

PHOTOGRAPHS

2 MAY 2023



HINDMAN

PHOTOGRAPHS

SALE 1183

2 May 2023

10:00am CT | Chicago | Live + Online

Lots 1–156

HIGHLIGHTS PREVIEW

Auction Room and Galleries
1550 West Carroll, Suite 106, Chicago, IL
fineart@hindmanauctions.com

April 27–May 1
10:00–5:00pm Monday–Friday
By Appointment Saturday

PROPERTY PICK UP HOURS

Monday–Friday | 9:00am–4:00pm
By Appointment
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All property must be paid for within seven days and picked up within thirty days per our Conditions of Sale.

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All lots in this catalogue with a lower estimate value of \$5,000 and above are searched against the Art Loss Register database.



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FRONT COVER
Lot 55



PHOTOGRAPHS

LOTS 1–156

PROPERTY FROM THE TRUSTS AND ESTATES OF

The Estate of Jacob Levin

Property From the Estate of Lucia Woods Lindley

PROPERTY FROM THE COLLECTIONS OF

Property from the Collection of Gayle Gordon Nering, Naples, Florida

Property from a New Mexico Collector

Property from a Private Collection

Property from a Private Collection, Atlanta, Georgia

Property from the Collection of Stanley B. Slocum

PROPERTY SOLD TO BENEFIT

Property from the Collections of Webster University, Sold to Benefit the Student Experience

OPPOSITE
Lot 43



1

Michael Kenna (born 1953)

Gondolas, Venice, Italy, 1980

Gelatin silver print, printed 1988, signed, titled and numbered '58/90' in pencil on the mount; signed, titled, dated, numbered '58/90' in pencil, credit and edition stamp on the mount verso.

image: 6 1/2 x 9 1/8in. (16.5 x 23.2cm.)

mount: 18 3/4 x 16in. (47.6 x 40.7cm.)

Property From the Estate of Lucia Woods Lindley

\$1,000 - 1,500



2

Henri Cartier-Bresson (1908-2004)

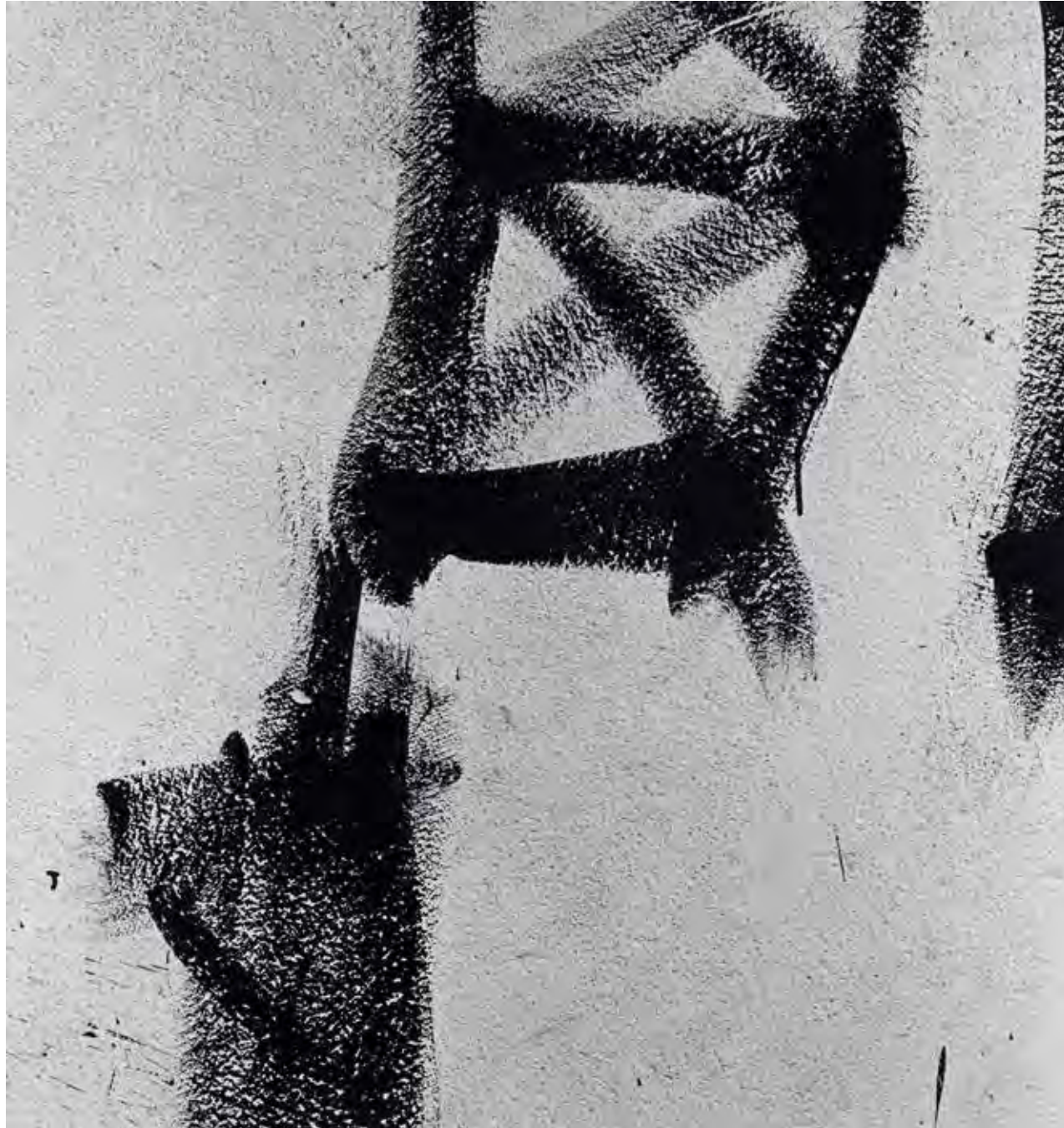
Île de la Cité, Paris, 1932

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

image: 9 3/8 x 14in. (23.8 x 35.5cm.)

sheet: 12 x 16in. (30.5 x 40.6cm.)

\$7,000 - 9,000



3

Aaron Siskind (1903-1991)

Jalapa 24 (Homage to Franz Kline), 1973

Gelatin silver print, printed later, signed, titled and dated in ink in the margin.

image: 10 x 9 3/8in. (25.4 x 23.8cm.)

sheet: 14 x 11in. (35.6 x 28cm.)

\$1,000 - 1,500



4

Arnold Newman (1918-2006)

Igor Stravinsky, New York City, 1946

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

image: 10 3/8 x 19 5/8in. (26.3 x 49.8cm.)

mount: 17 1/4 x 24in. (43.8 x 61cm.)

\$4,000 - 6,000



5

Alfred Stieglitz (1864-1946)

The Steerage, 1907 (with original "291" sheet)
Large-format photogravure on Japanese tissue
from 291, Nos. 7-8, September-October, 1907;
accompanied by original 291 sleeve.
13 1/8 x 10 3/8in. (33.3 x 26.4cm.)
sheet 15 3/4 x 11 1/4in. (40 x 28.5cm.)

Literature:
Alfred Stieglitz, *Camera Work: The Complete
Illustrations*, Taschen, 1997, cover (detail) and p. 590
\$12,000 - 18,000



6

Berenice Abbott (1898-1991)

Pennsylvania Station, New York City, 1935
Gelatin silver print, printed later, signed in pencil on the
mount; 'Maine' credit stamp on the mount verso.
image: 19 1/8 x 15in. (48.5 x 38cm.)
sheet: 30 x 24in. (76.2 x 61cm.)

Literature:
Sullivan, *Berenice Abbott Photographer: An Independent
Vision*, Clarion Books, 2006, p. 97
\$2,500 - 3,500



7

Ruth Orkin (1921-1985)

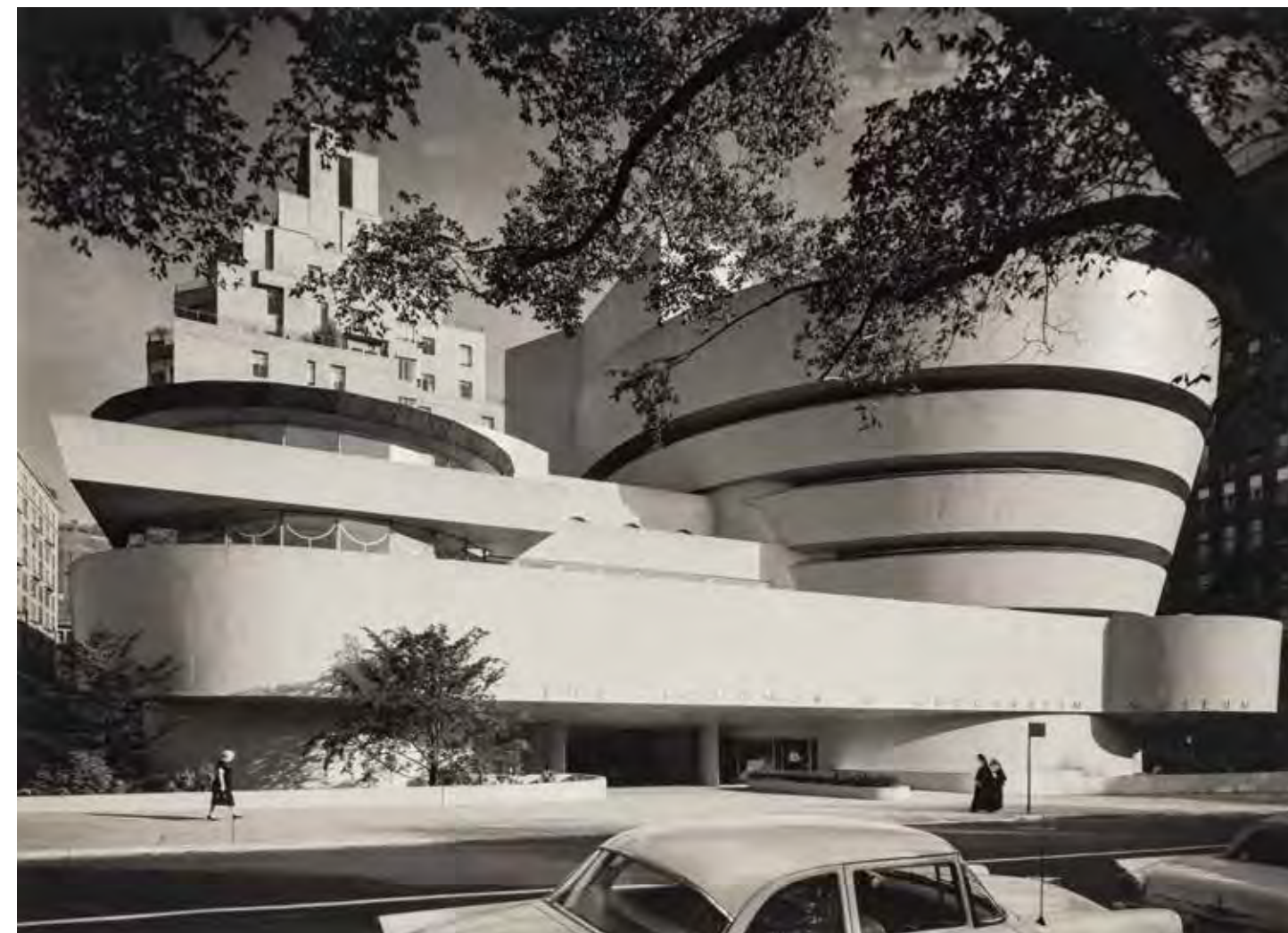
Balloon over Sheep Meadow, Central Park, 1971

Chromogenic print, printed c. 1971, facsimile signature blindstamp in the margin; '75 Central Park West' credit stamp on the verso.

image: 12 1/4 x 18 3/8in. (31.1 x 46.6cm.)

sheet: 14 1/2 x 20in. (36.8 x 50.8cm.)

\$1,500 - 2,000



8

Ezra Stoller (1915-2004)

Guggenheim Museum, Frank Lloyd Wright, New York, NY, 1959

Gelatin silver print, printed later, signed and numbered 'A/P' in pencil on the verso.

image: 12 1/2 x 17 1/8in. (31.7 x 23.5cm.)

sheet: 16 x 19 7/8in. (40.7 x 50.5cm.)

Property from a Private Collection, Atlanta, Georgia

\$1,000 - 1,500

During his long career as an architectural photographer, Chicago-born photographer Ezra Stoller worked closely with many of the leading architects of the day, including Frank Lloyd Wright, Paul Rudolph, Marcel Breuer, I.M. Pei, Gordon Bunshaft, Eero Saarinen, Richard Meier and Mies van der Rohe. Originally trained as an industrial designer, Stoller's architectural studies are testament both to his formidable attention to detail and his keen understanding of how the buildings were actually constructed.



9

Bill Brandt (1904–1983)

Pilgrim's Way, Kent, 1950

Gelatin silver print, printed later, signed in ink on the mount.

image: 13 1/2 x 11 3/8in. (34.2 x 28.8cm.)

mount: 20 x 16in. (50.8 x 40.6cm.)

Provenance:

With Marlborough Gallery, New York

\$1,200 - 1,800



10

Henri Cartier-Bresson (1908-2004)

Jardins du Palais Royal, 1959

Large-format gelatin silver print, printed later, signed in ink and copyright blindstamp in the margin.

image: 17 5/8 x 11 7/8in. (44.8 x 30 cm.)

sheet: 20 x 16in. (50.8 x 40.7cm.)

Literature:

Delpire, ed., *Henri Cartier-Bresson: Photographer*, Boston, 1979, pl. 42; Cartier-Bresson, *À Propos de Paris*, Boston, 1994, pl. 34; *Henri Cartier-Bresson: The Man, Image and the World*, New York, 2003, p. 59; Fetterman, ed., *Henri Cartier-Bresson: The Master Set*, Peter Fetterman Gallery, Santa Monica 2004, pl. 107

\$12,000 - 18,000



11

Catherine Steinmann

Twin Towers, NYC, 1999

Gelatin silver print, printed c. 1999, signed, titled, dated and numbered '4/25' in pencil on the verso.
image: 10 1/4 x 10in. (26 x 25.4cm.)
sheet: 14 x 11in. (35.6 x 28cm.)

\$700 - 900

12

Lucien Clergue (1934-2014)

Nu Zèbre, New York, 1997

Gelatin silver print, printed 1997, signed in ink in the margin; signed, titled, dated, numbered '1/30' and inscribed 'Pour Catherine, un souvenir amical de Lucien Clergue, Arles, 23.IV.98' in ink on the verso.
image: 13 x 8 3/8in. (33 x 21.2cm.)
sheet: 14 x 9 7/8in. (35.6 x 25cm.)

\$6,000 - 8,000





13
Brett Weston (1911-1993)
Ice, 1975
 Gelatin silver print, printed 1980, signed and dated in pencil on the mount; stamped and notation '12' in pencil on the mount verso.
 image: 13 1/8 x 10 1/2in. (33.4 x 26.7cm.)
 mount: 18 x 15in. (45.7 x 38.1cm.)
 Property from a Private Collection, Atlanta, Georgia
 \$1,000 - 1,500



14
Vik Muniz (born 1961)
Madalena, from the series "Aftermath," 1998
 Dye-bleach print, signed and numbered '6/10' in ink on the label affixed on the frame backing.
 image/ mount: 60 5/8 x 48 1/8in. (154.6 x 122.3cm.)
 Property from a Private Collection, Atlanta, Georgia
 Provenance:
 With Galeria Fortes Vilaça, São Paulo, Brasil
 Literature:
 Muniz et al, *Vik Muniz: Obra Incompleta*, Ministério da Cultura, Fundação Biblioteca Nacional, Rio de Janeiro, 2004, p. 175
 \$10,000 - 15,000

Muniz's series *Aftermath* features images of street children in Brazil whom Muniz first photographed in the style of their favorite subject from art history books. Using a light box, Muniz then carefully reconstructed these portraits with rubbish found on the streets of Rio after Carnivale and photographed the result.



15

Nathan Lerner (1913-1997)

City Light Box Study, 1944

Gelatin silver print, printed later, signed and numbered '22/45' in pencil on the verso.
 image: 13 1/8 x 9 3/8in. (33.2 x 23.8cm.)
 sheet: 20 x 16in. (50.8 x 40.6cm.)

\$800 - 1,200



16

Edward Burtynsky (born 1955)

Rock of Ages #26, Abandoned Section, E.L. Smith Quarry, Barre, Vermont, 1991

Archival pigment print, printed 1999, signed in ink and numbered 'AP2' on a label affixed on the frame backing.
 image: 27 x 34in. (68.6 x 86.3cm.)
 sheet: 34 x 41in. (86.3 x 104.1cm.)

Literature:

Pauli et al., *Manufactured Landscapes: The Photographs of Edward Burtynsky*, National Gallery of Canada, 2003;
 Mayer et al., *China: The Photographs of Edward Burtynsky*, Steidl, 2005

\$6,000 - 8,000



17

Brett Weston (1911-1993)

Jellyfish, 1967

Gelatin silver print, printed 1980, signed and dated in pencil on the mount; stamped and notation '16' in pencil on the verso.

image: 13 5/8 x 10 3/4in. (34.6 x 27.3cm.)

mount: 18 x 15in. (45.7 x 38.1cm.)

Property from a Private Collection, Atlanta, Georgia

\$1,000 - 1,500



18

Joel-Peter Witkin (born 1939)

Daphne and Apollo, Los Angeles, 1990

Oversized gelatin silver print, signed, titled, dated and numbered '8/15' in pencil on the verso.

image: 27 3/8 x 28 3/4in. (69.5 x 73cm.)

sheet: 37 1/2 x 31 1/8in. (95.2 x 79cm.)

Property from a Private Collection, Atlanta, Georgia

This lot is accompanied by a certificate of authenticity from the photographer.

Literature:

Celant, *Witkin*, Scalo, 1995, no. 86

\$3,000 - 5,000



19

David Levinthal (born 1949)

Untitled #124, from the series "XXX", 2000

Polaroid print, signed, dated and numbered '2/5 ' in ink on the recto.

image: 24 1/8 x 20 1/4in. (61.3 x 51.4cm.)

sheet: 29 1/8 x 22in. (74 x 55.9cm.)

mount: 30 x 25 3/8in. (76.2 x 64.4cm.)

Property from a Private Collection, Atlanta, Georgia

Literature:

Andersson, *David Levinthal: XXX*, Galerie Xippas, Paris, 2000, p. 60

\$1,500 - 2,000



20

Milton H. Greene (1922-1985)

Marilyn Monroe, from "The Black Sitting," 1956

Oversized gelatin silver print, printed later and flush-mounted, credit stamp on the flush-mount verso.

image/ flush-mount: 39 3/4 x 29 3/4in. (101 x 75.5cm.)

Provenance:

Christie's East, New York, April 6, 2001, lot 155;

to the present owner, a private collector, Florida

\$1,000 - 2,000



21

Ezra Stoller (1915-2004)

Cabaret theatre hall with bust, Taliesin West (Frank Lloyd Wright,) 1951

Gelatin silver print, signed in pencil on the verso.

image: 14 1/4 x 17 1/2in. (36.2 x 44.5cm.)

sheet: 16 x 19 7/8in. (40.7 x 50.5cm.)

Property from a Private Collection, Atlanta, Georgia

Literature:

Stoller, *Frank Lloyd Wright's Taliesin West*, Princeton Architectural Press, 1999, p. 46-48

Taliesin West, in Scottsdale, Arizona, was architect Frank Lloyd Wright's winter home and studio from 1937 until his death in 1959 at the age of 91. Today it is the headquarters of the Frank Lloyd Wright Foundation.

\$1,000 - 1,500



22

Ruth Orkin (1921-1985)

VE Day, Times Square, NYC, 1945

Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso.

image: 14 7/8 x 16 1/4in. (37.8 x 41.2cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

Literature:

Orkin, *A Photo Journal*, Viking Press, 1981, p. 28; *Ruth Orkin: A Retrospective*, International Center for Photography, New York, May 5-July 16, 1995, exhibition catalogue, p. 11;

Cornic, *Morris Engel, Ruth Orkin: Outside - From Street Photography to Filmmaking*, Carlotta Films, 2014, pp. 44-45

\$1,200 - 1,500



23

Sebastião Salgado (born 1944)

Portraits in the Surma Village of Bebeletsho, In the Maji Region, South Region, South Omo, Ethiopia, 2007

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

image: 20 x 14 1/2in. (50.8 x 36.8cm.)
sheet: 24 x 20in. (61 x 50.8cm.)

Literature:

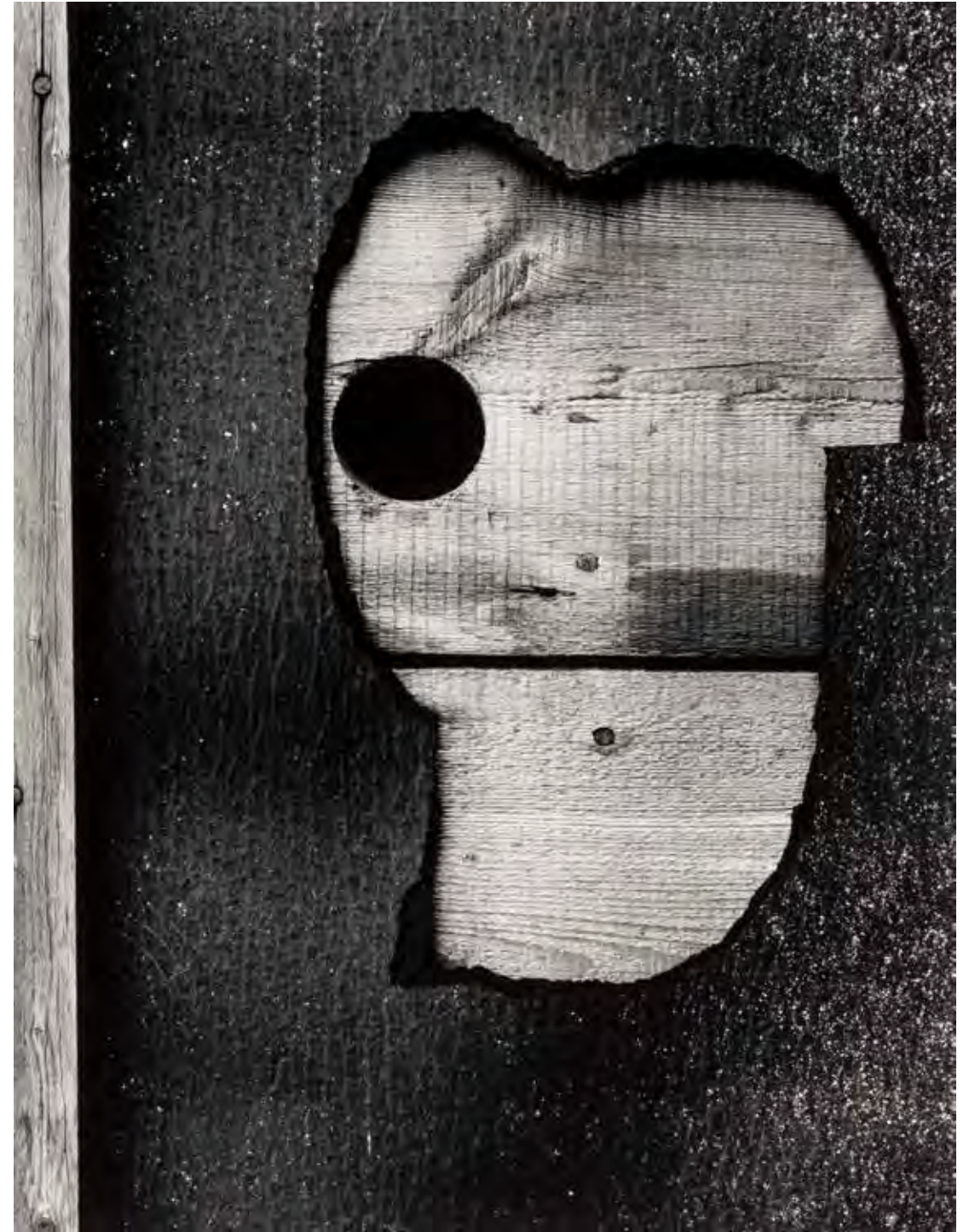
Salgado, ed., *Sebastião Salgado: Genesis*, Taschen, 2013, p. 317

\$4,000 - 6,000

Regarded as one of the most gifted contemporary photojournalists, Salgado's powerful black-and-white images illustrate the lives of the mostly downtrodden or displaced, shot in remote and inhospitable places.

Although Salgado has photographed extensively around the globe, he seems most fascinated by Africa and his starkly beautiful, poignant images of the continent, spanning thirty years, illustrate the disastrous effects of war, poverty, disease, and hostile climatic conditions on the indigenous population.

Other examples of Salgado's compelling studies of contemporary African life in can be found in lots 35, 76 and 100.



24

Aaron Siskind (1903-1991)

Gloucester 16, 1944

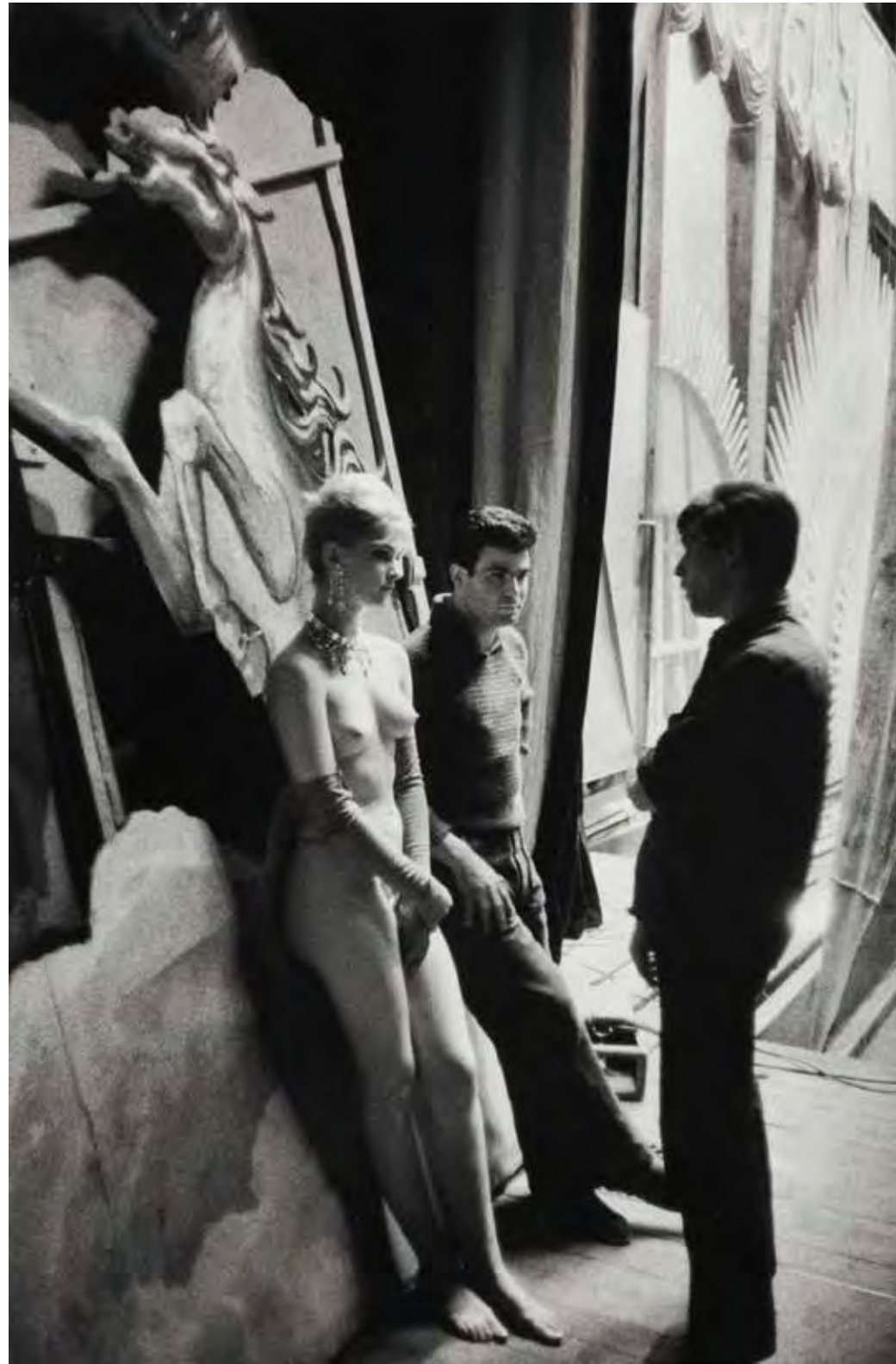
Gelatin silver print, printed later, signed in pencil on the verso.

image: 17 7/8 x 13 5/8in. (45.4 x 34.6cm.)

sheet: 19 7/8 x 16in. (50.5 x 40.7cm.)

Property from a Private Collection, Atlanta, Georgia

\$3,000 - 5,000



25

Jean-Philippe Charbonnier (1921-2004)

Backstage at the Folies - Bergère, Paris, 1960
Gelatin silver print, printed 2000, signed, titled, dated,
inscribed and numbered '30/50' in pencil on the verso.
image: 14 x 9 1/2in. (35.5 x 24.1cm.)
sheet: 20 x 16in. (50.8 x 40.6cm.)

Provenance:
With Bill Brady Gallery, Miami
\$1,000 - 2,000



26

Ernst Haas (1921-1986)

Leaping Horse (Clark Gable as Guy Langland doing his own stunts, on the set of "The Misfits,")
Nevada, 1960
Gelatin silver print, printed 2019, signed, titled, dated in pencil by Alexander Haas, Estate
Co-executor, and Estate copyright credit reproduction limitation stamp on the verso.
image: 13 x 8 7/8in. (33 x 22.6cm.)
sheet: 14 x 11in. (35.5 x 28cm.)

Literature:
Jacob, ed., *Ernst Haas: On Set*, Steidl, 2014, p. 139
\$1,200 - 1,800

27

James Van Der Zee (1886-1983)

"James Van Der Zee: Eighteen Photographs, 1905-1939"; and selected studio portraits
Washington, D.C., Graphics International: 18 gelatin silver prints, printed 1974 by Richard Benson, each
signed, consecutively numbered 'I- XVIII' and '13/75' in pencil on the mount; text inserts and portfolio case;
accompanied by three gelatin silver studio portraits, 1928-1929, two signed, inscribed 'N.Y.C' and dated in
the negative; two stamped 'Gaynella Greenlee Guarantee Photo Studio' on the verso.
image: varying sizes - largest 9 1/2 x 7 1/2in. (24.2 x 19cm.)
mount: each 15 x 12 1/2in. (18.1 x 31.7cm.)
accompanying portraits, sheet: each 10 x 8in. (25.4 x 20.3cm.)

James Van Der Zee created a rich portrait of African American life in Harlem during the first half of the
20th century. Catering to the growing population of the neighborhood, he used painted backdrops and
photographic manipulation to make cosmopolitan portraits of its inhabitants as well as photographing
Harlem storefronts and local athletic, spiritual, social, and political groups.

\$25,000 - 35,000





28

Ruth Orkin (1921-1985)

Couple in MG, Florence, Italy, 1951

Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso.

image: 13 1/8 x 18 3/4in. (33.3 x 47.6cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

Literature:

Engel and Gresh, *Ruth Orkin: A Photo Spirit*, Hatje Cantz, 2021, cover, and p. 149

\$1,200 - 1,500



29

Walker Evans (1903-1975)

Subway Portrait, 1941

Gelatin silver print, printed 1978 by John T. Hill, Evans Estate Executor, from Evans' original negative, inscribed 'Gelatin silver print from Evans' original 35mm negative made by John T. Hill, executor of Evans' estate, for the maquette of the book "First and Last," 1978' by John T. Hill in pencil on the verso.

image/ sheet: 4 1/8 x 6in. (10.5 x 15.2cm.)

Provenance:

The Estate of Walker Evans

Literature:

Hill and Ives, *Walker Evans: First and Last*, Harper's and Row, 1978

This print, made by John Hill, Evans' Estate executor, from Evans' original negative, was used for the maquette of Hill's book (with Norman Ives,) *First and Last*, published in 1978, three years after the photographer's death. The images chosen by Hill and Ives were distilled from a 45-year archive of some 20,000 negatives.

\$1,500 - 2,000



30

Bill Brandt (1904-1983)

Putney Landlady, c. 1937

Gelatin silver print, printed later, signed in ink on the mount.

image: 13 1/4 x 11 1/4in. (33.6 x 28.5cm.)

mount: 20 x 16in. (50.8 x 40.6cm.)

Provenance:

With Marlborough Gallery, New York

\$1,000 - 1,500



31

Ruth Orkin (1921-1985)

American Girl in Florence, Italy, 1951

Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso.

image: 12 1/2 x 18 3/4in. (31.7 x 47.6cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

Literature:

Orkin, *A Photo Journal*, Viking Press, 1981, pp. 90-91; *Ruth Orkin: A Retrospective*, International Center for Photography, New York, May 5-July 16, 1995, exhibition catalogue, p. 9; *Ruth Orkin: Above and Beyond*, Ruth Orkin Archive/ Howard Greenberg Gallery, New York, December 9, 1999-January 22, 2000, exhibition catalogue, p. 9; *Ruth Orkin, An American Girl in Italy: The Making of A Classic*, Ruth Orkin Archive/ Howard Greenberg Gallery, September 16 - October 22, 2005, exhibition catalogue, cover and pl. 10; Cornic, *Morris Engel, Ruth Orkin: Outside - From Street Photography to Filmmaking*, Carlotta Films, 2014, pp. 106-107

\$1,200 - 1,800



32

Joel-Peter Witkin (born 1939)

Female King, New Mexico, 1997

Oversized gelatin silver print, signed, titled, dated and numbered '1/12' in pencil on the verso.

image: 29 1/8 x 26in. (74 x 66cm.)

sheet: 34 1/4 x 30in. (87 x 76.2cm.)

Provenance:

With Etherton Gallery, Tucson, Arizona

Literature:

Townsend, *Vile Bodies: Photography and the Crisis of Looking*, New York: Prestel-Verlag, 1998, pp. 49-50, no. 31; Witkin, *The Bone House*, Twin Palms Press, 1998,

pp. 168-169, (the unique encaustic illustrated)

\$3,000 - 5,000

33

Brett Weston (1911-1993)

Reflections, 1979

Gelatin silver print, printed 1980, signed and dated in pencil on the mount; stamped and notation '11' in pencil on the mount verso.

image: 10 3/4 x 13 5/8in. (27.3 x 34.6cm.)

mount: 15 x 18in. (38.1 x 45.7cm.)

Property from a Private Collection, Atlanta, Georgia

\$1,000 - 1,500



34

Hai-Bo (born 1962)

The Uncle, 2006
 Archival print diptych, flush-mounted and printed c. 2006.
 image/ flush-mount: 95 x 46in. (241.3 x 116.84cm.)
 Each photograph 95 x 46 inches

Provenance:
 With Max Protech Gallery, New York;
 to a private collector, New York, 2006
 \$6,000 - 8,000

Hai Bo, a Beijing-based photographer, specializes in highly conceptual photographs that document the changing social, economic, and environmental climate of contemporary Chinese society. Hai often re-stages photographs taken decades earlier, creating a juxtaposition of past and present in diptych compositions that emphasize China's rapid growth and change. Hai also records the passage of time, as in this bittersweet diptych of his elderly uncle, once a powerful figure in his youth

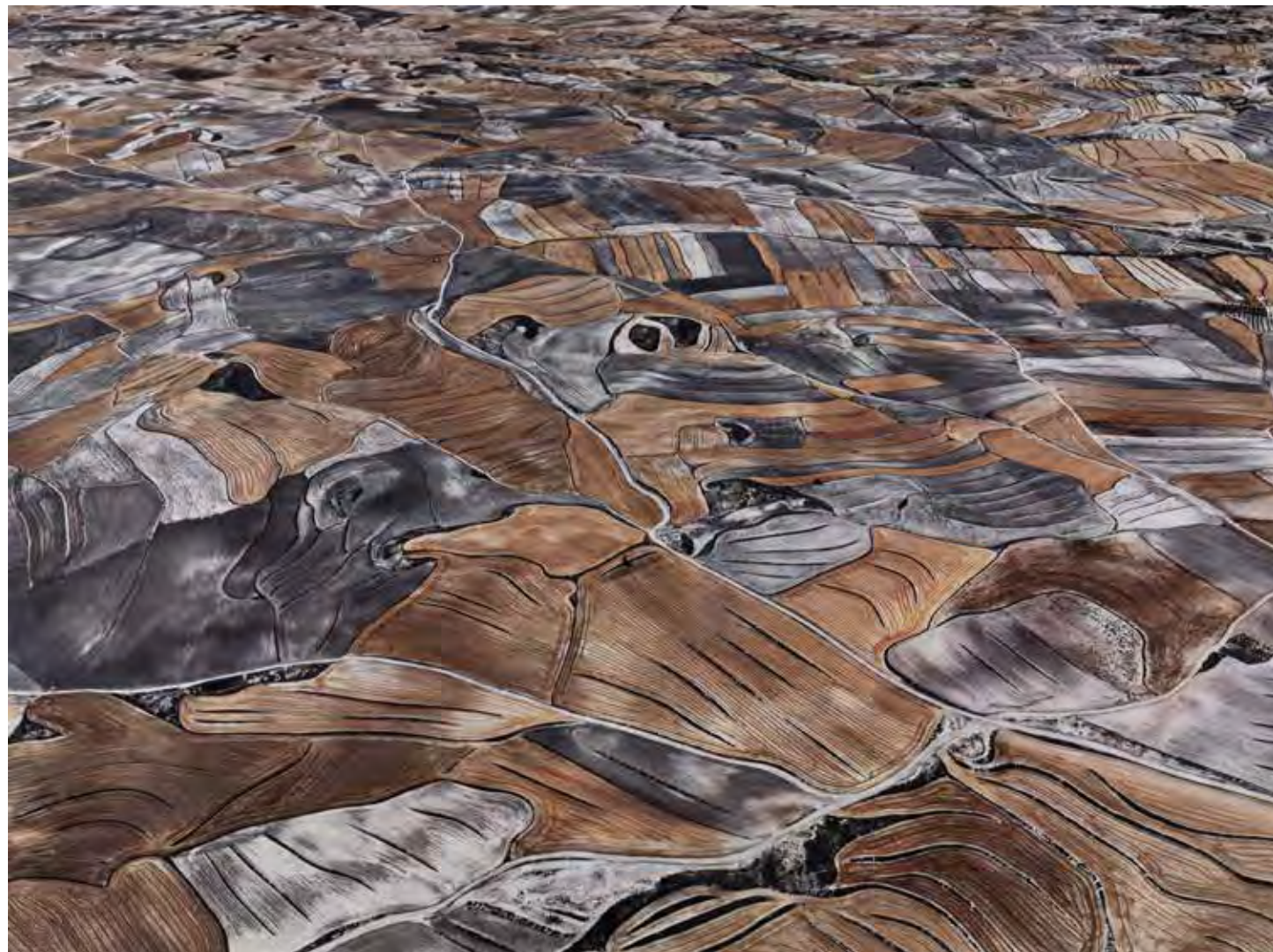


35

Sebastião Salgado (born 1944)

Bushmen, Botswana (Mother and child), 2008
 Gelatin silver print, printed c. 2008, copyright
 blindstamp in the margin; signed, titled and dated
 in pencil on the verso.
 image: 14 5/8 x 20in. (37.1 x 50.8cm.)
 sheet: 20 x 24in. (50.8 x 61cm.)

\$4,000 - 6,000



36

Edward Burtynsky (born 1955)

Dryland Farming #28, Castile-La-Mancha, Spain, 2010
Archival pigment print, printed 2011, signed in ink and numbered '4/9' on a label affixed on the frame backing. image/sheet: 39 x 52in. (99.1 x 132.1cm.)

Provenance:
With Patti Gilford Fine Arts, Chicago

\$8,000 - 12,000

37

Massimo Vitali (born 1944)

Madima Vertical Wave #2732, 2005
Chromogenic print, flush-mounted on plexiglas and face-mounted to diasec, signed, titled and numbered '5/6' on a label affixed on the frame backing. image: 64 1/2 x 59 3/8in. (164 x 151cm.) sheet/mount: 86 1/4 x 70 7/8in. (219 x 180cm.)

\$15,000 - 25,000





38

Martin Parr (born 1952)

Huddersfield Rugby League Ground, England, 1980

Gelatin silver print, printed c. 1980, signed, titled and dated in stylus in the margin.

image: 6 3/8 x 9 1/2in. (16.2 x 24.2cm.)

sheet: 16 x 12in. (40.6 x 30.5cm.)

\$2,000 - 3,000



39

Toshio Shibata (born 1949)

Enzan City, Yamanashi Prefecture, 2000; and

Ekawasuchi Town, Ehima Prefecture, 1998

2 gelatin silver prints, each signed and numbered '2/10' in pencil on a label affixed on the mount verso.

image: each 39 1/2 x 32in (100.3 x 81.3cm.)

Provenance:

With Patti Gilford Fine Arts, Chicago

\$3,000 - 5,000

The photographs of Toshio Shibata focus on the interweaving of natural forces with man-made structures. His long exposures capture the strength and innate grace of water as it flows over constructed sluices and channels.

Using a large format camera, Shibata eliminates most references to scale, sky, and horizon while providing crisp detail and texture. Under his eye, the contemporary landscape becomes a mysterious abstract composition - the merging of natural and manmade form.



40

Harry Callahan (1912-1999)

Grasses, Massachusetts, 1965

Gelatin silver print, flush-mounted to aluminum and printed c. 1994 by Gus Kayafas, signed in ink on the flush-mount verso; one from the edition of 10, plus 2 AP

image/ flush-mount: 35 1/2 x 45 1/8in. (90.2 x 114.6cm.)

Property from a Private Collection, Atlanta, Georgia

In 1994, Harry Callahan, in collaboration with his New York and Atlanta galleries, Pace-MacGill and Jackson Fine Art, as well as the present owner, a private collector and friend, selected ten signature images which were then printed in an edition of 10 (plus two artist's proofs) by master printer Gus Kayafas.

These oversized works are rarely offered at auction.

\$7,000 - 9,000



41

Ansel Adams (1902-1984)

Orchard, Early Spring, Portola Valley, California, c. 1953

Gelatin silver print, printed later, signed in pencil on the mount; titled, dated in ink and 'Carmel' credit stamp on the mount verso.

image: 15 3/8 x 19 3/8in. (39 x 49cm.)

mount: 21 7/8 x 27 7/8in. (55.5 x 70.8cm.)

Literature:

Stillman, *Ansel Adams: 100 Photographs*, Little, Brown and Company, 2007, p. 328

\$7,000 - 9,000



42

Richard Misrach (born 1949)

Boy Scouts and Fremont's Pyramid, Pyramid Lake Indian Reservation, Nevada, 1991
 Chromogenic print, printed later, signed, titled, dated and numbered '5/7' in ink on the mount.
 image/ flush-mount:

Provenance:
 With Catherine Edelman Gallery, Chicago;
 to the present owner, 1997

Literature:
 Misrach, *Desert Cantos, 1979-1999*, Comunidad de Madrid, 1999, exhibition catalogue, p. 111
 \$12,000 - 18,000



43

Carl Corey (born 1954)

Mondovi, Wisconsin, 2021
 Archival pigment print, printed 2023, signed, titled and numbered '2/8' in pencil on the verso; accompanied
 by a certificate of authenticity, signed in ink by the artist and with his credit blindstamp.
 sheet: 24 x 36in. (61 x 91.4cm.)

Carl Corey is a Guggenheim Fellow and has been the recipient of over 100 prestigious awards from the
 photography and publishing communities.

A master of color, Carl Corey's images shed light on small communities and places that are usually invisible.
 Corey prefers the term "documentarian" to "photographer" to describe what he does and his elegant,
 carefully observed and thought-provoking images are testament to the diverse cultural landscape of
 contemporary America.

Please see lot 56 for another example of Corey's compelling work.
 \$4,000 - 6,000



44
William Wegman (born 1946)
Red Rocker, 2010
 6 chromogenic prints, probably unique and mounted together, printed c. 2010, signed, titled and dated in ink on the artist's frame backing.
 image/ sheet: each 9 1/2 x 8 1/4in. (24.1 x 20.9cm.)
 artist's frame: 33 1/8 x 20 3/4in. (84.1 x 52.6cm.)
 \$3,000 - 5,000



45
Neil Leifer (born 1942)
NY Giants Football Season, 1958
 Gelatin silver contact sheet enlargement, printed c. 2008, signed and numbered '11/50' in ink in the margin; signed, dated and inscribed in ink on the frame backing.
 image: 17 x 22 1/8in. (43.1 x 56.2cm.) overall
 sheet: 20 x 24in. (50.8 x 61 cm.) overall
 Provenance:
 Gift of the artist to the current owner, 2008
 1958 was the New York Giants 34th season in the NFL. Although they beat the Cleveland Browns 10-0 in the Eastern Conference Playoffs, they were then beaten by the Indianapolis Colts 17-23 in the NFL Championship. The Giants' coaching staff included two future Hall of Fame head coaches – Vince Lombardi, who left after this season to lead the Green Bay Packers, and Tom Landry who stayed for the 1959 season before joining the Dallas Cowboys.
 \$600 - 800



46

Bradford Washburn (1910-2007)

Mount McKinley, Twilight over Wonder Lake, Alaska, 1953

Gelatin silver print, printed later, signed and titled in pencil on the window mat.

image: 18 1/8 x 22 3/8in. (46 x 56.9cm.)

sheet: 20 x 24in. (50.8 x 61cm.)

\$1,200 - 1,800



47

Edward Burtynsky (born 1955)

Rock of Ages #23, Abandoned Section, Adam-Pirie Quarry, Barre, Vermont, 1991

Archival pigment print, printed 2000, signed in ink and numbered '10/10' on a label affixed on the frame backing.

image: 27 x 34in. (68.6 x 86.3cm.)

sheet: 34 x 41in. (86.3 x 104.1cm.)

Literature:

Pauli et al., *Manufactured Landscapes: The Photographs of Edward Burtynsky*,

National Gallery of Canada, 2003; Mayer et al., *China: The Photographs of*

Edward Burtynsky, Steidl, 2005

\$6,000 - 8,000



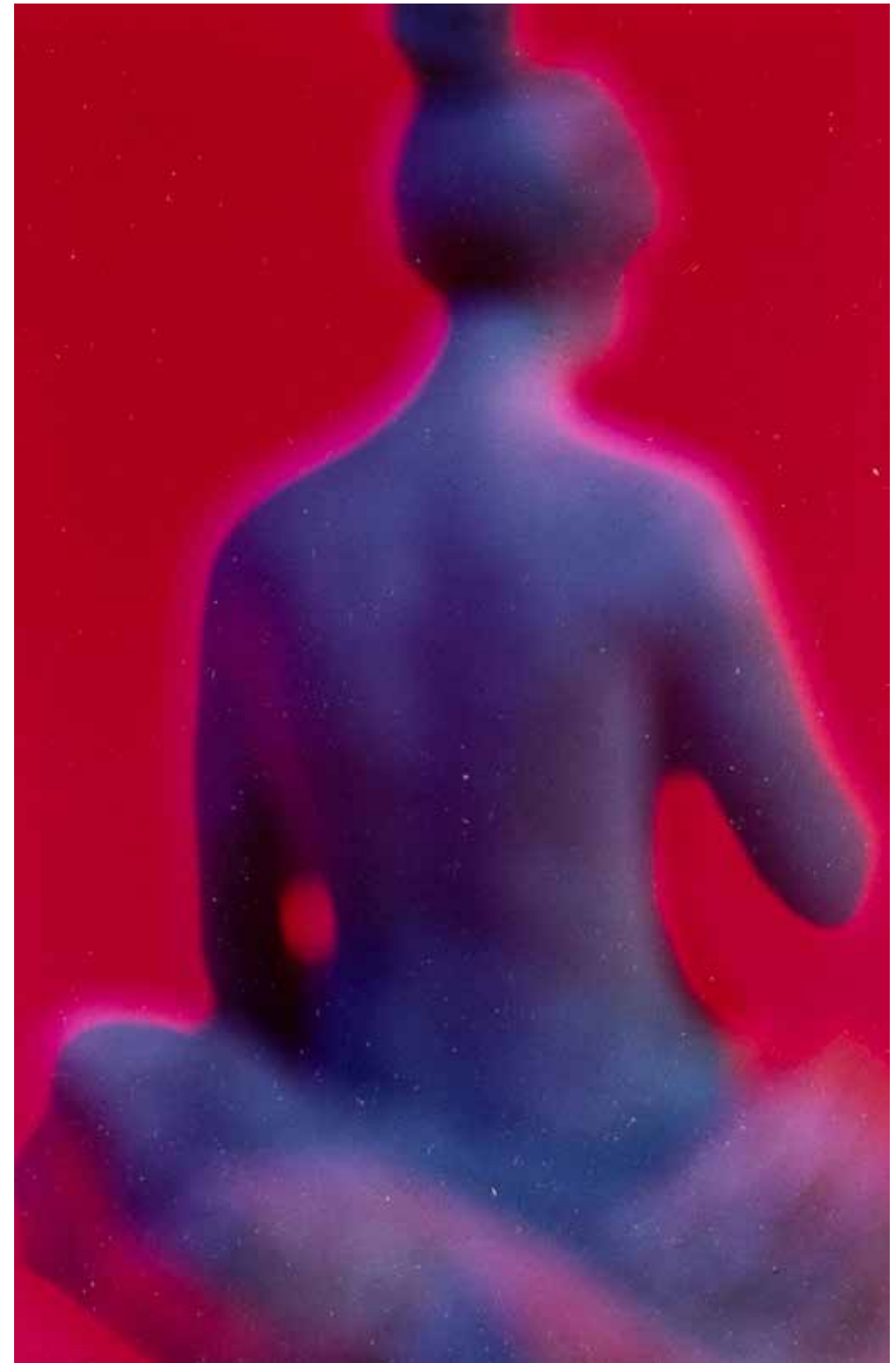
48

Hiroshi Sugimoto (born 1948)

Arctic Ocean, Nord Kapp, 1990; and Bay of Biscay, 1991, from "Time Exposed"

2 offset lithographs, printed 1990 and 1991 respectively, each with blindstamped title, date and respective numbers '333' and '364' on the mount. image: each c. 9 1/2 x 12 1/4in. (24 x 31cm.) mount: 14 x 18 1/4in. (35.5 x 41.2cm.)

\$2,500 - 3,500



49

Barbara Kasten (born 1936)

Tanagra Goddess IX, 1995

Dye-bleach print, signed, titled, dated, and numbered '19/20' on the verso.

image: 5 1/8 x 3 3/8in. (13 x 8.6cm.)

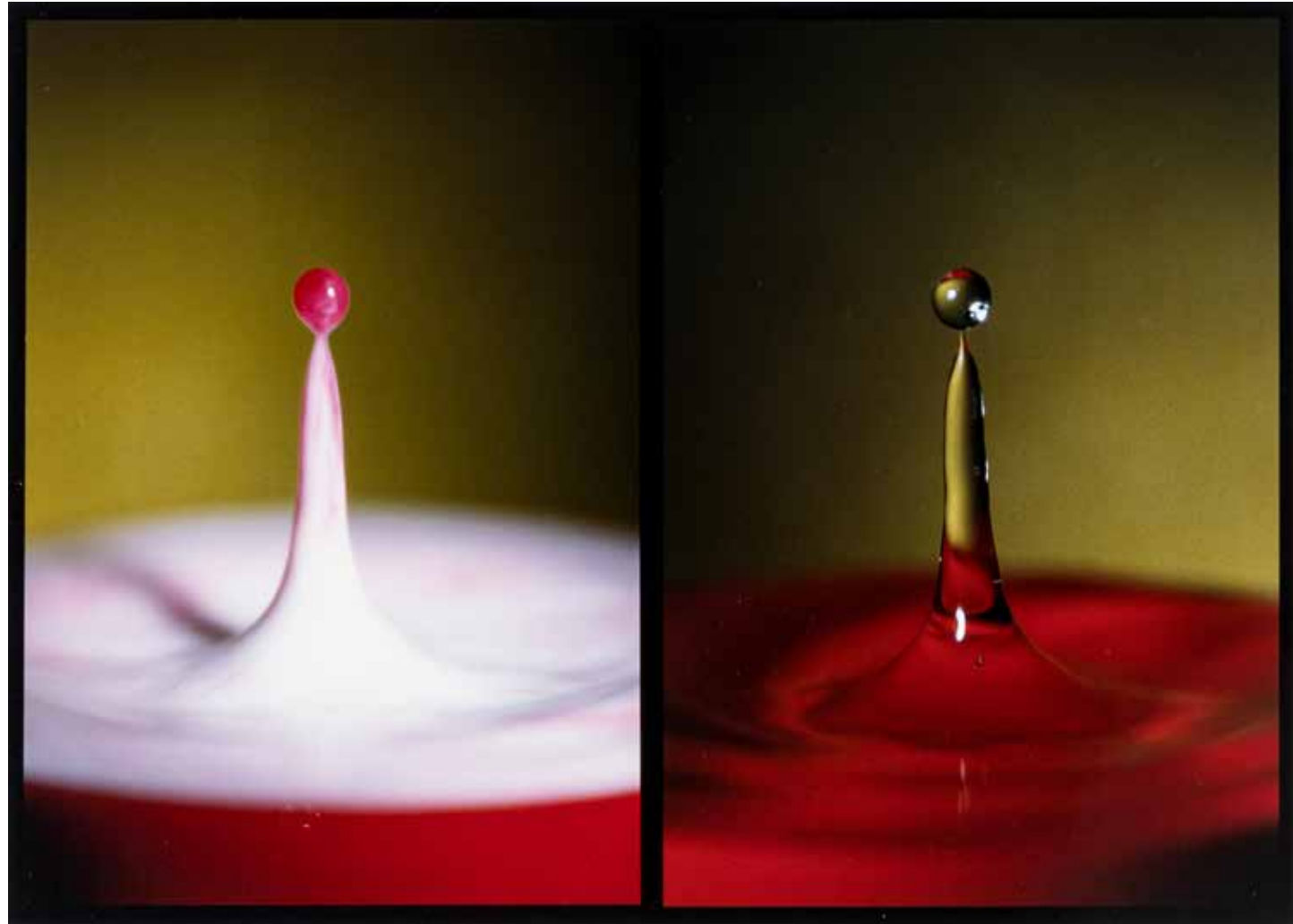
sheet: 8 x 5in. (20.3 x 12.7cm.)

Property from a Private Collection, Atlanta, Georgia

Provenance:

With Jackson Fine Art, Atlanta

\$2,000 - 3,000



50

Harold Eugene Edgerton (1903-1990)

Two Drops (Cranberry Juice into Milk, Water into Water – 1 microsecond), 1978

Dye-bleach print, printed later, signed by the artist, titled 'Drops,' dated and numbered '3/35' in an unknown hand in ink on the verso.

image: 8 1/4 x 11 5/8in. (20.9 x 32cm.)

sheet: 11 x 14in. (28 x 35.5cm.)

Property from a Private Collection, Atlanta, Georgia

Provenance:

With Jackson Fine Art, Atlanta

\$800 - 1,200



51

Aaron Siskind (1903-1991)

Martha's Vineyard, 1954

Oversized gelatin silver print, printed later, titled, dated in pencil and credit stamp on the verso.

image: 12 1/2 x 16 1/2in. (31.8 x 41.9cm.)

sheet: 14 x 16 3/4in. (35.6 x 42.5cm.)

\$2,000 - 3,000



52

Berenice Abbot (1898-1991)

Parafoti Shoe Repair Façade, 317 Broadway, New York City, March 6, 1936

Gelatin silver print, printed 1982; signed and numbered '37/40' in pencil on the mount.

image: 19 5/16 x 22 15/16 in. (23.6 x 58.3 cm.)

mount: 20 x 24in. (50.8 x 61cm.)

Literature:

Yochelson, *Berenice Abbott, Changing New York: The Complete WPA Project*, Museum of the City of New York/ The New Press, 1997, pl. 39

\$1,800 - 2,200



53

Todd Webb (1905-2000)

Mr. Johnson's Pierce Arrow, Harlem, New York, 1946

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

image: 10 1/2 x 13 1/2in. (26.8 x34.3cm.)

sheet: 11 x 14in. (28 x 35.5cm.)

\$1,500 - 2,000



54

Ruth Orkin (1921-1985)

Tirza on Sinks, Tel Aviv, Israel, 1951

Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso. image: 9 3/8 x 12 3/4in. (23.7 x 32.4cm.) sheet: 11 x 14in. (28 x 35.5cm.)

Literature:

Orkin, *Ruth Orkin: A Photo Journal*, Viking, 1981, p. 89;

Engel and Gresh, *Ruth Orkin: A Photo Spirit*, Hatje Cantz, 2021, p. 173

\$800 - 1,200



55

Paul D'Amato (born 1956)

Girl in Rain, Chicago, 1999

Archival pigment print, printed 2006, signed in ink, printed title, date and number '2/10' on gallery label affixed on the frame backing. image/sheet: 46 x 38in. (116.8 x 96.5cm.)

Provenance:

With Stephen Daiter Gallery, Chicago

\$4,000 - 6,000



56

Carl Corey (born 1954)

Hollywood, California, 2018

Archival pigment print, printed 2023, signed, titled and numbered '3/8' in pencil on the verso; accompanied by a certificate of authenticity, signed by the artist and with a credit blindstamp. sheet: 24 x 36in. (61 x 91.4cm.)

\$4,000 - 6,000



57

Robert Rauschenberg (1925-2008)

Bob + Cy - Venice, 1952

Gelatin silver print, signed, titled, dated and notation '11' in ink in the margin. image: 15 x 15in. (38.1 x 38.1cm.)

Property from the Collections of Webster University, Sold to Benefit the Student Experience

Provenance:

Collection of Mr. and Mrs. Ronald K. Greenberg

Literature:

Hopps and Davidson, *Robert Rauschenberg: A Retrospective*, Guggenheim Museum, New York, 1997, fig. 138; Davidson et al, *Robert Rauschenberg: Photographs: 1949-1962*, Thames & Hudson, 2011, pl. 44

\$2,500 - 3,500



58

Henri Cartier-Bresson (1908-2004)

Carson McCullers and George Davis, Nyack, New York, 1946

Gelatin silver print.

image: 6 1/2 x 9 1/2in. (16.5 x 24.1cm.)

Provenance:

Sotheby's New York, October 15, 1992, lot 320;
to a Private Collection, New York

\$7,000 - 9,000



59

Roy Schatt (1909-2002)

James Dean with Rolleiflex, New York, 1954

Gelatin silver print, printed later, signed in pencil in the margin.

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

sheet: 16 x 20in. (40.6 x 50.8cm.)

\$1,500 - 2,000



60

Ruth Orkin (1921-1985)

Jewish Refugees at Lydda Airport, Tel Aviv, Israel, 1951
 Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso.
 image: 9 1/2 x 12 7/8in. (24.2 x 32.6cm.)
 sheet: 11 x 14in. (28 x 35.6cm.)

Literature:
 Orkin, *A Photo Journal*, Viking Press, 1981 p. 80; Engel & Gresh, *Ruth Orkin: A Photo Spirit*, Hatje Cantz, 2021, p. 169
 \$800 - 1,200

61

Alex Guofeng Cao (born 1969)

I Care, After Lichtenstein, 2012
 Archival pigment print, flush-mounted and printed c. 2012, accompanied by a Certificate of Authenticity.
 image/ flush-mount: 60 x 39 7/8in. (152.4 x 101.3cm.)

Alex Guofeng Cao is best known for his large-format portraits of popular cultural icons. On closer inspection, however, it becomes apparent that the sitter is composed of a constellation of tiny repetitive images - each iconic in its own right and each very slightly different from its neighbor. This "mosaic" of tiny images creates a playful dialogue with the main portrait.

\$1,500 - 2,000





62

David Levinthal (born 1949)

Untitled #171, from the series "XXX", 2000

Polaroid print, signed, dated and numbered 'AP' in ink on the recto.

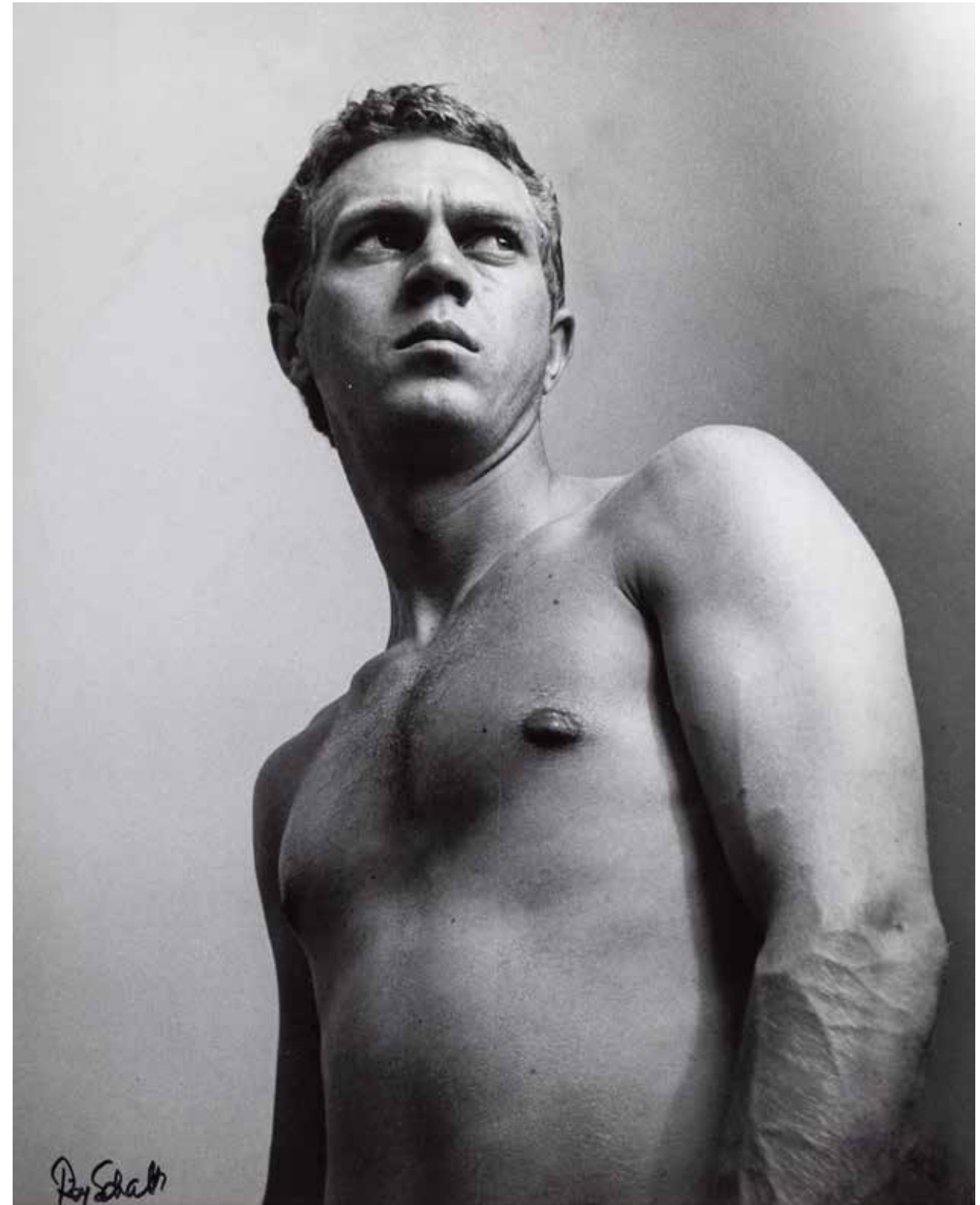
image: 24 1/8 x 20 1/4in. (61.3 x 51.4cm.)

sheet: 29 1/8 x 22in. (74 x 55.9cm.)

mount: 30 x 25 3/8in. (76.2 x 64.4cm.)

Property from a Private Collection, Atlanta, Georgia

\$1,500 - 2,000



63

Roy Schatt (1909-2002)

Steve McQueen, 1956

Gelatin silver print, printed 1984, signed in ink on the recto; partial signature, titled, dated in ink and credit stamp on the verso.

image/ sheet: 16 1/4 x 13in. (41.2 x 33cm.)

\$2,000 - 3,000



64

Philippe Halsman (1906-1979)

Marilyn Monroe Lifting Weights, 1952

Gelatin silver print, printed before 1979, signed, titled, dated in pencil and copyright credit stamp on the verso.

image/ sheet: 11 x 13 7/8in. (28 x 35.3cm.)

Prints offered of this iconic image are usually from the 1982 posthous portfolio, printed by Stephen Gersh. This, however, is a much more significant and rarer print, made during Halsman's lifetime.

\$4,000 - 6,000



65

Ernst Haas (1921-1986)

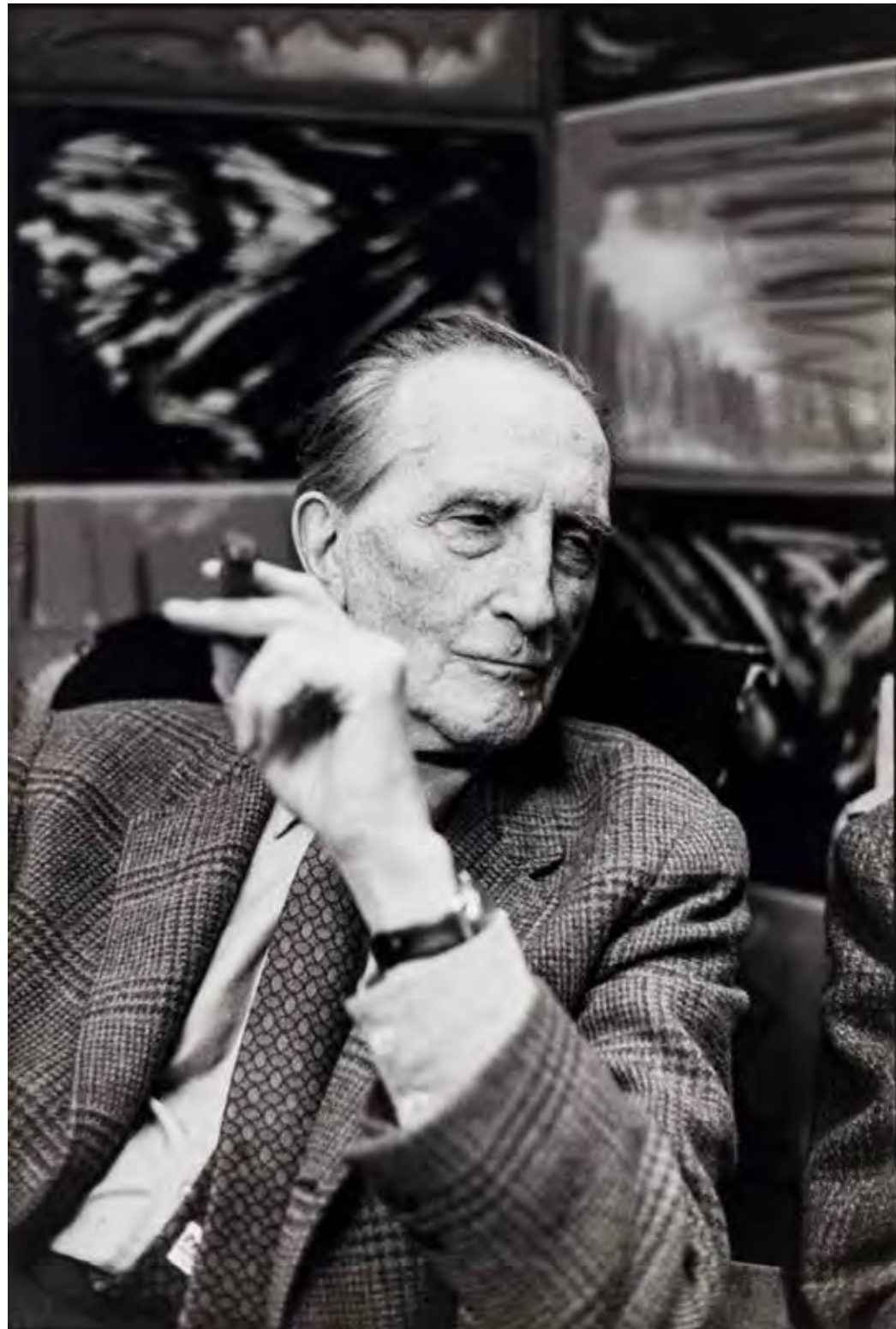
Marilyn Monroe, Clark Gable and Montgomery Clift (on the set of "The Misfits,") Nevada, 1960

Gelatin silver print, printed later, signed, titled, dated by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation and printer stamps on the verso.

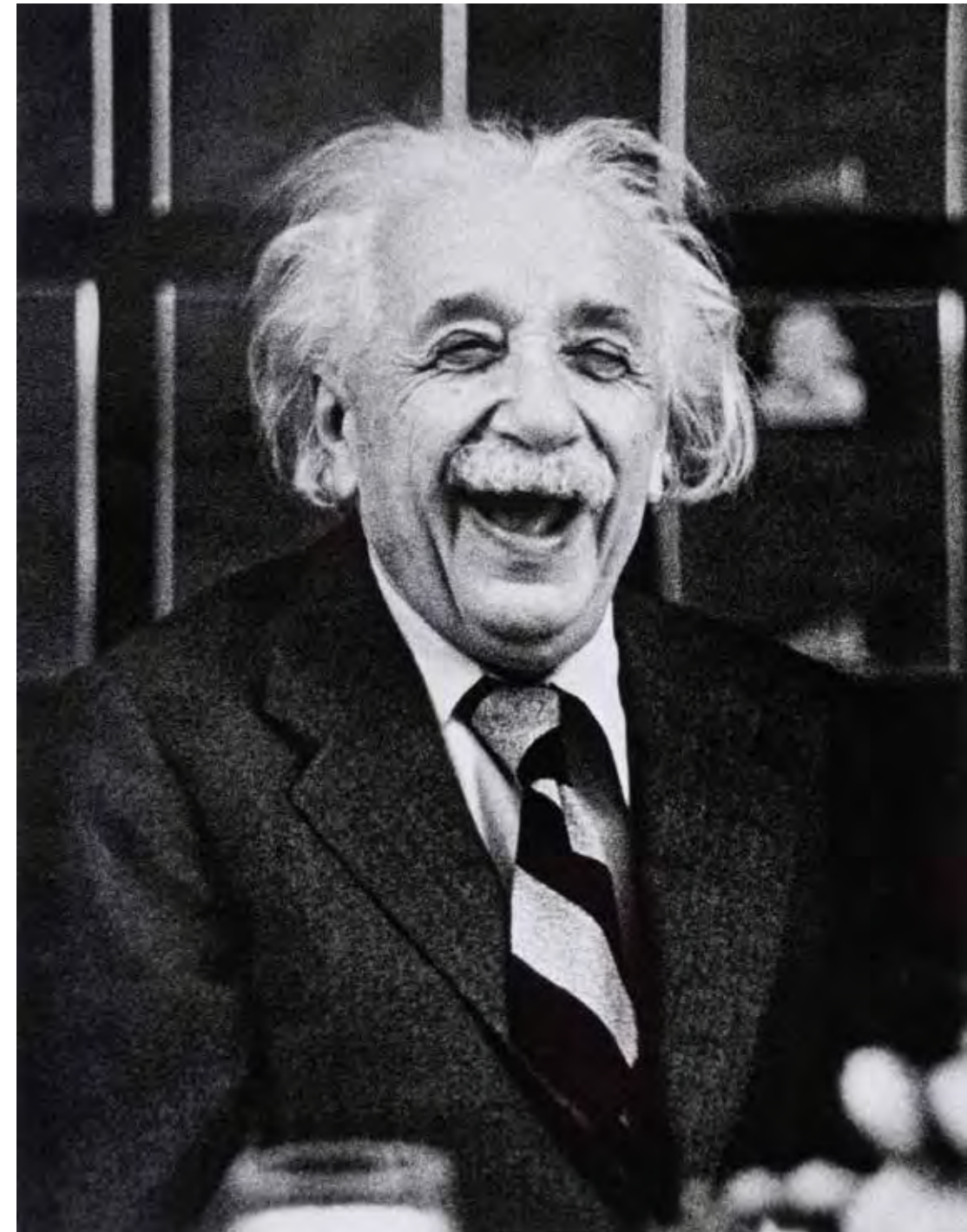
image: 8 1/2 x 12 7/8in. (21.6 x 32.7cm.)

sheet: 11 x 14in. (28 x 35.6cm.)

\$1,200 - 1,800

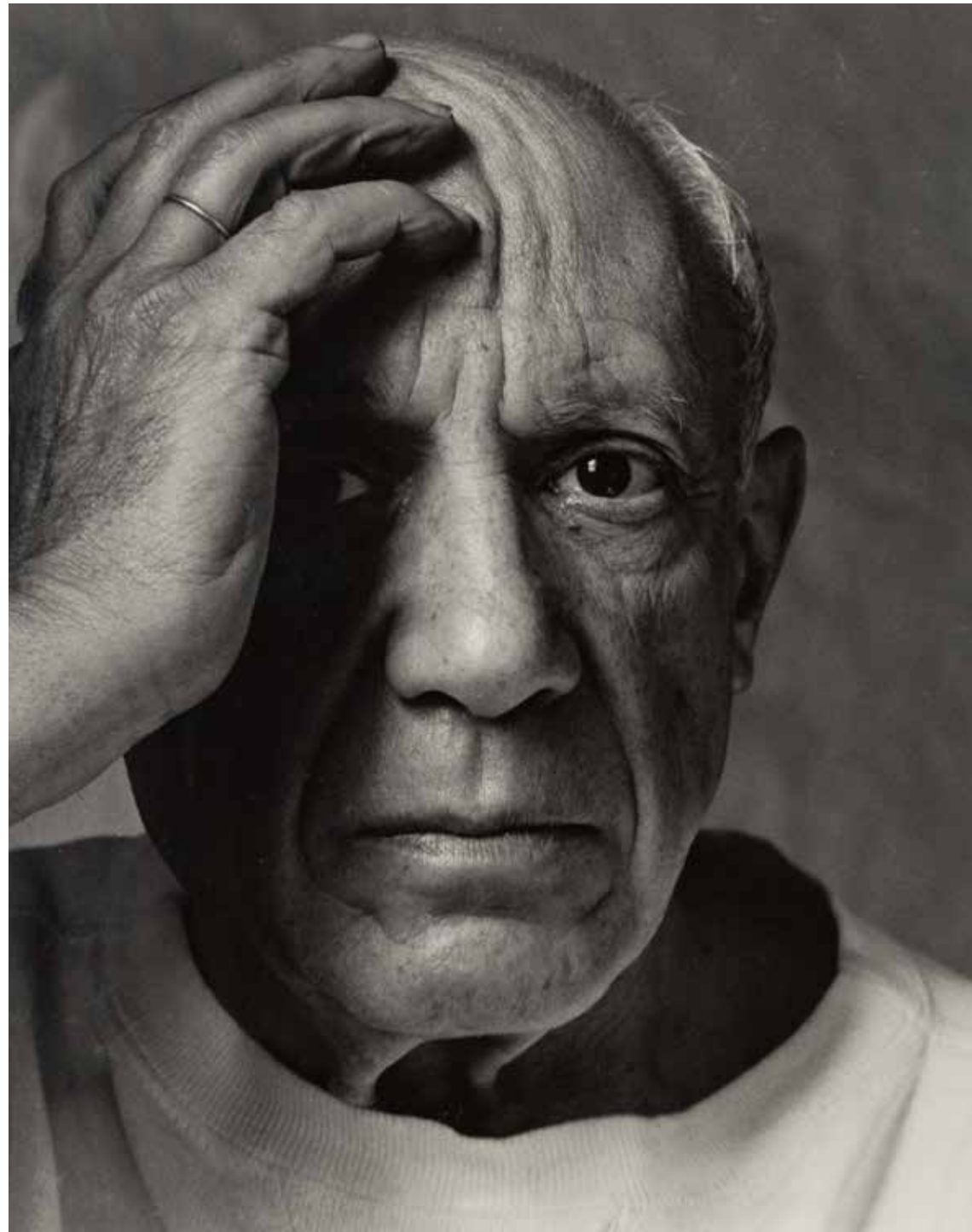


66
Henri Cartier-Bresson (1908-2004)
Marcel Duchamp, 1968
 Gelatin silver print, printed c. 1968, titled and annotated 'American Archives of Art' in an unknown hand in ink, artist and Magnum copyright credit stamps on the verso.
 image/sheet: 11 1/2 x 7 3/4in. (29.2 x 19.7cm.)
 \$4,000 - 6,000



67
Ruth Orkin (1921-1985)
Albert Einstein at a Princeton Luncheon, 1953
 Gelatin silver print, printed later, Estate facsimile signature stamp in the margin; signed, titled, dated by Mary Engel, Estate Executor, in pencil and Estate copyright credit reproduction limitation stamp on the verso.
 image: 18 3/4 x 14 3/4in. (47.6 x 37.5cm.)
 sheet: 20 x 16in. (50.8 x 40.6cm.)
 Literature:
 Orkin, *A Photo Journal*, Viking Press, 1981 p. 125; Engel & Gresh, *Ruth Orkin: A Photo Spirit*, Hatje Cantz, 2021, p. 197
 \$1,200 - 1,500

This was taken while I was having lunch with Einstein and about one hundred men who had each contributed twenty-five thousand dollars to the Albert Einstein College of Medicine. After lunch I was to photograph him shaking hands with each of the men. As Einstein and a long line of men waited, I fumbled with my equipment while I changed film, an obvious bundle of nerves. Einstein was terribly sweet and kept saying, "Take it easy. Don't worry. We'll wait. Take your time!"
 RUTH ORKIN



68

Arnold Newman (1918-2006)

Pablo Picasso, Vallauris, France, 1954

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

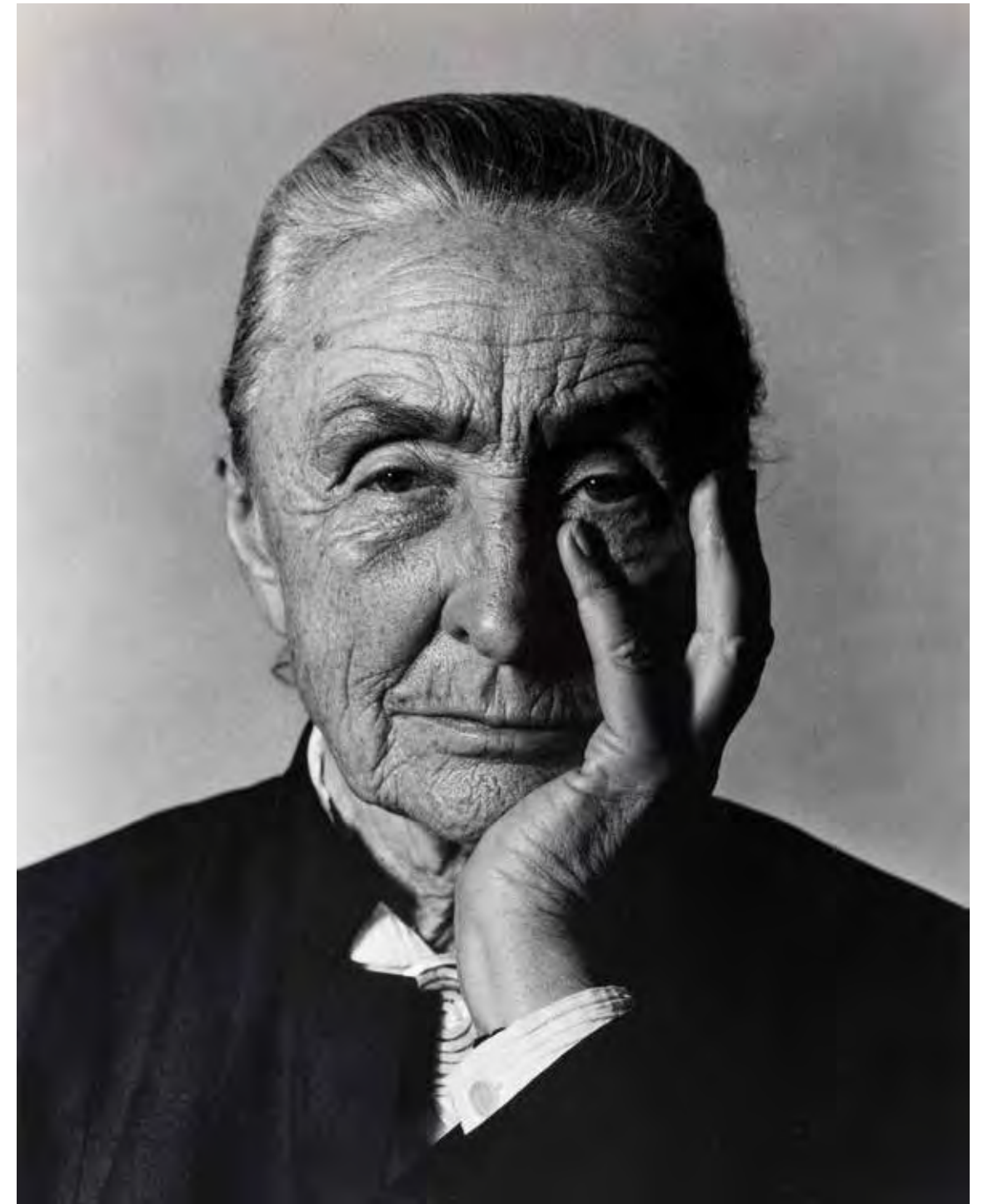
image: 12 x 10in. (30.5 x 25.4cm.)

sheet: 14 x 11in. (35.5 x 28cm.)

Literature:

Sobieszek, *One mind's eye: the portrait and other photographs of Arnold Newman*, D.R. Godine, 1974, pl. 73

\$2,500 - 3,500



69

Philippe Halsman (1906-1979)

Georgia O'Keeffe, 1967

Gelatin silver print, printed c. 1967, signed, titled, dated in pencil and copyright credit stamp on the verso.

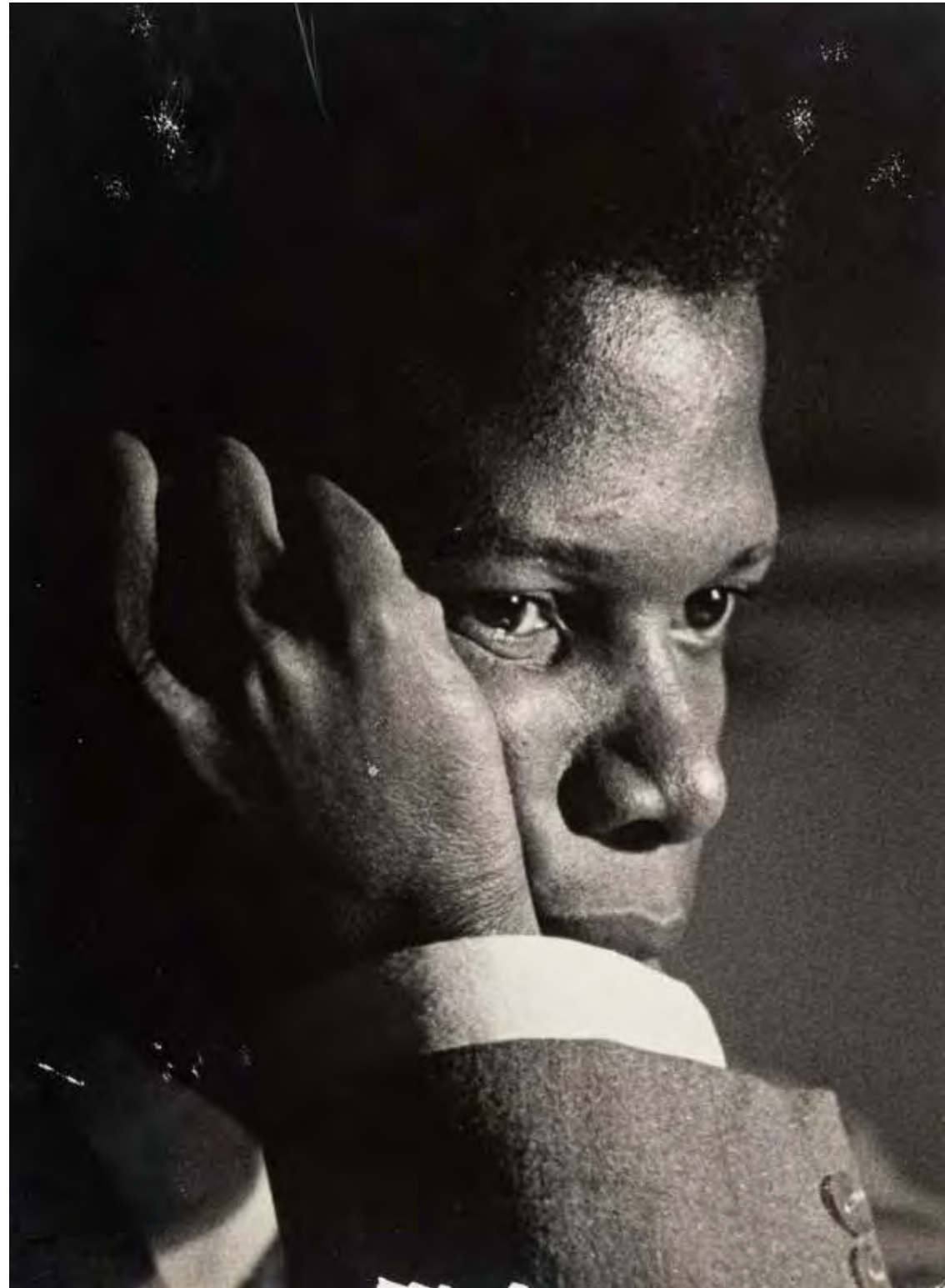
image: 13 3/4 x 10 3/4in. (35 x 27.3cm.)

sheet: 14 x 11in. (35.6 x 28cm.)

Literature:

Halsman, *Halsman: Sight and Insight*, Doubleday, 1972, pp. 106-107

\$4,000 - 6,000



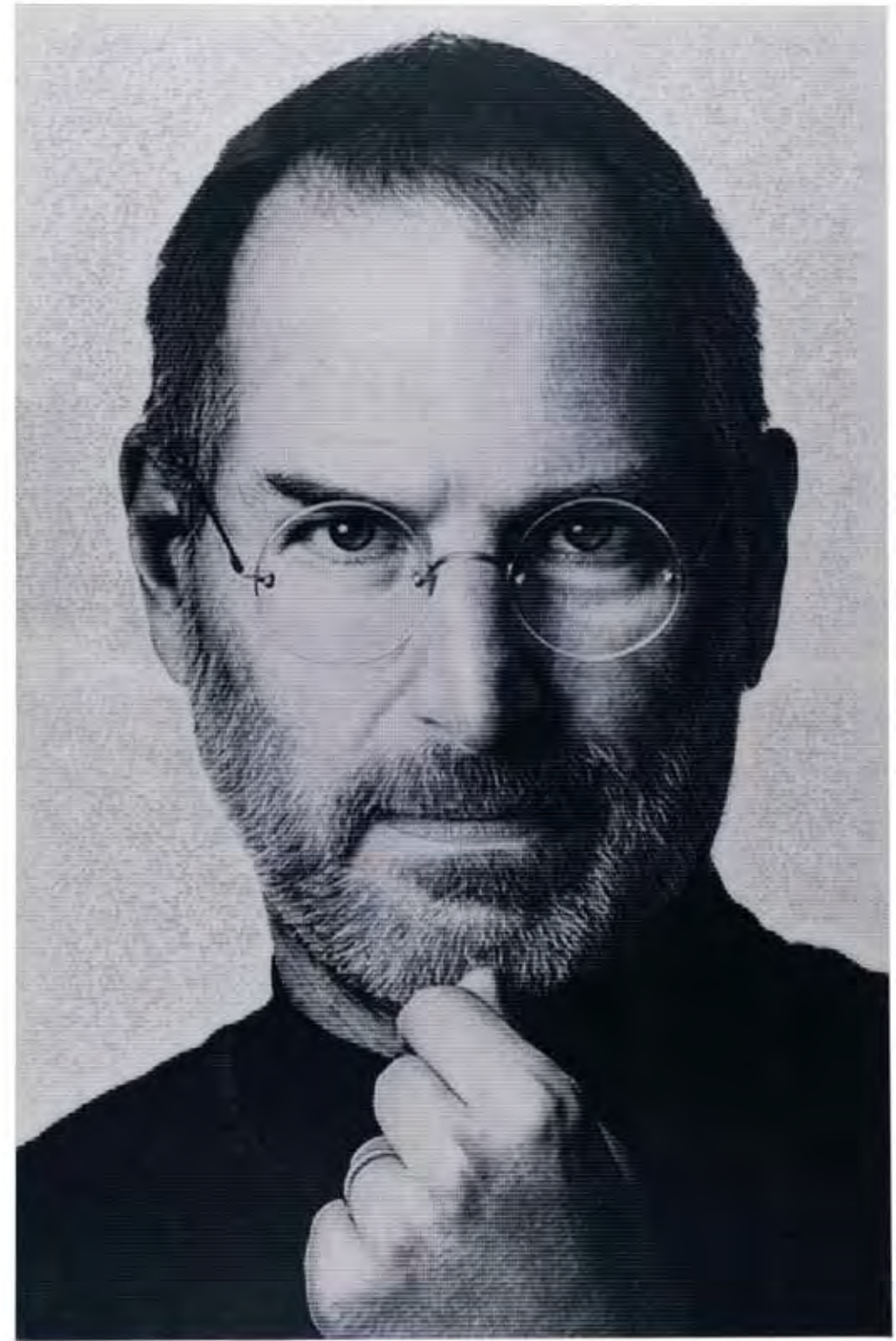
70

Roy Schatt (1909-2002)

Sidney Poitier, 1957

Gelatin silver print, flush-mounted and printed c. 1957, signed, titled, inscribed 'Vintage' in pencil/ ink and copyright credit stamp on the flush-mount verso.
image/ flush-mount: 11 1/2 x 8 1/4in. (29.2 x 21cm.)

\$1,000 - 1,500



71

Alex Guofeng Cao (born 1969)

Steve Jobs vs Neil Armstrong, After Watson, 2011

Archival pigment print, flush-mounted and printed c. 2011, accompanied by a Certificate of Authenticity.
image/ flush-mount: 108 x 71 1/2in. (274.4 x 181.6cm.)

\$1,500 - 2,000



72

David Levinthal (born 1949)

Untitled, #53, from the series "XXX", 1999

Polaroid, signed, dated and numbered '2/5' in ink on the recto.

image: 24 1/8 x 20 1/4in. (61.3 x 51.4cm.)

sheet: 28 3/4 x 22in. (73 x 55.9cm.)

mount: 30 x 25 3/8in. (76.2 x 64.4cm.)

Property from a Private Collection, Atlanta, Georgia

Literature:

Andersson, *David Levinthal: XXX*, Galerie Xippas, Paris, 2000, p. 20

\$1,500 - 2,000



73

Duane Michals (born 1932)

The Indomitable Spirit, 1989

Gelatin silver print, printed c. 1989, signed and numbered 'Printers Proof 1' in ink in the margin.

image: 5 x 7 1/4in. (12.7 x 18.5cm.)

sheet: 11 x 14in. (28 x 35.5cm.)

\$1,500 - 2,000



74

Alex Guofeng Cao (born 1969)

Munch Scream vs Mona Lisa Smile, 2013
Archival pigment print, flush-mounted and printed c. 2013, accompanied by a Certificate of Authenticity.
image/ flush-mount: 60 x 40in. (152.4 x 101.6cm.)

\$1,500 - 2,000



75

Jerry Uelsmann (1934-2022)

Untitled (Yosemite), 1992
Gelatin silver print, printed c. 1992, signed, titled, dated and copyright credit stamp on the verso; initialed and dated in pencil on the window mat; signed, titled, dated in ink and copyright credit stamp on the back of the mat.
image: 13 3/8 x 10 3/8in. (34 x 26.4cm.)
sheet: 14 x 11in. (35.6 x 28cm.)

\$1,500 - 2,000



76

Sebastião Salgado (born 1944)

Boys fleeing from southern Sudan to avoid being forced to fight in the civil war, heading for the refugee camps of northern Kenya, Southern Sudan, 1993

Gelatin silver print, copyright blindstamp in the margin; signed, titled and dated in pencil on the verso.

image: 13 3/8 x 20 1/4in. (34 x 51.4cm.)

sheet: 20 x 24in. (50.8 x 61cm.)

\$4,000 - 6,000



77

Michael Kenna (born 1954)

Cloud Shadows, Study 3, Mont St. Michel, France, 1998

Gelatin silver print, printed 1999, signed, dated and numbered '11/45' in pencil on mount; signed, titled, dated, numbered '11/45' in pencil, credit and edition stamp on the mount verso.

image: 7 7/8 x 7 3/4in. (20 x 19.8cm.)

mount: 20 x 16in. (50.7 x 40.7cm.)

Property from a Private Collection, Atlanta, Georgia

Provenance:

With Jackson Fine Art, Atlanta

Literature:

Michael Kenna, *Mont St Michel*, Tucson, 2007, p. xliii

\$1,000 - 1,500



78

Lucien Clergue (1934-2014)

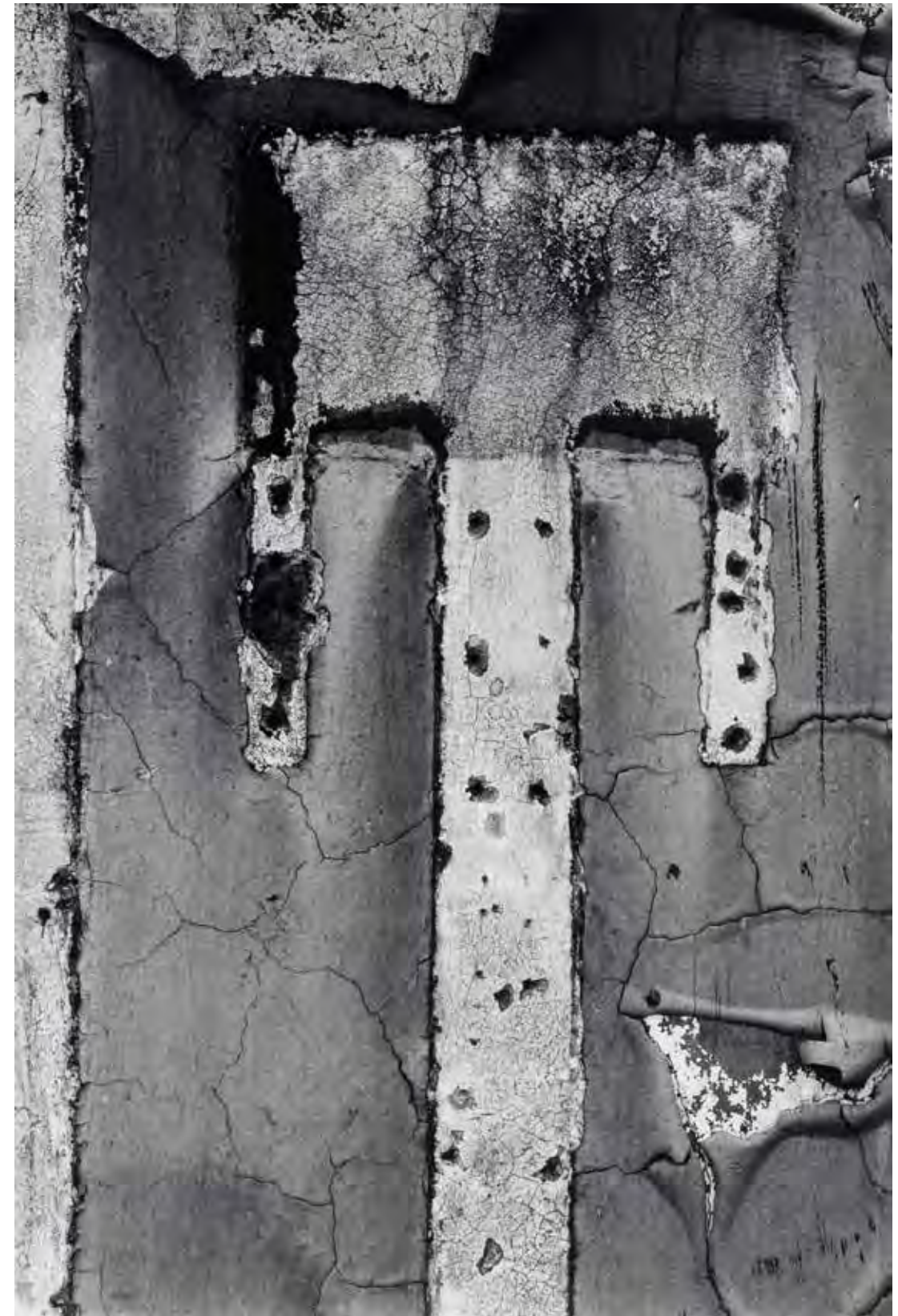
Untitled (Nude in waves), Greetings card, 1967

Gelatin silver print, mounted on watercolor paper folded into a greetings card and printed c. 1972, signed in yellow crayon, dated, numbered '117' and inscribed 'cette plaquette de onze photographies de Lucien Clergue à été tirée à 250 exemplaires, Arles' in pencil on the mount.

image: 6 1/8 x 5in. (15.5 x 12.7cm.)

mount: 9 7/8 x 6 1/4in. (25 x 15.8cm.)

\$2,000 - 3,000



79

Aaron Siskind (1903-1991)

Chicago 101, 1952

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

image: 13 1/8 x 9in. (33.3 x 22.9cm.)

sheet: 14 x 11in. (35.6 x 28cm.)

\$1,000 - 1,500



80

Peter Beard (1938-2020)

Tiva Dry River @ Kathemula in Tsavo North, 1965

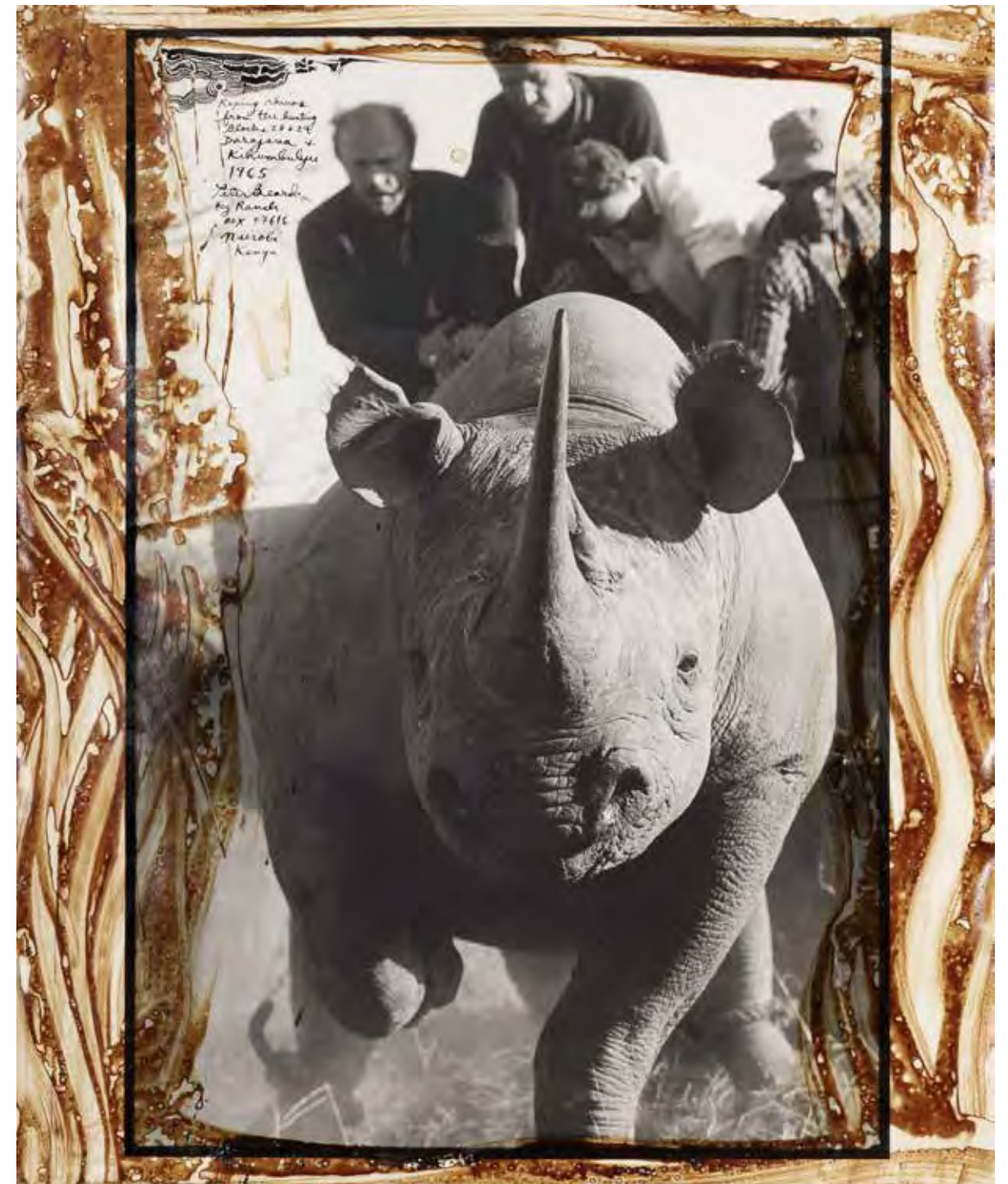
Unique gelatin silver print with ink and blood handwork, printed later, signed and inscribed extensively in ink on the recto.

sheet: 26 x 19 1/2in. (66 x 49.5cm.)

Provenance:

With the Time is Always Now Gallery, New York

\$10,000 - 15,000



81

Peter Beard (1938-2020)

Roping Rhinos from the Hunting Blocks 28 + 29, 1965

Unique gelatin silver print with ink and blood handwork, printed later, signed and inscribed extensively in ink on the recto.

sheet: 23 1/2 x 19 1/2in. (59.7 x 49.5cm.)

Provenance:

With the Time is Always Now Gallery, New York

\$10,000 - 15,000



82

Aaron Siskind (1903-1991)

Chicago 22, 1952

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

image: 10 1/2 x 13 3/8in. (26.6 x 34cm.)

sheet: 14 x 11in. (35.6 x 28cm.)

\$1,000 - 1,500



83

Ernst Haas (1921-1986)

Priest, Positano, c. 1950

Gelatin silver print, printed later, signed and notation

'4/99' in ink on the recto.

image/ sheet: 15 x 19 7/8in. (38 x 50.5cm.)

\$1,500 - 2,000



84

Horst P. Horst (1906-1999)

Lisa on Silk, New York, 1940

Gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.
image: 9 1/8 x 7in. (23.2 x 17.8cm.)
sheet 14 x 11in. (35.5 x 28cm.)

Provenance:
With PDNB Gallery, Houston
\$6,000 - 8,000



85

Arthur Tress (born 1940)

Untitled (Figure in white robes,) 1980s

Gelatin silver print, printed 1980s, signed in ink in the margin.
image: 19 x 14 3/4in. (48.2 x 37.5cm.)
sheet: 20 x 16in. (50.8 x 40.6cm.)

\$1,000 - 1,500



Lariak Estate cattle-killer that went berserk and harmed 4 cows and a herd-boy Feb. 1965
Peter Beard



Tsavo Park 1976
The End of the Game
Jan 1977
1 in. out of 5000
rhinos and
20-30000 elephants
returned to the wild

The ruined wood
we used to know
won't cry for retribution
The man who has destroyed
will accomplish
its revenge

86

Peter Beard (1938-2020)

Lariak Estate cattle-killer that went berserk and harmed 4 cows and a herd-boy, 1965
Unique gelatin silver print with ink handwork, signed, titled and dated in ink on the recto.
image/ sheet: 16 7/8 x 11 1/2in. (42.9 x 29.2cm.)

Property from the Collections of Webster University,
Sold to Benefit the Student Experience

Provenance:
With Greenberg Van Doren Gallery, St. Louis
\$10,000 - 15,000

87

Peter Beard (1938-2020)

Tsavo Park, from "The End of the Game," 1976-1977
Unique gelatin silver print with blood handwork, signed, titled, dated and inscribed extensively in ink on the recto.
image: 12 1/4 x 18in. (31.1 x 45.7cm.)

Property from the Collections of Webster University,
Sold to Benefit the Student Experience

Provenance:
With Greenberg Van Doren Gallery, St. Louis
\$15,000 - 20,000



88

Peter Beard (1938-2020)

But Past Who Can Recall or Done Undo (Paradise Lost),
 from "The End of the Game," 1977
 Unique gelatin silver print with blood handwork, signed,
 titled, dated and inscribed extensively in ink on the recto.
 image/ sheet: 10 1/4 x 6 7/8in. (26 x 17.5cm.)

Property from the Collections of Webster University, Sold
 to Benefit the Student Experience

Provenance:
 With Greenberg Van Doren Gallery, St. Louis
 \$15,000 - 25,000

89

Peter Beard (1938-2020)

Nor Dread, Nor Hope Attend, from "The End of the
Game," 1977
 Unique gelatin silver print, signed, titled, dated and
 inscribed extensively in ink on the recto.
 image/ sheet: 11 5/8 x 17 1/8in. (29.5 x 43.5cm.)

Property from the Collections of Webster University,
 Sold to Benefit the Student Experience

Provenance:
 With Greenberg Van Doren Gallery, St. Louis
 \$15,000 - 25,000



90

Peter Beard (1938-2020)

Game Control on Lariat Estate for Gilbert Coleville, from The End of the Game, 1960

Unique gelatin silver print with ink handwork, signed, titled, dated and inscribed in ink on the recto. image/ sheet: 11 1/4 x 10 5/8in. (28.6 x 27cm.)

Property from the Collections of Webster University, Sold to Benefit the Student Experience

Provenance:
With Greenberg Van Doren Gallery, St. Louis
\$10,000 - 15,000

91

Justine Kurland (born 1969)

Painting Pictures; and Superstitious Mountain, 1999

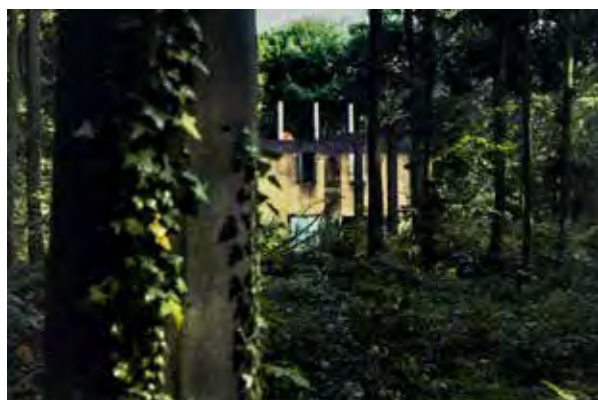
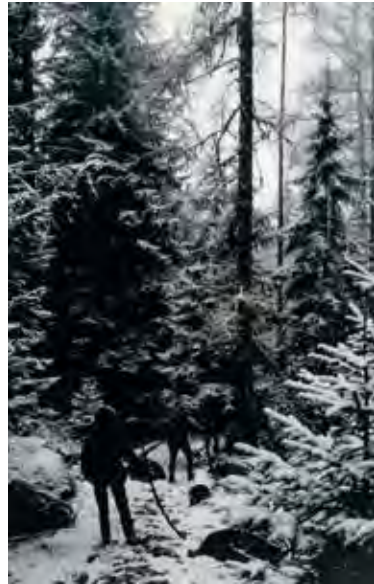
Two chromogenic prints, each flush-mounted, one signed in ink and numbered '2/6' on a label affixed to the flush-mount verso. image/ flush-mount: each 30 x 40in. (76.2 x 101.6cm.)

Property from the Collections of Webster University, Sold to Benefit the Student Experience

Provenance:
With Gorney, Bravin + Lee, New York;
with Greenberg Van Doren Gallery, St. Louis

Literature:
Kurland and Bengal, *Girl Pictures*, Aperture, 2020, np.
\$2,000 - 4,000





92
Peter Doig (born 1959)
Selected images from the series "As Yet Untitled," 2000
 7 of 9 archival pigment prints, each flush-mounted on board.
 image/ flush-mount: each 26 1/2 x 40in. (67.3 x 101.5cm.)
 Property from the Collections of Webster University, Sold to Benefit the Student Experience
 Provenance:
 With Greenberg Van Doren Gallery, St Louis
 \$7,000 - 9,000



93
Joel Meywerowitz (born 1938)
Selected studies, Truro, 1976
 7 chromogenic prints.
 image: each 13 1/4 x 15 1/4in (33.6 x 38.7cm.)
 Property from the Collections of Webster University, Sold to Benefit the Student Experience
 Literature:
Ackley, Cape Light: Color Photographs by Joel Meyerowitz, Little, Brown and Company, 1978, cat. 1, 3, 4, 8, 10, 35
 Images as follows:
Ballston Beach, Truro, 1976; Hartwig House, Truro, 1976; Cold Storage Beach, Truro, 1976; Truro, 1976 (2); Roseville Cottages, Truro, 1976; Longnook Beach, Truro, 1976
 \$6,000 - 8,000



94

Ernst Haas (1921-1986)

Monument Valley, Utah, 1962

Oversized chromogenic print, printed later, signed, titled, dated, numbered by Alexander Haas, Estate Co-executor, in ink on the accompanying Estate credit label; from the edition of 30.

sheet: 30 x 40in (76.2 x 101.6cm)

Literature:

Ernst Haas: The American West, Prestel, 2022, pp. 108-109

\$4,000 - 6,000



95

Michel Ghatan (born 1975)

The Twins, Masai Mara, Kenya, 2021

Archival pigment print, signed and numbered '3/15' in the margin; accompanied by a certificate of authenticity. image: 39 3/4 x 59 3/4in. (101 x 151.8cm.)

sheet: 40 x 60in. (101.5 x 152.3cm.)

\$5,000 - 7,000

Ghatan has been photographing in Tanzania, Botswana and Kenya since 2010, using local tribesmen, including Maasai, Kikuyu and Samburu warriors, as trackers on walking safaris - an uninvasive way of meeting and photographing the creatures he encounters. The majority of Ghatan's extraordinary studies are taken on foot, often as close as two meters from his subjects.

Horrified by years of poaching, causing the East African animal population to decline by 90% in the last 75 years, Ghatan's monumental photographs underscore the magnificence, strength and yet vulnerability of these magnificent creatures.



96

Toshio Shibata (born 1949)

Kamitakara Village, Gito Prefecture, 1995; and Shuto Town, Yamaguchi Prefecture, 2002

2 gelatin silver prints, each signed and numbered '1/10' in pencil on a label affixed on the mount verso.

image: each 32 1/8 x 39 3/4in. (81.5 x 100.9cm.)

sheet/mount: each 32 1/2 x 40 1/8in. (82.5 x 102cm.)

Provenance:

With Patti Gilford Fine Arts, Chicago

\$3,000 - 5,000



97

Joel Meyerowitz (born 1938)

The Screen Door, 1982

Chromogenic print, printed 1986, signed, titled, and dated in ink on the verso.

image: 19 1/2 x 15 1/2in. (49.5 x 39.4cm.)

sheet: 20 x 16in. (50.8 x 40.7cm.)

\$1,000 - 1,500



98

Harry Callahan (1912–1999)

Eleanor, Port Huron, 1954

Gelatin silver print, printed 1970s, signed in pencil on the recto.

image: 7 1/4 x 7in. (18.4 x 17.8cm)

sheet: 10 x 8in. (25.4 x 20.3 cm.)

\$1,800 - 2,200



99

Willy Ronis (1910-2009)

Le Nu Provençal, 1951

Gelatin silver print, printed 2005, signed in ink in the margin; initialed, titled and dated in pencil/ ink and copyright credit stamp on the verso.

image: 12 3/4 x 10 1/8in. (32.4 x 25.7cm.)

sheet: 15 3/4 x 11 3/4in. (40 x 29.9cm.)

\$2,500 - 3,500



100

Sebastião Salgado (born 1944)

Dinka Cattle Camp, Wutliet, Sudan, Africa, 2006
Gelatin silver print, printed 2007, copyright
blindstamp in the margin; signed, titled and dated in
pencil on the verso.
image: 14 7/8 x 20 1/2in. (37.7 x 52.1cm.)
sheet: 20 x 24in. (50.8 x 61cm.)

\$4,000 - 6,000



101

Clarence H. White (1871-1925)

Boy with Wagon from Camera Work, XXIII, 1908
Small-format photogravure, printed 1908 and triple-mounted.
image: 7 7/8 x 6 1/4in. (20 x 15.9cm.)
secondary mount: 8 1/8 x 6 1/2in. (20.6 x 16.5cm.)
tertiary mount (*Camera Work* page:): 12 x 8 1/4in. (30.5 x 21cm.)

Literature:

Alfred Stieglitz, Camera Work: The Complete Illustrations 1903-1917,
Taschen, 1997, p. 419

\$600 - 800



102

Brassaï (1899-1984)

Filles aux Halles en Mini-jupe, 1930s

Gelatin silver print, printed 1960s, signed in pencil, titled, negative notation 'Pl. 335' in ink, stamped 'Tirage de l'Auteur' and two copyright credit stamps on the verso.

image/ sheet: 11 3/8 x 8 1/2in. (28.8 x 21.6cm.)

Provenance:

With Marlborough Gallery, New York

\$2,000 - 3,000



103

Brassaï (1899-1984)

Un Fiacre devant Café du Dôme, Montparnasse, 1931-1932

Gelatin silver print, printed later, signed twice, titled, dated, notation 'N.241' in pencil/ ink, 'Tirage de l'Auteur' and 'Faubourg St. Jacques' copyright credit stamps on the verso.

image/ sheet: 11 x 9 1/4in. (28 x 23.5cm.)

Provenance:

With Marlborough Gallery, New York

\$1,500 - 2,000



104

Marcel Bovis (1904-1997)

Selected images of Paris, c 1950

6 gelatin silver prints, 1 printed c. 1950 and 5 printed later, the first (vintage print) signed in ink and two credit stamps on the verso; the remaining 5 with copyright blindstamp in the margin; signed in pencil on the verso. image: each approximately 11 x 8 1/8in. (20.6 x 28cm.) or the reverse sheet: each 16 x 12in. (40.6 x 30.5cm.) or the reverse

\$4,000 - 6,000



105

Walker Evans (1903-1975)

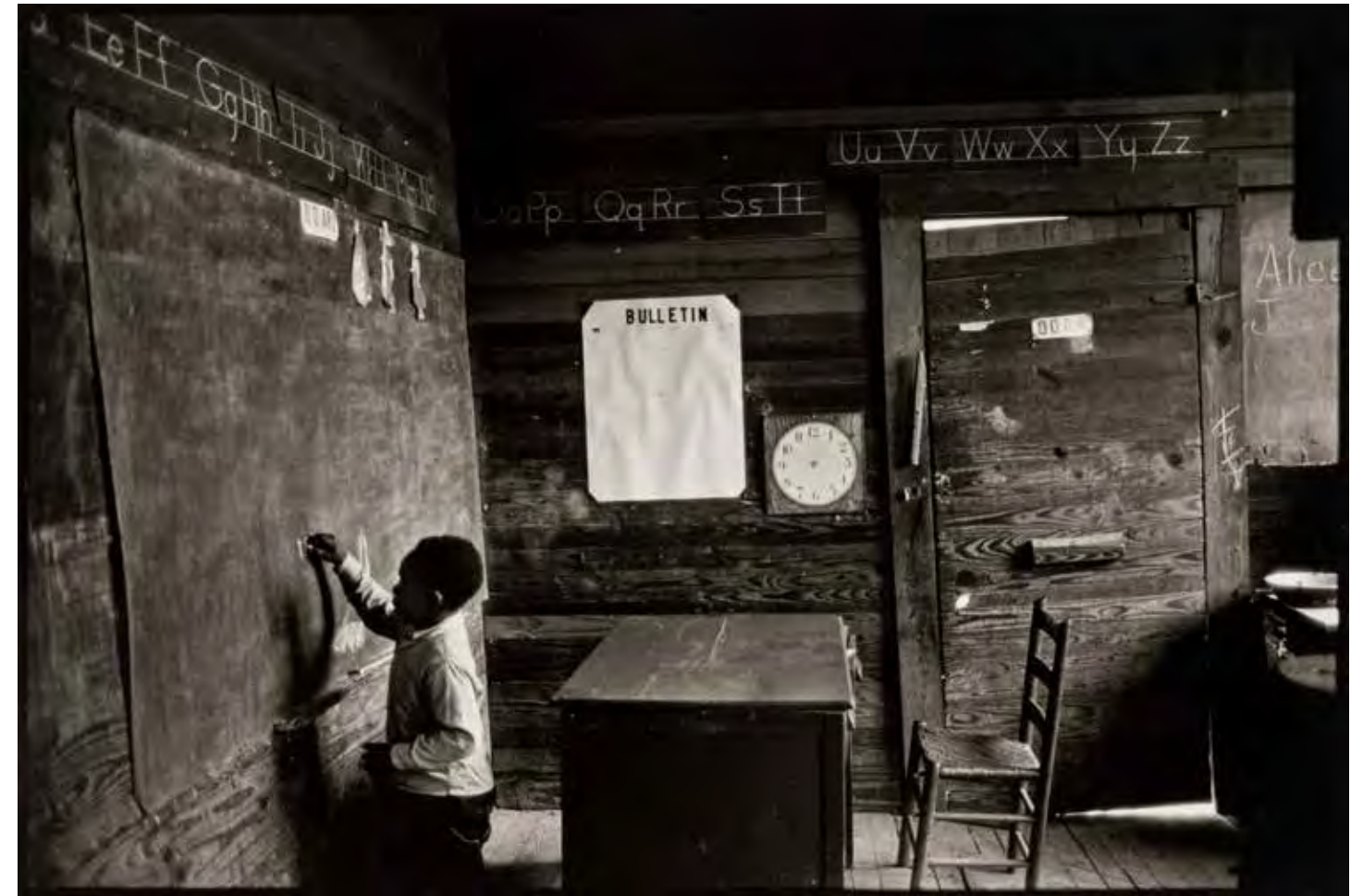
Mule Team in Mississippi, 1937

Gelatin silver print, printed later, titled, dated, numbered 'III 384' in an unknown hand in pencil and Lunn credit stamp on the verso. image/ sheet: 6 7/8 x 9 1/8in. (17.5 x 23.2cm.)

\$2,000 - 3,000



106
Roman Vishniac (1897-1990)
The Cheder in Slonim, 1938
Gelatin silver print, printed later, signed, titled and dated in ink in the margin.
sheet: 10 x 8in. (25.4 x 20.3cm.)
The Estate of Jacob Levin
\$1,000 - 1,500



107
Bruce Davidson (born 1933)
Near Selma, Alabama, from "Time of Change," 1965
Gelatin silver print, printed later, signed in pencil on the verso.
image: 8 5/8 x 12 7/8in. (21.9 x 32.7cm.)
sheet: 11 x 14in. (28 x 35.5cm.)
Provenance:
With Howard Greenberg Gallery, New York;
with Catherine Edelman Gallery, Chicago
\$1,800 - 2,200



108

Walker Evans (1903-1975)

Bedroom of Tenge Family House, Hale County, Alabama, 1936
Gelatin silver print, printed before 1975, collection annotation, dated '11/74' in an unknown hand in pencil and credit stamp on the verso.

sheet: 9 5/8 x 8in. (24.5 x 20.3cm.)

The Estate of Jacob Levin

\$1,500 - 2,000



109

Philippe Halsman (1906-1997)

Untitled ("Smooth as a 47 Ford" Billboard), c. 1947
Gelatin silver print, printed 1960s, signed in pencil and copyright credit stamp on the verso.

image: 7 3/4 x 9 3/4in. (19.8 x 24.7cm.)

sheet: 8 x 10in. (20.2 x 25.4cm.)

\$2,000 - 3,000



110

Roy Schatt (1909-2002)

James Dean Walking on 68th Street, New York, 1954
Gelatin silver print, printed later, signed in pencil in the margin; copyright credit reproduction limitation stamp on the verso.

image: 17 7/8 x 12 3/4in. (45.5 x 32.4cm.)

sheet: 20 x 16in. (50.8 x 40.6cm.)

\$2,000 - 3,000



111

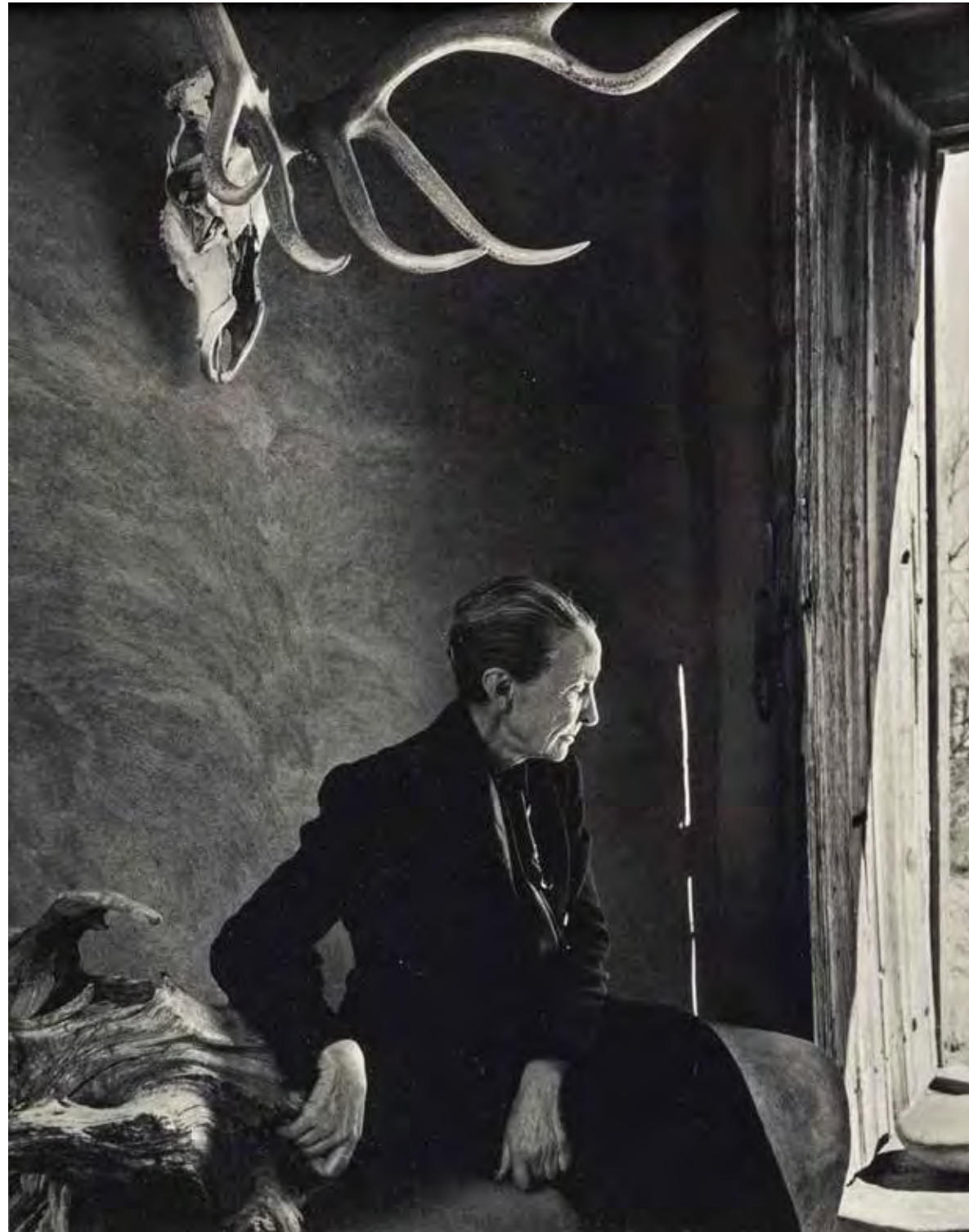
Roman Vishniac (1987-1990)

Street in the Jewish Quarter of Lublin, Poland, 1935-1938
Gelatin silver print, printed later, signed in ink in the margin.
image: 7 1/2 x 7 1/2in. (19 x 19in.)
sheet: 8 1/4 x 8in. (21 x 20.3cm.)

Provenance:

With Howard Greenberg Gallery, New York

\$1,500 - 2,000



112

Yousuf Karsh (1908-2002)

Georgia O'Keeffe, 1956

Gelatin silver print, printed later, signed in ink in the margin; credit stamp on the verso.

image: 12 x 9 3/8in. (30.5 x 23.8cm.)

sheet: 14 x 11in. (35.5 x 28cm.)

\$2,000 - 3,000



113

Walker Evans (1903-1975)

Westchester, New York, Farmhouse, 1936

Gelatin silver contact print, printed 1978. Inscribed 'Contact print from Evans' original negative by John T. Hill, executor of Evans' Estate for the maquette of the book "First and Last" published by Harper's and Row in 1978' by John T. Hill in pencil on the verso.

image/sheet: 4 7/8 x 6 7/8in. (12.5 x 17.5cm.)

Provenance:

The Estate of Walker Evans

Literature:

Hill and Ives, Walker Evans: First and Last, Harper's and Row, 1978

Museum of Modern Art, New York, Walker Evans: American Photographs, MoMA, New York/ Harry N. Abrams, 1988 edition, part two, pl. 8

This print, made by John Hill, Evans' Estate executor, from Evans' original negative, was used for the maquette of Hill's book (with Norman Ives,) *First and Last*, published in 1978, three years after the photographer's death. The images chosen by Hill and Ives were distilled from a 45-year archive of some 20,000 negatives.

\$1,500 - 2,000



114

Henri Cartier-Bresson (1908-2004)

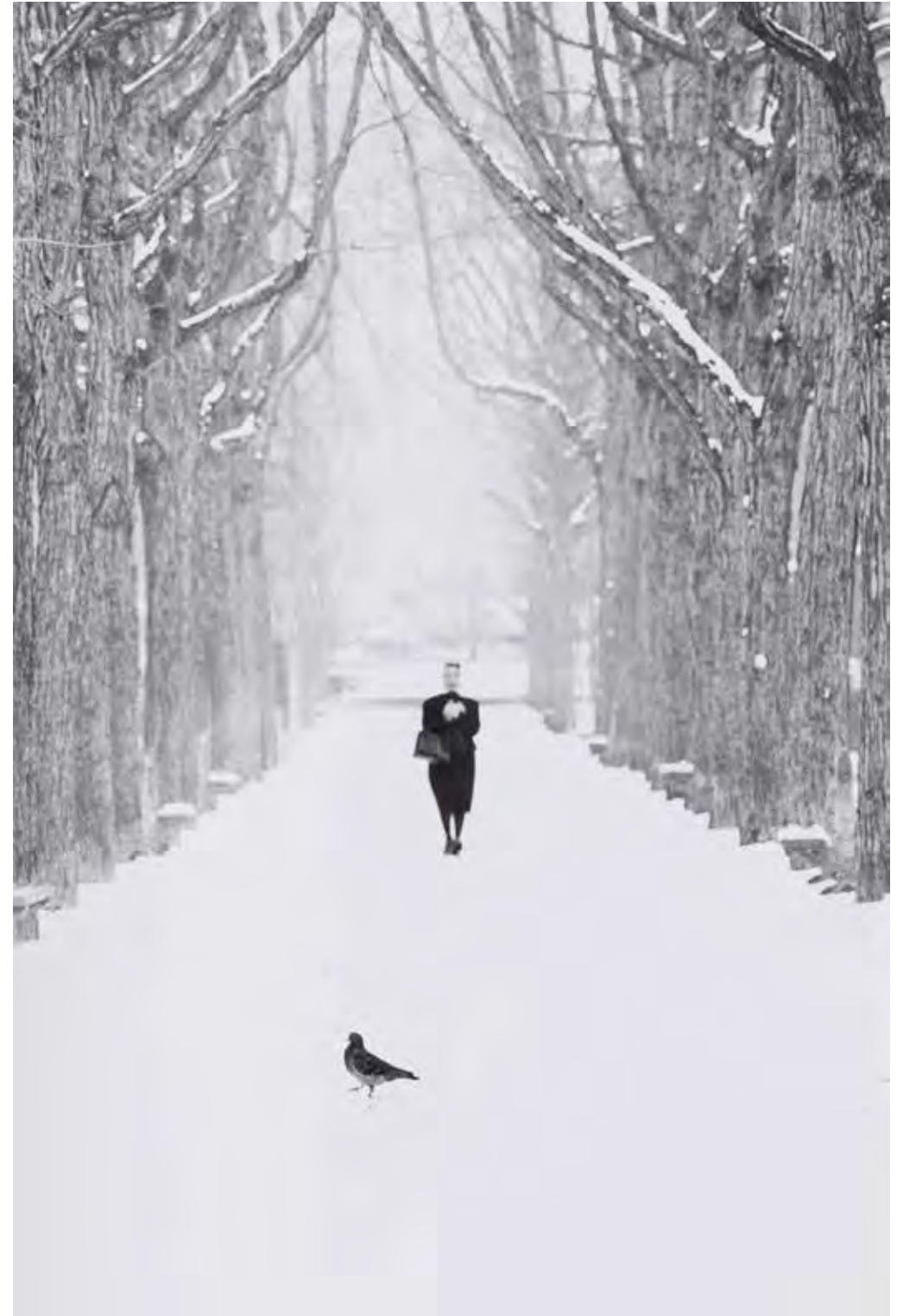
L'Isle-sur-la-Sorgue, 1990

Large-format gelatin silver print, printed c. 1990,
signed in ink and copyright blindstamp in the margin.

image: 11 5/8 x 17 1/2in. (29.5 x 44.5cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

\$6,000 - 8,000



115

Ikkō Narahara (born 1931)

Where Time Has Stopped, Paris, 1963

Gelatin silver print, printed later, signed in
pencil on the mount.

image: 13 1/2 x 9in. (34.3 x 22.8cm.)

mount: 20 x 16in. (50.8 x 40.6cm.)

\$2,000 - 3,000

Photographer Ikkō Nahara joined the innovative group of Japanese artists *Jitsuzai* (Real Existence) in 1955. It was headed by Masuo Ikeda and Ay-O, and it also gave Narahara the opportunity to deepen his connection to fellow artists Shuzo Takiguchi, Tatsuo Ikeda, On Kawara, Shomei Tomatsu and Eikoh Hosoe.

In 1959, Narahara, Tomatsu and Hosoe formed the independent photo agency *VIVO*, which dissolved in 1961. Narahara then moved first to Paris (1962-1965) and then to New York (1970-1974) photographing both cities extensively



116

Brett Weston (1911-1993)

Untitled (Rock and Tree, Glen Canyon), 1975
Gelatin silver print, printed c. 1975, signed and dated in pencil on the mount; notation '69' in pencil on the mount verso.

image: 9 1/2 x 7 5/8in. (24.1 x 19.4cm.)

mount: 15 x 13 1/4in. (38.1 x 33.5cm.)

Property From the Estate of Lucia Woods Lindley

\$1,200 - 1,800



117

Ruth Orkin (1921-1985)

Mist over Sheep Meadow, Central Park, NYC, 1971
Chromogenic print, printed 1975, signed, titled and dated in ink in the margin; signed, dated and inscribed 'Yellow mist for "A World Through My Window"' in ink on the verso; signed, titled and dated in pencil on the window mat.

image: 13 x 19 3/8in. (33 x 49.2cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

Literature:

Orkin, *A World Through My Window*, HarperCollins, 1978, cover

\$2,000 - 3,000



118

Walker Evans (1903-1975)

Scott's Rim Mining Camp, near Morgantown, West Virginia; Untitled (Miners' huts); and Company Houses for Miners, 1935;

3 gelatin silver prints, each printed later, one signed and dated by the artist, titled and Lunn Archive stamp, numbered 'III 4' in an unknown hand in pencil on the verso.

image: each c. 7 3/8 x 9 3/8in. (18.7 x 23.8cm.)

sheet (two of the three prints): each c. 8 x 10in. (20.3 x 25.4cm.)

Provenance:

Christie's New York, April 24, 2006, lot 288 (for one of these images)

\$3,000 - 5,000



119

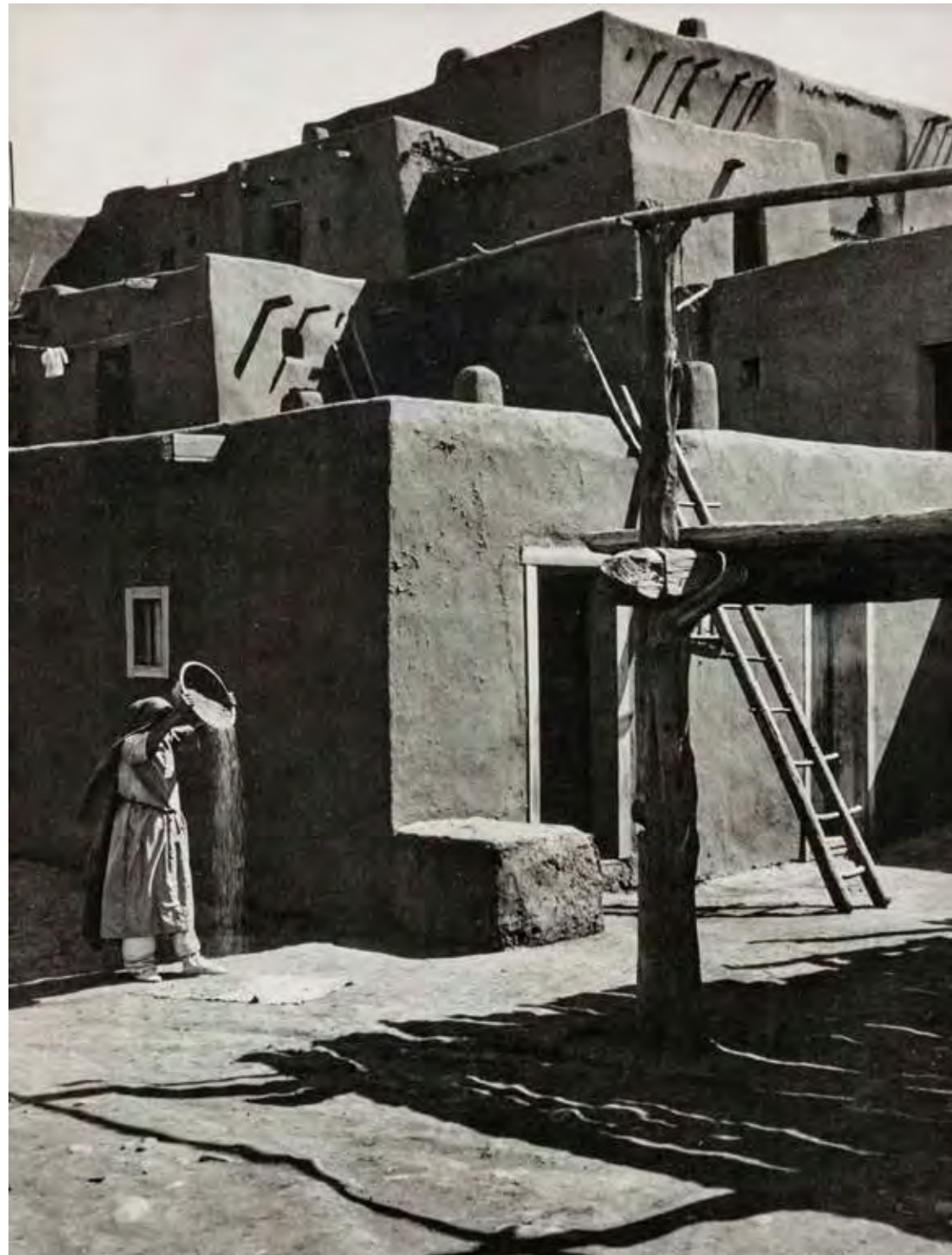
Todd Webb (1905-2000)

On the Portal, Georgia O'Keeffe's Ghost Ranch House, Abiquiu, New Mexico, 1959

Gelatin silver print, printed later, signed, titled, dated in ink in the margin.

image/ sheet: 8 1/2 x 6 1/2in. (21.6 x 16.5cm.)

\$1,000 - 1,500



120

Ansel Adams (1902-1984)

Winnowing Grain, Taos Pueblo, New Mexico, c. 1929

Gelatin silver print, printed later, signed in pencil on the mount, 'Carmel' credit stamp on the mount verso.

image: 13 1/2 x 10 1/4in. (34.3 x 26cm.)

mount 19 x 16in. (48.2 x 40.6cm.)

\$2,000 - 3,000



121

Dan Budnik (born 1933)

Georgia O'Keeffe, Patio, Ghost Ranch, Abiquiu, New Mexico, March 1975

Gelatin silver print, printed 1975, signed, titled and dated in pencil on the verso.

image: 10 x 15in. (25.4 x 38cm.)

sheet: 16 x 20in. (40.5 x 50.8cm.)

\$800 - 1,200



122

John Coplans (1920-2003)

Hands Holding Feet, 1985

Gelatin silver print, printed 1985, signed, titled, dated in pencil and copyright credit in pencil on the verso.

image: 11 3/8 x 16 1/4in. (29 x 41.2cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

\$2,000 - 3,000

Coplans began photographing his naked body when he was sixty years old. Even though they are self portraits, Coplans never includes his face in his images, so that they represent a universal male body instead of a particular identity. "My photos recall memories of mankind," he said.

The way he contorts his limbs results in a quasi-abstract form that emphasizes line and curve. By photographing his body in the later years of his life—defying the conventions of youthful beauty—Coplans confronts uncomfortable issues of ageing and fraility.



123

Aaron Siskind (1903-1991)

Gloucester, 1944

Oversized gelatin silver print, printed before 1991,

Estate stamp (added later) on the verso.

image: 17 3/8 x 12 7/8in. (44.2 x 32.7cm.)

sheet: 20 x 16in. (50.8 x 40.6cm.)

\$2,000 - 3,000



124

Edward Burtynsky (born 1955)

Shipbreaking #36, Chittagong, Bangladesh, 2001

Archival pigment print, printed 2002, signed in ink and numbered '2/10' on a label affixed on the frame backing.

image: 27 x 34in. (68.6 x 86.3cm.)

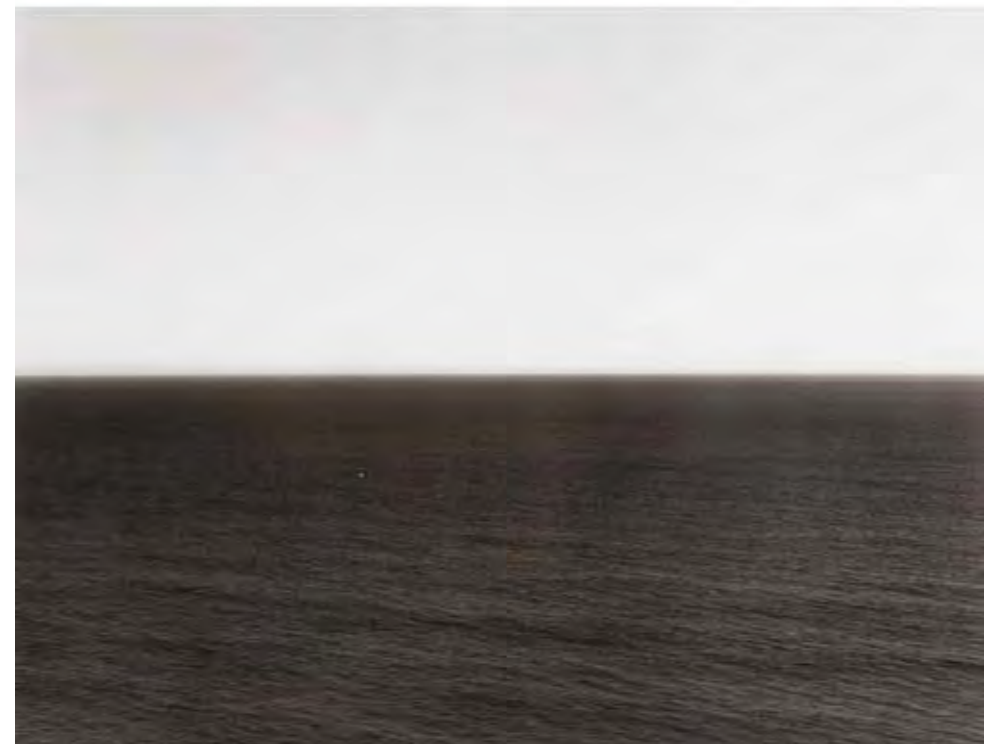
sheet: 34 x 41in. (86.3 x 104.1cm.)

Literature:

Pauli et al., *Manufactured Landscapes: The Photographs of Edward Burtynsky*, National Gallery of Canada, 2003;

Mayer et al., *China: The Photographs of Edward Burtynsky*, Steidl, 2005

\$7,000 - 9,000



125

Hiroshi Sugimoto (born 1948)

South Pacific Ocean, Waihau; and South Pacific Ocean, Maraenui, from "Time Exposed," 1990-1991

2 offset lithographs, each with blindstamped title, date and respective numbers '327' and '329' on the mount. From the edition of 500.

image: each approximately 9 1/2 x 12in. (24.1 x 30.8cm.)

mount: 14 x 18 1/4in. (35 x 46.3cm.)

\$2,500 - 3,500



126

Terry Evans (born 1944)

Industrial Area next to Gary, Indiana, and Steel Mill, Gary, Indiana, 2001-2003

2 chromogenic prints, each signed, titled, dated and numbered '1/10' and '3/10' in ink on the flush-mount verso.

image/flush-mount: 29 7/8 x 29 7/8in. (75.8 x 75.8cm.)

Provenance:

Patti Gilford Fine Art, Chicago

\$600 - 800



127

Edward Burtynsky (born 1955)

Shipbreaking #33, Chittagong, Bangladesh, 2001

Archival pigment print, printed 2002, signed in ink and numbered '4/10' on a label affixed on the frame backing.

image: 27 x 34in. (68.6 x 86.3cm.)

sheet: 34 x 41in. (86.3 x 104.1cm.)

Literature:

Pauli et al., *Manufactured Landscapes: The Photographs of Edward Burtynsky*, National Gallery of Canada, 2003; Mayer et al., *China: The Photographs of Edward Burtynsky*, Steidl, 2005

\$7,000 - 9,000



128

Gordon Parks (1912-2006)

American Gothic, Washington D.C. [Ella Watson], 1942

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

image: 12 x 8 1/2in. (30.5 x 21.6cm.)

sheet: 14 x 11in. (35.5 x 28cm.)

Provenance:

With Claire Baker Gallery, Boca Raton, Florida

Literature:

Marien, *Photography: A Cultural History*, Pearson, 2015, fig. 9.1

\$4,000 - 6,000

Gordon Parks was hired by Roy Stryker to join his team of Farm Security Administration photographers in Washington, D.C and Parks focused his camera on subjects such as Ella Watson, a custodian working in the agency's office who is depicted in this image.

Perhaps Park's most iconic image, he captures her strength and dignity in the face of a life of poverty, hardship and inequality.



129

Jürgen Schadeberg (1931-2020)

Nelson Mandela revisiting his cell on Robben Island, 1994

Gelatin silver print, printed 1998, signed, titled and dated in

ink in the margin; signed, titled and dated in ink on the verso.

image: 11 3/4 x 17 1/4in. (29.8 x 43.7cm.)

sheet: 16 x 20in. (40.6 x 50.8cm.)

\$2,500 - 3,500



130

Lotti Jacobi (1896-1990)

Hans Albers, 1942

Gelatin silver print, printed later, reversed title and date in the negative; signed in pencil on the recto.
image: 7 x 9 1/4in. (17.8 x 23.5cm.)
sheet: 8 x 10in. (20.3 x 25.4cm.)

\$800 - 1,200



131

Roman Vishniac (1897-1990)

Munkatch, Baruch Rabinovitch examining the Yeshiva, 1938

Gelatin silver print, printed later, signed and titled in ink in the margin.
sheet: 8 x 10in. (20.3 x 25.4cm.)

The Estate of Jacob Levin

\$1,000 - 1,500



132

Lewis Hine (1874-1940)

The heart of the turbine: Repairing turbine in power house, 1930

Gelatin silver print, printed before 1955, titled, notation 'LPI (IBI)' in pencil and 'Hastings-on-Hudson' credit stamp on the verso.

image: 6 1/2 x 4 5/8in. (16.5 x 11.7cm.)

sheet: 7 x 5in. (17.7 x 12.7cm.)

The Estate of Jacob Levin

\$2,000 - 3,000



133

Jacques-Henri Lartigue (1894-1986)

A Portfolio of Photographs, 1905-1955

New York: Witkin Berley, 10 gelatin silver prints, printed 1972, each with numbered portfolio label affixed on the mount verso; image, each 9 x 6 1/2in. (22.9 x 16.5cm.) or the reverse; mount: 15 x 13in (38.1 x 33 cm.); signed with sunburst motif in ink on the colophon; set number '23' from the edition of 50; with folio case and text inserts.

\$3,000 - 5,000



134

Brassaï (1899–1984)

Fille de Joie (de Dos), Quartier Italie, 1932
Gelatin silver print, printed later, signed and numbered '5/40' in ink in the margin; signed in ink, titled, dated, numbered '5/40', negative notation 'Pl. 332' in pencil and '31 rue Faubourg St.-Jacques' copyright credit stamps on the verso.
image: 12 3/4 x 8 3/4in. (32.4 x 22.3cm.)
sheet: 16 x 12in. (50.8 x 40.6cm.)

\$2,000 - 3,000



135

Terry O'Neill (1938-2019)

Clint Eastwood, Tucson, Arizona, 1972
Gelatin silver print, printed 1985, signed in ink in the margin; titled, dated, notation '4,' photographer and 'Legends' credit stamp on the mount verso.
image: 17 3/4 x 12in. (45.1 x 30.5cm.)
sheet: 19 3/4 x 16in. (50.2 x 40.6cm.)
mount: 23 1/8 x 18 1/8in. (58.7 x 46cm.)

Provenance:
With Hamiltons, London

Literature:
O'Neill, *Legends*, Viking Penguin, 1985, p. 108

\$2,000 - 3,000



136

Flip Schulke (1930-2008)

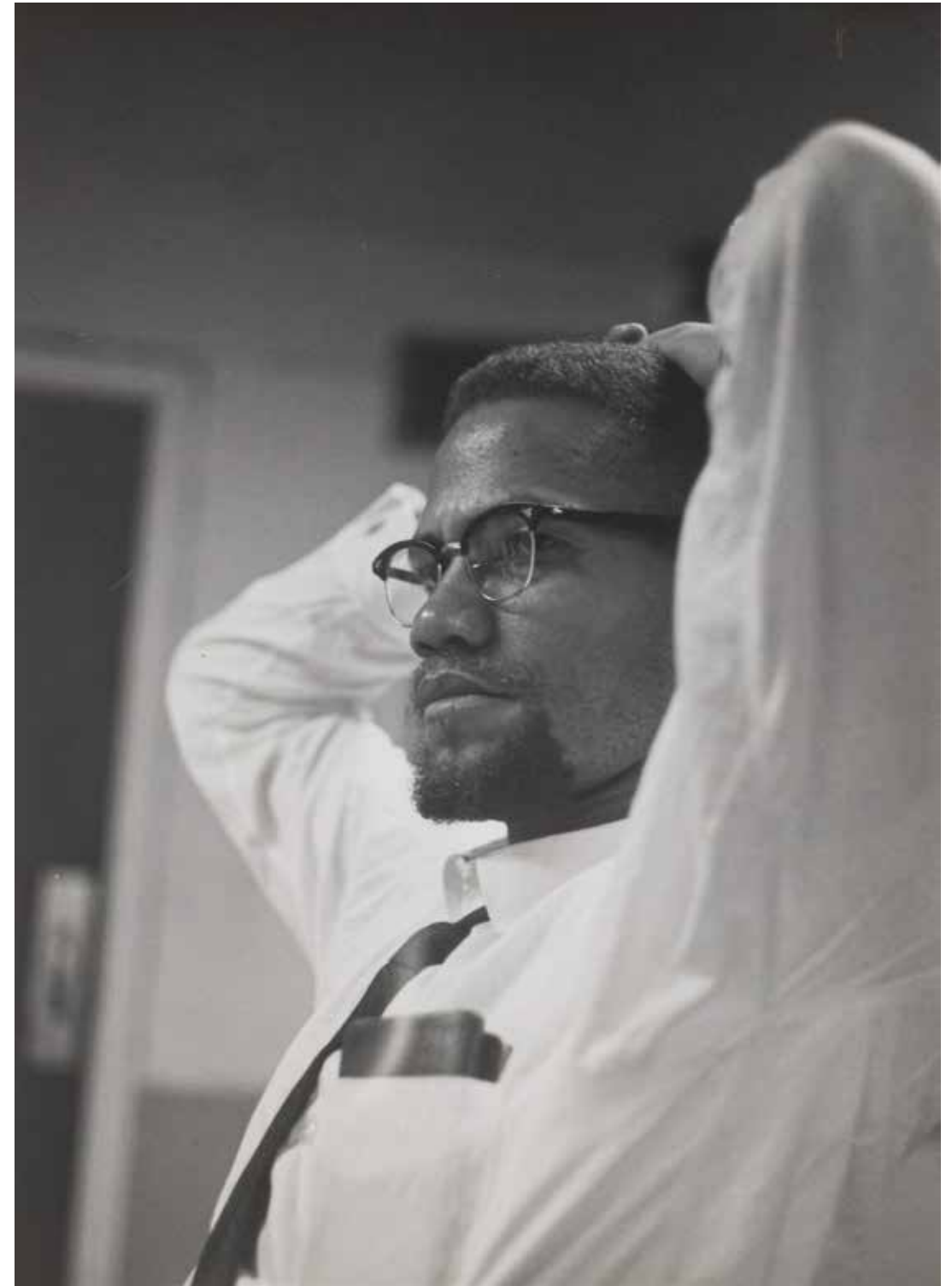
The Reverend Martin Luther King, Jr., 1963

Gelatin silver print, printed c. 1963, copyright credit label affixed on the verso.

image: 8 1/8 x 12 3/8in. (20.6 x 31.4cm.)

sheet: 11 x 14in. (28 x 35.5cm.)

\$1,000 - 1,500



137

Roy Schatt (1919-2002)

Malcolm X, 1964

Gelatin silver print, printed c. 1964, signed in ink and copyright credit reproduction limitation stamp on the verso.

image: 9 1/2 x 6 7/8in. (24.1 x 17.5cm.)

sheet: 10 x 8in. (25.4 x 20.3cm.)

\$800 - 1,200



138

Nobuyoshi Araki (born 1940)

Personal Sentimentalism in Photography, 2000

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

image: 12 5/8 x 10 1/4in. (32 x 26cm.)

sheet: 14 x 11in. (35.5 x 27.9cm.)

Provenance:

With Taka Ishii Gallery, Tokyo;
with Yoshii Gallery, New York

\$2,500 - 3,500



139

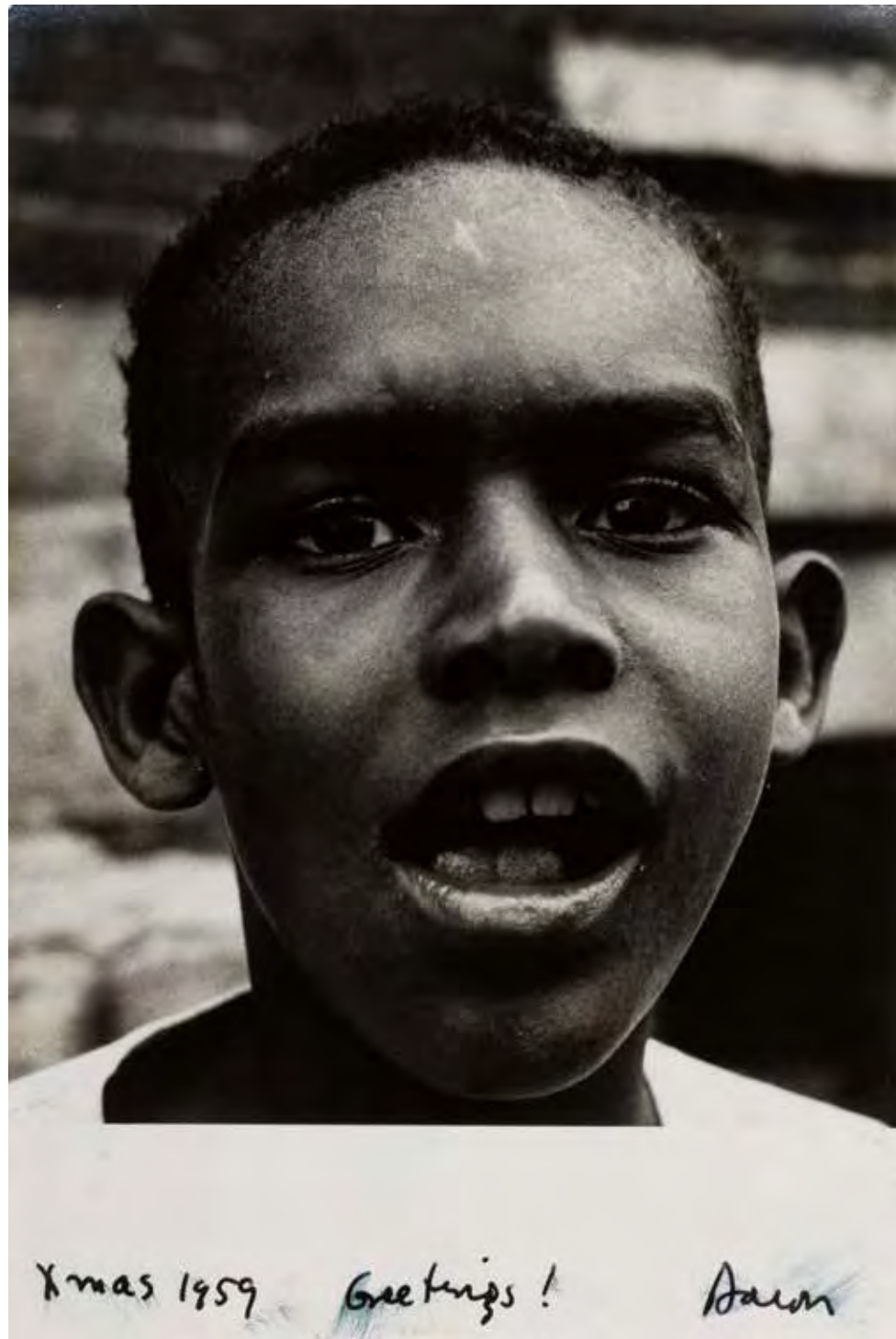
Thomas Ruff (born 1968)

Portrait, 1998

Chromogenic print, flush-mounted and printed c. 1998, signed, titled, dated and numbered on the frame backing; one from the edition of 4.

image/ flush-mount 82 3/4 x 65in. (210 x 165cm.)

\$8,000 - 12,000



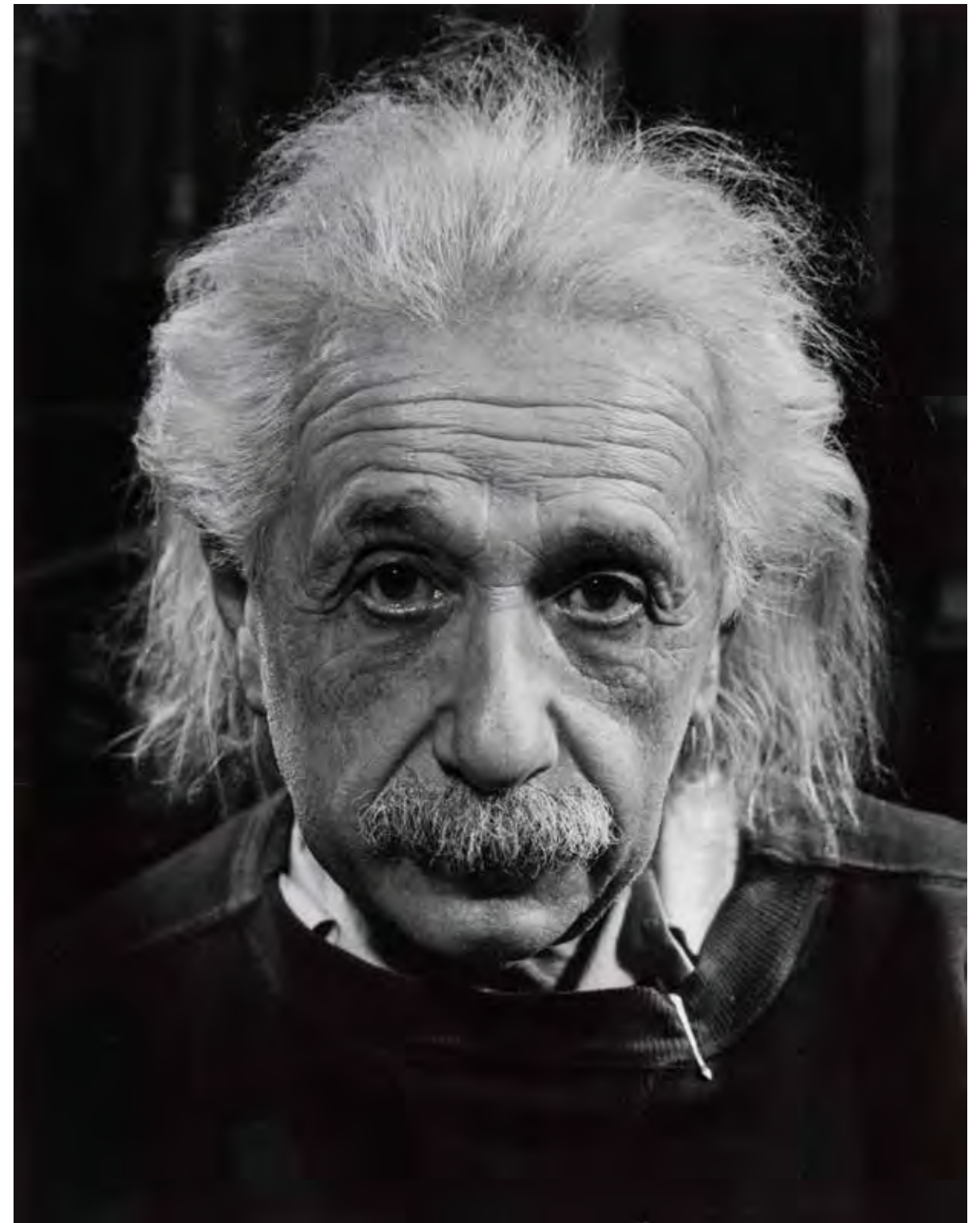
140

Aaron Siskind (1903-1991)

Boy, from "Harlem Document," c. 1935

Gelatin silver print, printed c. 1959, signed, dated 'Xmas 1959' and 'Greetings!' in ink in the margin.
image: 7 x 4 3/4in. (17.8 x 12cm)
mount: 14 x 11in. (35.5 x 28cm.)

\$1,000 - 1,500



141

Philippe Halsman (1906-1979)

Albert Einstein, 1947

Gelatin silver print, printed before 1979, signed, titled, dated in pencil and copyright credit stamp on the verso.
image/ sheet: 13 1/2 x 10 1/2in. (34.2 x 26.8cm.)

Literature:

Halsman, *Halsman: Sight and Insight*, Doubleday, 1972, pp. 8-9

\$4,000 - 6,000



142
Edward S. Curtis (1868-1952)
Untitled portrait (Native American Woman in Plaid Shawl,)
c. 1900
Toned gelatin silver print, printed c. 1900, signed in ink
on the recto.
image/sheet: 7 x 5 7/8in. (17.8 x 15cm.)
The Estate of Jacob Levin
\$500 - 700



143
Edward S. Curtis (1868-1952)
Chief in Profile, 1905
Gelatin silver print, printed 1905 and double-
mounted; signed in ink, copyright credit and date
blindstamp on the recto.
image/sheet: 7 5/8 x 5 3/4in. (19.4 x 14.6cm.)
secondary mount: approximately 14 x 11in. (35.6
x 28cm.)
Property from the Collection of Stanley B. Slocum
\$1,000 - 1,500



144

Edward S. Curtis (1868-1952)

Primitive style of hair dressing - Hopi, 1904

Toned gelatin silver print, flush-mounted on board, printed c. 1904, signed in ink and copyright credit blindstamp on the recto.

image/ flush-mount: 15 1/2 x 10 5/8in. (39.4 x 27cm.)

secondary mount: 20 3/4 x 15 1/2in. (52.7 x 39.4cm.)

Property from the Collection of Stanley B. Slocum

\$1,200 - 1,500



145

Edward S. Curtis (1868-1952)

The Clam Digger, 1900

Gelatin silver print, signed in the negative; 'Seattle' credit and caption labels affixed on the original Curtis Studio frame backing.

image/sheet: 10 x 8in. (25.4 x 20.3cm.); original

Curtis Studio frame.

Property from the Collection of Stanley B. Slocum

\$1,200 - 1,800



146

Edward S. Curtis (1868-1952)

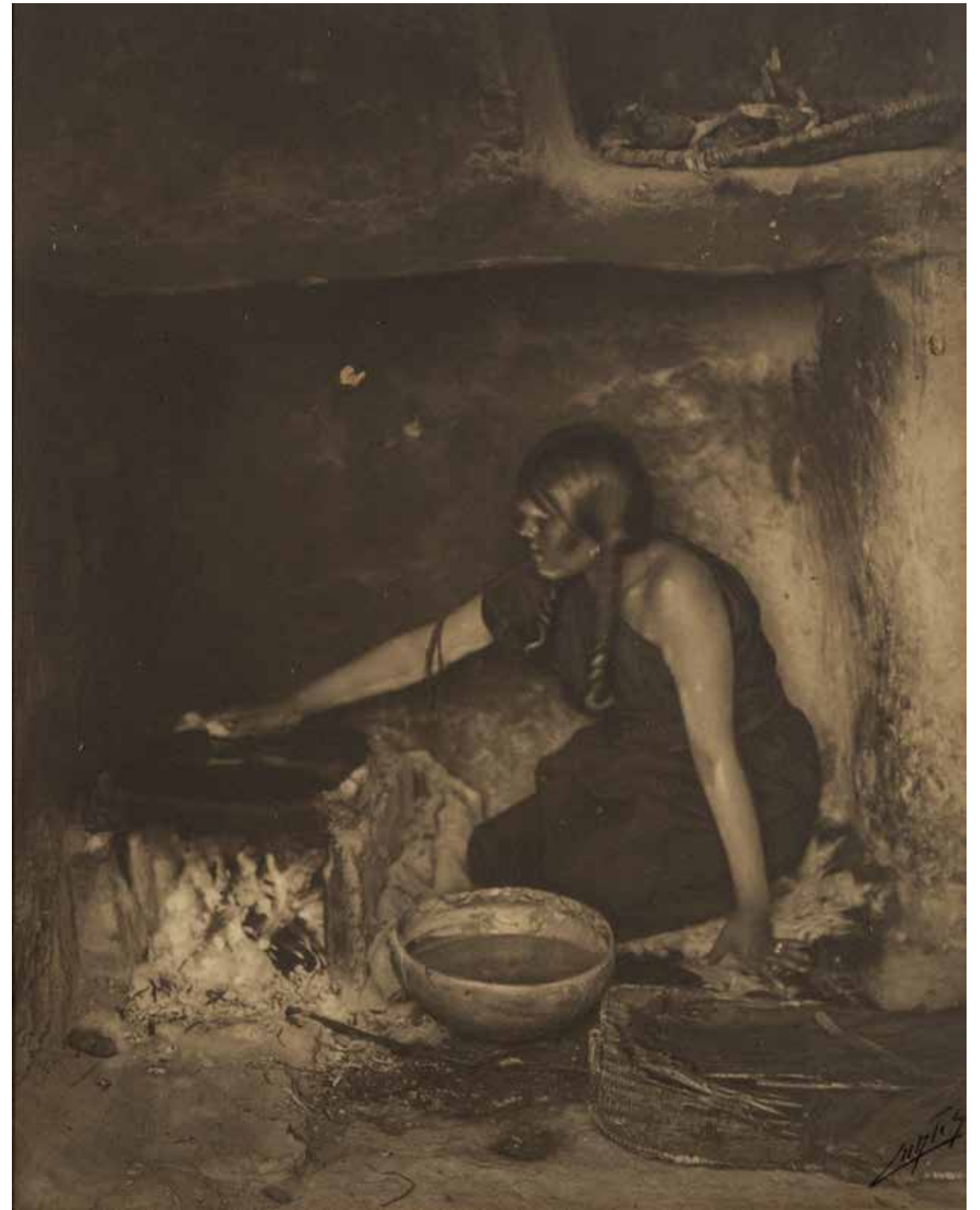
The Apache Reaper, 1906

Toned gelatin silver print, printed c. 1906,
negative/ date notation 'x1883-06' in the negative;
signed in ink on the recto.

image: 5 7/8 x 7 7/8in. (15 x 20cm.)

Property from the Collection of Stanley B. Slocum

\$800 - 1,200



147

Edward S. Curtis (1868-1952)

The Piki Maker, 1906

Gelatin silver print, signed in ink on the recto.

image: 12 x 9 1/2in. (30.5 x 24.1cm.)

mount: 16 x 13 1/4in. (40.7 x 33.6cm.)

Property from the Collection of Stanley B. Slocum

\$2,000 - 3,000



148

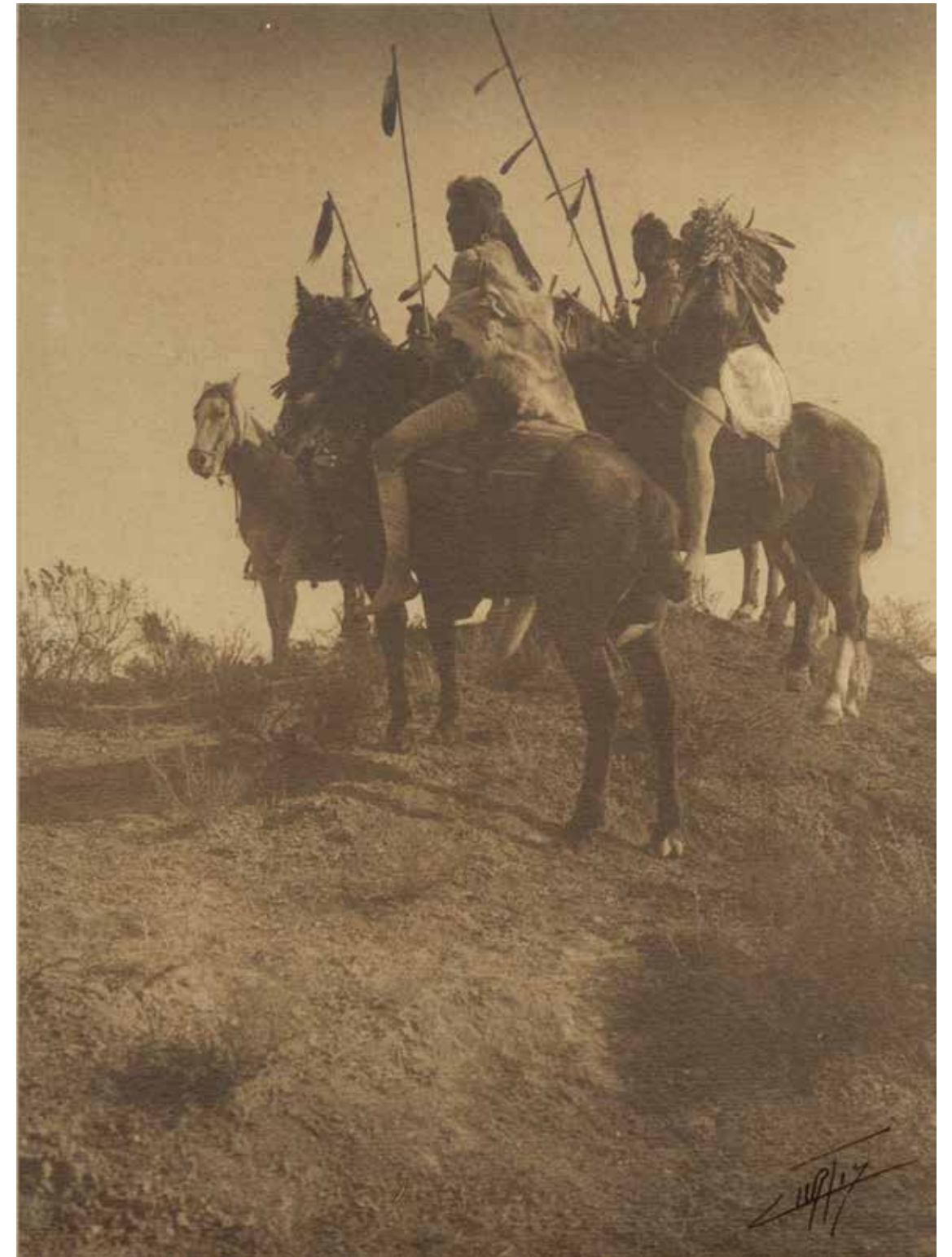
Edward S. Curtis (1868-1952)

The Vanishing Race, 1904

Gelatin silver border print, printed c. 1904, signed in ink in the margin; original 'Seattle' credit label affixed on the original Curtis Studio frame backing. image: 5 3/4 x 7 5/8in. (14.6 x 19.3cm.)

Property from the Collection of Stanley B. Slocum

\$2,000 - 3,000



149

Edward S. Curtis (1868-1952)

The Spirit of the Past - Apsaroke, 1908

Platinum print, printed c. 1908, signed in ink, copyright credit and date blindstamp on the recto. image: 12 3/8 x 9in. (31.3 x 22.8cm.)

Property from the Collection of Stanley B. Slocum

Literature:

Edward S. Curtis: The Great Warriors, Bulfinch Press, 2004, Plate 22;

\$2,500 - 3,500



150

Edward S. Curtis (1868-1952)

Apaches at the Ford, 1904

Gelatin silver print, printed c. 1904, negative/ date notation 'x917-04' in the negative, signed in ink on the recto.

image: 5 5/8 x 7 5/8in. (14.2 x 19.3cm.)

Property from the Collection of Stanley B. Slocum

\$800 - 1,200



151

Edward S. Curtis (1868-1952)

Piki Maker, 1906

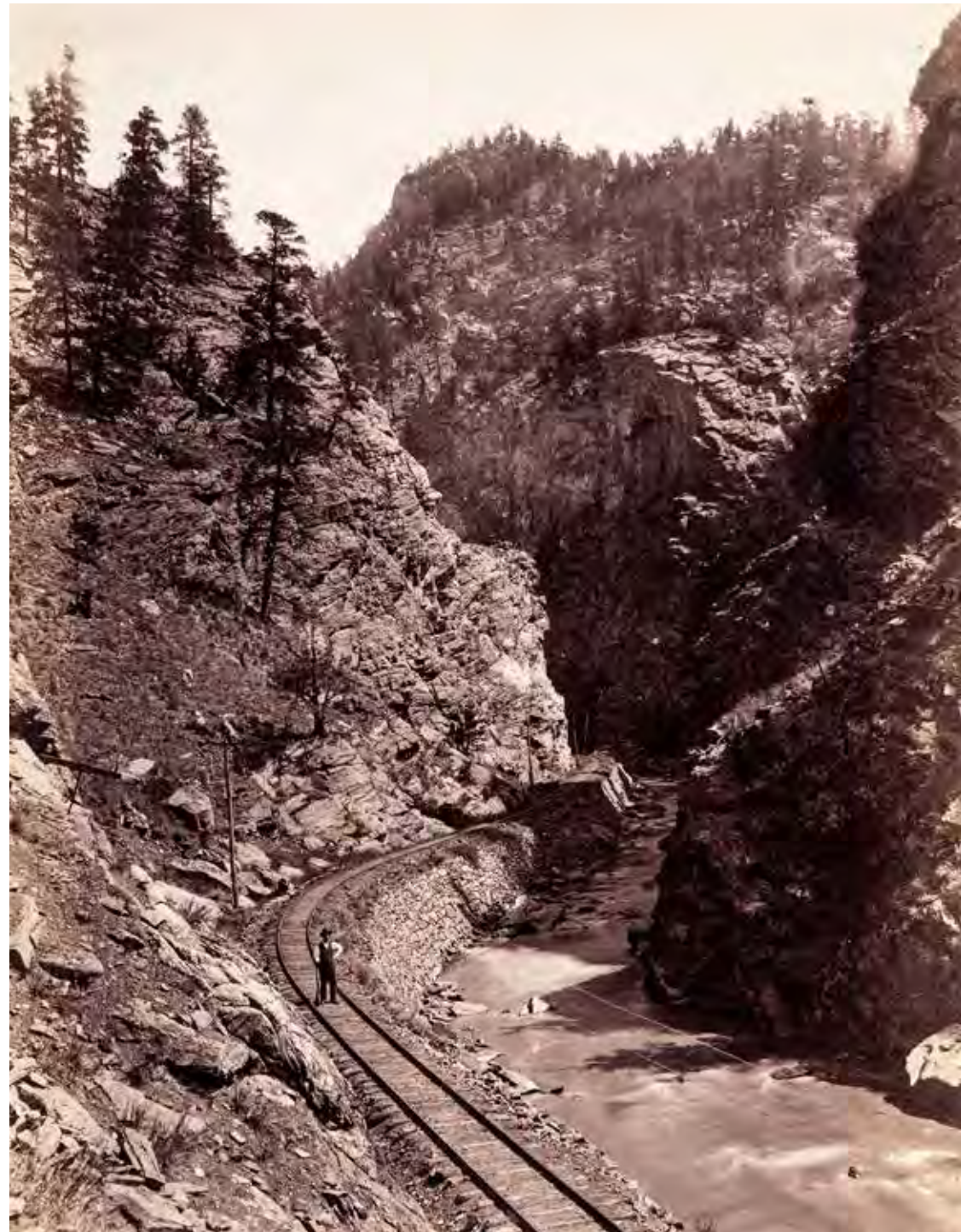
Orotone, signed in the image.

image: 14 x 11in. (35.5 x 28cm.); original Curtis

Studio frame.

Property from a New Mexico Collector

\$5,000 - 7,000



152
William Henry Jackson (1843-1942)
Rocky Point, Clear Creek Cañon, Colorado, 1885
Albumen print, mounted on original board and printed
c. 1885, printed credit and title in the margin.
image: 13 x 9 7/8in. (33 x 25cm.)
sheet: 13 1/8 x 9 7/8in. (33.3 x 25cm.)
mount: 13 1/4 x 10 3/4in. (33.6 x 27.3cm.)
\$1,200 - 1,800



153
Laura Gilpin (1891-1979)
Santa Elena Canyon, Big Bend National Park, Texas,
1946; and *Untitled (Flowering Adams Needle Yucca,)* nd
2 gelatin silver prints, mounted back to back, printed c.
1946, the first signed and dated in pencil.
image 1 (Canyon:) 9 1/2 x 7 3/8in. (24.1 x 18.8cm.)
image 2 (Yucca:) 13 1/8 x 10 1/8in. (33.3 x 25.7cm.)
mount: 14 x 10 3/4in. (35.5 x 27.3cm.)
\$1,000 - 1,500



154

Francis Frith (1822-1898)

City and Harbor of Naples; and Switzerland, 1850s

2 albumen prints, each with title and credit in the negative.

image/ sheet: 6 5/8 x 8 3/8in. (16.8 x 21.2cm.)

mount: 13 x 17 3/4in. (33 x 45.1cm.)

The Estate of Jacob Levin

\$500 - 700



155

Landy Studio

Ruins of Chicago, October 8th and 9th, 1871

Mammoth albumen print, printed c. 1871, signed in the negative; signed, titled, dated and annotated in white ink on the mount.

image: 12 x 16 1/4in. (30.5 x 41.3cm.)

mount: 20 1/2 x 27 1/2in. (52.1 x 69.8cm.)

The Estate of Jacob Levin

Burning from Sunday, October 8 to the morning of Tuesday, October 10, 1871, the Great Chicago Fire killed an estimated 200-300 people and destroyed more than three square miles of the city. The disaster rendered 100,000 people (a third of the city's population) homeless.

Landy's historic photograph, taken immediately afterwards, looks north across what is now the Loop and identifies the following landmarks, all severely damaged by the blaze:

1. Biglow House
2. Scott & Munn
3. St. Paul's
4. Post Office
5. Court House
6. Tribune Building
7. First National Bank
8. Old Tremont House
9. Trinity Church

\$500 - 700



156

Félix Bonfils (1831-1885)

Bethulia (Sanour) - general view; and Djissar-el-Kardeli, sur le Litani
 2 albumen prints, each signed, titled and numbered '348' and '1058' respectively in the negative.

image/ sheet: each approximately 8 7/8 x 11in. (22.6 x 28cm.)

mount: each 13 3/4 x 17in. (34.9 x 43.2cm.)

The Estate of Jacob Levin

\$500 - 700

ARTIST NAME	LOT
Abbott, Berenice	6, 52
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Updated 4.17.23

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Updated 4.7.23

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To begin an estimate, our specialists will need:

- At least 3 photos
- Detailed description
- Details on signatures or marks

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- Gift Tax
- Charitable Contribution
- Insurance
- Appraisals for Corporate Valuation Needs

Our trust and estates department recognizes that each client and appraisal situation is unique and often involves multiple asset categories and residences. Fees for appraisals are determined by the number of specialists, hours involved and the necessary travel and expenses. Our competitive fees are negotiated based upon the express needs of each client and are competitive within the marketplace.

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Updated 1.13.23

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Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

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We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold "AS IS," per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

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The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium as well as any applicable taxes.

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Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The standard bidding increments are:

\$0 – 500	\$25
\$500 – 1,000	\$50
\$1,000 – 2,000	\$100
\$2,000 – 5,000	\$250
\$5,000 – 10,000	\$500
\$10,000 – 20,000	\$1,000
\$20,000 – 50,000	\$2,500
\$50,000 – 100,000	\$5,000
\$100,000 – 200,000	\$10,000
\$200,000+	AT AUCTIONEER'S DISCRETION

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B. REGISTERING TO BID

1. GENERAL

We reserve the right to reject any bid. By participating in the sale, you represent and warrant that:

- The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, “Sanctioned Person(s)”);
- Where you are acting as agent, your principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and
- The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

2. NEW BIDDERS

New bidders must register at least twenty-four (24) hours before an auction and must provide us with documentation of their identity.

(a) Individuals must provide photo identification (driver’s license, non-driver ID card, or passport) and, if not shown on the photo identification, proof of current address (a current utility bill or bank statement). (b) Corporate clients must provide a Certificate of Incorporation or its equivalent bearing the company’s

name and registered address, together with documentary proof of directors and beneficial owners. (c) Trusts, partnerships, offshore companies, and other business entities must contact us in advance of the auction to discuss our requirements. If we are not satisfied with the information you provide us in our bidder identification and other registration procedures, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. New bidders may be required to provide us with a financial reference and/or a deposit before we allow them to bid.

3. RETURNING BIDDERS

If you have not bought anything from us recently, then we may require you to register as a new bidder, as described in the paragraph above. Please contact us at least twenty-four (24) hours prior to the auction.

4. BIDDING FOR ANOTHER PERSON

If you are bidding as an agent on behalf of another person, your principal must be a registered bidder and must provide us with written authorization allowing you to bid. You, as the agent, shall accept personal liability to pay the purchase price and all other sums due unless we have agreed in writing before the auction that you are acting as an agent on behalf of your principal and that we will only seek payment from your principal.

5. BIDDING IN THE SALEROOM

If you wish to bid in the saleroom, you must first acquire a bidding paddle at least thirty (30) minutes before the auction.

6. OUR BIDDING SERVICES

We offer the following bidding services as a convenience to our clients, subject to these Conditions of Sale. We shall not be responsible for any error, omission, or failure, human or otherwise, in providing these services.

(a) Phone Bids: You must contact us at least twenty-four (24) hours prior to the auction to arrange a phone bid. We will accept bids by telephone for lots only if our staff is available to take the bids. We agree that we may record telephone bids.

(b) Internet Bids: You can bid in our live sales via our bidding platform or through third-party bidding sites.

(c) Written Bids: You can find a Written Bid Form at the auction location, or online at www.hindmanauctions.com. We must receive your completed Written Bid Form at least twenty-four (24) hours before the auction. We will endeavor to execute written bids at the lowest possible price consistent with the reserve. If you make a written bid on a lot that does not have a reserve and there is no higher bid than yours, we will bid on your behalf at approximately fifty percent (50%) of the low estimate or, if lower, the amount of your bid. The first written bid we receive of those for identical amounts will be given priority over other bids.

7. CREDIT CARD AUTHORIZATION HOLD

When you register to bid you may be asked to provide us with a valid credit card number. You authorize us to verify the validity of the credit card by placing a temporary authorization hold on the card that will remain until it falls off, usually within 2 to 7 days.

C. DURING THE AUCTION

1. BIDDING IN THE AUCTION

(a) Live Auctions. We will appoint an individual auctioneer to administer a live auction. The auctioneer may accept bids from (a) written bids left with us by bidders before the auction; (b) bidders in the saleroom; (c) telephone bidders; and (d) Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(b) Online Auctions. The auctioneer will accept bids from Internet bidders, including bidders through third-party bidding sites. Bidding generally starts below the low estimate and increases in steps, called bid increments. The auctioneer will decide at his/her sole option where the bidding should start and the bid increments. Bid increments may vary from auction to auction. You shall comply with all laws and regulations in force that govern your bidding.

(c) Timed Auctions. Bids may only be submitted on our website between the dates and times specified in the lot’s description. Your bid is submitted once you place and confirm your bid amount. You agree that a bid is final once it is placed and that you may never amend or revoke your bid. You are fully responsible for any errors you make in bidding. Bidding generally opens at or below the low estimate and increases in steps (bidding increments) to be determined in Hindman’s sole discretion.

2. AUCTIONEER’S DISCRETION

The auctioneer shall have absolute discretion to (a) admit a bidder into or remove a bidder from the saleroom or online auction; (b) accept or refuse any bid; (c) change the order of the lots in the auction; (d) move the bidding backward or forward; (e) withdraw any lot from the auction; (f) divide any lot or combine any two or more lots; (g) reopen or continue the bidding even after the hammer has fallen; and (h) continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot in the event that there is an error or dispute related to bidding or the application of the reserve, whether during or after the auction. You must provide us with written notice within three (3) business days of the date of the auction if you believe that the auctioneer has accepted the successful bid in error. The auctioneer will consider the claim and decide in good faith if the sale of the lot is final, whether he/she will cancel the sale of the lot, or whether he/she will reoffer and resell the lot. The auctioneer’s decision in exercise of this discretion is final. This paragraph does not in any way affect our ability to cancel the sale of a lot under other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(1), D(6), E(2), and G(1).

3. BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his/her sole option, bid on behalf of the seller up to one bidding increment before the reserve by making either consecutive or responsive bids. The auctioneer will not identify these as bids made on behalf of the seller. If a lot is offered without reserve, the auctioneer will open the bidding at a set increment lower than the lot’s low estimate and will solicit higher bids from that amount. If there are no bids on a lot, the auctioneer may deem the lot unsold.

4. SUCCESSFUL BIDS AND INVOICES

Subject to paragraph C(2), the contract of sale between the seller and the successful bidder is formed when the final bid is accepted and the auctioneer’s hammer strikes. The successful bid price is the hammer price, and we will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we shall not be responsible for telling you whether your bid was successful. You should contact us immediately after the auction to find out the success of your bid in order to avoid having to pay storage charges. Please note that Hindman will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Hindman prior to the sale.

D. AFTER THE AUCTION

1. THE BUYER’S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer’s premium on the hammer price of each lot sold. On all lots we charge twenty-six percent (26%) of the hammer price up to and including \$1,000,000; twenty percent (20%) of any amount in excess of \$1,000,001 up to and including \$5,000,000; and fifteen percent (15%) of any amount in excess of \$5,000,001. If the bidder bids through a third-party platform the bidder agrees to pay us a surcharge equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer’s premium.

2. TAXES

The successful bidder is responsible for any applicable taxes, including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer’s premium, and/or any other charges related to the lot. A sales or use tax is dependent upon a number of factors, including, but not limited to, our volume of sale and the place of delivery of the lot, regardless of the nationality or citizenship of the successful bidder. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped or where it is picked-up in person. We collect sales tax in states where legally required.

3. MAKING PAYMENT

(a) Immediately following the auction, you must pay the purchase price, consisting of the hammer price, plus the buyer’s premium, plus any applicable duties and sales, use, or other applicable taxes. Payment is due no later than by the end of the seventh (7th) calendar day following the date of the auction, which we refer to as the due date.

(b) We will only accept payment from the registered successful bidder. Once issued, we cannot change the buyer’s name on an invoice or reissue the invoice in a different name.

(c) You must pay for lots in US dollars in one of the following ways:

(i) Wire transfer.

(ii) Bank checks: You must make these payable to Hindman LLC, and we may impose other conditions. Once we have deposited your check, property cannot be released until five (5) business days have passed.

(iii) Personal checks: You must make these payable to Hindman LLC, and they must be drawn from US dollar accounts from a US bank. The property will not be released until the check has cleared and the funds are received by us.

(iv) Credit card: Credit card payments may not exceed \$10,000 and a

convenience fee of 3% will be added to each credit card payment.

(v) ACH Bank Transfer

(d) You must quote your invoice number when making a payment. All payments sent by post must be sent to Hindman LLC, 1338 West Lake Street, Chicago, IL 60607, ATTN: Client Accounting Department.

4. TRANSFERRING OWNERSHIP TO YOU

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

5. TRANSFERRING RISK TO YOU

Unless we have agreed otherwise with you, the risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) when you collect the lot; or (b) the end of the thirtieth (30th) day following the date of the auction or, if earlier, the date the lot is taken into care by a third-party warehouse.

6. YOUR FAILURE TO PAY

If you fail to pay us the purchase price in full in good funds by the due date, we will be entitled to do one or more of the following (as well as enforce any other rights and remedies we have by law) at our sole discretion:

(a) We can charge interest from the due date at a rate of up to one and one-half percent (1.5%) per month on the unpaid amount due.

(b) We can cancel the sale of the lot and sell the lot again, publicly or privately, on such terms as we believe appropriate, in which case you must pay us any shortfall between the amount you owe us and the resale price, plus all costs, expenses, losses, damages, and legal fees we incur due to the cancellation.

(c) We can pay the seller the amount due to them, in which case you acknowledge and understand that we will have all the seller’s rights to pursue you for such amount.

(d) We can hold you legally responsible for the amount you owe us and bring legal proceedings against you to recover the amount owed by you, plus other losses, interest, legal fees, and costs as allowed by law.

(e) We can reveal your identity and contact details to the seller.

(f) We can reject any bids made by or on behalf of you in future auctions or require you to provide us with a deposit before accepting any bids.

(g) We can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest, or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us.

(h) We can take any other action we deem necessary or appropriate.

7. SHIPPING, COLLECTION, AND STORAGE

(a) You must collect purchased lots within thirty (30) days of the auction. We can assist in making shipping arrangements by suggesting art handlers, packers, transporters, or experts, but you must arrange all transport and shipping with them, and we are not responsible for their acts, failure to act, or neglect. Hindman has several salerooms throughout the country and the location of sales, or individual items may vary. It is important to check with our website and be aware of where each lot is located, for both viewing and for shipping.

(b) If you do not collect any purchased lot within thirty (30) days following the auction, we may, at our sole option, (i) charge you storage and insurance costs; (ii) move the lot to another Hindman location or to a third-party warehouse, whereupon we will charge you transport costs, insurance costs, and administration fees for doing so, and you will be subject to the third-party storage warehouse’s standard terms and responsible for paying its standard fees and costs; or (iii) sell the lot in any commercially reasonable way we think appropriate.

(c) In accordance with applicable state law, if you have paid for the lot in full but you do not collect the lot within the time specified by the law of the state where the auction takes place, we may charge you state sales tax for the lot.

(d) Nothing in this paragraph is intended to limit our rights under paragraph D(6).

8. EXPORTING, IMPORTING, AND ENDANGERED SPECIES

(a) The shipping of a lot is affected by United States export laws or the import laws of other countries. If you are outside the United States, then local laws may prevent you from importing a lot. You alone are responsible for seeking advice prior to bidding and meeting the requirements of any law or regulation applying to the export or import of a lot.

(b) Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife—such as, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood—may be subject to export controls in the US and import controls in other countries. You should check the relevant wildlife laws and regulations before bidding on any lot containing wildlife material if you plan to export the lot from the United States, import the lot into another country, or ship the lot between states. Your purchase of a lot containing endangered and other protected species of wildlife is at your own risk, and you shall be

responsible for any scientific test or other reports required for export from the United States or for shipment between states. We will not cancel your purchase and refund the purchase price if your lot may not be exported, imported, or shipped between states, or if it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to import, export, and/or interstate shipping of a lot containing endangered and other protected species of wildlife.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot or the right to do so by law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph D(3) above) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages, or expenses. The seller gives no warranty other than as set out above, and as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller that may be added to this agreement by law, are excluded. No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the seller's warranties or creates an additional warranty on behalf of the seller with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

2. OUR LIMITED AUTHENTICITY WARRANTY

Our limited authenticity warranty, which lasts for one (1) year from the date of a live auction or three (3) months from an online only auction, is that the lots in our sales are authentic as defined in paragraph H, below. You must notify Hindman regarding concerns of authenticity in writing within one (1) year of the date of a live auction or within three (3) months of the date of an online only auction. Following receipt of that written notification, subject to the terms below, Hindman will refund the purchase price paid by the client. The terms of this limited authenticity warranty are as follows:

- It will be honored for claims notified in writing within a period of one (1) year from the date of a live auction or three (3) months from an online only auction. After such time, we will not be obligated to honor the limited authenticity warranty.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the Heading). It does not apply to any information other than that in the Heading, even if it is shown in UPPERCASE type.
- It does not apply to any Heading or part of a Heading that is qualified. "Qualified" means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the definition of "qualified" provided in paragraph H, below. Qualified Headings are not covered at all by this limited authenticity warranty.
- It applies to the Heading as amended by any saleroom notice.
- It does not apply where scholarship has developed since the auction, leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- It does not apply if the lot can only be shown not to be authentic by a scientific process that, on the date we published the catalogue, was not available or generally accepted for use, was unreasonably expensive or impractical, or was likely to have damaged the lot.
- Its benefit is only available to the original buyer shown on the invoice for the lot, issued at the time of the sale, and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest, or restriction by anyone else. The benefit of this limited authenticity warranty may not be transferred by the original buyer to anyone else.
- In order to make a claim under the limited authenticity warranty, you must (i) give us written notice of your claim within one (1) year of the date of a live auction or three (3) months from an online only auction ; (ii) at our option, pay for and provide us with the written opinions of two recognized experts in the field, mutually agreed upon by you and us, confirming that the lot is not authentic (we reserve the right to obtain additional opinions at our expense); and (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- Your only right under this limited authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price, nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages, or expenses.
- No employee or agent of Hindman is authorized to make a representation or provide additional information, whether orally or in writing, that amends the limited authenticity warranty or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

3. ADDITIONAL WARRANTY FOR BOOKS

If the lot is a book, then we give an additional warranty to the original buyer shown on the invoice for the lot issued at the time of the sale in the following circumstances:

- We will refund the purchase price to the original buyer if we, in our sole discretion, are convinced that the book is defective in text or illustration, subject to the following terms:
 - This additional warranty does not apply to (A) the absence of blanks, half titles, tissue guards, or advertisements; or damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting the completeness of the text or illustration; (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps, or periodicals; (C) books not identified by title; (D) lots sold without a printed estimate; (E) books that are described in the catalog as sold not subject to return; or (F) defects stated in any condition report or announced at the time of sale.
 - To make a claim under this additional warranty, you must give written details of the defect within twenty-one (21) days of the date of the sale and return the lot within twenty-one (21) days of the date of the sale to the saleroom at which you bought it in the same condition as at the time of sale.
 - Paragraphs E(2)(b), (c), (d), (e), (h), and (i) also apply to a claim under this additional warranty. (c) No employee or agent of Hindman is authorized to make a representation or provide other information, whether orally or in writing, that amends the additional warranty for books or creates an additional warranty with respect to a lot. Any such representation, other information, or additional warranty shall be null and void.

4. JEWELRY

- Colored gemstones (such as rubies, sapphires, and emeralds) may have been treated to improve their appearance through methods such as heating and/or various clarity enhancements. These methods are considered common by the international jewelry trade but may make a gemstone more fragile and/or cause the gemstone to require special care over time.
 - All types of gemstones may have been improved by some method. You may request a gemological report for any item that does not have a report if the request is made to us at least three (3) weeks before the date of the auction and you pay the fee for the report.
 - We do not obtain a gemological report for every gemstone sold in our auctions. When we do get gemological reports from internationally accepted gemological laboratories, such reports are described in the catalogue. Reports from American gemological laboratories describe any improvement or treatment to the gemstone. Reports from European gemological laboratories describe any improvement or treatment only if we request that they do so, but they do confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree on whether a gemstone has been treated, the amount of treatment, or whether that treatment is permanent. The gemological laboratories only report on the improvements or treatments known to them at the date they make the report.
 - For jewelry sales, estimates are based on the information in any gemological report. If no report is available, assume that the gemstones may have been treated or enhanced.

5. WATCHES AND CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts that are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights, or keys.
 - As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
 - Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water-resistant cases may not be waterproof, and we recommend you have them checked by a competent watchmaker before use.
 - Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile skin. When straps are shown for display purposes only and are not for sale. We may remove and retain the strap prior to shipment from the sale site. Please check with the department for details on a lot with such a strap.

6. YOUR WARRANTIES

You warrant to us and the seller that (a) the funds you use for payment are not connected with any criminal activity, including tax evasion, and neither are you under investigation, nor have you been charged with or convicted of money laundering, terrorist activities, or other crimes; (b) where you are bidding on behalf of another person, (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money

laundering and sanctions laws, you consent to us relying on this due diligence, you will retain for a period of not less than five (5) years the documentation evidencing the due diligence, and you will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for payment are connected with or the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation for, or have been charged with or convicted of, money laundering, terrorist activities, or other crimes.

F. OUR LIABILITY TO YOU

- We give no warranty in relation to any statement made, or information given, by us or our representatives or employees about any lot other than as set out in the limited authenticity warranty or in the additional warranty for books, and as far as we are allowed by law, all warranties and other terms that may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E(1) are their own, and we do not have any liability to you in relation to those warranties.
 - We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us, or other than as expressly set out in these Conditions of Sale.
 - WE DO NOT GIVE ANY REPRESENTATION, WARRANTY, OR GUARANTEE OR ASSUME ANY LIABILITY OF ANY KIND IN RESPECT OF ANY LOT WITH REGARD TO MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, DESCRIPTION, SIZE, QUALITY, CONDITION, ATTRIBUTION, AUTHENTICITY, RARITY, IMPORTANCE, MEDIUM, PROVENANCE, EXHIBITION HISTORY, LITERATURE, OR HISTORICAL RELEVANCE. EXCEPT AS REQUIRED BY LOCAL LAW, ANY WARRANTY OF ANY KIND IS EXCLUDED BY THIS PARAGRAPH.
 - Our written and telephone bidding services, online bidding services, and condition reports are free services, and we are not responsible to you for any error, omission, or failure of these services.
 - We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
 - If, despite the terms in paragraphs F(a)–(e) or E(2)–(3) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

G. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained herein, we can cancel a sale of a lot if (i) any of your warranties in paragraph E(4) are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and/or audio record proceedings at any auction. We will keep any personal information confidential, except to the extent that disclosure is required by law. If you do not want to be videotaped, you may decide to make a telephone or written bid or bid online instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in all images, illustrations, and written material produced by or for us relating to a lot, including the contents of our catalogues, unless otherwise noted therein. You cannot use them without our prior written permission. We make no representation and offer no guarantee that the buyer of a lot will gain any copyright or other reproduction rights.

4. ENFORCING THIS AGREEMENT

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

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6. PERSONAL INFORMATION

We will hold and process your personal information in line with our privacy policy at www.hindmanauctions.com.

7. WAIVER

No failure or delay to exercise any right or remedy contained herein shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

8. LAW AND DISPUTES

This agreement, and any noncontractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of Illinois. You and we agree to try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in Illinois. If the dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be Illinois, and the arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

H. GLOSSARY

- authentic:** a genuine example, rather than a copy or forgery of (a) the work of a particular artist, author, or manufacturer, if the lot is described in the Heading as the work of that artist, author, or manufacturer; (b) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture; (c) a work of a particular origin or source, if the lot is described in the Heading as being of that origin or source; or (d) in the case of gems, a work that is made of a particular material, if the lot is described in the Heading as being made of that material.
- buyer's premium:** the charge the buyer pays us along with the hammer price.
- catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.
- due date:** has the meaning given to it in paragraph D(3)(a).
- estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range, and high estimate means the higher figure. The mid estimate is the midpoint between the two.
- hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.
- Heading:** has the meaning given to it in paragraph E(2).
- limited authenticity warranty:** the guarantee we give in paragraph E(2) that a lot is **authentic**.
- other damages:** any special, consequential, incidental, or indirect damages of any kind or any damages that fall within the meaning of "special," "incidental," or "consequential" under local law.
- purchase price:** has the meaning given to it in paragraph D(3)(a).
- provenance:** the ownership history of a lot.
- qualified:** has the meaning given to it in paragraph E(2), subject to the following terms:
 - "Cast from a model by" means, in our opinion, a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.
 - "Attributed to" means, in our opinion, a work probably by the artist.
 - "In the style of" means, in our opinion, a work of the period of the artist and closely related to his style.
 - "Ascribed to" means, in our opinion, a work traditionally regarded as by the artist.
 - "In the manner of" means, in our opinion, a later imitation of the period, of the style, or of the artist's work.
 - "After" means, in our opinion, a copy or after-cast of a work of the artist.
- reserve:** the confidential amount below which we will not sell a lot.
- saleroom notice:** a written notice posted next to the lot in the saleroom and on www.hindmanauctions.com, which is also read to prospective telephone bidders and provided to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale or before a particular lot is auctioned.
- UPPERCASE type:** type having all capital letters.
- warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Updated 1.13.23

Upcoming Auction Schedule



Gustave Loiseau (French, 1865-1935)
Le quai du Pothuis à Pontoise, 1905
Estimate: \$80,000 - 120,000
To be offered May 18, European Art

SALE 1183
PHOTOGRAPHS
MAY 2 | CHICAGO | LIVE + ONLINE

SALE 1180 | COWAN'S
ARMS, ARMOR & MILITARIA
MAY 3 | CINCINNATI | LIVE + ONLINE

SALE 1137
WESTERN & CONTEMPORARY
NATIVE AMERICAN ART
MAY 4 | DENVER | LIVE + ONLINE

SALE 1186
DINING AT HOME
MAY 9 | CHICAGO | ONLINE

SALE 1184
FINE PRINTED BOOKS & MANUSCRIPTS,
INCLUDING AMERICANA
MAY 11 | CHICAGO | LIVE + ONLINE

SALE 1187
IMPORTANT JEWELRY
MAY 16 | CHICAGO | LIVE + ONLINE

SALE 1175
EUROPEAN ART
MAY 18 | CHICAGO | LIVE + ONLINE

SALE 1177
AMERICAN ART
MAY 19 | CHICAGO | LIVE + ONLINE

SALE 1189
EARLY 20TH CENTURY DESIGN
MAY 23 | CINCINNATI | LIVE + ONLINE

SALE 1190
MODERN DESIGN
MAY 24 | CHICAGO | LIVE + ONLINE

SALE 1188
ANTIQUITIES & ANCIENT ART
MAY 25 | CHICAGO | LIVE + ONLINE

SALE 1191
SUMMER FASHION & ACCESSORIES
JUNE 9 | CHICAGO | ONLINE
SALE 1192

AMERICAN HISTORICAL
EPHEMERA & PHOTOGRAPHY
JUNE 15 | CINCINNATI | LIVE + ONLINE

SALE 1195
SPORTS MEMORABILIA
JUNE 20-21 | CHICAGO | LIVE + ONLINE

SALE 1198
FINE ART & DESIGN SELECTIONS
JUNE 27 | CHICAGO | ONLINE

SALE 1199
JEWELS ONLINE
JUNE 28 | CHICAGO | ONLINE

SALE 1206
SUMMER WATCHES
JULY 11 | CHICAGO | ONLINE

SALE 1208
EUROPEAN FURNITURE &
DECORATIVE ARTS
JULY 19 | CHICAGO | LIVE + ONLINE

HINDMAN