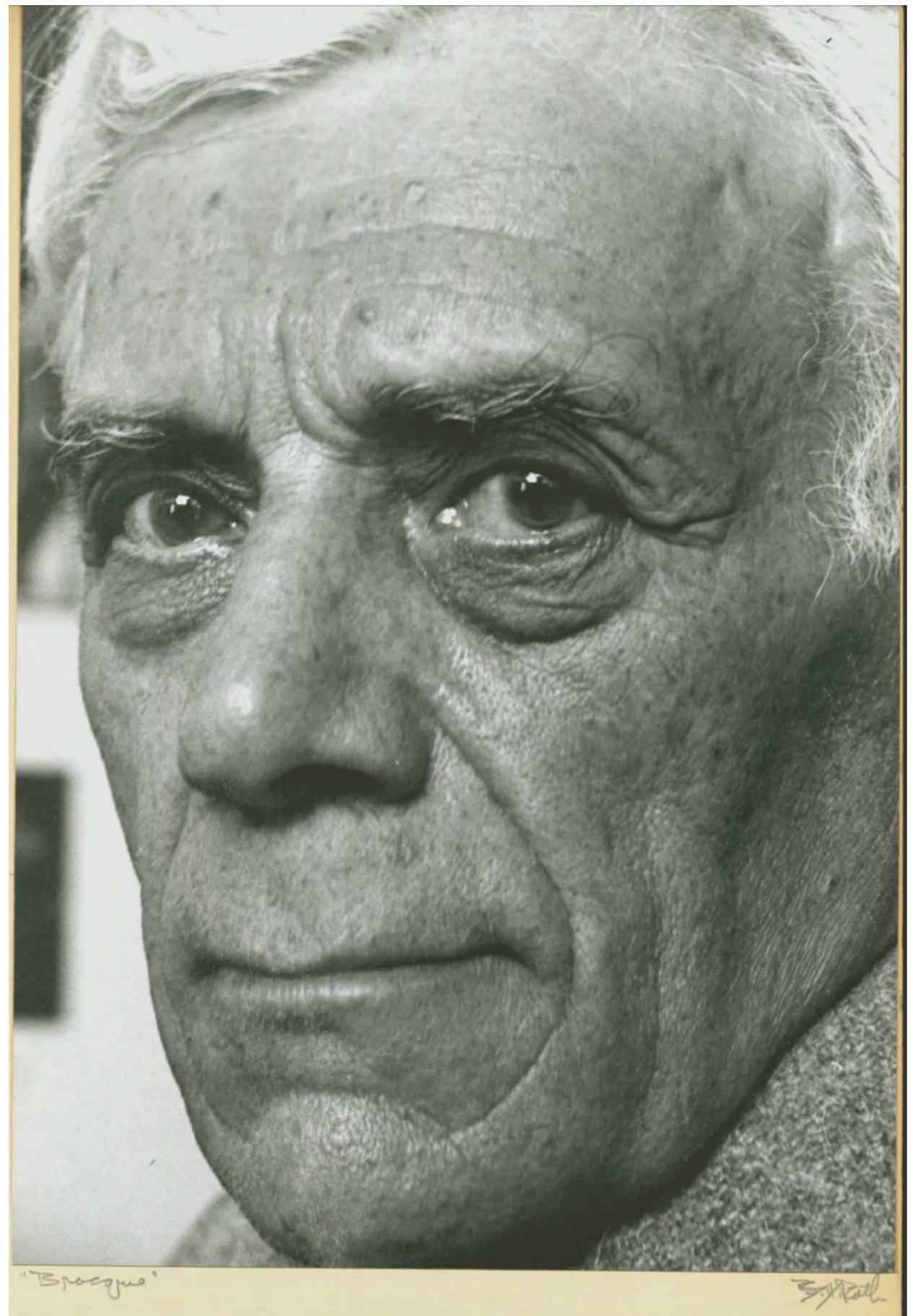
[4] For sale for \$1400 less 10%



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Lot 40. BRAQUE, by SANFORD ROTH

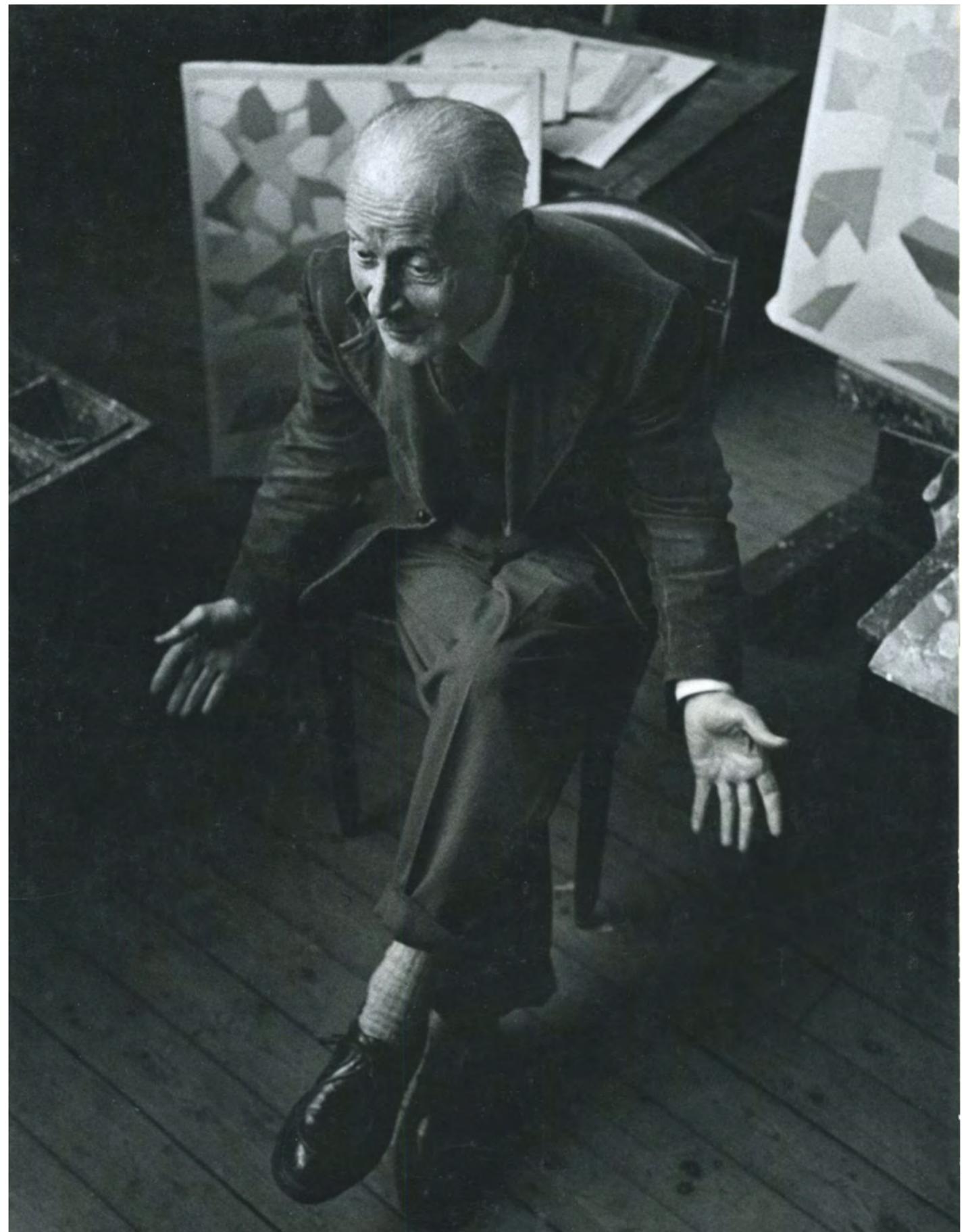
13 ½ x 9 ½ inch gelatin silver print on a 17 x 14 inch exhibition mount. The title and Roth's signature are in pencil beneath the print. This is a startling life-size portrait, the face filling the entire print. It is intentionally mounted on the upper right of the mount, giving the object even more power. **[4] For sale for \$3500 less 10%**



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Lot 41. JACQUES VILLON, by SANFORD ROTH

12 ½ x 10 ½ inch vintage gelatin silver print on a 20 x 16- inch exhibition mount, ca. 1950. Villon was born Gaston Duchamp (1875 – 1963.) He changed his name to Villon (after the medieval poet François) to separate him from his brother Marcel Duchamp. Villon was active in the cubist movement. Here he is caught in the midst of a gesture. There is a residue of glue from a previous small label on the bottom right of the mount that is otherwise fine. The print is excellent. **[4] SOLD FOR \$2600**



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**Lot 42. FERNAND LÉGER (1881 - 1955), by
SANFORD ROTH**

13 x 19 inch vintage gelatin silver print on a 15 x 12 inch exhibition mount. He is posed with one of his distinctive paintings behind him. The profile of a head in the painting is next to his own head. A slip signed "To Sandy, Cordialement Léger" is affixed to the bottom margin of the mount. There is a slight water stain at the very bottom edge of the mount that is otherwise fine. The print is excellent.

[4] For sale for \$3000 less 10%



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Lot 43. JUAN MIRO, by SANFORD ROTH

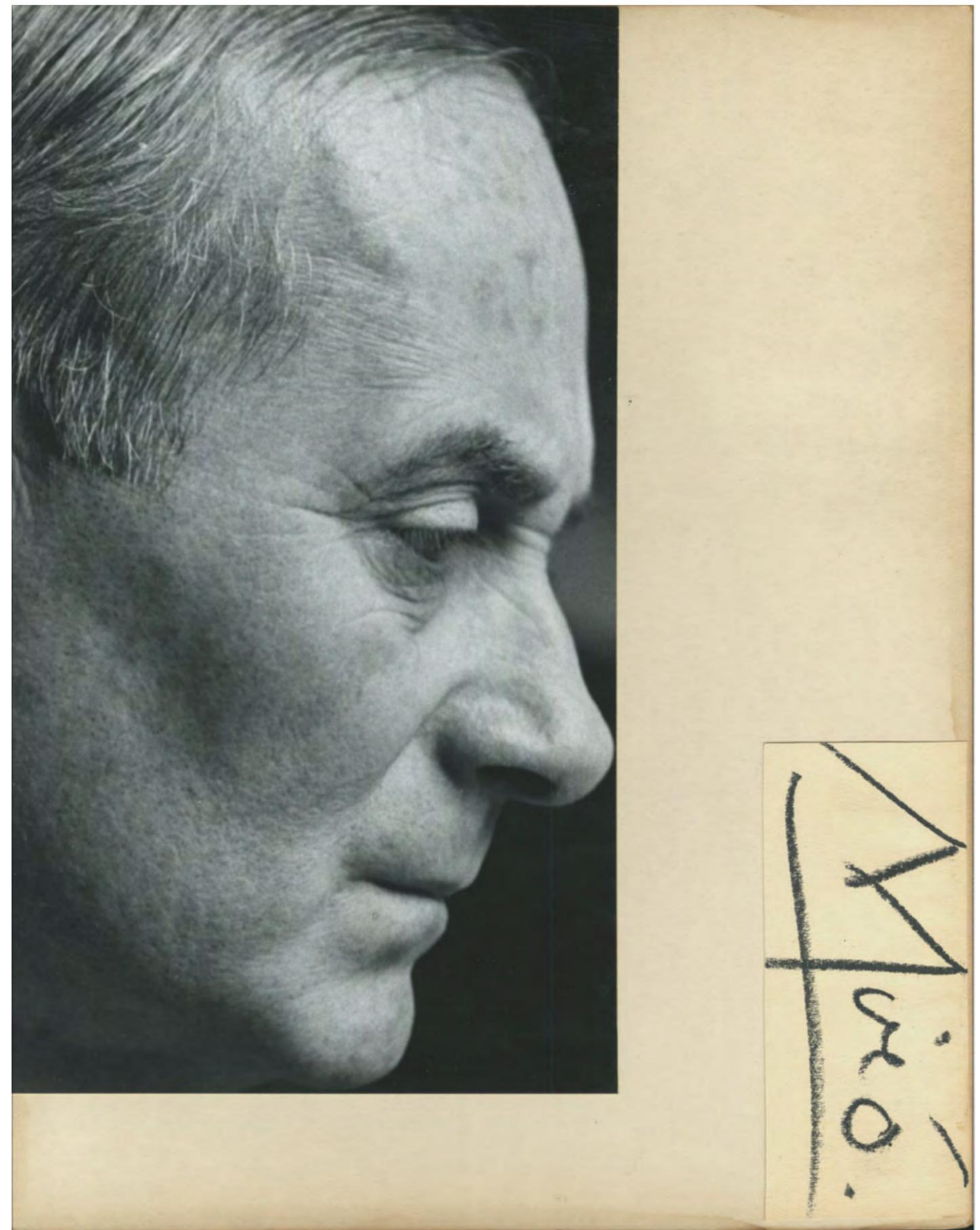
Vintage 10 ½ x 7 ½ vintage gelatin silver print ca, 1950 on a 20 x 15 inch mount. The Catalan painter concentrates on his drawing. Roth's red signature emblem is printed beneath the lower right corner of the print. Roth's reproduction stamp and his Rapho-Guillumette credit stamps are on the verso. **[4] For sale for \$2000 less 10%**



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Lot 44. JUAN MIRO, by SANFORD ROTH

Vintage 13 x 7 ½ inch gelatin silver print ca. 1950 on an 11 x 19 inch exhibition mount. The life size profile print is positioned against the top and left edges of the mount, leaving a lot of space to its right. A large crayon signature of Miro is affixed to the bottom right edge of the mount. **[4] For sale for \$2500 less 10%**



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Lot 45. JEAN COCTEAU, by SANFORD ROTH

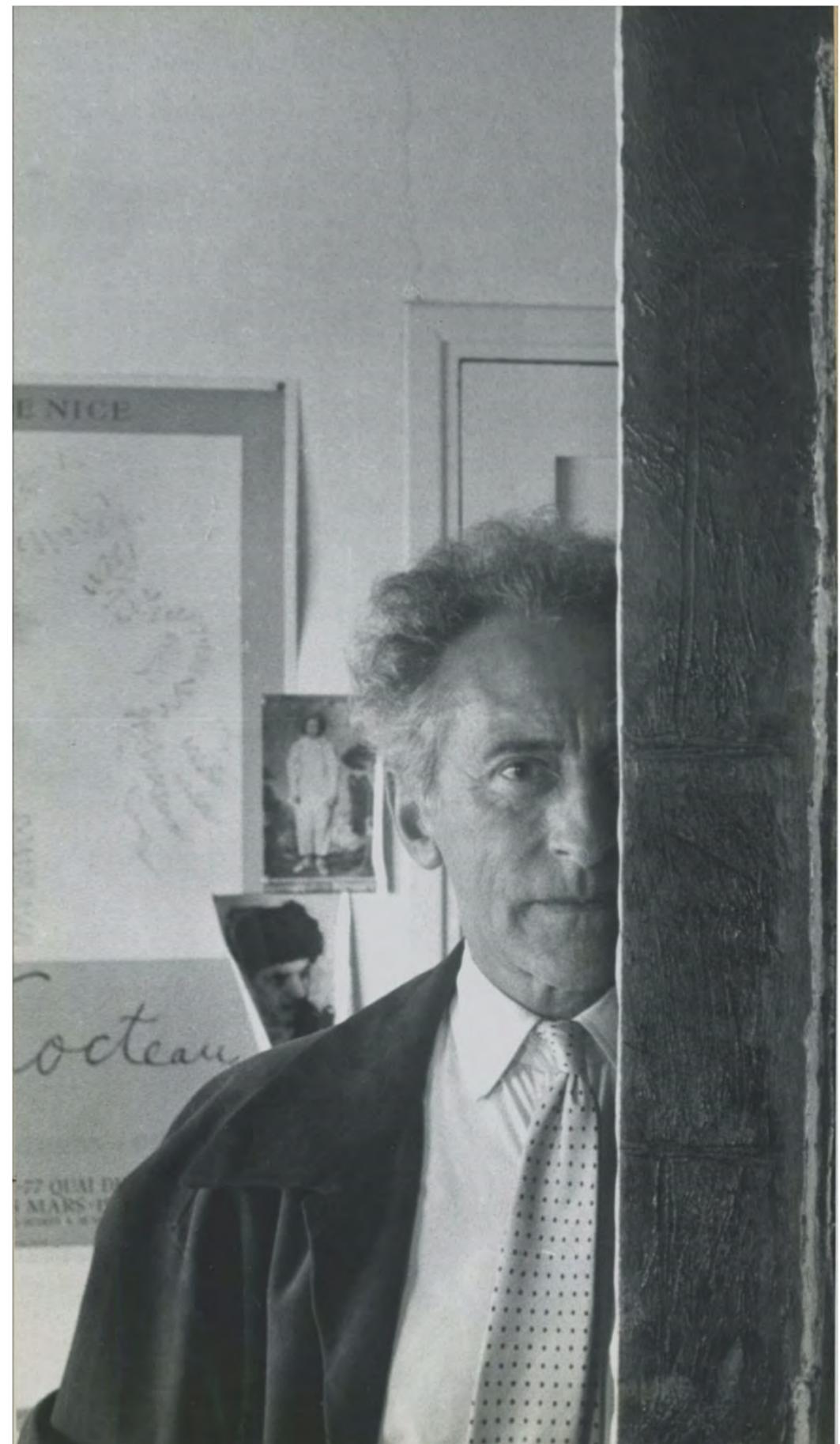
13 ½ x 9 inch vintage gelatin silver print ca. 1950. Cocteau stands beside a large plant. Roth's name stamp, some numbers in crayon and his name in red pen are on the verso. **[4] For sale for \$1000 less 10%**



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Lot 46. JEAN COCTEAU, by SANFORD ROTH

13 1/8 x 7 5/8 vintage gelatin silver print ca.1950 on a 15 x 12 inch exhibition mount. The edge of a wall or doorway masks part of his face to suggest his divided personality. The print is positioned to the right edge of the mat making this placement part of the overall composition. **[4] For sale for \$1200 less 10%**



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Lot 47. COCTEAU'S FIGURES OF SPHYNX AND HORSE, by SANFORD ROTH

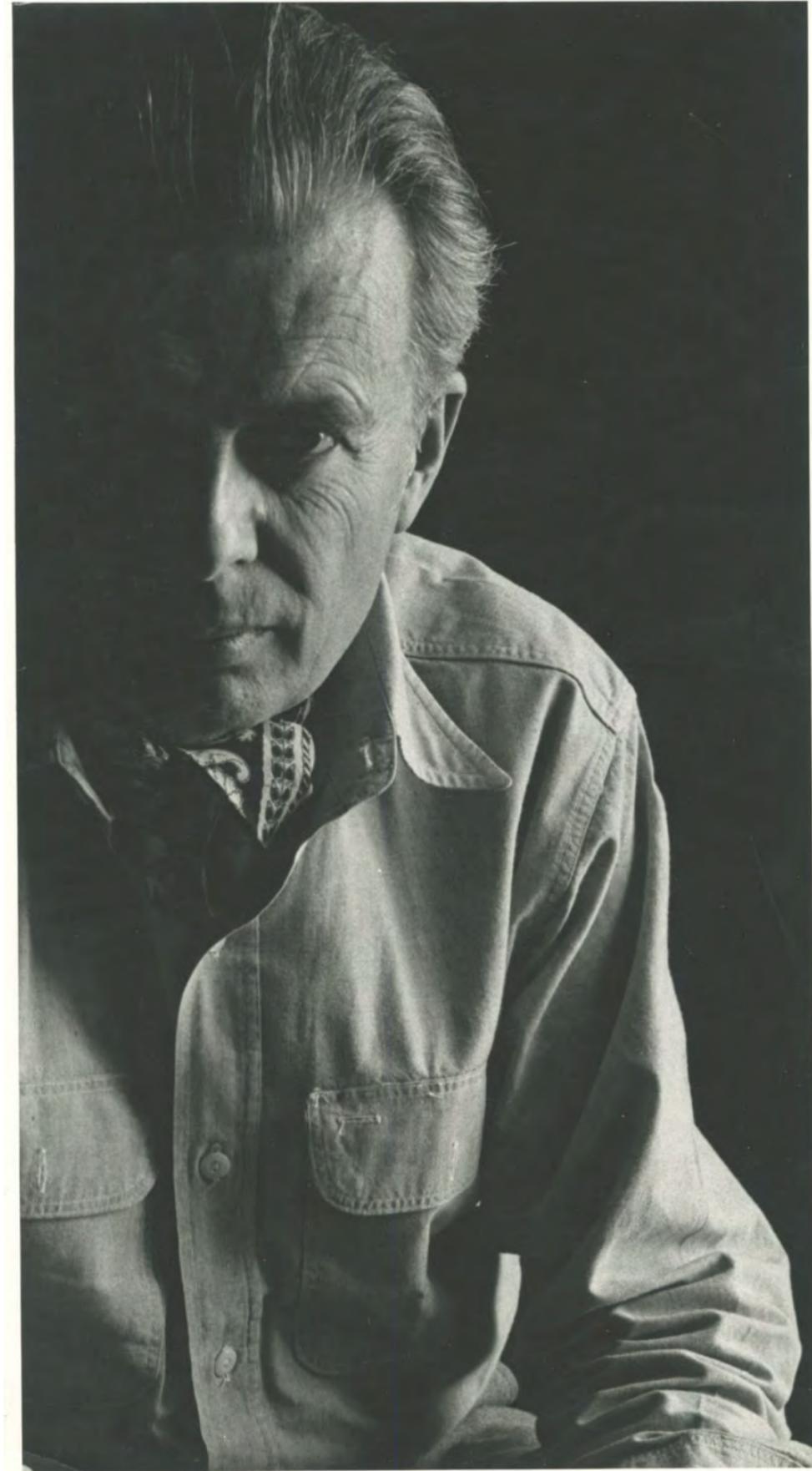
9 x 13 ½ inch vintage gelatin silver print ca. 1950. These figures appear within a framed space with elements extending out from the frame. They represent Cocteau's preoccupation with ambiguous distinctions between human and animal as in his film "La Belle et la Bête" ("Beauty and the Beast") This is a kind of conceptual portrait of a conceptual self-portrait. **[4] For sale for \$800 less 10%**



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Lot 48. ALDOUS HUXLEY, by SANFORD ROTH

13 ½ x 7 ¼ inch vintage gelatin silver print, ca 1950. Huxley (1894 – 1963) was the author of numerous books including “Brave New World” (1932.) In the early 1950’s he was working on a novel “Devils of Loudon” (1952) and “The Doors of Perception” about mescaline, (1954.) Roth has photographed him with the left part of his face lost in darkness. **[4] For sale for \$1000 less 10%**



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Lot 49. BLAISE CENDRARS, by SANFORD ROTH

13 ½ x 5 ½ vintage gelatin print ca. 1950, on a 20 x 16 inch exhibition mount. Cendrars (1887 – 1961) was an influential novelist and poet who is said to have introduced a modernist element into French poetry. He is one of the few subjects Aldous Huxley mentions in his introduction to “Portraits of the 1950’s” He writes of this photograph “We see Blaise Cendrars standing at the corner of a Parisian street, but looking like something on Easter Island.” The narrow print is mounted close to the left edge of the mount, with Cendrars looking into the empty space of the mount. Roth’s name stamp is on the verso, with Cendrar’s name in pencil There is a label for the February 1953 exhibit at the Pasadena Art Institute.

[4] For sale for \$3000 less 10%



Be·hold

AUCTION

Portraits and Photographic Surprises

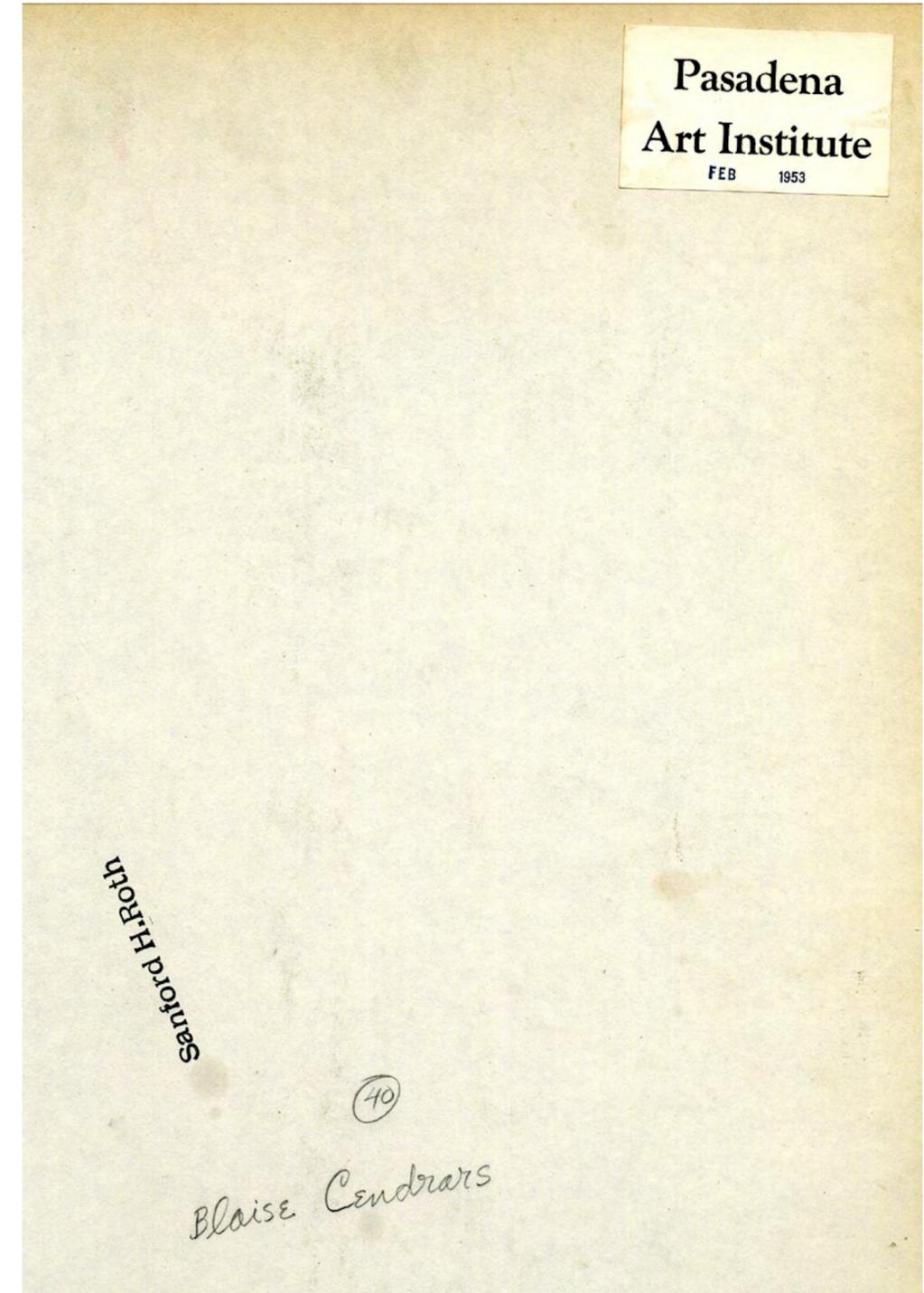
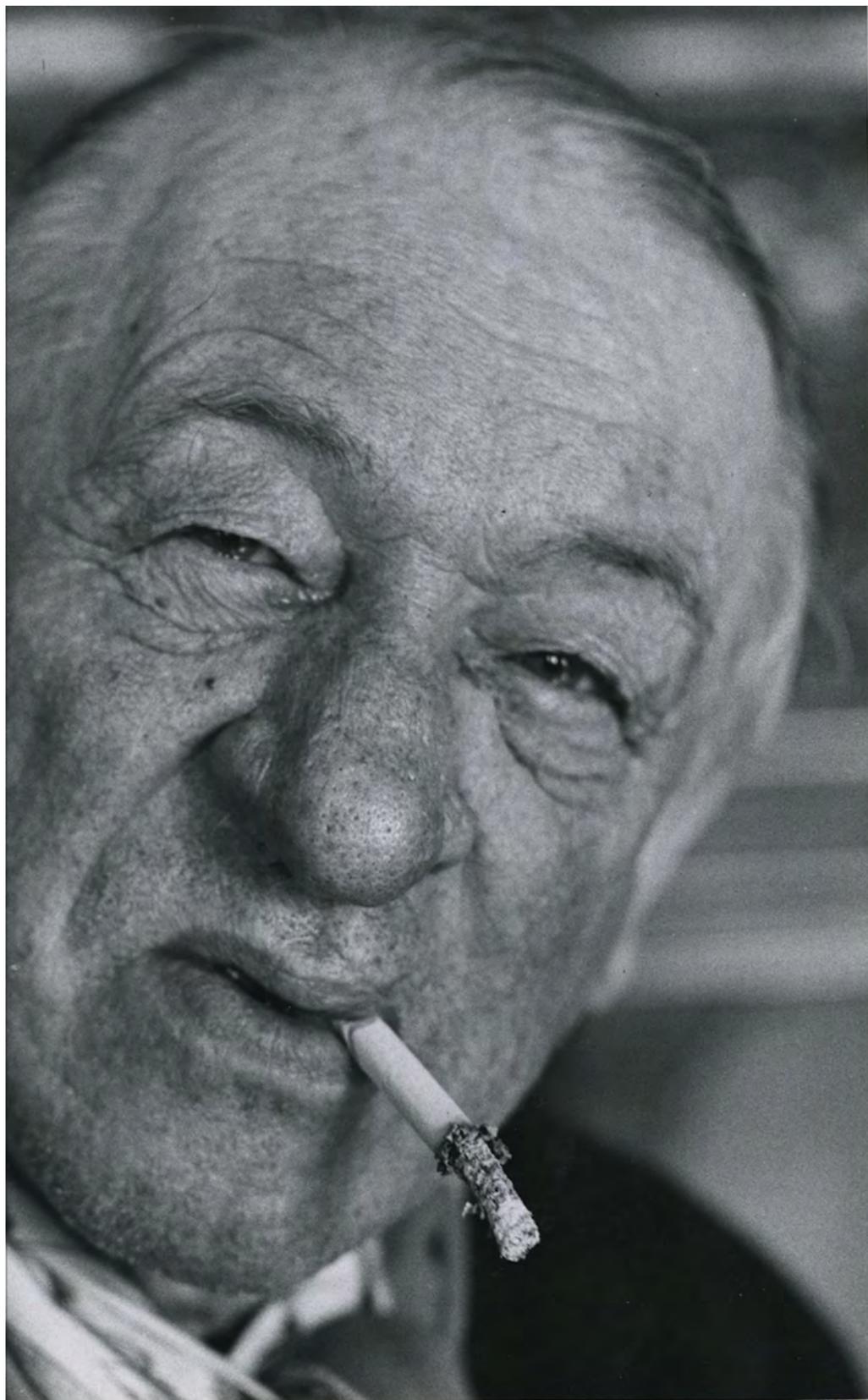
CONTACT US TO ARRANGE TO SEE THE MATERIAL AND TO
DISCUSS OTHER MATTERS

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arrangements and appointments.

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**Lot 50. BLAISE CENDRARS, by
SANFORD ROTH**

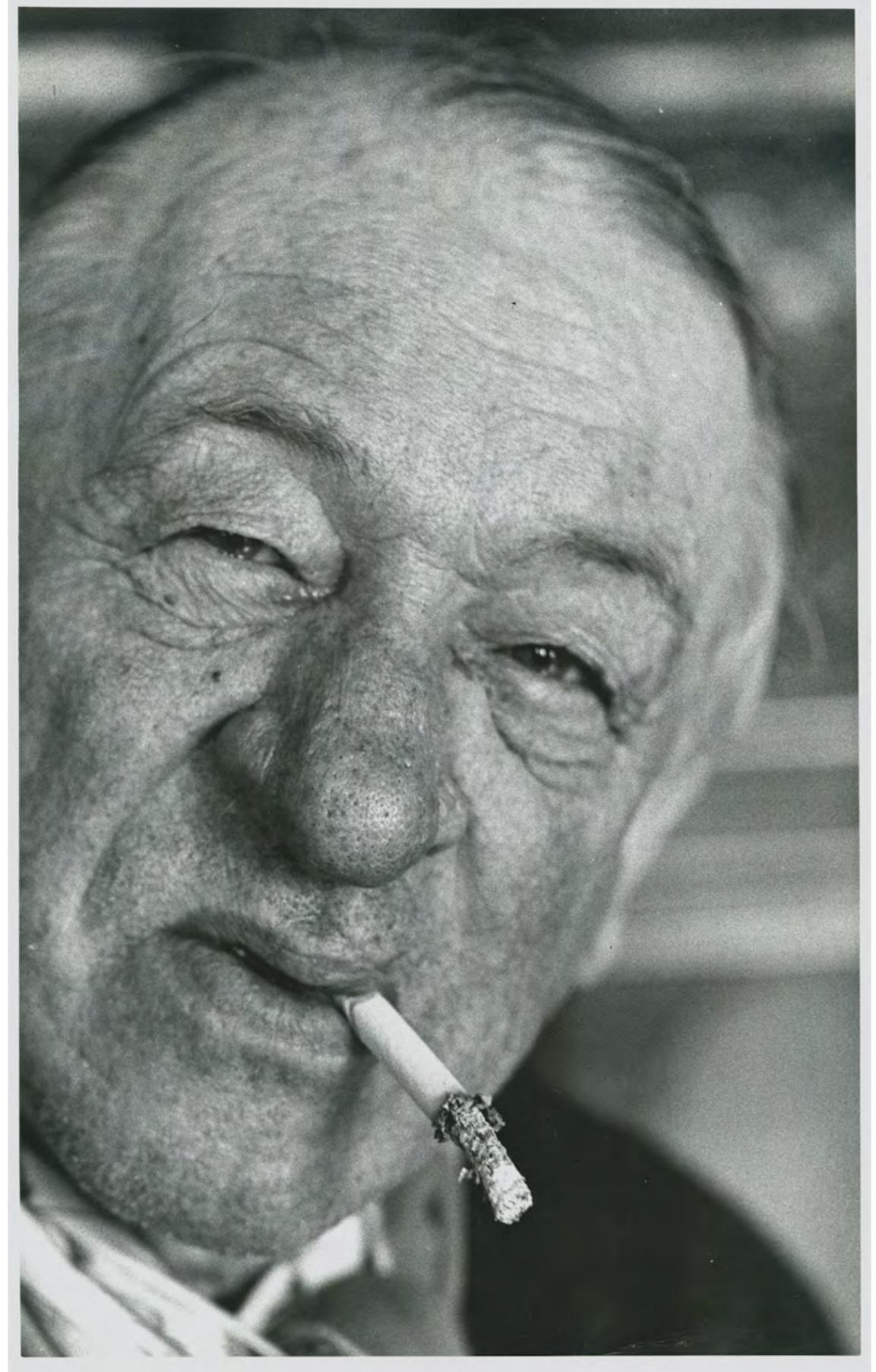
13 ½ x 7 ½ inch vintage gelatin silver print, ca. 1950, on a 20 ¾ x 16 inch exhibition mount. This is one of Roth's' close life size facial portraits. Even the left side of his face is cropped. We seem to see right into the inner character of the man. Roth's red signature emblem is stamped beneath the lower right corner of the print. Roth's Rapho-Gallumette credit stamp is on the verso. **[4] For sale for \$2000 less 10%**



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Lot 51. BLAISE CENDRARS, by SANFORD ROTH

13 ½ x 8 ½ vintage gelatin silver print ca. 1950. The same image as the previous lot, but not on an exhibition mount. **[4] For sale for \$1200 less 10%**



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**Lot 52. ERICH MARIA REMARQUE,
by SANFORD ROTH**

10 x 13 ½ inch vintage gelatin silver print, ca. 1950. Remarque (1898 – 1970) was a novelist whose most celebrated work was “All Quiet on the Western Front” 1929. Born in Germany he moved to the US and continued to write while having become a member of the artistic community in NY and Hollywood. He was a long time companion of Marlene Dietrich and later married the actress Paulette Godard, who had been married to Charlie Chaplin. He is seen from inside what is probably a book store, looking at some display we can't see. His features are somewhat indistinct, in contrast to Roth's many life-size close studies of faces. **[4] For sale for \$1000 less 10%**



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Lot 53. EDITH SITWELL, by SANFORD ROTH

13 ½ x 8 3/8 inch image on 14 ½ x 11 1/8 sheet, ca. 1950. Eccentric British poet, Dame Edith (1887 – 1964) was known for the attention to sound in her poetry. In “Portraits of the 1950’s”, Beulah Roth writes of Sitwell’s visit to their house where this portrait was made. “Dame Edith was quite majestic in her manner and attire—a Medici turban and the famous massive jewelry... The striking portrait ... photographed that day appeared in Harper’s Bazaar—a full page. I am sure Dame Edith approved. Both the portrait and the magazine were within her sphere of elegance.” The image is correctly printed, with a wide margin at the left, but a bit of the edge of another photograph snuck into the margin. Roth’s name stamp is on the verso. There is a very slight waviness to the right edge. **[3+] For sale for \$1200 less 10%**

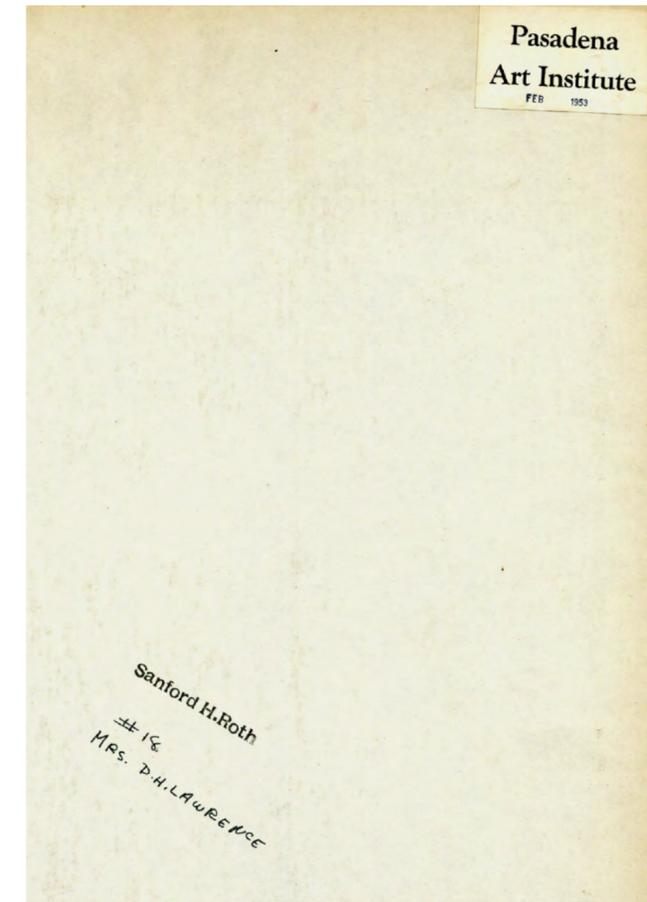


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Lot 54. FRIEDA LAWRENCE, by SANFORD ROTH

Frieda Lawrence. 13 ½ x 9 inch vintage gelatin silver print on a 20 x 16 inch exhibition mount. Frieda (1879 – 1956) was born into an aristocratic German family. She had an adventurous life, including her 18-year marriage to the writer D.H. Lawrence. They eventually moved to a ranch near Taos New Mexico. George O'Keefe was close to the Lawrences. She describes her first meeting with Frieda this way: "I can remember very clearly the first time I ever saw her, standing in a doorway, with her hair all frizzed out, wearing a cheap red calico dress that looked as though she'd just wiped out the frying pan with it. She was not thin, and not young, but there was something radiant and wonderful about her." Frieda helped and encouraged her husband with his writing, and elements of her life influenced them. Like many of Roth's close portraits, the edge of her face is cropped and dark. This is positioned near the left edge of the mount, leaving a wide margin on the right. Roth's name stamp is on the verso, with a label for the February 1953 exhibit at the Pasadena Art Institute.

[4] For sale for \$2500 less 10%



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Lot 55. ANNA MAHLER, by SANFORD ROTH

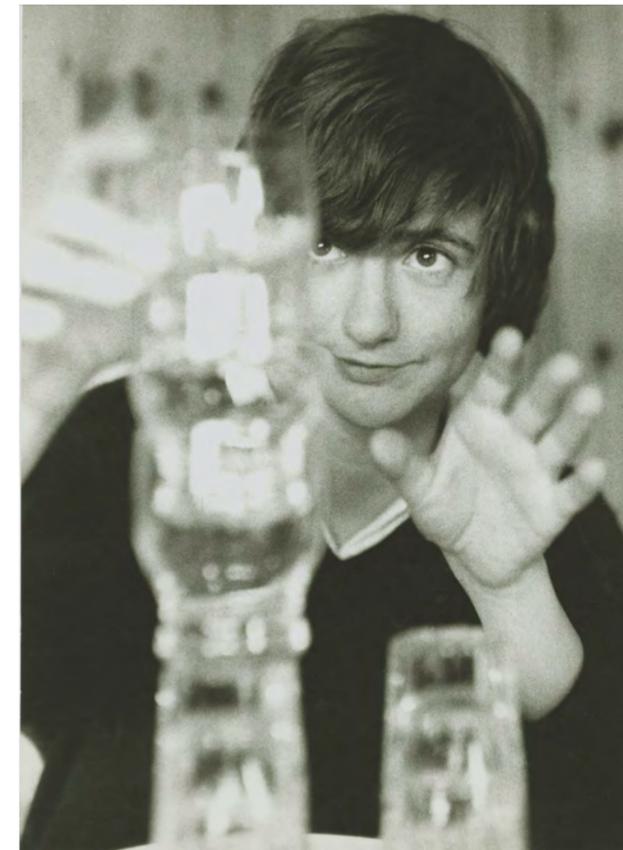
13 ½ x 9 ½ inch vintage gelatin silver print, ca.1950. Anna (1904 – 1988) was the daughter of the composer Gustav Mahler and his wife Alma. She grew up in the artistic milieu of Vienna, eventually discovered her passion for sculpture. She is known for her large sculptures of musicians. Here she is shown working on a sculpture. The sculptured head of the top figure is next to her own head. Roth's name stamp and permission stamp are on the verso. **[4] For sale for \$1200 less 10%**



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Lot 56. "FRANCOISE SAGAN, KLOSTERS, SWITZERLAND," by SANFORD ROTH

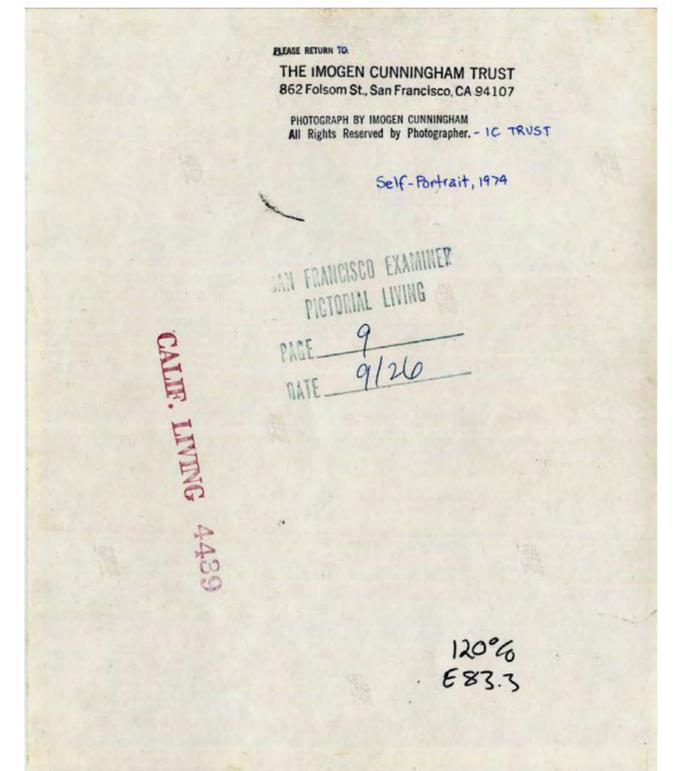
Pair of 13 ³/₄ x 10 inch vintage gelatin silver prints, ca. 1954. She was born Françoise Quoirez, and took the pseudonym Sagan after a character in Proust. At the age of 18, her age in this portrait, she published her first 'novel "Bonjour Tristesse" that became an international sensation and film. The characters represented alienated youth in the manner of Salinger. These are two variants. One has Roth's credit stamp. **[4] For sale for \$1800 less 10%**



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Lot 57. SELF PORTRAIT, IMOGEN CUNNINGHAM

Two 10 x 8 inch gelatin silver prints, 1974. One has cropping marks on the margin. There are various notations and stamps on the verso including her credit stamp and publication stamps for the 'Pictorial Living' section of the San Francisco Examiner and one for "California Living." The other is ferrotyped variant, with only cropping indications on the verso. **[4] SOLD FOR \$500**



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**Lot 58. PUBLICITY STILL FOR CECIL B. DEMILLE'S
BIBLICAL EPIC KING OF KINGS, by WILLIAM
MORTENSEN**

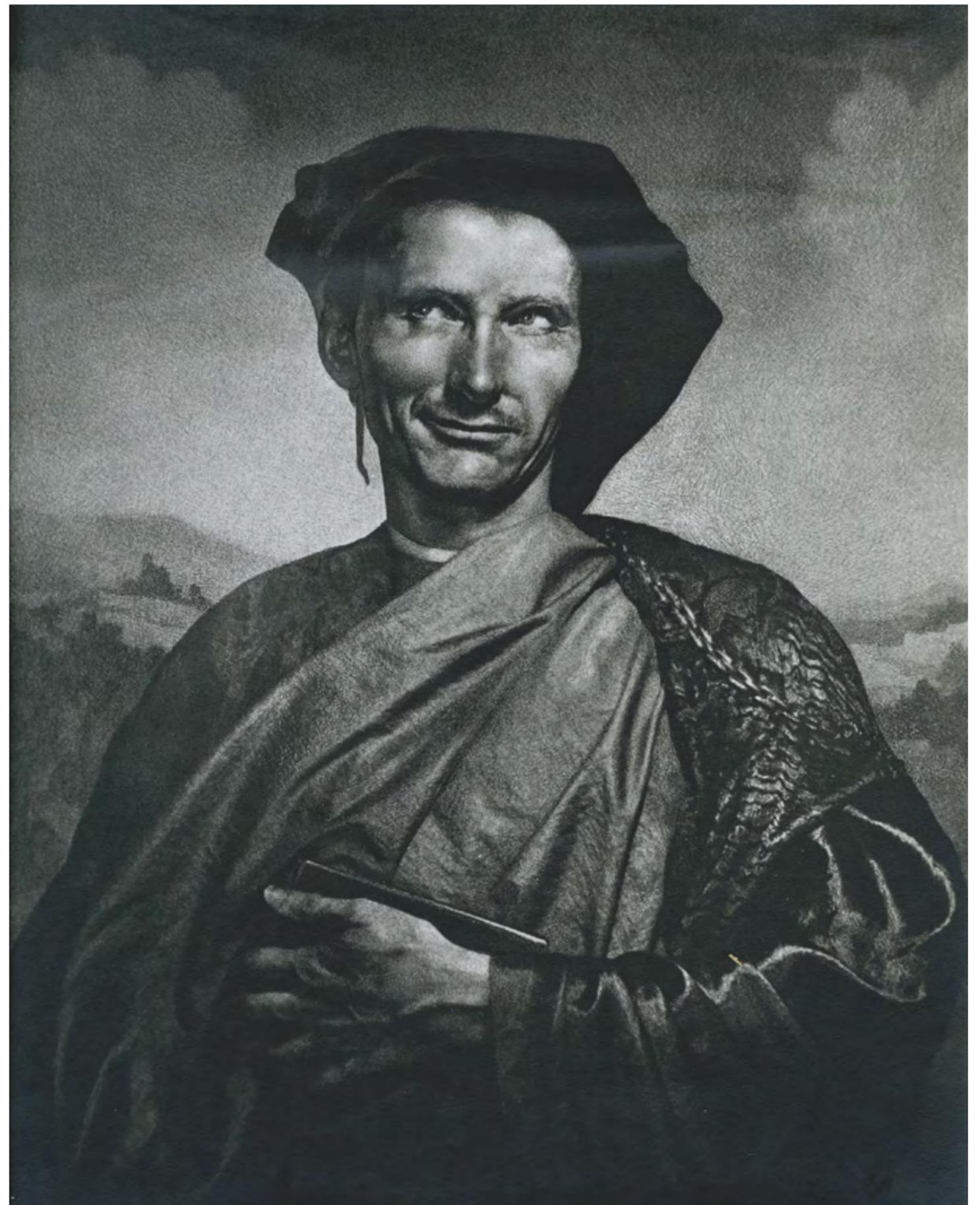
William Mortensen, Publicity still for Cecil B. De Mille's Biblical epic KING OF KINGS. 10 x 8 inch gelatin silver print, 1927. Mortensen went to Hollywood in 1922 with the 14-year old Fay Wray, the sister of his fiancé. Fay was to become the star of KING KONG. He did studio work in Hollywood especially for Cecil B. De Mille, who liked his work very much and published a monograph of Mortensen's photographa on the set of KING OF KINGS. This print has the original slug on the verso and a stamp "Photo by Wm. Mortensen Credit Appreciated." **[3+] SOLD FOR \$360**



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Lot 59. "MACHIAVELLI," by WILLIAM MORTENSEN

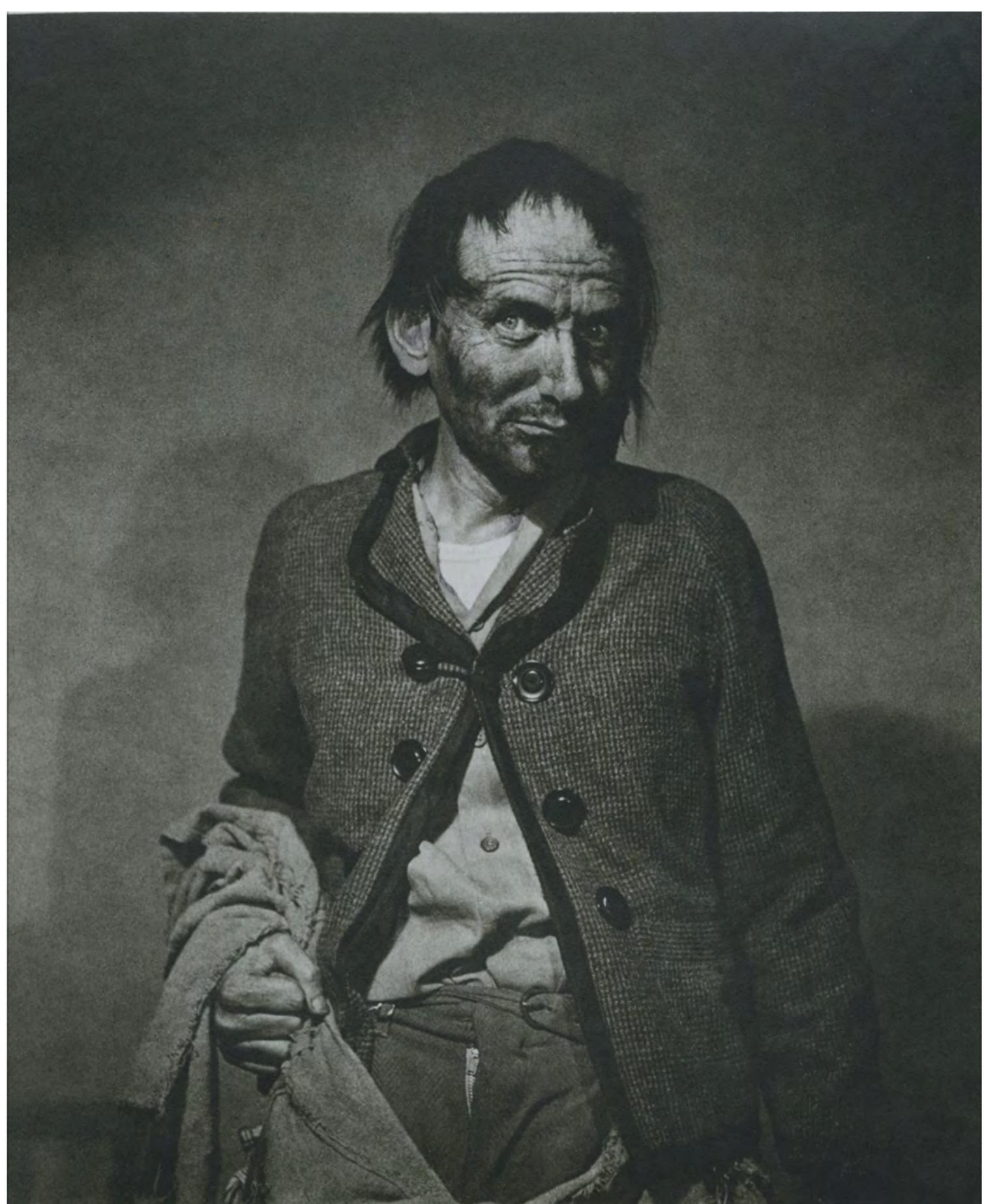
14 x 11 inch gelatin silver print, vintage ca, 1936 on a 19 ½ x 16 inch exhibition mount, titled and signed beneath the print. Mortensen (1897 – 1965) opened a studio in Laguna, California and wrote 9 books. Like other pictorialists he loved to work on his photographs to give them a character similar to graphic works far different from the character sought by “straight” photographs. Many of them, especially in California, loathed him. Ansel Adams called him a “devil” and “Antichrist.” He developed a distinctive choice of subjects that were lurid, sometimes erotic, often powerful. The textured effect is achieved by the use of a screen, an example of which is offered in Lot 55. This is illustrated in Mortensen’s book “Monsters and Madonnas.” The prints offered here came from someone who was Mortensen’s assistant in 1938 and 1948. **[4] For sale for \$3000 less 10%**



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**Lot 60. "GENTLEMAN OF LIESURE," by
WILLIAM MORTENSEN**

14 ¼ x 11 ¼ inch textured gelatin silver
print, vintage ca. 1940. The title is
somewhat ironic. Illustrated in "Pictorial
Lighting," second edition, p. 129. **[4] For
sale for \$2000 less 10%**



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**Lot 61. "JOHAN THE MAD," by
WILLIAM MORTENSEN**

12 x 10 inch vintage textured gelatin silver print ca. 1936. Illustrated in Mortensen's book "Monsters and Madonnas" and on p.45 in "Projection Control." Like the previous there is an exaggerated sense of theatricality. "Johan the Mad" was the name given to a Queen of Castile. Mortensen referred to her "crazy tragic journey through the kingdoms of Europe, bearing with her the corpse of her husband on her back. She has come to be a symbol and prototype of the tortured quest for something irrevocable." Mortensen sometimes incorporated designed words in his compositions. **[4] For sale for \$2000 less 10%**



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**Lot 62. "JOAN," by WILLIAM
MORTENSEN**

15 x 12 inch vintage gelatin silver print ca. 1940 tipped onto a 21 ½ x 16 inch mat. The sentimentality seems sincere though it intentionally borders on kitch. That is one of the fascinating things about Mortensen's work; it is both sometimes an example of kitch but also an ironic play that anticipates Pop Art. Illustrated on the cover of Mortensen's "Flash." **[4] For sale for \$2000 less 10%**



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**Lot 63. "JEANNE CRAIN," by
WILLIAM MORTENSEN**

14 x 11 ½ inch gelatin silver print, tipped onto a 24 x 20 inch mount, vintage ca. 1950. Crain was a film actress who was nominated for an Academy Award in 1949 for her leading role in "Pinky." This embodies and plays with the period notion of pin-up glamour. Illustrated on the cover of Mortensen's book 'Paper Negative,' 1954. **[4] For sale for \$1500 less 10%**



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**Lot 64. "DESHABILLE," by
WILLIAM MORTENSEN**

13 ½ x 10 ¼ textured silver print, ca. 1940. This is another example of Mortensen's soft eroticism. The emphasis on the subject's face and gesture make her, as in the others of his photographs, an individual as well as an archetype.

Illustrated in Mortensen's "The Negative," p. 80. **For sale for \$2000 less 10%**



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**Lot 65. "DUTCH GIRL," by
WILLIAM MORTENSEN**

14 x 11 ½ inch textured gelatin silver print, ca. 1940. There is an echo of "Whistler's Mother." The subject is shown with domestic tasks—sweeping, weaving. Her face is modern. The shoes on the floor are a curious touch. The framing that is part of the picture and the frame on the wall seem to be deliberate related elements. [4]

For sale for \$1000 less 10%



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Lot 66. "THE MORTENSEN TEXTURE MATRIX"

Original 14 ½ x 11 ½ portfolio containing a matrix screen and a four page instruction pamphlet. This is the kind of screen Mortensen used in printing many of the photographs offered here. The introduction gives something of the background of Mortensen's interest in the engravings of Durer, Mantegna and others that had the quality of "molecular vibrations" that he sought to achieve in his photographs. Intact with the covers slightly loose. [3] For sale for \$500 less 10%

THE MORTENSEN TEXTURE MATRIX



AN EXAMPLE OF THE MORTENSEN TEXTURE DATA

Camera: Leica, Model F.
Lens: Summ. F.15.
Exposure: 1/5 sec. at F.8.
Film: Eastman Panatomic, developed in Gamma 'D' for 15 minutes, fixed in Gamma 'D' Fixing Solution and hardened in Gamma 'D' Hardening Solution.
Lighting: Modified Basic.
Paper: Brown 2051, developed in Gamma 'D' Universal Developer, normal strength.
Finishing: Powder and Abrasion process.

INTRODUCTORY

THE LINE ENGRAVING—on copper or steel—has always strongly appealed to connoisseurs of the graphic arts. The delicacy and subtlety of a fine engraving continue to be appreciated long after more spectacular modes of representation have begun to pall. That lines alone, when handled by master engravers such as Durer, Mantegna or Nanteuil, are capable of suggesting infinite gradations of tone, modelling, textures, and even colour, is a source of never-ending wonder.

In 1920 it occurred to William Mortensen that it would greatly benefit photography if it could secure certain of the peculiar advantages of line engraving—advantages of which he was particularly aware from his own practical experience as an etcher and lithographer. These advantages lie in the quality of the half-tones and in the precision of the modelling. The

good photograph and the good engraving are both distinguished by the large number and delicate blending of half-tones. But the fact that the half-tones in the engraving are composed of lines instead of flat grays imparts to it a quality known as "molecular vibration," which is never possessed by a conventional photograph. The engraved lines, furthermore, suggest more vividly and concisely the modelling and receding planes than the photographic medium is able to do.

After several years of study and experimentation, Mortensen in 1923 perfected a photographic method of producing in prints this vividness and "vibration" characteristic of engravings. Since that time he has used this process exclusively for his own portrait and pictorial work. The "Mortensen Texture" has been utilized in his pictures in the principal salons of the world, and has occasioned wide interest and controversy. Despite many tempting offers the method has remained his own secret, and has never been previously released or made public.

Since 1923 numerous attempts have been made to imitate the Mortensen process, and several devices in the nature of textured screens have been placed on the market. These devices, however, have in two respects signally failed in suggesting the quality of engraving. In the first place, the texture pattern has not conformed to the drawing or modelling of the image, the texture lines frequently running counter to the lines of the image. In the second place, the texture has merely been superimposed on the original photographic half-tones instead of creating the half-tones as the engraved lines do. Thus the net result of these screen devices has been the addition of a superfluous all-over pattern, monotonous and mechanical, and quite unrelated to the image.

The Mortensen Texture Matrix solves these two problems in an ingenious manner.

Obviously, it would be possible to make a screen, the lines of which would conform to one particular image. By making and studying a large number of such individual screens, Mortensen evolved a composite type of screen, which, by a series of compromises, conforms readily to any photographic image.

Thus the lines have a different rhythm in different parts of the Matrix; but they, at the same time, avoid abrupt transitions.

The second problem, that of creating the texture lines to create the half-tones, involved delicate considerations of balancing the density of the Matrix against the density of the engraved lines, and these in turn against the penetrative power of the projected image. Note in the accompanying cut that the texture lines themselves seem to create and carry the half-tones, that the texture is integral with the picture and is not an irrelevant pattern mechanically superimposed on a photograph.

Aids from these accomplishments, which definitely distinguish the Mortensen Matrix from conventional screen devices, the Mortensen Texture possesses other qualities which recommend it to the photographic pictorialist.

1. By the use of the Matrix etcher blocks are obtained.
2. Sharpness of definition is not lessened by the use of the Mortensen Texture, but is rather enhanced. This is due to the clean, knife-like sharpness of the lines composing the Matrix.
3. Grain—that ancient enemy of miniature camera workers—is subdued by the "vibration" of the Texture.
4. When applied to portraits the Texture will absorb minute facial blemishes.
5. A textured print is much easier to "spot" or retouch than a straight print.
6. Finally, the use of the Matrix in no way vitiates the essential photographic quality of the print.

REQUISITES

TO GET the best results from the Mortensen Matrix it should be used in conjunction with an enlarger of the condenser type. An 11x14 printing frame with a good flexible glass is required. The Matrix must not be used without a glass and frame. The usual equipment of printing masks of assorted shapes and sizes is also recommended.

The negative used in making a textured print should have a clear, brilliantly defined image, free from diffusion or falling off. Correct negative quality is very important in order to get full advantage of the Texture. A negative of correct quality utilizes the full range of half-tones that its condition affords. It is, therefore, very sparing in its use of either full black or complete transparency, reserving the former for the most brilliant high lights and the latter for the deepest accents of the shadows. Between these two extremes there must be a full range of transparent, delicately graduated half-tones. To secure this quality, a negative must be given an exposure based on the light area of the image, and must, further, have complete development.

Two types of negatives must be especially avoided in using the Matrix. The softness of the Matrix in each of these cases is due to the fact that the Texture is most conspicuous and most effective in the middle tones. Hence, one of the types of negatives to be avoided is the sort that involves extreme contrast, either in lighting or in local colour. Such a negative, having no middle tones to speak of, will lose the texture in its extreme lights and darks. The other type of negative to be avoided is one that has been overexposed and subsequently underdeveloped. This negative—being, as it were, all middle tones—will, when used with the Matrix, produce a uniform texture all over the print.

Properly used, with a negative of correct quality, the Texture will disappear into the shadows and be barely perceptible in the light passages. Also the lines of the Texture will give the illusion of conforming with the modelling and following the contours of the surfaces.

*A full discussion of this important matter of Negative Quality will be found in Mortensen's Precision Control Camera Guide Book, GAMMA 'D' Atomic Fine Grain Developer, being a new potential developer, is particularly designed to produce "correct negative quality" and is specified and used exclusively by William Mortensen.

PROCEDURE

THE usual precautions proper to careful projection printing should be observed in using the Matrix. All glasses, lenses, and condensers must be scrupulously clean, and the projector lamp carefully centered in its housing.

The printing mask, when used in conjunction with the Matrix, should be placed in front of the glass of the printing frame, instead of behind it as in ordinary projection printing.

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**Lot 67. ENRICA "RICKI" SOMA, by
PHILIPPE HALSMAN**

Three 11 x 14 or reverse inch gelatin silver prints, 1947. Halsmann's stamp and "1949" are in pencil verso. She studied with Balanchine and became a principal dancer with the NYC Ballet. She was also a model and for a time considered a career in Hollywood. These are from a series of screen tests by Halsman of young actresses displaying various emotions. (I have more from this series. Contact me if interested.). In 1950 at the age of 21 she married John Huston. Anjelica Huston was one of her children. She was killed in an automobile accident in 1969. [4]

\$For sale for 200



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Lot 68. JIMMY DURANTE PIANO MAN, by MILTON GREENE

19 ½ x 15 7/8 inches in the original 22 ½ x 17 inch mat.
Endorsed “To Jeff—Happiness” and signed in pencil on the bottom of the mat. Provenance: Christie’s Auction Feb. 5, 2005. The Christie’s label is on the verso. It was estimated at \$3000 - \$5000 but sold for \$480. This was made for LIFE in 1952. The Christie’s entry says it was printed before 1955, which is plausible, though Greene’s stamp on the back, that is signed, gives a date of 3 -14-80. An explanation could be that Greene put the vintage print in the mount, endorsed it and put the stamp on the back in 1980 soon after Durante died. Greene is most noted for his many photographs of Marilyn Monroe. Durante was a beloved entertainer in theater, film, radio and TV known for his gravelly voice and his big nose (“Schnozolla”.) This is an interesting portrait, because it only shows his back that is still somehow recognizable. The studio lighting is prominent. **[4] For sale for \$300**



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Lot 69. TRAYTON STUDIOS, NY. "MAGICIANS PREFER/YOU CAN BE SURE OF/SHELL."

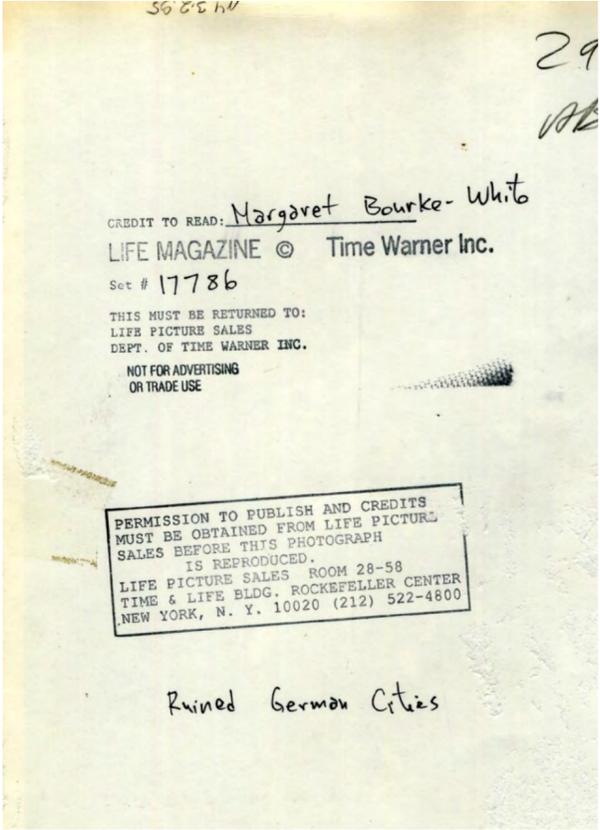
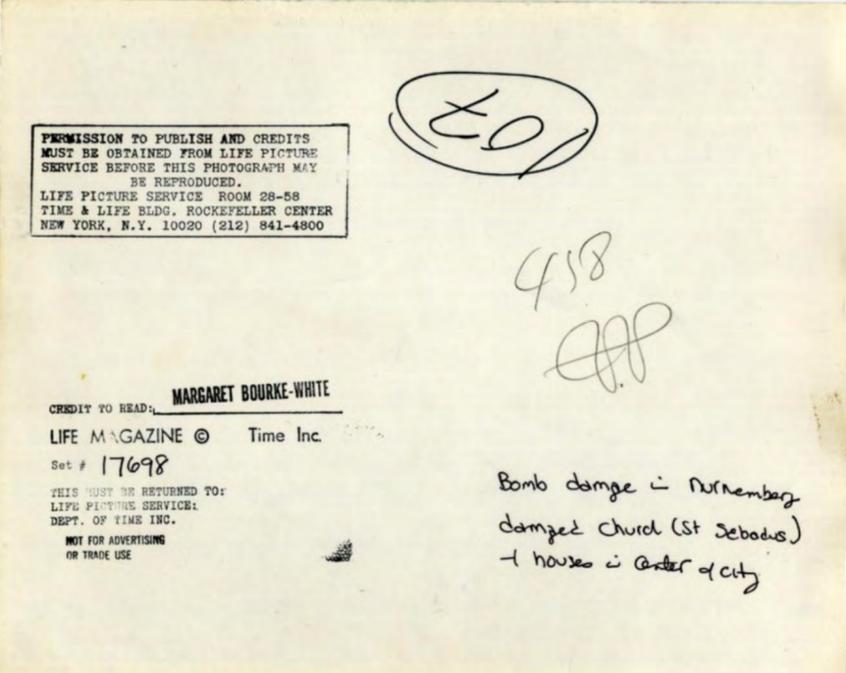
6 x 9 ½ inch toned gelatin silver print, ferrotyped, ca. 1940. This is a photograph of a billboard, a notable example of modern design. It is actually a political poster. In 1937 ties between the British Shell Oil Company and the Nazis came to light. "You can rely on Shell" was released as a slogan to restore faith in the company. During the 1950's it was a successful radio ad sung by Bing Crosby. The image depicts a shell game, a confidence game also practiced as "three card monte." Originally it involved an object hidden under one of 3 walnut shells. After placing the object conspicuously the operator would move the objects around and ask for a bet from the crowd if someone could point to the one containing the object. This was done in New York with cards arranged face down. A shill in the crowd would put up five dollars. He would then point to the correct card and be handed twenty dollars. Of course when an innocent member of the crowd would do the same, the card that seemed obvious turned out not to be the right one. The poster depicts two hands and three circles, one of them black. The message is that Shell's ad campaign is a confidence trick. **[4] For sale for \$500 less 10%**



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Lot 70. BOMBED GERMAN CITIES, by MARGARET BOURKE-WHITE

Two 10 x 8 gelatin silver prints, 1945, printed later. Bourke-White's credit stamp, Life Magazine and Time or Time Warner stamps and notations in pen on the verso. One shows the ruins of Nuremberg and one shows another German city. Bourke-White accompanied the first bombing missions in 1942, and now she records the destruction after the war. **[4] SOLD FOR \$1000**

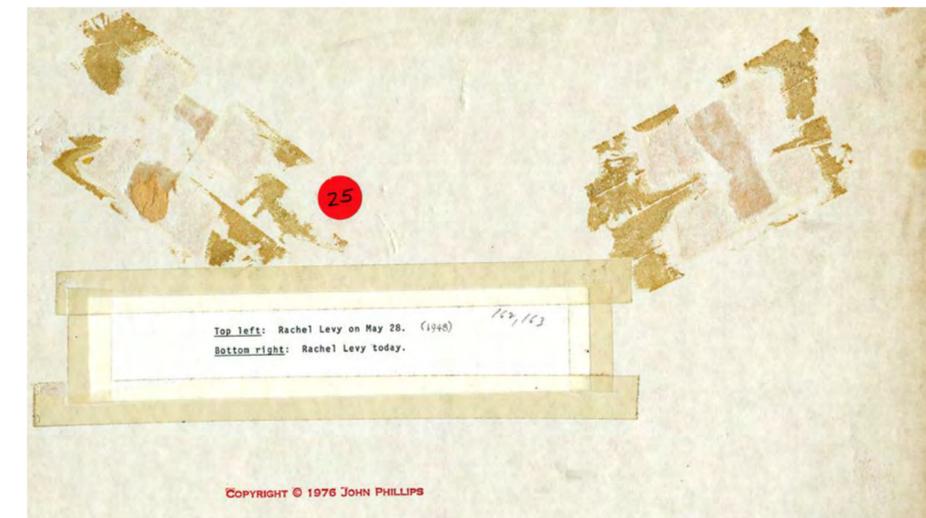


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**Lot 71. RACHEL LEVY
FLEEING DURING THE
EXPULSION FROM EAST
JERUSALEM DURING THE
1948 ARAB-ISRAELI WAR,
by JOHN PHILLIPS (1914 -
1996)**

This is a large 10 ½ x 16 –
inch gelatin silver print on
an exhibition mount. A label
on the verso indicates it was
accompanied by another
photograph of Rachel
“today.” Phillips was a
major photojournalist
whose work appeared on
many magazine covers. This
was on the cover of Phillips’
1976 book *A Will to Survive*.

[4] SOLD FOR \$250



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**Lot 72. UNITED PRESS
INTERNATIONAL. PATTY HEARST WITH
MACHINE GUN**

A toned glossy gelatin silver print on a 10 x 8 inch mount. The 20 -year-old granddaughter of William Randolph Hearst was kidnapped in 1972 by the Symbionese Liberation Army. She became an active member of this terrorist group, and is shown inside a San Francisco bank holding a machine gun. The image was taken from the bank's surveillance camera. The original FBI text on the right margin refers to her as "a girl resembling Patricia Hearst" as her identification was not immediately verified. I like to include this as part of the portrait offerings in the auction. **[3+]**

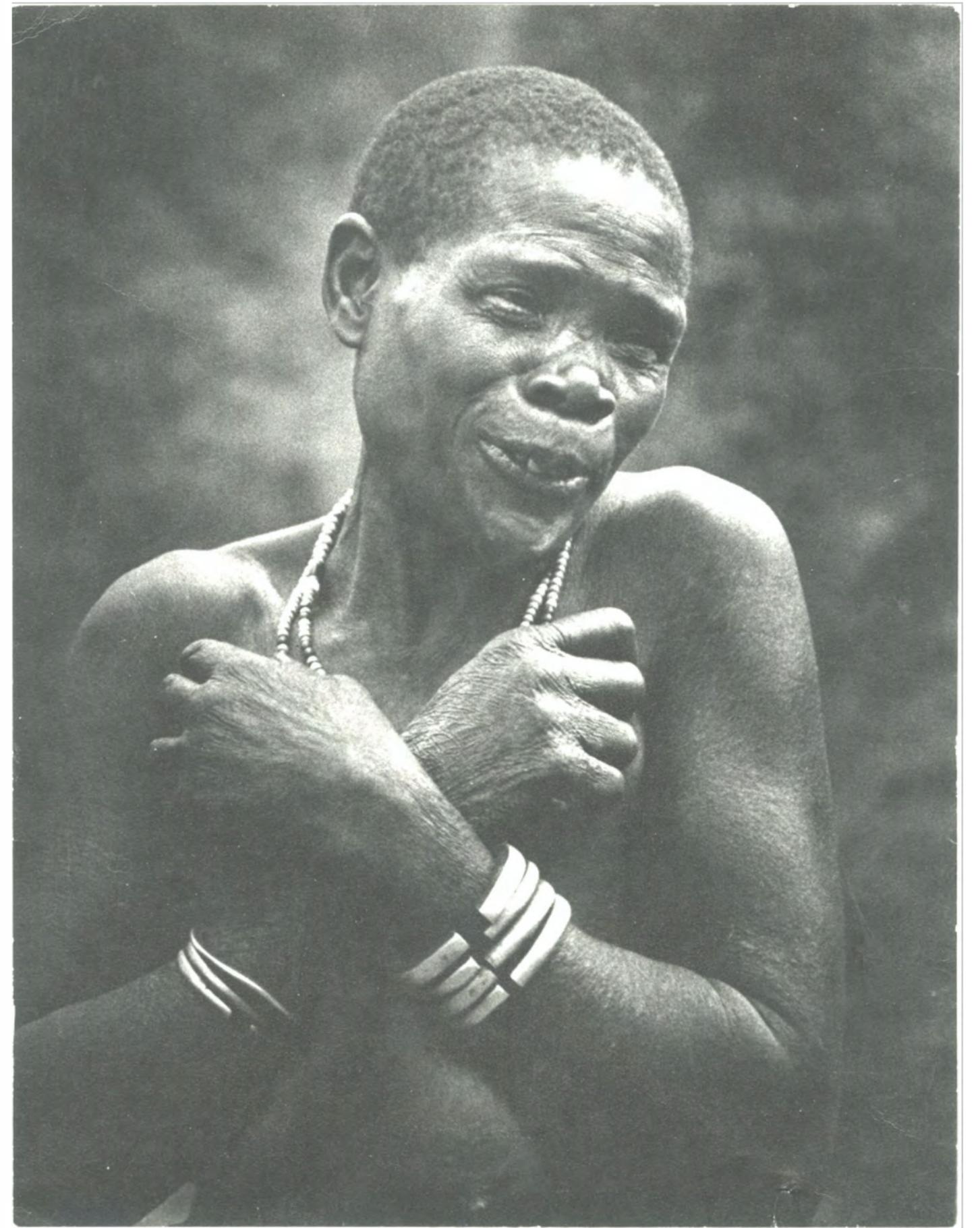
SOLD FOR \$440



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Lot 73. "PYGMY WOMAN, IMPENETRABLE FOREST KIGAZI UGANDA," by GEORGE ROGER

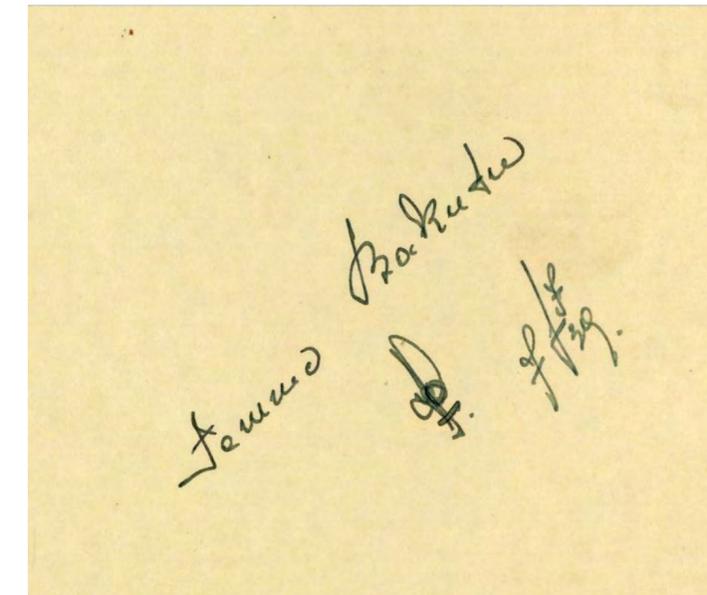
11 5/8 x 8 1/4 matte gelatin silver or carbon print, ca. 1960. The title is written in pencil on the verso. This has Rodger's Magnum stamp on the verso. Rodger (1906 – 1995) was one of the founders of Magnum. He made important photographs of the blitz in his native England and of the liberation of the Bergen Belsen concentration camp. He later traveled extensively including many places in Africa. This is a very human portrait. The woman covers her breast and her eyes are half closed. There are pencil crop markings and indication of a publication in "Creative Camera" on the verso. Just a trace of handling. **[4-] SOLD FOR \$200**



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Lot 74. UNKNOWN, BAKUTU WOMAN

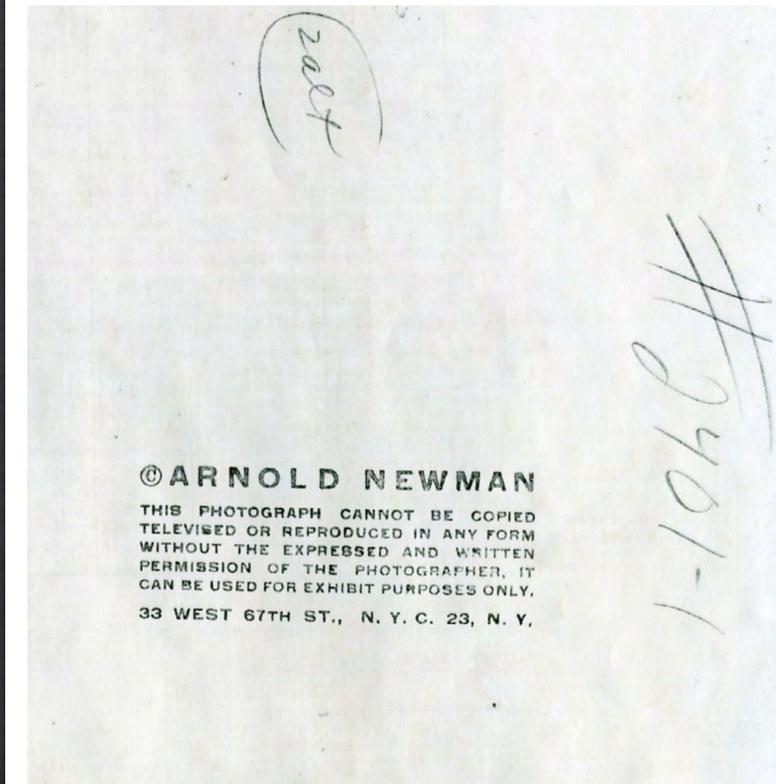
11 3/4 x 9 1/2 inch matte gelatin silver print on very heavy cream paper. The title, in French, and the logo signature of the photographer with other data are in pencil on the verso. The Bakutu are a branch of the Mongo group that belong to the Bantu family in central Africa. The scarification on her forehead, chin and abdomen are part of her identity, as are the beadwork necklaces and arm rings. The intensity is enhanced by placing the strong portrait against an empty background. **[4] For sale for \$500 less 10%**



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**Lot 75. CARL SANDBURG, 1955, by
ARNOLD NEWMAN**

13 ¾ x 10 ¾ - inch gelatin silver print with Newman's stamp and pencil notations on the verso. Newman has emphasized the large hands that balance the face. A rich print. There is a soft bend in the lower left that does not break the surface and when the print is matted it can hardly be seen in the black background. A gift of the artist to an assistant. **[D4] NOW AT \$850**

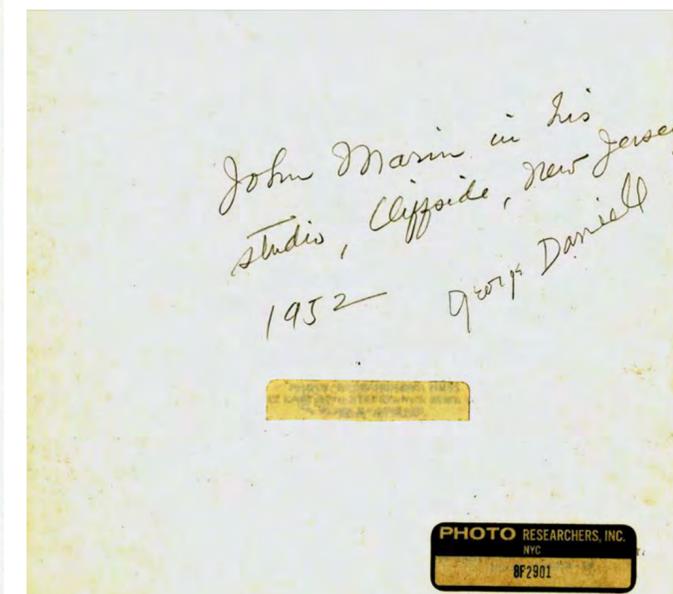
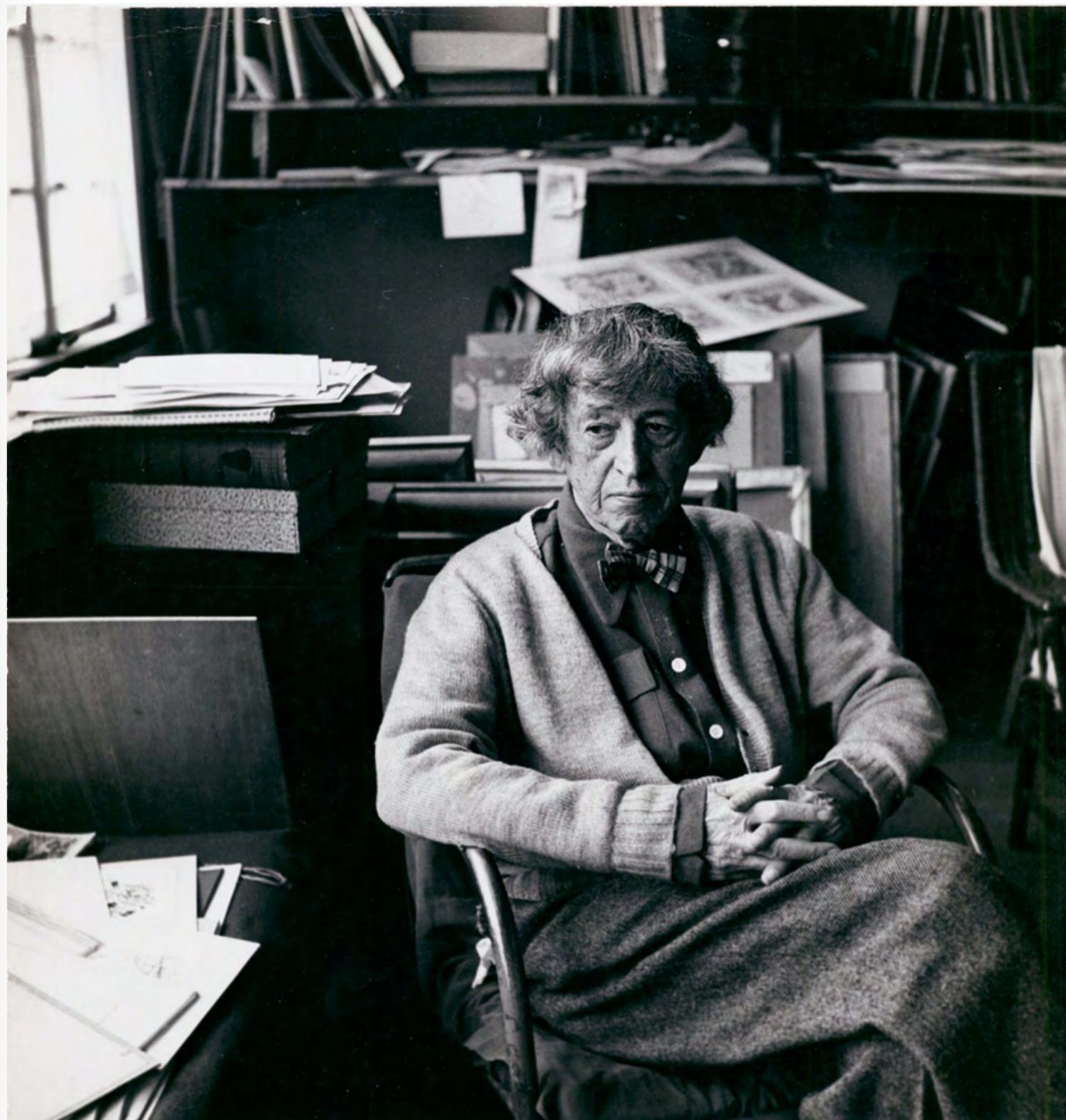


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**Lot 76. JOHN MARIN IN HIS STUDIO,
by GEORGE DANIELL (1911 - 1992)**

10 7/8 x 10 1/2 inch, gelatin silver print. Marin (1870 – 1953) was an important modernist American painter. Daniell (1911 – 1992) is especially known for his portraits. He met Georgia O’Keeffe and through her Stieglitz. He was born in Yonkers and much of his early photography is from there. His work was widely published and exhibited. As Marin died in 1953, and the print does not fluoresce, it is likely vintage. [4]

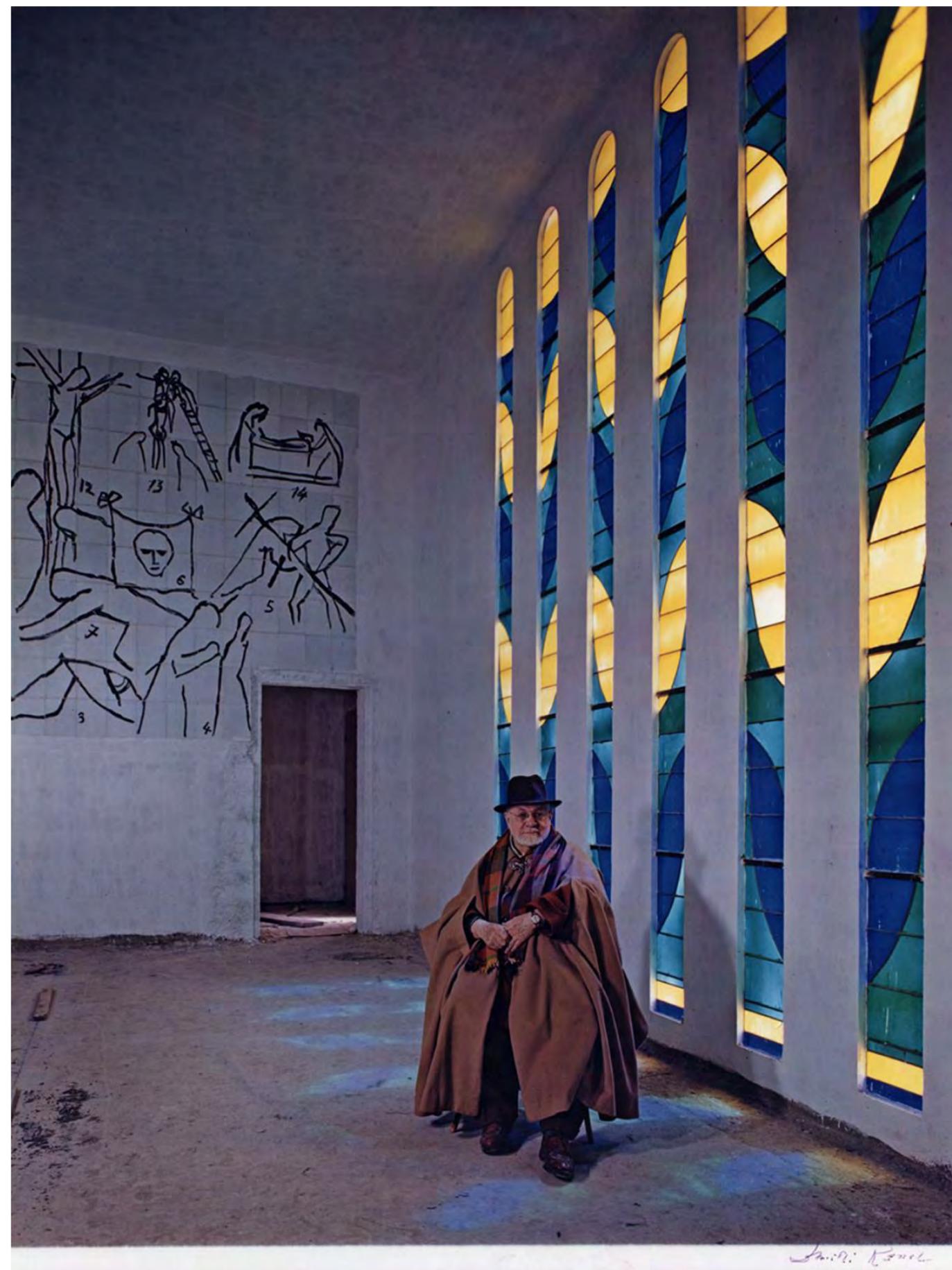
NOW AT \$950



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**Lot 77. MATISSE IN THE CATHEDRAL
AT VENCE, by DMITRI KESSEL (1902 -
1995)**

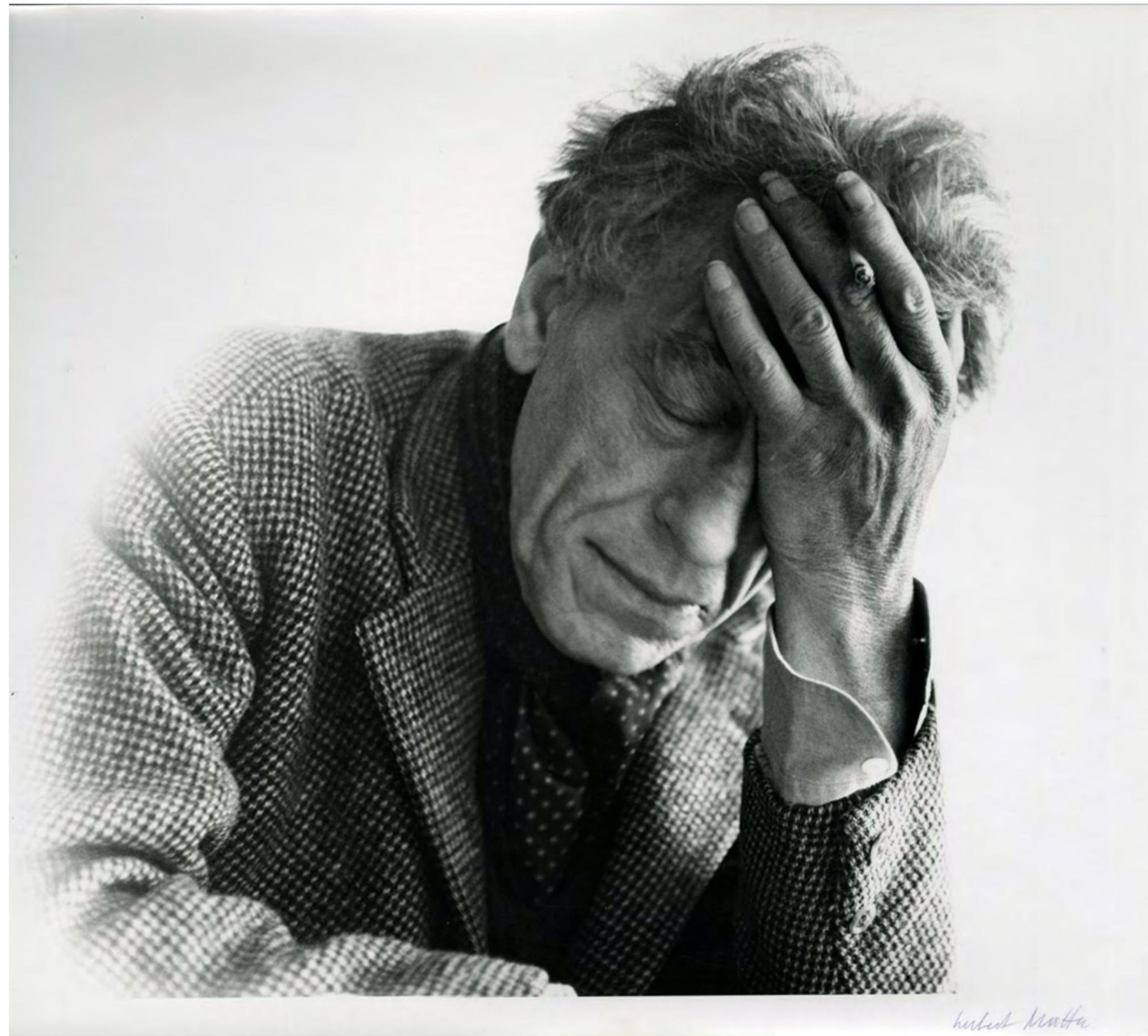
21 x 15 inch dye transfer print, 1950's,
printed 1980's, This was a small church
near Nice. Matisse designed the
architecture, the stained glass windows
and the tile mural. The ill artist worked
on this for four years. Here he is posed
between the mural and windows. This is
a wonderful example that shows the
special beauty of the dye transfer
process. **[4] For sale for \$1200 less
10%**



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**Lot 78. ALBERT GIACOMETTI
PORTFOLIO, by HERBERT MATTER**

13 gelatin silver prints, 16 x 20, 1978, All are signed. This is number 26 of the 50 portfolios made. It includes a large folding portfolio with an essay and information about the sculptures that are depicted in 12 of the photographs. Giacometti probably appears in more photographs than any other artist except Picasso. Here he is seen in the context of his work. This is housed in a heavy archival box. **[4] SOLD FOR \$1400**



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Lot 79. "FORTY YEARS," by LOU STOUMEN (1917 - 1991)

Portfolio with twenty 13 ½ x 16 inch gelatin silver prints, all signed, in a special archival aluminum case. Published by Witkin and G. Ray Hawkins gallery in 1981. This represents a selection by Stoumen from a forty year career. Each photograph is individually wrapped in a paper folder that includes a sheet with a text by Stoumen. This is No. 10 of the 50 that were made. **[4] SOLD**



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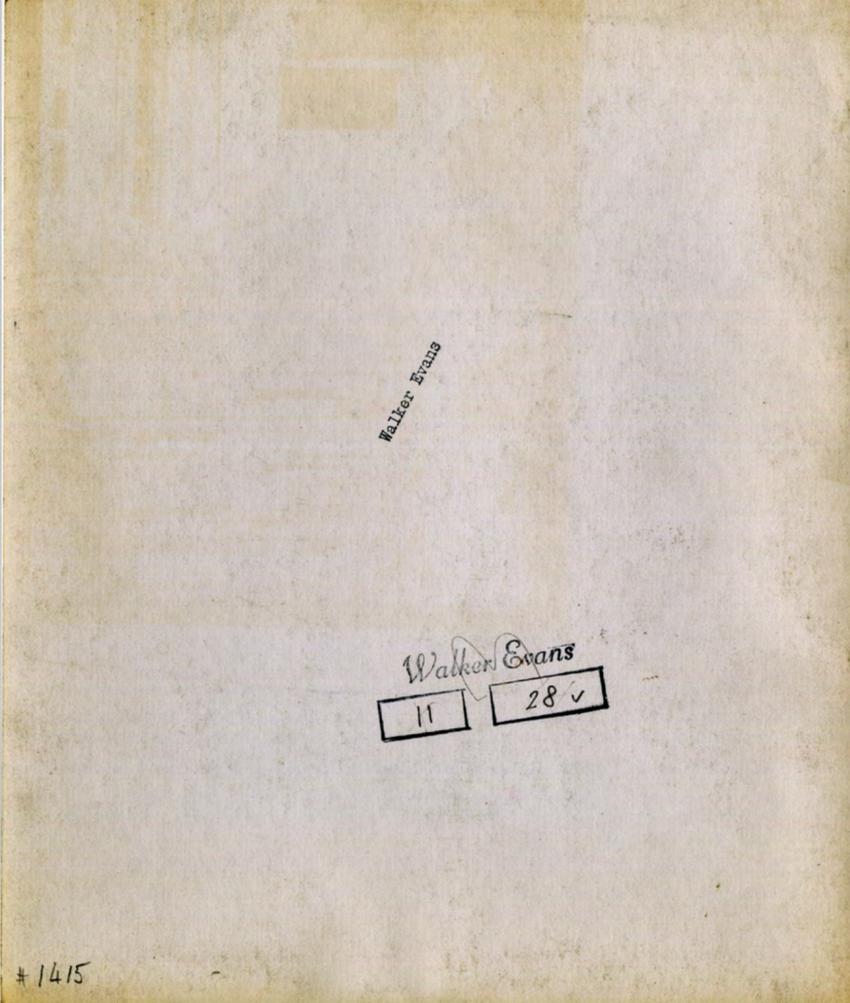
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DISCUSS OTHER MATTERS

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arrangements and appointments.

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Lot 80. BROWNSTONE HOUSE 222 COLUMBIA HEIGHTS, BROOKLYN, 1930, PRINTED LATER, PROBABLY CA. 1950, by WALKER EVANS

A brilliantly rich brown-toned gelatin silver print. [4]
For sale for \$700



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**Lot 81. GREENWICH
VILLAGE CAFÉ, by ROY
SCHATT (1909 - 2002)**

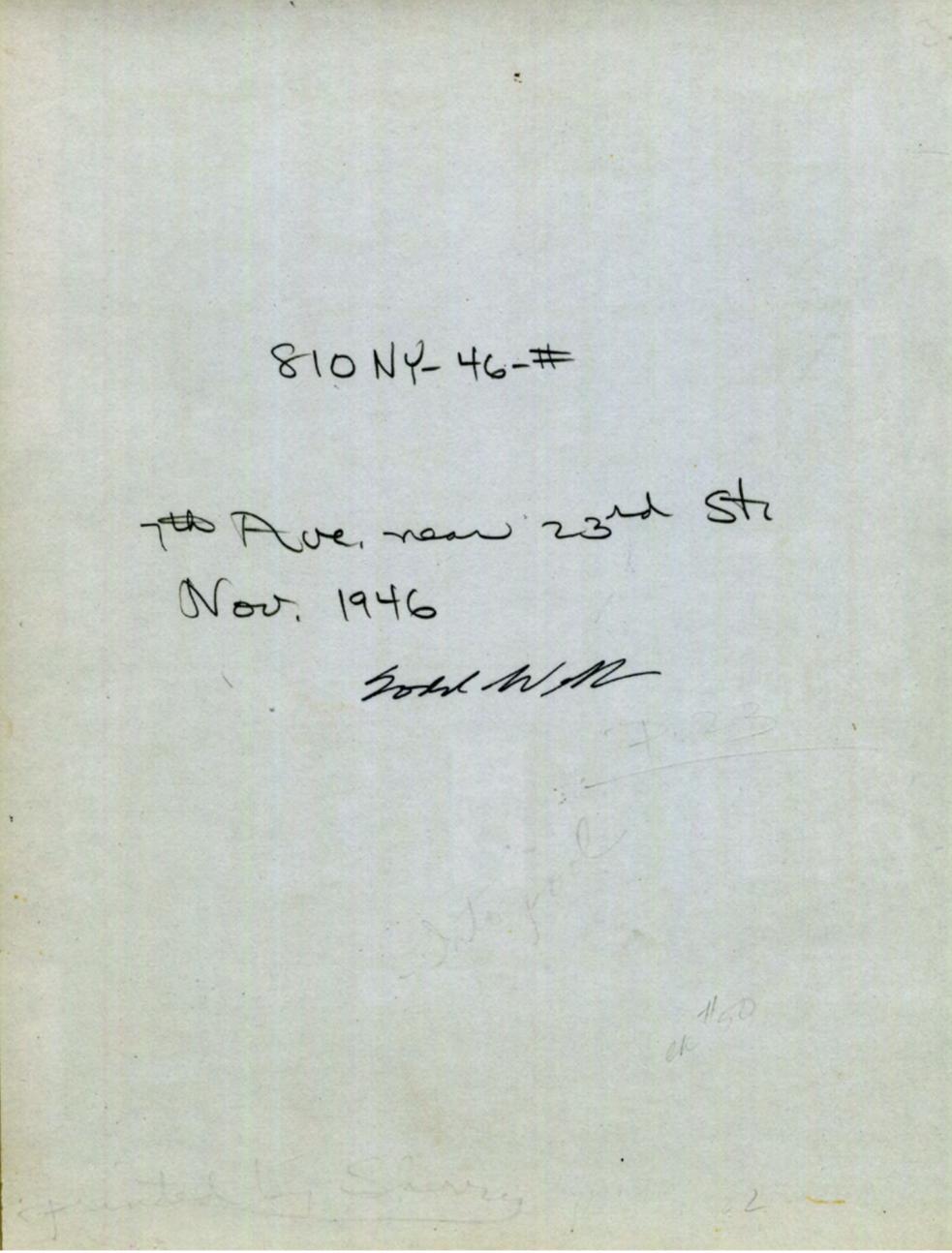
11 x 13 5/8 gelatin silver
print, early 1950's. Schatt's
stamp on the verso. Schatt
photographed artists in
Greenwich Village,
especially those associated
with the Actor's Studio. He
was a friend of James Dean.
He also photographed
scenes and locales in
Greenwich Village such as
this one. [3] **SOLD FOR
\$300**



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Lot 82. BUILDING AT "7TH AVE. NEAR 23RD ST. NOV. 1946," by TODD WEBB

6 3.8 x 8 inch vintage gelatin silver print, signature and pencil notations on the verso. Webb's photographs of windows and signs have a distinct character. This is a contact print. We can see the edges of the negative holder. [4] **For sale for \$1000**



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**Lot 83. CHAIR AND
OBJECTS AT GEORGIA
O'KEEFE'S GHOST RANCH,
NEW MEXICO, by TODD
WEBB**

13 ¾ x 11 gelatin silver print,
ca. 1961. Signed and dated
in pen on the bottom
margin. Very slight waviness
at side edges. A bright rich
undamaged print. **[4-]**

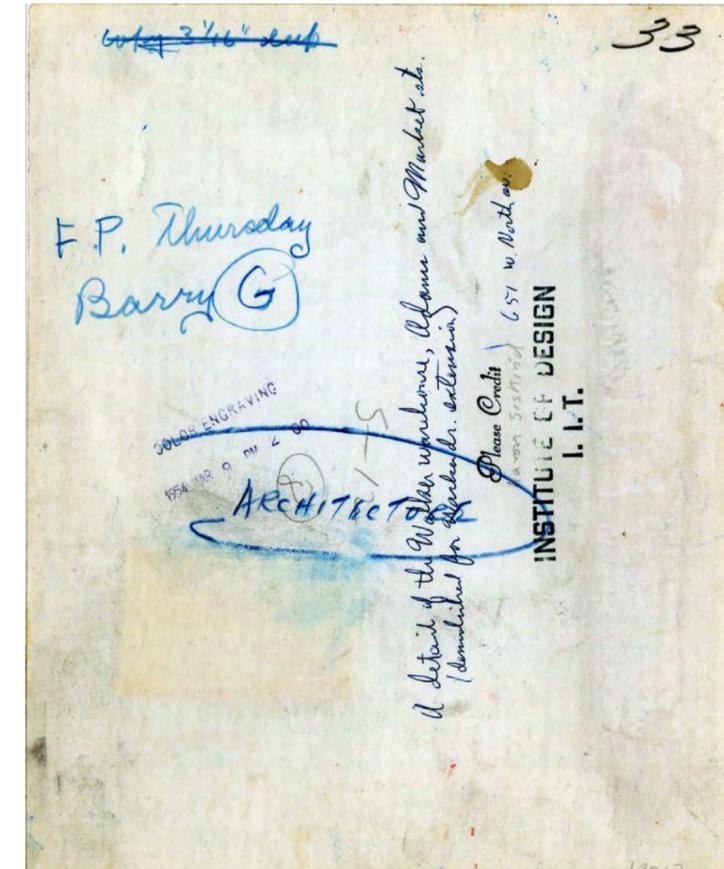
For sale for \$1000



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Lot 84. DETAIL OF THE WALKER WAREHOUSE, by AARON SISKIND

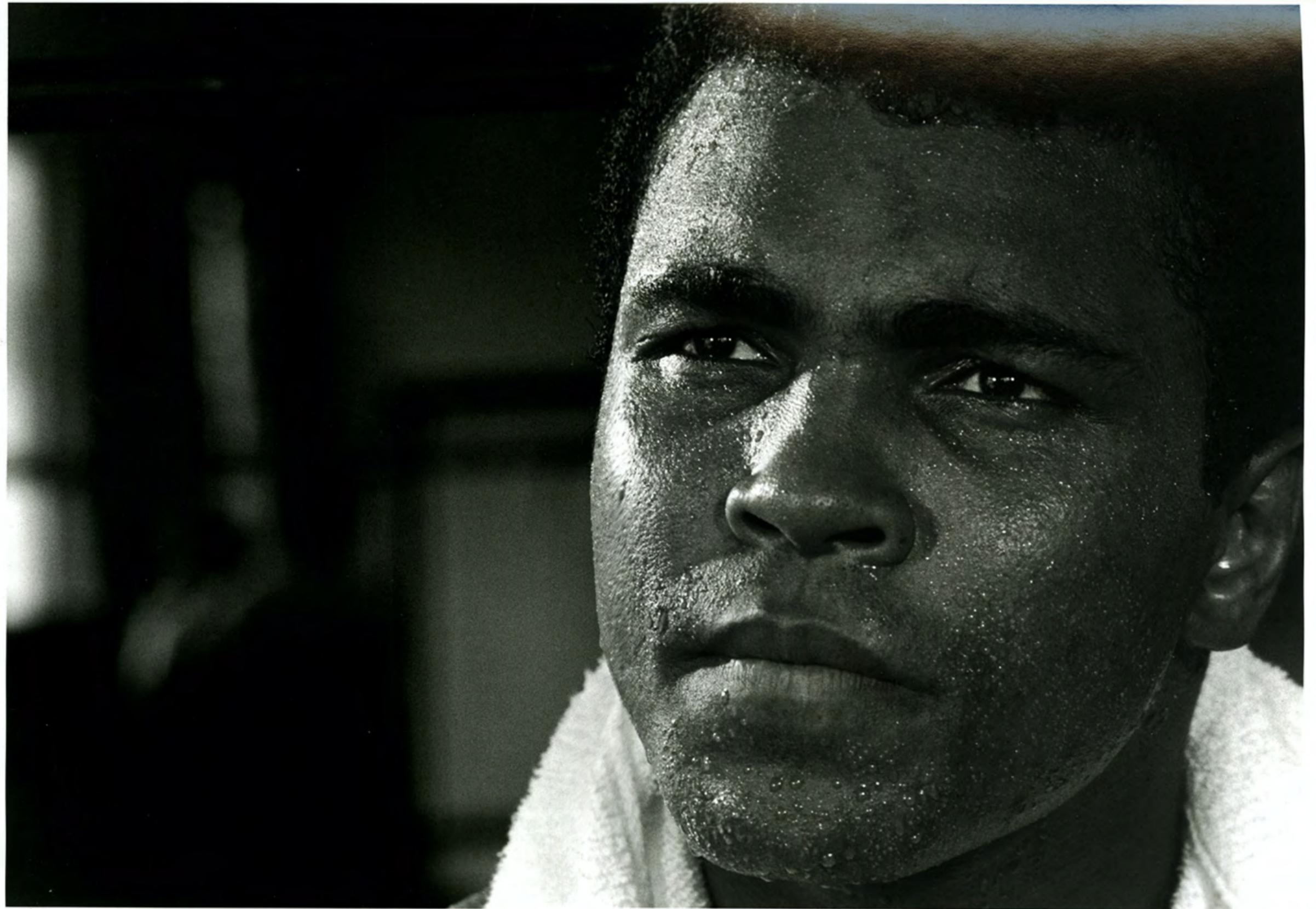
10 x 8 inch vintage gelatin silver print, 1953. Pen inscription on the verso, probably in Siskind's hand, identifies the building. There is also a credit stamp for I.I. T. (Illinois Institute of Technology.) on which Siskind has signed his name in light pencil and written his address in pen in the same writing as the description. The IIT had developed out of the New Bauhaus, that had been started by Moholy Nage in Chicago. In 1951 Harry Calahan, who had been teaching in the summer at Black Mountain College, arranged for Siskind to join the faculty. Soon Siskind joined the Sullivan Project, that was recording details of the buildings designed in the 1880's by Louis Sullivan that were being demolished. Here Siskind creates a photographic image from architectural element in the building. No damage. **[3+]**
For sale for \$1000



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Lot 85. PORTRAIT OF MUHAMMAD ALI

13 x 19 1/2 image on a 16 x 29 inch sheet gelatin silver print. Signed by Leiter below the image on the right. This is an unusual portrait that does not show Ali with boxing gloves or in a boxing stance. It is rather a close study of his face rather than his prowess. Edition number is 15 of 150 but I don't know how many were printed. There is a signature, but it isn't legible. **[4-] SOLD FOR \$1000**



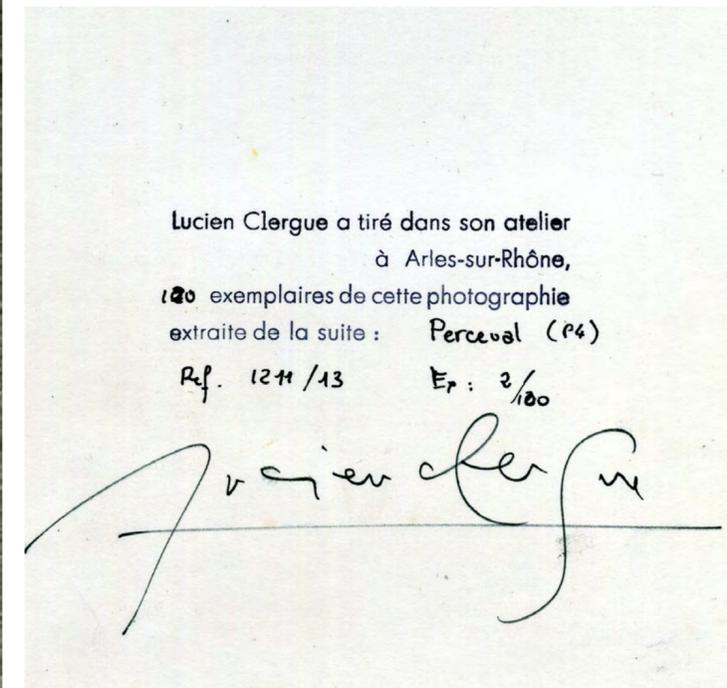
23/150

[Signature]

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Lot 86. SAND SCULPTURE, by LUCIEN CLERGUE

19 5/8 x 16 1/2 inch gelatin silver print, ca. 1980. Clergue earned his university degree for works entitled “Langage des Sables” [“The language of sands.”] Roland Barthes was one of his supervisors, who later wrote about that work. A book with that title was published in 1980. There is a large signed stamp on the verso signed by Clergue that indicates this is No. 2 of a projected run of 100. There is a very minor soft fold at the very upper left tip that doesn't show in the untouched scan. **[D4] SOLD FOR \$300**



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**Lot 87. OUT OF AND IN UNIFORM.
ANONYMOUS**

Large 20 x 19 3/4-inch photograph on board, hand colored. It appears to have been a matte print from the late 19th or early 20th century judging by the style of the clothing and uniform. He seems to be European, probably Italian. This is a late example of the same subject twice in the same photograph, mostly seen in cabinet cards. The coloring is wonderful, as are the flowers and the hand holding a cigarette. **[4] SOLD FOR \$200**



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Lot 88. 1940 REPUBLICAN CONVENTION, by HAROLD WARNECKE

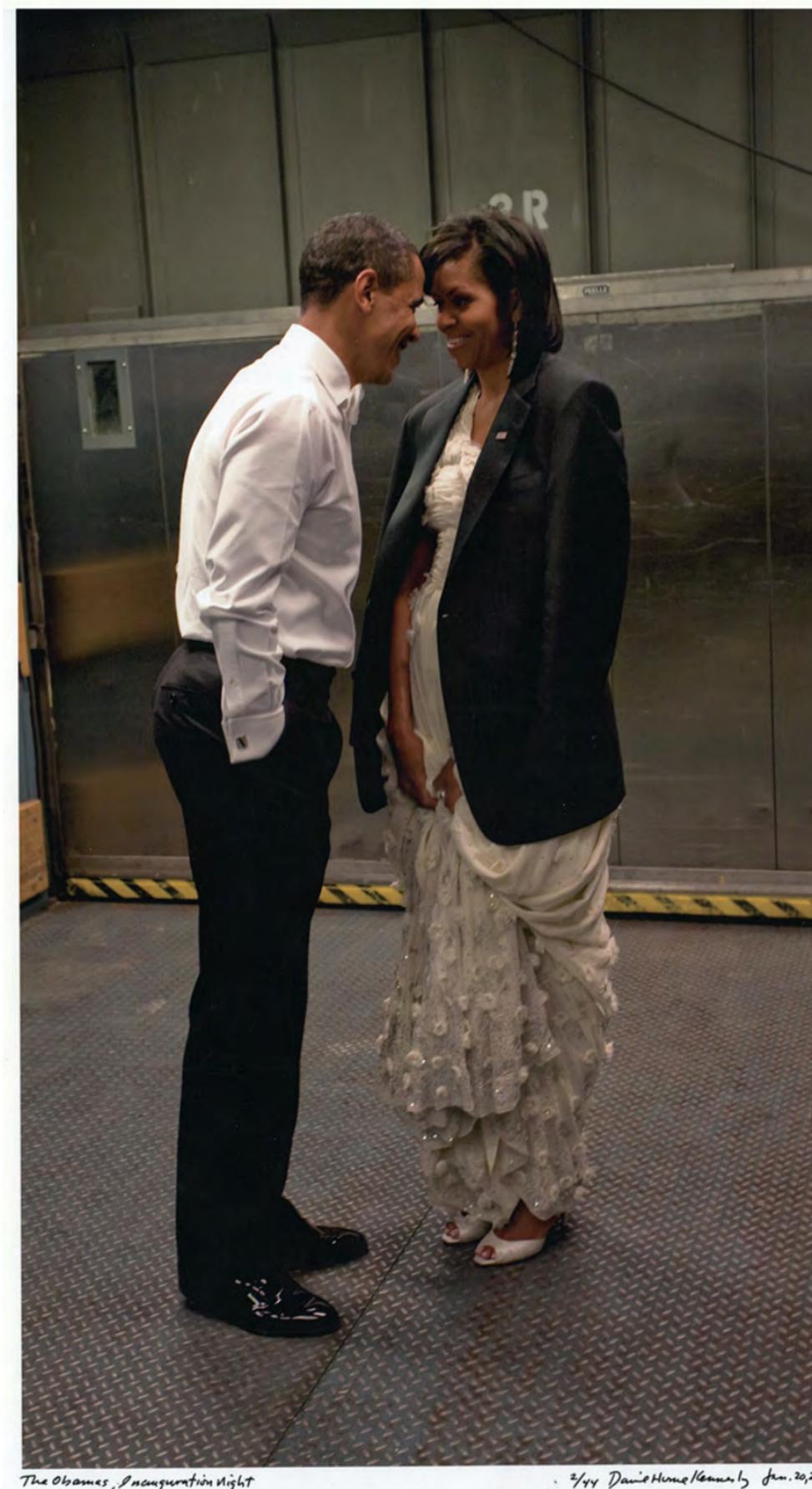
15 ¾ x 22 inch color carbonyl print, 1940. Aside from his portraits [See lots 32 and 33] Warnecke made large color photographs of many subjects. This is an excellent example of the artistic potential of the process. The people are like luminous dabs of paint, and the orbs of light from flash bulbs enliven the image. This is something much more than a political document. The edges show evidence of the layers of colors. **[4] SOLD FOR \$400**



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Lot 89. "THE OBAMAS, INAUGURATION NIGHT," 2009, by DAVID HUME KENNERLY

C- print, 22 ¼ x 12 ¼ image on a 26 x 14 inch sheet. It is titled, signed and dated "Jan. 20 2009" with an edition number 2/44 in pen on the bottom margin. Kennerly's achievements and honors are extensive. As a photojournalist he won the 1972 Pulitzer Prize for his photographs of the Vietnam War. He also did important work as a commercial photographer and speaker, among many other activities. **[4] SOLD FOR \$500**



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Lot 90. "THE PRESIDENT AND MRS. OBAMA ON THE WAY TO THE INAUGURATION BALL, THE WASHINGTON HILTON," by DAVID HUME KENNERLY

C-Print, 16 x 20 –inch image on a 17 1/4 x 22 1/2 inch sheet, on a 23 1/2 x 27 inch mount. The title, signature and date are written in pen on the bottom margin, with “AP1”.

Kennerly’s stamp is on the verso of the mount with “The Obamas at the Washington Hilton Jan 20, 2009”, a signature and other information written in pen. The couple have stopped to look at portraits of themselves on the corridor wall. [4]

SOLD FOR \$600



The President and Mrs. Obama on the way to an Inaugural Ball, The Washington Hilton

AP/1 David Hume Kennerly Jan 20, 2009

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Lot 91. PORTRAIT FROM THE SERIES "ATHENAEUM LADIES," 1969, by MARIE COSINDAS (1923 - 2017)

6 ½ x 5 inch C print in a gold-trimmed (genuine gold) French mat, signed and dated beneath the image. Cosindas is best known for her work in color. At the suggestion of Ansel Adams she worked with Land on the development of the Polaroid color process. She did many photographs using the process as well as other color processes. Many are illustrated in her book "Color Photography" (1978). This is offered here again because it is such a good example of color photography that is interesting not because of the fame of the subjects but of the mastery of the composition and color. It was shot using outdoor balanced film, as can be seen from the view out the window at left, giving a special tone to the indoor portraits. Provenance: from Cosindas to the consignor. **[4] SOLD**



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**Lot 92. STATUE OF IEMANJÁ, by
SEBASTIÃO SELGADO**

7 1.2 x 11 inch image on 12 x 9 inch sheet, 1980. Signed "Brazil, 1980" in pencil on the verso. Iemanjá is the goddess of the sea, representing caring, motherhood and other facets. Her major celebration is on February 2 when women dressed in white bear gifts that are thrown into the sea. From the artist to the consignor. **[4]**

NOW AT \$1000



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**Lot 93. BRIDE AND HER MOTHER, by
ABIGAIL HEYMAN (1942 - 2013)**

12 7/8 x 8 3/4 - inch image on 13 1/4 x 11
sheet, gelatin silver print ca. 1986.
Heyman's photographs often deal
with feminist issues. She became a
member of Magnum. She is best
known for "Growing up Female" (1974)
but also published a book of
photographs "Marriage in Modern
Times" (1976) in which this
photograph may have appeared. The
juxtaposition of the bride and her
mother suggests a lot. Signed in pencil
on verso. **[4] For sale for \$200**



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**Lot 94. "GIRL AT 'DREAMLAND',"
NARA, JAPAN, 1974 , by ARTHUR
TRESS**

Gelatin silver print, 10 x 10 inch image on a 14 x 11 inch sheet. Tress's signature and the title are on the bottom margin, with "3/50" edition number. "Dreamland" was a theme park in Nara. Tress's image of the lone girl running in this deserted setting suggests a different kind of dream. There is a fold with a small piece of the surface of the print lifting on the bottom right margin below the signature. The image and the rest of the sheet are without any damage.

[D4] NOW AT \$700



girl at 'Dreamland', Nara, Japan, 1974 3/50 Arthur Tress

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**Lot 95. "PETER HOLDING WILLIAM," by
JOYCE TENNESON**

24 x 20 on Ilford Cibachrome paper," signed on verso "Artist's Proof 1990." Made from a 24 x 20 inch Polaroid. This is earlier than similar prints issued in Tennessee's "Transformations" portfolio and in the 1994 book. The title may have to do with the name of the subjects, for this is a portrait as well as an allegory. It is a beautiful print given to the consignor. There is a slight bend in the very upper left. **[D4] SOLD FOR \$300**



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Lot 96. "KATRINA, ARLES - 1976," by JACK WELPOTT

Gelatin silver print, 10 x 6 ½ inch image on a 14 x 11 inch sheet, titled and signed beneath the image. Welpott (1923 – 2007) was a long time teacher at the expanding film department at San Francisco State. He worked along with most of the other significant photographers active on the California coast. He is most known for his female nudes. Katrina was one of his models, but here she has a serious face full of character. **[4] SOLD FOR \$200**



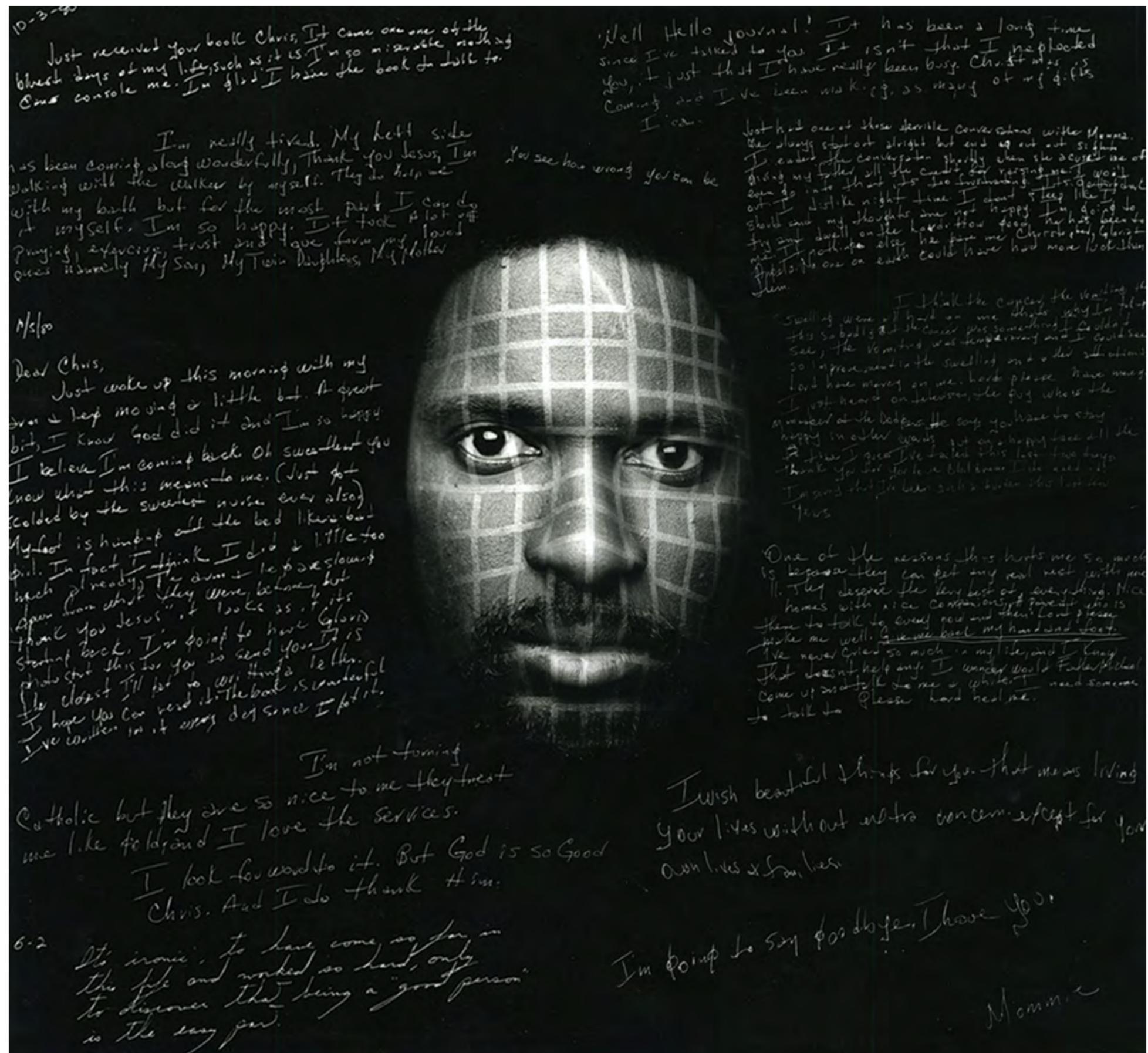
KATRINA
ARLES - 1976

© Jack Welpott

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Lot 97. SELF PORTRAIT, by CHRIS JOHNSON

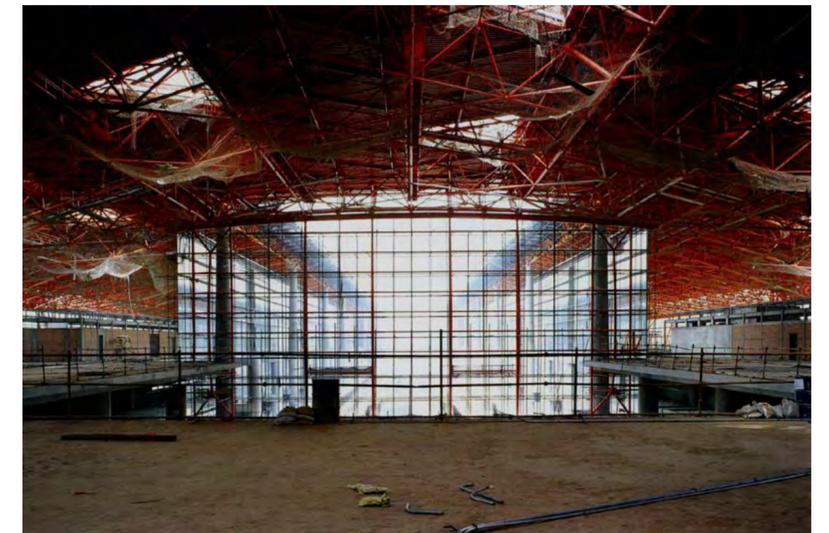
16 x 30 inch gelatin silver print signed and dated 1991 in ink on the bottom margin. Johnson was a student of Ansel Adams, Imogen Cunningham and Wynn Bullock. He is a video maker as well as a photographer and was a Professor at the California College of the Arts. A grid is superimposed over his face. In the background are handwritten notes to him. **[4] SOLD FOR \$300**



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**Lot 98. FOUR IMAGES FROM
"BECOMING," by AI WEIWEI**

6 1/8 x 8-inch offset printed photograph facsimiles on 12 3/8 x 9 3/4 inch boards. In 2008 the Ivory Press, Madrid, published an elaborate book in an edition of 45 containing signed C-prints of stages of the construction of a Beijing airport terminal, the largest covered structure in the world. The sumptuous book also included for reference offset copies that are numbered by a dry press and have the date of the original photograph. Many of these have been separated from the book, as these presumably were. **[4] For sale for \$900 less 10%**



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DISCUSS OTHER MATTERS

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