

Be·hold AUCTION

PHOTOGRAPHS: DOCUMENTARY AS ART



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Be·hold

Photography: Documentary as Art

These descriptions 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.

This PDF has revised prices. Most of the remaining lots are priced lower than they were in the auction. Some are much lower. A few are higher. There is a 5% premium that will be added.

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Hope you enjoy looking through the listings

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LOT 1. "MALAKOFF DIGGINGS, NEAR N. BLOOMFIELD, NEVADA COUNTRY," by CARLETON WATKINS

Mammoth plate (15 x 21 inches) albumen print, 1870 -81 This was the largest mining operation of its kind. What we see is the end point of a huge engineering operation that took many years. Long pipes and tunnels were laid for 50 miles to bring the water to this location. Watkins has chosen a wide angle to photograph this part of the operation. There are three small figures. Most of Watkins' great landscapes are devoid of human presence. Here he is not interested in the work but the power of the streaming water on the landscape. Some of Watkins' work was for what we would today call environmental causes. But he worked in the service of powerful financial interests, so this remains something of an ambiguous image. There were 800 people working in the construction and operation of the mine, The majority were Chinese.

The print had been mounted on a mount that suffered severe stains and other damage. The print was carefully removed from the backing by a professional conservationist that revealed a Watkins stamp and hand written information.

The background is a little light and the print lacks the full richness of the best prints, but the power of the image remains. Illustrated in Weston Naef, "Carleton Watkins, the Complete Mammoth Photographs" p. 1078. **[3] NOW AT \$7500**



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**LOT 2. AUBREY BEARDLEY AT
MENTONE, by M. ABELL
BEARDSLEY**

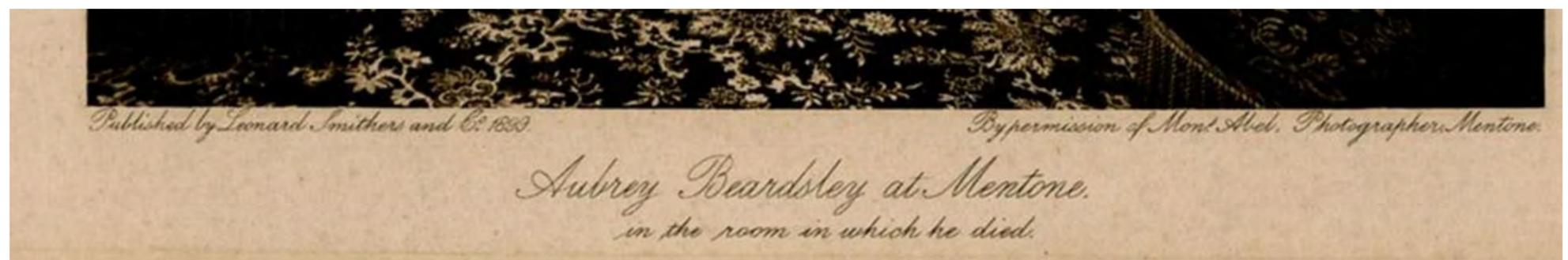
4 ¼ x 5 ¼ inch collotype on an
imprinted 7 ¼ x 10 inch mount.
Photographed by M. Abell Beardsley
is in his hotel room on the Riviera
where he died in 1893 of tuberculosis
at the age of 25. He was an innovative
illustrator from an early age,
celebrated for his erotic illustrations
for Oscar Wilde's "Salome." His work
was influential on the development
of Art Nouveau. **[4] SOLD**



Published by Leonard Smithers and Co. 1893.

By permission of Mont. Abel, Photographer, Mentone.

*Aubrey Beardsley at Mentone.
in the room in which he died.*



Published by Leonard Smithers and Co. 1893.

By permission of Mont. Abel, Photographer, Mentone.

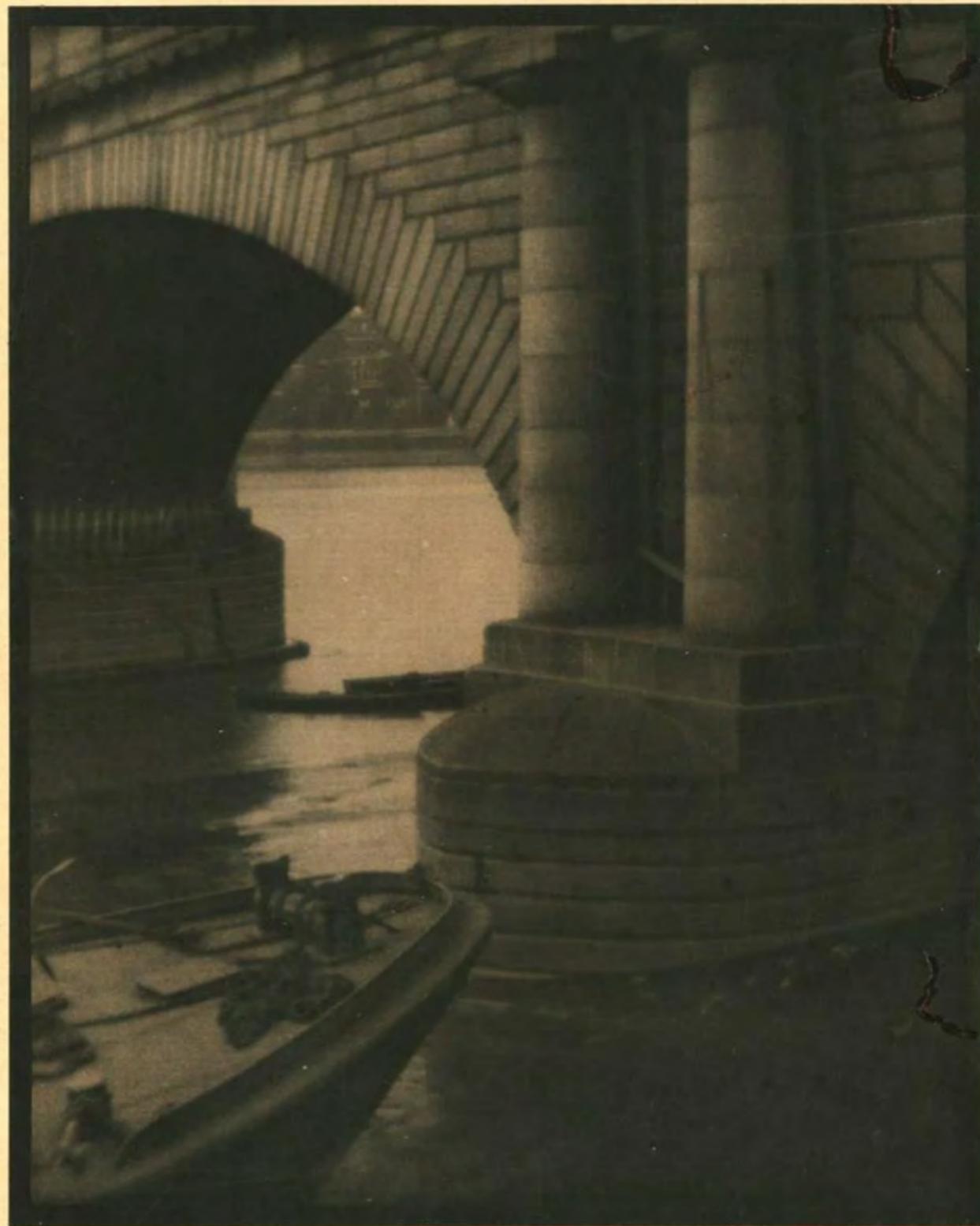
*Aubrey Beardsley at Mentone.
in the room in which he died.*

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**LOT 3. "THE BRIDGE,
LONDON," by ALVIN LANGDON
COBURN**

8 1/8 by 6 1/2 inch photogravure
on 9 3/8 x 7 3/4 inch mount, from
July 1906 "Camera Work." Slight
almost unseen roughness at
extreme upper right corner just
keeps this from being perfect.

[4-] \$200



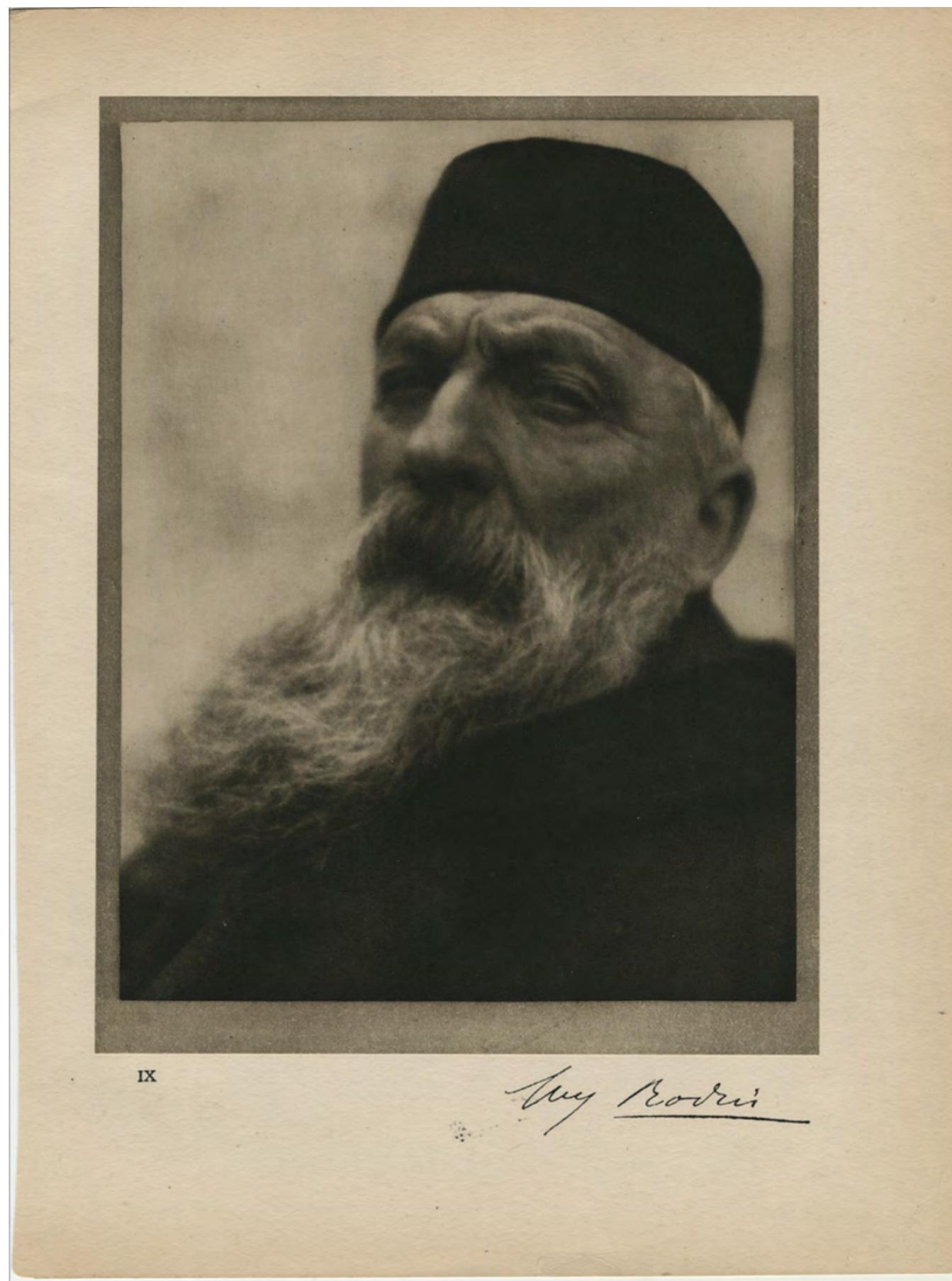
Alvin Langdon Coburn

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**LOT 4. "AUGUSTE RODIN," by
ALVIN LANGDON COBURN**

9 x 6 ¾ x photogravure tipped
onto a 12 x 9 inch mount, plate
IX from "Men of Mark," 1913. The
subject's name is written by
Coburn on the bottom margin.

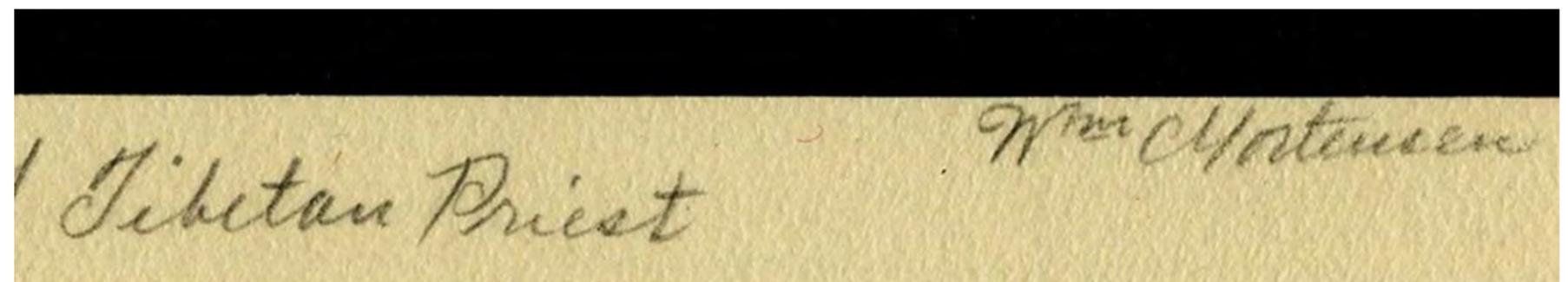
[4] \$200



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LOT 5. "A TIBETAN PRIEST," by WILLIAM MORTENSEN

7 x 5 inch image on a 9 ½ x 7 ¾ inch sheet, gelatin silver print (with no barite layer), 1930's. Signed and titled beneath the image. Mortensen wrote many books about photographic processes and in the 1930's had a School of Photography in Laguna, California. His extensive major works are often lurid and expressionistic. They earned him the hatred of straight photographers like Ansel Adams. **[4] NOW AT \$750**



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**LOT 6. "TANTRIC SORCERER," by
WILLIAM MORTENSEN**

7 x 5 inch image on a 9 ½ x 7 ¾ sheet, matte
gelatin silver print, 1930's. This is a portrait of
the Japanese actor Sujin, whom Mortensen
met on the set of De Mille's KING OF KINGS, in
which Sujin played the King of Persia. **[4]**

SOLD



SUJIN 1200
William
Mortensen

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LOT 7. WILLIAM MORTENSEN, "LA CHATTE," by WILLIAM MORTENSEN

5 x 6 ½ inch image on a 7 ¼ x 9 ½ inch sheet,
1930's. This was possibly for a projected project
"Pictorial Compendium of Witchcraft and
Demonology." **[4-] SOLD**



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LOT 8. "SIREN OF THE SOUTH PACIFIC," by WILLIAM MORTENSEN

7 1/2 x 5 3/4 inch image on a 9 1/2 x 7 3/4 inch sheet, 1930's. Signed and titled in light pencil on the verso, with measurement notations. **SOLD**



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LOT 9. "VICTORIA/REBECCA," by WILLIAM MORTENSEN

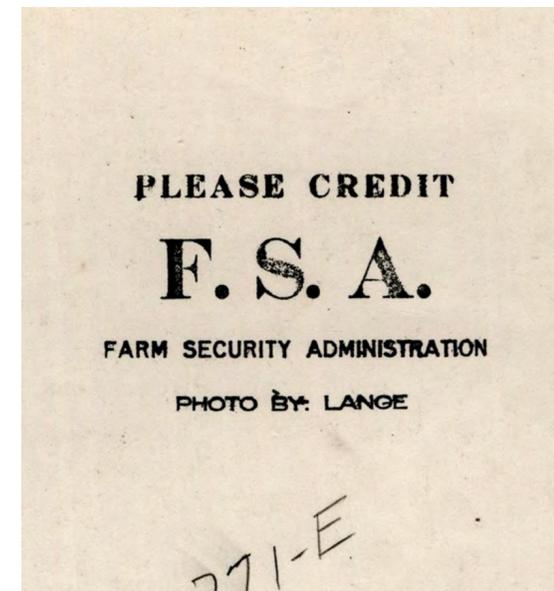
7 x 5 ½ inch image on a 9 ½ x 7 ¾ inch sheet, matte gelatin silver print, 1930's. Signed by Mortensen beneath the image. This is a curious subject, quite different from most of his well known images, but signed by him. Perhaps this is a gender reversal. **[4-] \$300**



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LOT 10. MINERS' MONUMENT, BISBEE ARIZONA, by DOROTHEA LANGE

14 x 11 inch vintage gelatin silver print, May 1937. This is a monument dedicated to the copper miners of Bisbee, sponsored by the Works Progress Administration. Printed on double weight paper with Lange's F.S.A. credit stamp and negative number on the verso. She has photographed the statue from a low angle that gives it majesty against the sky, with the miners' houses in the background. Brief bend in the tip of the lower left corner and mild signs of handling. **[D3+] NOW AT \$1200**

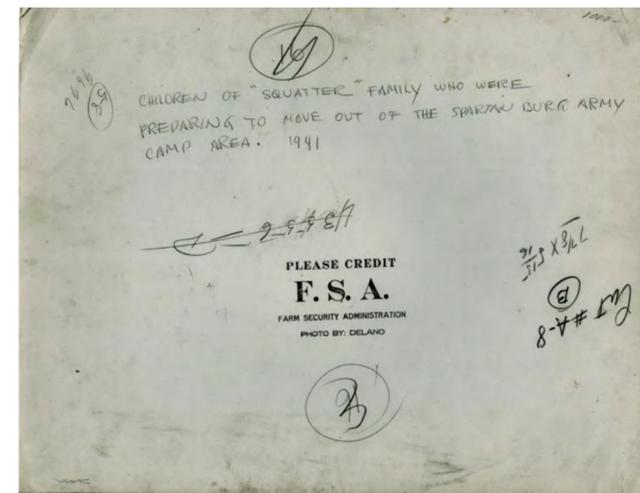


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**LOT 11. SQUATTER FAMILY, SPARTENBURG,
by JACK DELANO**

11 x 14 inch vintage gelatin silver print on heavy paper, 1941. A pencil description on the verso (probably by Delano) reads "Children of 'Squatter' family who were preparing to move out of the Spartenberg Army Camp area, 1941." This is a moving image that reveals Delano's compassion and photographic mastery. Negative number, F.S.A. credit stamp and other pencil notations on the verso. **[4]**

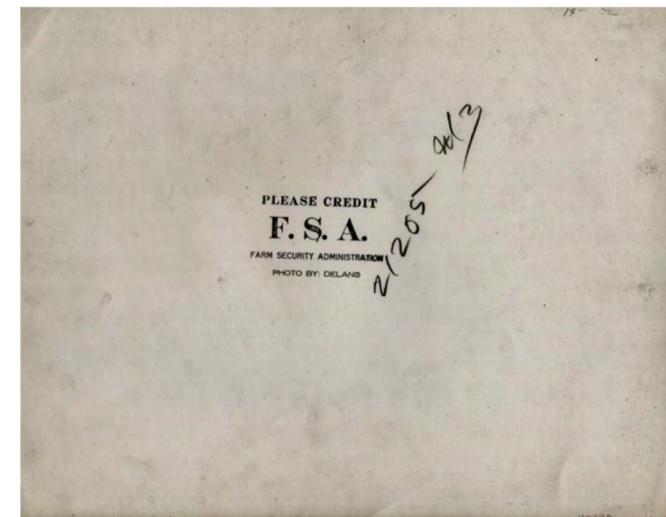
NOW AT \$1400



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LOT 12. 'WORLD'S FAIR,' TURNBRIDGE VERMONT, by JACK DELANO

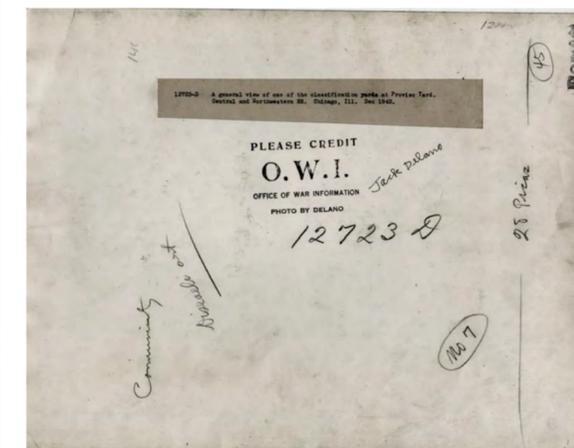
11 x 14 inch vintage gelatin silver print on heavy paper, 1941. Delano's F.S.A. credit stamp and the negative number in pencil on the verso. The Library of Congress has about 600 negatives of this event that must have stimulated Delano's interest. This is the final one. The LOC title is "One of the ballad singers at the exhibit of early American education at the World's Fair." The gentleman at left in 19th century dress represents the past, as does the unidentified subject of the early photograph hanging at the right. The young man framed in a wooden rectangle represents the patriotic ideal of rural American youth. **[4] \$1400**



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LOT 13. "A GENERAL VIEW OF ONE OF THE CLASSIFICATION YARDS AT PROVISO YARD. CENTRAL AND NORTHWESTERN RR. CHICAGO, ILL. DEC 1942," by JACK DELANO

14 x 11 inch vintage gelatin silver print on double weight paper, title on an attached slip. These are where trains are assigned to different tracks. Delano's "O.W.I. Office of War Information" stamp on the verso, with the negative number, measurements and other notations in pencil. **[4] SOLD**



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LOT 14. "CHILDREN OF WILLIE SMITH, A 'SQUATTER' WHO HAD TO MOVE OUT OF CAMP CROFT, NEAR WHITESTONE, SC. MAR 1941," by JACK DELANO

11x14 inch vintage gelatin silver print, on single weight paper, 11 x 14 inches. Camp Croft became a huge military base for WWII, requiring squatters to move. Title in a strip glued on verso. This has Delano's F.S.A credit stamp and his pencil signature on the verso. Soft folds in the upper and lower right.

[D3+] SOLD



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LOT 15. "FARM MOTHER AND CHILD AT PIE SUPPER NEAR MUSKOGEE, OKLA.," by RUSSELL LEE

11 x 14 inch vintage gelatin silver print on single weight paper. Lee wrote the title and technical notes about camera over the glue residue where a title slip had come off. The negative number is on the verso. The wonderful composition shows the mother, the sleeping child, and the sleeping baby above. **[4] NOW AT \$1500**



*Farm Mother and child at pie supper near Muskogee Okla.
Eastern life Pacific Press in D.K. 20 100 also at F/16.
#2 Watered bill on camera*

*ELC
-12*

36207-D

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LOT 16. "CAJUN MOTHER AND CHILD NEAR NEW IBERIA, LOUISIANA," by RUSSELL LEE

10 x 13 1/2 inch toned gelatin silver print on double weight paper. Lee has written the title and technical notes about the camera, developing and printing. This is a terrific print of a masterful photograph with plenty to look at.

[4] SOLD



Cajun mother and child near New Iberia, Louisiana. 1932
Apix. Light Paper developed in Apix 17. Exposure X on 2 F11.
#2 Waltham Flashbell on the camera. RUSSELL LEE
27-23
31790.7

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LOT 17. "DAY LABORER AND HIS WIFE STANDING IN DOORWAY OF THE LUMBER HOUSE NEAR OKLAHOMA CITY," by RUSSELL LEE

14 x 11 inch vintage gelatin silver print on single weight paper. Lee has written the description in pen on the verso, with the negative number in pencil. **[4] NOW AT \$1200**



Day-laborer and his wife standing in doorway of their half canvas
lumber house. Oklahoma City, Okla.
Eastman Super Pancho Press. No see at F14.
Developed in DK-20
Flashed on camera, but below lens.
#2 Wabach bulb. RUSSELL LEE

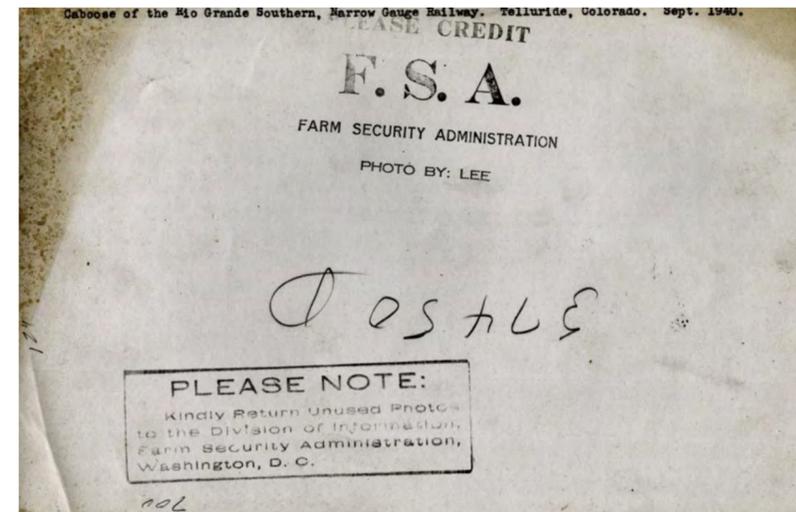
34009-D

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LOT 18. "CABOOSE OF THE RIO GRANDE SOUTHERN, NARROW GAUGE RAILWAY. TELLURIDE, COLLORADO. SEPT 1940," by RUSSELL LEE

6 x 9 1/8 inch vintage gelatin silver print on single weight paper. The title is typed onto the top, verso. There is also Lee's F.S.A. credit stamp and the negative number.

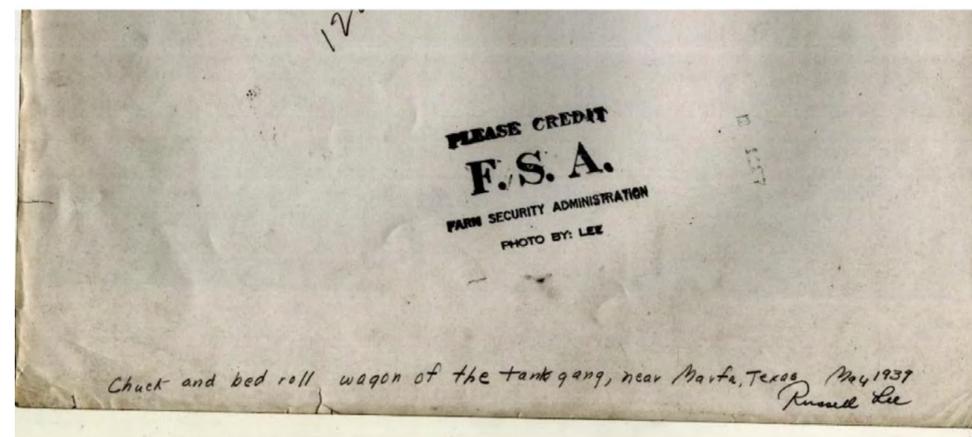
[4] SOLD



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**LOT 19. "CHUCK AND BED ROLL
WAGON OF THE TANK GANG
NEAR MARFA, TEXAS, MAY
1937," by RUSSELL LEE**

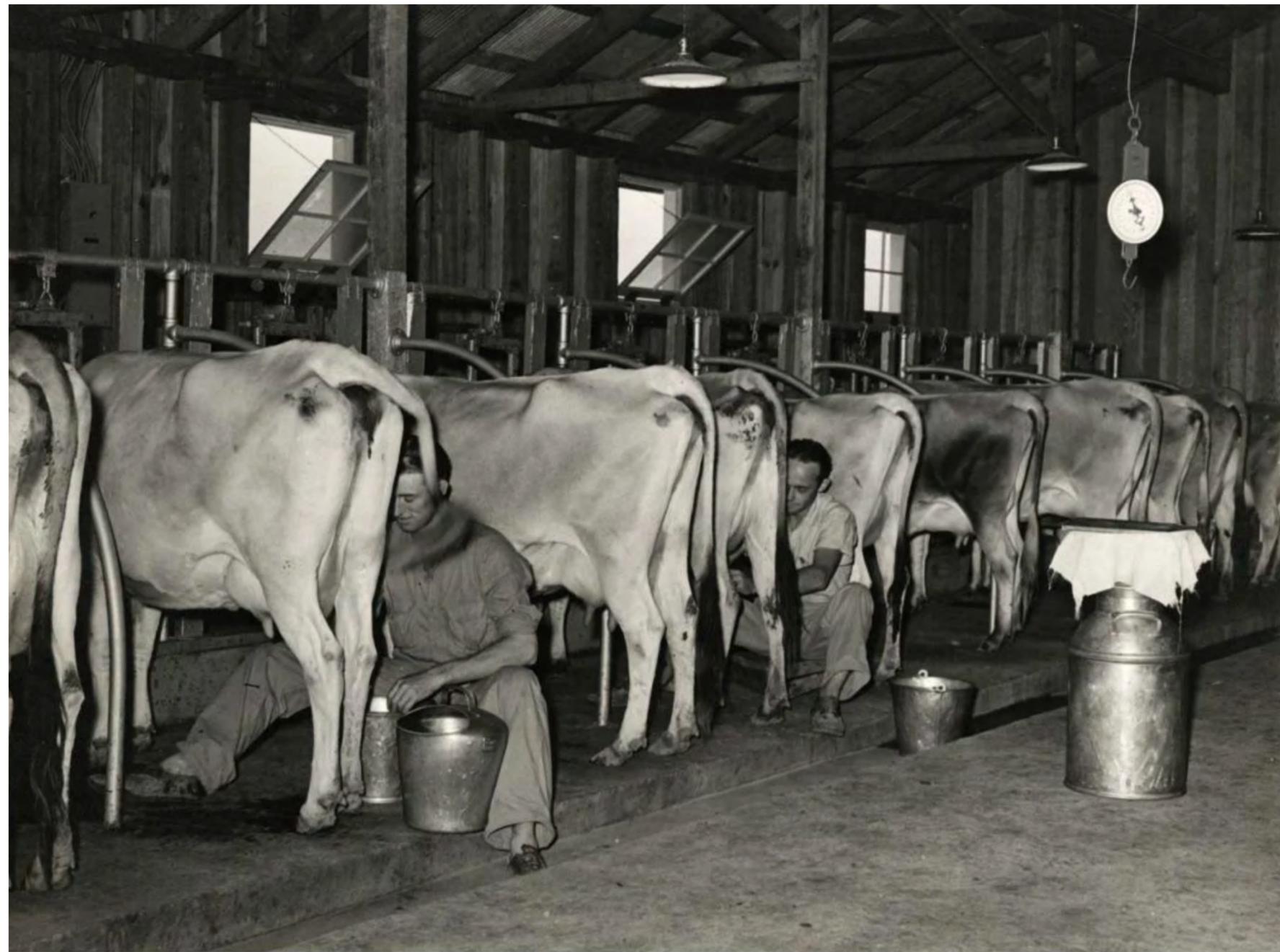
9 x 13 3/4 image on an 11 x 14 inch
sheet, vintage gelatin silver print
on a single weight paper. Lee's
F.S.A. stamp on the verso with his
description in pencil and his
signature. **[4] NOW AT \$300**



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**LOT 20. MILKING COWS, by
RUSSELL LEE**

11 x 14 inch vintage gelatin silver print on heavy paper, Ca. 1940. It has the F.S.A. negative number in pencil on the verso, but doesn't have the F.S.A. credit stamp. Lee's name, possibly a signature, is in very light pencil. This is a special print as Lee has written extensive technical notes on the verso. **[4] NOW AT \$300**



Dairy herd being milked at Lehigh Dist. cooperative farm
of Farm Security Administration. Lehigh Dist. Arkansas
Aggr. Inspector Press to me at F 22 developed Apr 17.
Watch #2 bell used Bill on camera

RUSSELL LEE

31572-1

12-950-

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**LOT 21. "LUMBER TRUCK -
PLAINS OF SOUTH DAKOTA -
1942," by JOHN VACHON**

Lot 21. John Vachon, 11 x 14 inch vintage gelatin silver print, 1942. Title in pencil in Vachon's hand on the verso, with Vachon's F.S.A. credit stamp and notations in pencil. A moody image showing lumber being brought to the treeless plains. **[4] NOW AT \$400**

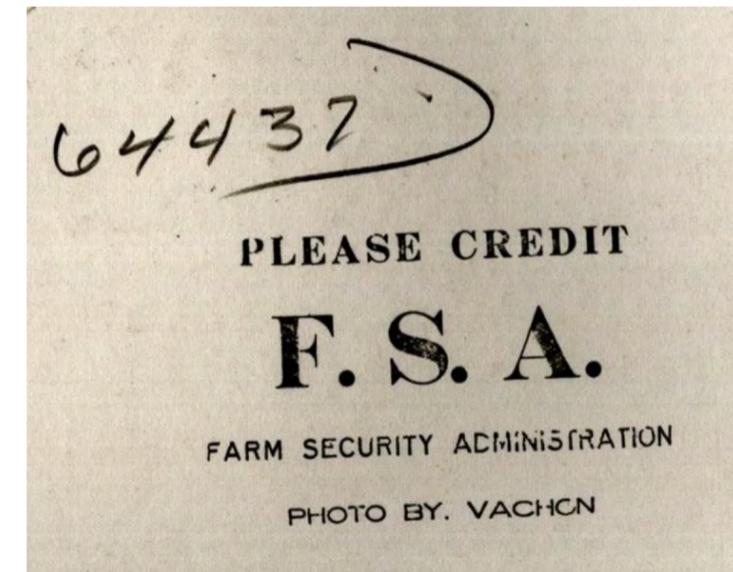


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**LOT 21A. CLEARING SNOW OR
PLAYING WINTER GAMES, by
JOHN VACHON**

11 x 14 inch vintage gelatin silver print on double weight paper, ca. 1940. Vachon's F.S.A. credit stamp and pencil negative number on the verso. A fascinating image. This appears to be an icy river covered with snow. The men might be clearing the snow to reveal the ice, or playing some game on the cleared area. **[4]**

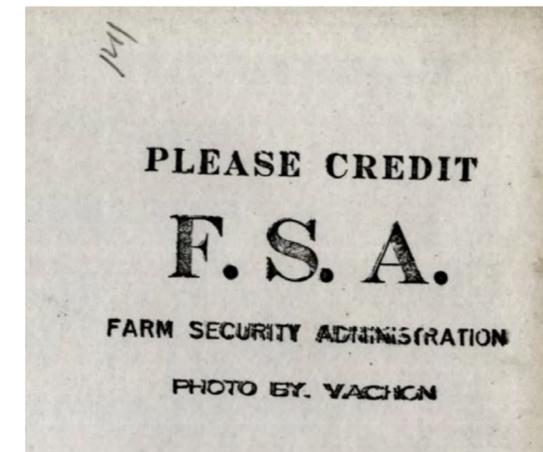
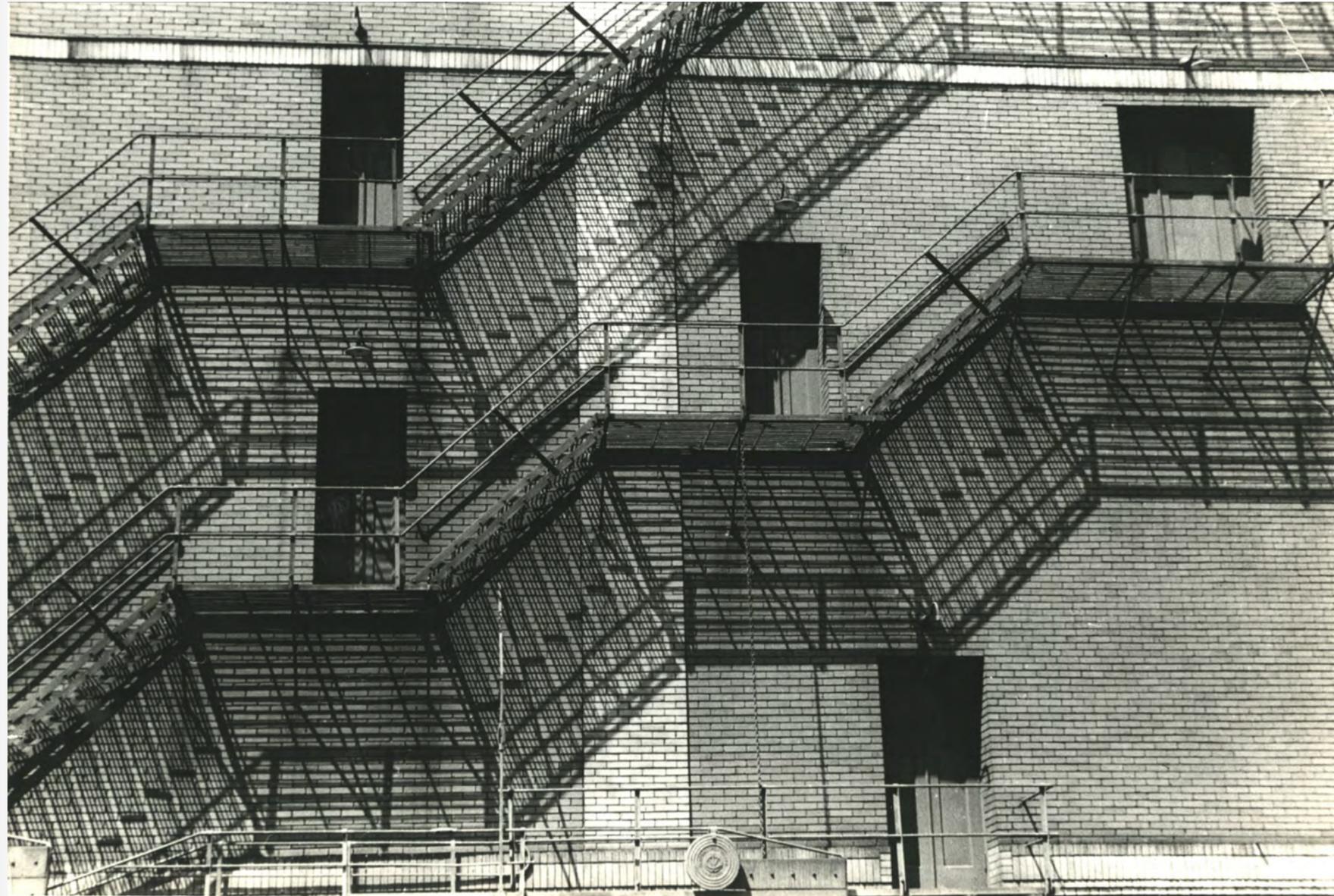
NOW AT \$300



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**LOT 22. FIRE ESCAPES, by
JOHN VACHON**

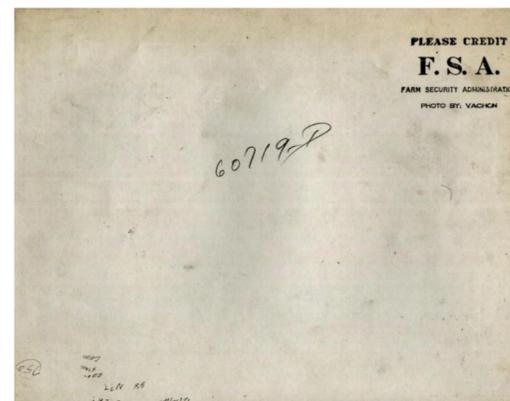
8 x 13 ½ inch vintage gelatin silver print on single weight paper. This appears to be at the side of a factory. It is a rare abstraction in the F.S.A. photographic canon.. It has Vachon's F.S.A. stamp and the negative number in pencil. A cut in the extreme lower left corner has been repaired from the verso. **[D4] SOLD**



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**LOT 24. RURAL CHURCH WITH
STAKES FOR VEGETABLES IN
THE FOREGROUND, by JOHN
VACHON**

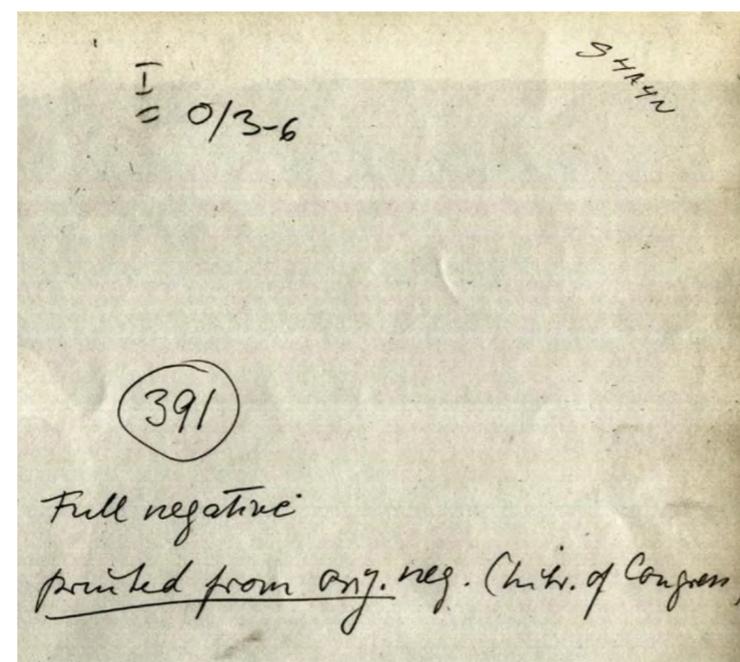
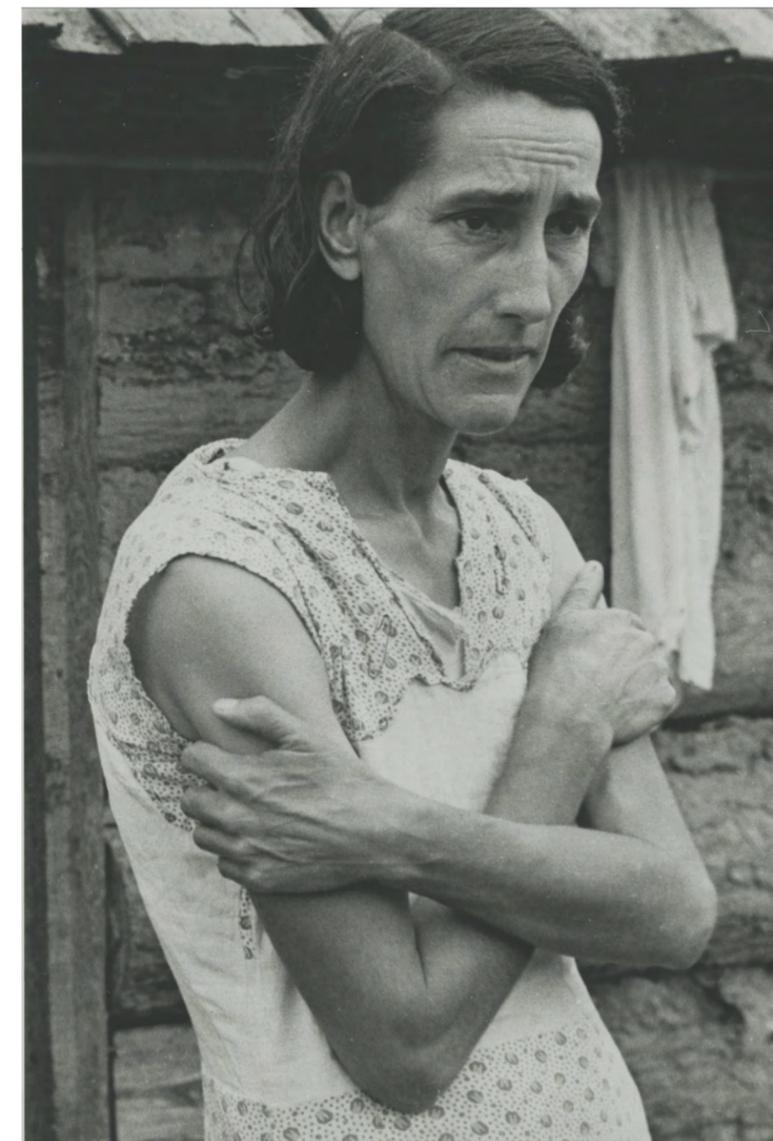
10 ¼ x 13 ½ inch vintage gelatin
silver print on single weight
paper. Vachon's F.S.A. credit
stamp, the negative number and
some pencil notations on the
verso. **14] SOLD**



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**LOT 25. "BOONE COUNTY,
ARKANSAS FAMILY OF
RESETTLEMENT ADMINISTRATION
CLIENT IN DOORWAY," by BEN
SHAWN**

8 x 9 7/8 inch gelatin silver print on single weight paper, with pencil notations about cropping and "full negative" on the verso. Plus a 10 x 9 7/8 inch gelatin silver print, a close-up of only the mother, with pencil notations on the verso, The negative was made before 1935 as the Farm Resettlement Administration became the F.S.A. in that year. Printed later from negative in the Library of Congress. **[4-] SOLD**



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LOT 26. "APOSTOLIC GOSPEL CHURCH, THE CHURCH THAT'S DIFFERENT" (THAT'S WHAT THE SIGN SAYS), by BEN SHAWN

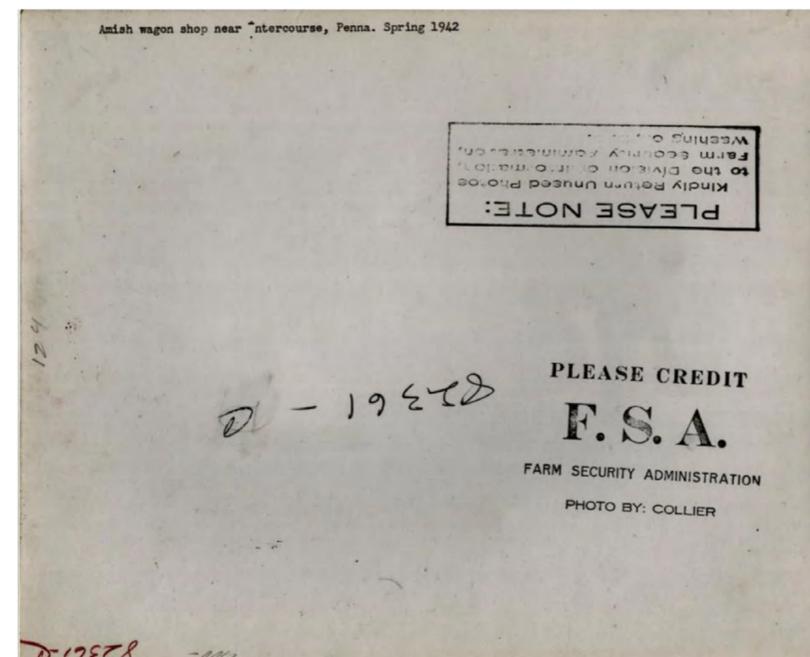
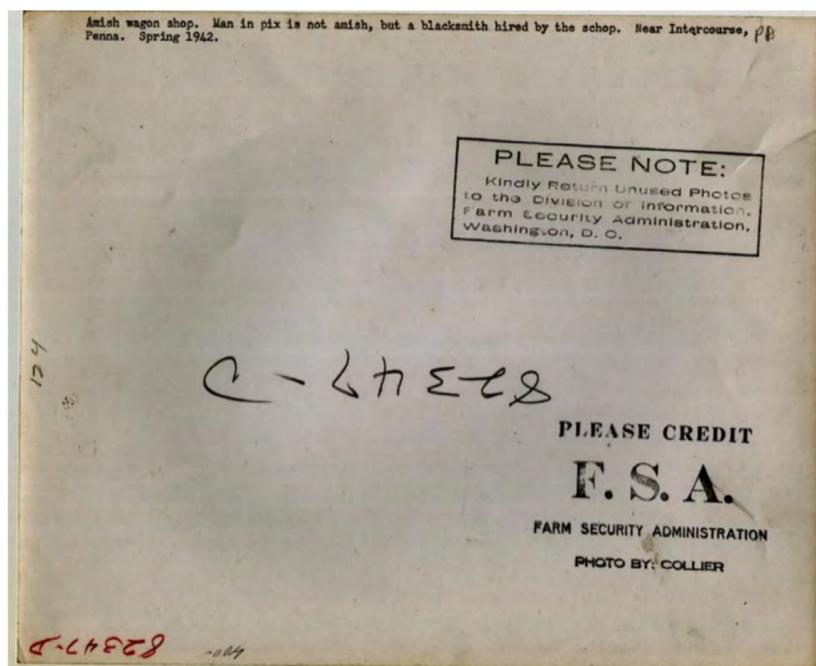
8 x 10 inch gelatin silver print on single weight paper with Shawn's stamp from the Farm Security Administration "Formerly from the collection of the Fogg Museum." The Fogg had in important retrospective of Shawn's work in 1969. The print does not fluoresce. **[3] SOLD**



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LOT 26A. AMISH WAGON SHED, by JOHN COLLIER, JR.

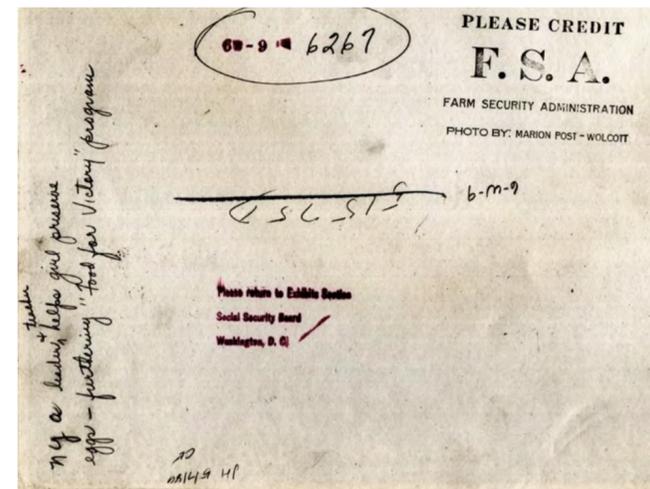
Two 8 x 10 gelatin silver photographs, ferrotyped. with Colier's F.S.A. credit stamp, pencil negative numbers, and typed description on the top, verso. Wagons and carriages had special importance to the Amish, for agriculture and transportation. Collier started as a painter. He resided for a while with Maynard Dixon and Dorothea Lange, and was guide to Paul Strand in Taos. He associated with the F.S.A. in 1941. His later work was as a cultural anthropologist. The prints do not fluoresce. **[4] NOW AT \$200**



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**LOT 27. PRESERVING EGGS, by
MARION POST-WOLCOTT**

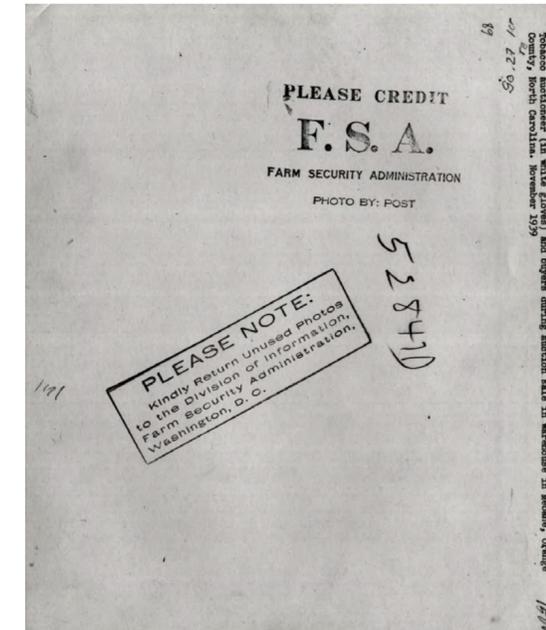
8 x 10 inch vintage gelatin silver print on standard weight paper. From a series Wolcott made of home economics workers demonstrating kitchen activities near Atlanta, 1939. The hand-written pencil description identifies this as part of the “Food for Victory” program, but that started in 1942. Wolcott might have written this later, and mis-remembered. Wolcott’s F.S.A. credit stamp and red stamp of the Exhibition Section of the Social Security board on the verso, with negative numbers. **[4] SOLD**



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**LOT 29. "TOBACCO AUCTIONEER
(IN WHITE GLOVES) AND BUYERS
DURING AUCTION SALE IN
WAREHOUSE IN MEBANE,
ORANGE COUNTY, N. CAROLINA.
NOVEMBER 1938," by MARION
POST-WOLCOTT**

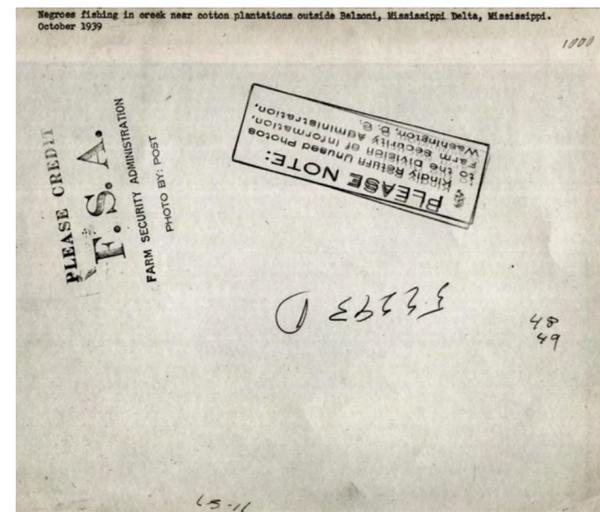
6 x 10 inch vintage gelatin silver
print on single weight paper. Has
F.S.A. stamp crediting Marion Post,
plus negative number. **[4] NOW AT
\$250**



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LOT 30. "NEGROES FISHING IN CREEK NEAR COTTON PLANTATION OUTSIDE BELZONI, MISSISSIPI DELTA, OCTOBER 1939," by MARION POST-WOLCOTT

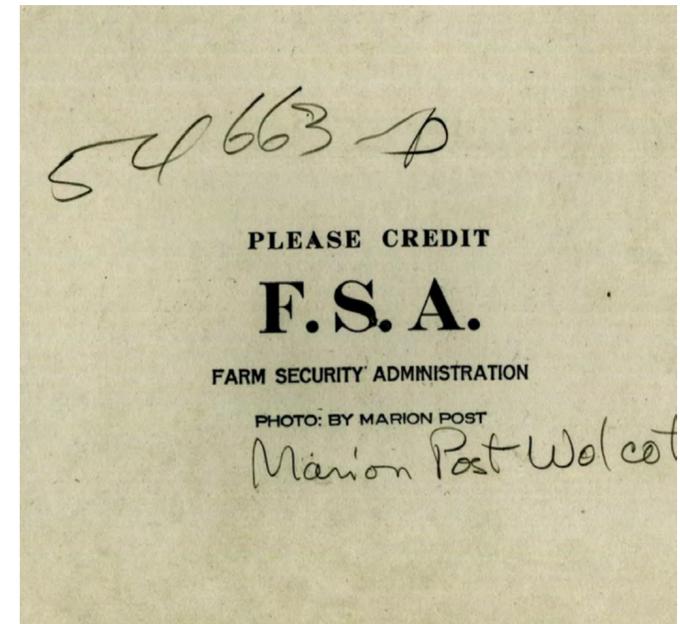
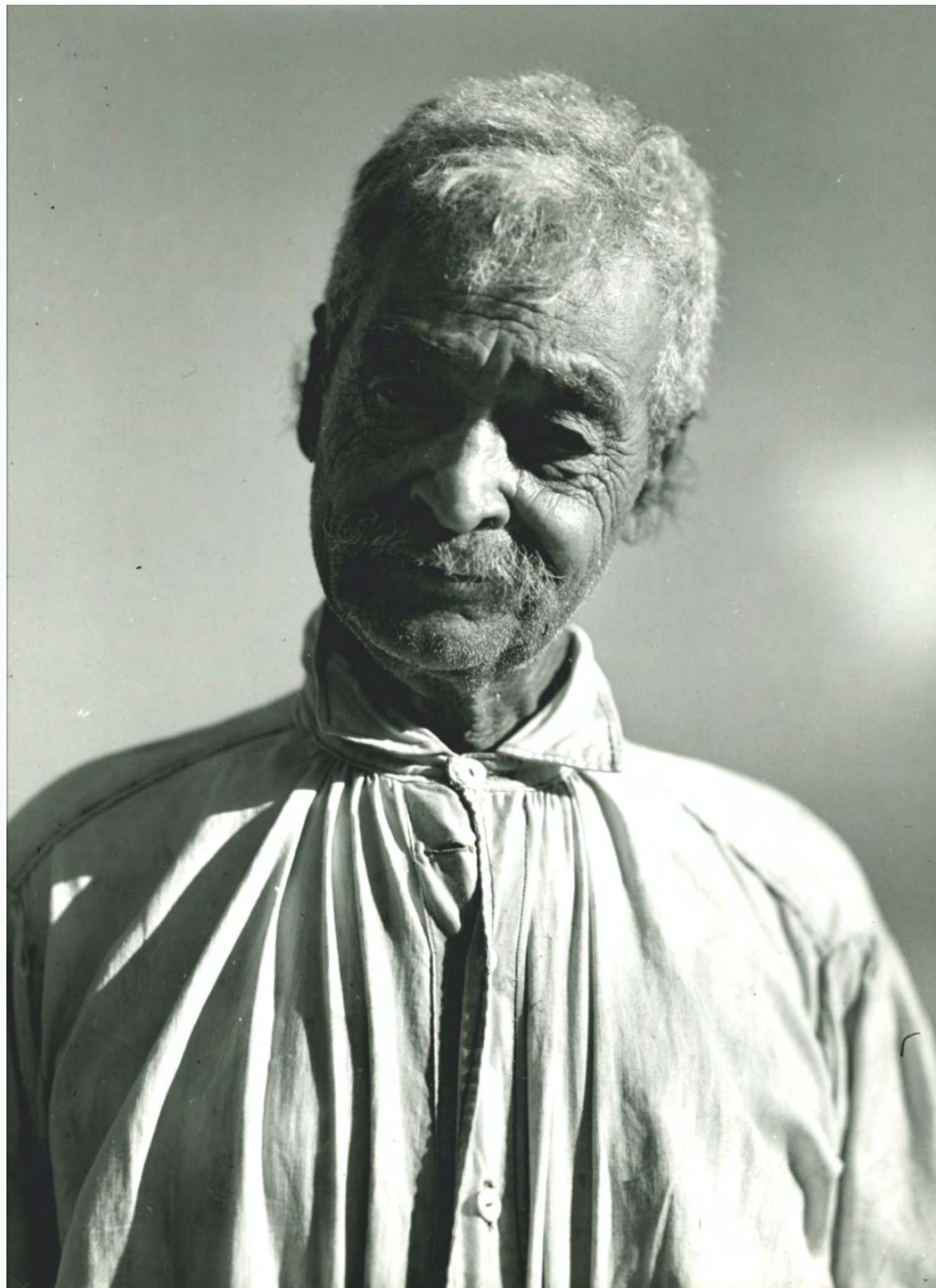
8 x 10 inch vintage gelatin silver print on single weight paper. A girl stands in the lower right. The description is typed on the top, verso. F.S.A. stamp credits "Post." Negative number in pencil on verso. **[4] SOLD**



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**LOT 31. PORTRAIT OF A FARM WORKER,
by MARION POST-WOLCOTT**

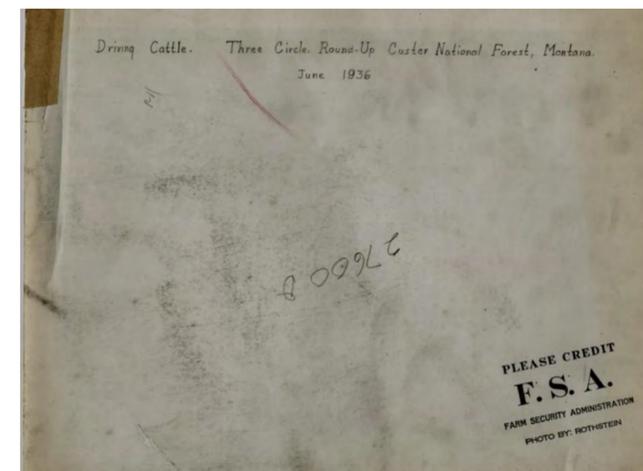
13 1/8 x 9 1/2- inch vintage gelatin silver print,
ca. 1940. F.S. A. credit stamp for Marion Post
on the verso. She signed her married name
beneath it. [She married in 1941.] Negative
number in pencil. **[4] SOLD**



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**LOT 32. "DRIVING CATTLE. THREE CIRCLE
ROUND-UP. CUSTER NATIONAL FOREST,
MONTANA. JUNE 1956," by ARTHUR
ROTHSTEIN**

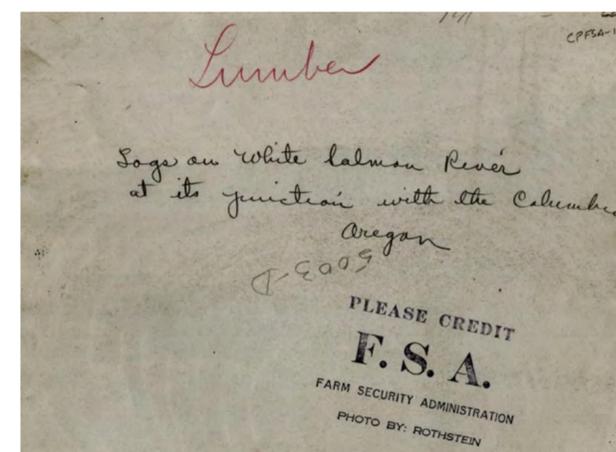
11 x 13 inch vintage gelatin silver print on single weight paper. The description is written in pencil on the verso, possibly by Rothstein. His F.S.A. stamp and pencil negative number are on the verso. A sharp bend near the bottom part of the left margin and corners detract. Still impressive in this size. **[D3] SOLD**



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LOT 33. "LOGS ON WHITE SALMON RIVER AT ITS JUNCTION WITH THE COLUMBIA, OREGON," by ARTHUR ROTHSTEIN

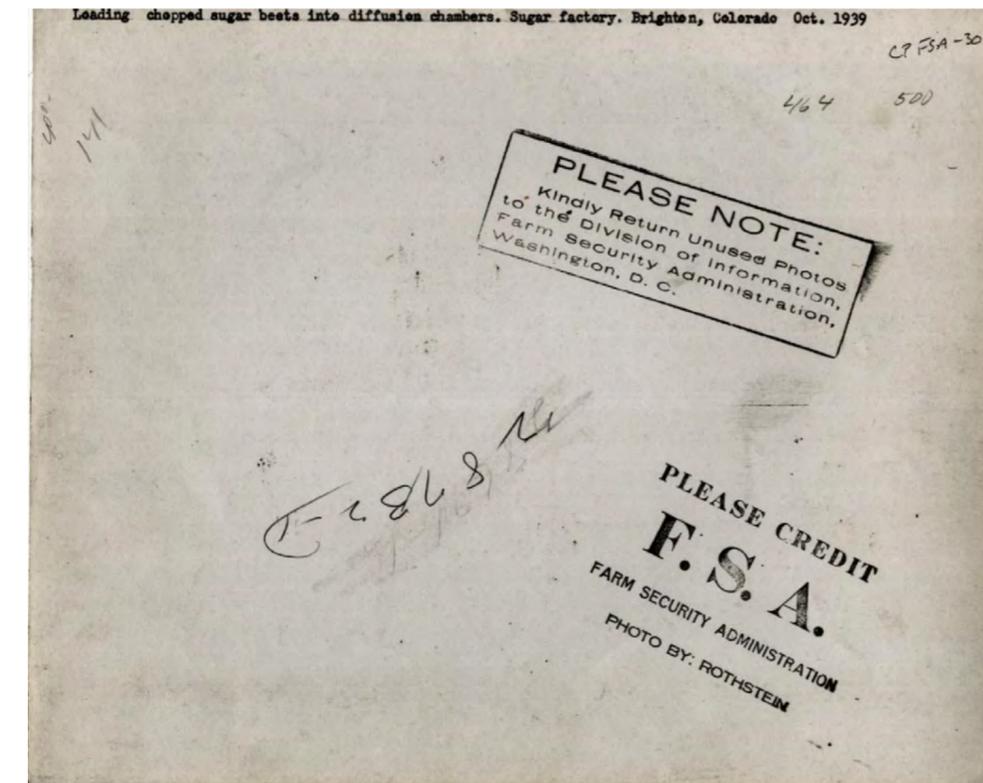
8 x 10 inch vintage gelatin silver print. Description in pencil on verso with Rothstein's F.S.A. stamp and "Lumber" in red. **[4] SOLD**



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**LOT 34. "LOADING
CHOPPED SUGAR BEETS
INTO DIFFUSION
CHAMBERS. SUGAR
FACTORY, BRIGHTON,
COLORADO, OCT 1939,"
by ARTHUR ROTHSTEIN**

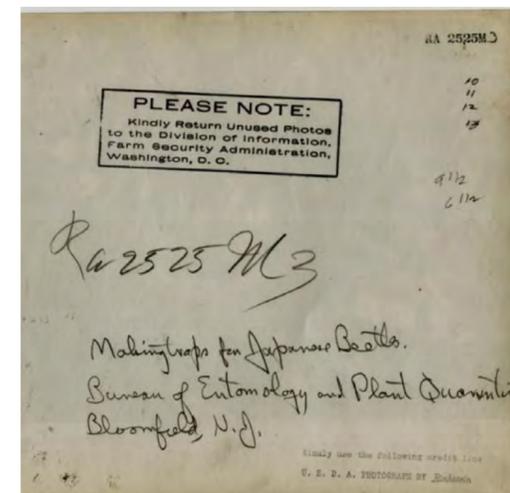
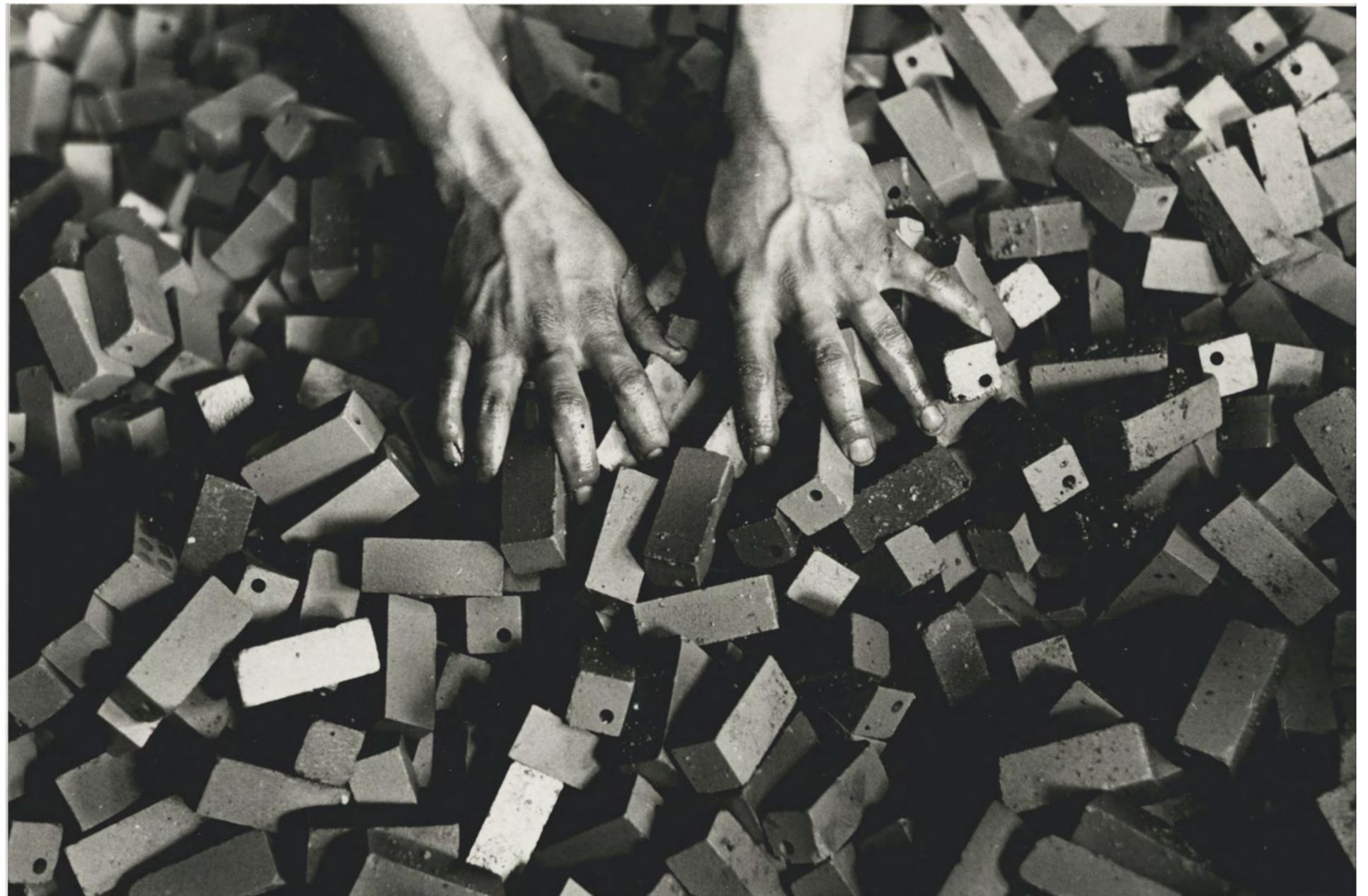
10 x 8 inch vintage gelatin
silver print. The title is
typed near the top verso,
also Rothstein's F.S.A.
stamp and pencil negative
number. **[4] \$200**



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**LOT 35. "MAKING TRAPS FOR
JAPANESE BEETLES. ENTOMOLOGY
AND PLANT QUARANTINE,
BLOOMFIELD N.J.," by ARTHUR
ROTHSTEIN**

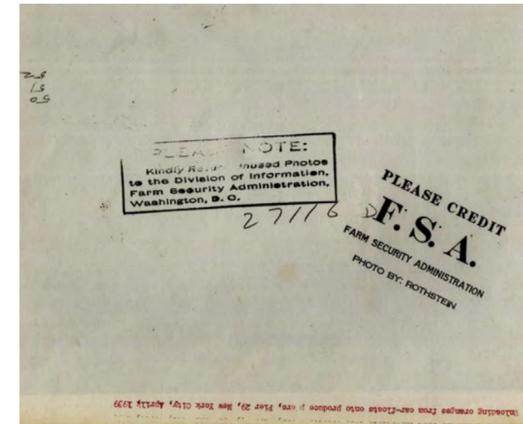
8 x 10 vintage gelatin silver print on single weight paper. Title in pencil on verso with F.S.A. return stamp, negative number and other pencil notations. There is also a small light red stamp for the U.S.D.A. with Rothstein's credit. This is a terrific photograph that far transcends its F.S.A. function. **[4] SOLD**



[CLICK TO RETURN TO INDEX](#)

**LOT 36. "UNLOADING
ORANGES FROM CAR FLOATS
ONTO PRODUCE PIERS, PIER
29, NEW YORK CITY, APRIL
1949," by ARTHUR
ROTHSTEIN**

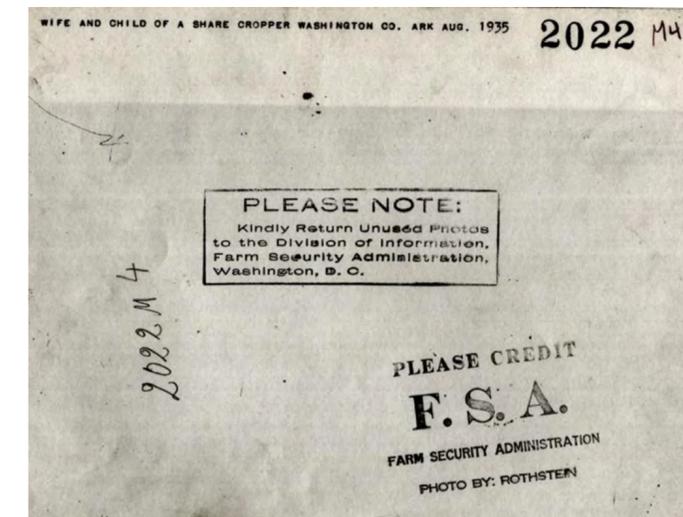
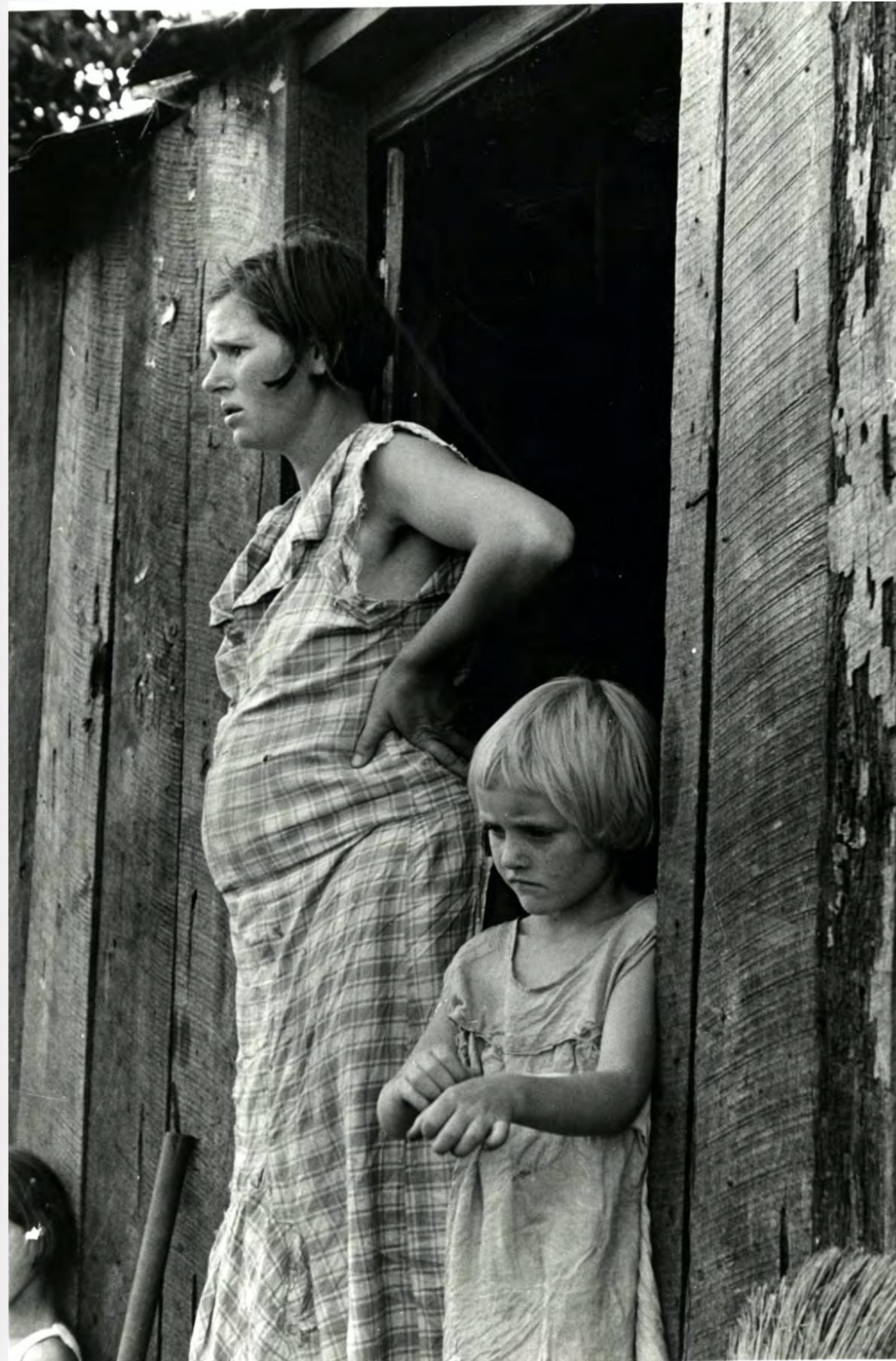
10 x 8 inch vintage gelatin silver print on single weight paper.
The title is typed in red near the edge, verso, plus Rothstein's
F.S.A. stamp and negative
number. **[4] NOW AT \$350**



[CLICK TO RETURN TO INDEX](#)

LOT 37. "WIFE AND CHILD OF A SHARE CROPPER, WASHINGTON CO., ARKANSAS, AUGUST, 1935," by ARTHUR ROTHSTEIN

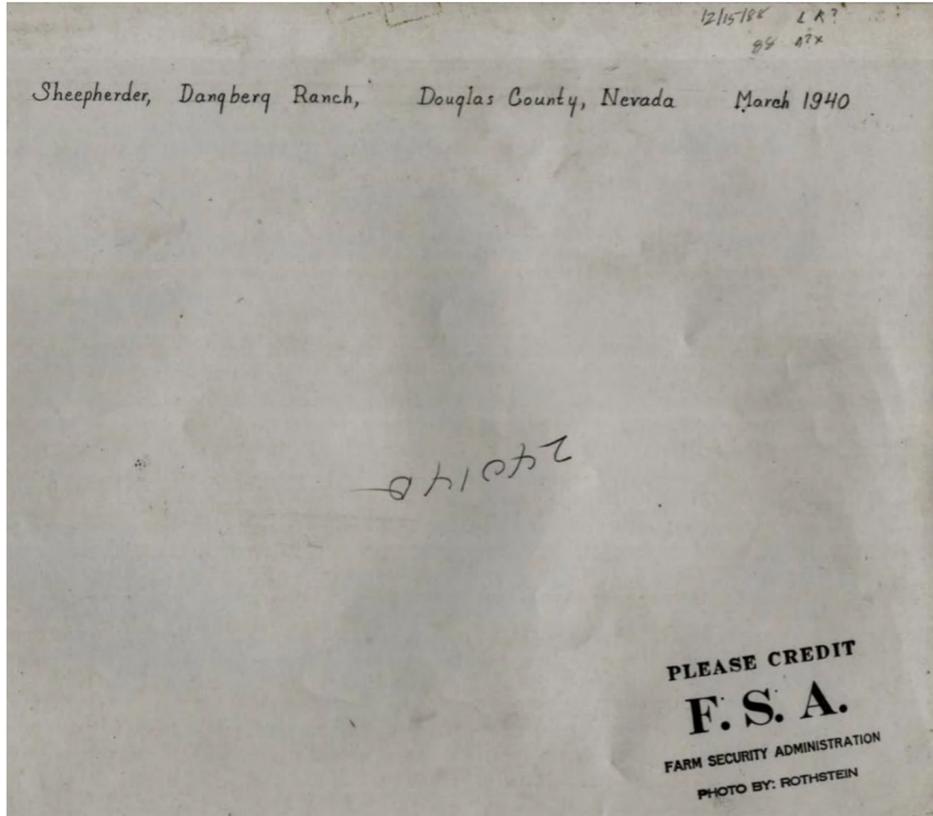
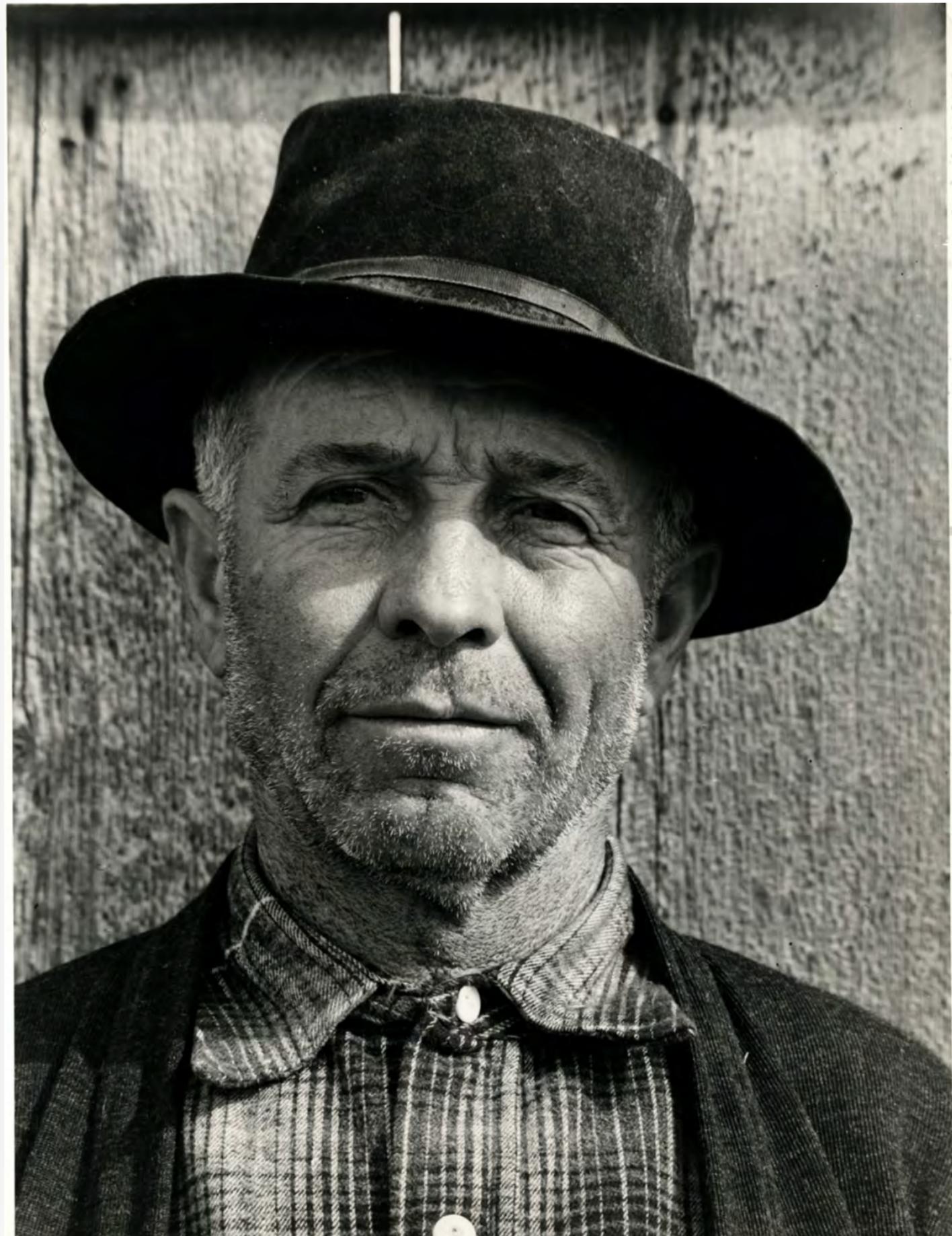
10 x 8 inch vintage gelatin silver print on single weight paper. The title is typed on the top, verso. Has Rothstein's FSA stamp, and negative number. Also number "2022" stamp and a pencil note about where it is illustrated. **[4] NOW AT \$650**



CLICK TO RETURN TO INDEX

**LOT 38. "SHEEPHERDER,
DANGBERG RANCH, DOUGLAS
COUNTY, NEVADA. MARCH
1940," by ARTHUR
ROTHSTEIN**

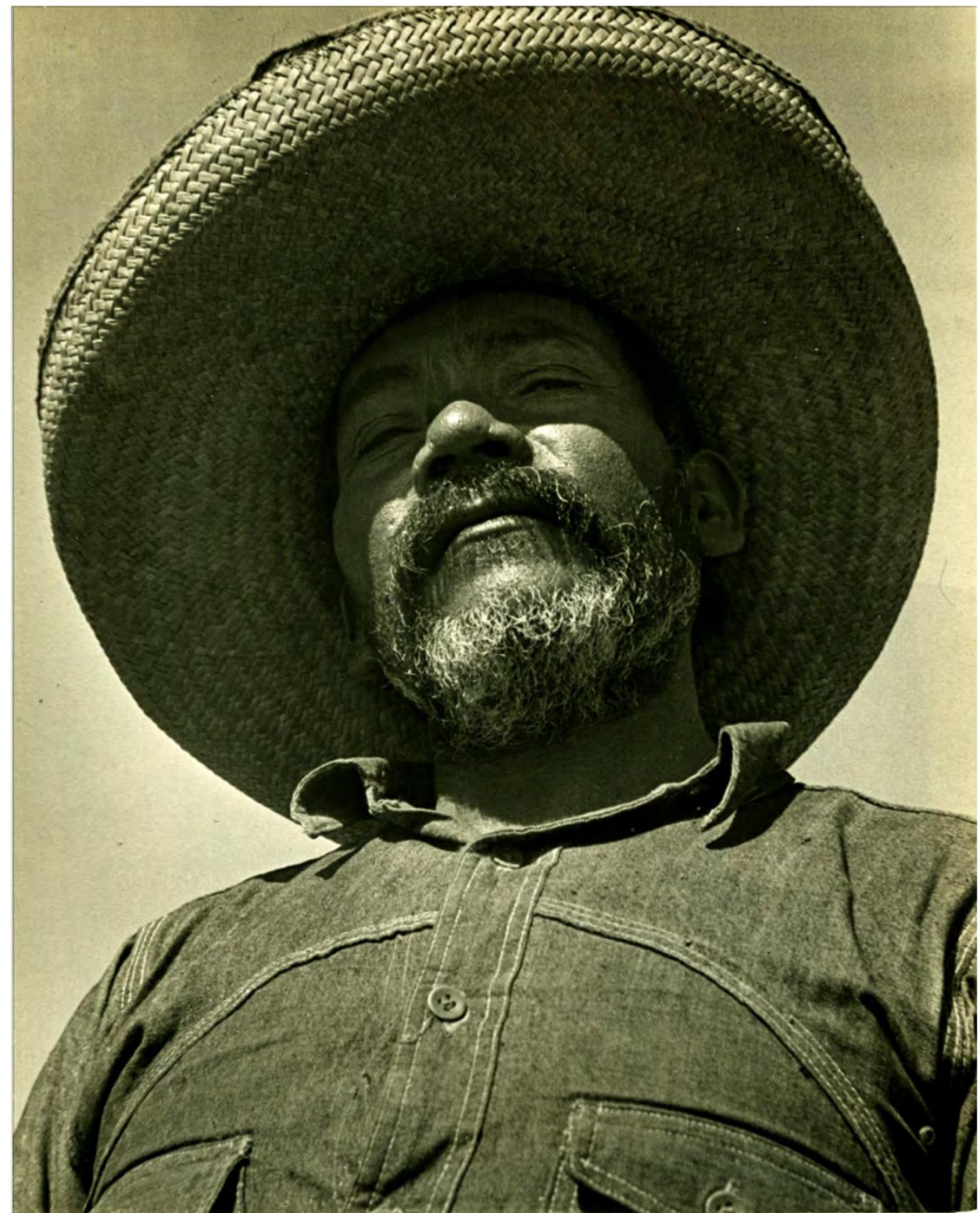
14 x 11 inch vintage gelatin
silver print on double weight
paper. The title is written in
pencil verso, probably by
Rothstein. It also has
Rothstein's F.S.A. stamp and
negative number. **[4] \$600**



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**LOT 39. PORTRAIT OF A FARM WORKER, 1940s,
by CARL MYDANS**

Print does not fluoresce. Not clear if the subject is Mexican, S. American, Philippine. The subject squints though his broad hat shades his eyes. This is on an exhibition mount, signed by Mydans beneath the image. **[4] NOW AT \$500**



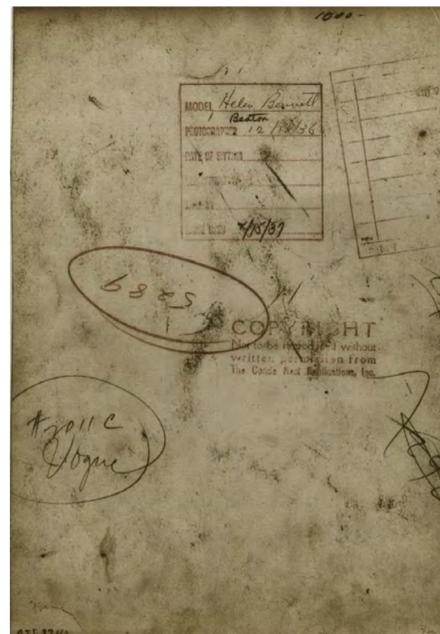
CARL M. MYDANS

CLICK TO RETURN TO INDEX

LOT 40. PORTRAIT OF ACTRESS HELEN BENNETT, by CECIL BEATON

9 x 8 inch image, gelatin silver print with a wide bottom margin, vintage 1937. Stamps and notations on the verso include the date and a Condé Nast stamp. A lovely profile of the film and radio actress known for her beautiful hair. The verso has a lot of activity on it but the recto is fine.

[4] SOLD



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PHOTOGRAPHS: DOCUMENTARY AS ART

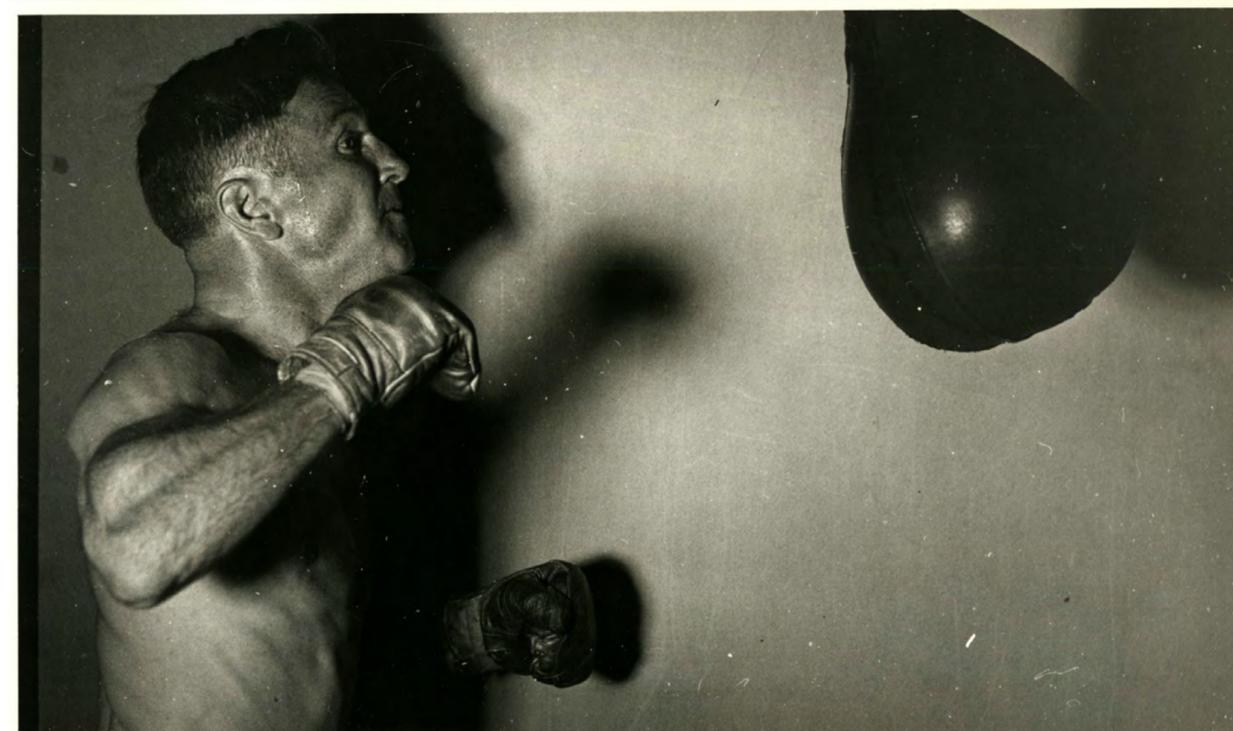
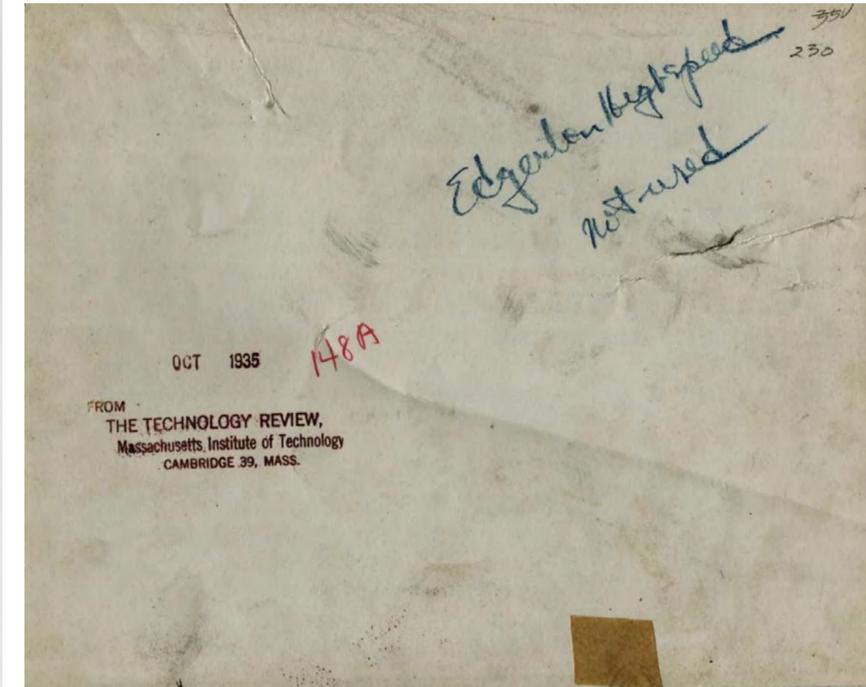
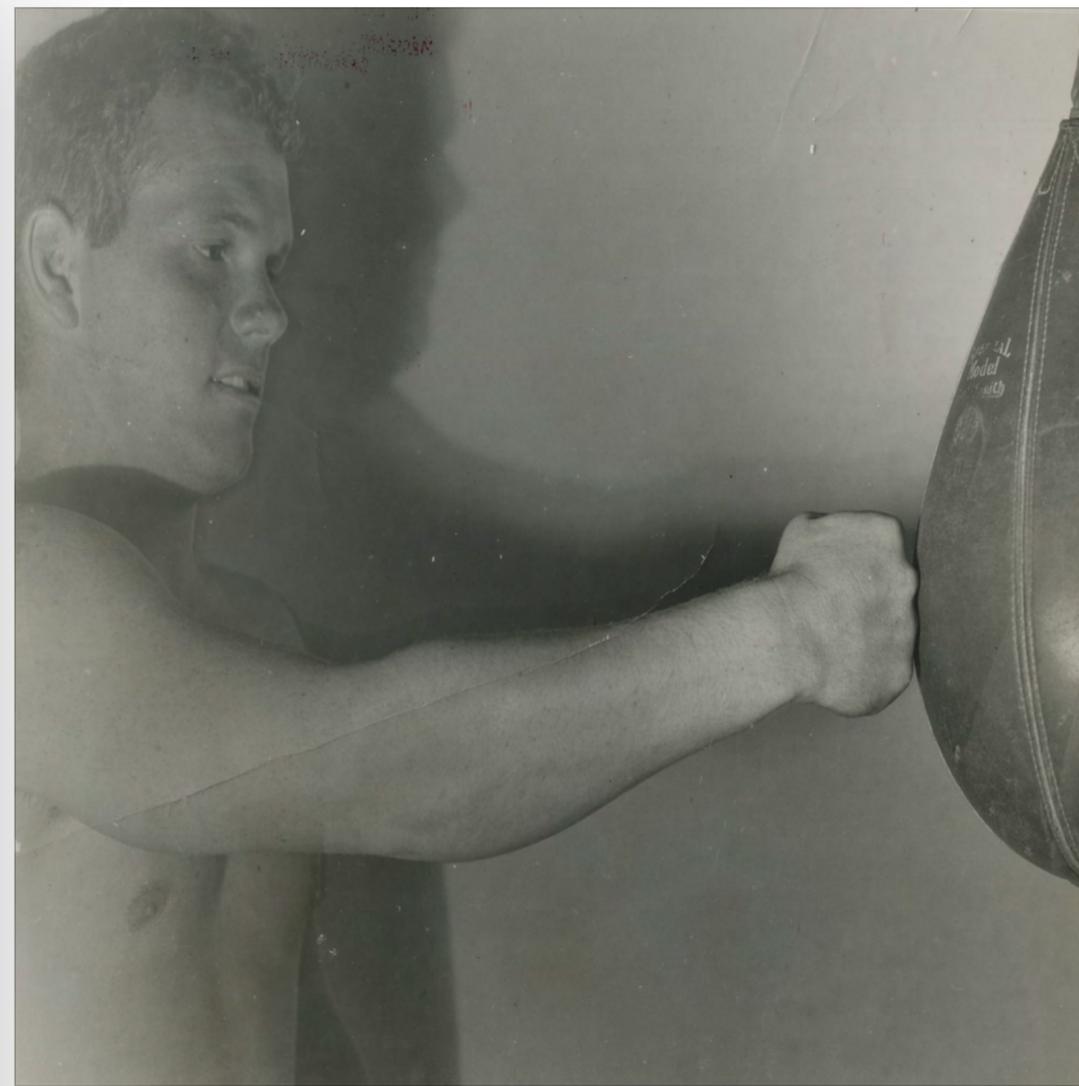
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Lot 41. HITTING THE PUNCHING BAG, by HAROLD EDGERTON

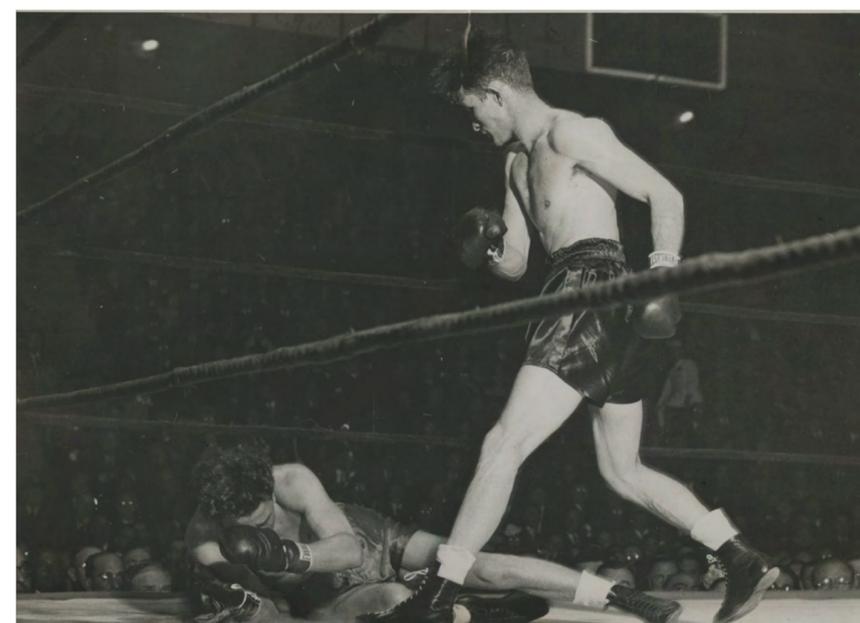
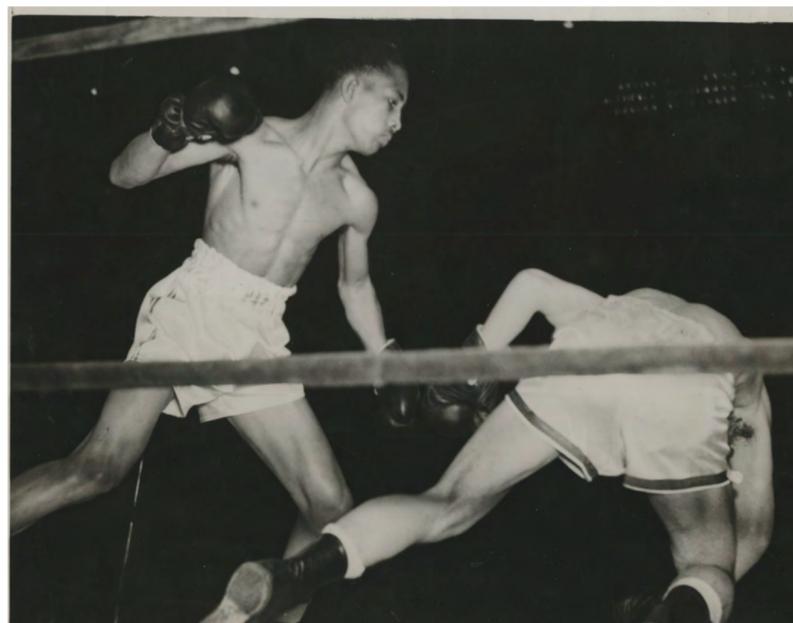
8 x 10 inch vintage gelatin silver print, 1935. From the very beginning of his experiments with strobe Edgerton was interested in sports activities. This print is from the M.I.T. Technology Review dated Oct. 1935. This shows the instant when the glove strikes the bag. It has the red stamp and “Edgerton High Speed not used” in blue. Another photograph, 5 x 8 inches, shows a boxer about to strike the bag. The blurring in front of the glove might indicate an attempt to record the motion, as Edgerton was able to do in his later work. The first is a little light, as made. It has a small repaired cut just in the bottom margin. **[D3]**. The second is fine **[4] SOLD**



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**LOT 42. THREE RARE
"SPEEDRAY" PRESS
PHOTOGRAPHS, by HAROLD
EDGERTON**

10 x 8 inches and a little smaller. Edgerton seems to have been involved in photographing boxing events ca. 1935 that were distributed by International News. They are called "Speedray" photographs. Plus one International News photograph, that does not credit "Speedray." These have the original snipes still attached. **[3] SOLD**



CONTINUED

S940808...WATCH YOUR CREDIT...INTERNATIONAL NEWS PHOTO
SLUG (KAPLAN-MCCOY) SPEEDRAY

TAKING A RIBBING

NEW YORK...MIKE KAPLAN (LEFT) OF BOSTON, MASS., CHOPS
A PUGILISTIC TUNE ON YOUNG KID MCCOY'S RIBS IN THEIR
TEN-ROUND WELTERWEIGHT ENCOUNTER AT MADISON SQUARE GAR-
DEN, NEW YORK CITY, NOVEMBER 21. MCCOY (ADAM PIANGA),
WHO HAILS FROM DETROIT, MICH., TOOK THE DECISION.
G-11-21-41-11/50PM

S940805...WATCH YOUR CREDIT...INTERNATIONAL NEWS PHOTO
SLUG (HOSTAK-OVERLIN) SPEEDRAY

AS OVERLIN TRIMMED HOSTAK

NEW YORK...AL HOSTAK (RIGHT) OF SEATTLE, WASH., MISSES
WITH A RIGHT AS KEN OVERLIN OF WASHINGTON, D.C., COUNTERS
WITH A LEFT TO THE HEAD IN THEIR TEN-ROUND BOUT AT MADI-
SON SQUARE GARDEN, NEW YORK CITY, NOVEMBER 21. THE FOR-
MER MIDDLEWEIGHT CHAMPS FOUGHT AS LIGHT HEAVYWEIGHTS WITH
OVERLIN TAKING THE DECISION.
G-11-21-41-11/28PM

CONTINUED

EDITORS; CREDIT INTERNATIONAL SPEEDRAY PHOTOGRAPH
902106-WATCH YOUR CREDIT. INTERNATIONAL NEWS & PHOTO.
S. SLUG. (KNOCKOUT)

SENSATIONAL PHOTOGRAPH OF SENSATIONAL K.O.

NEW YORK.....INTERNATIONAL'S NEW SPEEDRAY PHOTO-
GRAPHY, DEVELOPEMENT OF M.I.T.'S PROFESSOR H.E. EDGER-
TON, MADE ITS BIG CITY DEBUT TONIGHT TO COVER THE TIPPY
LARKIN - LEW JENKINS FIGHT AT MADISON SQUARE GARDEN
AND CATCH THE SENSATIONAL KNOCKOUT SUFFERED BY TIPPY AT
THE HANDS OF THE SWEETWATER COWBOY. TIPPY GOT HIM-
SELF TIPPED IN THE FIRST ROUND. TWO MINUTES AND 41 SEC-
ONDS AFTER THE OPENING GONG, LEW LAUNCHED A STRAIGHT
RIGHT THAT CAUGHT TIPPY FLUSH ON THE CHIN FOR A CLEAN-
CUT KNOCKOUT. TIPPY WAS OUT FOR THREE MINUTES. THIS
PHOTOGRAPH WAS SNAPPED IN 1 - 100,000TH OF A SECOND
JUST AS TIPPY HIT THE DECK -- LEW IS STILL FOLLOWING
THROUGH ON THE PUNCH THAT FLOORED HIM, AND THE UN-
FORTUNATE TIPPY RAISES A FOG OF RESIN DUST WITH HIS
RIGHT HAND. HIS LEFT HAND AND HEAD HAVE NOT TOUCHED
THE FLOOR YET IN THIS PICTURE.

(SM-3-8-40-11-50)

CONTINUED

WATCH YOUR CREDIT
INTERNATIONAL NEWS PHOTOS BOSTON BUREAU
SLUG.....(ALL-AMERICAN)

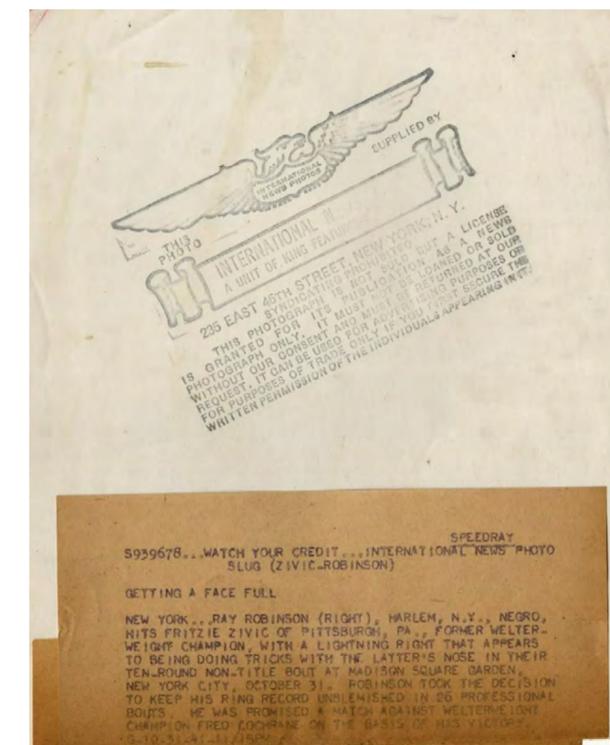
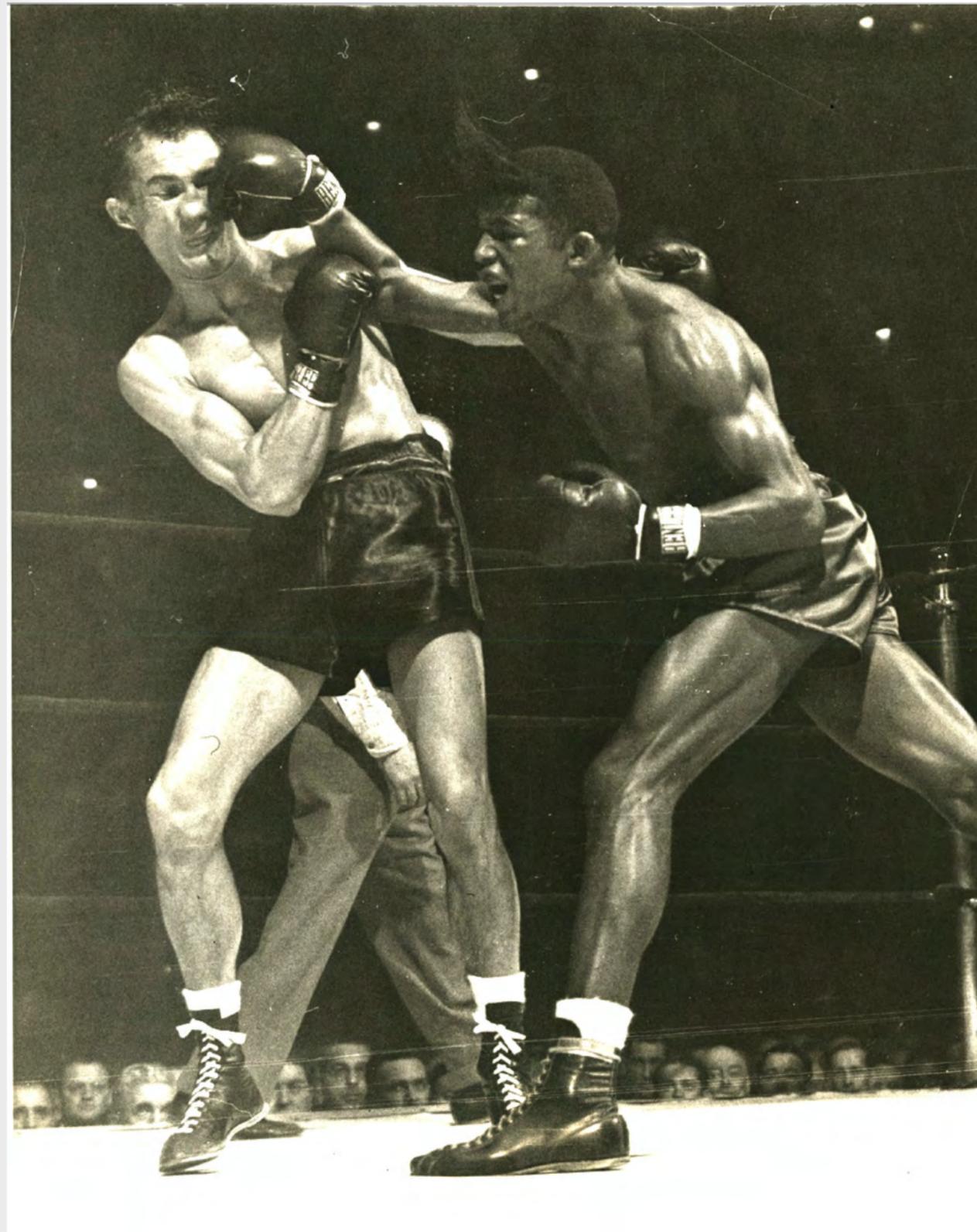
EASTERN ALL-AMERICAN AMATEUR BOUTS

BOSTON, MASS.....INTERNATIONAL'S SPEEDRAY PHOTO
SHOWS TONY PEPPER OF BOSTON ON HIS WAY DOWN FOR
THE SECOND TIME IN THE FIRST ROUND. LEON DIOGENES
OF NEW YORK CITY, STANDING, WAS THE WINNER BY
KAYO IN THE FIRST ROUND OF THE 112-POUND CLASS
SEMI-FINAL OF THE EASTERN ALL-AMERICAN AMATEUR
BOXING CHAMPIONSHIPS SPONSORED BY THE HEARST
NEWSPAPERS. NATIONAL CHAMPIONSHIPS ARE TO BE
HELD IN BOSTON EARLY IN JANUARY. (NYC. CHI. PHIL.)
(PIT. CLE. NYS. BALT. DET. MCK. WASH. TOR.) F12/23/40.

CLICK TO RETURN TO INDEX

LOT 43. SUGAR RAY ROBINSON HAS HIS OPPONENT "GETTING A FACE FULL," by HAROLD EDGERTON

10 x 8 inch gelatin silver print with "Speedray" credit. This has an especially crafted text on the original snipe. The other "Speedray" photographs in the previous lots have some witty turns of phrase, but this is the most poetic. The former welterweight champion "with a lightning right that appears to be[ing] doing tricks with the latter's nose." **[3] SOLD**



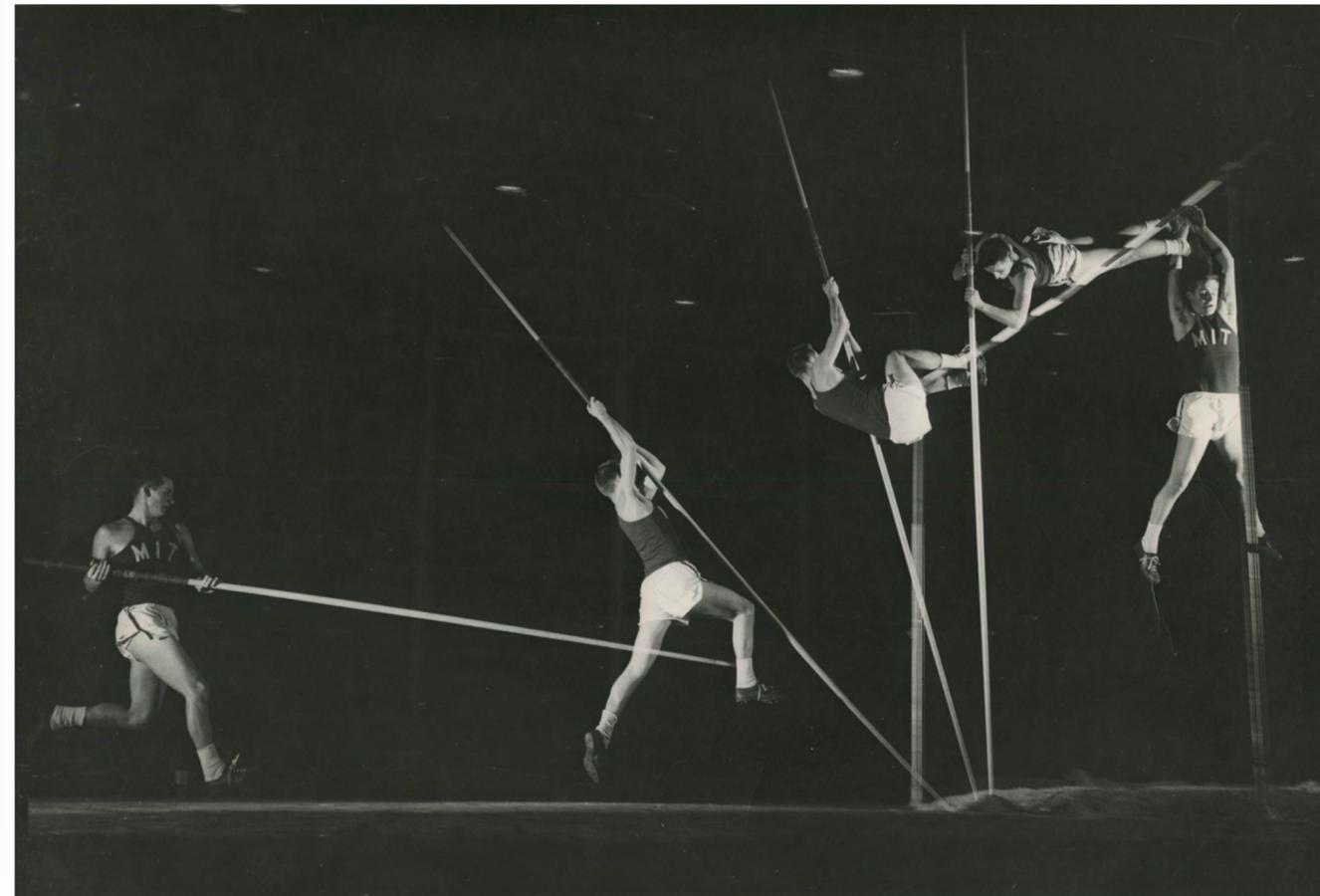
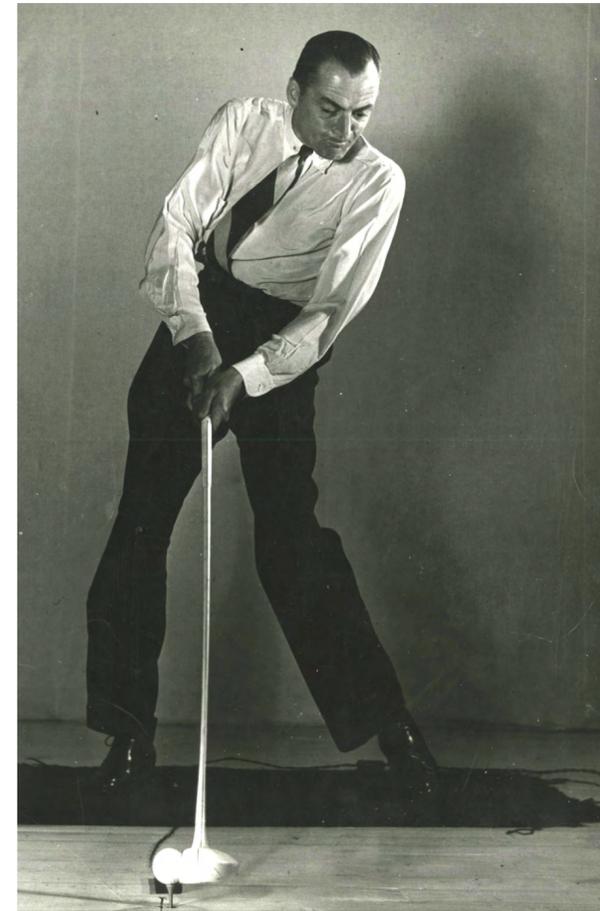
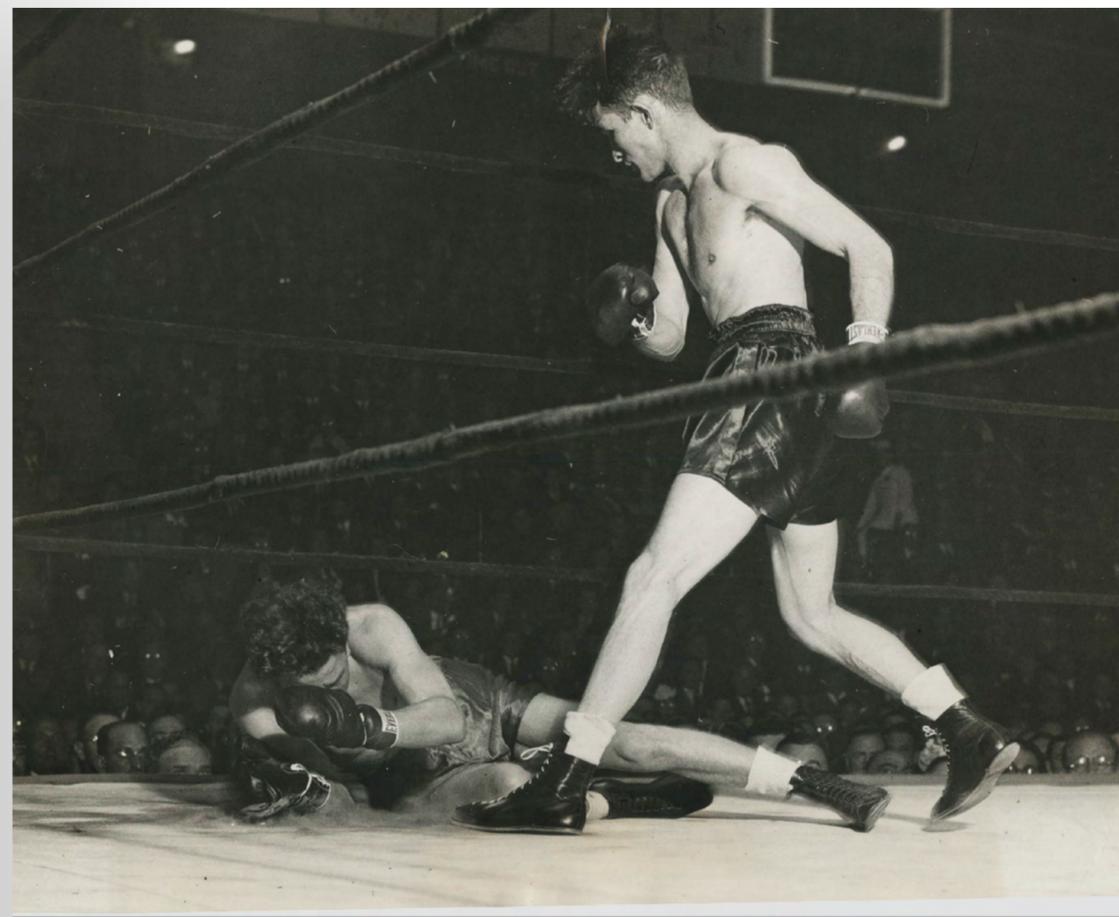
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LOT 44. SPORTS AND MOTION STUDIES, ca. 1940s, by HAROLD EDGERTON

Eight 8 x 10 gelatin silver prints – they don't fluoresce. All have no stamps or notations. Three are boxing photographs, plus one of a baseball player with his bat, one a golf player starting to hit a ball (there are two images of the ball starting its motion.) One pole vaulting and two tennis images show multiple stages of the movement on one negative. These are popular images in later printings. **SOLD**



CONTINUED



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**LOT 45. PEARL HARBOR, THE
EXPLOSION OF THE U.S.S.
SHAW**

8 x 10 inch gelatin silver print,
ferrrotyped. This is an official
U.S. Navy photograph. The title is
typed on the verso. Considering
the surprise and horror of those
events it is amazing that some
photographers could compose
images that reveal the
destruction as it was happening.
This is unusual in showing the
actual explosion, not the
aftermath. **[4] SOLD**



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LOT 46. BATTLE OF IWO JIMA WWII, by JOE ROSENTHAL and UNKNOWN

Four vintage toned gelatin silver press prints, 1945. This was a ferocious battle with heavy losses on both sides. It is forever immortalized by Rosenthal's iconic photograph of the flag raising. These are official photographs distributed by International News Service. They were sent by radio on the day of that event and the days right before and after. They were the sources for the first images of these events in magazines and newspapers in the US and other countries. They include the original snipes with texts that could be used in those publications. Sizes vary from 5 x 7 inches to 6 5/8 x 8 5/8 inches.

--Storming of the beach. A wrecked Japanese gunboat is in the background. I think this is from the initial invasion, before the assault on Mount Suribachi. **(DESCRIPTION CONTINUED ON NEXT PAGE) SOLD**



WATCH YOUR CREDIT INTERNATIONAL CHICAGO
66735 2-25-45
MARINES INCH FORWARD ON RED BEACH ONE
IWO JIMA IN THE FACE OF WITHERING ENEMY
FIRE, THESE MARINE HEROES MOVE FORWARD
EACH BLOODY INCH, UP A SLOPE FROM RED
BEACH ONE, TOWARD MOUNT SURIBACHI YAMA,
HIDDEN IN THE BACKGROUND BY THE SMOKE
OF BATTLE. CREDIT OFFICAL U.S. MARINE CORPS
PHOTO. SENT 5, 6. GW
INTERNATIONAL SOUNDPHOTO

CLICK TO RETURN TO INDEX

LOT 46. BATTLE OF IWO JIMA WWII, by JOE ROSENTHAL and UNKNOWN (CONTINUED)

--Struggling up the beach made of slippery volcanic dust under heavy fire, towards Mount Suribachi. This is posted on February 25 1945, the same day as the famous flag photograph was made. The photograph might have been made a day earlier. **(LOT 46 DESCRIPTION CONTINUED ON NEXT PAGE)**



INP SOUNDPHOTO
F-139-WATCH YOUR CREDIT...INTERNATIONAL NEWS PHOTO
SLUG (MARINES-IWO)
CHARGING MARINES ON IWO JIMA
IWO JIMA...MARINES OF THE FOURTH DIVISION STORM
THE BEACH AT IWO, SOUTHERNMOST OF THE VOLCANO
ISLANDS, TAKING COVER IN CRATERS LEFT BY OUR BOMBARD-
MENT AND TRENCHES DUG AND ABANDONED BY RETREATING JAPS.
SPURRED ON BY THE SIGHT OF THE STARS AND STRIPES
ON CAPTURED MT. SURIBACHI, THE LEATHERNECKS LAUNCHED
A SMASHING FRONTAL ATTACK AGAINST ENEMY POSITIONS IN
THE NORTHERN SECTOR AND PUSHED ONWARD AGAINST BITTER
ENEMY RESISTANCE TOWARD THE CENTRAL AIRFIELD.

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LOT 46. BATTLE OF IWO JIMA WWII, by JOE ROSENTHAL and UNKNOWN (CONTINUED)

--Soldiers surrounding the flag on top of Mt. Suribachi. This was posted on February 27th, two days after the successful capture of the mountain peak. The light vertical lines at the left indicate this is a composite photograph. The tight portion of the image is shown with its full left portion that is here replaced by images from other photographs of the scene. This confirms how Rosenthal selected and isolated just the six subjects in his iconic photograph.

(LOT 46 DESCRIPTION CONTINUED ON NEXT PAGE)



WATCH YOUR CREDIT INTERNATIONAL CHICAGO
66726 2 - 27 - 45
AMERICAN FLAG WAVES ATOP MT. SURIBACHI
IWO JIMA.- A GROUP OF MARINES OF THE
28TH REGIMENT-5TH DIVISION, POSE BESIDE
THE FLAG OF THE UNITED STATES OF AMERICA
AFTER PLANTING ITS STAFF ATOP MT. SURI-
BACHI ON THE ISLAND OF IWO JIMA.
INTERNATIONAL SCUNDPHOTO
SENT TO LIST 5-6

CLICK TO RETURN TO INDEX

LOT 46. BATTLE OF IWO JIMA WWII, by JOE ROSENTHAL and UNKNOWN (CONTINUED)

--The heavy fighting continues to the Southwest of the mountain. This shows the storming of the beach., taken from the landing craft.

The photographs are weak, with some damage at edges **[D2] SOLD**



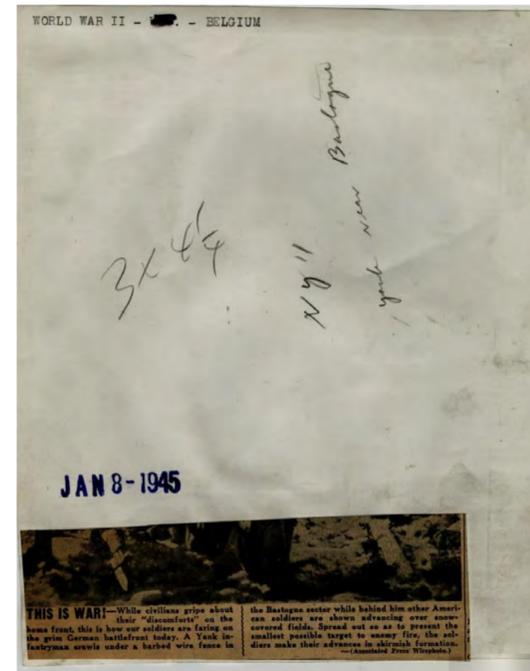
IMP SOUND PHOTO
F-138-WATCH YOUR CREDIT.....INTERNATIONAL NEWS PHOTO
SLUG (MARINES-IWO)
LANDING CRAFT ON IWO BEACH
IWO JIMA.....ELEMENTS OF THE FOURTH AND FIFTH
MARINES ARE SHOWN STORMING UP THE BEACHES OF IWO,
SOUTHERNMOST OF THE VOLCANO ISLANDS. IN THE BACKGROUND
CAN BE SEEN WRECKAGE OF A JAPANESE GUNBOAT SURROUNDED
BY AMERICAN LANDING CRAFT WHICH BROUGHT THE MARINES
ASHORE.
D.2.23.45

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**LOT 47. AMERICAN SOLDIERS AT BASTOGNE,
by ROBERT CAPA**

7 x 8 inch gelatin silver print. This was an important part of the "Battle of the Bulge." The action was in late December 1944. The photograph was published in a newspaper soon after, on January 8 1945. Part of the actual newspaper is glued onto the verso. This is reminiscent of Capa's D-Day invasion photographs, but the soldiers are not coming ashore but crossing a snowy field to climb under the barbed wire. Capa must have been close the soldier facing the camera. There is a white vertical cropping mark on the right that is almost parallel to the stakes that hold the wire. Cropping notations are written on the bottom of the print.

[2+] SOLD

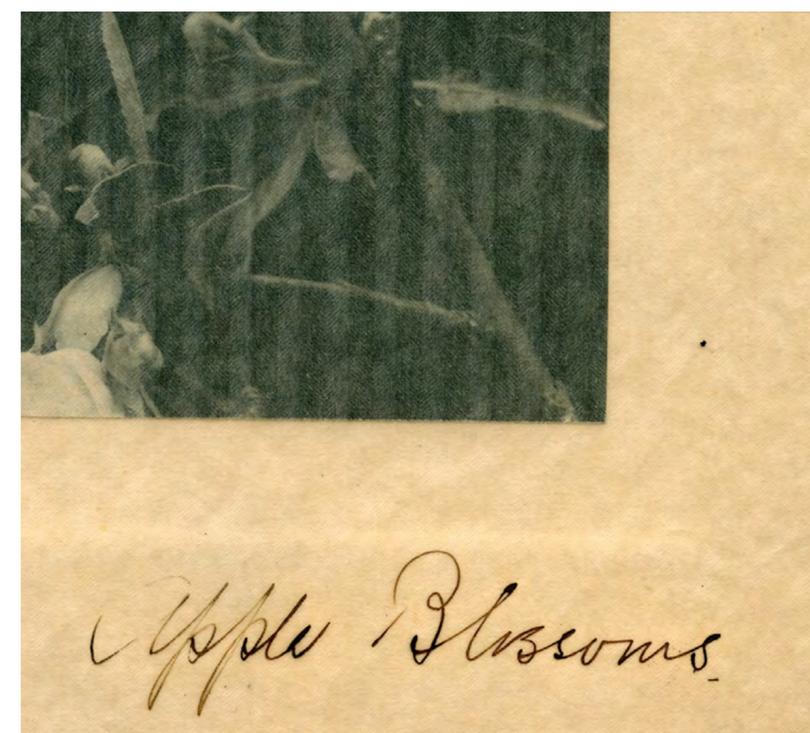


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**LOT 48. TWO PLATES FROM
"WILD FLOWERS OF NEW
ENGLAND" (1914), by EDWIN
HALE LINCOLN (1848 - 1938)**

9 3/8 x 7 3/8 inch platinum
prints on 12 1/2 x 11 inch mounts.
Each is covered by a
translucent cellophane guard
on which the title is beautifully
hand-written: "Apple
Blossoms" and "Bride Roses."
This was the fruit of a 20 year
project. There is also a larger
beautiful platinum print of
thistles, 12 x 10 inches. **[4]**

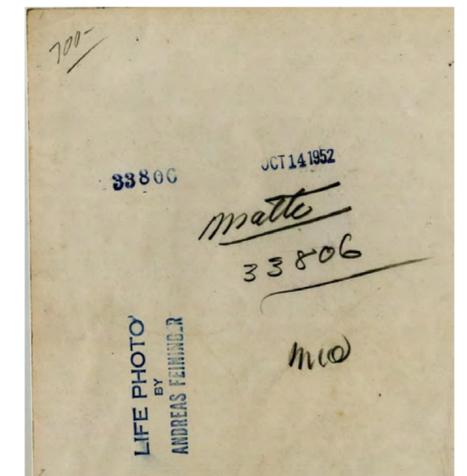
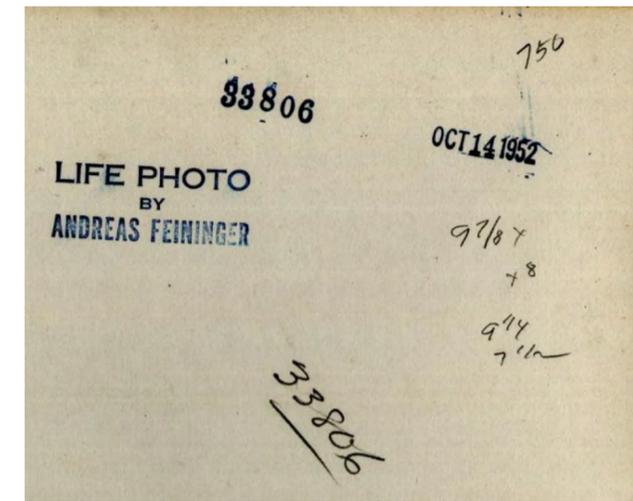
SOLD



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LOT 49. SHELLS, BONES, INSECTS, by ANDREAS FEININGER

Three 8 x 10 or the reverse vintage gelatin silver prints, 1951. They have Feininger's LIFE credit stamp, negative numbers, and use stamp Oct. 14 1952. Feininger is most known for his cityscapes of New York and other cities. These are from a longstanding body of his work that includes careful studies of the forms of shells and other objects. They are pure and without context, revealing the Bauhaus-trained artist's interest in pure form. His work is in numerous museums, exhibitions and publications. **[4] SOLD**



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LOT 50. WOMAN IN NEGLIGEE, POSED AGAINST A BLACK BACKGROUND, by TEDDY PIAZ

9 x 6 ½ inch vintage gelatin silver print, 1937. A seller's stamp for P. Guillumette, New York is on the verso. The Piaz studio in Paris is most known for photograph of Josephine Baker. Slight sense of handling and a fold in the extreme lower left corner that does not break the surface. **[D3+] \$85**

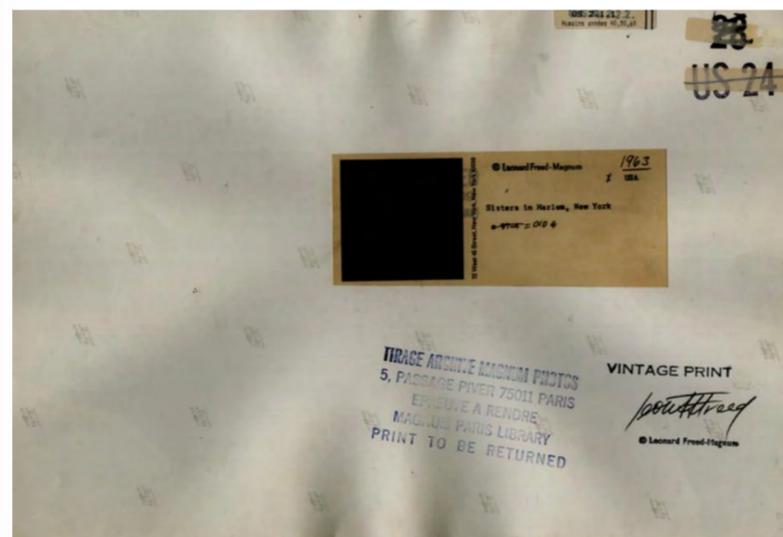


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**LOT 51. "TWO SISTERS HARLEM," 1963, by
LEONARD FREED**

9 1/2 x 14-1/2 inch vintage gelatin silver print. Signed by Freed with various stamps and labels on the verso, including a Magnum label, French Magnum stamp, "VINTAGE PRINT" stamp, and Freed's Magnum stamp. Freed's work from the 1950's and 1960's was made before he joined Magnum in 1970. When the prints became part of the Magnum collection he signed them and applied their stamps and labels.

Freed's photographs mostly have a documentary character, but he was also an artistic photographer and a great portraitist. Here he juxtaposes a profile with a semi-profile. This is the first of an important group of mostly vintage prints from his photographs of black subjects. They are printed on Agfa Bravura paper. All the prints in this auction came from the collection of Brigitte Freed, who worked with her husband for 50 years. While he made the photographs, she printed them. **[4] NOW
AT \$2000**



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LOT 52. "IN A GARDEN IN BROOKLYN," by LEONARD FREED

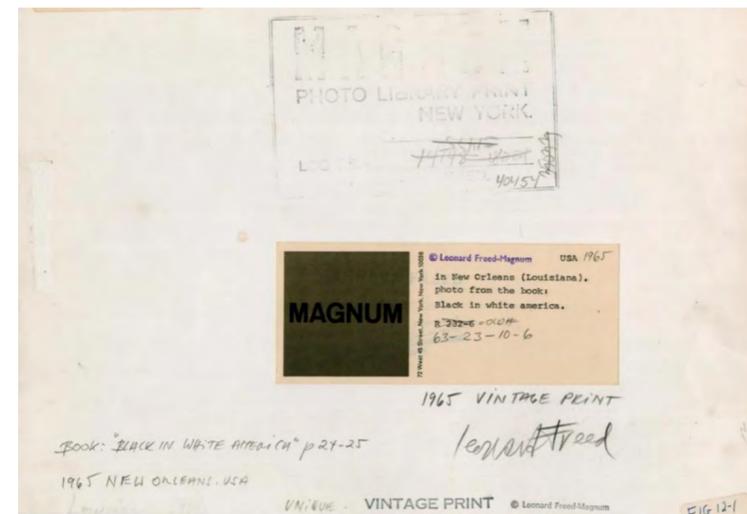
14 ¾ x 10-inch vintage gelatin silver print, signed by Freed with various stamps and labels on the verso, including a Magnum stamp, French Magnum stamp, "VINTAGE PRINT" stamp, and Freed's Magnum stamp. This is a portrait of a black girl on a balcony, the flowers on her dress echoing the foliage. **[4] NOW AT \$1500**



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LOT 53. "1965 NEW ORLEANS," by LEONARD FREED

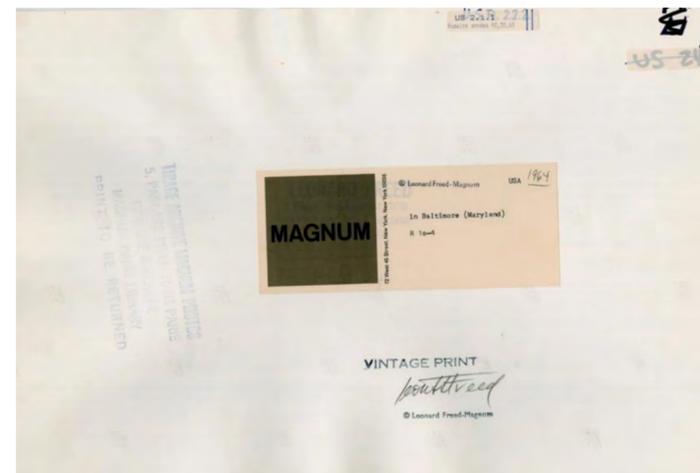
9 x 13½-inch gelatin silver print. Signed by Freed. The Magnum stamp has the negative number in pencil. There are also pencil notations, two Magnum stamps and a "VINTAGE PRINT" stamp that has "unique" before it in pencil. That means this is the only one left in the archive. Illustrated in "Black and White in America," pages 24 – 25, and "The Concerned Photographer" where he has this note: "The old, laced women of the South are still very much alive. So, too, is a new South of Negro daring—the daring to be human beings." **[4] NOW AT \$1800**



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**LOT 54. "IN BALTIMORE
(MARYLAND)," by LEONARD
FREED**

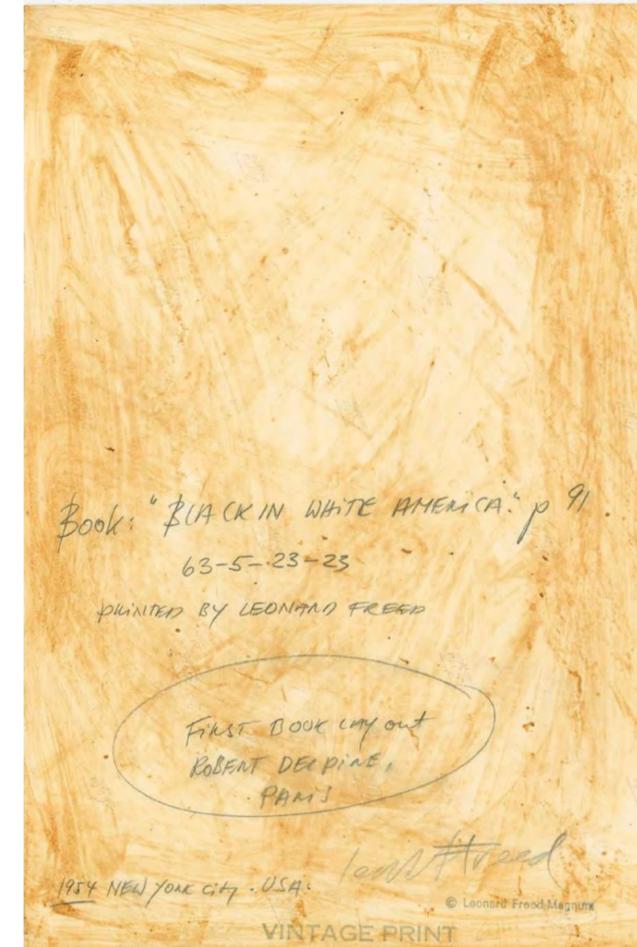
10 x 14-½ gelatin silver print, 1964.
Signed by Freed, with a Magnum
label, Freed's Magnum stamp and
"VINTAGE PRINT" stamp. Portrait of
an earnest black man, with figures in
the background. **[4] NOW AT \$2000**



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**LOT 55. ANTENNA CAR, NEW YORK CITY, by
LEONARD FREED**

11 x 7-½ inch gelatin silver print, 1964. Signed with Freed's MAGNUM stamp and VINTAGE PRINT stamp on the verso. Pencil notations include the negative number and a pencil note indicating that this print was used in the first layout of the book "Black in White in America." It is illustrated in the 2000 edition published by the Getty Museum on p 91. Page 90 has a long narrative by the smiling black car owner. There is glue residue all over the back that in no way affects the image, which is **[3+]**
\$1500



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**LOT 56. CORE MEMBER IN FLORIDA, 1964, by
LEONARD FREED**

10 x 14 5/8 gelatin silver print. Magnum label is on the verso, plus Freed's pencil signature above his Magnum stamp and VINTAGE PRINT stamp. Typed on the Magnum label -- "...he is a member of CORE, so carrying always a demonstrative shirt with him, in Florida." The man holds a coat hanger, His suitcase is beside him. He has just changed his shirt. There is a crease in the upper right. The image is otherwise fine. **[D4] \$1000**

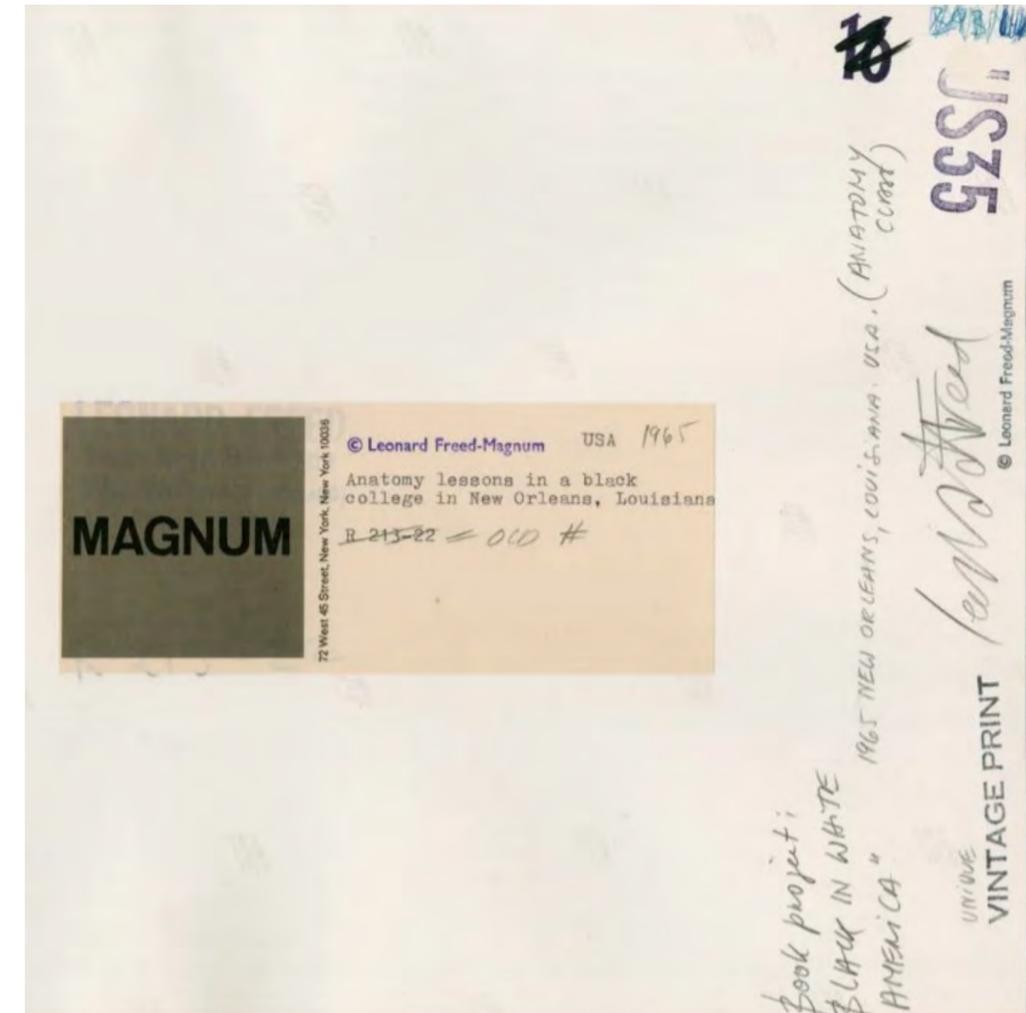


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LOT 57. "ANATOMY LESSONS IN A BLACK COLLEGE IN NEW ORLEANS, LOUISIANA," 1965, by LEONARD FREED

14 x 9 ¾ inch gelatin silver print.
Signed by Freed. VINTAGE PRINT stamp has “unique” in pencil before it. The title is typed onto the MAGNUM label. “Book project ‘Black in White in America’ ” is written in pencil. The student is studying a model of the heart. **[4]**

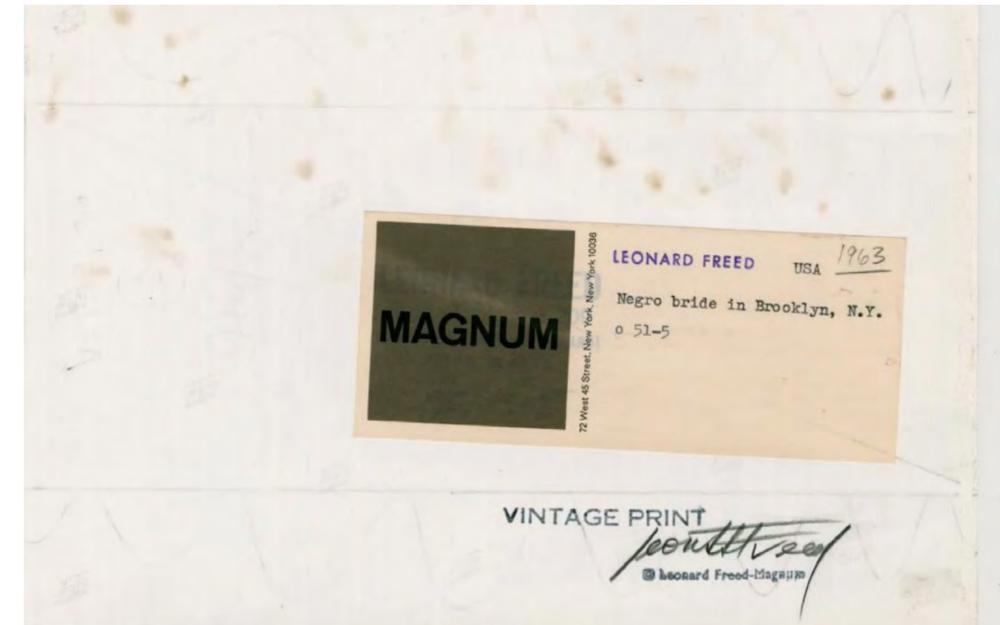
NOW AT \$750



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**LOT 58. "NEGRO BRIDGE IN
BROOKLYN, N.Y.," by LEONARD
FREED**

10 1/2 x 7 inch gelatin silver print,
1963. The title is typed on the
Magnum label verso, with a
VINTAGE PRINT stamp and Freed's
signature above his Magnum
stamp. **[4] NOW AT \$1200**



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LOT 59. A YOUNG CHILD IN A HARLEM SCHOOL SURROUNDED BY BALLOONS, by LEONARD FREED

10 x 13-inch gelatin print, 1963. The title is typed on the Magnum label. On the verso is a Magnum Paris stamp, VINTAGE PRINT stamp, and Freed's signature above his Magnum stamp. "Little Negro girl ...between coloured ballon [sic] dolls in a Harlem School" is typed on the label. There were 80 children at this birthday party. **[4] NOW AT \$1400**



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LOT 60. "LUNCH IN SANDWICH SHOP IN NEW YORK CITY," 1936, by LEONARD FREED

9 5/8 x 13-1/2 inch vintage gelatin silver print. A well-dressed boy eats with a napkin protecting his jacket. The title is typed on the Magnum label. There is also an archive print stamp from French Magnum, a VINTAGE PRINT stamp, and Freed's signature above his Magnum stamp.

[4] NOW AT \$1400



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**LOT 61. UNEMPLOYMENT LINE,
NYC, LEONARD FREED**

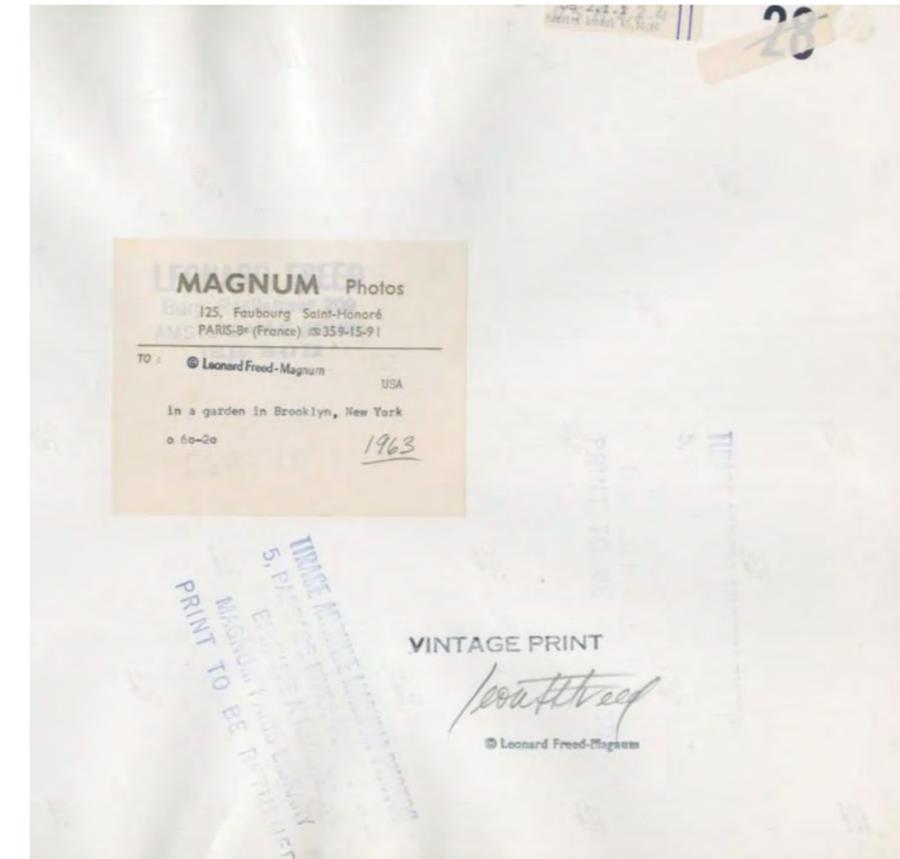
9 1/4 x 13 1/4 inch vintage gelatin silver print. There are many stamps and notations on the verso, including Freed's Amsterdam stamp [his earliest,] his New York Magnum stamp, a New York Magnum Library stamp, and a "This print is not to be mounted or airbrushed" stamp. Freed's signature is above his Magnum stamp. There is an extremely mild bend in the lower right corner that is just barely visible. **[4-] NOW AT \$1000**



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**LOT 62. NEWLY CONVERTED
MUSLIM WOMEN ON A BROOKLYN
STREET, by LEONARD FREED**

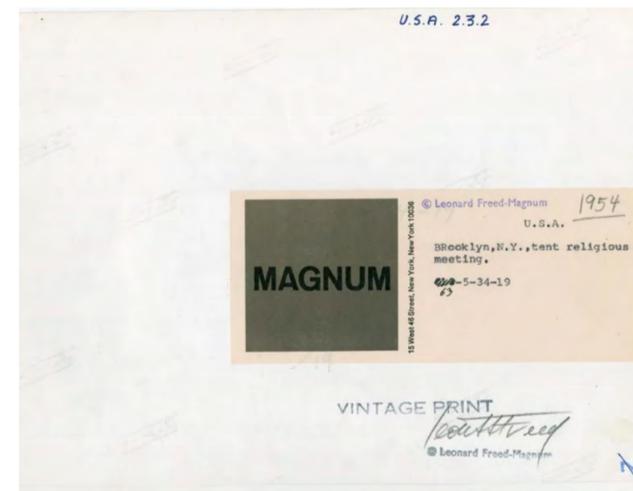
13 x 9 ¾ inch vintage gelatin silver print, 1963, Freed's Amsterdam stamp. his New York Magnum stamp. Magnum library stamp, VINTAGE PRINT stamp and his signature above his Magnum stamp are on the verso. This is from the period of the conversion to Islam by Malcolm X and Muhammad Ali. A very mild fold in the extreme upper left corner can be felt but is not seen. **[4-] NOW AT \$1500**



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**LOT 63. "BROOKLYN, N.Y., TENT
RELIGIOUS MEETING, by
LEONARD FREED**

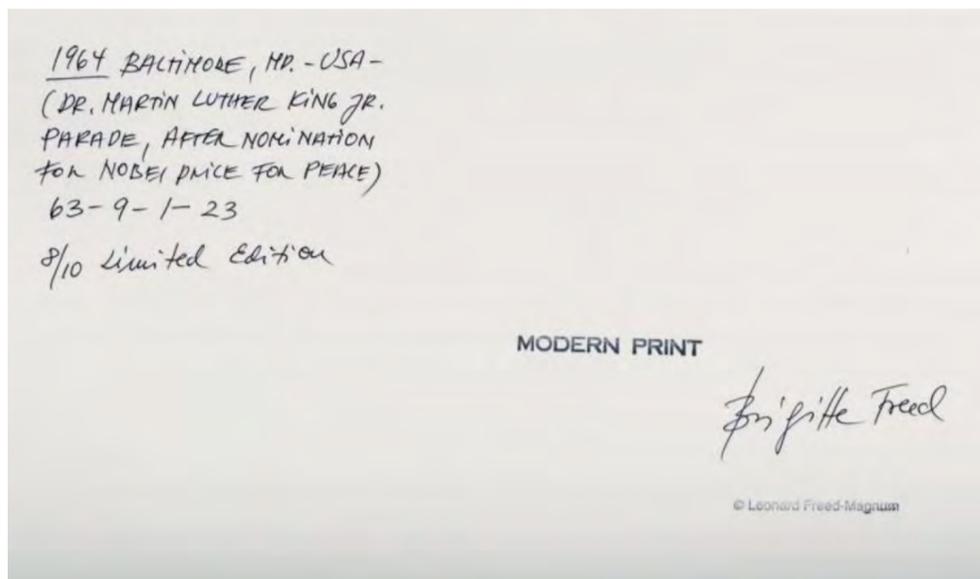
7 x 9 3/8 inch vintage gelatin silver print, 1954. Magnum label with typed title and negative number on the verso, VINTAGE PRINT stamp and Freed's signature above his Magnum stamp are on the verso. Just a slight bend [from those infernal mounting corners] on the extreme lower left corner is just barely visible. **[4-] \$1500**



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LOT 64. "BALTIMORE....DR. MARTIN LUTHER KING JR., PARADE, AFTER NOMINATION FOR NOBEL PRIZE FOR PEACE," 1964, by LEONARD FREED

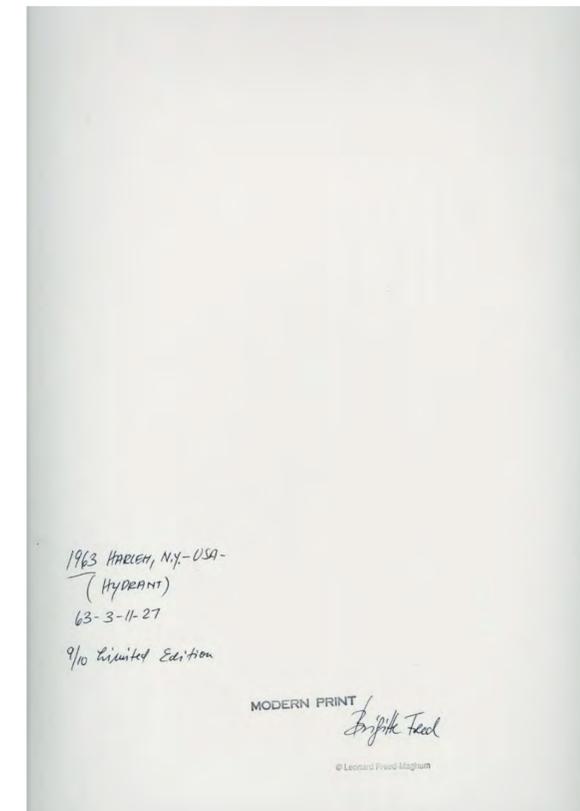
13 x 19 inch gelatin silver print. Title is written in pencil on the verso, along with MODERN PRINT stamp and Freed's Magnum stamp. Signed by Brigitte Freed [These modern prints were made by a student of Freed's under Brigitte's supervision. Brigitte had printed almost all of Freed's vintage and early photographs.]. Illustrated in "Leonard Freed, Photographies 1954 - 1990" among other places. Number 8 of an edition of 10. **[4] SOLD**



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LOT 65. "1963, HARLEM, N.Y. -USA- (HYDRANT),"
by LEONARD FREED

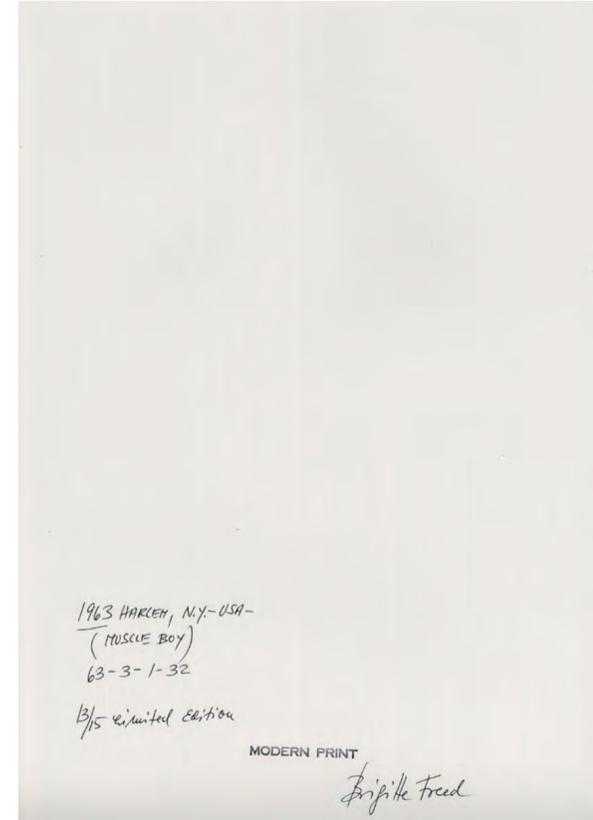
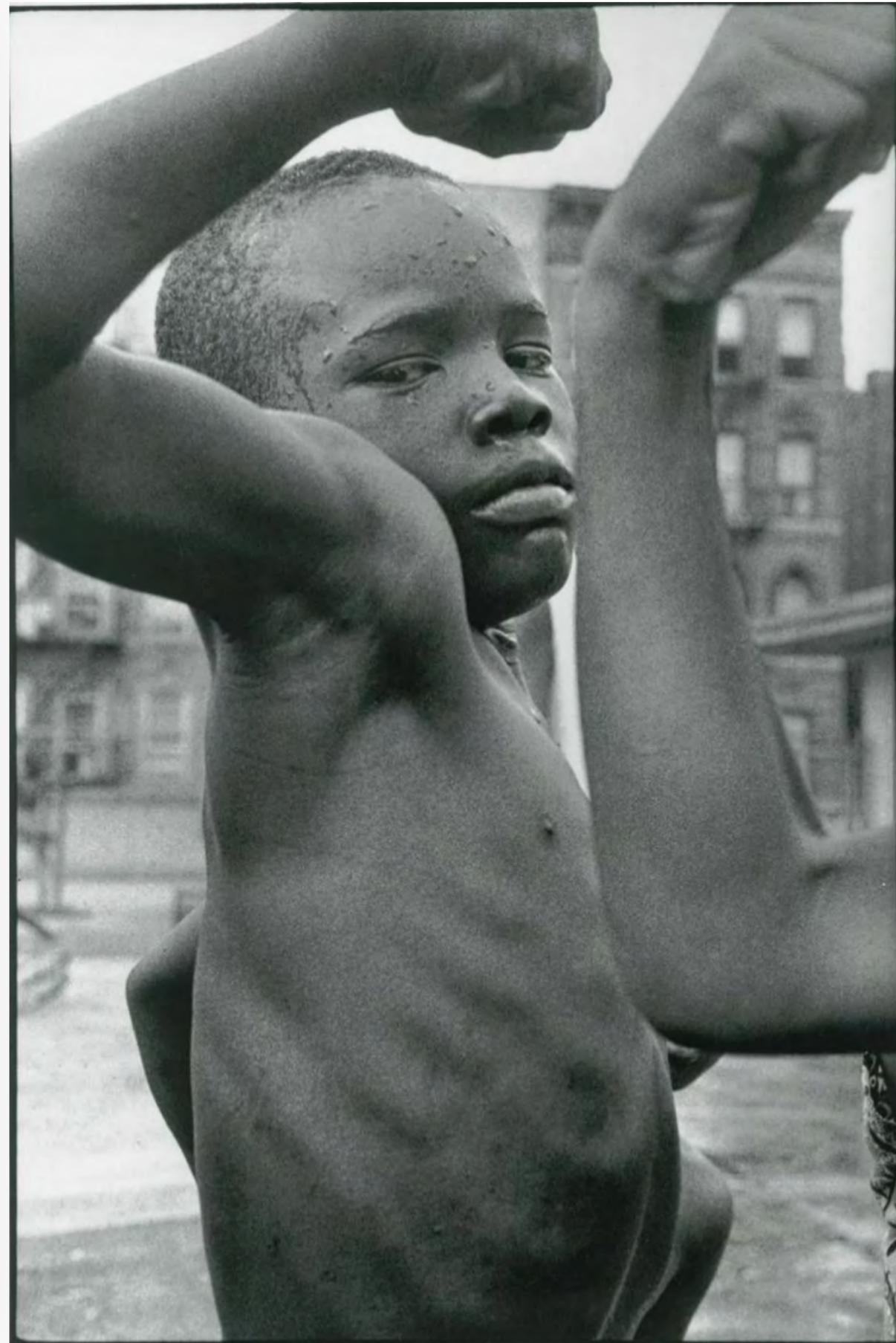
13 x 19 inch gelatin silver print. No. 9 from a limited edition, with MODERN PRINT and signed by Brigitte above Freed's Magnum stamp. Illustrated in "Black in White America," "Leonard Freed: Photographies 1954 – 1990" and "The Concerned Photographer," where Freed has written this note: "In Harlem words take on new dimensions. For example relief means relief lines, relief checks, families on relief. Or it can mean simply relief from the heat. Heat can mean the police are putting the heat on, or the bill collector is. They say the heat starts the riots and heat can mean the erotic generated by so many bodies confined and bottled up in a limited space." **[4] SOLD**



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LOT 66. "1963, HARLEM, N.Y. -USA- (MUSCLE BOY)," by LEONARD FREED

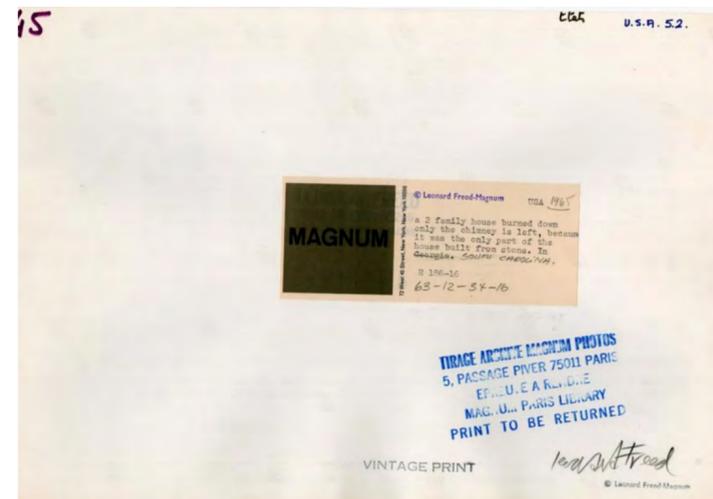
23 x 19 inch gelatin silver print, No. 13 from a limited edition of 15, 1996. This is the cover of "Black in White America." It is also illustrated in "Leonard Freed: Photographies 1954 – 1990" and in "The Concerned Photographer." The title and negative number are written in pencil on the verso, as well as the MODERN PRINT stamp and Brigitte Freed's signature above Freed's Magnum stamp. **[4] \$1400**



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LOT 67. SLAVE HOUSE AND CHIMNEY, by LEONARD FREED

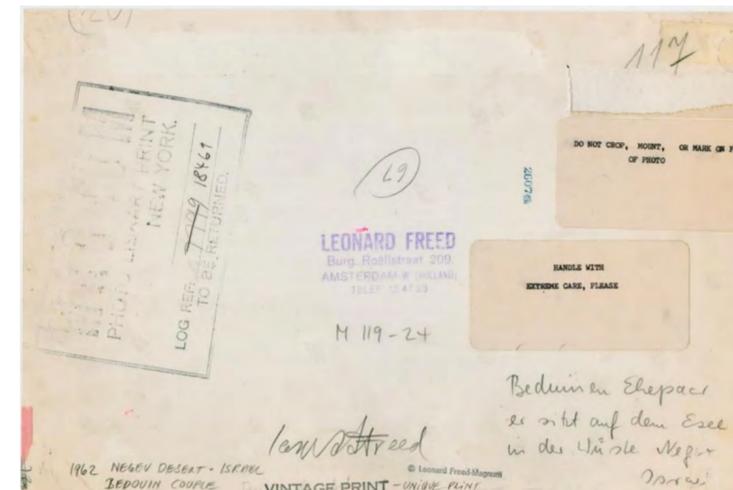
10 x 14 ½ inch vintage gelatin silver print, 1963. Magnum label with typed description and negative number, French Magnum Archive stamp, VINTAGE PRINT stamp, and Freed's signature above his Magnum stamp. The slave building is at the left, and on the right the chimney that is all that survived a fire of the main house. This reminds me of some photographs after the Civil War. Illustrated in "Black in White America." **[4] NOW AT \$1200**



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LOT 68. BEDOUIN COUPLE IN THE NEGEV DESERT, by LEONARD FREED

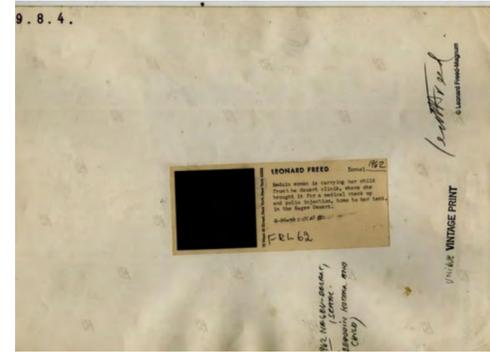
9 x 13 ¼ inch vintage gelatin silver print, 1962. Freed's Amsterdam stamp [his earliest] on the verso, with many stamps, labels, and notations in pencil. Signed by Freed above his Magnum stamp. This has the VINTAGE PRINT stamp followed by "Unique print" in pencil. This is the first of a group of vintage photographs of Israel, dealing with Jewish and Arab subjects. The man rides the donkey while the wife walks behind, so he will be ready to defend them if they are attacked. **[4] NOW AT \$1400**



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**LOT 69. BEDOUIN MOTHER AND CHILD, by
LEONARD FREED**

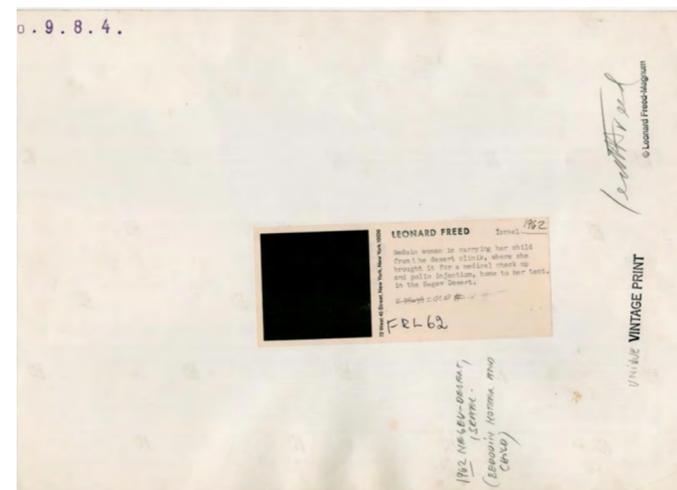
14 x 10-inch vintage gelatin silver print, 1962. VINTAGE PRINT stamp is preceded by “unique” in pencil. Freed’s signature is above his Magnum stamp. This is typed on the large Magnum label: “Bedouin woman is carrying her child from a desert clinic, where she brought it for a medical check up and polio injections, home to her tent in the Negev desert.” **[4] NOW AT \$1400**



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**Lot 70. BEDOUIN WOMEN IN THE
NEGEV DESERT CLINIC, by
LEONARD FREED**

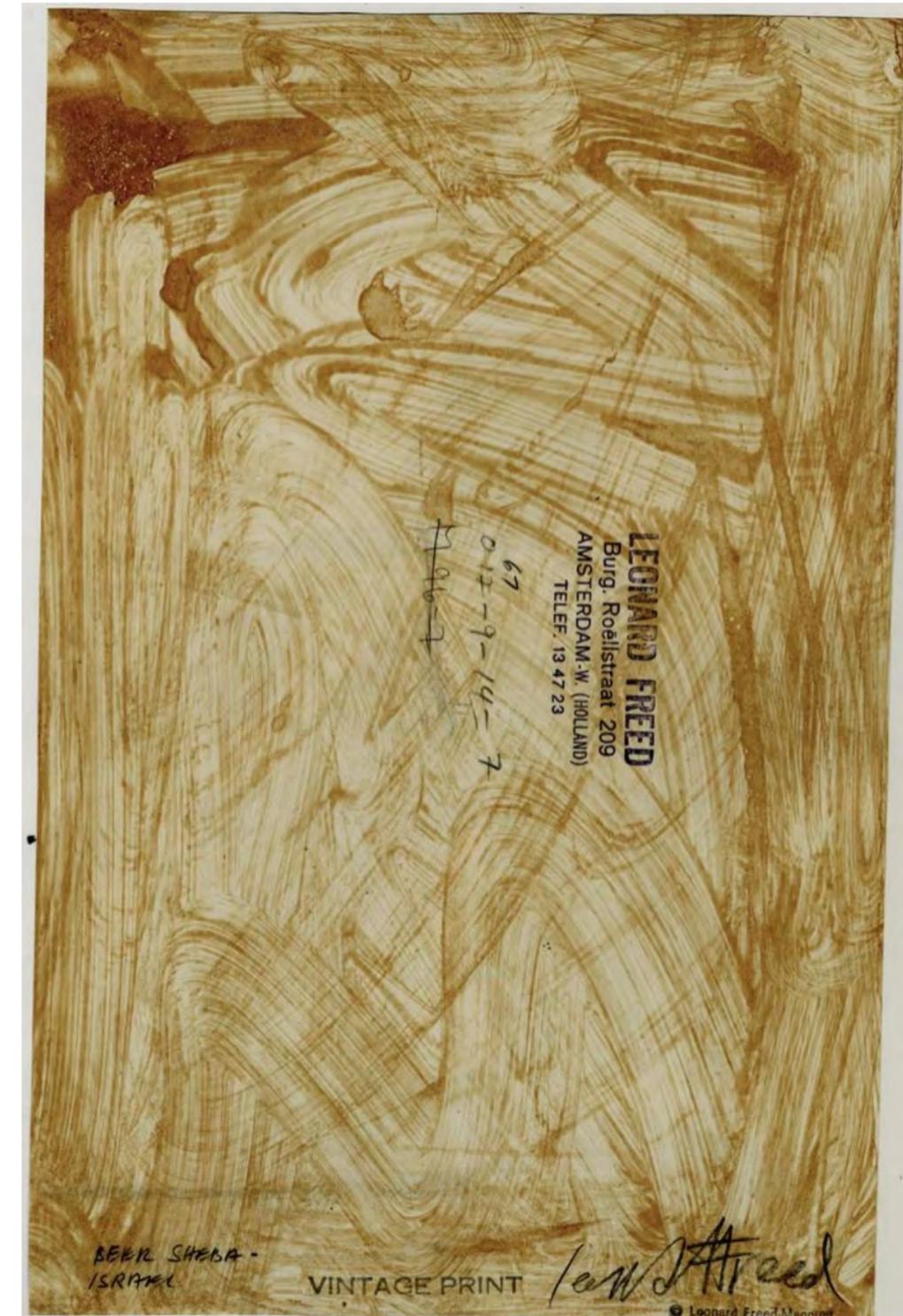
10 x 14 inch vintage gelatin silver
print, 1962. Paris Magnum Archive
stamp, VINTAGE PRINT stamp, and
large Magnum stamp with negative
number and a typed description--
".....The clinic is in the Negev desert
and is attended by an Israeli doctor,
an assistant and a nurse several
days a week." **[4] \$1500**



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**LOT 71. BEDOUIN WOMAN
SELLING COPPER WORKS, by
LEONARD FREED**

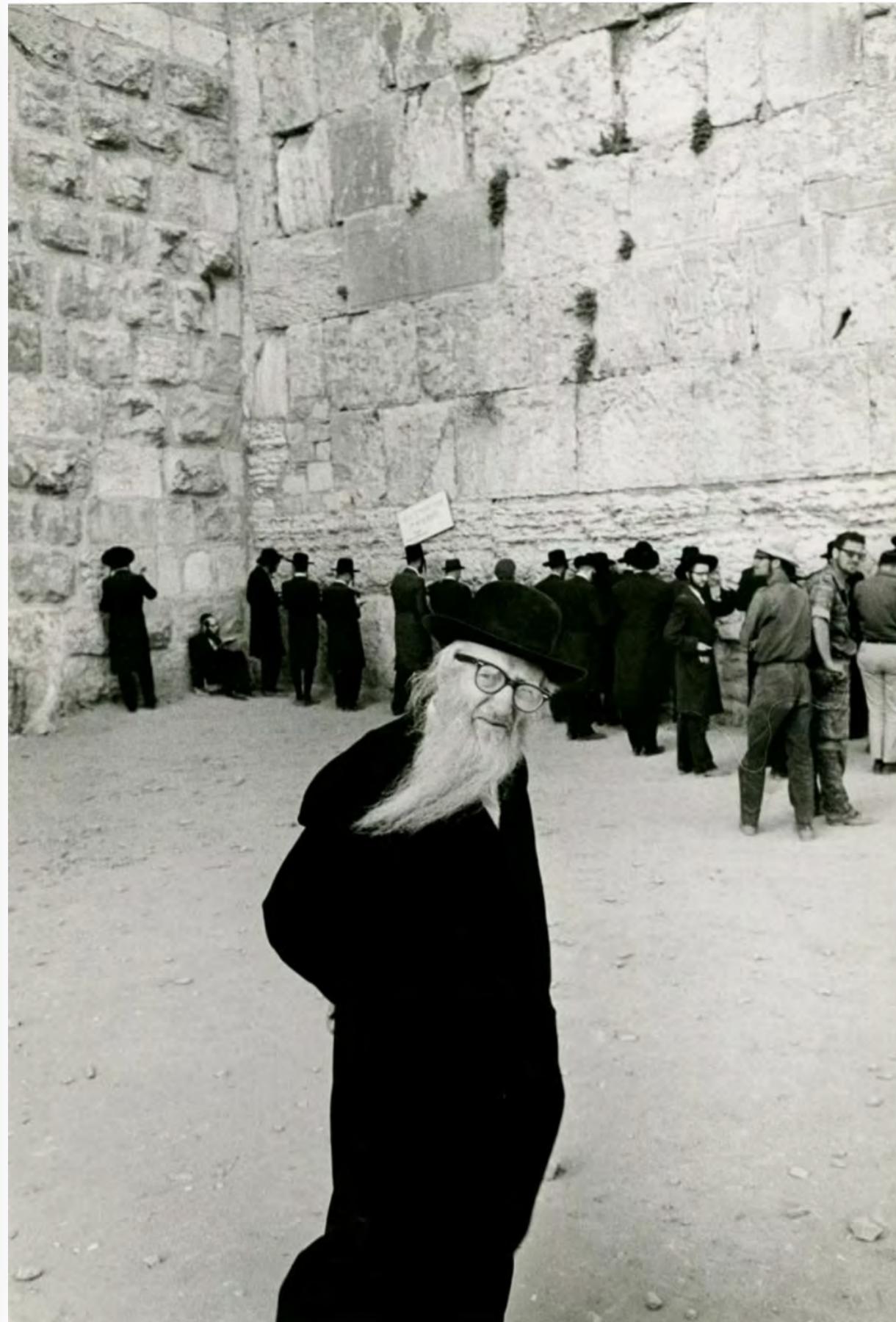
13 5/8 x 9-inch vintage gelatin silver print, 1962. Freed's Amsterdam stamp, VINTAGE PRINT stamp, negative number in pencil and Freed's signature above his Magnum stamp. A pencil note indicates that this was in Beer Sheba. Israel. The back has dried glue streaks that leave no trace on the image. **[4] \$1200**



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LOT 73. MEN AND SOLDIERS AT THE WAILING WALL, 1967, by LEONARD FREED

14 x 9 ½ inch vintage gelatin silver print. Magnum stamp and VINTAGE PRINT stamp are on the verso. From a typed text on the large Magnum label-- ‘... after the 6-day war, June, 1967, religious Jews and Israeli soldiers still in battle uniform, come here to pray.’ The illustration in the book “Leonard Freed, ‘Isaac the son of Abraham, Jacob the son of Isaac.’” Freed’s signature is above his Magnum stamp. **[4] NOW AT \$1800**

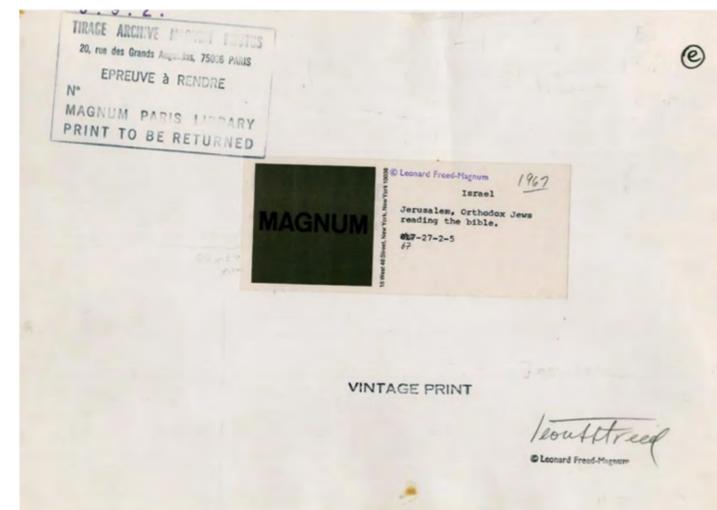


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**LOT 74. "JERUSALEM,
ORTHODOX JEWS READING THE
BIBLE," by LEONARD FREED**

9 ¼ x 13 ¼ inch vintage gelatin silver print, 1967. French Magnum stamp and VINTAGE PRINT stamp are on the verso. The title is typed on a large Magnum label as well as the negative number. Freed's signature is above his Magnum stamp. [4]

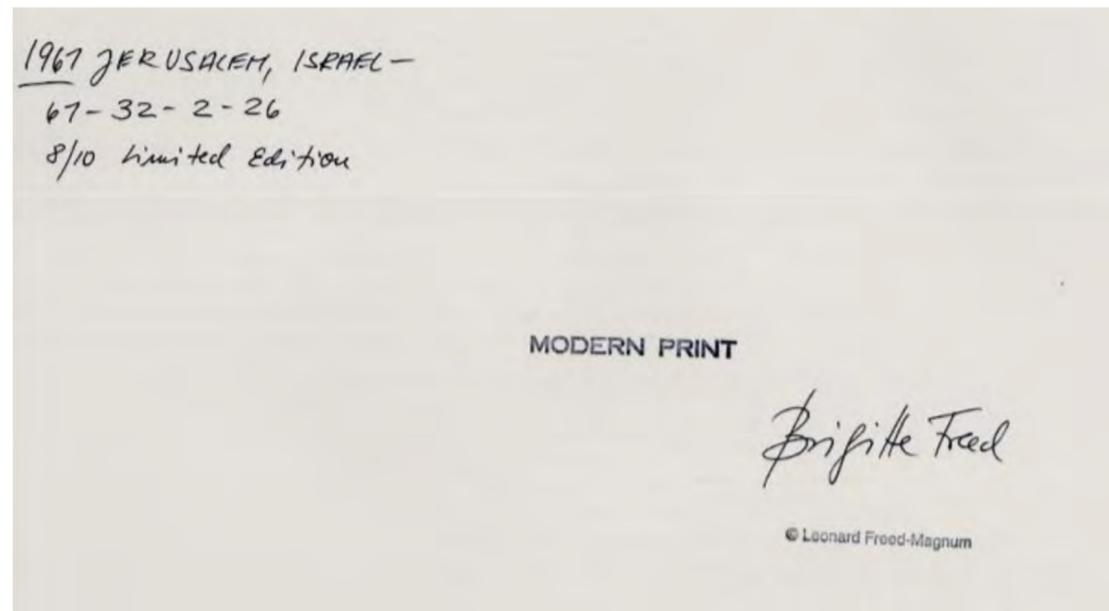
\$2000



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**LOT 75. HAPPY ISRAELI FAMILY,
1947, by LEONARD FREED**

19 x 13-inch gelatin silver print.
MODERN PRINT stamp on the verso,
with negative number in pencil.
Signed by Brigitte Freed above
Leonard's Magnum stamp. This is
number 8 of a limited edition of 10,
ca. 1996. The father waves his hat as
his son smiles on the table. The wife
looks on. A little girl is just visible on
the bottom right. This is a wonderful
example of Freed's ability to
compose a shot in a moment to get
the perfect composition. Illustrated
in "Leonard Freed, Photographies
1954 – 1990" and in Freed's "la dance
des fidèles." **[4] SOLD**



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**LOT 76. SCENE IN ISRAEL, 1947,
by LEONARD FREED**

19 x 13-inch gelatin silver print.
Negative number in pencil on the
verso, with Brigitte Freed's signature
above Freed's Magnum stamp. This
is #4 of a limited edition of 5, ca.
1990. The woman covers her face,
the man and the baby look away in
different directions. This is another
good example of Freed's virtuoso
instant composition. Illustrated in
"Leonard Freed Photographies 1954
– 1990). **[4] \$1800**

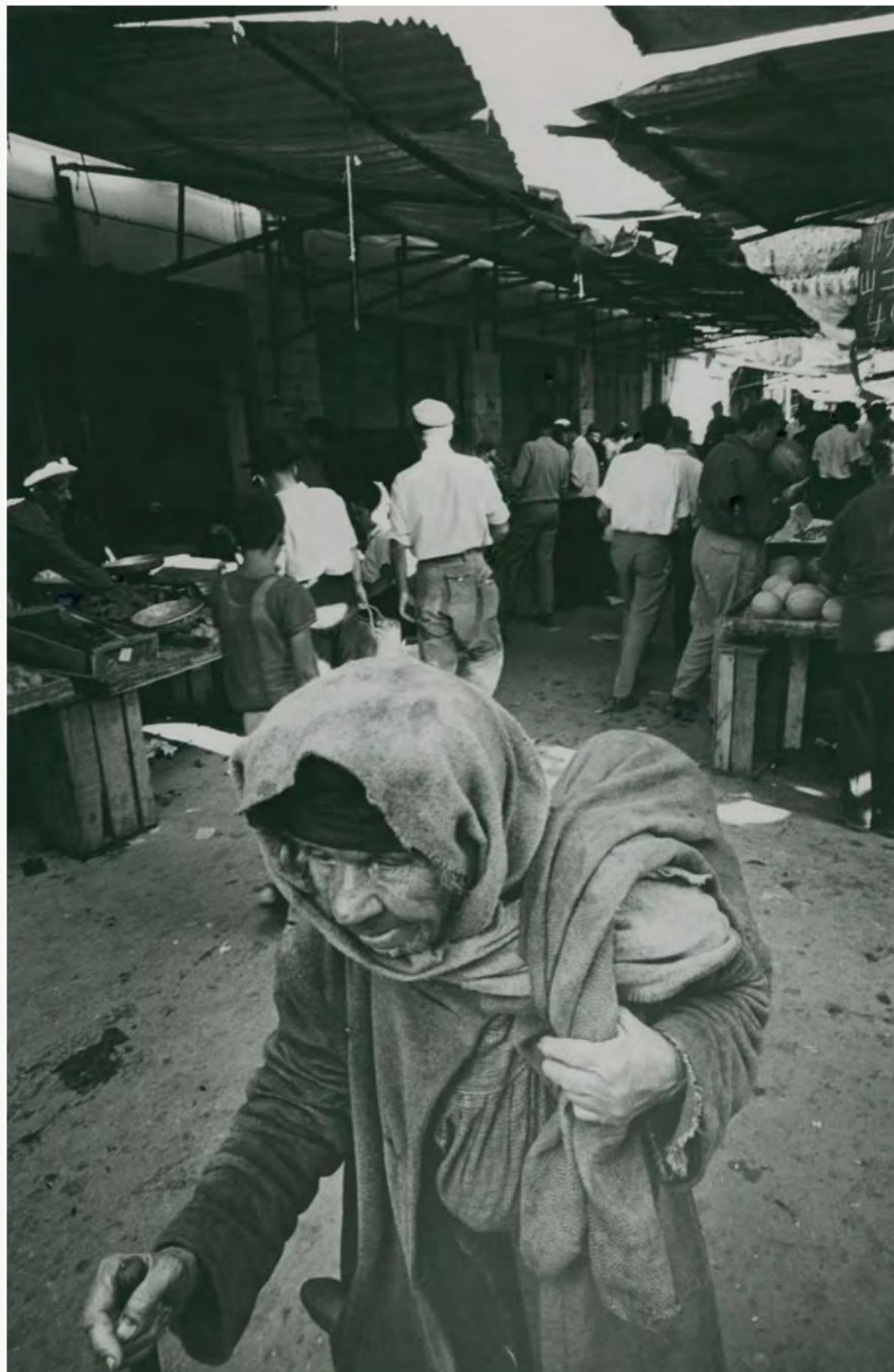


1967 ISRAEL -
67-15-2-27A
4/5 limited edition
MODERN PRINT
Brigitte Freed

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**LOT 77. "MARKET IN JERUSAEM,"
by LEONARD FREED**

14 5/8 x 9 1/2 inch vintage gelatin silver print, 1967. VINTAGE PRINT stamp and Freed's signature above his Magnum stamp. The negative number and "Market in Jerusalem named Mahane Jehuda" is typed on a Magnum label. **[4] NOW AT \$1000**



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LOT 78. EXCHANGE OF PRISONERS, 1968, by LEONARD FREED

9 5/9 x 13 3/8 inch vintage gelatin silver print. Stamps on the verso include VINTAGE PRINT stamp, Freed's Amsterdam stamp, Magnum stamp, and Freed's signature above his Magnum stamp. A typed text taped to the verso-- "Reservists at the Suez Canal, watching the exchange of of Agypt [sic] war prisoners (more than 1000) for 2 Israeli pilots. January 1968." [4]

NOW AT \$1800



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**LOT 79. NUNS MOVING IN JERUSALEM, 1967, by
LEONARD FREED**

8 ½ x 14 – inch vintage gelatin silver print. Stamps and notations on the verso include the New York Magnum stamp, the VINTAGE PRINT stamp, and Freed’s signature above his Magnum stamp. A large Magnum stamp has the negative number with typed text: “Jerusalem, June 1967, shortly after the 6 day war. Christian nuns pass from new city to old city through the former no-man’s land that has laid in ruins since the war of 1948.” Illustrated in “The Concerned Photographer.” There are some signs of handling but no damage. **[3+] NOW AT \$2000**



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**LOT 80. ARAB WOMAN WITH BED
ON HER HEAD, by LEONARD FREED**

6 1/4 x 13 1/4 inch vintage gelatin
silver print, 1967. VINTAGE PRINT
stamp, NY Magnum stamp and large
Magnum label with typed text: "Arab
woman is carrying a bed in the Old
City of Jerusalem." Freed's signature
is above his Magnum stamp. **[4]**

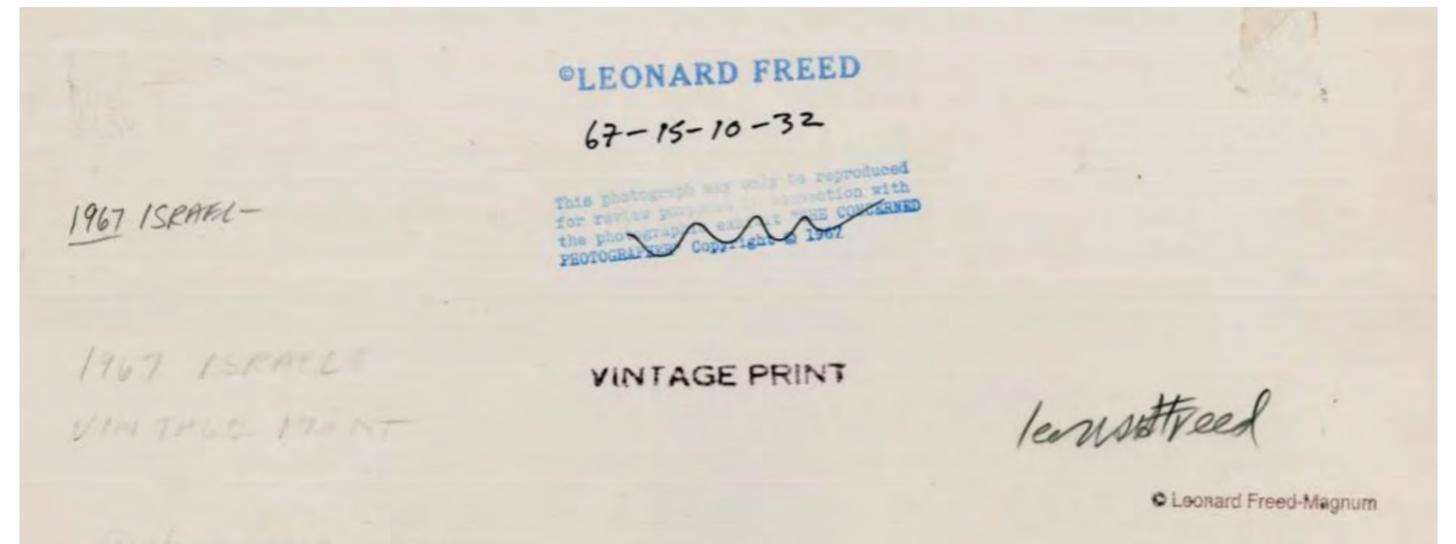
NOW AT \$1200



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LOT 81. ARAB REFUGEE, by LEONARD FREED

9 x 13 ¾ inch vintage gelatin silver print, 1967. Freed's "Concerned Photographer" stamp with the negative number, the VINTAGE PRINT stamp, and his signature above his Magnum stamp are on the verso. With her possessions on her head she crosses over. There is shell damage on the wall. Freed wrote this text in "The Concerned Photographer" -- "All day they cross the River Jordan and the day after that and the day after that. I watched and thought of the refugees I know and of my wife." This is followed by a note: "Freed's wife, Brigitte, was a refugee after World War II." **[4] NOW AT \$1200**



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**LOT 82. ARAB BOY AT HIS BOMBED HOUSE, by
LEONARD FREED**

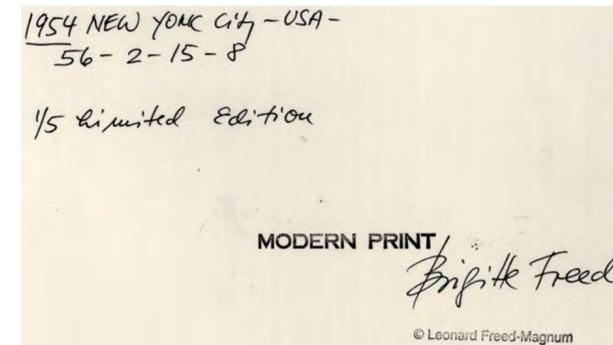
14 ¼ x 9-½ inch vintage gelatin silver print, 1947.
Freed's Amsterdam stamp, NY Magnum stamp,
VINTAGE PRINT stamp, and Freed's signature above
his Magnum stamp are on the verso. A typed text is
taped beneath "1967 Jerusalem Israel" in pencil." It
reads "Arab boy before the entrance to his family's
home in the Old City of Jerusalem. His house was
bombed June 1967." The open door is an important
part of the composition. **[4] NOW AT \$1200**



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**LOT 83. NEW YORK CITY STREET SCENE, 1954, by
LEONARD FREED**

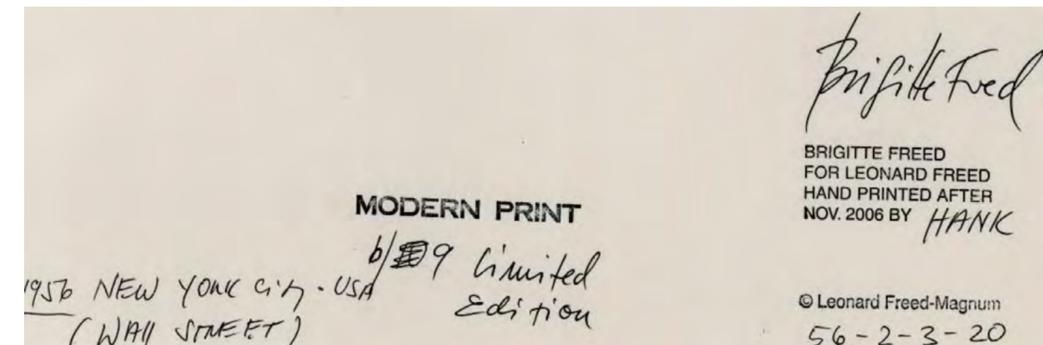
19 x 13 inch gelatin silver print. Original printed 1956. This is #1 of a limited edition of five, ca. 1996. The verso has a MODERN PRINT stamp, notations in pencil, and is signed by Brigitte Freed above Freed's Magnum stamp. This is an interesting composition. All the people are in the lower third of the picture, against a black background that is the side of building. The only indication of it is at the extreme upper corners. **[4] \$1200**



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**LOT 84. "WALL STREET, 1956," by
LEONARD FREED**

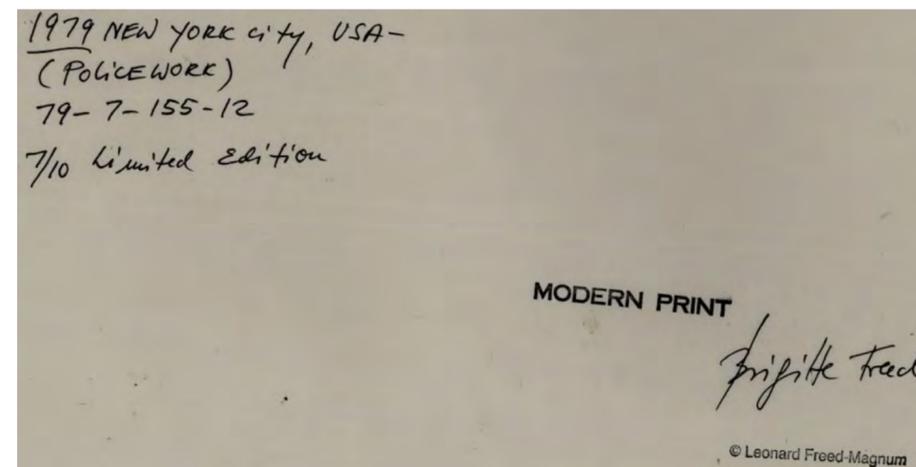
19 x 13 inch gelatin silver print. This is #6 of a limited edition of 9. The verso has a MODERN PRINT stamp, and is signed by Brigitte Freed above a stamp—"Brigitte Freed for Leonard Freed Hand printed after 2006 by [this is written in pencil – Hank." Hank was a student of Freed's. This is a careful composition composed by Freed as he was exiting from the subway. Illustrated in "Leonard Freed Photographies 1954 - 1990," **[4] \$1500**



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**LOT 85. POLICE PUPPET, by
LEONARD FREED**

13 x 19-inch gelatin silver print, 1979.
This is #7 of a limited edition of 10,
1969. It has a MODERN PRINT stamp,
notations in pencil, and Brigitte
Freed's signature above Freed's
Magnum stamp. This was part of
Freed's Police Work project. It is the
cover photograph of "Leonard Freed
Photographies 1954 – 1990." **[4]**
\$1500

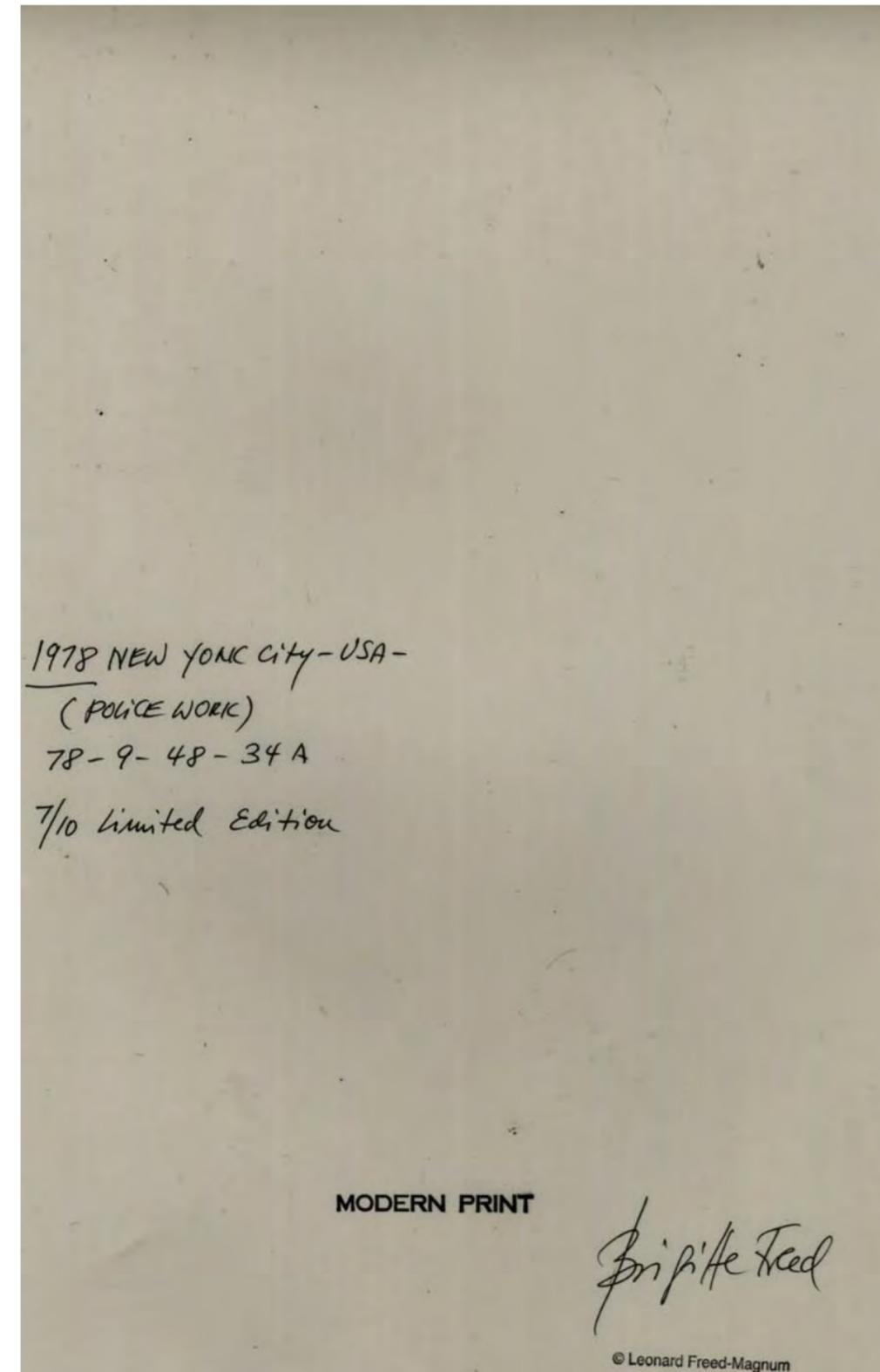
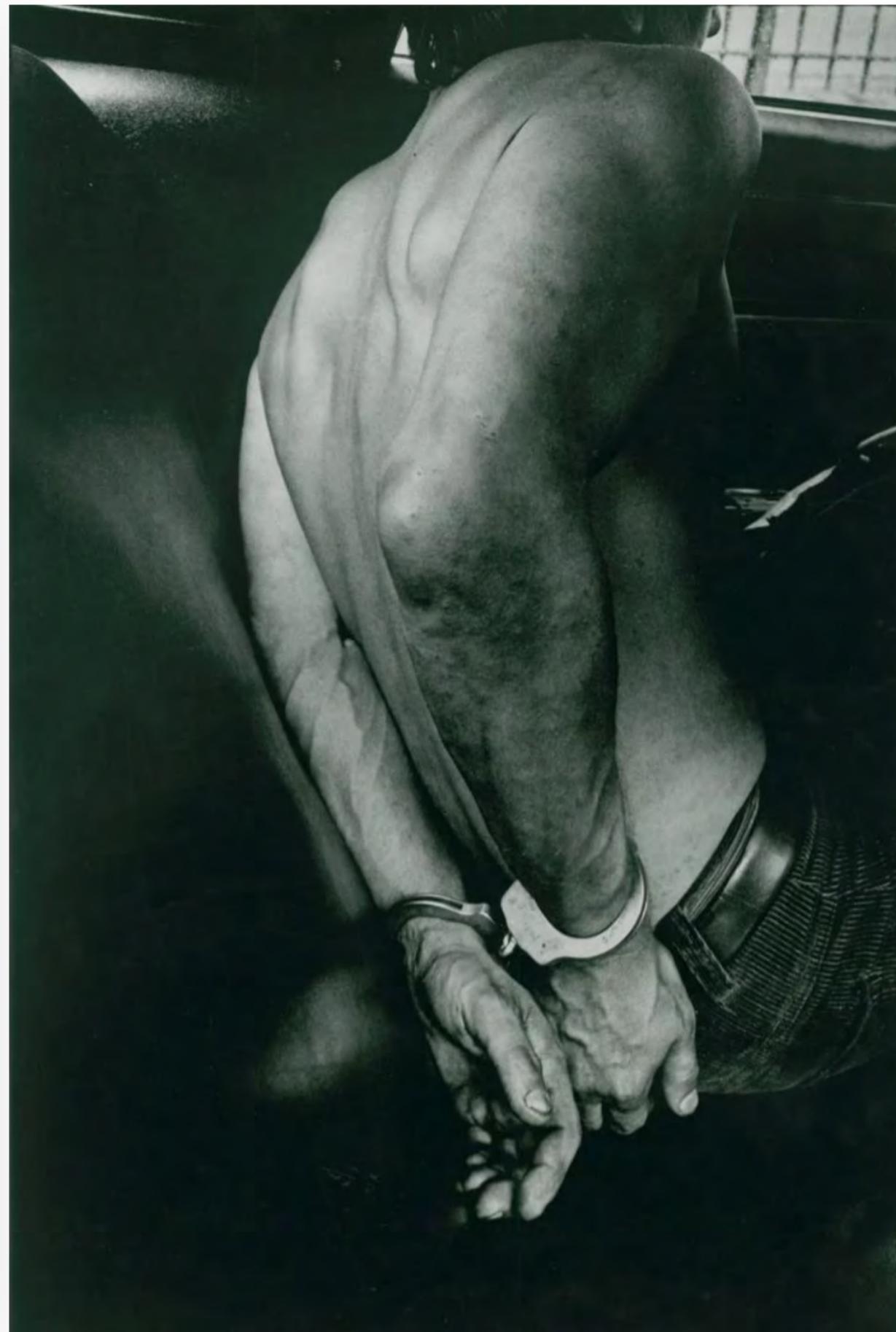


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LOT 86. HANDCUFFED PRISONER, by LEONARD FREED

19 x 13- inch gelatin silver print, 1978. No. 7 of a limited edition of 10, 1960. Pencil notations on the verso, and MODERN PRINT stamp. Signed by Brigitte Freed above Freed's Magnum stamp. From Freed's Police Work project. **[4]**

NOW AT \$1200



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**LOT 87. "GLENN CANYON," by
BRETT WESTON**

8 1/3 x 7 1/4 inch gelatin silver print
loosely dry mounted on a 15 1/4 x
13 1/4 inch mat, signed and dated
"1960" on the bottom of the mat.
This fine print makes the sinewy
bare tree stand out sharply against
the lighter vertical falls. **[4] NOW
AT \$2000**



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**LOT 88. "WHITE BRANCH,
MERCED RIVER, YOSEMITE
VALLEY, CALIFORNIA," by JOHN
SEXTON**

10 x 13 inch gelatin silver print on a
15 x 18 inch mount. Signed and
dated in light pencil beneath the
print. Sexton's stamp on the back
of the mount has the title and the
dates written in pen, 1974, printed
1981. The range of tones from dark
to mid to blinding white is striking.
There is some light foxing on the
verso of the mat, but the print and
the mat recto are excellent. **[4]**

SOLD



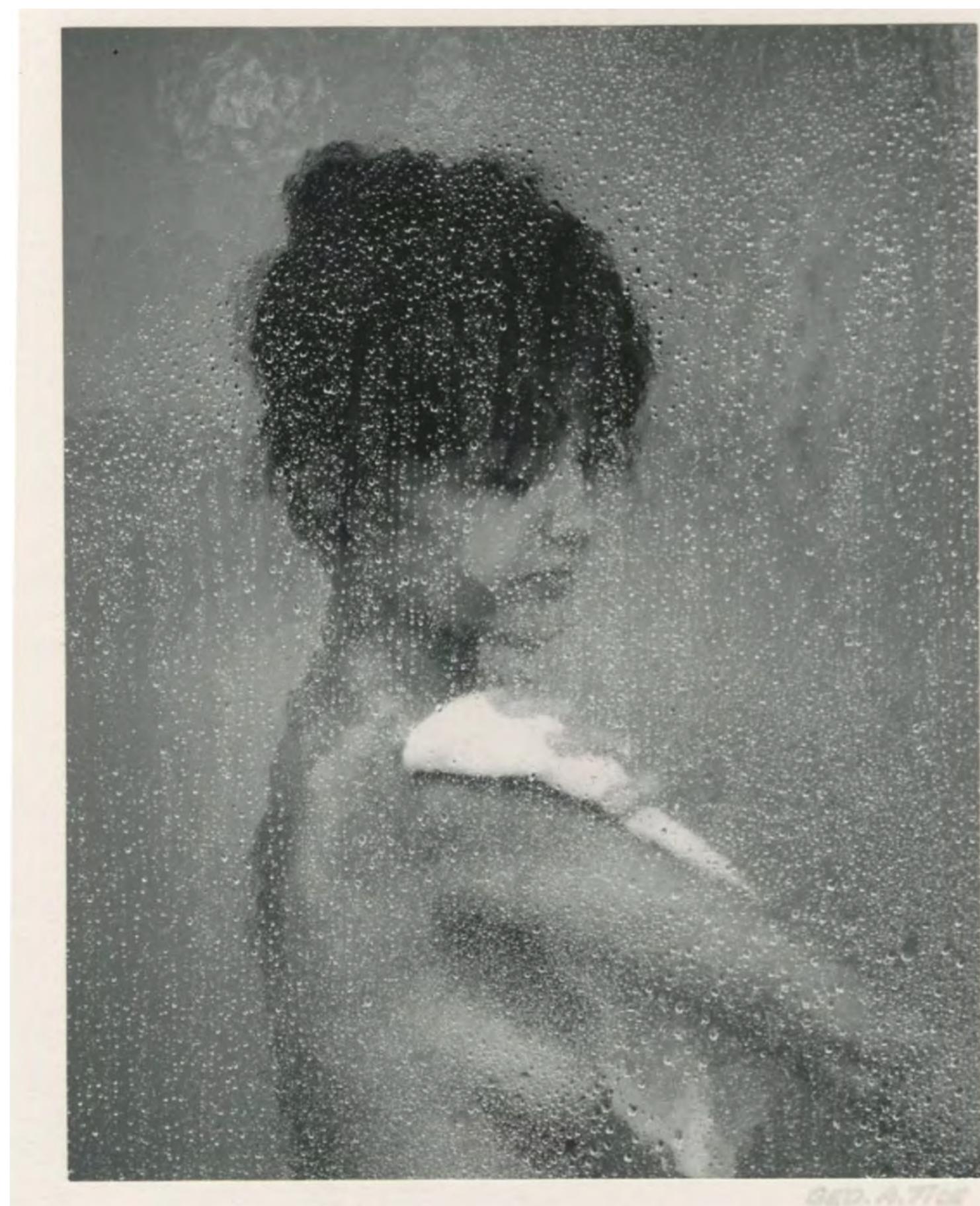
Photograph by John Sexton
1199 Harrison Street, Monterey, California 93940
White Branch, Merced River
Yosemite Valley, California
Negative made 1974 Print made 1981

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LOT 89. "MARIE IN SHOWER, LANCASTER, PA 1964," by GEORGE A. TICE

9 3/8 x 7 1/2 inch gelatin silver print on a 17 x 14 inch mount, Printed 1964. Tice's wife, Marie, with water streaming down, or filmed through a translucent shower door. This is a beautiful print with pleasing tones from the dark hair to the white towel. Tice was an important photographer, author of many books. He is most known for his views of Amish subjects in Lancaster, where he lived. This is a rare subject of his.

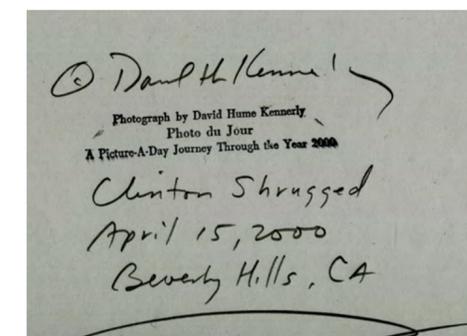
[4] \$1900



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LOT 90. "CLINTON SHRUGGED, BEVERLY HILLS, CALIFORNIA," by DAVID HUME KENNERLY

14 x 18-½ inch gelatin silver print in a 19 x 24-inch mat. Titled and "Photo du Jour" on the bottom margin, dated April 15, 2000. This is number 1 of a projected edition of 50. "Photo du Jour" was "a picture-a-day journey through the first year of the Millenium." It was published as a book, one of seven books by Kennerly. His "Photo du Jour" stamp is on the back of the mount, with his pencil signature and the title. He won the Pulitzer Prize at the age of 21. His career covered wars in Vietnam, Cambodia and the E. Pakistan migration. He was the chief White House photographer under President Ford. His work has been extensively honored and is in many collections and exhibitions. **[4] NOW AT \$400**

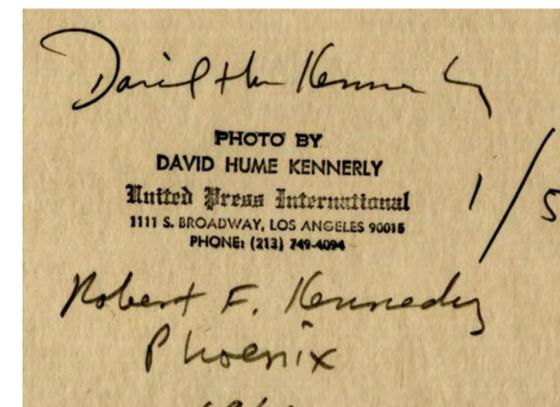


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**LOT 91. "ROBERT KENNEDY AT
THE BILTMORE HOTEL,
PHOENIX, ARIZONA," by DAVID
HUME KENNERLY**

Titled and dated 1962 on the
bottom margin, No. 1 of an edition
of 50. His credit stamp is on the
back of the mount, with his pencil
signature and the title. **[4]**

\$500



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LOT 92. "PRESIDENT NIXON AND ROY ACUFF AT THE DEDICATION OF THE NEW 'GRAND OLE OPRY,' NASHVILLE, TENNESSE," by DAVID HUME KENNERLY

Signed, titled and dated 1974 on the bottom margin in pencil, No. 2 of an edition of 50, and "Nixon plays at the 'Grand Ole Opry,' Nashville". 17 3/4 x 12 inch gelatin silver print dry mounted on a 24 x 20 inch mount. Signed and dated in pencil with "AP/6." In the first he shows his prowess with a yo-yo. In the second he plays the piano. 2 photographs. **NOW AT \$300**



David Hume Kennerly

PHOTO BY
DAVID HUME KENNERLY
United Press International
1111 S. BROADWAY, LOS ANGELES 90015
PHONE: (213) 249-4094

Robert F. Kennedy
Phoenix
1968

1/50

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**LOT 93. "FIVE PRESIDENTS,
OVAL OFFICE, WASHINGTON,
D.C.," by DAVID HUME
KENNERLY**

13 x 19 inch gelatin silver print in a
20 x 26 inch mount. Titled, signed
and dated Jan.7, 2009 in pencil on
the bottom margin, No. "AP./8." [of
9]. Stamped, signed and titled in
pencil on the mount verso. **[4]**

SOLD



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