

A SELECTION FROM THE NATIONAL PASTIME MUSEUM

THE GOLDEN AGE *of* BASEBALL

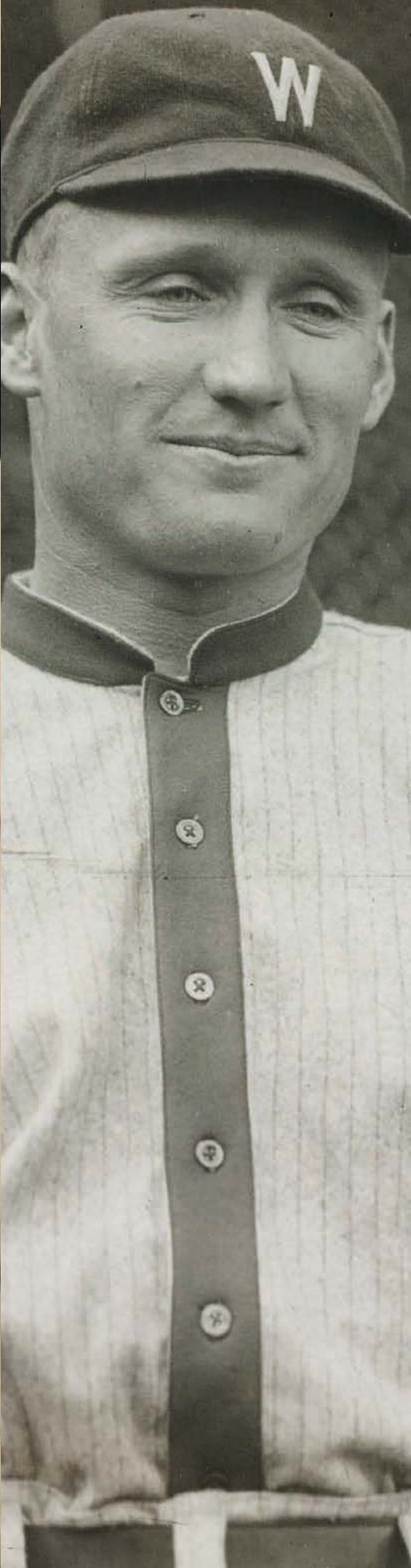
PHOTOGRAPHY

NEW YORK OCTOBER 20TH 2016

T STARS - 1920

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NEW YORK

**THE GOLDEN AGE OF BASEBALL,
SELECTIONS FROM
THE NATIONAL PASTIME MUSEUM
PART II: PHOTOGRAPHS**

AUCTION

Thursday 20 October 2016
at 10.00 am (Lots 260-493)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	13 October	10.00 am - 5.00 pm
Friday	14 October	10.00 am - 5.00 pm
Saturday	15 October	10.00 am - 5.00 pm
Sunday	16 October	1.00 pm - 5.00 pm
Monday	17 October	10.00 am - 5.00 pm
Tuesday	18 October	10.00 am - 5.00 pm

AUCTIONEERS

Andrew McVinish (#1379272)
Gemma Sudlow (#2016494)

front cover

Lot 335, 424, 423

inside front cover

Lot 427, 453, 400, 365, 373, 380

back cover

Lot 388, 329, 341

inside back cover

Lot 271, 370, 283, 310, 313, 319

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**AUCTION CODE
AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **BASEBALL-13326**

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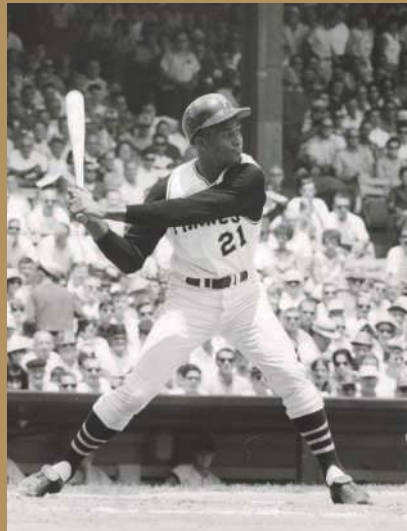
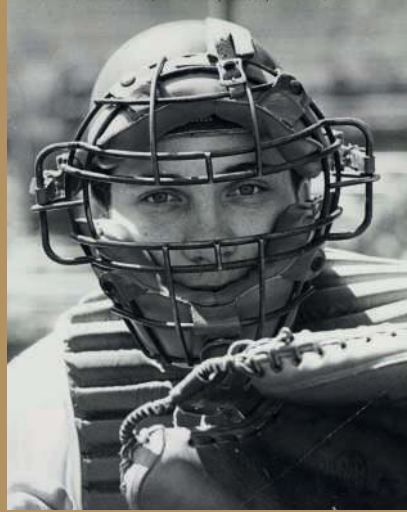
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CHRISTIE'S



The exceptional collection of baseball photographs presented in this catalogue includes photographs of baseball's most legendary players captured by the most important sports photographers of their time. Fabled names such as Ruth, Gehrig, Cobb and Mathewson are captured at the height of their careers by masters of their craft including Charles Conlon, Carl Horner, Louis Van Oeyen, Paul Thompson and George Grantham Bain, photographers who are now credited with inventing the powerful genre of sports photography.

This collection is further distinguished by the extremely rare photographs of the players and teams of the Negro and Cuban Leagues. Remarkable images of baseball players who were prevented from playing in the pre-integrated Major Leagues, but who became legendary and revered players in the United States, Cuba and beyond. These teams and their games were exceptionally popular and drew huge crowds wherever they played. Storied players like Josh Gibson, "Pop" Lloyd, and Satchel Paige, whose extraordinary talent is captured in its full glory by the photographer's lens. Continuing into the era of de-segregation, highlighted by the images of baseball pioneers including Jackie Robinson, Larry Doby and Roberto Clemente, players whose courage have laid the foundation for the game we know today.

Top: Lot 329. 1937 Ciudad Trujillo Team Photograph
Bottom: Lot 322. Lou Gehrig Photograph

Top: Lot 266. Johnny Bench Photograph
Bottom: Lot 298. Roberto Clemente Photograph

PHOTOGRAPHIC MEMORIES: THE BEST IN VINTAGE BASEBALL IMAGES

BY LARRY CANALE

Baseball memorabilia can be valuable and most people know it, thanks to a wealth of instantly available information. Yet certain subcategories remain ripe for collectors who'd rather not run with trend-chasing crowds. Among them: vintage baseball photography.

As you clearly know (or you wouldn't be reading this!), vintage baseball photography is a rich collecting area. Over the past decade and a half, it's been gaining momentum, thanks to various photographic rarities that have drawn eye-popping prices. Yet it still may be the most underrated, undervalued segment of the baseball memorabilia market.

A serious collector once told me that he doesn't mind if vintage baseball photography flies under the radar. Let the Honus Wagner T206es and Mickey Mantle rookie cards and Babe Ruth signed baseballs and Jackie Robinson game-used items of the world grab the headlines and send people chasing for cards, autographs, and equipment.

Flying under the radar means less competition for those who admire early-20th-century original prints of Babe Ruth, Ty Cobb, and Lou Gehrig, or of Cy Young,



Lot 389. Christy Mathewson Photograph

Christy Mathewson, and Walter Johnson—not to mention hundreds of obscure players. (Ping Bodie, anyone? Otto Hess? Jumbo Brown? Val Picinich?)

While it's not necessarily easy to find vintage prints, they're out there in untold numbers. Besides auctions large and small, they turn up at sports memorabilia shows, flea markets, and at ephemera shows and from dealers, private collectors, and estate sales.

It's not a particularly "organized" hobby, of course. There's no master checklist—no comprehensive book that shows everything ever made. So those who like to build and complete sets of this or that might resist vintage photographs.

And certainly the quality within the vintage photo universe is all over the place. There are technically perfect masterpieces that draw long stares, and there are photographs that might suffer from lack of sharpness or contrast or focus (but that still may find their way into our collections because of the subject).

Plus, there's the challenge of identifying a photograph's history. Is it an original print, a later print, or a reprint? And did it come from the original plate, transparency, or negative—or a later-generation duplicate?

Furthermore, vintage photographs—unlike tobacco and trading cards—often have very little (if any) information accompanying them, so they can require your best detective work.

But all of the above can add to the appeal of vintage baseball photographs. They inspire us to "buy what we like," as appraisers in every collecting discipline like to say. They send us digging for gold in the nooks and crannies of various collecting marketplaces. And they lead us to learn more about marks and stamps and paper quality, not to mention the history of camera technology.



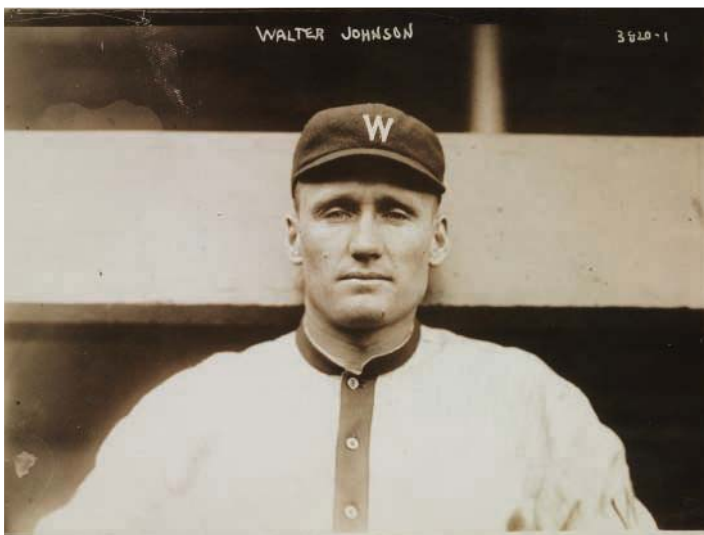
Lot 467. Joe Tinker Photograph

Here's the best part, at least for some of us: Collecting vintage photographs tends to teach us the names of the most important photographers in baseball history.

It's hard not to be awed by a Charles Conlon portrait of almost anyone he posed, whether it's Christy Mathewson and his endearing smile or Joe DiMaggio and his guarded, almost cold stare. Action? Conlon did that, too; his amazing 1910 shot of Cobb sliding hard into third base is almost too good to be true—perhaps the most thrilling live shot ever taken.

Then there's Carl Horner's famous Honus Wagner portrait—the basis for his highly sought T206 card. It's as iconic of a portrait as you'll find in sports (and beyond). And it's got plenty of good company in Horner's archive, including an early-1900s portrait of Cy Young that's so sharp you can see the detail of subtle bags under his eyes.

Likewise, Louis Van Oeyen gave us portraits and poses that reflected each player's personality. He also gave us early action shots that break down the game as it was a century ago. Van Oeyen was a leader when



Lot 364. Walter Johnson Photograph

it came to live action photography in a day when very little of it existed.

Paul Thompson gave us portraits that show more character than any other photographer of his era, except perhaps Conlon. Thompson had a way of bringing a subject's aura to light. He also represented other photographers in developing a news service that supplied various media outlets with photographs.

George Grantham Bain also founded a photo service, one that had international clients. But he and his colleagues at Bain News Service also left us with a remarkable portrait of baseball's landscape in the first quarter of the 20th century—not just players, but ballparks, fans, and atmosphere.

WORTH 1,000 WORDS

Ultimately, vintage photographs by these luminaries and others help us define an era of baseball that's worth further mining. In other words, we can read about Babe Ruth's affable nature—or we can look at any number of photographs and see that affability in his eyes or in the way he's interacting with a young fan.

We can read about Walter Johnson's whip-like delivery—or we can view photographs taken just after he released a pitch and thus get a feel for the long-armed, side-winding delivery that made him so unhittable.

We can read about Ty Cobb's snarl—or we can look at a photograph of the Georgia Peach showing his game face, piercing eyes, and competitive fire.



Lot 432. Babe Ruth Photograph

Then again, there's a classic Van Oeyen photograph of Cobb—see Lot xx—that shows us another side of the Tigers star. Taken in 1910, the image puts Van Oeyen right in front of a youthful Cobb—he was 23 at the time—during a game of pepper. The photographer managed to capture an innocence—a focused but relaxed look—on Cobb's face, one that belies his reputation as an ornery, mean-spirited brawler. (The photograph, in a way, helps support a recent book, *Ty Cobb: A Terrible Beauty*, that softens the outfielder's reputation.)

For those of us who get excited about seeing these types of images, vintage photographs make perfect sense. They

give us a visual of baseball in the first quarter of the 20th century, whether it's the grime on a player's face or an imperfection in one of those heavy wool uniforms. And the best part? Those of us who hunt for vintage photographs may have seen a lot, whether browsing, buying, or trading. But we also know there are more discoveries to be made—pictures we can't even imagine.

Larry Canale co-authored *Mickey Mantle: The Yankee Years* (1998) and *The Boys of Spring* (2005) with legendary photographer Ozzie Sweet. Both titles earned Casey Award nominations for best baseball book of the year. Canale also spent six years editing the sports memorabilia magazine *Tuff Stuff* and 14 years editing *Antiques Roadshow Insider*, and he currently writes a column for *Sports Collectors Digest*.

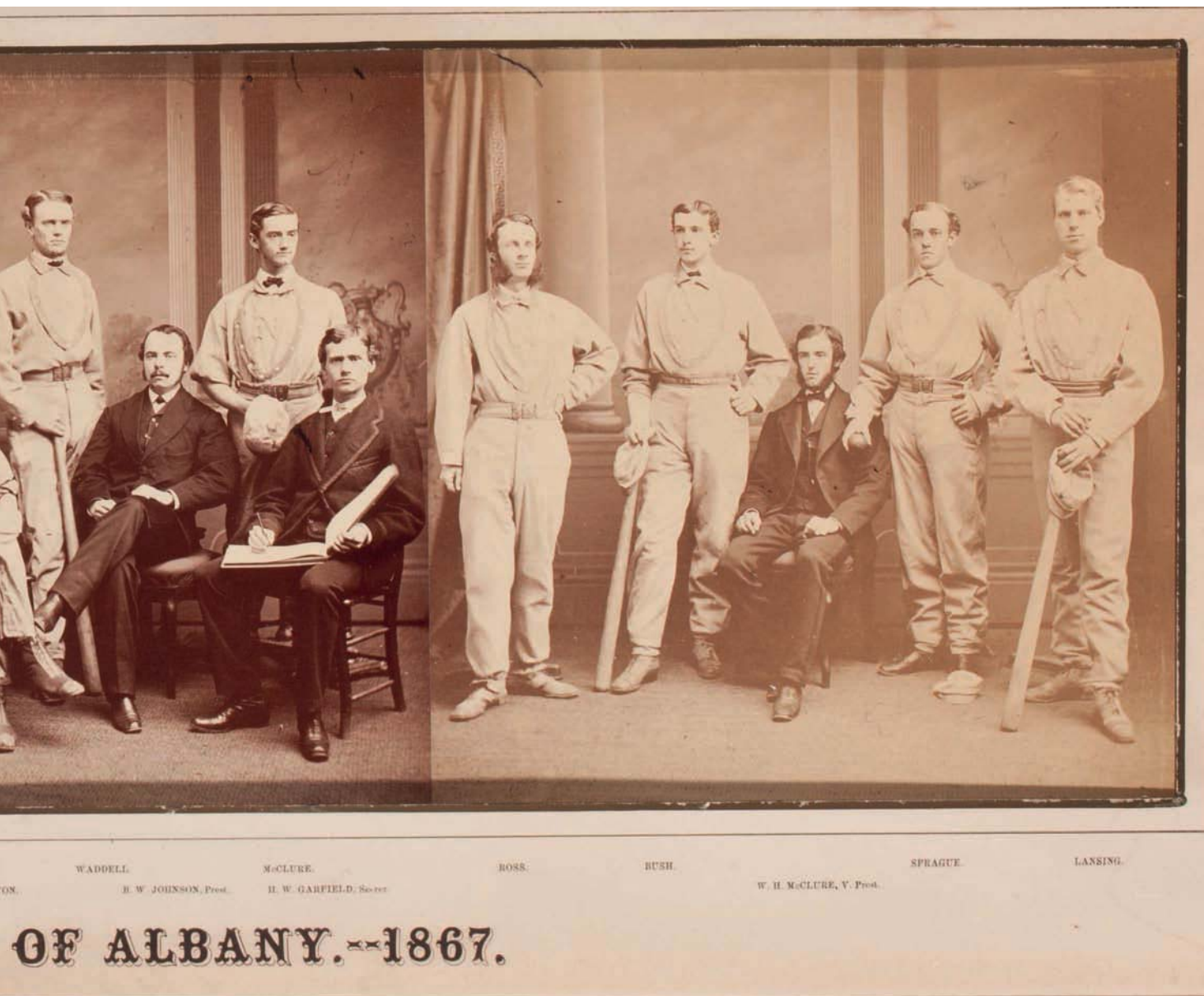


Lot 284. Ty Cobb Photograph



“Clubs like the Nationals of Albany were recalled fondly as the pioneers of baseball, gentleman who treated each other with decorum and respect.”

WILLIAM RYCZEK



260

**1867 ALBANY NATIONALS TRIPLE PLATE
ALBUMEN PHOTOGRAPH**

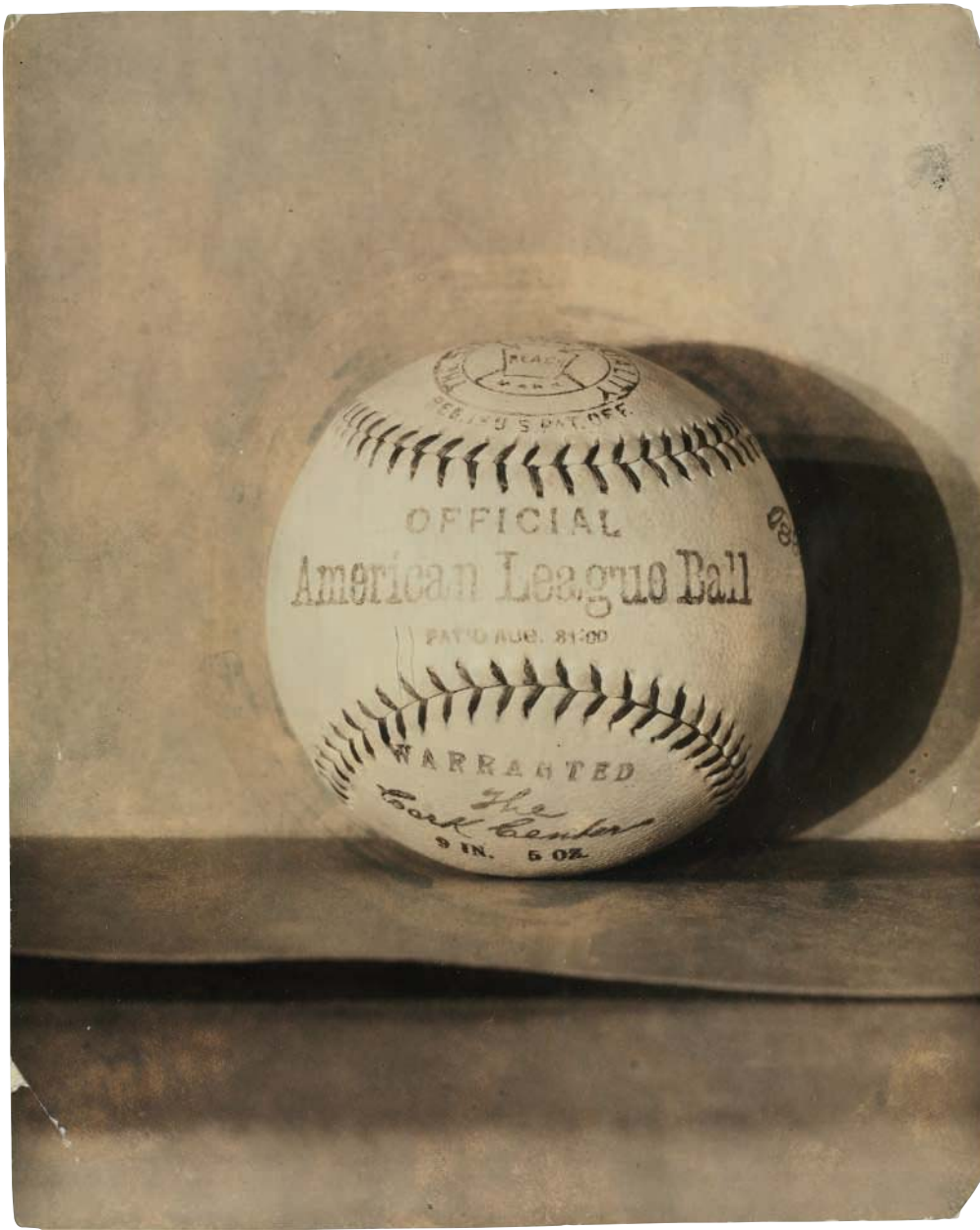
Triple plate albumen panoramic photograph of the 1867 Albany Nationals Base Ball club, picturing sixteen members of a team that played against among others the New York Knickerbockers. Players identified on the period matte along with the printed, "Nationals of Albany. 1867".

Image, 9 x 25 ½ in.

Framed, 34 x 17 ½ in.

Phot'd by J.H. Abbott (on matte)

\$3,000-5,000



261

**AMERICAN LEAGUE BASEBALL
PHOTOGRAPH**

Original photograph of an American League baseball. The verso is stamped *Culver Service* and inscribed 1911 in pencil.

7 ¾ x 9 ½ in.

\$800–1,200



262

1908 ANSON COLTS TEAM PHOTOGRAPH

“Don’t go gentleman!
The game is not finished!”

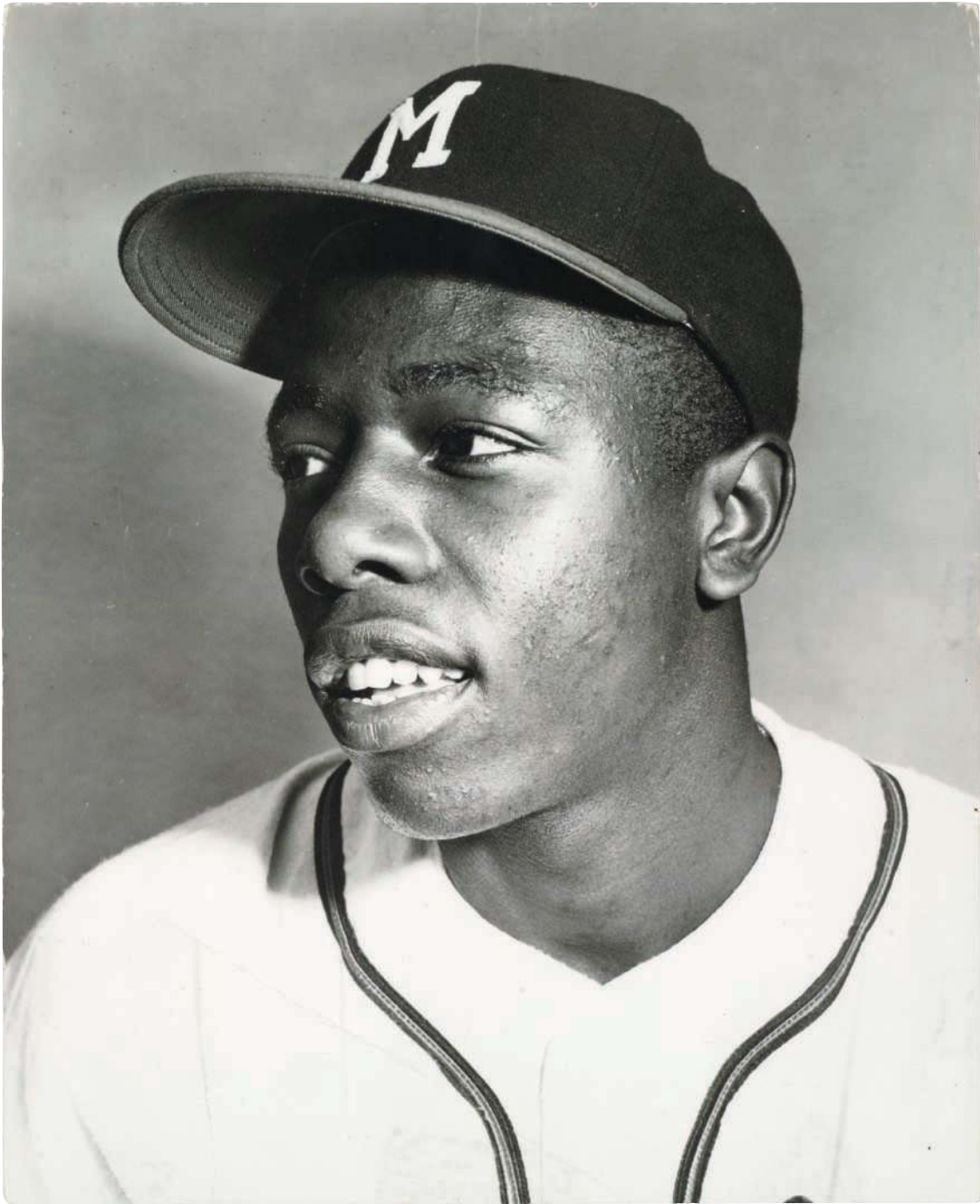
CAP ANSON

Large scale team photograph of the 1908 Anson Colts, winners of the semi-pro Chicago City League. Featuring the then 56-year old Hall of Famer Adrian Constantine “Cap” Anson (1852-1922) along with Jimmy Sullivan (Pitcher), Jack Houston (Pitcher), Al Weinberger (First baseman), Louis Gertenrich (Captain and Center fielder), Hugh Cook (Third baseman), Walter Eckersall (Right fielder), Carrol E. Cherry (Manager), Walter Rooney (Second baseman), Henry Butcher (Left fielder), Jimmy Clark (Pitcher), Billy Wayland (Pitcher), Muke Sampson (Catcher) and Jack Corbett (Shortstop).

Image, 13 x 10 ¾ in.

Mounted on board and framed, 19 ½ x 16 ½ in.
George Lawrence Studio

\$1,500-2,000



263

HANK AARON PHOTOGRAPH

Original photograph of Hall of Fame outfielder Hank Aaron (1934-) as a member of the Milwaukee Braves during his rookie season of 1954. The image is notable for being the exact image used on Aaron's 1954 Topps rookie baseball card. The verso is stamped *AUG 1954* as well as printed and inscribed *Henry Aaron, OF, Braves*.

8 x 10 in.

\$1,500–2,000

“Last year, I was a sort of kid and I was a little scared. I ain’t scared any more.”

HANK AARON

264

**HANK AARON
PHOTOGRAPH**

Original photograph of Hall of Famer Hank Aaron (1934-) as a member of the Milwaukee Braves. The verso is stamped *Hillerich & Bradsby Co.* and features a tag reading *Hank Aaron, Milwaukee Braves, Braves Field, Bradenton, Florida (Spring, 1961) Photo by Bill & Bob, Photographers.*

8 ¼ x 10 in.
\$400-600



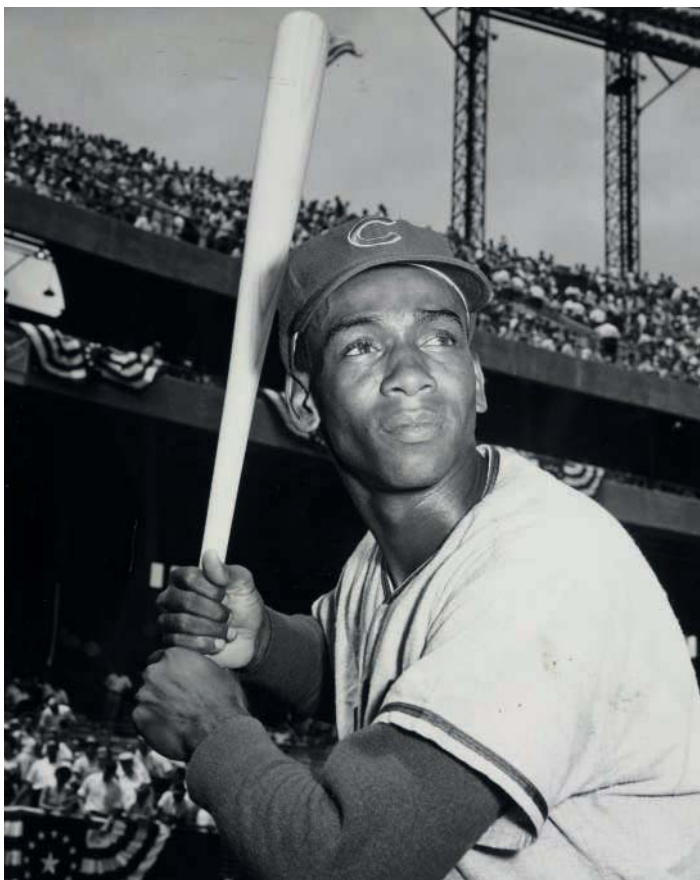
265

**ERNIE BANKS
PHOTOGRAPH**

Don Wingfield

Original photograph of Hall of Famer Ernie Banks (1931-2015) as a member of the Chicago Cubs. The verso is stamped *Photo by Don Wingfield, BANKS* and date stamped *July 1958.*

8 x 10 in.
\$400-600





266

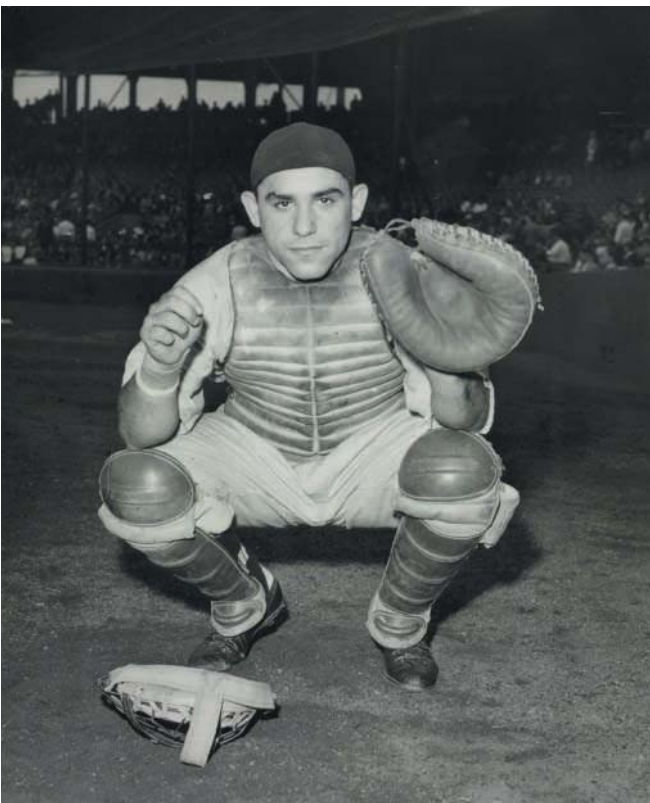
**JOHNNY BENCH
PHOTOGRAPH**

Malcolm W. Emmons

Original photograph of Hall of Famer Johnny Bench (1947-) as a member of the Cincinnati Reds, c.1968. The verso is stamped *Photo by Malcolm W. Emmons, Please Give Credit* and inscribed *Johnny Bench, Cinn* in blue ink.

8 x 10 in.

\$300-500



267

**YOGI BERRA
PHOTOGRAPH**

Original photograph of Hall of Famer Larry "Yogi" Berra (1925-2015) as a member of the New York Yankees, c.1948. The verso is inscribed *Catcher Larry Yogi Berra, NY Yankees 1948* in pencil.

7 ¼ x 9 in.

\$400-600

“You can observe a
lot by watching”

YOGI BERRA



268

**1902 BOSTON BEANEATERS LARGE
CABINET PHOTOGRAPH**

Elmer Chickering (1857-1915)

Large format cabinet studio photograph of the 1902 Boston Beaneaters picturing fifteen members of the team including Hall of Famer Vic Willis (1876-1947) and standouts Fred Tenney and Pat Moran.

Image, 16 x 13 in.

Framed, 22 x 19 in.

Copyright by E. Chickering 1902

\$2,000-3,000



269



270

269

1922 OLD TIMERS DAY PANORAMA

Panoramic photograph of the Old Timers game played September 11, 1922 at Braves Field, picturing over fifty old timers, many that played as far back as the 1880s. Includes Hall of Famers Cy Young, Nap Lajoie, Frank Chance, Johnny Evers, Zach Wheat, Jimmy Collins and standouts Bill Carrigan, Buck O'Brien, Candy LaChance, and Nick Altrock.

Image, 43 x 8 in.

Framed, 48 x 13 ½ in.

\$1,500-2,000

270

CHIEF BENDER PHOTOGRAPH

Carl Horner (1864-1926)

Original studio portrait photograph of Hall of Famer Charles "Chief" Bender (1884-1954) as a member of the Philadelphia Athletics, c.1906. The verso is inscribed "Chief" Bender in pencil. This image is notable for being used to create Bender's portrait style T206 tobacco baseball card.

4 x 5 ½ in.

\$1,000-1,500



“...the strangest man
ever to play baseball.”

CASEY STENGEL
DESCRIBING MOE BERG

271

MOE BERG PHOTOGRAPH

Original photograph of Major League catcher and U.S. spy Moe Berg (1902-1972) as a rookie with the Brooklyn Robins. The verso is stamped AUG 12 1923 and inscribed *Moses Berg* in pencil.

7 ½ x 9 ¼ in.

\$300-500





272

**ROGER BRESNAHAN
PHOTOGRAPH**

Carl Horner (1864-1926)

Original studio portrait photograph (oval shaped) of Hall of Famer Roger Bresnahan (1879-1944) as a member of the New York Giants, c.1902. The verso is inscribed *Roger Bresnahan, NY, 1902* in pencil and features the Christie's 1996 Baseball Magazine auction sticker.

4 x 5 ½

\$1,000-1,500



273

**EDDIE COLLINS
PHOTOGRAPH**

Carl Horner (1864-1926)

Original studio portrait photograph of Hall of Famer Eddie Collins (1887-1951) as a member of the Philadelphia Athletics, c.1906. The verso is inscribed *Eddie Collins* in pencil. This image is notable for being used to create Collins' portrait style T206 tobacco baseball card.

4 x 5 ½ in.

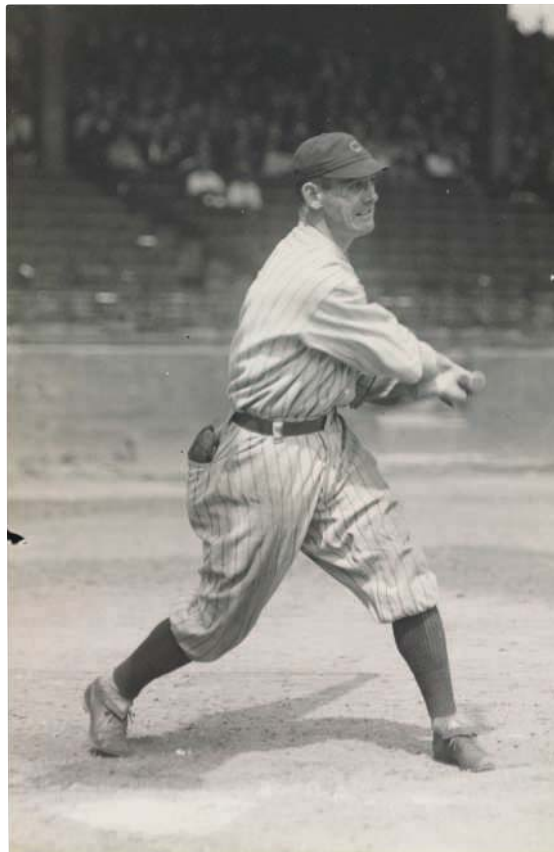
\$1,000-1,500

274

RAY CHAPMAN PHOTOGRAPH

Original photograph of Cleveland Indians shortstop Ray Chapman (1891-1920) as a member of the Cleveland Indians. The verso is inscribed *Ray Chapman* in pencil and stamped *AUG 16 1920* (the day Chapman was fatally hit in the head by a pitch thrown by Yankees pitcher Carl Mays, expiring several hours later).

6 ¼ x 9 ½ in.
\$800-1,200



275

1920 WORLD SERIES PHOTOGRAPH

Louis Van Oeyen (1865-1946)

Original photograph of the 1920 World Series between the Cleveland Indians and the Brooklyn Dodgers. The verso is stamped *Photograph by L. Van Oeyen* and is inscribed *Cleveland Indians 1920, Johnston and O'Neill scoring ahead of Bagby on the latters home run, 4th inning of 5th game at Cleveland, Oct. 10 - Score Clev. 8 - BkIn 1* in pencil.

8 x 6 in.
\$1,000-1,500





276

**1928/29 CUBAN TEAM CABINET
PHOTOGRAPH**

Original cabinet team photograph of a 1928-29 Cuban Baseball Club, picturing thirteen members of the squad including Hall of Famers Oscar Charleston (1896-1954), Judy Johnson (1899-1989) and Willie Foster (1904-1978) and standouts Larry Brown and Armando Marsans.

10 x 8 in.

\$3,000-5,000

“Bill James, the man who has given new dimensions to the gathering and interpretation of baseball numbers, ranked (Oscar) Charleston as the fourth best player of all time after Babe Ruth, Honus Wagner, and Willie Mays.”

PAUL DICKSON

277

**OSCAR CHARLESTON
& FATS JENKINS
PHOTOGRAPH**

Original photograph of Hall of Famer Oscar Charleston (1896-1954) and Negro League baseball and basketball legend Clarence "Fats" Jenkins (1898-1968) as members of the Harrisburg Giants. Inscribed 1925 on the verso in red pencil.

5 ¼ x 9 ¾ in.

\$2,500-3,500



278

**CHICAGO AMERICAN
GIANTS CATCHERS
PHOTOGRAPH**

Original photograph of catchers Larry Brown and Johnny Hines as members of the 1935 Chicago American Giants of the Negro National League. Not long after this photo was taken, Hines was imprisoned for life for the murder of a former teammate, James Bray. The photo has been inscribed on the bottom border *Chicago Ill's 1935* and *Larry Brown* identified in black ink.

7 x 9 ¾ in.

\$600-800



279

1911 CHICAGO AMERICAN GIANTS VS. CHICAGO GIANTS PANORAMIC PRINT

Panoramic print featuring the Chicago American Giants vs. Chicago Giants on July 2nd, 1911 at American Giants Base ball Park. Numerous Negro League greats are pictured including Hall of Famers Rube Foster (1879-1930), Pete Hill (1882-1951), Smokey Joe Williams (1886-1951) along with notables Bruce Petway and Bill Gatewood.

Image, 25 x 6 in.

Framed, 30 x 11 ½ in.

G.B. Metsker, Copyright applied for - Aug. 4, 1911

\$3,000-5,000



280

1916 25TH INFANTRY WRECKERS TEAM PANORAMA

Panoramic photograph picturing the 1916 25th Infantry "Wreckers" baseball team, a team composed of African-American U.S. Army baseball players including future Hall of Famer "Bullet" Joe Rogan (1893-1967) and stars Doobie Moore, and Oscar "Heavy" Johnson.

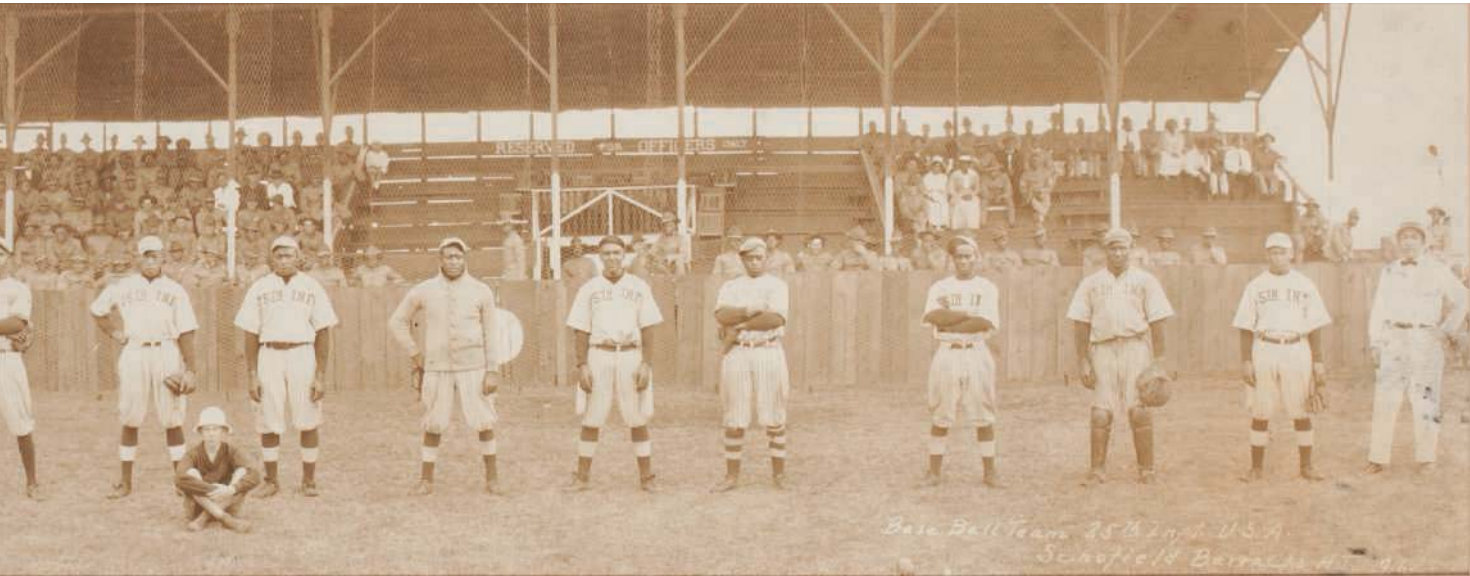
Image, 7 x 28 ½ in.

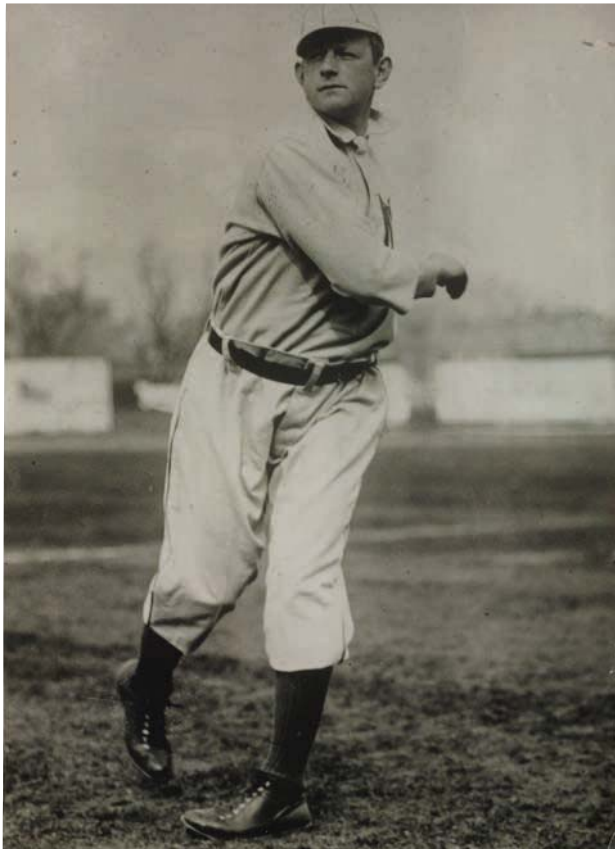
Framed, 13 x 35 in.

1194 Noggle Photo Army and Navy News Staff (in negative); Base Ball Team 25th Inft. U.S.A. Schofield Barracks HT 1916 (in negative)

\$10,000-15,000







281

**JACK CHESBRO
PHOTOGRAPH**

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Jack Chesbro (1874-1931) as a member of the New York Highlanders, c.1905. The verso is stamped *Photo by Paul Thompson* and is inscribed *Jack Chesbro, One-time Yankee star, who was a master of the spitball* in pencil.

4 x 6 in.

\$500-700



282

**FRED CLARKE CABINET
PHOTOGRAPH**

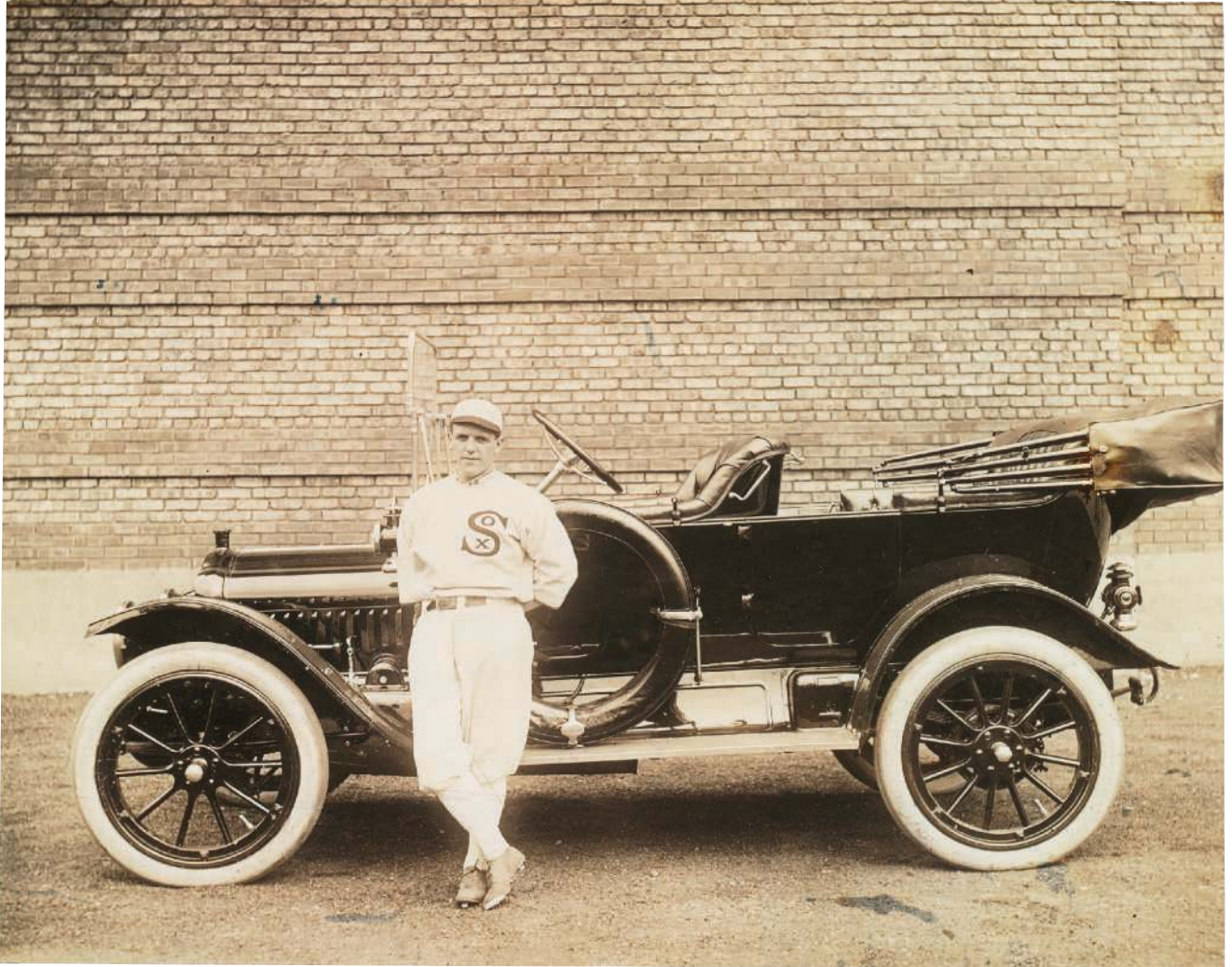
Carl Horner (1864-1926)

Original studio portrait cabinet photograph of Hall of Famer Fred Clarke (1872-1960) as a member of the Pittsburgh Pirates, c.1903. The verso is inscribed *Muriel's Picture* in pencil.

7 x 10 in.

Carl Horner, 11 Winter St., Boston

\$2,000-3,000



“I have played a crooked game and I have lost.”

EDDIE CICOTTE

283

EDDIE CICOTTE PHOTOGRAPH

Original photograph of Eddie Cicotte (1884-1969) as a member of the Chicago White Sox, c.1915. Cicotte was one of the eight members of the Chicago White Sox banned from baseball for life for throwing games in the 1919 World Series. The verso is stamped LEADER SPORTS and inscribed *Cicotte likes Cleveland products, although beaten in Wednesdays game with the Naps, White Sox pitcher likes Cleveland goods and buys White Motor Car* in pencil.

9 x 7 ¼ in.

\$800-1,200

LOUIS VAN OEYEN

VAN THE MAN: IMAGES OF EARLY BASEBALL

BY LOUIS VAN OEYEN

In the first quarter of the 20th century, few photographers framed baseball's early legends as cleanly and classically as the Cleveland-based pioneer Louis Van Oeyen.

And like so many who rank among baseball's best, Van Oeyen (1865–1946) was anything but a one-trick pony. He was a news photographer first and thus shot a variety of topics, politicians, and events. Fortunately, his path also took him to the baseball diamond.

Van Oeyen was born in Dayton, Ohio, on January 17, 1865, and while his early years aren't well documented, we do know he married a woman named Edith MacDonald in 1886 and had two daughters with her. He got his start in the workforce creating commercial signs in Detroit, but after that short-lived stint, he felt the tug of his home state and moved his family back to Ohio, opening a photography studio in Cleveland.

In the early 1900s, Van Oeyen hooked on with the *Cleveland Press*, but not immediately in the sports department. He covered hard news at first, starting with the 1901 Lake Erie water tunnel disaster that killed 10 people, most of whom were workers known as "sandhogs" (men paid to tunnel underground in an effort to improve Cleveland's water supply).

Over four decades, Van Oeyen would photograph all kinds of American movers and shakers, from industrialists Andrew Carnegie and John D. Rockefeller to aviation hero Charles Lindbergh to a number of U.S. presidents, including Theodore Roosevelt, William Howard Taft, Herbert Hoover, and Franklin D. Roosevelt. He also photographed King George VI at his 1937 coronation in London.

But anyone who loves baseball history owes a debt to the *Cleveland Press* for making sports part of Van Oeyen's beat. The paper sent him to hockey and football games, horse races and early auto races, boxing

matches and even horseshoe tournaments. And, of course, he took on baseball.

"HIGH-TECH" PHOTOGRAPHY

Van Oeyen was also a leader in the use of then-high-tech camera lenses designed to stop action. As the *Cleveland Plain Dealer* wrote in 1946 in Van Oeyen's obituary, he "was a pioneer in the introduction of new camera equipment and techniques, and was instrumental in instructing many first-line photographers of today in the earlier states of their careers."

The organization Historic Camera also has lauded Van Oeyen's contributions. "Sports photography was practically nonexistent [in the early 1900s], and the few attempts to photograph sporting events left much to be desired in terms of clarity and quality," according to a newsletter from Historic Camera. "Van Oeyen made it a professional crusade to change that.... One of his most famous photos was the classic 'Close Play at the Plate,' which provided the viewer with a virtual experience of the heart-stopping action, complete with a cloud of dust."

Of course, Van Oeyen filled his archive with far more than action photographs. He also had a way with portraits—close-up studies that revealed character and personality—as well as poses that played up a given subject's strengths. He is known to have taken on baseball assignments as early as 1902. By 1908, he was well regarded enough that the American League named him its official photographer.

Ty Cobb was among his earliest subjects, and his finest photograph of the Detroit Tigers legend came on the Fourth of July, 1908. Van Oeyen got right in front of Cobb and took a perfect shot of his swing—the hands held slightly apart on his bat, hips opened, eyes focused intently on the ball.

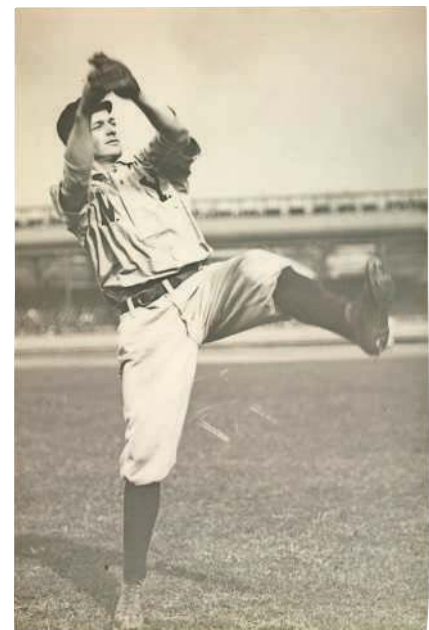
Two years later, in 1910, Van Oeyen snapped one of the tightest, cleanest portraits ever taken of Cobb. It's a wonderfully detailed photograph of the

Detroit outfielder gazing off to his left, an intense look in his eyes, his Tigers cap slightly askew. At the time, Cobb, 23, was smokin' hot, having led the AL in hitting in each of his three full seasons.

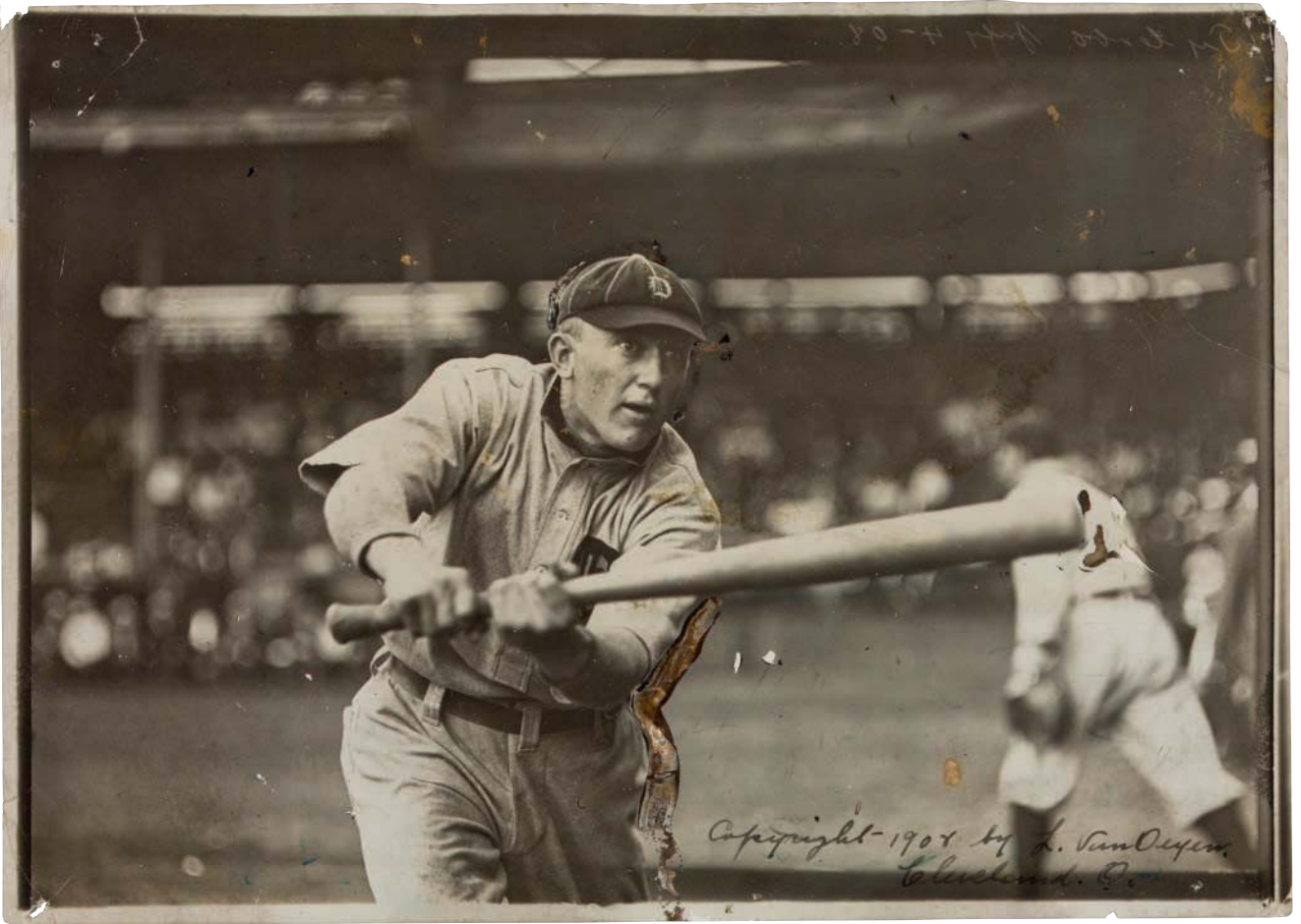
Over the next few decades, Van Oeyen documented legend after legend, among them

Babe Ruth, George Sisler, Al Simmons, Jimmie Foxx, Walter Johnson, Christy Mathewson, and Dizzy Dean. He also gave us telling images of Shoeless Joe Jackson (there's a particular photograph of the outfielder during a pre-game long toss in which he has an obvious look of joy on his face, the "Black Sox" scandal still in the years ahead). Van Oeyen also created a lasting image of Ray Chapman in action in 1919, a year before he died on the diamond after getting hit in the head by a pitch during a game.

Today, Louis Van Oeyen may not be a household name, but the work he accomplished in the early 20th century ago lives on, giving generations of fans a glimpse of our game's early heroes.



Lot 388. Christy Mathewson Photograph



S L Same size
 Copyright 1908
 Friend "Ty" 5/4
 This picture shows you in the act of bunting and the expression on your face is great.
 I am going to make you a large one and will have it for you when you come to Cleveland on the 24.
 your friend
 Van.
 Snapshot photo taken at Cleveland, Ohio July 4th 1908 Morning game.
 Baseball

(verso)

284

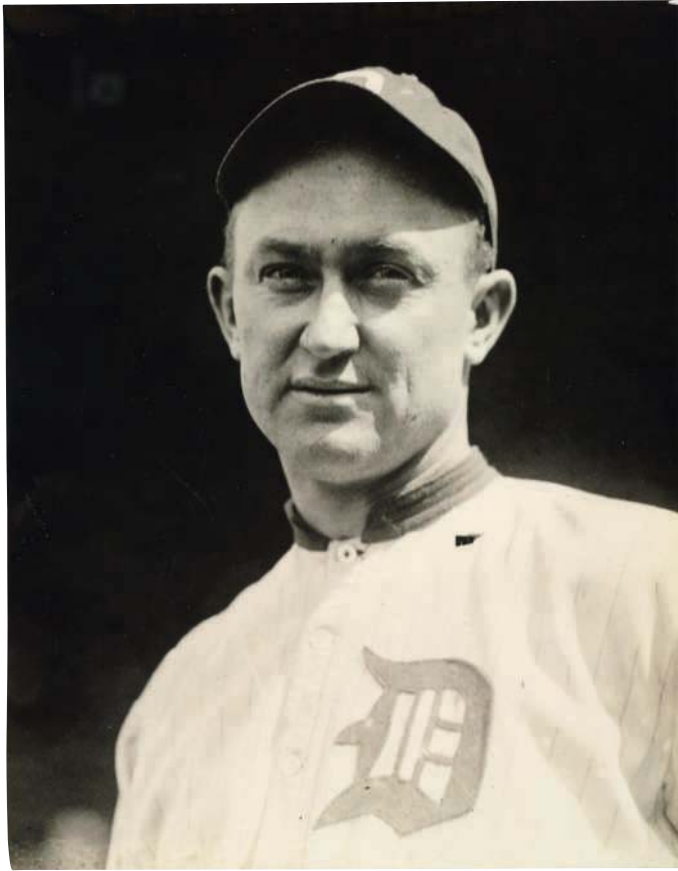
TY COBB PHOTOGRAPH

Louis Van Oeyen (1865-1946)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers on July 4th, 1908. Inscribed in black ink by the photographer on the bottom right hand border Copyright 1908 by L. Van Oeyen, Cleveland, O. and additionally on the verso Copyright 1908, Friend "Ty", This picture shows you in the act of bunting and the expression on your face is great. I am going to make you a large one and will have it for you when you come to Cleveland on the 24. Your friend, Van. Snapshot photo taken at Cleveland, Ohio, July 4th 1908, Morning Game. The verso also features editorial notes in both pen and pencil.

7 x 5 in.

\$10,000-15,000



285

TY COBB PHOTOGRAPH

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c. 1915. The verso is blank.

8 x 10 in.

\$800-1,200

“Tyrus Raymond Cobb was born on December 18, 1886, in Narrows, Georgia. Nicknamed ‘The Georgia Peach,’ he grew to a tall and sinewy 6 foot 1 and 175 pounds. His father wanted him to be a lawyer, but Cobb decided otherwise.”

DANIEL WYATT



286

TY COBB PHOTOGRAPH

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1920s. The verso is stamped both *The Christy Walsh Syndicate* and *Helms Athletic Foundation* as well as inscribed *Ty Cobb* in sepia ink.

7 ½ x 9 ¾ in.

\$1,000-1,500



287

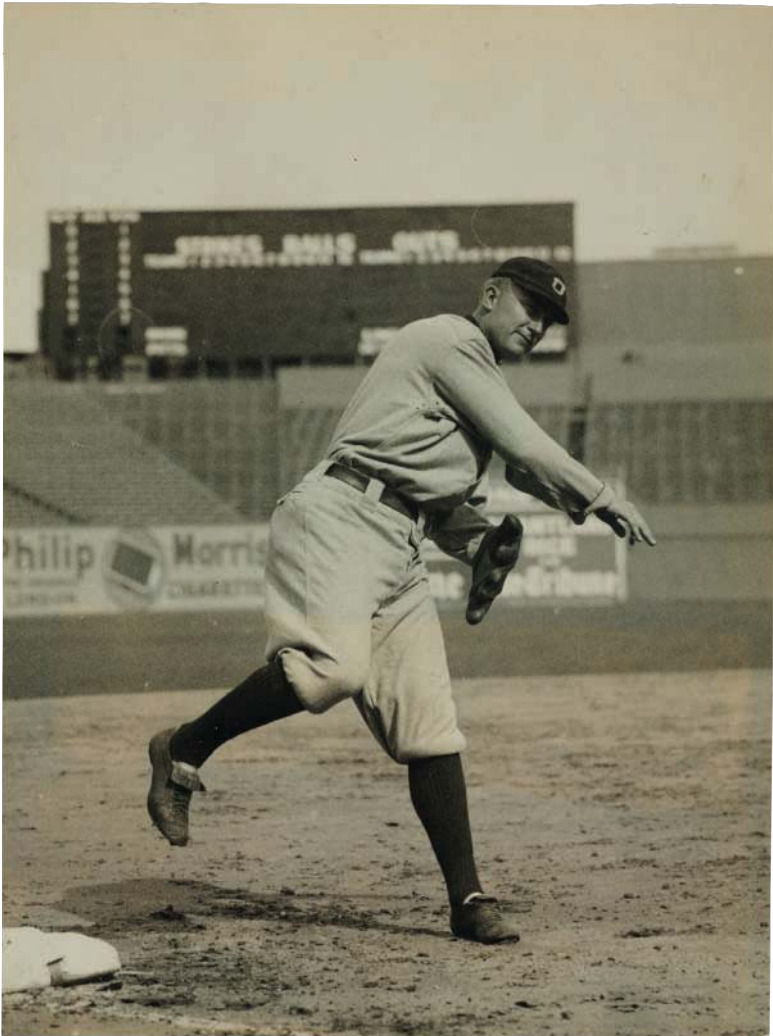
TY COBB PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1912. The verso is stamped *Photo by Paul Thompson* as well as inscribed *Cobb - Detroit A.L.* in pencil.

6 ¾ x 8 ½ in.

\$2,000-3,000



288

TY COBB PHOTOGRAPH

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1920. The verso is stamped *Underwood & Underwood Co., NY* and features a caption tag reading *DETROITS WALLOP THE YANKS OF POLO GROUNDS, N.Y. JULY 27th, Cobb of the Detroit* and the Christie's 1996 Baseball Magazine auction sticker.

6 ¼ x 8 ¼ in.

\$1,000-1,500

“In a space of 13 seasons from 1907 to 1919, he won 12 American League batting titles. In his 24 seasons in the Majors, 22 of those with Detroit and two with the Philadelphia Athletics, he hit .400 three times and collected 4,189 hits with an astounding .366 average, still the all-time career MLB batting average, a record that will probably never be broken.”

DANIEL WYATT



289

TY COBB PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Ty Cobb (1886-1961) out of uniform, c.1912. The verso is stamped *Photo by Paul Thompson, THE RING, Inc.* and is inscribed *Ty Cobb, A Study of Cobb in Citizens Clothes* in pencil.

7 ½ x 6 in.

\$3,000-4,000



290

TY COBB PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1912. The verso is inscribed *Ty Cobb, Detroit* in pencil, and signed *Conlon, 1912* in black grease pencil.

6 ½ x 8 ½ in.

\$4,000-6,000



291

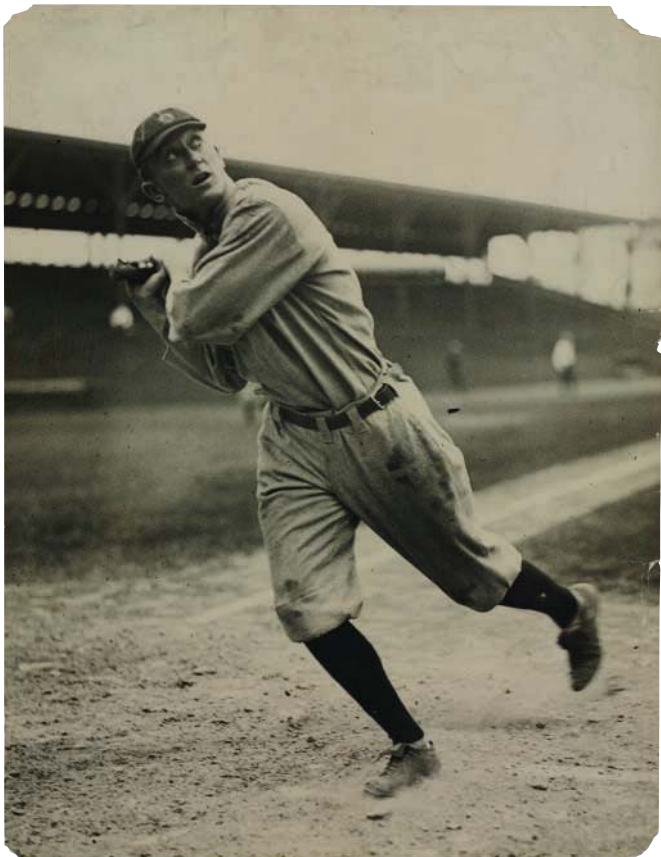
291

TY COBB PHOTOGRAPH

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1915. The verso is stamped *International News Service*, inscribed *Cobb, Detroit, American* in pencil, and features a newspaper clipping and date stamps.

6 ¼ x 8 in.

\$2,000-3,000



292

292

TY COBB PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1913. The verso is stamped *Copyright by Paul Thompson, 10 Spruce Street, New York* as well as inscribed *Ty Cobb of Detroit, Who is a hold-out this year for \$15,000 salary - Highest batting average of either League, At bat 553 times - 227 hits - percentage .410* in pencil and features the Christie's 1996 Baseball Magazine auction sticker.

7 ¼ x 9 ½ in.

\$1,500-2,000

293

TY COBB & NAPOLEON LAJOIE CHALMERS PHOTOGRAPHS

A pair of original photographs picturing Hall of Famers Ty Cobb (1886-1961) and Napoleon Lajoie (1874-1959) on their respective Chalmers Model 30 automobiles awarded to them for "tying" for the 1910 American League Batting Championship. Both images have been retouched for publication, including circles around the players, and feature caption tags on the verso.

9 x 6 ½ in. each

(2)

\$2,000-3,000





294

TY COBB PHOTOGRAPH

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c.1921. The verso newspaper clippings, date stamps and the typewritten *Tyrus Raymond Cobb, 1921*.

6 ½ x 8 ½ in.

\$1,000-1,500

295

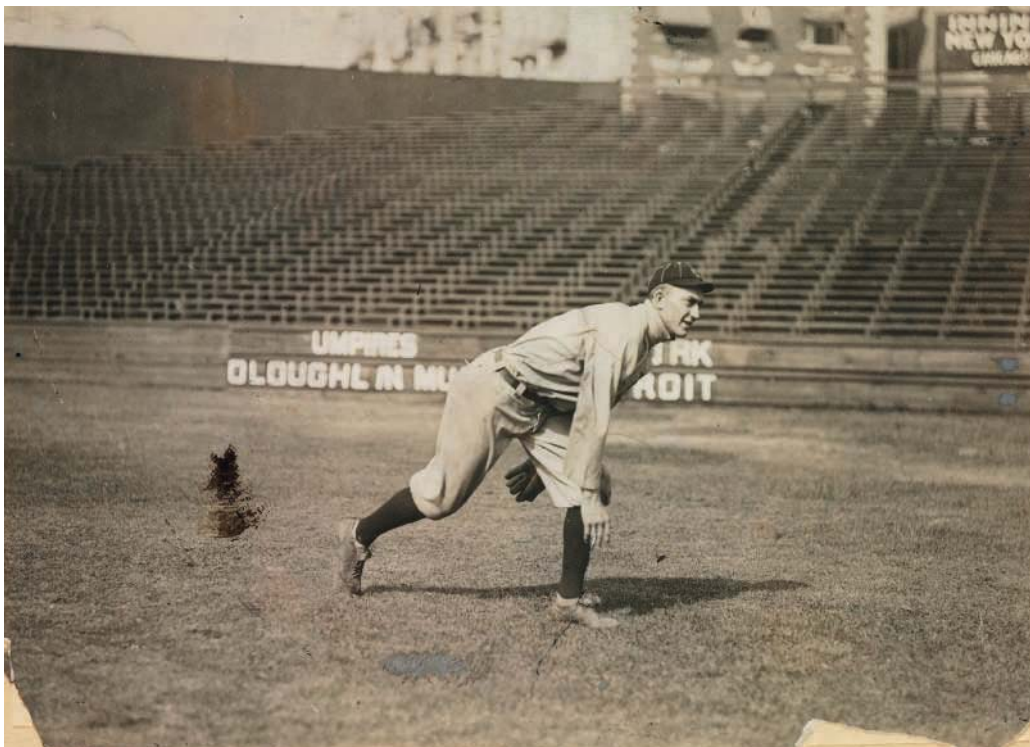
TY COBB PHOTOGRAPH

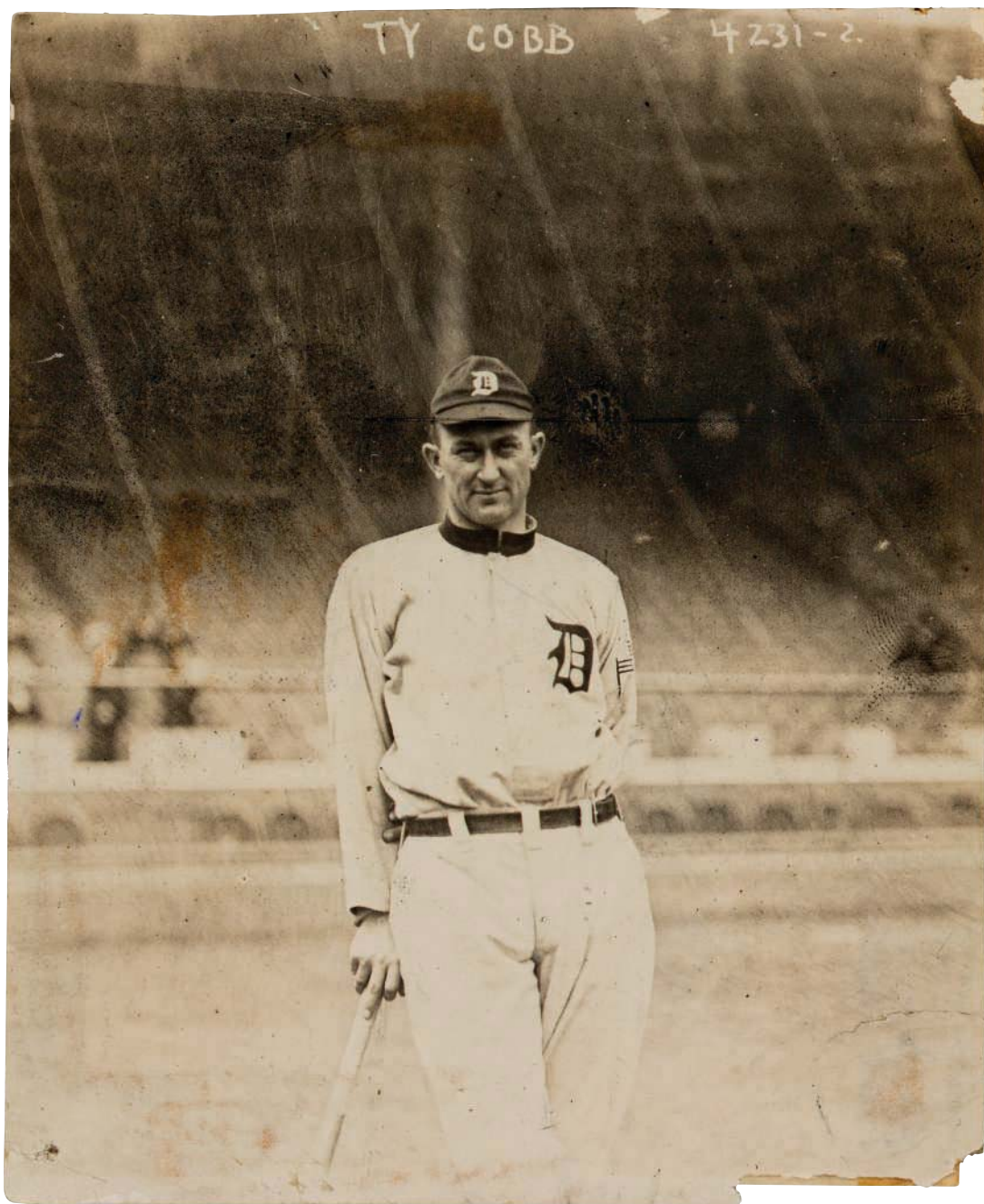
George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c. 1910s. The photograph has been affixed to a piece of card stock, which is inscribed *Ty Cobb* above and below the photograph in pencil and stamped on the verso *CULVER PICTURES*.

Image, 5 ¾ x 4 in.

\$1,000-1,500





“A few months before his death, Cobb was asked how he’d fare hitting against present-day pitching. “About .300,” he answered, smiling. “Then again, you must remember, I’m almost 74 years old!”

DANIEL WYATT

296

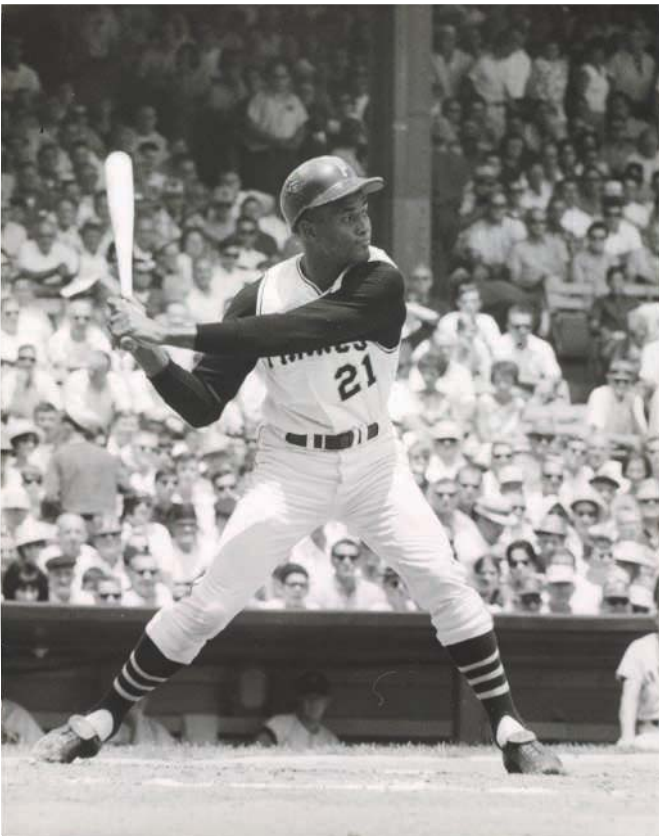
TY COBB PHOTOGRAPH

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Ty Cobb (1886-1961) as a member of the Detroit Tigers, c. 1917. The photograph features the name *TY COBB* inscribed on the top border within the image itself (a common characteristic of Bain’s work) and is stamped on the verso *CULVER PICTURES, INC.* along with the typewritten *June 6, 1917*.

4 x 4 ¾ in.

\$800-1,200



297

1934 CHICAGO CUBS TEAM PHOTOGRAPH

Original photograph of the 1934 Chicago Cubs featuring Hall of Famers Ki Ki Cuyler, Gabby Hartnett, Chuck Klein, G.C. Alexander, along with standouts Babe Herman, Charlie Grimm, Augie Galan and Charlie Root.

Image, 13 x 10 ½ in.

Framed, 19 x 16 in.

\$1,000–1,500

298

ROBERTO CLEMENTE PHOTOGRAPH

Ken Regan

Original photograph of Hall of Famer Roberto Clemente (1934-1972) as a member of the Pittsburgh Pirates, c.1965. The verso features a *Camera 5, Ken Regan* sticker and is inscribed *Roberto Clemente, Pitt Pirates* in orange grease pencil.

8 x 10 in.

\$500–700



The 1887 Detroit Wolverines won the national league pennant and then defeated the St. Louis Browns in what was then the Pre-modern World Series. It was first world championship for the City of Detroit.

299

1887 DETROIT WOLVERINES CABINET PHOTOGRAPH

Large format cabinet photograph of the 1887 National League Champion Detroit Wolverines including Hall of Famers Dan Brouthers, Ned Hanlon, Sam Thompson and Deacon Jim White along with standouts Charlie Ganzel, Fred Dunlap, Lady Baldwin, Hardy Richardson and Jack Rowe. The photograph originated from the collection of Hall of Famer Deacon Jim White.

Image, 13 x 18 1/2 in.

Framed, 20 x 25 1/2 in.

\$5,000-7,000



300

1920 DENVER WHITE ELEPHANTS PANORAMA

Panoramic photograph of the 1920 Denver White Elephants Championship Negro League baseball team featuring Robt. Lacy, Joe Reed, Joe Tucker, R. Cooper, Wm. Howard, Theo. Anderson, R. Carey, Chas. Banks (Mascot), Geo. Anderson (Mgr.), Wm. Jones, M. Wilson, J. Gross, R. Wilson, Hugh Smith and E. Hill.

Image, 20 x 7 ½ in.

Framed, 25 ½ x 18 ½ in.

Mile High Photo Co., Denver

\$1,000–1,500



301

1920S GRAN STADIUM CERVEZA TROPICAL (CUBA) PANORAMA

Panoramic photograph of Havana's Gran Stadium Cerveza Tropical circa the 1920s.

Image, 44 ½ x 9 in.

Framed, 54 x 18 ½ in.

Foto Kiko

\$700–900



302



303

302

1921 PIRATES DE MATANZA PHOTOGRAPH

Original team photograph of the Pirates de Matanzas B.B.C. of Matanzas, Cuba, c.1921, picturing eleven members of the squad including Hall of Famer Martin Dihigo (1906-1971) as a teenager on his hometown baseball team prior to his legendary international baseball career. The verso is inscribed *Pirates de Matanzas B.B.C.* in black ink, and *Martin Dihigo 1921-23 Matanzas* in pencil.

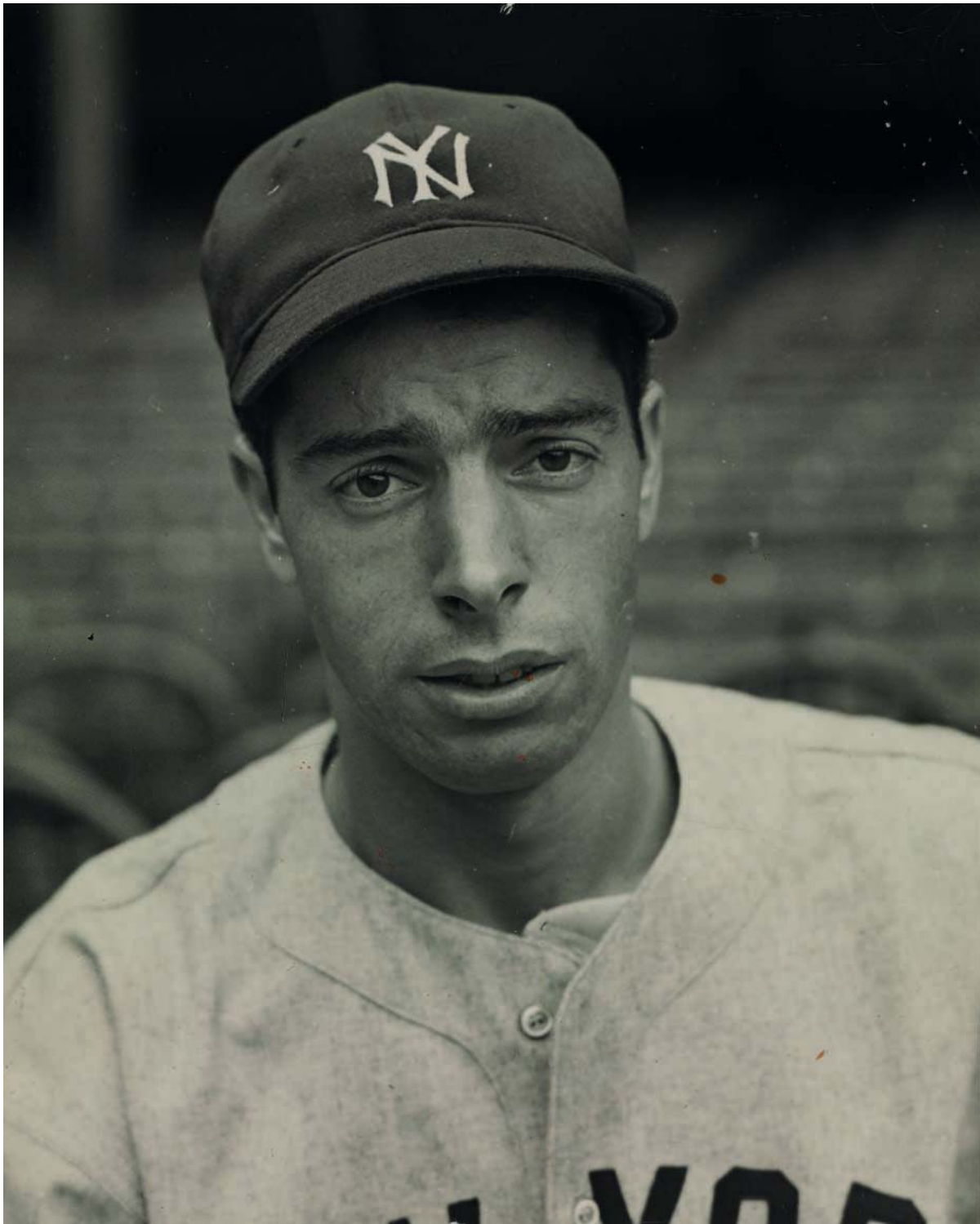
6 ½ x 4 ¼ in.
\$1,000-1,500

303

1935 NEW YORK CUBANS TEAM PHOTOGRAPH

Original team photograph of the 1935 New York Cuban Giants, picturing eighteen members of the first year squad including Hall of Famer Martin Dihigo (1906-1971) and standouts Alejandro Oms, Luis Tiant Sr. and Frank Duncan. The front is inscribed *New York Cubans, Base Ball Team, April 20 - 35, Jacksonville, Florida* with players identified with numbers in black ink, and the verso lists the players' names in black ink.

9 x 7 in.
\$2,000-3,000



304

JOE DIMAGGIO PHOTOGRAPH

Cosmo-Sileo

Original photograph of Hall of Famer Joe DiMaggio (1914-1999) as a member of the New York Yankees, c.1941. The verso is stamped *Photo by Cosmo-Sileo*.

8 x 10 in.

\$1,000-1,500

“I’d like to thank
the Good Lord for
making me a Yankee.”

JOE DIMAGGIO



305

JOE DIMAGGIO & TED WILLIAMS PHOTOGRAPH

William C. Greene

Original photograph of Hall of Famers Joe DiMaggio (1914-1999) and Ted Williams (1918-2002) at Yankee Stadium c. 1941. The verso is stamped *WORLD-TELEGRAM, PHOTO BY WM. C. GREENE* as well as inscribed *Joe DiMaggio & Ted Williams* in blue ink. Additionally embossed *BILL GREENE* on the lower right corner.

10 x 8 in.

\$1,000-1,500

306

DIMAGGIO, MANTLE & MAYS PHOTOGRAPH

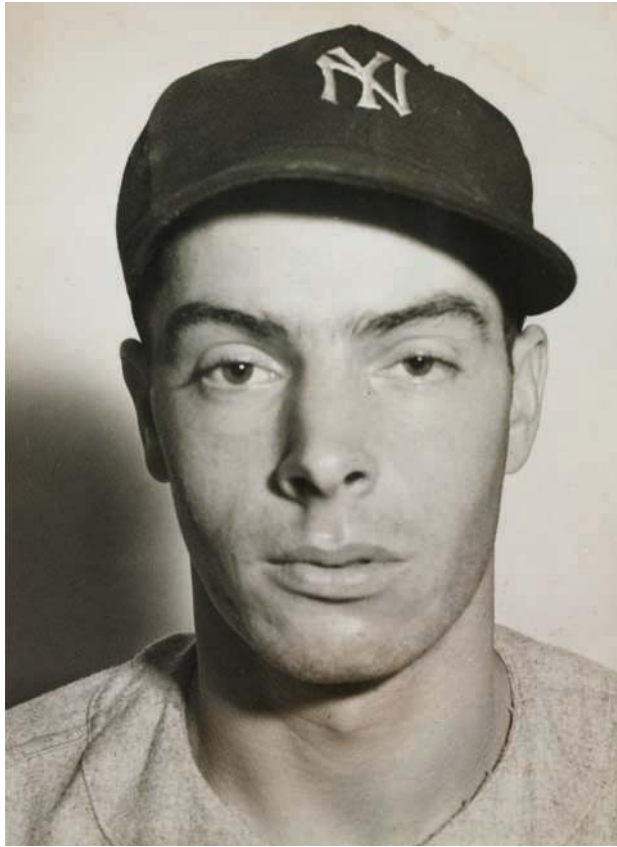
Philip Salkin

Original photograph of Hall of Famers Joe DiMaggio (1914-1999), Mickey Mantle (1931-1995) and Willie Mays (1931-) as a members of the New York Yankees and New York Giants respectively, c.1951. The verso is stamped *Photography by Philip Salkin*.

8 x 10 in.

\$1,000-1,500





307

JOE DIMAGGIO PHOTOGRAPH

Original photograph of Hall of Famer Joe DiMaggio (1914-1999) as a member of the New York Yankees, c.1941. The verso is stamped *Associated Press Photo* and is inscribed *Di Maggio, Yanks* in black grease pencil.

5 x 7 in.

\$800-1,200

“There is always some kid who may be seeing me for the first time. I owe him my best.”

JOE DIMAGGIO



308

JOE DIMAGGIO PHOTOGRAPH

Original photograph of Hall of Famer Joe DiMaggio (1914-1999) as a member of the New York Yankees, c.1941. The verso is stamped *Underwood & Underwood* and is inscribed *Joe Di Maggio, Yanks* in pencil.

8 ¼ x 10 in.

\$800-1,200

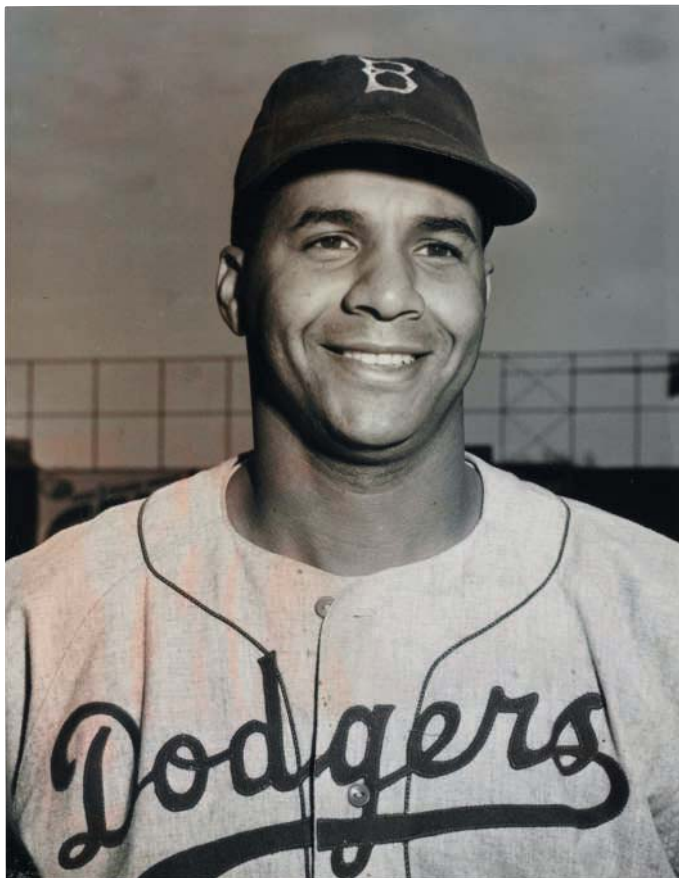
309

**ROY CAMPANELLA
PHOTOGRAPH**

Original photograph of Hall of Famer Roy Campanella (1921-1993) as a member of the Brooklyn Dodgers, c.1948. The verso is stamped *United Press International* and inscribed *Roy Campanella 1948* in pencil.

6 ½ x 8 ½ in.

\$500-700



310

**ROY CAMPANELLA & QUINCY
TROUPPE PHOTOGRAPH**

Original photograph of Hall of Famer Roy Campanella (1921-1993) and Negro League All Star Quincy Trouppe (1912-1993) as members of the Santurce Crabbers of the Puerto Rican League, c.1945. Blank backed.

7 x 5 in.

\$1,000-1,500





311

JOHNNY EVERS PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Johnny Evers (1881-1947) as a member of the 1913 Chicago Cubs. The verso has been inscribed in pencil by photographer Charles Conlon *Johnny EVERS, Cubs, 1913.*

5 x 8 in.

\$800-1,200



312

JOHNNY EVERS PHOTOGRAPH

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Johnny Evers (1881-1947) as a member of the Chicago Cubs, c. 1910. The verso features a *Culver Service* stamp and sticker and the typewritten *Johnny Evers to be scout for Giants, Feb. 17, 1925*.

6 ½ x 4 ½ in.

\$1,000-1,500

313

JOHNNY EVERS PHOTOGRAPH

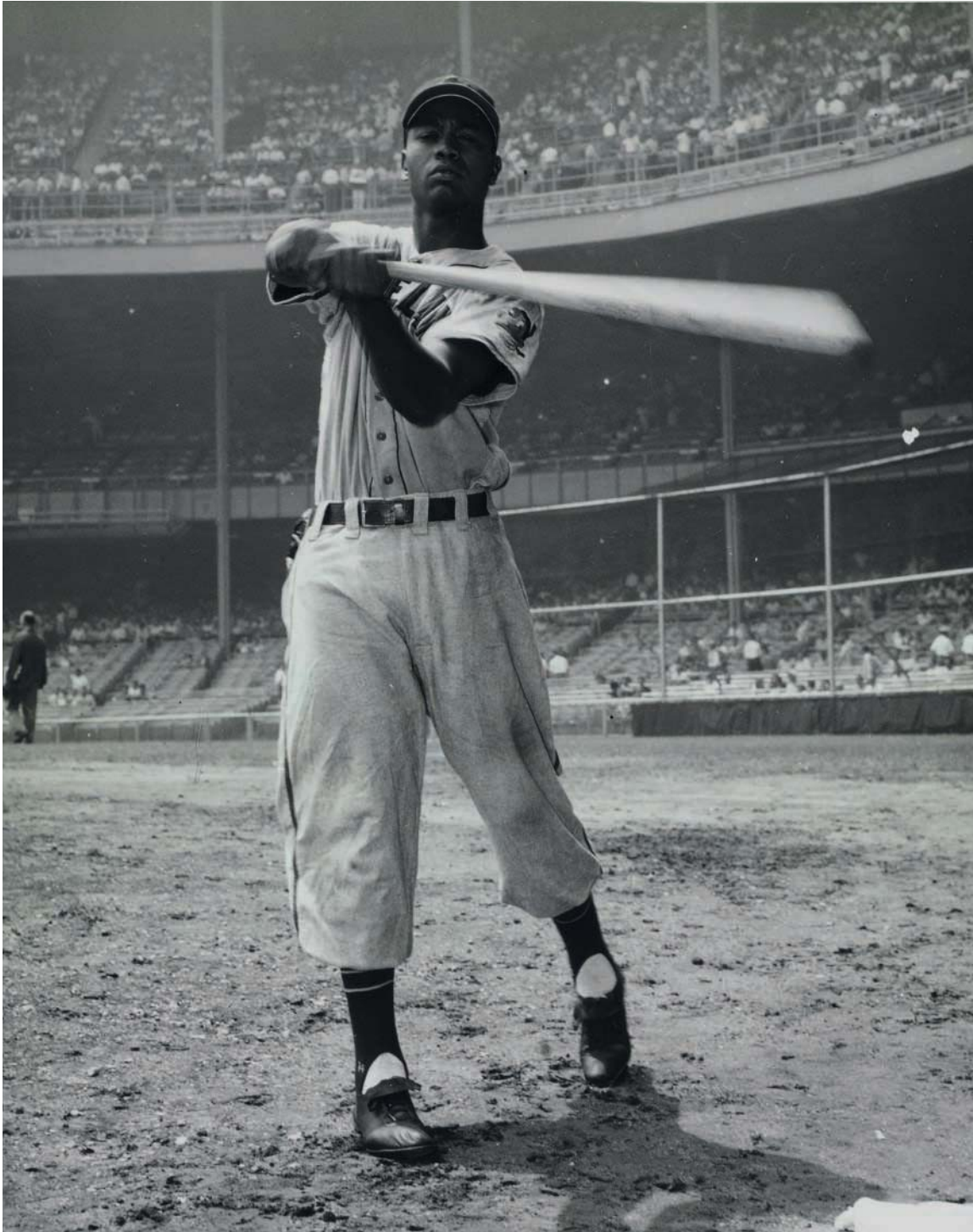
Carl Horner (1864-1926)

Original studio portrait photograph of Hall of Famer Johnny Evers (1881-1947) as a member of the Chicago Cubs, c.1906. The verso is inscribed *Evers, Chicago, 1906* in pencil. This image is notable for being used to create Evers' portrait style T206 tobacco baseball card.

4 x 5 ½ in.

\$1,000-1,500





314

LARRY DOBY PHOTOGRAPH

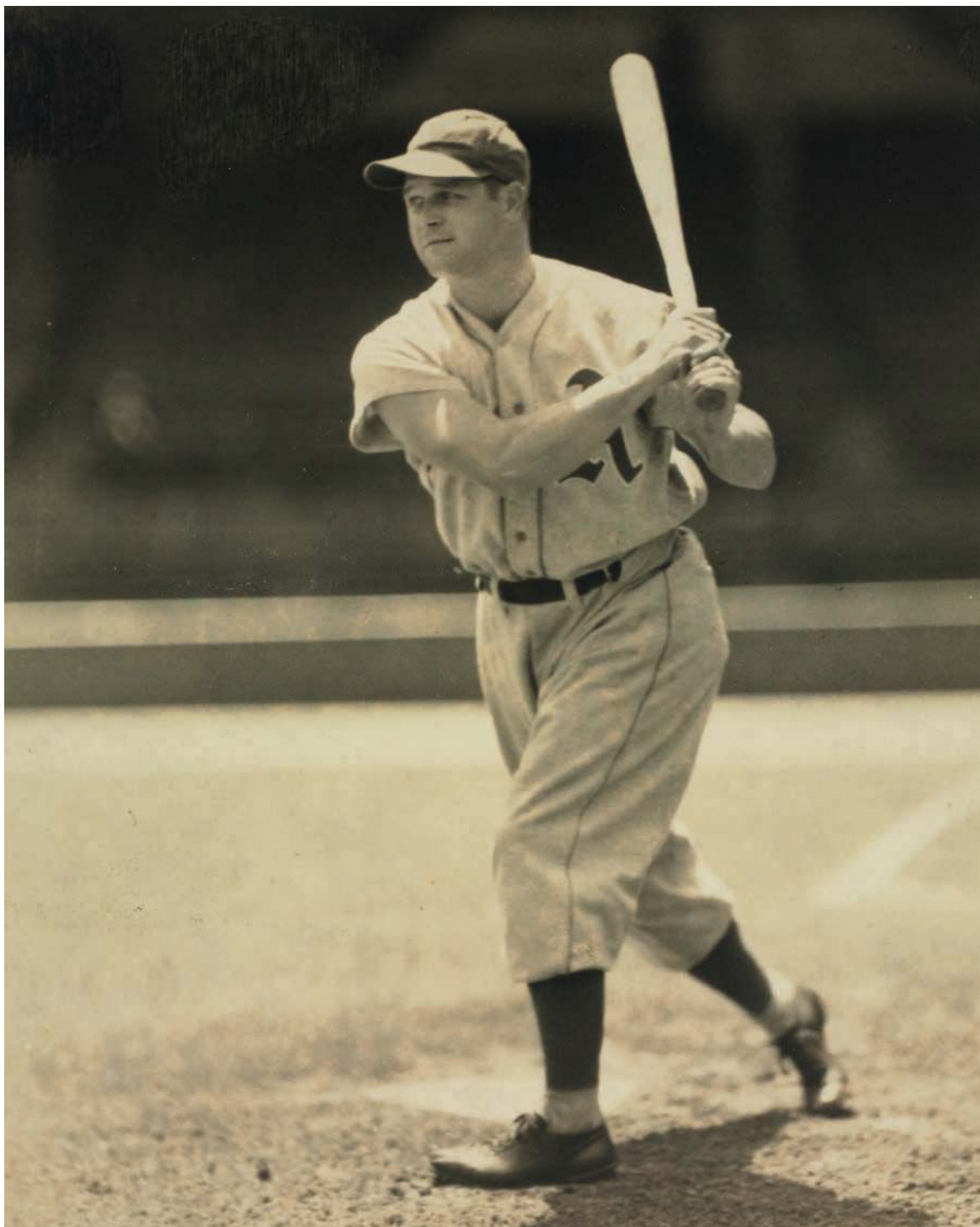
Original photograph of Hall of Famer Larry Doby (1923-2003) as a member of the Cleveland Indians, c.1947. The verso is inscribed *Larry Doby* in both ink and pencil.

8 x 10 in.

\$300-500

“If you’re black and you’re working in a white man’s world and you survive that long, you are strong.”

LARRY DOBY



“Let me get a good grip on the bat, as if I wanted to leave my fingerprints on the wood...”

JIMMIE FOXX

315

JIMMIE FOXX PHOTOGRAPH

George Burke (1874-1951)

Original photograph of Hall of Famer Jimmie Foxx (1907-1967) as a member of the Philadelphia Athletics, c.1930. The verso is stamped *Geo. Burke, 847 Belmont Ave., Chicago.*

8 x 10 in.

\$600-800



316

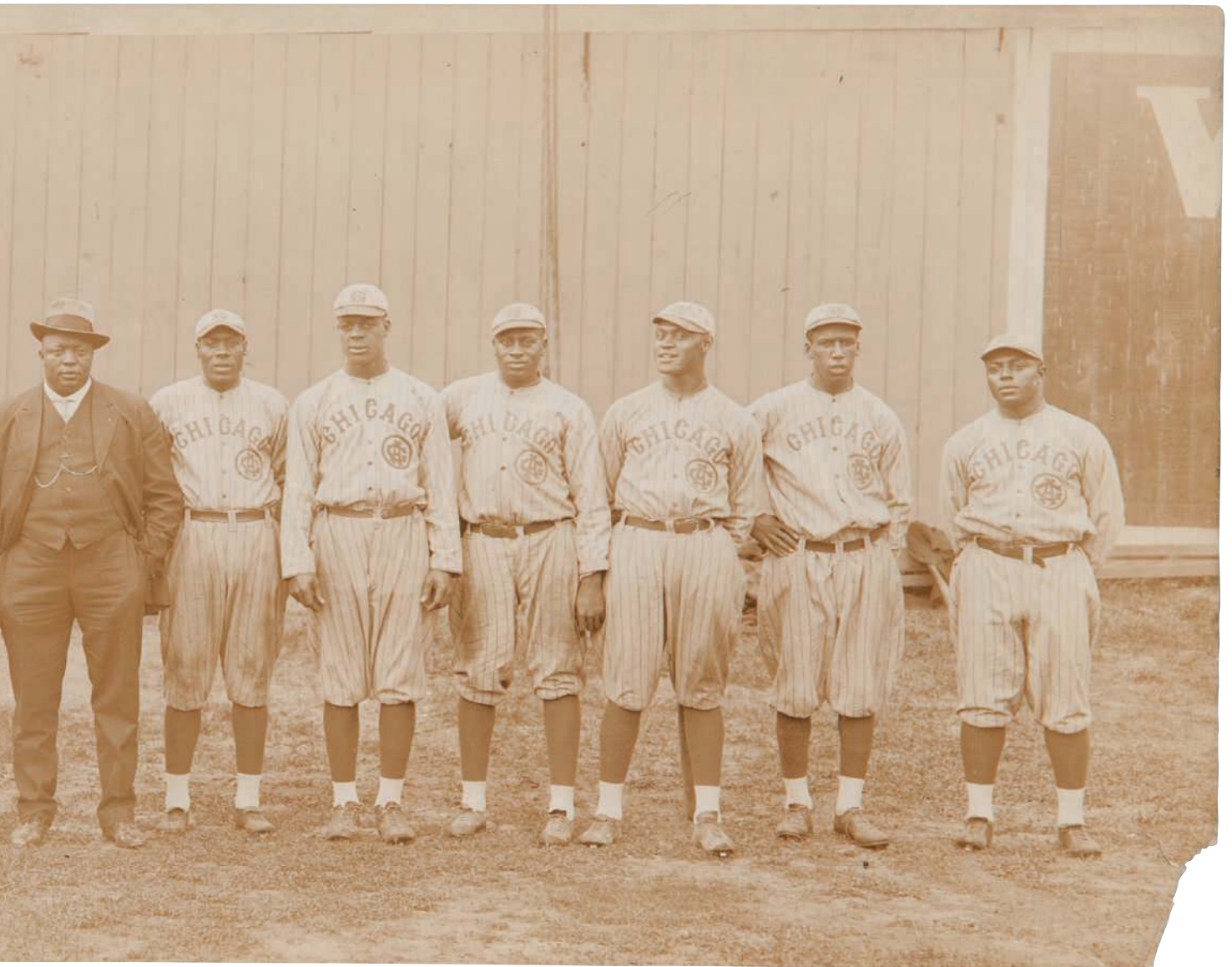
**1916 CHICAGO AMERICAN GIANTS
PANORAMIC PHOTOGRAPH**

Stuart Thompson

Panoramic photograph of the 1916 Chicago American Giants, featuring many of the Negro League's greatest stars including Hall of Famers Rube Foster, Pete Hill, John Henry "Pop" Lloyd, and standouts Bruce Petway, Leroy Grant, Jude Gans, Bill Francis, Bill Gatewood and Pete Booker. The panorama depicts the team on a West Coast swing through Vancouver, where this photograph was taken by commercial photographer Stuart Thompson.

16 ½ x 6 ½ in.

\$10,000–15,000



“As in all sports, it is the game’s hero we hoist on our jubilant shoulders in celebration of the ultimate victory. However, it was (Rube) Foster who shouldered the responsibility for carrying this sport and, undeniably, some of its greatest players to unprecedented heights, respectability, and reluctant recognition by Major League gatekeepers.”

LARRY LESTER



317

317

1926 PHILADELPHIA ROYAL GIANTS PANORAMIC PHOTOGRAPH

Original panoramic photograph of the historic 1926 Philadelphia Royal Giants along with the Joe Pirrone's All Stars at the Opening Game of the All Professional Winter League. The Royal Giants feature fifteen members of the team with six future Hall of Famers including "Bullet" Joe Rogan, Willie Wells, Biz Mackey, Andy Cooper, "Turkey" Stearnes and Willie Foster. The photograph is inscribed on the negative *Opening Game All-Professional Winter League, Joe Pirrone's All Stars vs. Phil. Royal Giants, Los Angeles White Sox Park Oct. 24, 1926* in the lower center of the image.

34 ½ x 8 in.

\$15,000–20,000



318



318

1929 PHILADELPHIA ATHLETICS TEAM PANORAMIC PHOTOGRAPH

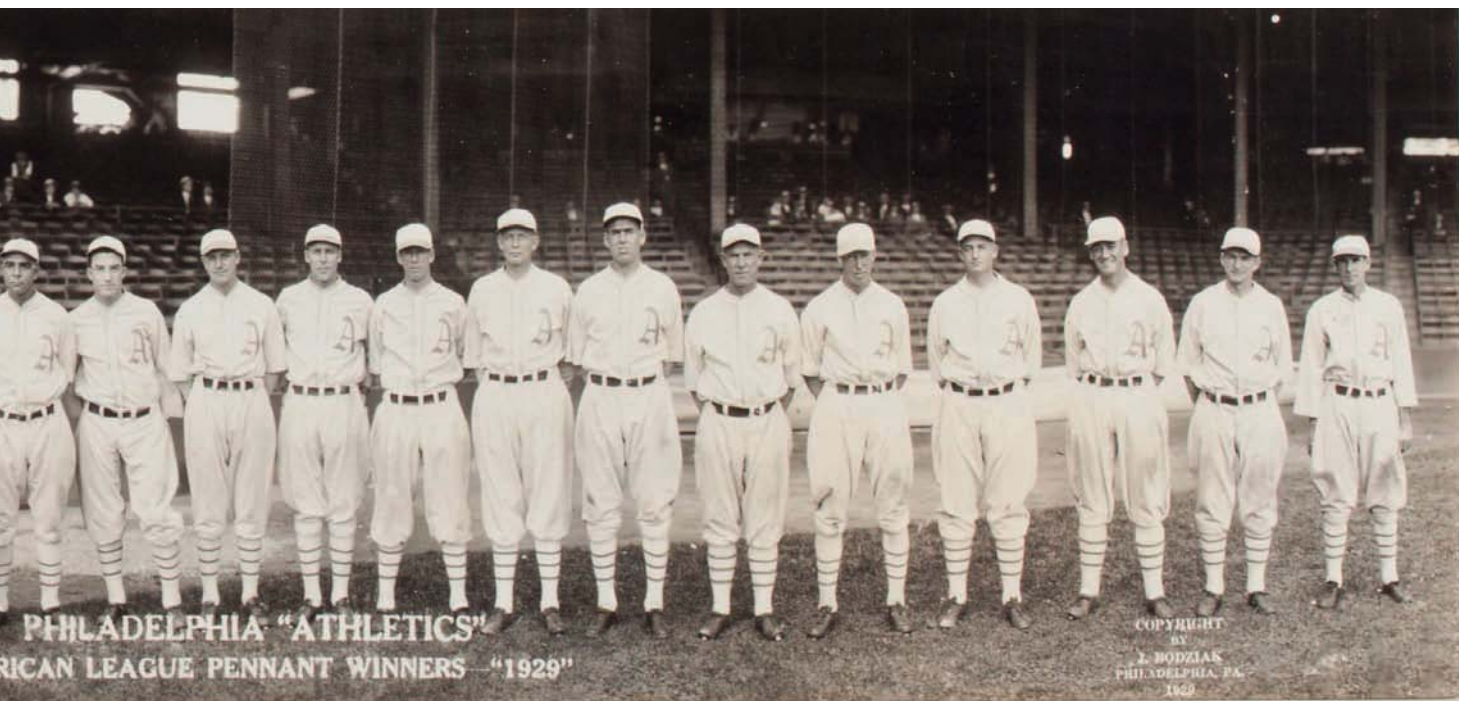
Panoramic photograph of the powerful 1929 Philadelphia Athletics, winners of 104 games, the American League Pennant and the World Series vs. the Chicago Cubs, four games to one. Features Hall of Famers Connie Mack, Jimmie Foxx, Mickey Cochrane, Al Simmons, Lefty Grove, Eddie Collins and notables George Earnshaw, Mule Haas, Jimmy Dykes, Bing Miller, Kid Gleason and Homer Summa.

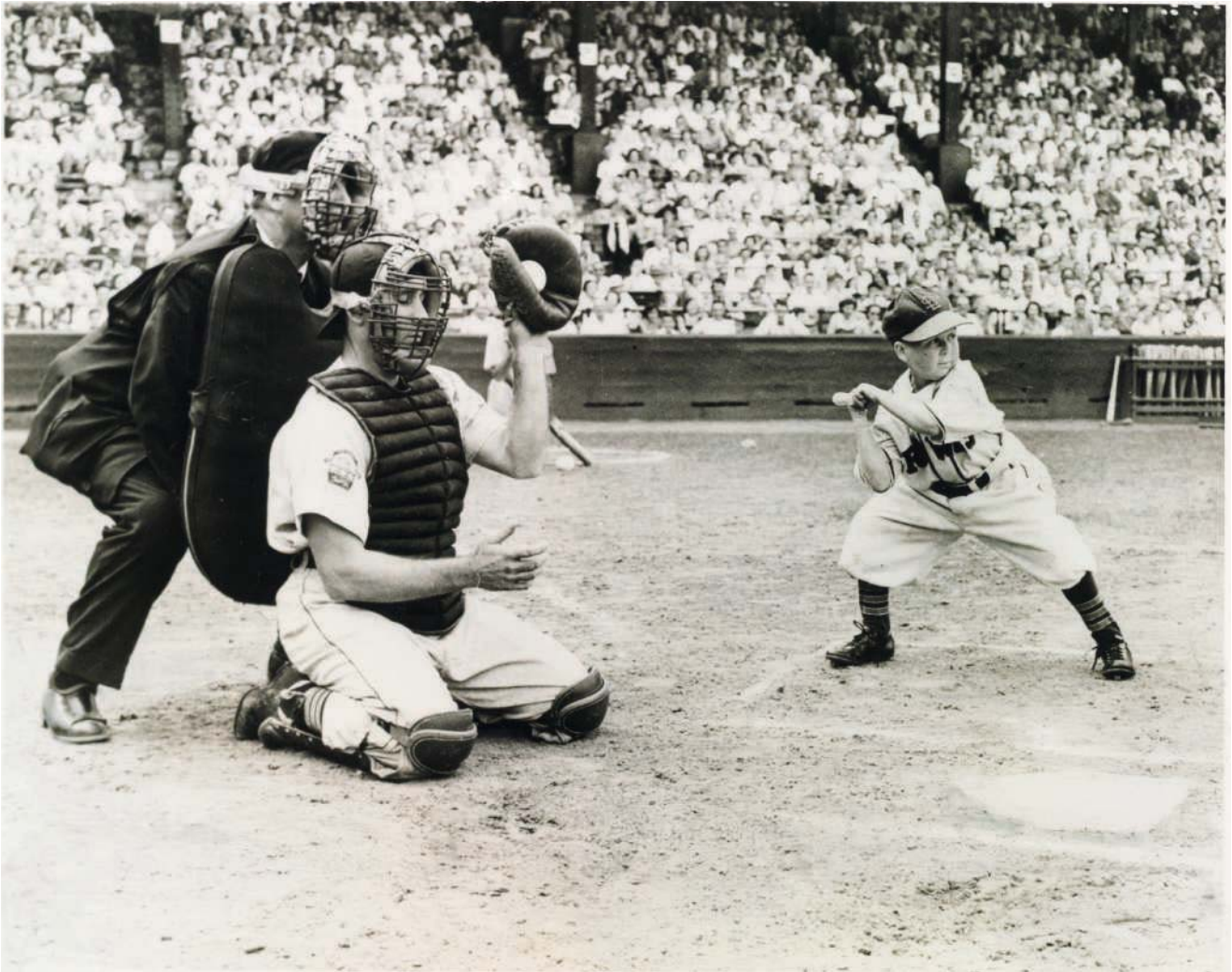
Image, 29 ½ x 7 in.

Framed, 39 x 16 ½ in.

Copyright by I. Bodziak, Philadelphia, PA, 1929

\$3,000-5,000





319

EDDIE GAEDEL PHOTOGRAPH

Original photograph of St. Louis Browns pinch-hitter Eddie Gaedel (1925-1961), making his first and only batting appearance of his Big League career, August 19th, 1951. Little person performer Gaedel, was hired by Browns owner Bill Veeck as a publicity stunt to surprise the St. Louis fans during a doubleheader against the Detroit Tigers. Wearing uniform number 1/8, Gaedel entered the second game of the doubleheader as a pinch-hitter for the leadoff batter Frank Saucier and was walked on four straight pitches by Tigers pitcher Bob Cain. The photograph has been mounted on board, and the verso is stamped *Associated Features Inc., New York, N.Y.* and has the credit and caption tag affixed.

Image, 10 x 8 in.

Board, 12 1/2 x 9 1/2 in.

\$300-500

“Gaedel walked to the batter’s box and crouched above the plate, depriving the pitcher of a strike zone. Gaedel never took the bat off his shoulder, walked, and was immediately taken out of the game.”

PAUL DICKSON

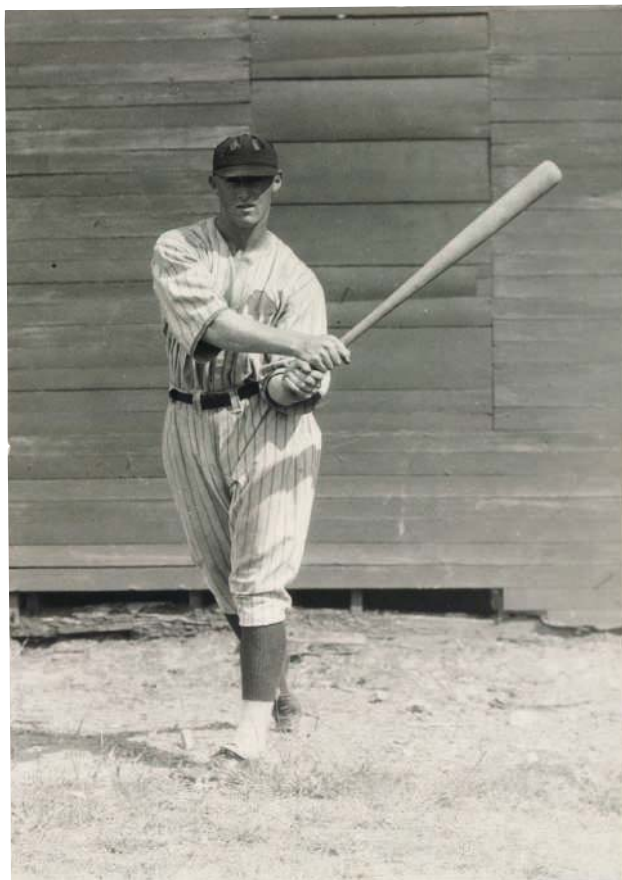
320

**HAP FELSCH
PHOTOGRAPH**

Original photograph of Oscar "Happy" Felsch (1891-1964) as a member of the Chicago White Sox, c.1917. Felsch was one of the eight members of the Chicago White Sox banned from baseball for life for throwing games in the 1919 World Series. Blank backed.

3 ¼ x 5 in.

\$400-600



321

**CHICK HAFEY
PHOTOGRAPH**

Original photograph of Hall of Famer Charles "Chick" Hafey (1903-1973) as a member of the Houston Buffaloes of the Texas League. The verso is stamped AUG 26 1924 and inscribed *Chic Hafey - Outfielder bought by St. Louis Cardinals from Houston, Texas League for highest price ever paid for Texas League player...* in pencil.

7 x 10 in.

\$500-700



322

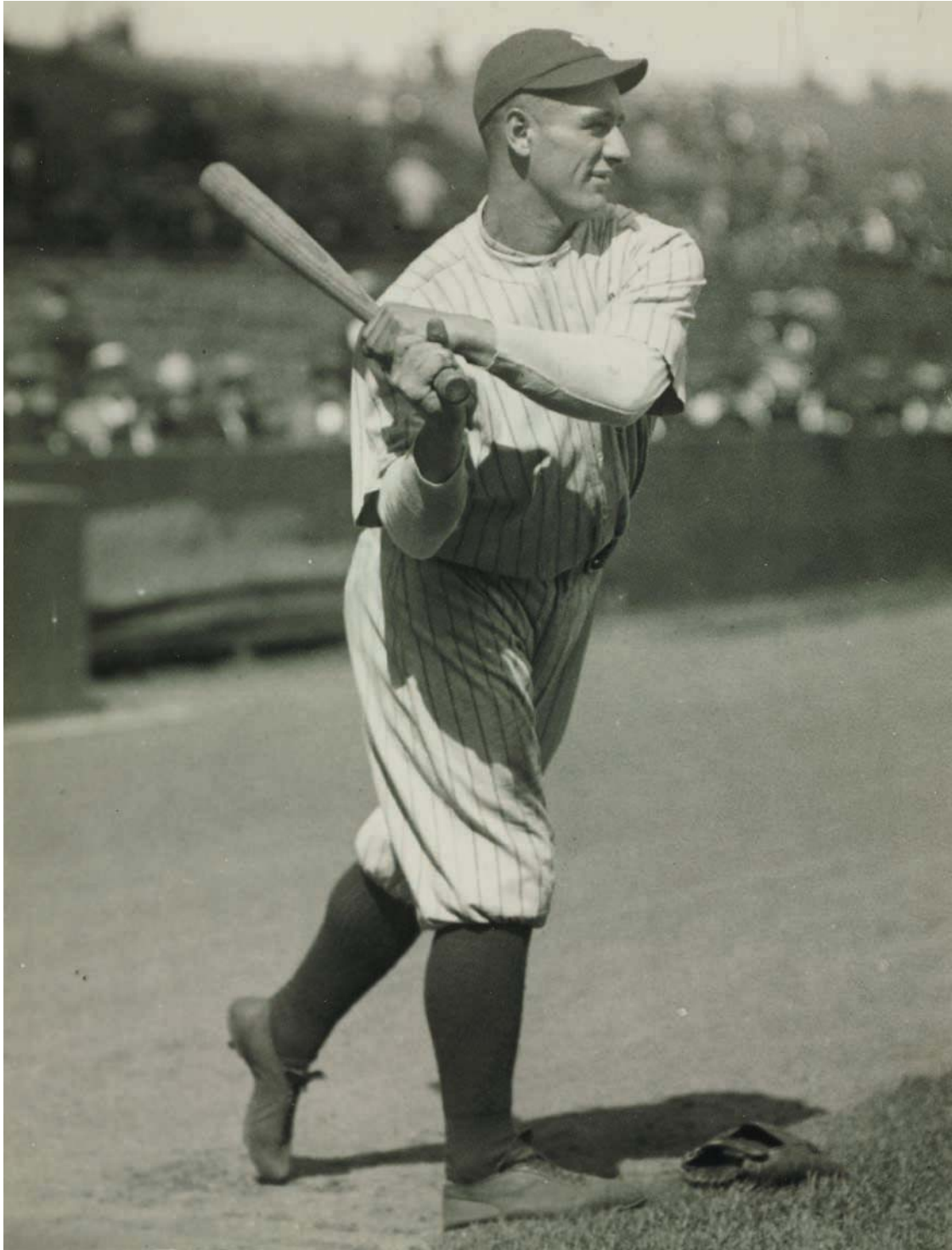
LOU GEHRIG PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1920s. The verso is stamped Charles M. Conlon, Evening Telegram, New York and is inscribed Lou Gehrig (Yankees) and Conlon Photo in pencil.

6 ½ x 8 ½ in.

\$6,000-8,000



323

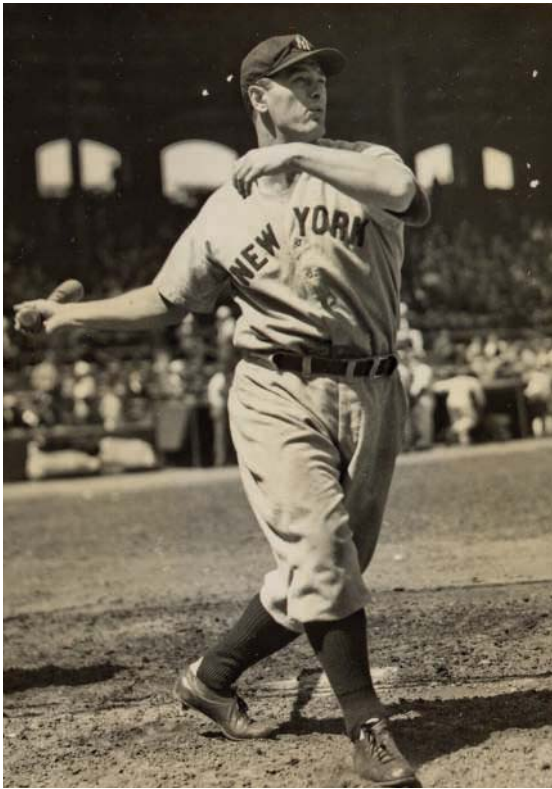
LOU GEHRIG PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1920s. The verso is stamped *Charles M. Conlon, Evening Telegram, New York* and is inscribed *Henry L. Gehrig (Yankees)* in pencil.

6 ½ x 8 ½ in.

\$6,000-8,000



“In the beginning, I used to make one terrible play a game. Then I got so I’d make one a week, and finally I’d pull a bad one about once a month. Now, I’m trying to keep it down to one a season.”

LOU GEHRIG

324

LOU GEHRIG PHOTOGRAPH

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1930s. The bottom border of the photograph is inscribed *Lou Gehrig* in black ink and the verso is lightly stamped and inscribed *Lou Gehrig, Inf. New York* in black ink.

5 x 7 in.

\$1,000-1,500



325

LOU GEHRIG PHOTOGRAPH

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1932. The verso is stamped on the verso *CULVER SERVICE* along with an affixed Culver Service tag and is inscribed *Gehrig* in pencil.

3 ¾ x 4 ¾ in.

\$1,000-1,500



326

LOU GEHRIG PHOTOGRAPH

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1932. The verso is inscribed *Lou Gehrig* in pencil along with affixed newspaper clippings and a date stamp *SEP 29 1932*.

4 x 5 in.

\$2,000-3,000



327

LOU GEHRIG PHOTOGRAPH

Original photograph of Hall of Famer Lou Gehrig (1903-1941) as a member of the New York Yankees, c.1932. The verso is stamped *PHOTO BY ACME NEWSPAPER* with affixed caption tag and a date stamp *OCT 10 1932*.

8 ¼ x 6 in.

\$1,000–1,500

328

BABE RUTH, MILLER HUGGINS & LOU GEHRIG PHOTOGRAPH

Original photograph of Hall of Famers Babe Ruth (1895-1948) and Lou Gehrig (1903-1941) along with their Hall of Fame manager Miller Huggins (1879-1929), c.1928. The verso is stamped *From Acme Newspictures, Inc.*, and has an affixed caption tag.

9 x 7 in.

\$1,000–1,500





“Dictator Rafael Trujillo wasn’t a great baseball fan but his son was. Trujillo used baseball as a tool of his 1937 re-election campaign and immediately merged two of the best clubs in Ciudad Trujillo (as Santo Domingo was called from 1930 to 1961—Lacey and Escogido—for the season. The new club was known as the Ciudad Trujillo Dragons, to many the greatest all-stars BBC ever assembled. Trujillo raided the American Negro Leagues with players of the status of Satchel Paige, Josh Gibson, “Cool Papa” Bell, Robert Griffith, Cy Perkins, and Sam Bankhead. Cuban greats such as Lazaro Salazar, Silvio Garcia, Rodolfo Fernandez were added, as was Juan “Tetelo” Vargas, who batted .283 (30-for-106) as the team won the championship, posting an 18–13 record. After the 1937 season, the dictator cut spending for American players but continued funding for baseball programs.”

LUIS MUNOZ

329

1937 CIUDAD TRUJILLO TEAM PHOTOGRAPH

Original team photograph of the 1937 Ciudad Trujillo Los Dragones, considered one of the greatest teams ever assembled. The photo features seventeen members of the team including Hall of Famers Satchel Paige (1906-1982), Josh Gibson (1911-1947), James “Cool Papa” Bell (1903-1991) as well as Cuban Hall of Famers Lazaro Salazar and Silvio Garcia. Signed on the front by promoter Enrique Jose Aybar, while the players have all been identified on the verso in pencil. From the collection of Enrique Jose Aybar.

10 x 6 ¼ in.

\$5,000–7,000



330



331



332

330

1906 HARRISBURG GIANTS OVERSIZED TEAM PHOTOGRAPH

Oversized team photograph of the 1906 Harrisburg Colored Giants. Features fourteen members of the team including Negro League great Spotswood Poles (1887-1962) who began his career with the team that season. Mounted on board, the name *Harrisburg Giants 1906* and players' identifications are displayed on the matte.

Image 23 x 19 in.,

Matte 28 ½ x 25 ½ in.

\$3,000–5,000

331

1938 EAST ALL STARS (NEGRO LEAGUE) TEAM PHOTOGRAPH

Team photograph of the 1938 East All Stars of the Sixth Annual East - West (Negro League) Ball Game played on August 21st, 1938 at Chicago's Comiskey Park, featuring Hall of Famers Buck Leonard, Willie Wells, Oscar Charleston and Biz Mackey along with standouts Sam Bankhead, Wild Bill Wright and Edsall Walker. Originally from the Collection of Buck Leonard.

Image 14 x 10 ½ in.,

Framed, 20 ½ x 16 ½ in.

\$1,000–1,500

332

CHICAGO AMERICAN GIANTS PHOTOGRAPHIC POSTCARD

Original photographic team postcard of the Chicago American Giants c.1914, picturing twelve members of the squad including Hall of Famers Rube Foster (1879-1930), Pete Hill (1882-1951), John Henry "Pop" Lloyd (1884-1964), and standout Bruce Petway (1885-1941). The verso is inscribed *Chicago Giants* in pencil.

5 ½ x 3 ½ in.

\$3,000–5,000

333

**1926 HARRISBURG GIANTS
TEAM PANORAMIC
PHOTOGRAPH**

Panoramic photograph of the 1926 Harrisburg Giants of the Eastern Colored League. Features sixteen players including Hall of Famer Oscar Charleston (1896-1954) and Negro League baseball and basketball legend Clarence "Fats" Jenkins (1898-1968). Players have been identified by affixed typewritten tags on their respective images.

30 x 8 in.

\$5,000-7,000



334

**1927 HILLSDALE
DAISIES AND CUBAN
STARS OPENING DAY
PANORAMA**

Panoramic photograph commemorating Opening Day of the 1927 Eastern Colored League season between the Hillsdale Daisies and the Cuban Stars. Players featured include Hall of Famers Martin Dihigo and Biz Mackey and standouts including Alejandro Oms. Imprinted "Opening Game Eastern Colored League - Mayo Island Park - Richmond - Va - May - 3 - 1927".

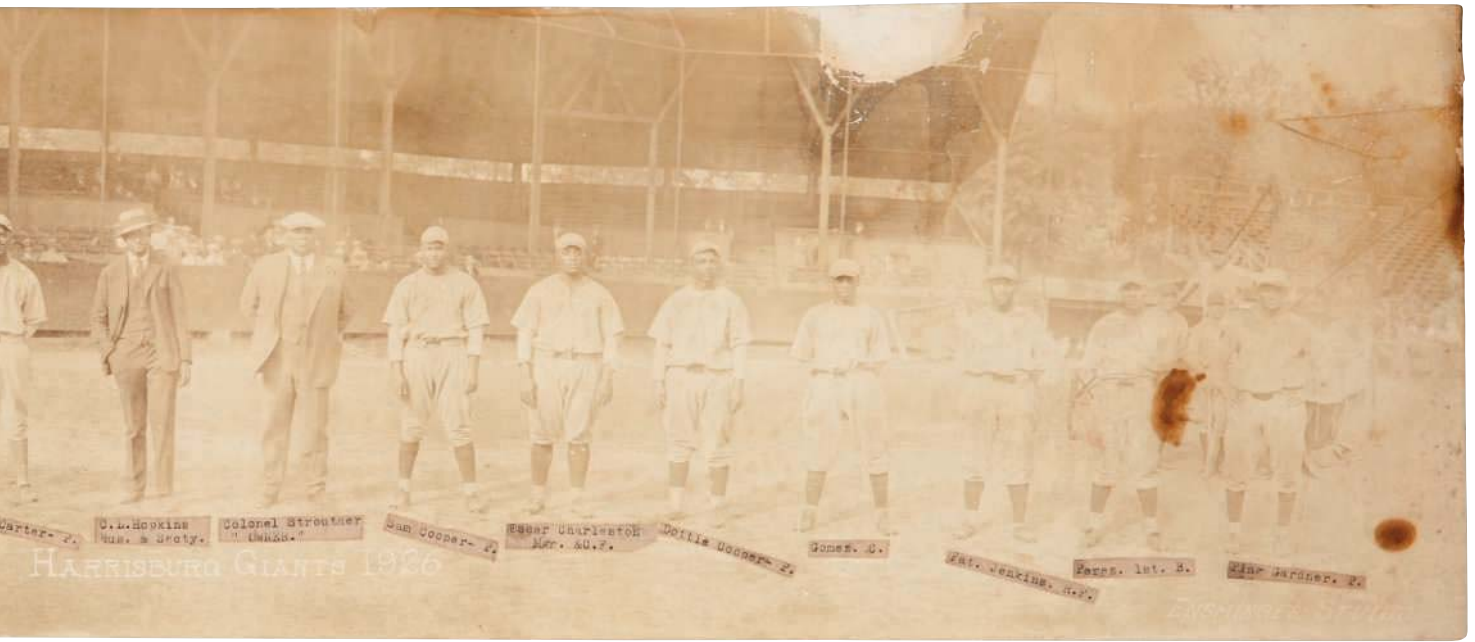
Image 19 x 6 in.,

Framed, 28 x 13 in.

"The Browns" Rich. Va

\$2,000-3,000







335

**1920 DETROIT STARS TEAM
PHOTOGRAPH**

Original team photograph of the 1920 Detroit Stars of the Negro National League, picturing sixteen members of the powerhouse team including Hall of Famers Pete Hill (1882-1951) and Andy Cooper (1898-1941) and standouts Bruce Petway (1885-1941) and Bill Gatewood (1881-1962). Inscribed on the lower border *Detroit Stars 1920* with some of the players identified on the photo itself. Mounted on board.

9 3/4 x 7 3/4 in.

\$1,000-1,500



336

1932 PITTSBURGH CRAWFORDS TEAM PHOTOGRAPH

Original photograph of five members of the Pittsburgh Crawfords baseball team along with their significant others on their way to Spring Training in Hot Springs, Arkansas, c.1932, including Hall of Famers Josh Gibson (1911-1947) and Oscar Charleston (1896-1954). The verso is stamped *De Luxe Studio, Hot Springs*.

4 ½ x 3 in.

\$2,000–3,000

337

JOSH GIBSON PHOTOGRAPH

Original photograph of Hall of Famer Josh Gibson (1911-1947) and Rafael Pedroso, catchers on the 1937-38 Cuban League Champion Santa Clara Leopards. Features *Hernandez Studio, Santa Clara* embossed on the lower left corner and the typewritten *Catchers del club Santa Clara, Campeones de Cuba 1937-38. De izquierda a derecha Joshua Gibson, Rafael Pedroso, Santa Clara, Cuba Noviembre 22 de 1938* on the verso.

7 x 5 in.

\$2,000–3,000





338

WARREN HARDING FIRST PITCH PHOTOGRAPH

Original photograph of President Warren G. Harding (1865-1923) tossing out the ceremonial first pitch of the 1921 season. Future President Herbert Hoover (1874-1964) can be seen in the crowd. The verso is stamped *Copyright by Harris & Ewing and APR 14 1921* and is inscribed *Harding throwing first ball* in pencil.

10 x 7 in.

\$400-600



339

ROGERS HORNSBY PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Rogers Hornsby (1896-1963) as a member of the 1920 St. Louis Cardinals. The verso has been stamped, inscribed and signed in blue pencil by photographer Charles Conlon *Rogers Hornsby, St. Louis Nat., Conlon Photo.*

5 x 7 in.

\$800-1,200

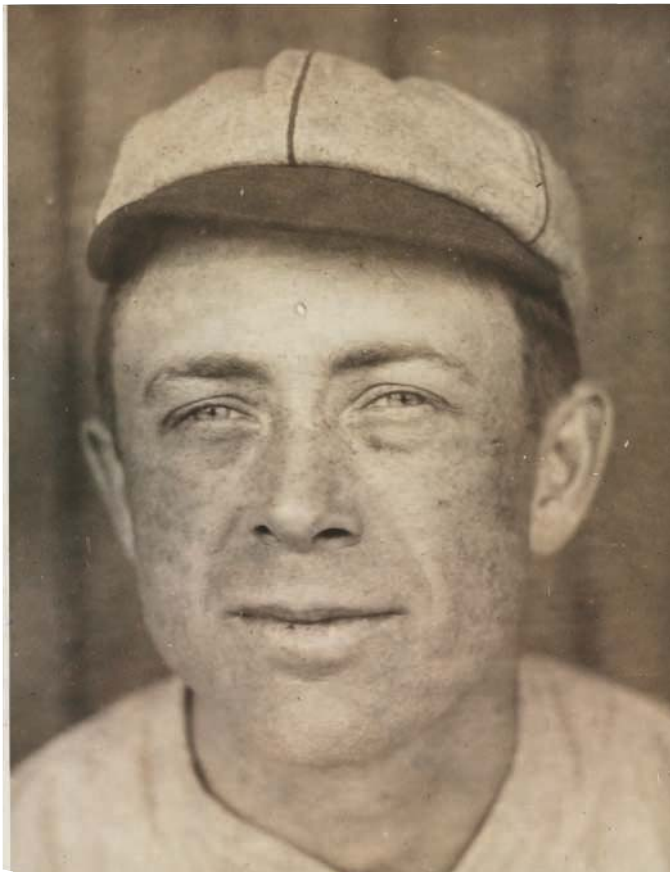
340

**MILLER HUGGINS
PHOTOGRAPH**

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Miller Huggins (1878-1929) as a member of the St. Louis Cardinals, c.1911. The verso is stamped *Copyright by Paul Thompson, 10 Spruce St., New York*, inscribed *Huggins, St. Louis Nat in pencil*, and features the Christie's 1996 Baseball Magazine auction sticker.

6 ½ x 8 ½ in.
\$800-1,200



“A manager has his cards dealt to him, and he must play them.”

MILLER HUGGINS

341

**MILLER HUGGINS
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Miller Huggins (1878-1929) as a Manager of the New York Yankees, c.1920s. The verso is stamped *The Ring, Inc.*, inscribed *MILLER HUGGINS (Yankees)* and signed *Conlon* in pencil.

6 ¾ x 8 ½ in.
\$1,500-2,000





342

**1910 CLEVELAND NAPS TEAM
PANORAMIC PHOTOGRAPH**

Panoramic photograph of the 1910 Cleveland Naps featuring Hall of Famers Addie Joss, Napoleon Lajoie and Cy Young along with notables J.J. "Nig" Clarke, Roger Peckinpaugh, Cy Falkenberg, George Stovall and Terry Turner.

Image, 36 ½ x 9 in.

Framed, 46 x 18 ½ in.

Copyright 1910, Haines Photo Co., Cleveland Ohio

\$3,000-5,000

343

ADDIE JOSS PHOTOGRAPH

Original photograph of Hall of Famer Addie Joss (1880-1911) as a member of the Cleveland Naps, c.1910. The verso is stamped *From the Gilliams Press*, is inscribed *Addie Joss, Pitcher Joss Cleveland* and has a newspaper clipping affixed.

6 ¾ x 4 ¾ in.

\$1,000-1,500



344

ADDIE JOSS PHOTOGRAPH

Original photograph of Hall of Famer Addie Joss (1880-1911) as a member of the Cleveland Naps, c.1908. The verso is inscribed *Adrian Joss, Cleveland* in pencil and *1908?* in blue ink.

4 ½ x 6 ½ in.

\$2,000-3,000



“Joss was one of the greatest pitchers of his generation... He was a four-time 20-game winner for the Cleveland Naps (now the Indians) at the turn of the twentieth century, battling for supremacy in the American League with the likes of Cy Young and Rube Waddell.”

JACOB POMRENKE

345

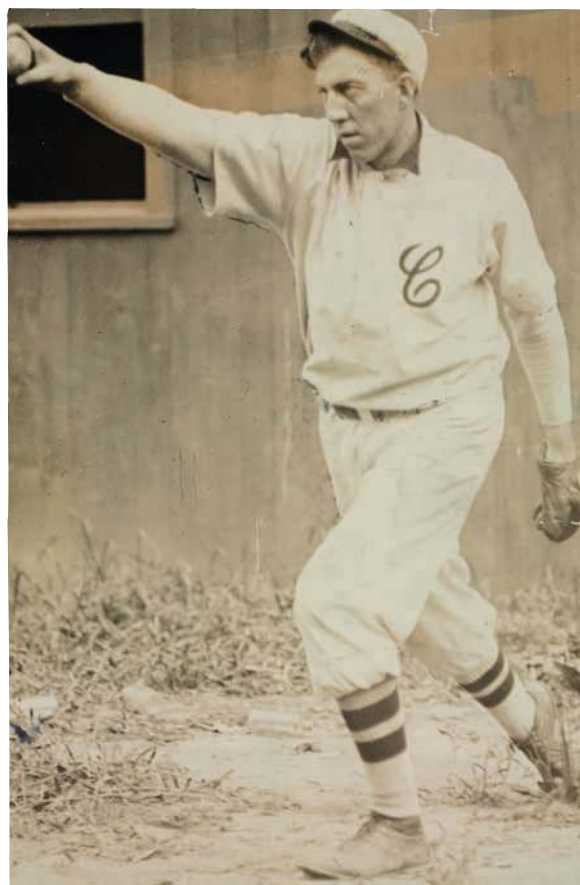
ADDIE JOSS PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Addie Joss (1880-1911) as a member of the Cleveland Naps, c.1910. The verso is stamped *Paul Thompson, 10 Spruce Street, New York, LEADER SPORTS* as well as date stamped *June 16, 1913* and features a Sporting News Collection and PSA/DNA sticker.

6 ¼ x 9 ½ in.

\$2,000-3,000





346

346

1911 CLEVELAND NAPS TEAM PANORAMIC PHOTOGRAPH

Panoramic photograph of the 1911 Cleveland Naps featuring Shoeless Joe Jackson in his first full big league season (in which he hit a remarkable .408) and Hall of Famers Cy Young (in the final season of his illustrious career) and Napoleon Lajoie.

Image, 26 ½ x 8 in.

Framed, 32 x 14 in.

Falk Photo Co., Boston

\$3,000–5,000



347

70



347

1912 CLEVELAND NAPS TEAM PANORAMIC PHOTOGRAPH

Panoramic photograph of the 1912 Cleveland Naps, featuring Shoeless Joe Jackson (who batted .395), Hall of Famer Napoleon Lajoie, and notables Ray Chapman, Roger Peckinpaugh, Paddy Livingston and Terry Turner.

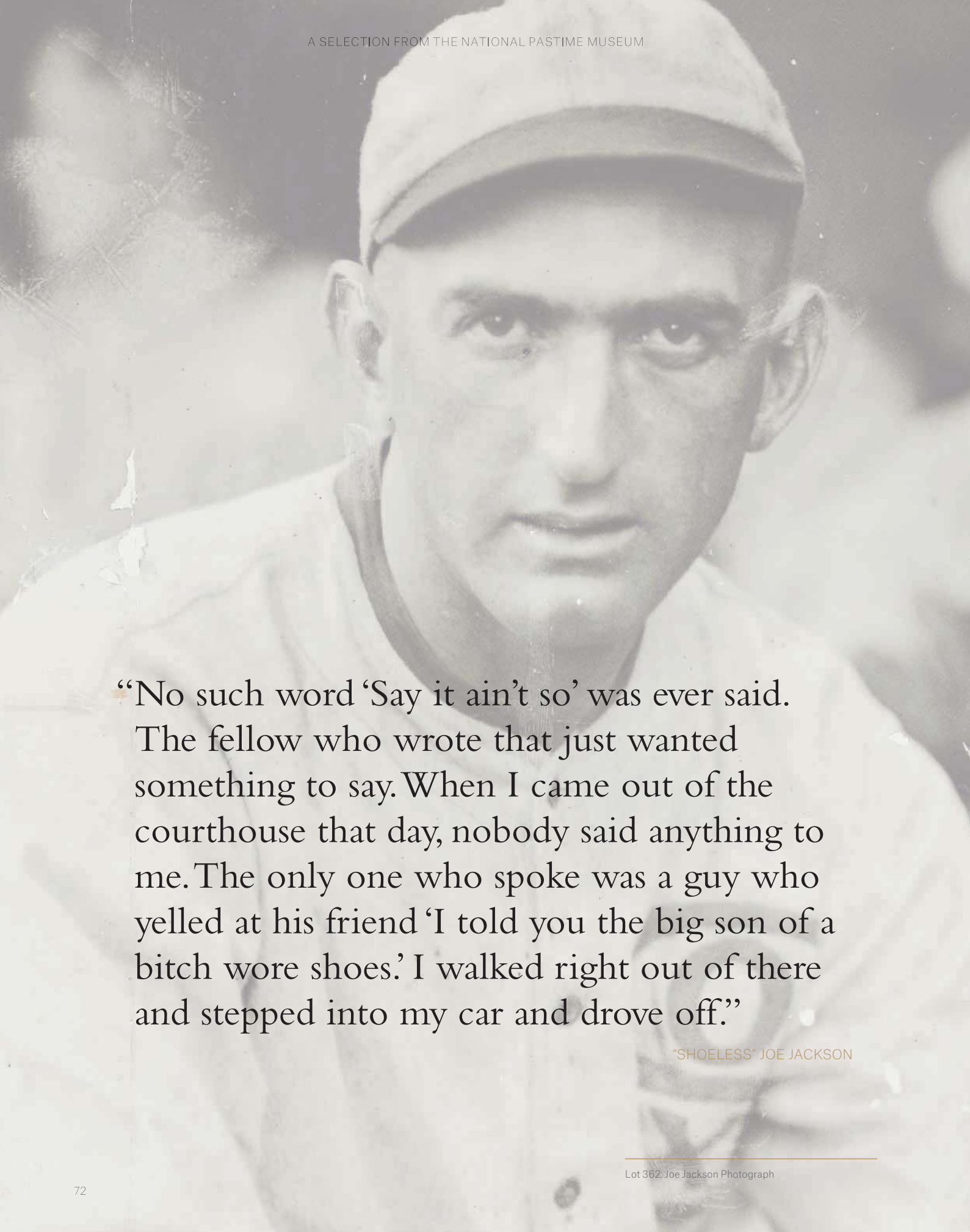
Image, 45 x 9 in.

Framed, 53 x 17 in.

Margerm & Adams, Copyrighted

\$3,000-5,000





“No such word ‘Say it ain’t so’ was ever said. The fellow who wrote that just wanted something to say. When I came out of the courthouse that day, nobody said anything to me. The only one who spoke was a guy who yelled at his friend ‘I told you the big son of a bitch wore shoes.’ I walked right out of there and stepped into my car and drove off.”

“SHOELESS” JOE JACKSON



348

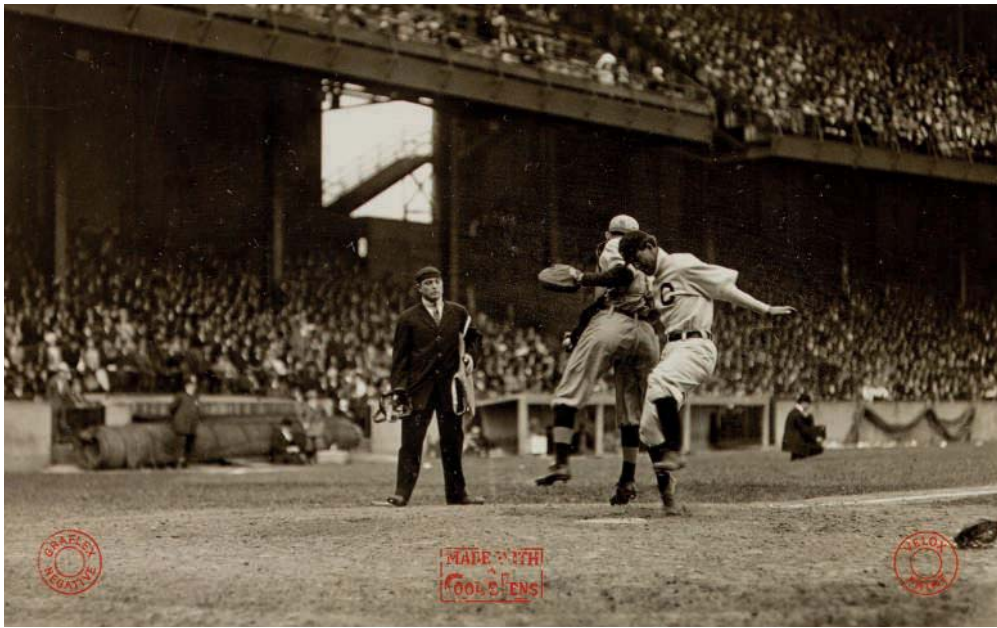
JOE JACKSON PHOTOGRAPH

Louis Van Oeyen (1865-1946)

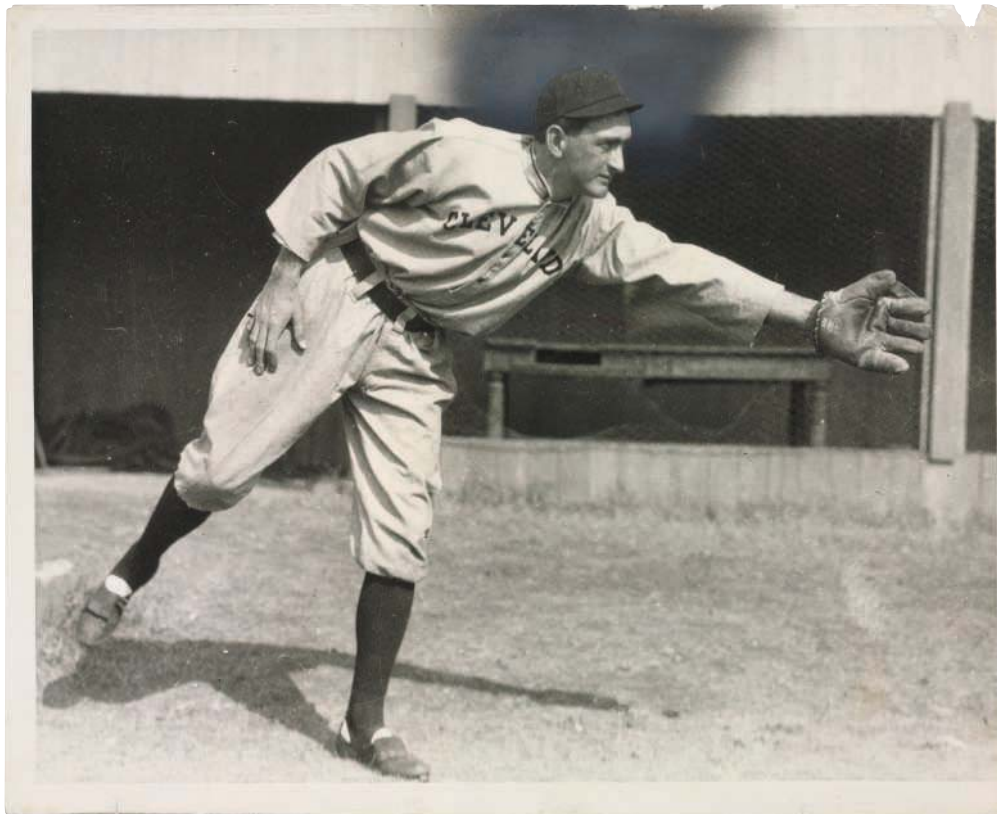
Original photograph of Shoeless Joe Jackson (1887-1951) as a member of the Cleveland Naps, c.1913. The verso is stamped *Photograph by L. Van Oeyen, 504 Superior Building, Cleveland, Ohio*, inscribed with editorial notes and *Joe Jackson, Outfielder, Cleveland Americans* in pencil and features the Christie's 1996 Baseball Magazine auction sticker.

7 ½ x 9 in.

\$10,000-15,000



349



350

349

JOE JACKSON PHOTOGRAPH

Original Graflex Camera salesman sample photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Naps, c.1911. Created to demonstrate the camera's swift action capture ability, the photograph features Jackson touching home plate against the New York Yankees and has embossed on the front in red *Graflex Negative, Made with Cooke Lens and Velox Print.*

6 ¼ x 4 in.

\$1,000-1,500

350

JOE JACKSON PHOTOGRAPH

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Naps, c.1912. The verso is stamped *Culver Pictures*, affixed with a *Culver Pictures* sticker and inscribed *Joe Jackson - Cleveland* in pencil.

10 x 8 in.

\$2,000-3,000

351

**JOE JACKSON
PHOTOGRAPH**

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Indians, c.1915. The verso is stamped *N.E.A.* as well as date stamped *Jun 1 1915*, and inscribed *Joe Jackson* in black ink.

8 x 9 ½ in.

\$2,000-3,000



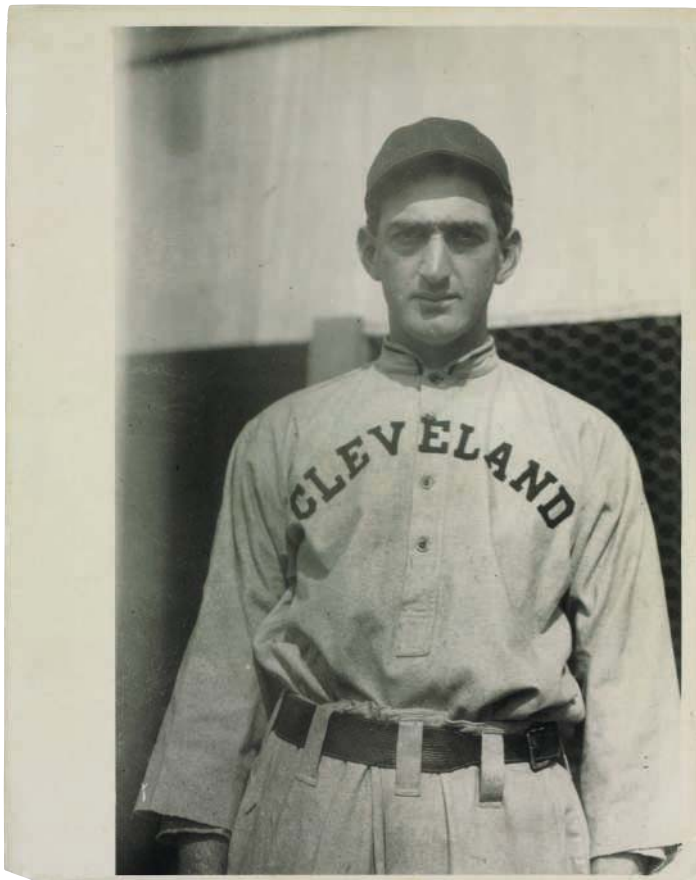
352

**JOE JACKSON
PHOTOGRAPH**

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Naps, c.1912. The verso is stamped *Culver Pictures*, affixed with a pair of *Culver Pictures* stickers and inscribed *Joe Jackson - Cleveland* in pencil.

8 x 10 in.

\$1,500-2,000





353

JOE JACKSON PHOTOGRAPH

Louis Van Oeyen (1865-1946)

Original photograph of Shoeless Joe Jackson (1887-1951) as a member of the Cleveland Naps, c.1913. The verso is stamped *Photograph by L. Van Oeyen, 504 Superior Building, Cleveland, Ohio* as well as inscribed *Joseph Jackson, BB Immortal* in blue pencil.

4 ¾ x 7 in.

\$8,000-10,000



354

JOE JACKSON PHOTOGRAPH

Original photograph of Shoeless Joe Jackson (1887-1951) as a member of the Cleveland Naps, c.1913. The verso is stamped *FEB 3 1930* as well as inscribed *Jackson, L.F.* in pencil.

8 x 7 $\frac{3}{4}$ in.

\$2,000-3,000



355

JOE JACKSON PHOTOGRAPH

Louis Van Oeyen (1865-1946)

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Naps, c.1912. The verso is stamped *Photograph by L. Van Oeyen, 504 Superior Building, Cleveland, Ohio* as well as *Property of The Cleveland Press*, inscribed *Joe Jackson, Rightfield* in black ink and date stamped *May 22 1912*.

7 ¼ x 10 in.

\$4,000-6,000



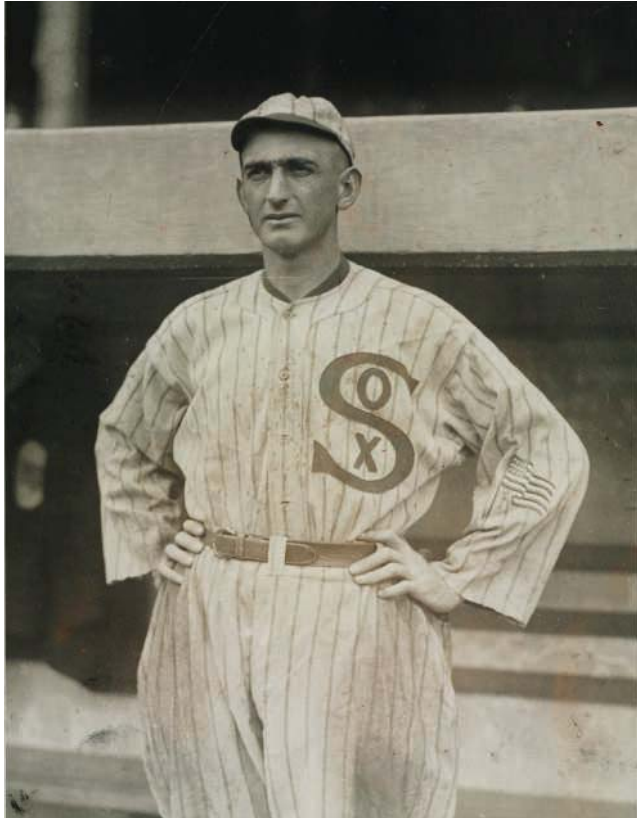
356

JOE JACKSON PHOTOGRAPH

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Cleveland Naps, c.1912, aiming his shotgun at the photographer. The verso is inscribed *Joe Jackson* in pencil.

4 ¾ x 7 ½ in.

\$1,000-1,500



357

**JOE JACKSON
PHOTOGRAPH**

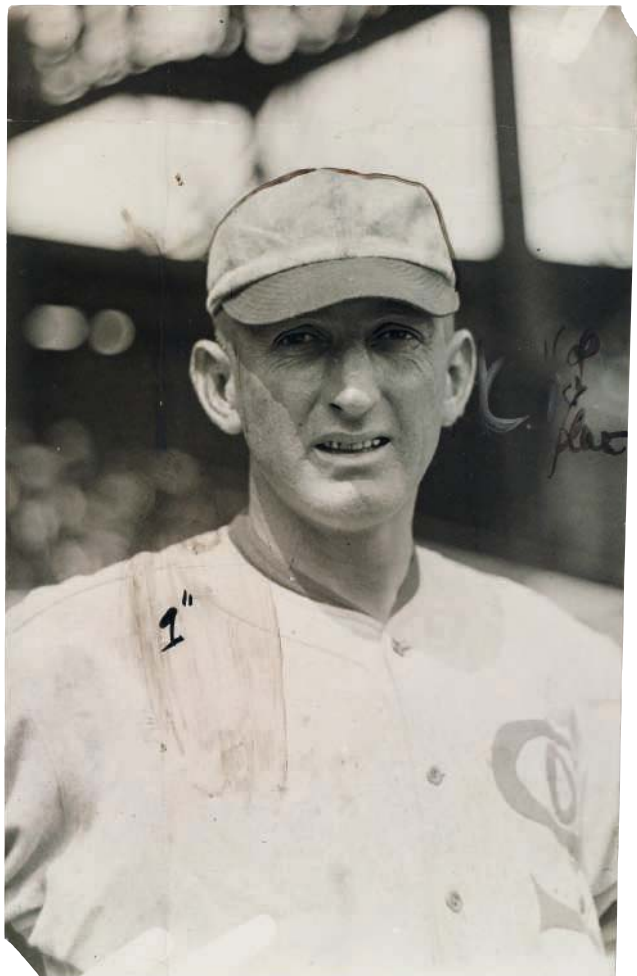
Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Chicago White Sox, c.1917. The verso is stamped *From The N.Y. H. Service, New York City* as well as *Philadelphia Inquirer* and date stamped numerous times.

6 ¾ x 8 ½ in.

\$1,500-2,000

“Hey big mouth, can you spell shit?”

“SHOELESS” JOE JACKSON
IN RESPONSE TO A
HECKLER WHO ASKED
HIM IF HE COULD
SPELL ‘CAT’



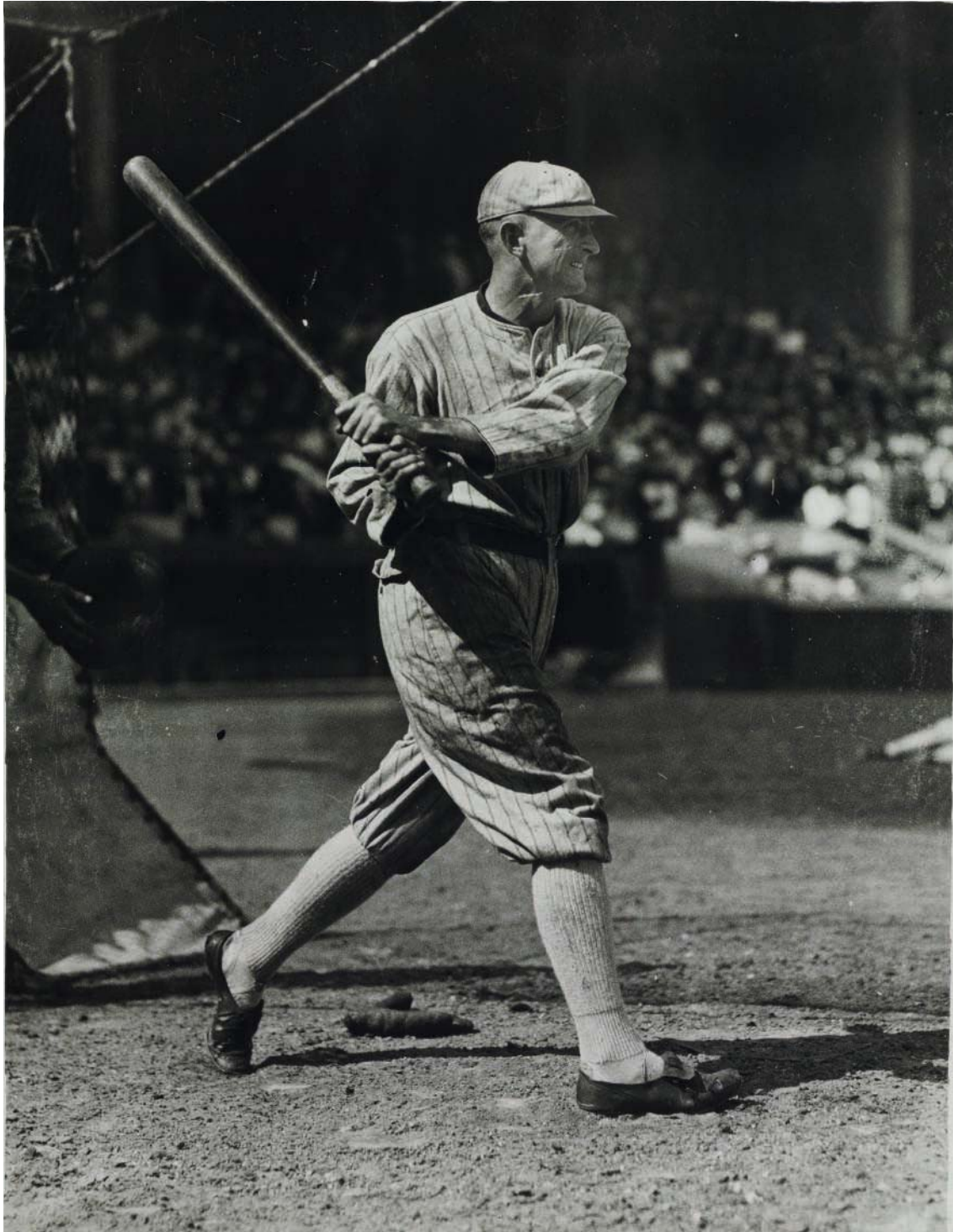
358

**JOE JACKSON
PHOTOGRAPH**

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Chicago White Sox, c.1919. The verso is stamped *Reference Dept. Oct 29, 1919, N.E.A.* as well as inscribed *Joe Jackson* in pencil.

7 x 11 in.

\$1,500-2,000



359

JOE JACKSON PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Chicago White Sox, c.1917. The verso is stamped *Photo by Paul Thompson* as well as THE RING, Inc. and inscribed *Jackson, Chicago Amer* in pencil.

6 ½ x 8 ½ in.

\$4,000-6,000



360

JOE JACKSON PHOTOGRAPH

Original photograph of Shoeless Joe Jackson (1888-1951) as a member of the Chicago White Sox, c.1920. The verso is stamped *Reference Dept. May 14, 1920, N.E.A.* as well as inscribed *Joe Jackson, Chicago A* in pencil.

6 ¾ x 10 ½ in.

\$1,500-2,000

361

1917 CHICAGO WHITE SOX TEAM PHOTOGRAPH

Original team photograph of the 1917 World Champion Chicago White Sox, picturing 26 members of the team including the eight players who would eventually be banned from baseball for life for throwing games in the 1919 World Series. Includes Shoeless Joe Jackson, Eddie Cicotte, Buck Weaver, Chick Gandil, Fred McMullen, Swede Risberg, Lefty Williams, Happy Felsch and Hall of Famers Ray Schalk, Eddie Collins and Red Faber. The verso is stamped *Underwood & Underwood* and features a caption tag dated 9/14/17.

9 ¼ x 7 in.



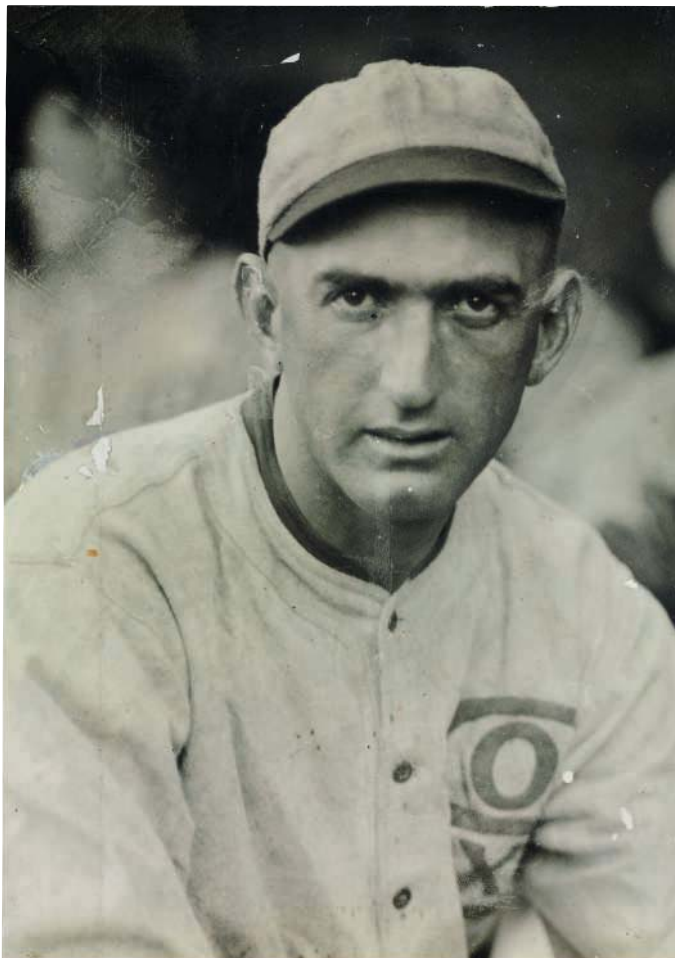
362

**JOE JACKSON
PHOTOGRAPH**

Original photograph of Shoeless Joe Jackson (1887-1951) as a member of the Chicago White Sox, c.1919. The verso is inscribed *Jackson* and 1919 in pencil.

7 ¼ x 10 in.

\$1,000-1,500



363

**JOE JACKSON
PHOTOGRAPH**

James G. Wilson

Original photograph of Shoeless Joe Jackson (1888-1951) as an older gentleman. The verso is stamped *News-Piedmont, Photo by James G. Wilson* as well as date stamped *DEC 24, 1951* and inscribed *Joe Jackson*, in pencil.

8 ¼ x 10 in.

\$500-700



GEORGE GRANTHAM BAIN GEORGE GRANTHAM BAIN: MASTER OF MYSTIQUE

BY LARRY CANALE

Anose for news, skill with a camera, an entrepreneurial spirit: George Grantham Bain (1865–1944) had all of those traits, and they served him well. Born in Chicago, Bain went on to attend St. Louis University and studied law, but opted to jump into journalism after graduating. He began his professional career as a reporter at the *St. Louis Globe-Democrat* before moving to the crosstown rival *St. Louis Post-Dispatch*, for whom he would serve as a Washington, D.C., correspondent. That experience led to a gig with a major news service, United Press.

In 1898, by now based in New York and with more than 10 years of journalism experience, he launched Bain News Service to supply photographs to national and international media organizations. Bain's output was, to put it mildly, prolific.

Nearly 40,000 glass negatives—around 2,400 of them related to baseball—and 50,000 prints attributed to Bain survive at the Library of Congress. And that doesn't include untold numbers of other Bain images lost to the ages. The Library of Congress added the Bain News Service Collection to its archives in 1948. Today, fans can browse thousands of Bain's baseball images at loc.gov/pictures/collection/ggbain/—certainly a worthy tool for collectors.

AT THE PARK

Bain and his colleagues photographed a wide range of subjects, from hard news scenes and tragedies to politicians and celebrities to human interest subjects and, of course, sports. Along the way, Bain and his colleagues dug into our national pastime and helped document players as well as the baseball landscape.

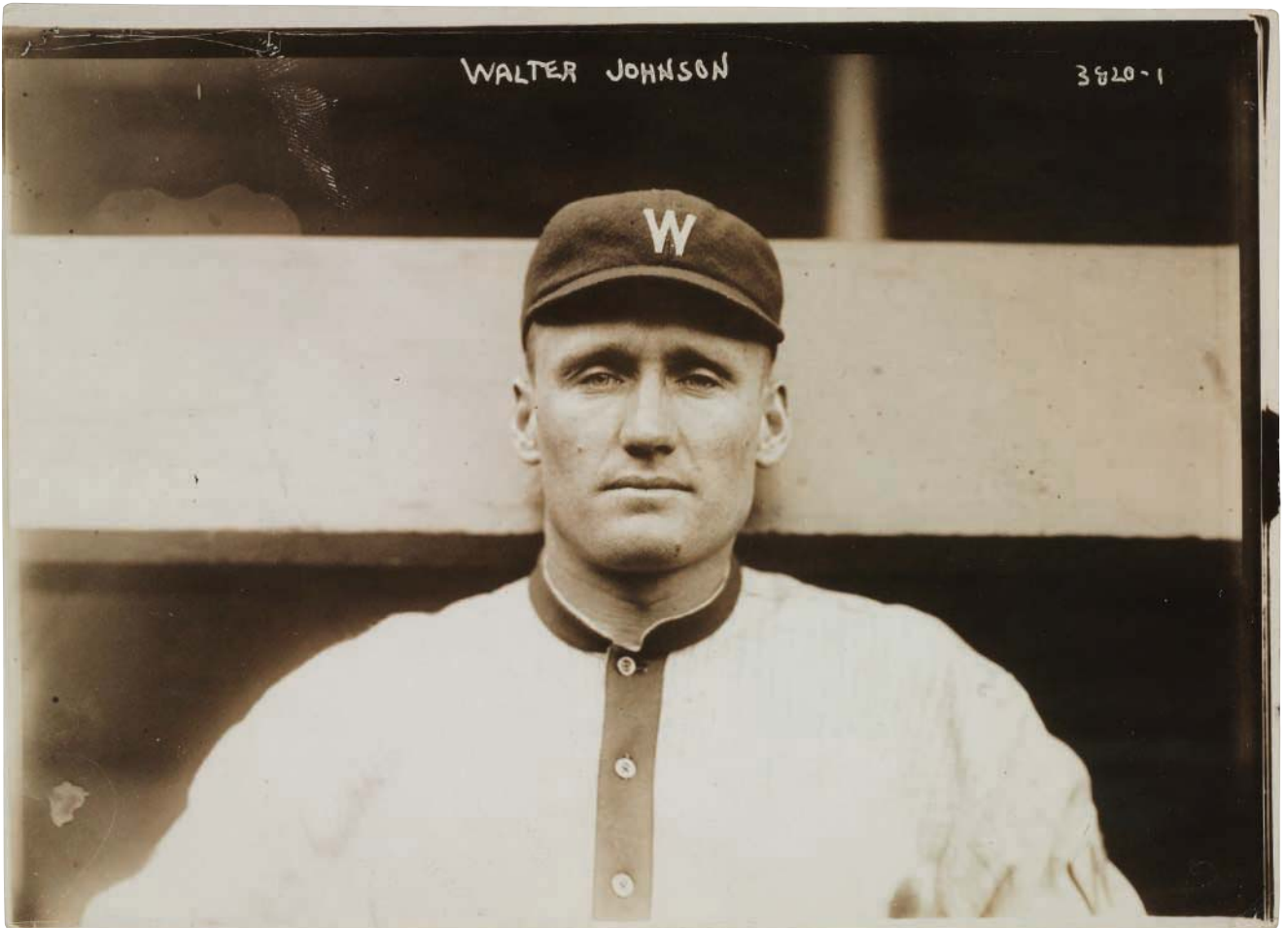
From the early 1900s into the 1930s, Bain's ever-growing archive collected all of the names you'd expect, including Babe Ruth (who in one iconic 1918 example, during his final season with the Red Sox, looks distracted and sullen), tiny Rabbit Maranville (who shows up in a 1914 action shot, mid-swing during a Boston Braves game, with a ghostly fog encircling him), and wily Grover Cleveland "Ol' Pete" Alexander (who in one memorable dugout shot during a Phillies game is caught conferring with then-rookie manager Pat Moran, no doubt telling him, "No worries, Skip").

There's also the great pitcher Christy Mathewson in a variety of poses—warming up, winding up, and following through on the mound, and even swinging the bat (albeit awkwardly) in live game action. There's a deep look into the steely eyes of Fred Clarke, a longtime player-manager who won two titles as the Pirates' skipper (and whose career spanned 1894–1915). There's the "clown prince" of baseball, utilityman Germany Schaefer, entertaining teammates, opponents, and fans.

And there's a candid shot of a young and carefree Buck Weaver in 1918—the year before he became entangled in the "Black Sox" World Series scandal, which ended up costing him his baseball career, whether he deserved it or not. (Weaver, widely considered innocent of game-throwing charges right from the start, had hit .324 in the 1919 World Series.)

Bain's baseball output also includes crowds, backdrops, game action, and atmospheric stadium photographs. One of countless examples: a tack-sharp 1914 photograph taken outside Shibe Park in Philadelphia before a World Series contest. The image's details include beautiful old automobiles, lines of well-dressed game attendees (virtually all men, most in hats), several police officers, a refreshment stand, a boy on a bike—all of it pure eye candy for those who love seeing the game's aura as it was.

When Bain died at age 79 at Bellevue Hospital in New York in 1944, the *New York Times* wrote that he ranked, in many minds, as "the father of foreign photographic news." The paper also noted that he was unmarried, left a nephew of the same name in Connecticut, and owned a collection of rare photographs that was "possibly worth a considerable sum," as the paper wrote in an understatement for the ages.



364

WALTER JOHNSON PHOTOGRAPH

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Walter Johnson (1887-1946) as a member of the Washington Senators. The verso is stamped *George Grantham Bain* (partially obscured by a *Culver Service* sticker) and features the typewritten *Walter Johnson, Pitcher of Washington Club, April 18, 1916*.

7 x 5 in.

\$1,500-2,000



365

WALTER JOHNSON PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Walter Johnson (1887-1946) as a member of the Washington Senators, c.1915. The verso is stamped *Photo by Paul Thompson* and is inscribed *Walter Johnson who pitches for the Washingtons* in pencil.

7 ¼ x 9 ½ in.

\$1,000-1,500

366

**WALTER JOHNSON
PHOTOGRAPH**

Original studio portrait photograph of Hall of Famer Walter Johnson (1887-1946) as a member of the Washington Senators, c.1918. Blank backed.

7 x 11 in.

\$2,000-3,000



“You can’t hit what
you can’t see.”

WALTER JOHNSON
ON THE SUBJECT OF HIS FASTBALL

367

**WALTER JOHNSON
PHOTOGRAPH**

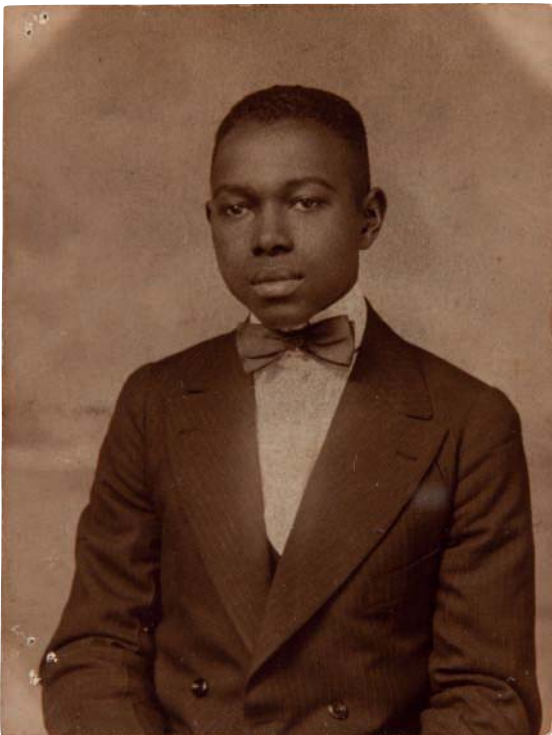
Charles Conlon (1868-1945)

Original photograph of Hall of Famer Walter Johnson (1887-1946) as a member of the Washington Senators c.1917. The verso has been stamped, inscribed and signed in pencil by photographer Charles Conlon *Walter Johnson, Washington, Conlon Photo.*

6 ½ x 8 ½ in.

\$1,000-1,500





368

**1916 INDIANAPOLIS ABCS/ROYAL
POINCIANA TEAM PHOTOGRAPH**

Cabinet photograph of the Indianapolis ABCS/Royal Poinciana Negro League baseball team, including Hall of Fame first baseman Ben Taylor (1888-1953). Inscribed in ink on the border, "Royal Poinciana BB Club Palm Beach - FLA - 1916 Kennard - J. Taylor - Lyons - Hewitt - B. Taylor - Clark - Jeffries - Allen - Dunbar - Johnson - Powell - Forbes - C.I. Taylor - Donaldson - Pierce."

Cabinet, 10 x 8 in.

Framed, 16 x 14 in.

\$1,000-1,500

369

JUDY JOHNSON STUDIO PHOTOGRAPH

Original studio photograph of Hall of Famer William Julius "Judy" Johnson (1899-1989) as a teenager, c.1913, several years before embarking on his legendary career. Blank backed.

3 x 4 in.

\$400-600

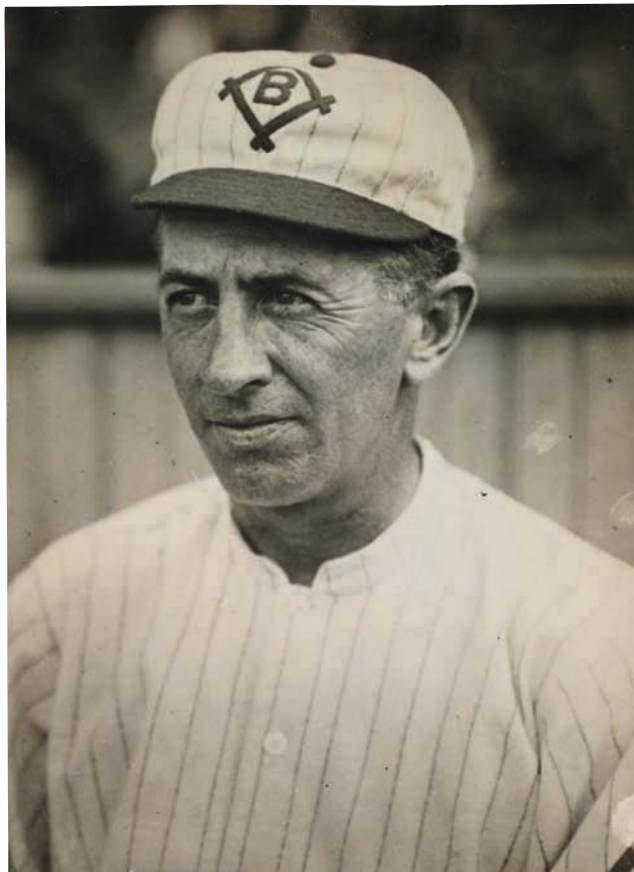
370

**WEE WILLIE KEELER
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Wee Willie Keeler (1872-1923) as a coach of the Brooklyn Dodgers, c.1912. The verso is inscribed *KEELER* in pencil along with the caption tag reading *Willie Keeler when with Brooklyn.*

7 ¼ x 10 in.
\$800-1,200



371

**JOE KELLEY
PHOTOGRAPH**

Carl Horner (1864-1926)

Original studio portrait photograph of Hall of Famer Joe Kelley (1871-1943) as a manager of the Cincinnati Reds, c.1903. The verso is inscribed *Joe J. Kelley (Base Ball), Reds Manager, 1903* in pencil.

4 x 5 ½ in.
\$500-700





372

SANDY KOUFAX PHOTOGRAPH

Original photograph of Hall of Famer Sandy Koufax (1935-) as a member of the Brooklyn Dodgers. The verso is stamped *Brooklyn National League Baseball Club Inc.* and *APR 18 1956* and is inscribed *Sanford Koufax* in pencil.

8 ¼ x 10 in.

\$800-1,200



“I became a good pitcher when I stopped trying to make them miss the ball and started trying to make them hit it.”

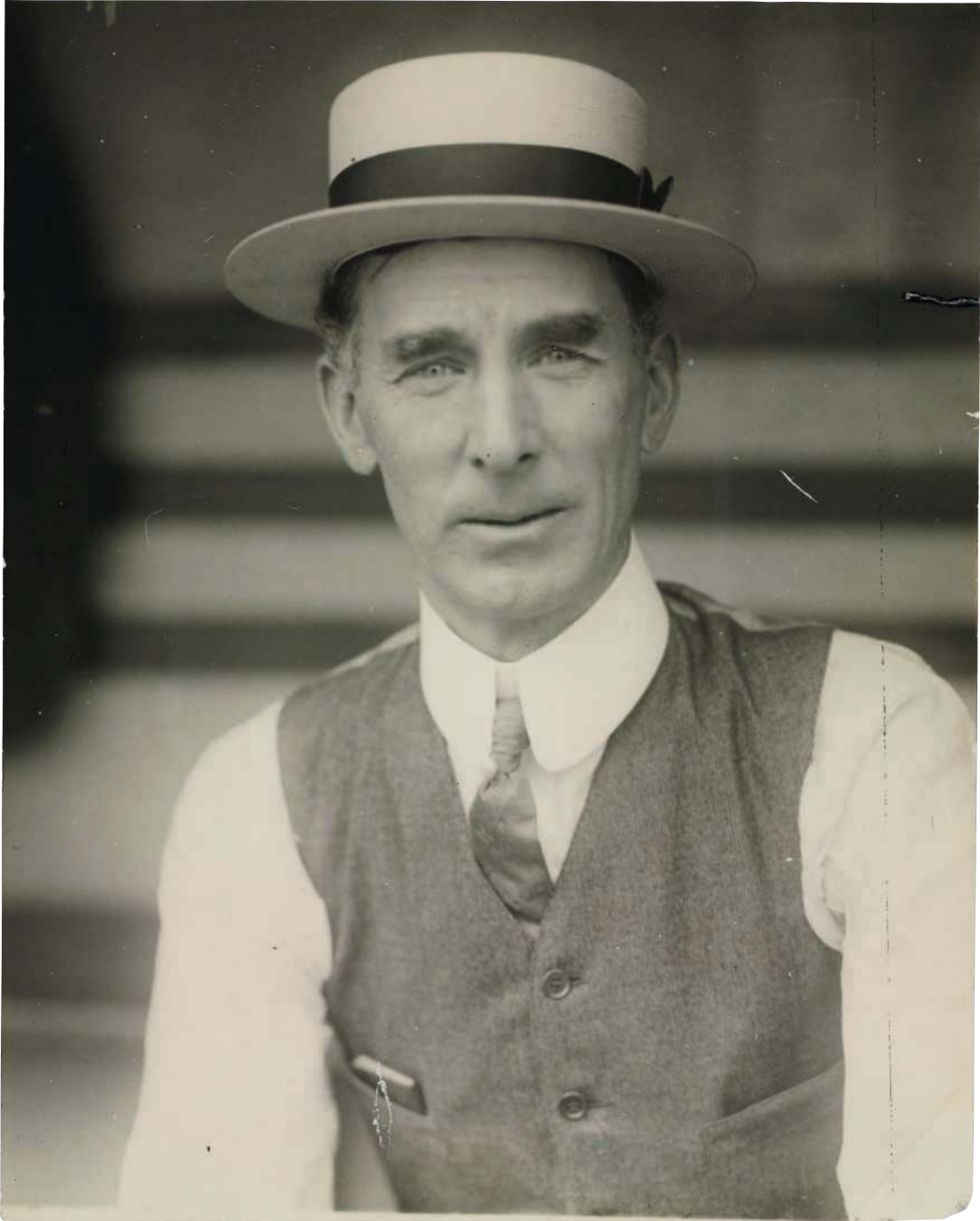
SANDY KOUFAX

373

SANDY KOUFAX PHOTOGRAPH

Original photograph of Hall of Famer Sandy Koufax (1935-) as a newly signed member of the Brooklyn Dodgers. The verso is stamped DEC 1954 and inscribed *Sanford (Sandy) Koufax* in pencil.

7 ¾ x 8 ¾ in.
\$800-1,200



374

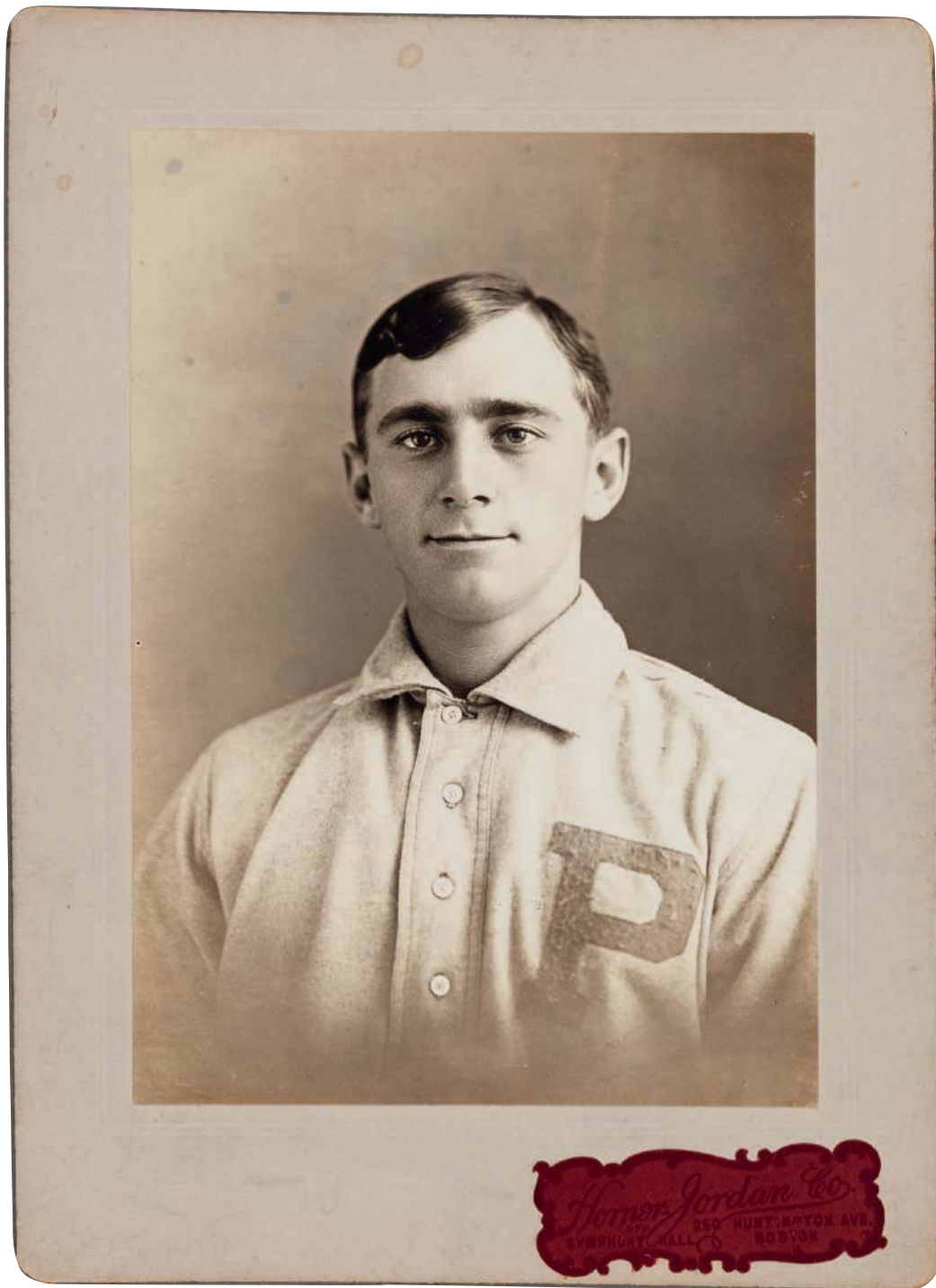
CONNIE MACK PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Connie Mack (1862-1956) as a Manager of the Philadelphia Athletics, c.1912. The verso is stamped *Charles M. Conlon, Evening Telegram, New York* and inscribed *MANAGER MACK (Athletics)* in pencil.

7 ¼ x 9 in.

\$1,500-2,000



375

SHERRY MAGEE CABINET PHOTOGRAPH

Carl Horner (1864-1926)

Original studio portrait cabinet photograph of Sherwood "Sherry" Magee (1884-1929) as a member of the Philadelphia Phillies, c.1907. The verso is inscribed *Magee* lightly in pencil and features the Christie's 1996 Baseball Magazine auction sticker. This image is notable for being used to create Magee's portrait style T206 tobacco baseball card as well as the infamous T206 "Magie" error card.

5 ¼ x 7 ¼ in.

Horner-Jordan Co., Symphony Hall, 250 Huntington Ave., Boston

\$1,000-1,500



376

**1924 COLORED WORLD SERIES
PANORAMIC PHOTOGRAPH**

Original panoramic photograph of the 1924 Colored World Series played between the Negro National League champion Kansas City Monarchs and the Eastern Colored League champion Hilldale Club, won by the Monarchs 5 games to 4. The photograph is inscribed on the negative *First Colored World Series, Opening Game Oct. 3, 1924 Philadelphia, P.A., Batteries - For the Kansas City Monarchs, Rogan + Duncan, Hilldale, Cockrell + Santop* on the lower left.

Image 18 ¾ x 10 ¼,

Framed 25 x 16 ½ in.

\$2,000-3,000

377

**EFFA MANLEY & MULE SUTTLES
PHOTOGRAPH**

Original photograph of Co-Owner of the Newark Eagles and first female inductee to the Baseball Hall of Fame, Effa Manley (1897-1981) along with Hall of Famer George "Mule" Suttles (1901-1966) of the Newark Eagles. The verso is inscribed *Effa Manley, Owner of the Newark Eagles* in pencil.

8 x 10 in.

\$300-500

378

**WILLIE MAYS
PHOTOGRAPH**

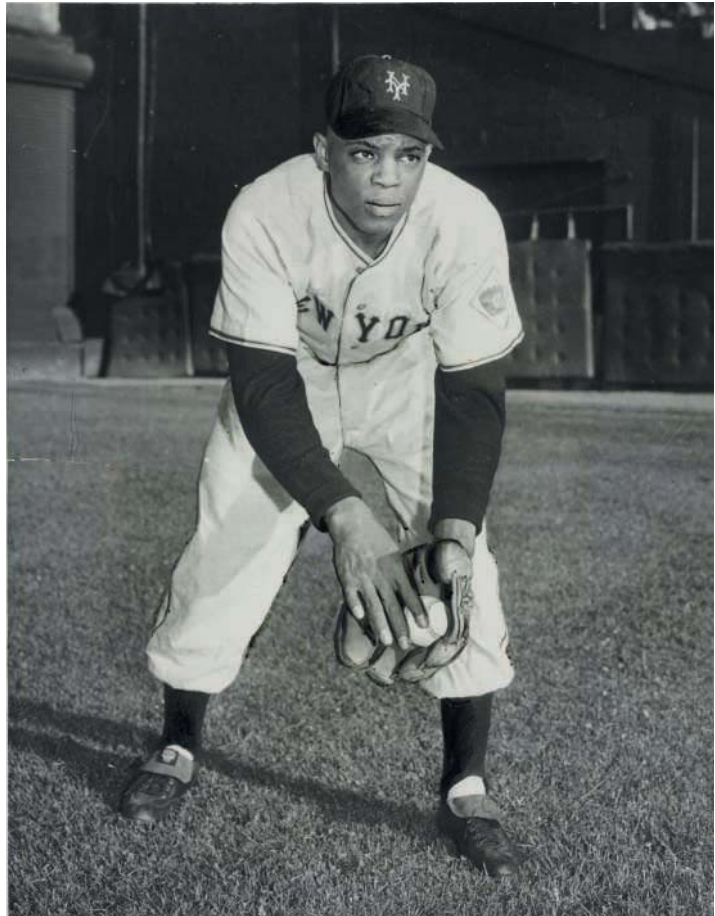
Original photograph of Hall of Fame outfielder Willie Mays (1931-) as a member of the New York Giants c.1952. The image is notable for being the image used to create Mays' 1953 Topps baseball card. The verso features affixed newspaper clippings from 1954, 1973 and 1986 when the image was used.

7 x 9 in.

\$1,000-1,500

“Don’t get me wrong, I like to hit. But there’s nothing like getting out there in the outfield, running after a ball and throwing somebody out trying to take that extra base. That’s real fun.”

WILLIE MAYS



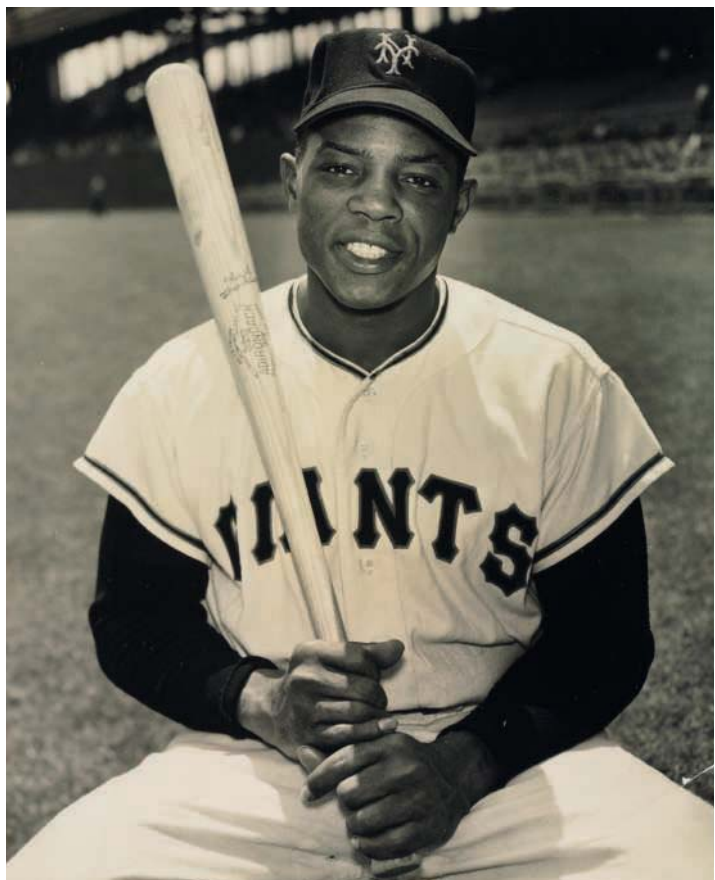
379

**WILLIE MAYS
PHOTOGRAPH**

Original photograph of Hall of Famer Willie Mays (1931-) as a member of the New York Giants, c.1954. The verso is inscribed *Mays* in pencil.

8 x 10 in.

\$800-1,200





380

MICKEY MANTLE PHOTOGRAPH

Original photograph of Hall of Famer Mickey Mantle (1931-1995) as a member of the New York Yankees after hitting his 46th home run of his Triple Crown 1956 season. The verso is stamped *International News Photos* and features a caption tag dated 8-30-56.

7 x 9 ¼ in.

\$800-1,200

381

**MICKEY MANTLE
PHOTOGRAPH**

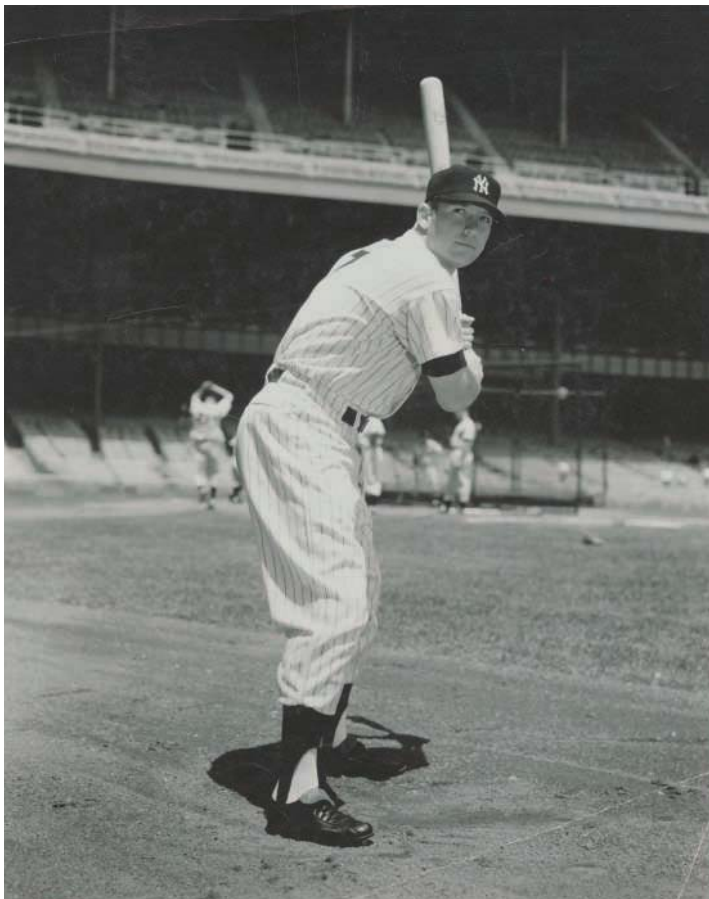
Original photograph of Hall of Famer Mickey Mantle (1931-1995) as a member of the New York Yankees, c.1957. Blank backed.

11 x 13 ½ in.

\$800-1,200

“On two legs,
Mickey Mantle
would have been the
greatest ball player
who ever lived”

NELLIE FOX



382

**JOE DIMAGGIO & MICKEY
MANTLE PHOTOGRAPH**

William C. Greene

Original photograph of Hall of Famers Joe DiMaggio (1914-1999) and Mickey Mantle (1931-1995) at Old timers Game at Yankee Stadium in 1953. The verso is stamped WM. C. GREENE, Photo-Dept., N.Y. World - Telegram as well as inscribed Yanks Old Timer Game 1953, Di Mag + Mickey Mantle in black and red ink.

8 x 10 in.

\$1,000-1,500





383

MICKEY MANTLE PHOTOGRAPH

Original photograph of Mickey Mantle at Yankee Stadium in 1959. The verso is date stamped *MAY 15 1959* and a caption tag is affixed.

7 x 9 in.

\$1,000-1,500

384

ROGER MARIS & MICKEY MANTLE PHOTOGRAPH

Original photograph of New York Yankees slugger Roger Maris (1934-1985) and Hall of Famer Mickey Mantle (1931-1995) during their record breaking 1961 season. Caption on verso reads 7 9 61, Photographer Hurley, Yanks vs. Boston, ...Maris congratulated by Mantle, the next batter as he crosses home plate in the 7th inning, 1st game.....

10 x 8 in.

\$800-1,200



384

385

MICKEY MANTLE AND ROGER MARIS PHOTOGRAPH

Large format wire service photograph of Mickey Mantle and Roger Maris congratulating one another during a game circa the early 1960s.

Image, 19 ½ x 13 in.

Framed, 27 ¼ x 21 ¼ in.

\$500-700



385



386

**CHRISTY MATHEWSON
PHOTOGRAPH**

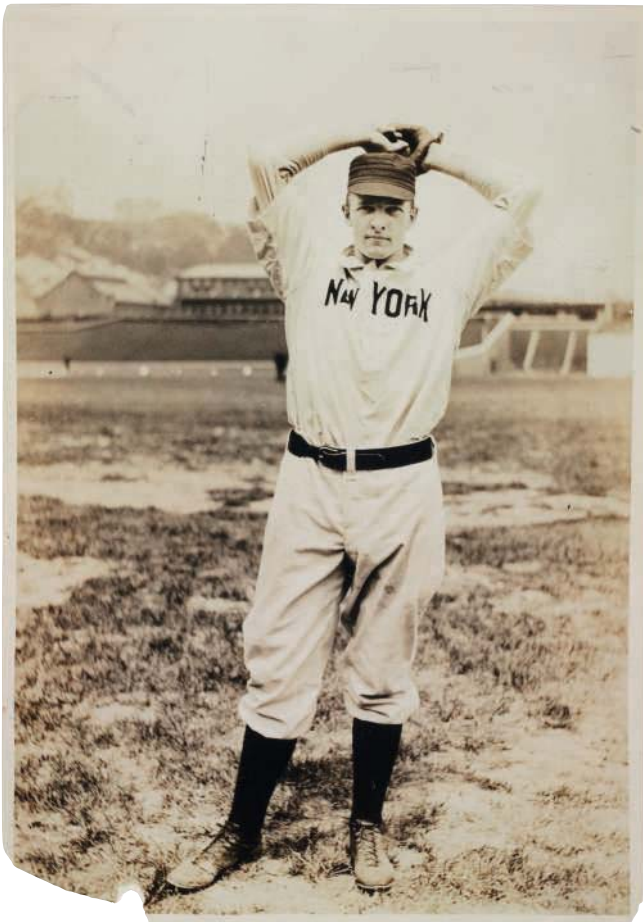
Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1909. The verso is stamped *The Gilliams Press Syndicate* as well as features an affixed Culver Service sticker and a caption tag dated *March 5, 1909*.

4 ¾ x 6 ¼ in.

\$1,000-1,500

“You can learn little
from victory. You
can learn everything
from defeat.”

CHRISTY MATHEWSON



387

**CHRISTY MATHEWSON
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1910s. The verso is stamped *Property of The Sporting News* and is inscribed *Christy Mathewson* in pencil.

4 ½ x 6 ½ in.

\$2,000-3,000



388

CHRISTY MATHEWSON PHOTOGRAPH

Louis Van Oeyen (1865-1946)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1905. The verso is stamped *Photo. by L. Van Oeyen, News-Paper & Commercial Photographer, Cleveland, O.* as well as inscribed *Christy Mathewson, Pitcher, N.Y. Giants* in pencil.

6 ¾ x 10 in.

\$10,000-15,000

CHARLES CONLON

CHARLES CONLON: EVERY PICTURE TELLS A STORY

BY LARRY CANALE

Charles M. Conlon (1865–1945) found his place in baseball history through a twist of fate during his early years in the work force. He was a proofreader in the newspaper business who pursued, as a hobby, landscape photography, using a Graflex view camera and large-format glass plates.

Conlon's editor at the *New York Evening Telegram* was John B. Foster, who also produced the annual *Spalding Base Ball Guide*. Foster "came to know about my hobby—taking pictures," Conlon later wrote in *The Sporting News*. "He said to me one day, 'Charley, they need pictures of ball players for the *Guide*, and there is no reason why you can't take pictures of the players, as well as landscapes. It will be a good pickup for you, and it will be something for a day off.'"

It turned into something much more. Conlon became an incredibly productive photographer, creating tens of thousand of images: stunning portraits, revealing candids, and action shots on the field of play, typically from behind first base or third base.

Conlon's subjects included the heroes of the first half of the century, from Yankees Babe Ruth, Lou Gehrig, Bill Dickey, and Joe DiMaggio to sluggers Honus Wagner, Rogers Hornsby, Shoeless Joe Jackson, and Hank Greenberg. He captured the era's finest hurlers, including Christy Mathewson (believed to be Conlon's first baseball subject), Cy Young, Grover Alexander, Walter Johnson, and a young Bob Feller.

He photographed multi-sport baseball players like Jim Thorpe, Ernie Nevers, and Wally Gilbert, all of them NFL stars as well. He framed baseball leaders like

commissioners Kenesaw Mountain Landis and Ford Frick, managers Connie Mack and John J. McGraw, and umpires Bill Klem, Pants Rowland, and Hank O'Day.

He immortalized baseball's most notorious, including the tough-as-nails Ty Cobb; several members of the 1919 Chicago "Black Sox"; and spitball pitcher Jeff Tesreau, who had a 119–72 record in six seasons and then quit suddenly in 1918 after a feud with manager McGraw. And he saved all kinds of players from faceless anonymity: Val Picinich (a backup catcher who played for six teams in 18 years and caught three no-hitters); Jumbo Brown (a 295-pound reliever who was the biggest man in baseball during his career); and Joe Krakauskas (a lefty who had a career mark of 26–36 and was the last pitcher to give up a hit to DiMaggio before Joltin' Joe's 56-game hitting streak ended).

SORTING OUT THE ARCHIVE

Between 1904 and 1941, Conlon created at least 30,000 images. Around two-thirds of them, alas, didn't survive. Conlon himself destroyed untold numbers, as legend has it, during a cleaning phase midway through his career.

Thankfully, 8,354 Conlon negatives did survive. There's a common misperception that they're all glass plates, but Constance McCabe knows otherwise. McCabe is the photo conservator extraordinaire who collaborated with her brother, baseball researcher Neal McCabe, on two books compiling the photographer's finest works: *Baseball's Golden Age: The Photographs of Charles M. Conlon* (1993) and *The Big Show: Charles M. Conlon's Golden Age Baseball Photographs* (2011).

After the release of the latter, Constance McCabe set the record straight in a *New*

York Times interview. "People kept calling them the 'glass plates,' and maybe upwards of half of his plates were glass," she said. "The rest are film negatives, because he gradually switched over to film."

If Conlon were around today, he no doubt would be shocked by the fact that so many experts and fans consider him to be baseball history's most important photographer. After all, he "labored in anonymity," as the *Daily Gazette* in Albany (where he was born) once described. "Even upon his death in 1945, newspaper obituaries in Troy, N.Y., where he grew up and later resided in retirement, and Englewood, N.J., where he lived for 40 years, barely mentioned his work as a baseball photographer."

Neil McCabe, Constance McCabe's brother and collaborator on their two Conlon books, said the photographer didn't realize much financial reward from his images. He "did it because he enjoyed it." Even Conlon's classic action photograph of Ty Cobb sliding with fire and intensity into third base—one of the most enduring images in baseball history—didn't exactly pad his bank account. In 1937, Conlon estimated that he had received, up to that point, more than 1,000 royalty payments for that single image, but they didn't amount to much. "Each time, he'd get anywhere from a dime to 50 cents," Neal McCabe said. "So, what did he make from that over the years, \$250?"

Today, collectors pay four- and five-figure prices for original prints from the man known as the "Mathew Brady of baseball." And why not? There are few better ways to soak in early baseball than to reflect on the character in those old faces Charles Conlon photographed.



389

CHRISTY MATHEWSON PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1910. The verso is stamped *Charles M. Conlon, Evening Telegram, New York* and is inscribed *Christy Mathewson, Giants* in pencil.

6 ½ x 8 ½ in.

\$5,000-7,000



390



391

390

CHRISTY MATHEWSON PHOTOGRAPH

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1911. The photograph features the name *Mathewson. (P) N.Y. Nationals* inscribed on the top border within the image itself (a common characteristic of Bain's work) and is stamped on the verso *CREDIT CULVER SERVICES* along with an affixed Culver Service sticker.

7 x 5 ¾ in.

\$3,000-4,000

391

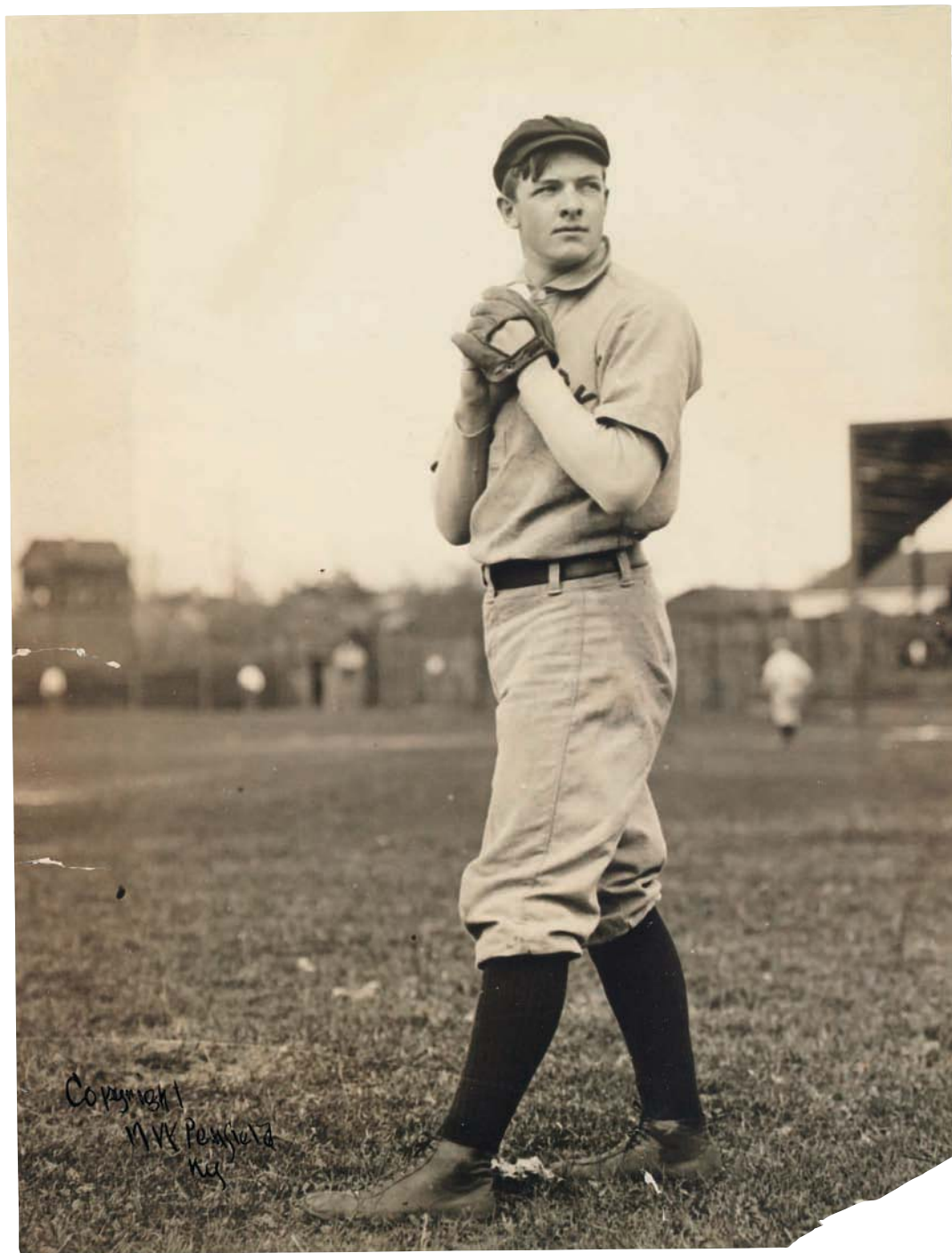
CHRISTY MATHEWSON PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1910s. The verso is stamped *Photograph by Paul Thompson, N.Y.* and is inscribed *Christy Mathewson, New York Nat.* in pencil.

7 x 5 in.

\$3,000-4,000



392

CHRISTY MATHEWSON PHOTOGRAPH

N.W. Penfield

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1906. The image is notable for being one the most iconic images of the legendary pitcher as well as being the image used to create one of Mathewson's T206 tobacco baseball cards. Inscribed on the lower border *Copyright N.W. Penfield, NY* in black ink. The verso is stamped *Photograph by THE PICTORIAL NEWS CO. New York.* as well as inscribed *Christy Mathewson, Pitcher, N.Y. Giants 1906* in pencil.

6 ¼ x 8 ¾ in.

\$8,000-10,000



393

CHRISTY MATHEWSON PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the New York Giants, c.1910s. The verso is stamped *Copyright by Paul Thompson, 10 Spruce Street, New York* and is inscribed *Mathewson* in blue pencil.

4 ½ x 6 ½ in.

\$4,000-6,000

394

**CHRISTY MATHEWSON
PHOTOGRAPH**

George Grantham Bain (1865-1944)

Original photograph of Hall of Famer Christy Mathewson (1880-1925) as a member of the Cincinnati Reds, c.1916. The photograph features "Matty" as a Red inscribed on the top border within the image itself (a common characteristic of Bain's work) and is stamped on the verso *CULVER SERVICE* along with an affixed Culver Service tag.

4 ¾ x 6 ½ in.

\$1,000-1,500



395

**JOHN J. MCGRAW
PHOTOGRAPH**

Original photograph of Hall of Famer John J. McGraw (1873-1934) as a member of the Baltimore Orioles, c.1901. The verso is stamped *Photo from Keystone View Co., Inc. of N.Y.*

4 x 7 ¾ in.

\$800-1,200





396



397



396

**1913 NEW YORK GIANTS TEAM
PANORAMIC PHOTOGRAPH**

Panoramic photograph of the 1913 New York Giants, winners of their third consecutive National League Pennant at New York's Polo Grounds. Features Hall of Famers Christy Mathewson, John McGraw, Wilbert Robinson and Rube Marquard, along with standouts Jim Thorpe, Chief Meyers, Fred Merkle, Fred Snodgrass, Heinie Groh and Jeff Tesreau.

Image, 26 ½ x 7 in.

Framed, 32 x 13 in.

International News Service, Copyright 1913

\$4,000-6,000

397

**1911 CUBAN STARS TEAM CABINET
PHOTOGRAPH**

Original cabinet team photograph of the 1911 Cuban Stars of Havana, picturing twelve members of the squad including Hall of Famer Jose "El Diamante Negro" Mendez (1887-1928). The matte is inscribed *Recuerdo de Binghamton, Abril 25 de 1911* along with player identifications. A small tag, also with players identifications is attached to the bottom border of the matte. Blank backed.

10 x 8 in.

\$4,000-6,000



PRESIDENT WOODROW WILSON AND THE WASHINGTON SENATORS
20th Anniversary of the National Pastime Museum



(detail)



398

**1924 WORLD SERIES PANORAMA
WASHINGTON SENATORS VS. NEW YORK GIANTS**

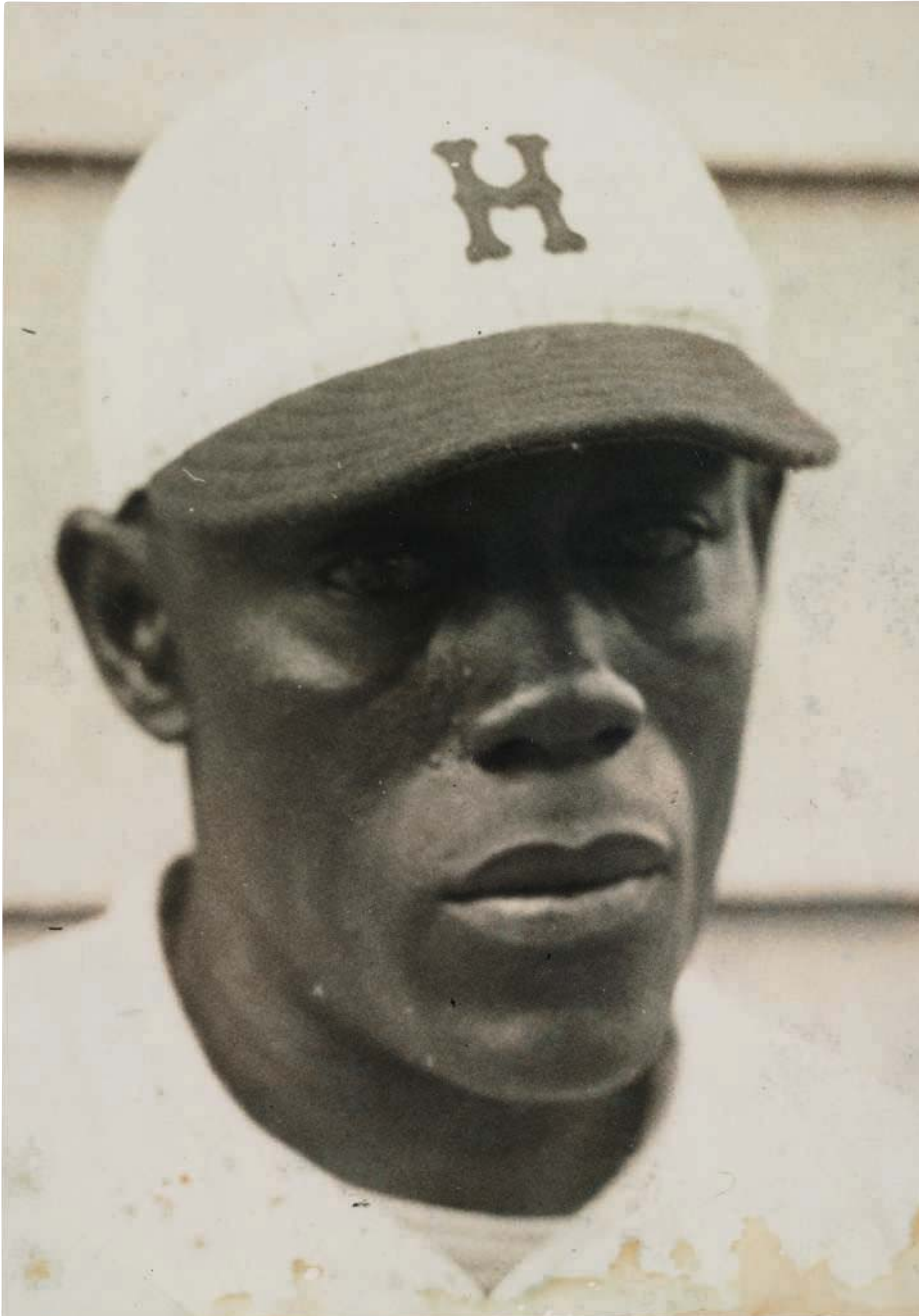
Panoramic photograph taken at Griffith Stadium before of the final game (Game 7) of the 1924 World Series between the Washington Senators and New York Giants. The Senators went on to win the contest, securing their first and only World Series title. Features a multitude of personalities including President Calvin Coolidge, Commissioner Kenesaw Mountain Landis, Walter Johnson, Bucky Harris, Goose Goslin, Sam Rice, John McGraw, Hughie Jennings, Frankie Frisch, Travis Jackson, Hack Wilson, George Kelly, Freddie Lindstrom, Billy Southworth, Bill Terry, Ross Youngs, and Umpires Bill Klem and Tommy Connelly.

Image, 39 ½ x 9 in.

Framed, 48 ½ x 18 ½ in.

Schutz, 3098 1405-F, Wash D.C.

\$3,000-5,000



399

399
ALEJANDRO OMS PHOTOGRAPH

Jose Luis Lopez Gomes

Original photograph of Cuban Baseball Hall of Famer Alejandro Oms (1896-1946) as a member of Habana of the Cuban League, c.1920s. The verso is stamped *Jose Luis Lopez Gomes, Fotografo, Bohemia* and is inscribed *Alejandro Oms, Pelotero Cubano* in pencil.

4 ¾ x 6 ¾ in.

\$800-1,200

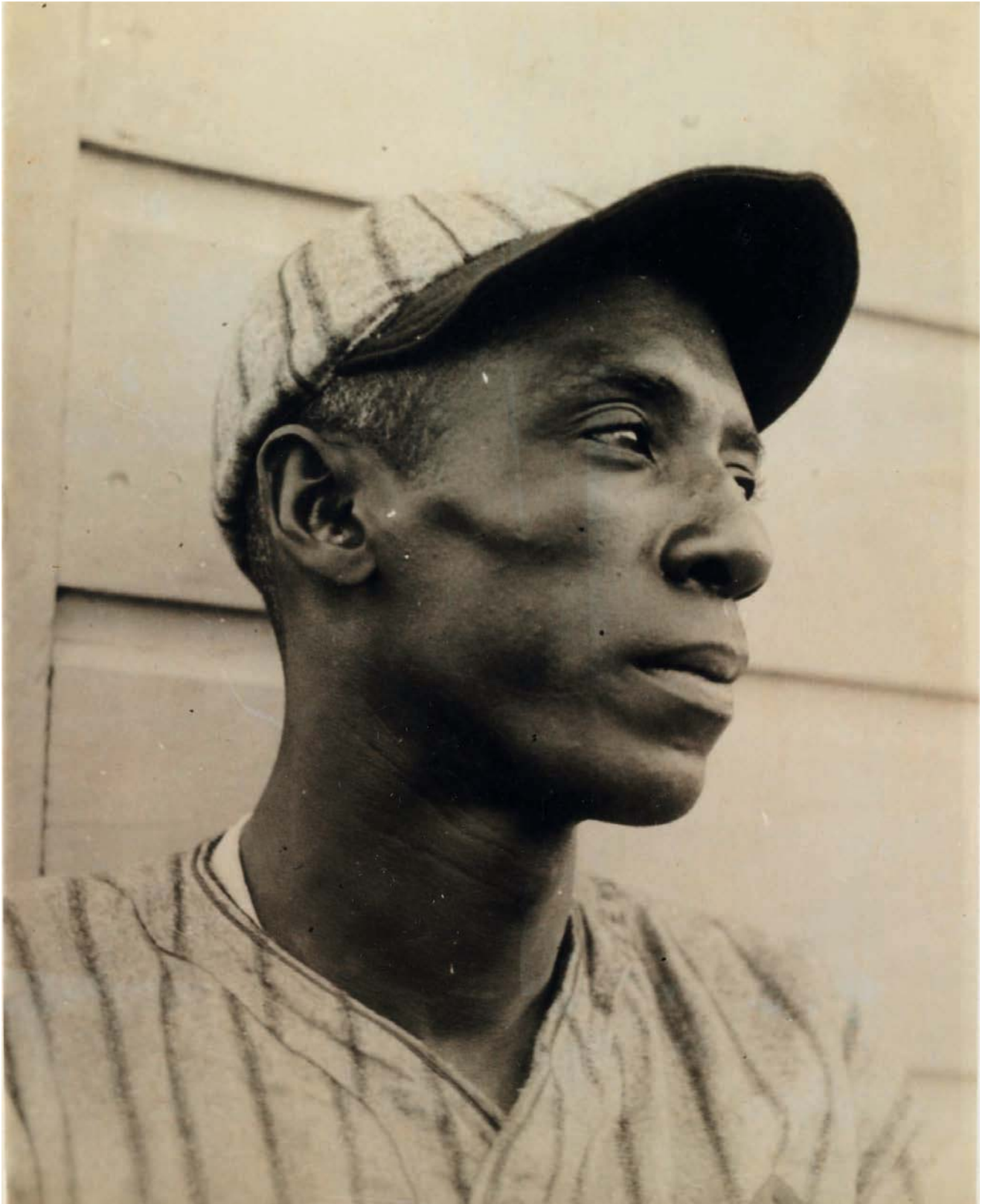
400

JOSE MENDEZ PHOTOGRAPH

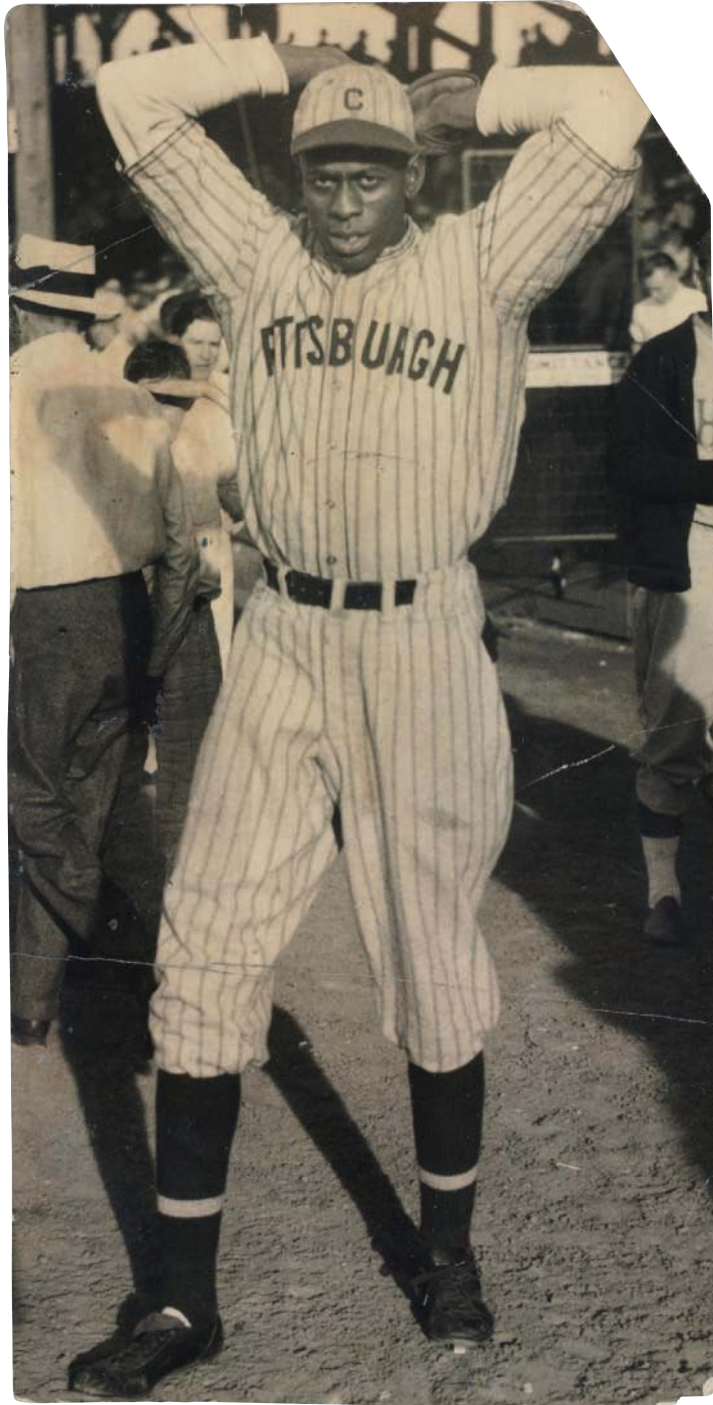
Original photograph of Negro League and Cuban League pitcher and Hall of Famer Jose Mendez (1887-1928) c. 1920s. The verso is inscribed "*El Diamante Negro*" (the Black Diamond) *Jose Mendez* in pencil.

8 ¼ x 10 in.

\$1,000-1,500



400



401

SACHEL PAIGE PHOTOGRAPH

Original photograph of Hall of Famer Leroy "Satchel" Paige (1906-1982) as a member of the Pittsburgh Crawfords. The verso is inscribed *Satchel Paige, Post Tourney, 1937* in pencil.

4 ¼ x 8 ½ in.

\$1,500-2,000



402

SACHEL PAIGE & WILLIAM PERKINS PHOTOGRAPH

Original photograph of Hall of Famer pitcher Leroy "Satchel" Paige (1906-1982) and catcher William "Bill" Perkins as members of the 1939-40 Guayama Brujos of the Puerto Rican Winter League. The verso is inscribed *William Perkins y Page, Nove 6/39* in blue pencil.

5 x 8 in.

\$1,500-2,000

JOSH, SATCH, & ME

BY JOHN HOLWAY

On a muggy night in May 1944, a 14-year-old boy joined some 30,000 fans at Washington's old Griffith Stadium to watch one of the great matchups of baseball history, the two most famous names in the Negro Leagues going against each other head to head—Josh Gibson and Satchel Paige.

Satch, wearing the brown and white colors of the Kansas City Monarchs, took his pre-game warm-ups in front of the third-base dugout, as I crowded at the railing with other scorecard-waving kids to watch. He used a windmill windup made famous by Dizzy Dean and emulated by Joe E. Brown in the 1930s movie, *Elmer the Great*.

Across the field, on the first-base side, Josh, in the pinstripes of the Washington Homestead Grays, was warming up his own pitcher. I recall him laughing merrily at some joke that tickled his funny bone.

My journey to the park was symbolic—by segregated Virginia bus to Washington DC, then by integrated trolley to the park. No one in the stands that night guessed it, but baseball, and American society at large, was soon about to make that same journey, from segregation to integration. And, said Eric (Ric) Roberts, who was covering the game for the black *Pittsburgh Courier*, Paige played a great part in bringing about that change.

Gibson would never board that integrated trolley to the Majors. He would be dead at the age of 35, just three months before Jackie Robinson trotted out onto the field in his Dodger uniform.

Paige would make the trip. In fact, the next time I saw him was in Cleveland's cavernous Municipal Stadium, pitching in the World Series before what was then the greatest crowd in Major League history.

Now, over half a century later, I have spent over 30 years researching the long melancholy chapter in American history that Josh and Satch symbolized. Among other things, I have learned that neither of

these mystic gladiators was the only great black player of his age. As Paige himself said on many occasions:

"If you want to know the truth, I wasn't the onliest one who could pitch in the Negro leagues. I told them at Cooperstown we had a lot of Satchels, there were a lot of Joshes. We had top pitchers. We had quite a few men who could hit the ball like Babe and Josh. Wasn't any mebbe so."

There were pitchers who were as good as Satch, maybe better—Smokey Joe Williams, and the tough ex-soldier, Bullet Joe Rogan, both of whom were in their thirties before they pitched in the black Majors. In a 1952 poll of Negro League experts, Williams edged Paige as the best pitcher by a single vote. In the Negro Leagues, Paige is second in victories only to lefty Big Bill Foster, 137 versus 122.* (If the totals appear low, remember that the Negro Leagues averaged 50 to 80 games a year, compared to 154 to 162 for the white Majors.) However, if Satchel's victories in the white Majors and Minors, plus Latin America, are added, he totaled 215. (This does not include victories against semipro teams, which may have been another 200.) And as for strikeouts, Paige's total is almost double that of his closest rival, Foster.

Likewise, there were other black sluggers who blasted more home runs than Josh Gibson did. Surprisingly, his 141 homers rank only fourth on the all-time list, behind the slender left-hander, Turkey Stearnes, the leader with 185, burly Mule Suttles, and Oscar Charleston. But again, if one adds Latin America, Josh comes out way ahead. And Josh came to bat far less than others. He averaged 44 homers for every 550 at bats, compared to 30 for Stearnes.

Gibson also came to bat far less than Babe Ruth or Hank Aaron. Josh had 1,812 official at bats, compared to 8,399 for Babe and 12,364 for Hank. If Gibson had batted as often as Aaron, he would have slugged 996!

Josh and Satch have burned their names into baseball's consciousness, and its

conscience. As other great black players followed them—Willie Mays, Hank Aaron, Reggie Jackson, Juan Marichal, and Rickey Henderson—Gibson and Paige left us all sighing at what they—but also all of us—had missed.

Gibson may have hit the only ball ever to clear the roof of Yankee Stadium, and he swatted several other 500-footers to go with it. And Josh was cursed with two of the worst home run graveyards of the 20th century—Forbes Field in Pittsburgh and Griffith Stadium in Washington, DC. Suttles at least had two easy targets to aim at in St. Louis and Newark, though he faced two "death valleys" in Birmingham and Chicago. Stearnes had a good target in Mack Park, Detroit, but his long blasts died in Chicago and Hamtramck. If any of the three had played a full 154-game schedule in say, cozy Ebbets Field, one faints at how many homers he might have hit. The number of 75 for one season does not seem out of reach.

And this is not against patsy black pitching. Josh hit five homers in 61 at bats against Dizzy Dean, Johnny Vander Meer and other white big leaguers. That's a rate of 45 for 550 at bats. He also hit .426 against them.

The careers of Josh and Satch overlapped for 17 years, 1930–46, which coincided exactly with the last 17 years of baseball segregation. For most of those years they were rivals, and tales of their showdowns became legends. Satchel's Kansas City teammate, Buck O'Neil, remembers Satch and Josh, each at one end of a Pittsburgh bar, "yelling about what they would do to each other the next day."

For five years, 1932–34, and 1936–37, they were teammates on the Pittsburgh Crawfords and formed perhaps the greatest battery in the history of baseball. Certainly only Mickey Cochrane and Lefty Grove of the white Major Leagues for their time could compare with them.

Now both Josh and Satch are in the Hall of Fame, as well as Foster, Rogan, Suttles, Stearnes, and others. Still, even today, some make the mistake of thinking of Paige as a comedian, which he was, as much as a great athlete, which he also was. Indeed, he was one of America's most quotable humorists, in the tradition of Ben Franklin, Mark Twain, Will Rogers, Dizzy Dean, and Art Buchwald. But he was much more than a Stepinfetchit making white folks chuckle. When the laughs died down, there remained a long record of accomplishments that helped change the face of baseball and, in fact, our country as well.

In July 1940 the *Saturday Evening Post* had run a picture spread on Satchel. "For the first time," reporter Ric Roberts said, "the white media had burned incense at the foot of a black man outside the prize ring." *The Post* did what the black press had been unable to do: It elevated Paige from a great but obscure pitcher, toiling in baseball's bushes, onto a pedestal beside the other great athletes of his race—Olympian Jesse Owens and heavyweight champ Joe Louis.

As for old Josh, *Time* magazine gave him merely a nod in a tiny article in its July 19, 1943, issue. But over the last 20 years things have changed dramatically. Today, articles on black baseball are plentiful, and new books come out frequently as researchers keep mining the written record, discovering clues from an almost forgotten era of baseball. As for me? Though I keep writing and researching, I often think of that evening in 1944 when I saw Josh smiling, swinging his bat, and Satch making a command performance right smack in the middle of our nation's capital.



Lot 204. Satchel Paige Signed Photograph

“How old would you be if you didn’t know how old you were.”

SATCHEL PAIGE



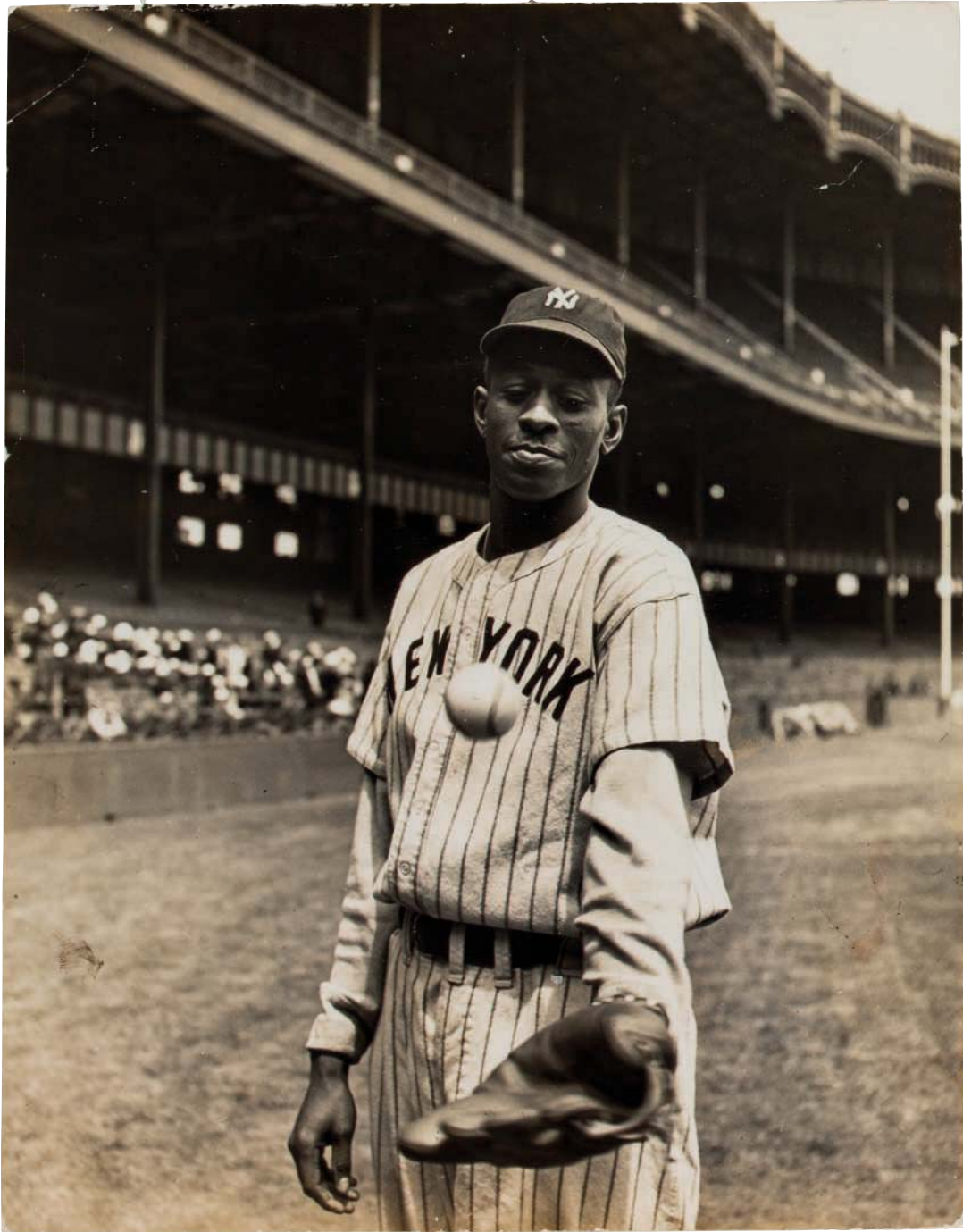
403

SACHEL PAIGE PHOTOGRAPH

Original photograph of Hall of Famer Leroy "Satchel" Paige (1906-1982) as a member of the Kansas City Monarchs. The verso is stamped *Anderson Photographs*, has a clipping attached and is inscribed *Paige, Satchel* in blue pencil.

8 x 10 in.

\$800-1,200



404

SACHEL PAIGE PHOTOGRAPH

George Strock

Original photograph of Hall of Famer pitcher Leroy "Satchel" Paige (1906-1982) as a member of the 1941 New York Black Yankees. Mounted on board, the verso is stamped *Time Inc.* and *Used LIFE in Sports*, page 33, has a *Time Inc. Picture Collection* and is inscribed *Cr. George Strock* in black ink.

10 ½ x 13 ½ in.

\$1,500-2,000



405

SATCHEL PAIGE PHOTOGRAPH

Original photograph of Hall of Famer pitcher Leroy "Satchel" Paige (1906-1982) as a member of the 1941 New York Black Yankees, along with Hall of Famers "Big" Ed Walsh, "Pete" Alexander and New York City Mayor Fiorello LaGuardia. The verso is stamped *Photo by Graphic House, Please Credit Eileen Darby* and is inscribed *5-11-41 Mayor Laguardia at Yankee Stadium* in black marker.

9 ½ x 7 ¾ in.

\$800-1,200

406

**SACHEL PAIGE
PHOTOGRAPH**

Original photograph of Hall of Famer pitcher Leroy "Satchel" Paige (1906-1982) as a member of the 1941 New York Black Yankees, along with Hall of Famer G.C. "Pete" Alexander. The verso is stamped *International News Photo* and *May 15 1941* and has an affixed caption tag.

6 ¾ x 8 ½ in.

\$800-1,200



407

**SACHEL PAIGE
PHOTOGRAPH**

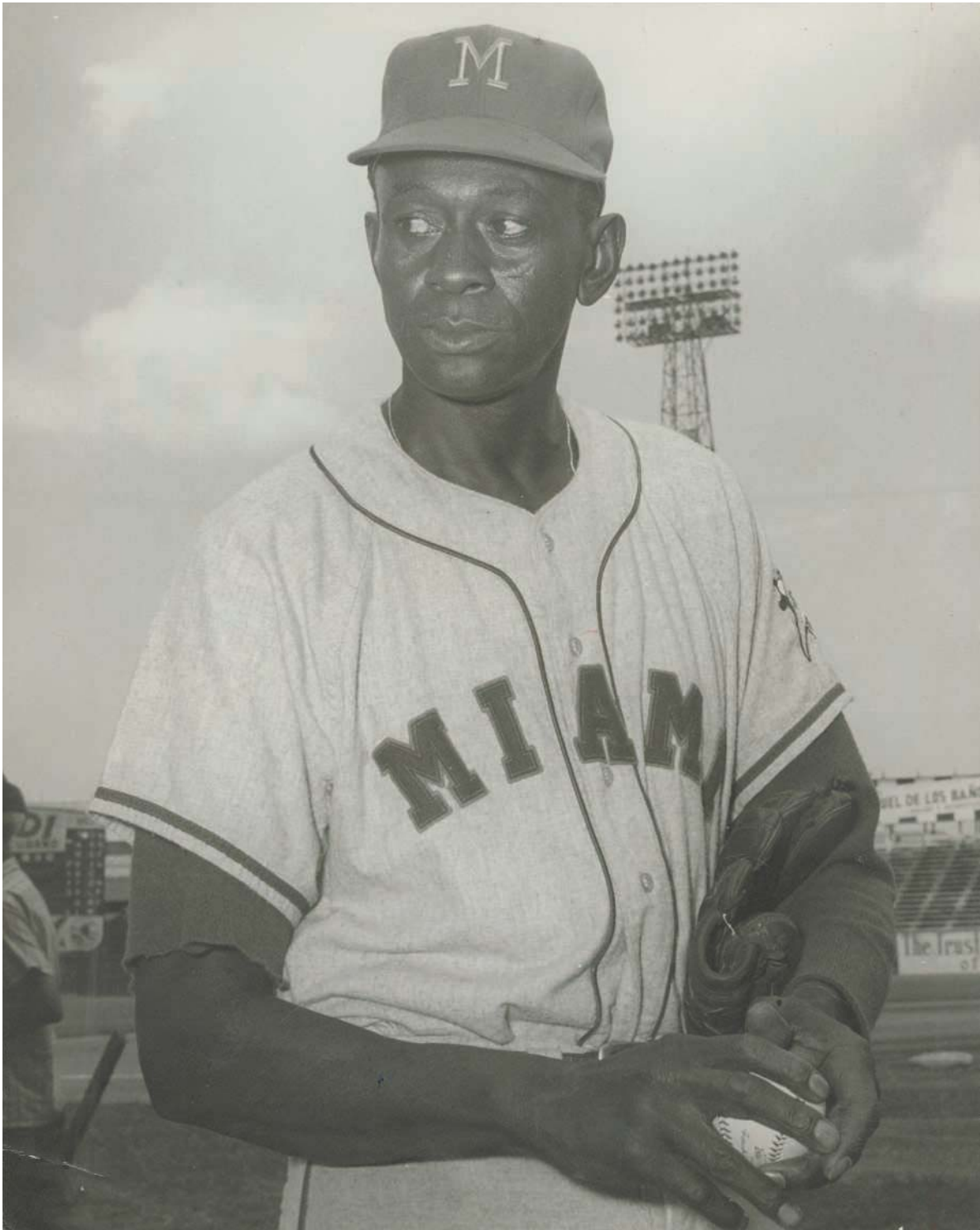
Oscar Penchi

Original photograph of Hall of Famer Satchel Paige (1906-1982) as a member of the Kansas City Monarchs c.1940s. The verso is stamped *Fotografia de Oscar Penchi "El Universal", Santurce, P.R.*

8 ¼ x 10 in.

\$1,000-1,500





408

SACHEL PAIGE PHOTOGRAPH

Ramoncito Fernandez

Original photograph of Hall of Famer Leroy "Satchel" Paige (1906-1982) as a member of the minor league Miami Marlins in 1958. The verso is stamped Fotos Habana, Fotos: Ramoncito Fernandez, JUL 27 1958 and is inscribed *Satchel Paige, Pitcher, Miami* in green ink and *Leroy "Satchell" Paige, Pelotero* in pencil.

7 ½ x 9 ½ in.

\$300-500

“Age is a question of mind over matter. If you don’t mind, it doesn’t matter.”

SACHEL PAIGE



409

1909 PHILADELPHIA ATHLETICS TEAM PHOTOGRAPH

Photograph of the 1909 Philadelphia Athletics featuring Shoeless Joe Jackson in his second big league season, along with Hall of Famers Eddie Collins, Eddie Plank, Connie Mack, Chief Bender and Frank "Home Run" Baker.

Image, 6 ½ x 5 in.

Framed, 12 x 10 in.

\$1,000–1,500

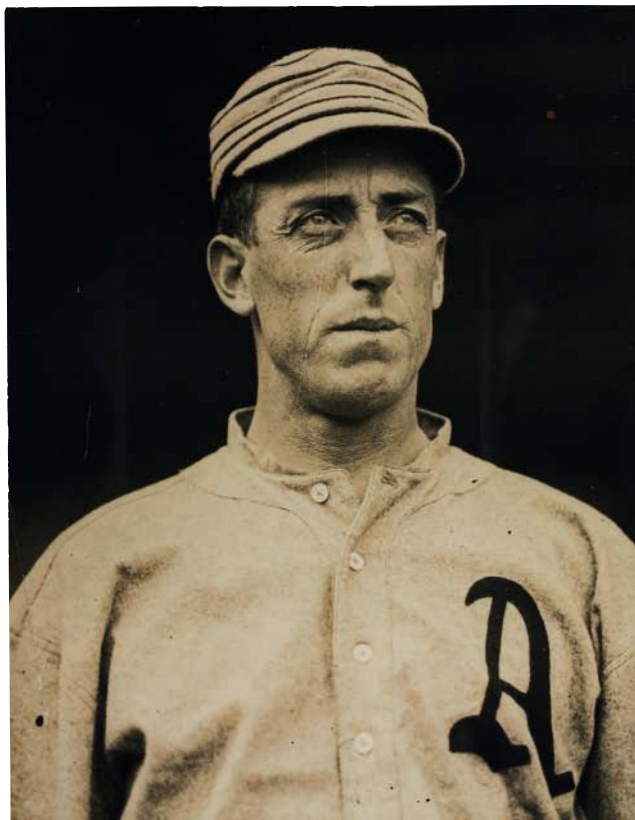
410

EDDIE PLANK PHOTOGRAPH

Original photograph of Hall of Famer Eddie Plank (1875-1926) as a member of the Philadelphia Athletics, c.1910. The verso is stamped
Copyright by American Press Association.

7 x 9 in.

\$500–700





411

**BRANCH RICKEY
PHOTOGRAPH**

Original photograph of Hall of Famer Branch Rickey (1881-1965) as General Manager of the Brooklyn Dodgers, c.1947. The verso features *Culver Service* stickers and a *Photograph from European* tag.

9 ½ x 7 ½ in.

\$400-600



“A great ballplayer
is a player who will
take a chance.”

BRANCH RICKEY

412

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a second lieutenant in the U.S. Army, c.1945. Robinson was famously court-martialed in August 1944, stemming from an incident in which he refused to move to the back of an Army bus after being ordered to do so by the bus driver. Robinson was eventually acquitted of all charges. The verso is stamped *OCT 29 1945* as well as inscribed *Jack Robinson* in pencil.

6 ½ x 8 ½ in.

\$500-700

413

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a member of the Kansas City Monarchs of the Negro American League. The verso is stamped *Loughman*, includes a clipping dated OCT 24 1945 and is inscribed *With Kansas City Monarchs 1945* in pencil.

8 x 10 in.

\$500-700



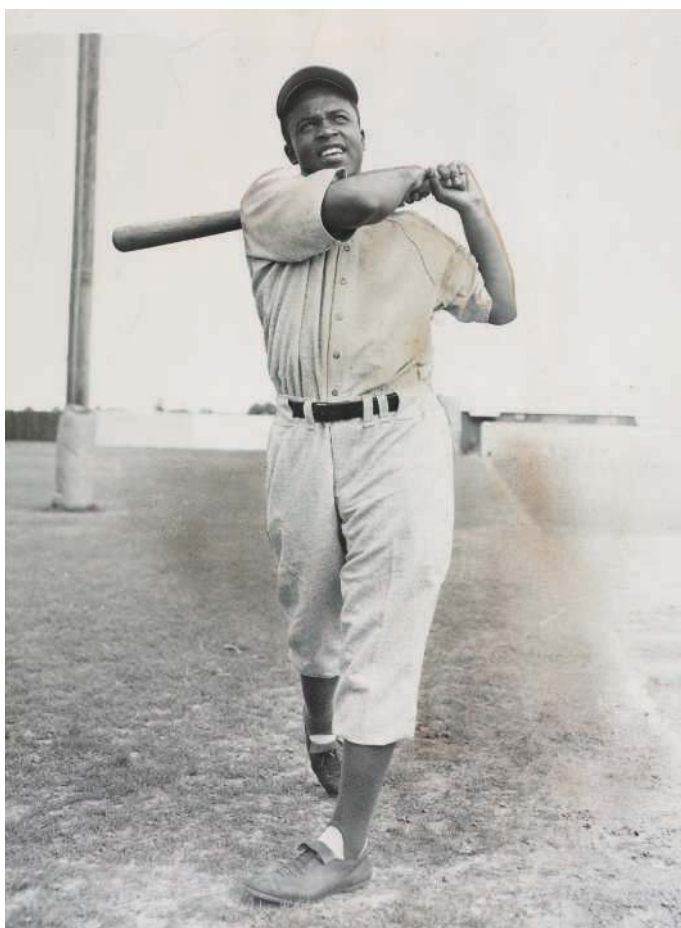
414

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) during his tryout for the Montreal club (of the Brooklyn Dodgers farm system) at Spring Training, 1946. The verso is date stamped 2 8 1/46, and has an affixed caption tag.

6 ¼ x 8 in.

\$500-700





415

JACKIE ROBINSON PHOTOGRAPH

William C. Greene

Original photograph of Hall of Famer Jackie Robinson (1919-1972) in uniform c.1948. The verso is stamped PHOTO BY WM. C. GREENE as well as inscribed *Jack Robinson (about 1948)* in blue ink.

8 ¼ x 10 in.

\$1,000-1,500

416

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a member of the Brooklyn Dodgers, c.1948. The verso is stamped *Culver Service* and is inscribed *Jackie Robinson* in pencil.

8 x 9 ¼ in.
\$400-600

“Above anything else,
I hate to lose.”

JACKIE ROBINSON



417

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a member of the Brooklyn Dodgers c.1947, along with Philadelphia Phillies manager Ben Chapman. Chapman had cruelly berated Robinson from the dugout using racial epithets, and was later reprimanded for his behavior. The verso has been inscribed *Jackie Robinson* in blue ink, stamped *International News Photo*, date stamped *13 MAY 1947* and has an affixed caption tag reading in part *..Chapman told Robinson that he will judge him by his play on the field in the future and will not insult him for the color of his skin.*

6 ¼ x 7 in.
\$300-500





418

***JACKIE ROBINSON & LARRY DOBY
PHOTOGRAPH***

Original photograph of Hall of Famers Jackie Robinson (1919-1972) of the Brooklyn Dodgers and Larry Doby (1923-2003) of the Cleveland Indians during their pioneering rookie year in their respective leagues. The verso is inscribed *Jackie Robinson - Larry Doby, about 1947* in blue ink.

8 x 10 in.

\$1,000-1,500

419

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a member of the Brooklyn Dodgers and his son Jackie Robinson Jr. The verso is stamped *International News Photo* and 8 1949, includes a clipping and is inscribed *Jackie Robinson* in red ink.

9 x 7 ¼ in.
\$300-500



420

**BROOKLYN DODGERS
PHOTOGRAPH**

Original photograph of Hall of Famers Jackie Robinson (1919-1972), Roy Campanella (1921-1993) and pitcher Don Newcombe (1926-) of the Brooklyn Dodgers, c.1949. The verso is stamped *ACME Newspictures* and includes a clipping.

9 x 7 in.
\$300-500





421

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) as a member of the Brooklyn Dodgers, c.1954. Inscribed *Same Size* in blue ink on the lower front border. The verso is stamped *United Press International Photo* and is inscribed *Jackie Robinson* in blue ink and marker.

10 x 8 in.

\$300-500

“At the beginning of the World Series of 1947, I experienced a completely new emotion, when the National Anthem was played. This time, I thought, it is being played for me, as much as for anyone else. This is organized major league baseball, and I am standing here with all the others and everything that takes place includes me.”

JACKIE ROBINSON



422

**JACKIE ROBINSON
PHOTOGRAPH**

Original photograph of Hall of Famer Jackie Robinson (1919-1972) in action as a member of the Brooklyn Dodgers, c.1948. Verso exhibits some editorial markings.

7 x 9 in.

\$500-700



423

BROOKLYN DODGERS PHOTOGRAPH

Original photograph of members of the Brooklyn Dodgers celebrating after Game 1 of the 1952 World Series, including Jackie Robinson, Duke Snider, Gil Hodges, Andy Pafko, Billy Cox and Joe Black. The verso is stamped *Associated Press Newsphoto* and features a caption tag reading *Congratulating Joe Black after 1st Game victory against Yankees 10/1/52.*

7 ¼ x 9 in.

\$400-600



424

424

BABE RUTH PHOTOGRAPH

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the Boston Red Sox, c.1915. The verso is stamped *Photograph by Underwood & Underwood.*

5 x 4 in.

\$1,000-1,500

425

BABE RUTH PHOTOGRAPH

Jennings

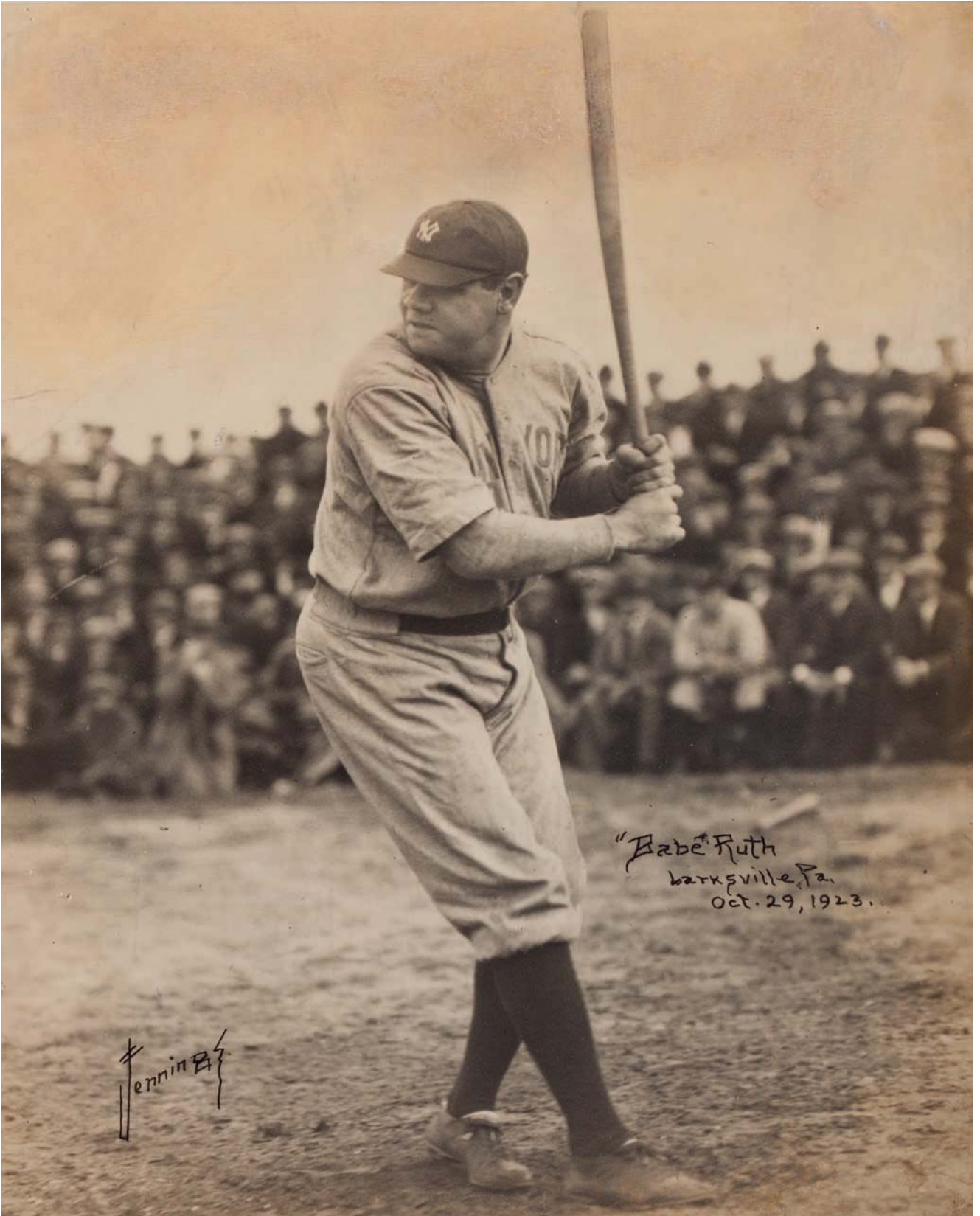
Large format original photograph of Babe Ruth inscribed by the photographer "Jennings" and "Babe Ruth, Larksville, PA, Oct. 29, 1923."

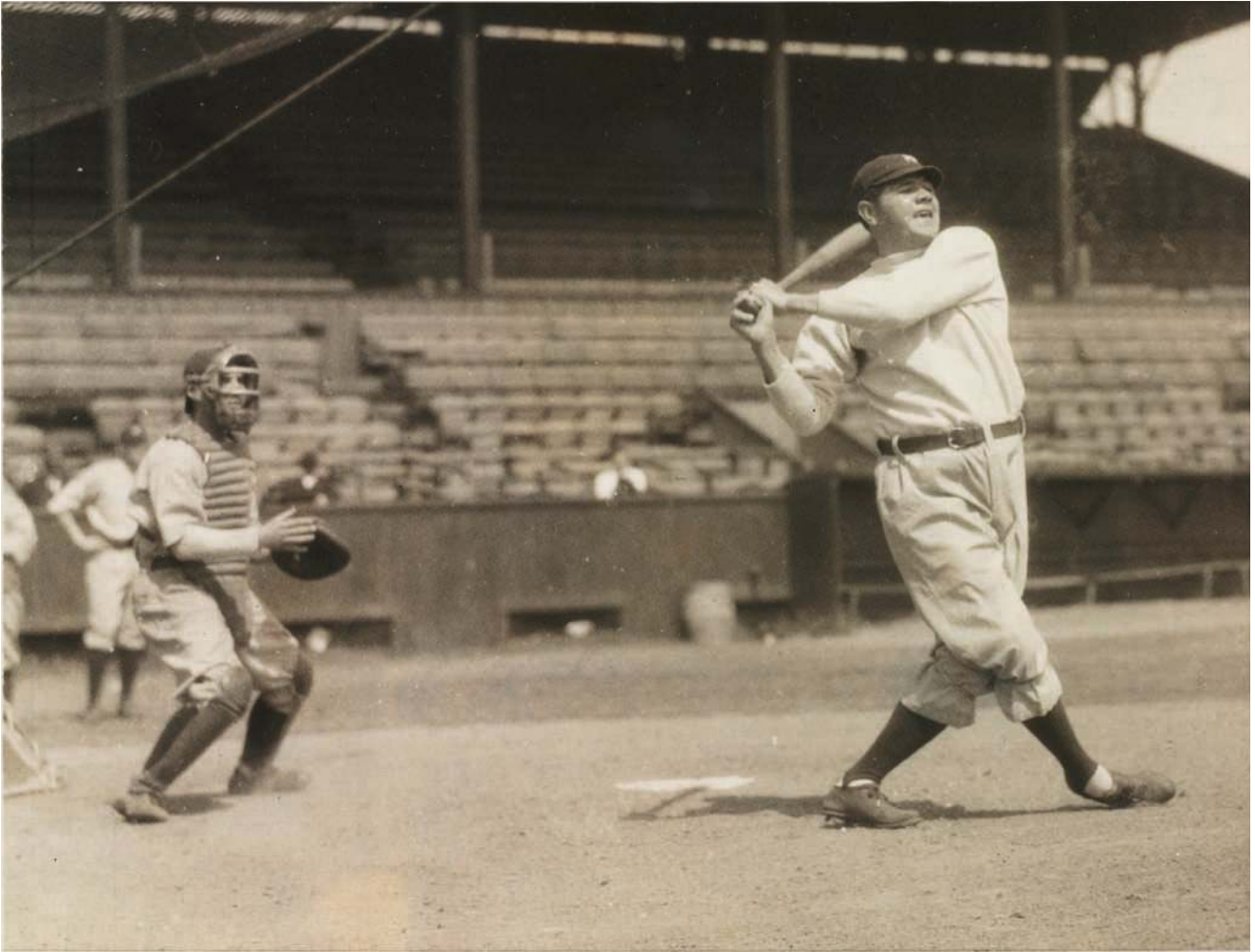
Image, 10 x 13 ¼ in.

Framed, 20 ½ x 23 ½ in.

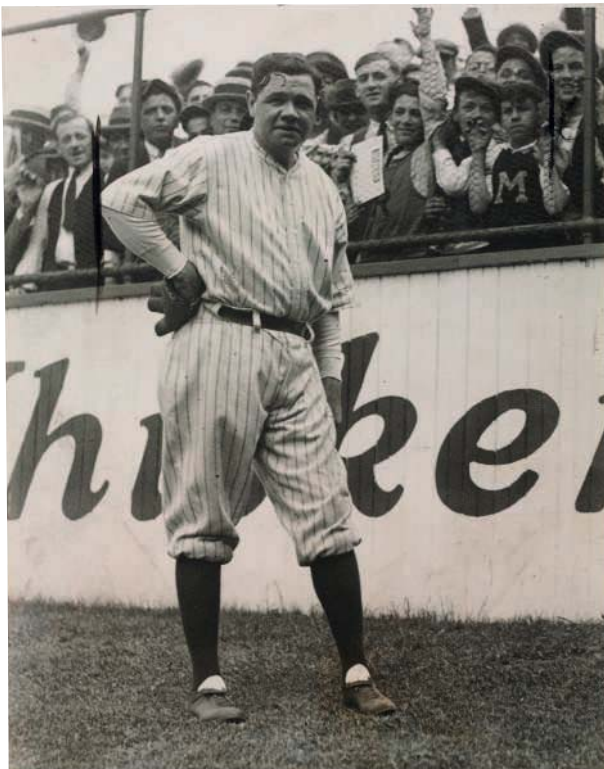
Jennings

\$3,000-5,000





426



427

426

BABE RUTH PHOTOGRAPH

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1920s. The verso is stamped *Photo By Pacific & Atlantic Photos, Inc.* and inscribed *Weston* in blue pencil (most likely from the collection of *The Ring Magazine*).

8 ½ x 6 ½ in.

\$3,000-5,000

427

BABE RUTH PHOTOGRAPH

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1925. The verso has been date stamped *JUN 4 1925* and is affixed with a *Photo from Wide World Photos* caption tag.

6 x 7 ½ in.

\$1,000-1,500



428

BABE RUTH & JACK DEMPSEY PHOTOGRAPH

Original photograph of Hall of Famer Babe Ruth (1895-1948) and heavyweight boxing Champion Jack Dempsey (1895-1983), c.1923. The pair were famously friends and neighbors at Manhattan's Ansonia Hotel during the 1920s. The verso is stamped *Exclusive Photo for papers featuring our service, The Christy Walsh Syndicate, No Charge! to Babe Ruth papers, Not Available to Others, Copyright 1923 by the Christy Walsh Syndicate.*

5 x 7 ¼ in.

\$1,000-1,500



429

BABE RUTH PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the 1921 New York Yankees. The verso has been inscribed and signed in pencil by photographer Charles Conlon *Babe Ruth (Yankees), Con* and additionally it is stamped *The Stanley Weston Collection*.

7 ¼ x 9 ¼ in.

\$3,000-4,000

430

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1920s, with a young lady slugger. The verso is inscribed "Babe" Ruth and "Babe" Baker, Capt of Mt Shasta Girls Baseball Team, Champions of Siskiyou County Calif in black ink.

5 x 7 in.

\$500-700



431

**BABE RUTH, LOU GEHRIG
& JACKIE MITCHELL
PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth (1895-1948) and Lou Gehrig (1903-1941) with professional female pitcher Jackie Mitchell (1913-1987). The seventeen year old Mitchell famously struck out the pair during an exhibition game in Chattanooga, Tennessee on April 1st, 1931. The verso is stamped *From Acme Newspictures, Inc.*, date stamped MAY 2 1931 and has an affixed caption tag.

9 ½ x 7 ½ in.

\$1,000-1,500



PAUL THOMPSON'S PERCEPTIVE PORTRAITURE: OOZING WITH AURA

BY LARRY CANALE

While such contemporaries as George Grantham Bain often took a photojournalist's approach to baseball, Paul Thompson zeroed in on the faces of the game. His sharp and exacting portraits—close-up studies of famous as well as obscure baseball pioneers—exude character and personality more so than any photographer of the era.

Thompson captured the grime and dirt ground into the wrinkles of players' faces. He caught steely gazes, hard stares, and, sometimes, smiles in the eyes of his subjects. He used his camera to reveal how hard players worked back when the concept of "pampered superstars" was generations away. He sharply defined the essence of his subjects, giving us insight into each one's personality—not an easy thing to do.

A graduate of Yale, Thompson was not only a photographer but, like Bain, he was an agent. Like Bain, he represented not only photographers but also writers. And he aimed his lens at subjects well beyond baseball, as Bain did.

While Bain's rise to the top of his field was more of a gradual ascent through the ranks in the newspaper business, Thompson's career—after several years of honing his craft in news photography—was marked by one big break involving an American literary great. In January 1909, Samuel Clemens granted Thompson a photo session at his home in Stormfield, Conn. Thompson had written to Clemens a month earlier to ask for permission to photograph the author, whose books—under his Mark Twain pseudonym—had made him a celebrity.

According to notes in *Autobiography of Mark Twain, Vol. 3*, Thompson's images of Clemens would serve as a springboard for the photographer: "The immediate sale

of this set of pictures brought in \$1,000, which became the initial capital for the establishment of Mr. Thompson as an independent news photographer."

In launching his own business, Thompson steered toward one of his interests—baseball. His timing was perfect. Producers of early tobacco cards were just getting into a groove around the time Thompson's pictures of Clemens were providing him with the financial resources he needed to travel to ballparks and develop his baseball archive.

FINDING HIS NICHE

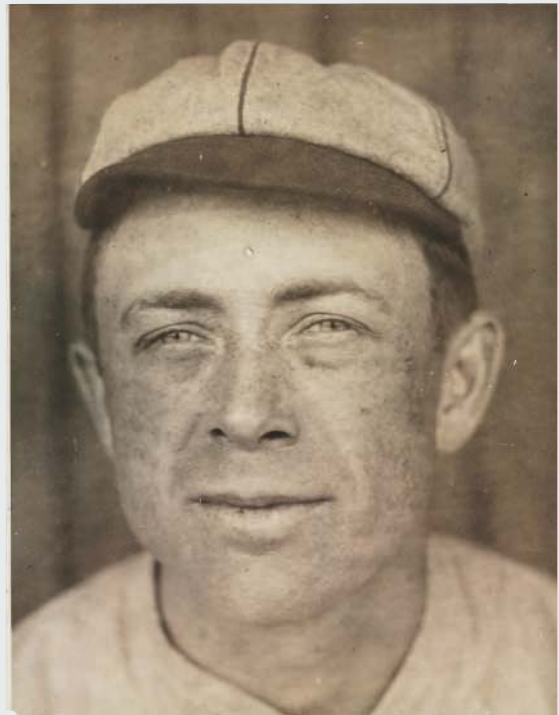
Early cards existed typically as collectible premiums meant to goose sales of tobacco and food products. But unlike today, there wasn't much of an inventory of player images to use either as photographs or as the basis for illustration art. The void presented an opportunity for enterprising photographers, and Thompson was quick to act. His news service distributed baseball images by multiple photographers, although he also created his own pictures—often, those up-close portraits that ooze with aura.

Thompson quickly became a go-to source for card producers. A great number of player portraits in the classic T205 tobacco card set, for example, stemmed from Thompson photographs. Likewise for countless cards issued in assorted other products, among them a set of revered Fleischmann/Ferguson Bakery cards known among collectors by its standard catalog No. D381.

Despite Thompson's artistic and stunning images of the early faces of baseball

(including Chief Bender, Eddie Collins, Christy Mathewson, John J. McGraw, and the great Cubs infielder Joe Tinker, Johnny Evers, and Frank Chance), the photographer himself is shrouded in mystery.

As Harry Katz wrote for *SmithsonianMag.com*, "Even such basic biographical information as the dates of his birth and death is hard to establish. But some two dozen of his player portraits survive in the Library of Congress [go to loc.gov and search "Paul Thompson"], bringing



Lot 340. Miller Huggins Photograph

to life the subjects' determination, their enduring passion for a physical game and the ravages of a lifestyle that predated the luxury travel, sophisticated equipment and personal trainers of today."



432

BABE RUTH PHOTOGRAPH

Paul Thompson (1878-1940)

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1920. The verso is stamped *Copyright by Paul Thompson, New York* as well as inscribed *In the dugout - "Do I get a chance this inning?"* and *Ruth* in pencil and features the Christie's 1996 Baseball Magazine auction sticker.

6 ½ x 8 ½ in.

\$10,000-15,000



“Baseball was, is and will always be to me the best game in the world.”

BABE RUTH

433

**BABE RUTH
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1927. The verso is stamped *Charles M. Conlon, Evening Telegram, New York, and The Stanley Weston Collection* and inscribed *RUTH (Yankees)* and *The Ring* in pencil. Additionally, a tag reading *Babe Ruth 1927* is affixed to the verso.

4 ½ x 9 ¼ in.

\$5,000-7,000

434

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, crossing home plate after hitting a home run in the 3rd inning of the final game of the 1926 World Series. The verso is stamped *International News Service* and is affixed with a caption tag.

10 x 8 in.

\$800-1,200

435

**BABE RUTH, LOU
GEHRIG & WANER BROS.
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) and Lou Gehrig (1903-1941) of the New York Yankees along with Hall of Fame Brothers Paul Waner (1903-1965) and Lloyd Waner (1906-1982) of the Pittsburgh Pirates. The players faced off during the 1927 World Series which was swept by the Yankees in four games. The photo has been mounted to board and is blank backed.

10 x 7 ½ in.

\$1,000-1,500





436

**BABE RUTH & LOU
GEHRIG PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth (1895-1948) and Lou Gehrig (1903-1941) along with their sports agent Christy Walsh, posing in *Larrupin Lou's* and *Bustin' Babes* exhibition uniforms following the 1927 season. The photo has been mounted to board and exhibits editorial markings.

Image, 6 x 8 in.

Board, 9 x 11 in.

\$500-700



437

**RUTH, GEHRIG, COBB &
SPEAKER PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth and Lou Gehrig of the New York Yankees, and Ty Cobb and Tris Speaker of the Philadelphia Athletics on Opening Day, 1928. The verso is stamped *Property of the Sporting News* and features a caption tag dated 4-11-28.

8 x 6 in.

\$500-700



“If I’d just tried for
them dinky singles
I would’ve batted
around six hundred.”

BABE RUTH

438

BABE RUTH PHOTOGRAPH

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1927. The verso is stamped *BIG BOOK OF SPORTS*, inscribed *Babe RUTH (Yankees)* and *Conlon* in pencil and date stamped *JUL 16 1927*.

6 ¾ x 8 ½ in.

\$7,000-9,000



439

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1920s. The verso is stamped *Photograph By Brown Brothers, 126 West 42nd St., N.Y.* and inscribed *Ruth: Babe* in pencil.

6 ½ x 8 ¼ in.

\$1,000-1,500



440

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) as a member of the New York Yankees, c.1930s. The photograph has been mounted on board and the verso is affixed with a *Photo by Underwood and Underwood* caption tag.

Image, 7 x 9 in.

\$1,000-1,500

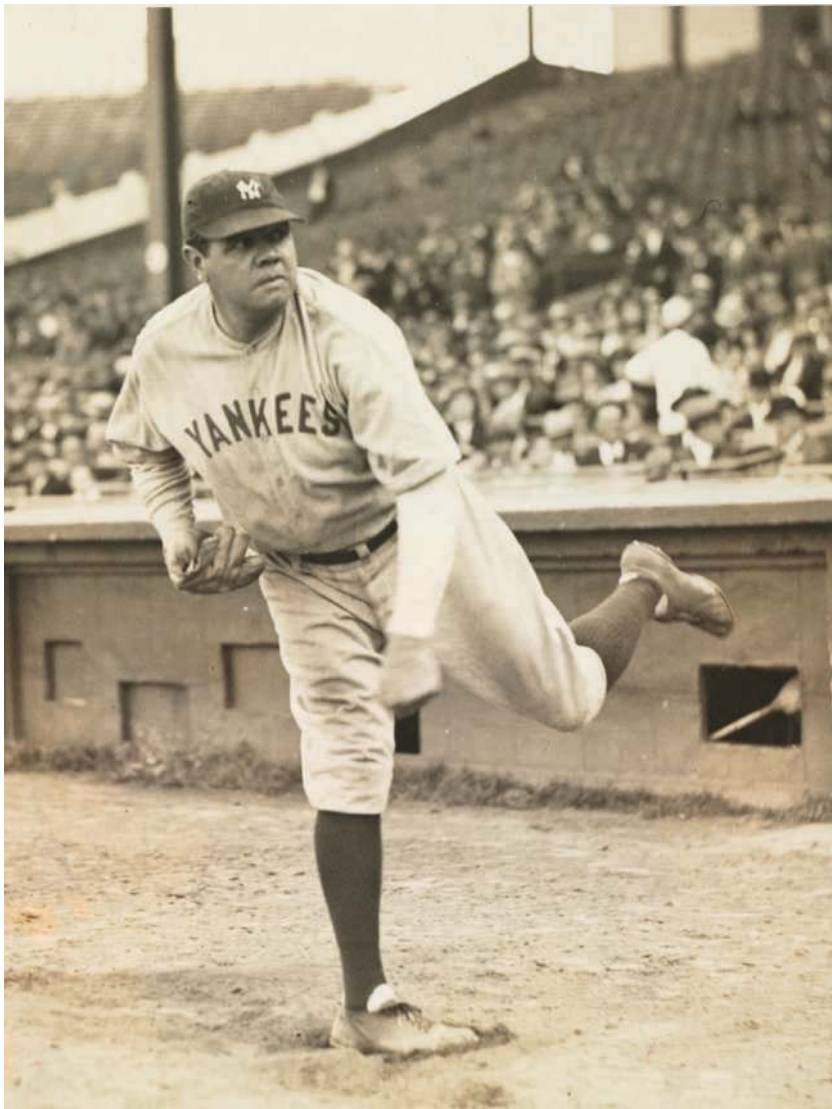
441

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) pitching for the New York Yankees, c.1930. The verso is stamped *Underwood & Underwood* and is affixed with a *Photo by Underwood and Underwood* caption tag.

6 ½ x 8 ½ in.

\$1,000-1,500



442

**BABE RUTH
PHOTOGRAPH**

Original photograph of Hall of Famer Babe Ruth (1895-1948) wrestling a group of kids, c.1934. The verso is stamped *From Acme Newspictures, Inc.*, inscribed *Ruth, Babe* in pencil and has an affixed caption tag.

9 x 7 in.

\$300-500





443

443

**BABE RUTH & MILLER
HUGGINS PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth (1895-1948) and manager Miller Huggins (1879-1929), c.1928. Ruth and Huggins are identified on the front in black grease pencil and the verso is inscribed *Photo International Newsreel* in pencil with a typed caption reading *Huggins and Ruth watch the rookies at practice.*

6 ¾ x 5 in.

\$800-1,200



444

444

**BABE RUTH, TONY
LAZZERI & LOU GEHRIG
PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth (1895-1948), Lou Gehrig (1903-1941) and Tony Lazzeri (1903-1946) of the New York Yankees, wearing mourning bands for their manager Miller Huggins. The verso has been date stamped *SEP 27 1929* and has an affixed caption tag.

7 ¼ x 8 ¾ in.

\$800-1,200

445

**BABE RUTH & LOU GEHRIG
PHOTOGRAPH**

Original photograph of Hall of Famers Babe Ruth (1895-1948) and Lou Gehrig (1903-1941) as members of the New York Yankees, c.1920s. Signed by the photographer in pencil on the lower right border. The photograph belonged to Hall of Fame pitcher Stan Coveleski (1889-1984) who proudly displayed it in his living room. The verso is inscribed by Coveleski in blue ink, *Lou Gehrig & Babe Ruth, I never get any credit for making a hitter out of Babe R. He pitched a game against me, he hit the hardest home run I ever had hit off me, 1 wk later they took him away from pitching & put him in the outfield, so I always said to myself I made a hitter out of him.*

11 x 12 ½ in.

\$1,000-1,500



445



446

1928 NEW YORK YANKEES TEAM PANORAMIC PHOTOGRAPH

Panoramic photograph of the 1928 New York Yankees, winners of 101 games, the American League pennant and the World Series (in which they swept the St. Louis Cardinals). Features Hall of Famers Babe Ruth, Lou Gehrig, Tony Lazzeri, Herb Penneck, Miller Huggins, Leo Durocher, Earle Combs, Bill Dickey, Waite Hoyt and Stan Coveleski.

Image, 29 ½ x 7 ½ in.

Framed, 31 x 9 in.

M.C. Mayberry Photo, St. Petersburg, Fla.

\$4,000-6,000



“The Yankees not only beat the tar out of you, they tear your heart out. I wish the season was over right now so we wouldn’t have to play them anymore.”

JOE JUDGE,
WASHINGTON SENATORS



447

**1930 NEW YORK YANKEES
TEAM PHOTOGRAPH**

Original team photograph of the 1930 New York Yankees, picturing over forty members of the squad including Hall of Famers Babe Ruth, Lou Gehrig, Tony Lazzeri, Herb Pennock, Waite Hoyt, Red Ruffing, Lefty Gomez and Yankees owner Jacob Ruppert. Inscribed *St. Petersburg, Fla.* on the lower left corner in black ink. Blank backed, mounted on canvas.

10 x 7 ½ in.

\$2,000-3,000



448

**1933 AMERICAN LEAGUE
ALL STAR TEAM
PHOTOGRAPH**

Original team photograph of the 1933 American League All Star team, picturing twenty-eight members of the squad including Hall of Famers Babe Ruth, Lou Gehrig, Jimmie Foxx, Tony Lazzeri, Connie Mack, Charlie Gehringer, and Eddie Collins. The image is inscribed *The First All Star Club played in Chicago 1932* in black ink, and stamped *APEX PHOTO CO.* and *Compliments of American League Service Bureau* on the verso.

10 x 8 in.

\$1,500-2,000



449

1934 TOUR OF JAPAN PHOTOGRAPH

Original team photograph of the 1934 Major League Baseball Tour of Japan, picturing over fourteen members of the squad including Hall of Famers Babe Ruth, Lou Gehrig, Jimmie Foxx, Charlie Gehringer, and standouts Moe Berg and Lefty O'Doul as well as numerous Japanese dignitaries. Embossed *T. Otake* on the lower left corner. Blank backed.

9 3/4 x 8 in.

\$2,000-3,000



450

***FRANKLIN D. ROOSEVELT FIRST PITCH
PHOTOGRAPH***

Original photograph of President Franklin Delano Roosevelt (1882-1945) tossing out the ceremonial first pitch of the 1938 season, before the Washington Senators game against the Philadelphia Athletics, April 18th, 1938. In addition to Roosevelt, Hall of Famers Connie Mack, Clark Griffith and Bucky Harris are also pictured. The verso is stamped *International News Photos* and has an affixed caption tag.

10 x 8 in.

\$300-500



451

**1939 HALL OF FAME INDUCTION
PHOTOGRAPH**

Original photograph of the living inductees to the Baseball Hall of Fame at its opening on June 12th, 1939 in Cooperstown, N.Y., including Honus Wagner, G.C. Alexander, Tris Speaker, Napoleon Lajoie, George Sisler, Walter Johnson, Eddie Collins, Babe Ruth, Connie Mack and Cy Young (Ty Cobb was late to the event and missed the official photograph). The verso is stamped *Dispatch Library JUN 15 1939* and features a caption tag.

9 ¼ x 7 in.

\$500-700



452

**GEORGE SISLER
PHOTOGRAPH**

Paul Thompson (1878-1940)

Original photograph of Hall of Famer George Sisler (1893-1973) as a member of the St. Louis Browns, c.1915. The verso is stamped *Photo by Paul Thompson* and is inscribed *Geo. Sisler, St. Louis Am. L.* in pencil.

6 ½ x 8 ½ in.

\$700-900



453

**TRIS SPEAKER
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of Hall of Famer Tris Speaker (1888-1958) as a member of the Boston Red Sox, c.1912. The verso is inscribed *SPEAKER (Boston Am)* and signed *Conlon* in pencil.

6 x 9 ¼ in.

\$1,000-1,500



454

“BULLET JOE” ROGAN PHOTOGRAPH

George Outland

Original photograph of Negro League legend and Hall of Famer “Bullet Joe” Rogan (1893-1967) by amateur photographer George Outland. The verso is inscribed “*Bullet Joe*” Rogan in pencil.

2 ¾ x 4 ½ in.

\$500-700



455

“TURKEY” STEARNES PHOTOGRAPH

George Outland

Original photograph of Negro League legend and Hall of Famer Norman “Turkey” Stearnes (1901-1979) by amateur photographer George Outland. Inscribed 1927 on the bottom front border. The verso is inscribed “*Turkey*” Stearnes in pencil.

2 ¾ x 4 ½ in.

\$500-700



456

***1888 ST. LOUIS BROWNS LARGE FORMAT
TEAM PHOTOGRAPH***

A large format studio photograph of the 1888 American Association pennant winning St. Louis Browns (their fourth pennant in a row). Features Hall of Famers Charles Comiskey, Tommy McCarthy and notables Arlie Latham, Tip O'Neill, Silver King, Nat Hudson and Ice Box Chamberlain.

Image, 21 x 16 in.

Framed, 29 x 26 in.

Copyright 1888 by FW Guerin

\$5,000-7,000



457



458

457

ST. LOUIS STARS TEAM PHOTOGRAPH

Original photograph of the St. Louis Stars Negro League baseball team, c.late 1920s, featuring Hall of Famers James "Cool Papa" Bell, Willie Wells and Mule Suttles.

Image, 7 x 9 in.

Framed, 14 ½ x 12 in.

J.E. Miller, KC

\$1,000–1,500

458

1939 PHILADELPHIA STARS TEAM PHOTOGRAPH

Photograph of the 1939 Philadelphia Stars Negro League team featuring Hall of Famer Jud Wilson along with standouts Chester Williams, Jake Dunn, Pat Patterson and Curtis Harris. *Philly Stars 1939* is written in white ink on the lower portion of the photograph.

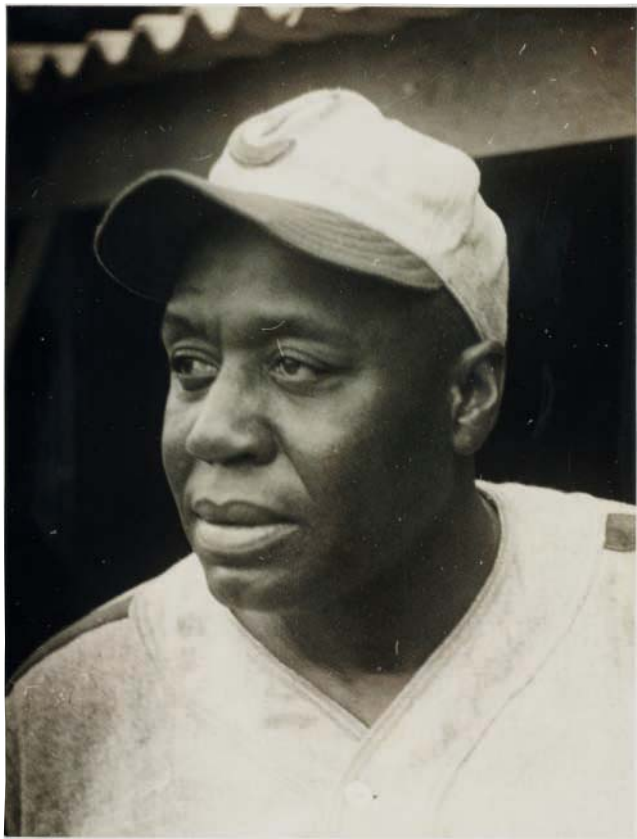
Image, 8 x 10 in.

Framed, 14 ¾ x 13 in.

\$1,000–1,500



459



460

459

**CASEY STENDEL PHOTOGRAPHIC
POSTCARD**

Original photographic postcard of Hall of Famer Casey Stengel (1890-1975) as a member of the Brooklyn Robins, c.1917. The verso is inscribed *Stengel, Charles* in pencil.

5 ½ x 3 ½ in.

\$500-700

460

MULE SUTTLES PHOTOGRAPH

Original photograph of Hall of Famer George "Mule" Suttles (1901-1966) as a member of the Newark Eagles. The verso is inscribed *Suttles, 1939* in pencil.

6 ¼ x 8 ¼ in.

\$500-700

461

**JIM THORPE
PHOTOGRAPH**

Charles Conlon (1868-1945)

Original photograph of legendary athlete Jim Thorpe (1887-1953) as a member of the New York Giants, c.1915. The verso is stamped *Charles M. Conlon, Evening Telegram, New York* and inscribed *Jim THORPE (Giants)* in pencil.

8 x 10 in.

\$1,000-1,500



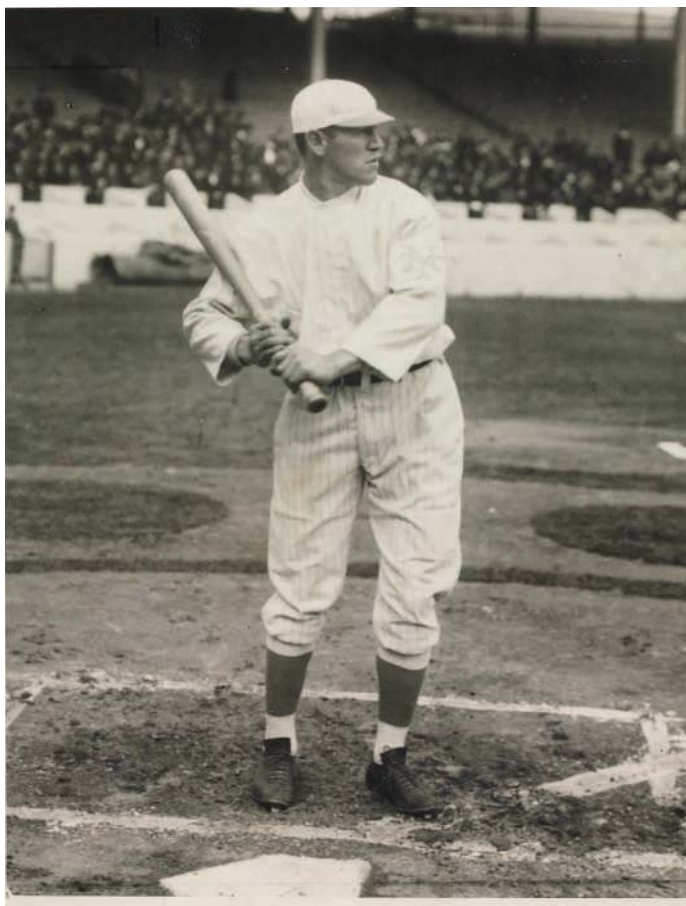
462

**JIM THORPE
PHOTOGRAPH**

Original photograph of legendary athlete Jim Thorpe (1887-1953) as a member of the New York Giants. The verso has a typed caption and is stamped *Return to Library of Chicago Daily News* and *OCT- 8 1917*.

6 x 8 in.

\$500-700





463

**JIM THORPE
PHOTOGRAPH**

Original photograph of legendary athlete Jim Thorpe (1887-1953) as a member of the New York Giants, c.1915. The verso is inscribed *Jim Thorpe* in pencil.

5 ½ x 9 ½ in.

\$1,000-1,500

“I never was content unless I was trying my skill...or testing my endurance.”

JIM THORPE



464

**JIM THORPE
PHOTOGRAPH**

Original photograph of legendary athlete Jim Thorpe (1887-1953) signing his contract with the New York Giants, c.1913. The verso is stamped *Underwood & Underwood* and inscribed *Jim Thorpe* in black ink.

8 ½ x 6 ½ in.

\$400-600

465

**1903 CHICAGO CUBS
TEAM PHOTOGRAPH**

1903 Chicago Cubs team photograph featuring Hall of Famers Joe Tinker and Johnny Evers (in their first full big league season), Frank Chance and Johnny Kling. The photograph has been notated with period ink *CHICAGO NATIONALS 1903* and the players names have been identified on their respective images.

Image, 7 x 9 in.

Framed, 20 x 17 in.

\$1,000-1,500



465

466

**TINKERS, EVERS &
CHANCE PHOTOGRAPHS**

Francis P. Burke

Three original photographs of Hall of Famers Johnny Evers (1881-1947), Joe Tinker (1880-1948) and Frank Chance (1876-1924) as members of the Chicago Cubs infield, c.1910. All three photos are stamped *Francis P. Burke, Original Photo* on the verso.

8 x 10 in. each

(3)

\$2,000-3,000



466

CARL HORNER'S GREATEST HIT... AND MORE

BY LARRY CANALE

In the world of baseball, photographer Carl Horner is known for his landmark portrait of Honus Wagner—yes, *that* portrait: the one that appears on the most famous baseball card ever. Wagner's T206 tobacco card pops up in the news every whenever a decent-condition example sells for a seven-figure price. Originally issued in limited quantities as a cigarette-pack premium between the years 1909 and 1911, it's long been a baseball Holy Grail.

Wagner's photographer, however, was no one-hit wonder. The Swedish-born Horner (1864–1926) was a productive portrait specialist who arrived in Boston in the 1880s and quickly established a studio where he welcomed a steady stream of clients—including early professional ballplayers.

Horner's timing was impeccable, because the 1880s marked a turning point in the evolution of our national pastime. By then, several professional leagues had sprouted up, and as the 1890s rolled along, Americans were paying close attention to teams and players.

RIGHT PLACE, RIGHT TIME

In 1901, the NL—having emerged as the strongest professional circuit—got some competition when the American League formed. Horner was in a good place, because both the NL and AL had franchises in Boston. Baseball needed to put faces with the names that dotted major league rosters, and Horner delivered, working at a steady pace in creating high-quality portraits.

Horner found ready outlets for his work. "In the early 1900s," according to baseball

historian David Cycleback, "Horner's stoic, some will say bland, portraits of Major League Baseball players were commonly reprinted by newspapers, magazines, board games, and trading cards."

Note the use of the word "bland": It might sound critical, but there's no question that Horner had his subjects play it straight. Most of his portraits were serious studies rather than playful poses, expressionless gazes instead of beaming smiles.

No matter. Horner's portraits are also incredible. He was technically adept, so his work generally shows sharp focus, lots of detail, sensible lighting, and interesting shadows. In an era when photography was neither quick nor simple, Horner gave future generations the chance to "know" hoards of famous and not-so-famous players.

His work, in fact, helped define the look of early tobacco and candy cards. A great number of the photos used in highly collectible issues like Breisch-Williams' 1903-04 set, American Caramel's 1910 set (catalogued as E90-2), and Cracker Jack's 1914-15 set (E145), among others, had healthy doses of Horner.

At his very best, Horner produced images that have a haunting quality. Perfect example: a portrait he made of Cy Young during the pitcher's time with the Boston Americans (later Red Sox) in 1901 or 1902. Horner's portrait captures the rubber-armed hurler in his mid-30s; by then, Young had thrown 4,042 innings and 421 complete games in just 11 seasons, so we'll forgive him if he looks a bit tired, per the telltale bags under his eyes. (Young would continue playing through 1911, ultimately logging 7,356 innings, 749 complete games, and a 511-316 won-lost record.)

Another haunting Horner work is an early-1900s portrait of the ill-fated Addie Joss. The young pitcher cast what looks like an unhappy, intense gaze past Horner in a photograph that appeared in a number of early baseball card series. Joss would play 10 seasons, post an ERA of 1.89 (second-best in baseball history), and win 160 games vs. only 97 losses. But in 1911, at age 31, he died of tubercular meningitis.

Still another evocative Horner portrait captures a young Tris Speaker early in his Red Sox career (the outfielder played for Boston from 1907–1915 before moving to the Indians). Speaker photographs from later in his career show that his hair turned silver at an early age—hence his nickname: The Grey Eagle. So Horner's view of Speaker barely into his 20s is a treasure; there's a confidence in his eyes that tells us he knew he was good. Two decades later, when he retired at age 40 in 1928, his numbers (.345 average, 3,514 hits, and 436 stolen bases) showed that Horner's camera didn't lie.

Those and thousands of other Horner images are worthy of study and collection. But his legacy still starts with that Honus Wagner photograph he created in the mid-1900s. It's consistent with Horner's style: Wagner is looking slightly away, his eyes gazing not into the camera's lens but into the distance, the expression on his face decidedly deadpan. Apart from the headline-making Wagner T206 tobacco card, Horner's portrait is an important piece of baseball history, giving us the Pirates' all-world shortstop as he was beginning his ascent into baseball's upper echelon.



467

JOE TINKER CABINET PHOTOGRAPH

Carl Horner (1864-1926)

Original studio portrait cabinet photograph of Hall of Famer Joe Tinker (1880-1948) as a member of the Chicago Cubs, c.1906. The verso is inscribed *Joe Tinker* in pen and features a shadow image of a woman in a hat. This image is notable for being used to create Tinker's portrait style T206 tobacco baseball card.

5 ¼ x 7 ¼ in.

Carl Horner, 11 Winter Street, Boston

\$2,000-3,000



468

468

1901 PITTSBURGH PIRATES TEAM PHOTOGRAPH

Original studio team photograph of the 1901 Pittsburgh Pirates featuring Hall of Famers Honus Wagner, Fred Clarke and Jack Chesbro along with standouts Ginger Beaumont, Tommy Leach and Deacon Phillippe.

Image, 11 ½ x 9 in.

Framed, 17 ½ x 15 ½ in.

Pittsburgh Photographic Co., Commercial Photography Phone 688 321
5th Ave., W.B. White, Manager

\$2,000–3,000

469

1903 PITTSBURGH PIRATES TEAM PHOTOGRAPH

Original studio photograph of the 1903 National League Champion Pittsburgh Pirates featuring Hall of Famers Honus Wagner, Fred Clarke and Barney Dreyfuss along with standouts Deacon Phillippe, Ginger Beaumont and Tommy Leach. The 1903 Pirates represented the National League in the very first World Series, losing to the Boston Americans 5 games to 3.

Image mounted on board, 13 x 7 ½ in.

Framed, 20 ½ x 14 ½ in.
Eckler, Hot Springs, Ark.

\$2,000–3,000



469



470

470

HONUS WAGNER PHOTOGRAPH

Original photograph of Hall of Famer Honus Wagner (1874-1955) as a member of the Pittsburgh Pirates, c.1915. The verso is stamped *Culver Pictures, Inc.* and is inscribed *Honus Wagner, Pirate Shortstop, All-Time, All-American, Hall of Fame* in blue ink.

9 ½ x 7 ½ in.

\$2,000-3,000

471

HONUS WAGNER PHOTOGRAPH

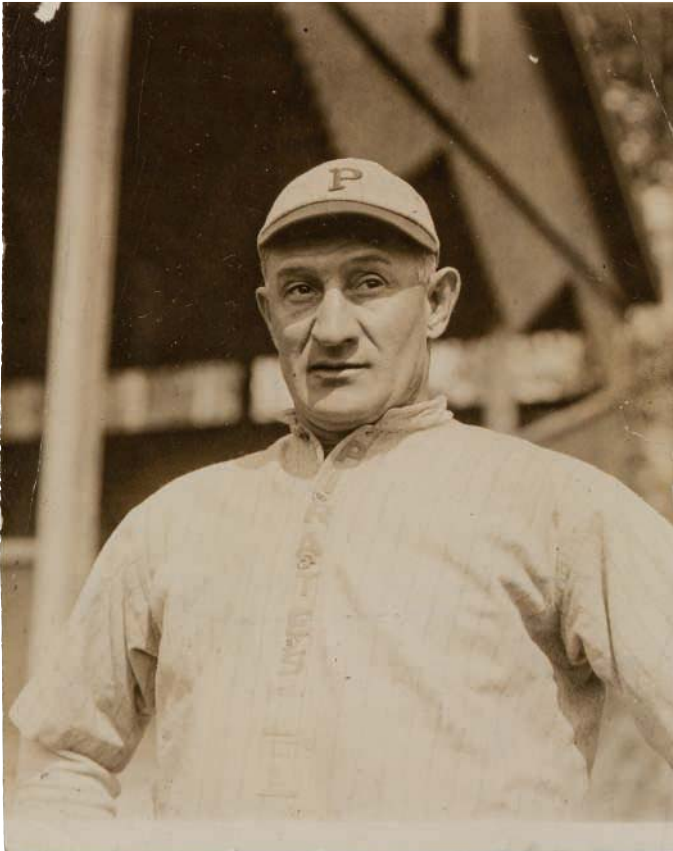
Original photograph of Hall of Famer Honus Wagner (1874-1955) as a member of the Pittsburgh Pirates. The verso is stamped *Culver Service* and a caption tag is stamped *March 27, 1912.*

6 ½ x 4 ½ in.

\$1,000-1,500



471



472

**HONUS WAGNER
PHOTOGRAPH**

Huber Brothers

Original photograph of Hall of Famer Honus Wagner (1874-1955) as a member of the Pittsburgh Pirates, c.1915. The verso is stamped *Huber Brothers, Studios of Photography* and is inscribed *Hans Wagner* in pencil.

4 x 5 in.

\$1,000-1,500



473

**HONUS WAGNER
PHOTOGRAPH**

Original photograph of Hall of Famer Honus Wagner (1874-1955) as a member of the Pittsburgh Pirates, c.1912. The verso is stamped *International News Service* and is inscribed *Honus Wagner, Pitts. B.B.C.* in pencil.

6 ½ x 8 ½ in.

\$1,000-1,500



“There ain’t much to
being a ballplayer, if
you’re a ballplayer.”

HONUS WAGNER

474

HONUS WAGNER PHOTOGRAPH

Original photograph of Hall of Famers Honus Wagner (1874-1955) and Max Carey (1890-1976) as members of the Pittsburgh Pirates, c.1913. Mounted on board, the verso is inscribed *Honus Wagner - S.S. Pittsburg Club, Honus - 1903* in blue ink.

8 x 9 ¾ in.

\$1,500-2,000



475

**RUBE WADDELL
PHOTOGRAPH**

Original photograph of Hall of Famer Rube Waddell (1876-1941) as a member of the St. Louis Browns, c.1910. The verso is inscribed *Rube Waddell* in blue pencil in addition to editorial notes.

5 x 6 ¾ in.

\$2,000-3,000



476

**BOBBY WALLACE
PHOTOGRAPH**

Original photograph of Hall of Famer Bobby Wallace (1873-1960) as a member of the St. Louis Browns, c.1910. The verso is inscribed *Wallace, St. Louis* in pencil.

7 x 5 in.

\$400-600

477

ED WALSH PHOTOGRAPH

Carl Horner (1864-1926)

Original studio portrait photograph of Hall of Famer Big Ed Walsh (1881-1959) as a member of the Chicago White Sox, c.1906. The verso is inscribed *Walsh* in pencil. This image is notable for being used to create Walsh's portrait style T206 tobacco baseball card.

4 x 5 ½ in.

\$1,000-1,500



478

PAUL AND LLOYD WANER OVERSIZED PHOTOGRAPH

Oversized photograph of brothers Paul and Lloyd Waner of the Pittsburgh Pirates, circa 1940s. "Big and Little Poison" as they were called, are the only brothers enshrined in the Baseball Hall of Fame.

Image, 18 ½ x 13 in.

Framed, 29 x 23 in.

\$500-700





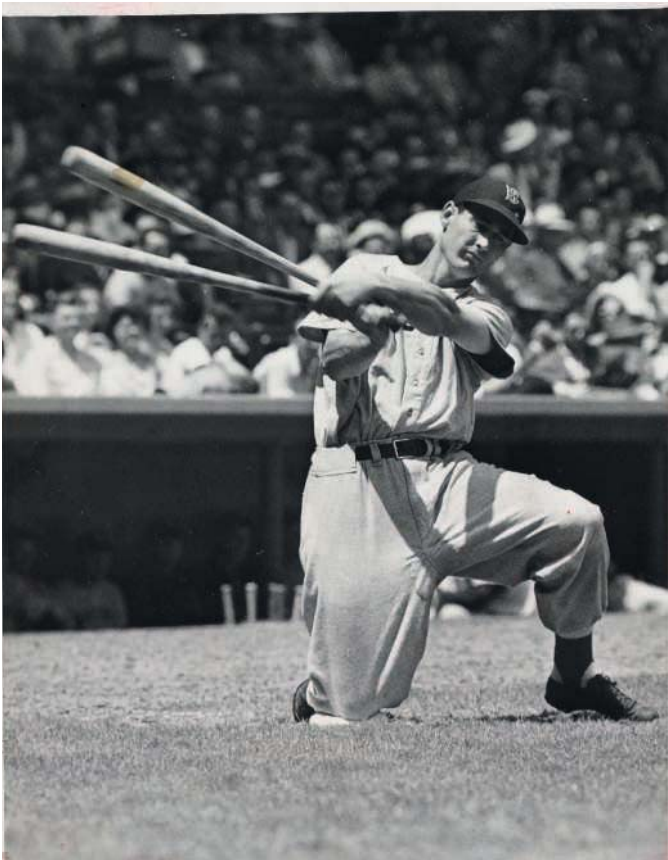
479

**TED WILLIAMS
PHOTOGRAPH**

Original photograph of Hall of Famer Ted Williams (1918-2002) as a member of the San Diego Padres of the Pacific Coast League c.1937. Blank backed.

5 x 7 in.

\$1,000-1,500



480

**TED WILLIAMS
PHOTOGRAPH**

Original photograph of Hall of Famer Ted Williams (1918-2002) as a member of the Boston Red Sox c.1948. The verso is stamped *International News Photos*, has a caption tag dated 6-17-48 and features the Christie's 1996 Baseball Magazine auction sticker.

6 ½ x 8 ½ in.

\$400-600



481

TED WILLIAMS & DIMAGGIO BROTHERS PHOTOGRAPH

Original photograph of Hall of Famer Ted Williams (1918-2002) along with Hall of Famer Joe DiMaggio (1914-1999) and his younger brother Red Sox outfielder Dom DiMaggio (1917-2009). The verso is stamped *International News Photo* and APR 24 1942.

8 ½ x 6 ½ in.

\$800-1,200

MORE THAN JUST TEDDY BALLGAME

BY GEORGE W. CASE III

Ted Williams was known by various nicknames: The Splendid Splinter, Thumper, The Kid, Teddy Ballgame. What also is known is that Ted Williams was considered by many who played with and against him as probably the greatest hitter in baseball history.

At the very least, he certainly was the greatest hitter since 1941, when he batted .406 — the last year any major league player reached .400. It is almost inconceivable that anyone could hit .400 for an entire season when the gold standard for hitters has always been .300.

Williams burst onto the scene in that phenomenal 1939 rookie season with a .327 batting average, 31 home runs and 145 RBI for the Boston Red Sox. What's amazing to me is that he finished fourth in the MVP balloting but was not selected for the American League All-Star team.

That was the only year, outside of his service in World War II and Korea, that Williams would not be an All-Star. In his 19-year career, he was selected 17 times. Twice he was American League MVP, and four times was runner-up. His career batting average was .344, tied for seventh all-time. He had 2,654 hits, 521 home runs and 1,839 RBI and capped it all off at Fenway Park in 1960 with a memorable home run in his last at-bat.

I'd like to offer a few personal memories of Ted in the context of my father, George Case Jr., a Washington Senators outfielder who played against him beginning with Ted's rookie year.

One of my first memories as a youngster is my father talking about Williams. My dad told me that one time Ted told my father, "Casey, if I had your feet and you had my bat, they'd never get us out."

Williams obviously was a great hitter, but he did not have the speed of my father, who led the American League in stolen bases six times. Ted's often disinterested

outfield play also resulted in his not being regarded as a complete player.

In addition to being a great hitter, Williams also was an outstanding sportsman. Besides being elected to the Baseball Hall of Fame, Ted also was inducted into the International Game Fish Association Fishing Hall of Fame.

What's more, Williams also was an outstanding hunter. One day as they were arriving for a game, the Senators were startled by the sound of gunfire coming from inside Fenway Park. As my dad recalled it, "We go inside and here is Ted Williams in his Red Sox uniform shooting the pigeons out of the rafters, keeping not only his batting eye sharp but his hunting eye as well."

My father said Williams had the best hand-eye coordination he had ever seen. Since my father had the best that I ever saw, Williams' coordination had to be something very special.

I have been told that Williams' eyesight was 20-10, so that gave him a very special advantage trying to hit a baseball when perfect vision is 20-20. Because of his exceptional eyesight, Ted was able to pick up the spin of a baseball as it left the pitcher's hand.

Mickey Vernon once said, "I never saw Williams look bad on a pitch." In other words, he would immediately decide not to swing if a pitch did not appear to him to be in the strike zone or was not where he wanted it.

In 1946, my father was playing for Cleveland when Indians manager Lou Boudreau concocted a defensive strategy against Ted that became known as "The Williams Shift." There is a photograph in the Hall of Fame showing all four Cleveland infielders on the right side of second base to guard against Ted's tendency to pull the ball. My father, with his great outfield speed, was the only Indians

defender on the left side of the diamond. I have been told that when Williams first saw this alignment, he just laughed.

Sports columnist Shirley Povich of *The Washington Post* described the event most memorably, writing something like: "At first the spectators were quiet, not quite sure what they were seeing. Then the shift hit the fans."

One year I was attending the National Sporting Goods Show in Chicago. Ted also was there representing Sears and the Ted Williams line of sporting equipment. As Williams was walking by our booth, I said, "Hi, Ted, I just wanted to say hello. I'm George Case's son."

Ted stopped, shook hands with me and said, "I haven't seen you since you were a little kid. How's your old man?" Needless to say, my co-workers were impressed, saying, "How do you know Ted Williams?"

There also is a Washington connection to Williams and my father. My dad played for Washington from 1937-45 and in 1947. Williams managed the expansion Senators from 1969-71 and in '69 piloted the ball club to a very rare winning season (86-76). Many of his players, including light-hitting shortstop Ed Brinkman, credited Williams for the vast improvement in the ball club's hitting. Brinkman, a classic good-field, no-hit shortstop, batted .266 in 1969 and .262 in 1970, although his lifetime average was .224.

Although he was often at odds with Boston fans and the press, Williams must be considered a true American patriot. He served his country in two wars, and in the Korean conflict almost lost his life flying a combat mission over North Korea. And without a lot of fanfare, he was the force behind the Jimmy Fund, which has raised millions of dollars for childhood cancer research in the Boston area.

To me, Ted Williams was so much more than just Teddy Ballgame.



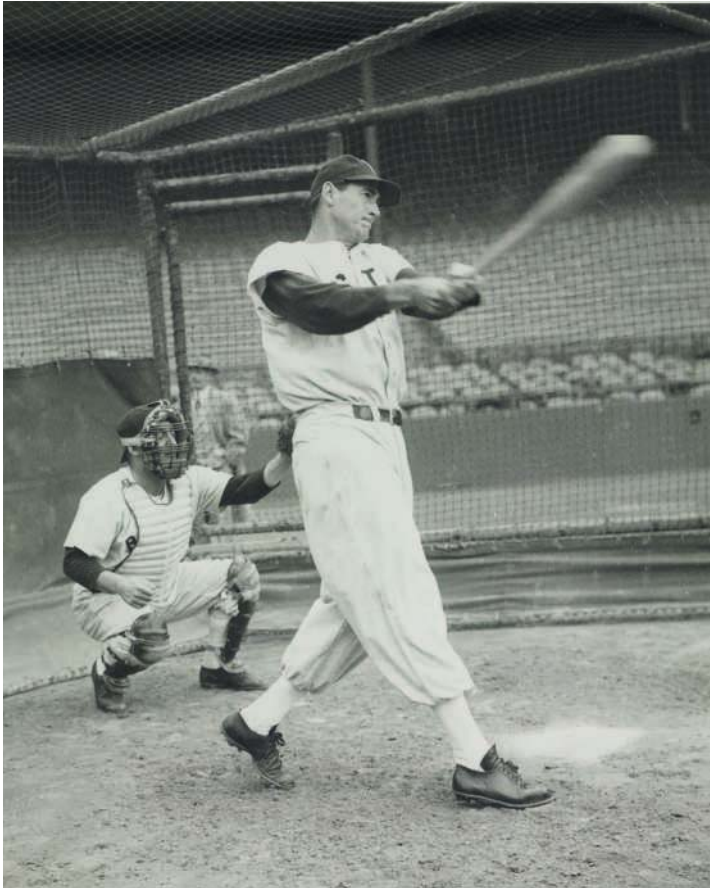
482

TED WILLIAMS PHOTOGRAPH

Original photograph of Hall of Famer Ted Williams (1918-2002) as a member of the Boston Red Sox, c.1946. The verso is stamped *ACME Newspapers Inc.*, date stamped *Cleveland Press JUL 1 1946* and inscribed *Ted Williams 1946* in pencil.

7 ¼ x 9 in.

\$1,000-1,500



483

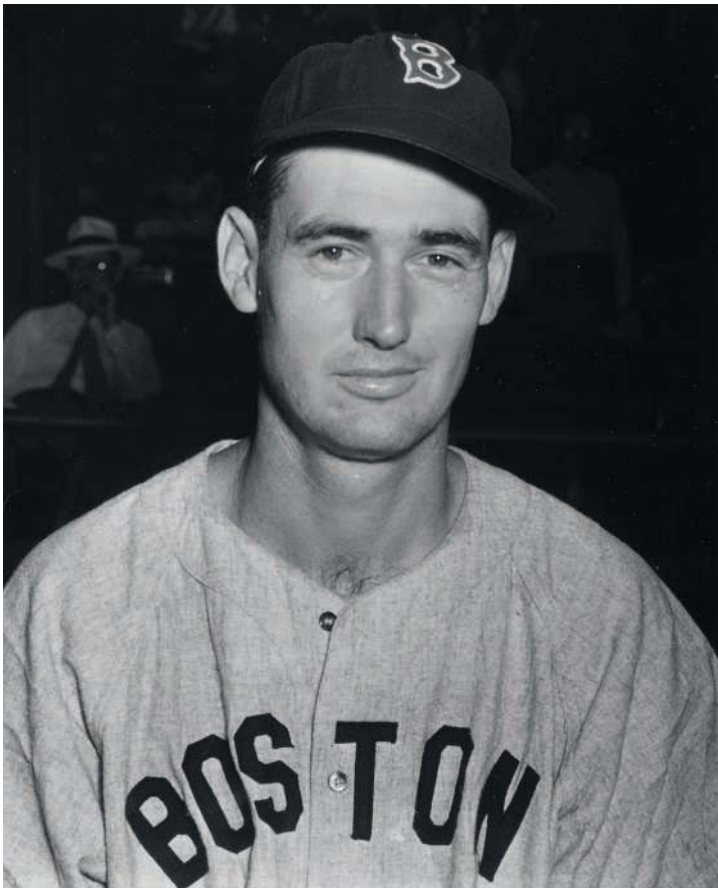
**TED WILLIAMS
PHOTOGRAPH**

William Jacobellis

Original photograph of Hall of Famer Ted Williams (1918-2002) as a member of the Boston Red Sox c.1948. The verso is stamped *Photo by William Jacobellis*.

8 x 10 in.

\$1,000-1,500



484

**TED WILLIAMS
PHOTOGRAPH**

George Dorrill

Original photograph of Hall of Famer Ted Williams (1918-2002) as a member of the Boston Red Sox c.1948. The verso is stamped *George Dorrill, Photographers and This Photograph is Property of Hillerich & Bradsby Co.* and is inscribed *Ted Williams* in pencil.

8 ¼ x 10 in.

\$1,000-1,500

485

**STAN MUSIAL
PHOTOGRAPH**

Original photograph of Hall of Famer Stan Musial (1920-2013) as a member of the St. Louis Cardinals. The verso is stamped *ACME Newspictures, Inc.* and 9-10-43 and has a caption tag attached.

7 ¼ x 9 ¼ in.

\$500-700

“The key to hitting for a high average is to relax, concentrate – and don’t hit the fly ball to centerfield.”

STAN MUSIAL



486

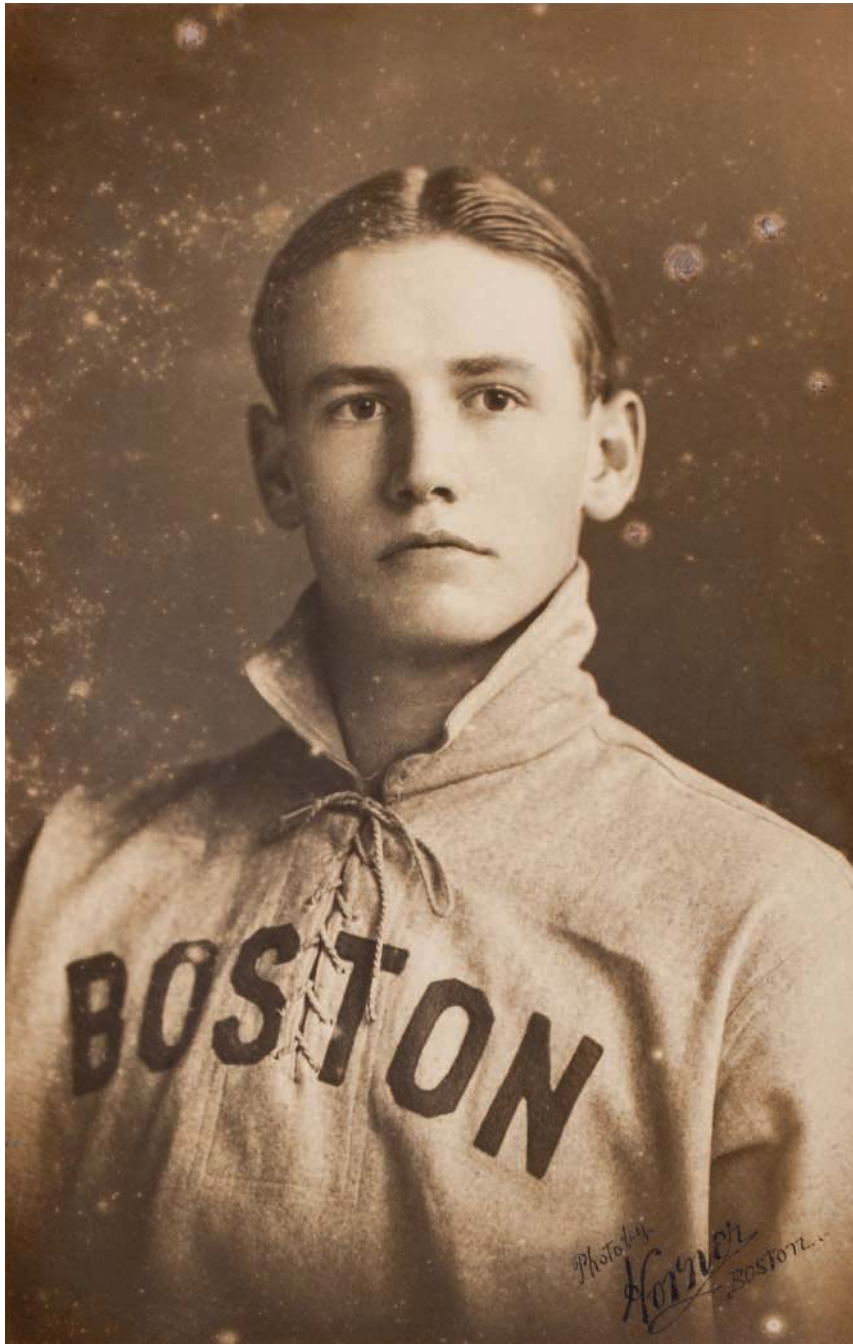
**BUCK WEAVER
PHOTOGRAPH**

Original photograph of George “Buck” Weaver (1890-1956) as a member of the Chicago White Sox. Weaver was one of the eight members of the Chicago White Sox banned from baseball for life for throwing games in the 1919 World Series. The verso is stamped APR 15 1918 and inscribed *Buck Weaver, Infield, Chicago AM* in pencil.

7 x 10 in.

\$700-900





487

**JOE WOOD LARGE FORMAT
HORNER PHOTOGRAPH**

Carl Horner (1864-1926)

Large format studio photograph of Boston Red Sox hurler Smokey Joe Wood by photographer Carl Horner, circa 1909.

Image, 8 ½ x 13 ½ in.

Framed, 18 ½ x 23 ½ in.
Photo by Horner, Boston

\$2,000-3,000

“Can I throw harder than Joe Wood? Listen, Mister, no man alive can throw harder than Smokey Joe Wood.”

WALTER JOHNSON



488

VIC WILLIS CABINET PHOTOGRAPH

Elmer Chickering (1857-1915)

Original imperial-style cabinet portrait photograph of Hall of Famer Victor "Vic" Willis (1876-1947) as a member of the Boston Beaneaters, c.1899. The portrait is inscribed *Victor Willis* in period black ink, and *Copyright by E. Chickering. '99.* The verso is blank.

8 x 10 in.

Elmer Chickering, 21 West St., Boston

\$3,000-5,000



489

**1956 BROOKLYN DODGERS TEAM
PHOTOGRAPH**

Team photograph of the 1956 National League Champion Brooklyn Dodgers featuring Hall of Famers Jackie Robinson, Roy Campanella, Duke Snider, Pee Wee Reese, Don Drysdale, Sandy Koufax and Walt Alston, along with standouts Gil Hodges, Carl Furillo, Jim Gilliam, Carl Erskine, Clem Labine, Billy Herman, Sandy Amoros, Roger Craig, Rube Walker and Don Newcombe.

Image, 10 x 8 in.

Framed, 17 x 15 in.

\$500-700

490

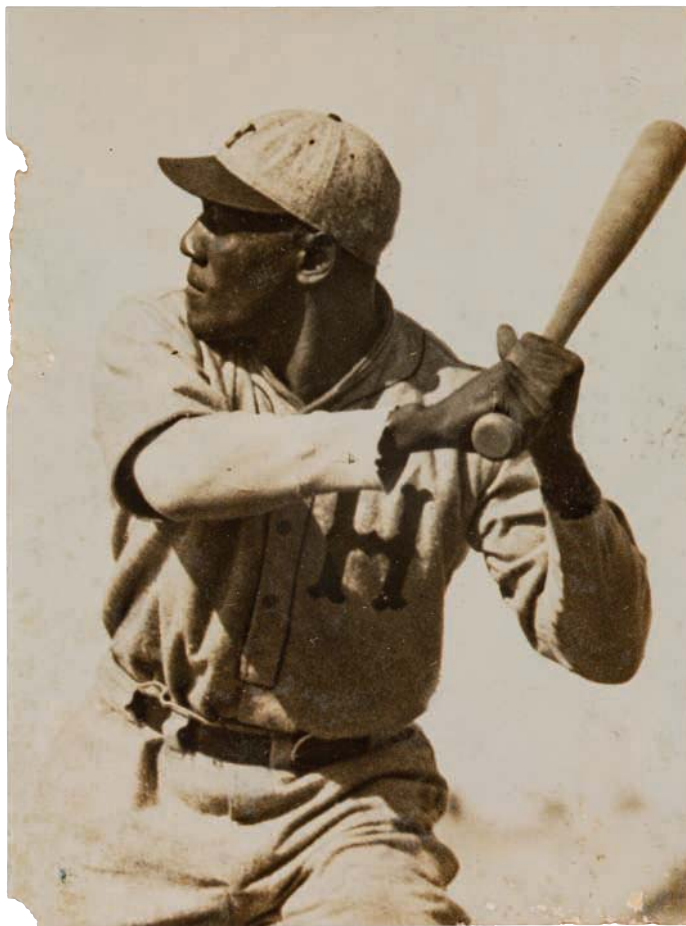
**JUD WILSON
PHOTOGRAPH**

Jose Luis Lopez Gomez

Original photograph of Hall of Famer Jud Wilson (1894-1963) as a member of the Habana Leones of the Cuban League. The verso is stamped *Jose Luis Lopez Gomez, Fotografia* and is inscribed *Jorocon Wilson* in blue ink.

4 ½ x 6 in.

\$1,000-1,500



491

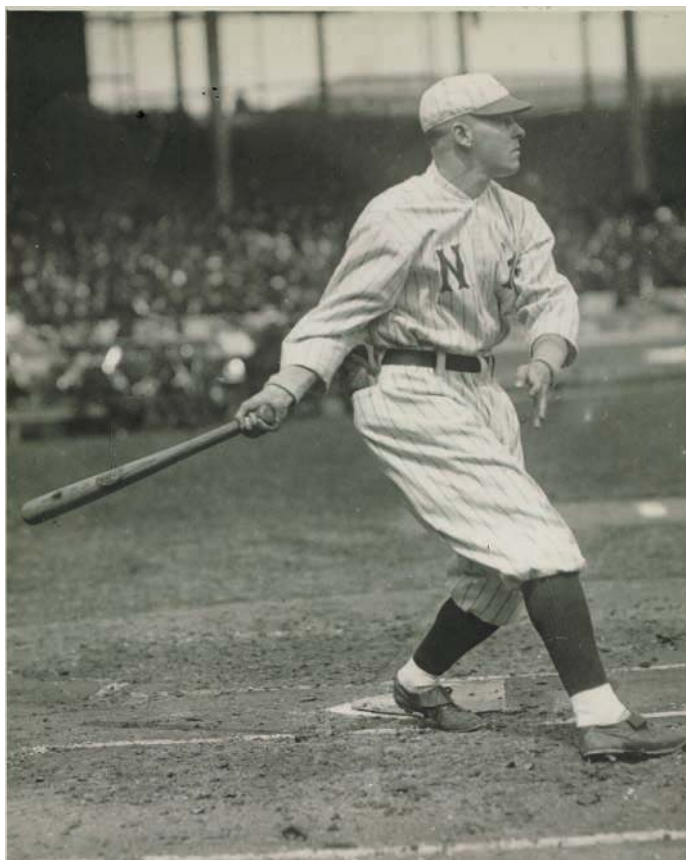
**ROSS YOUNGS
PHOTOGRAPH**

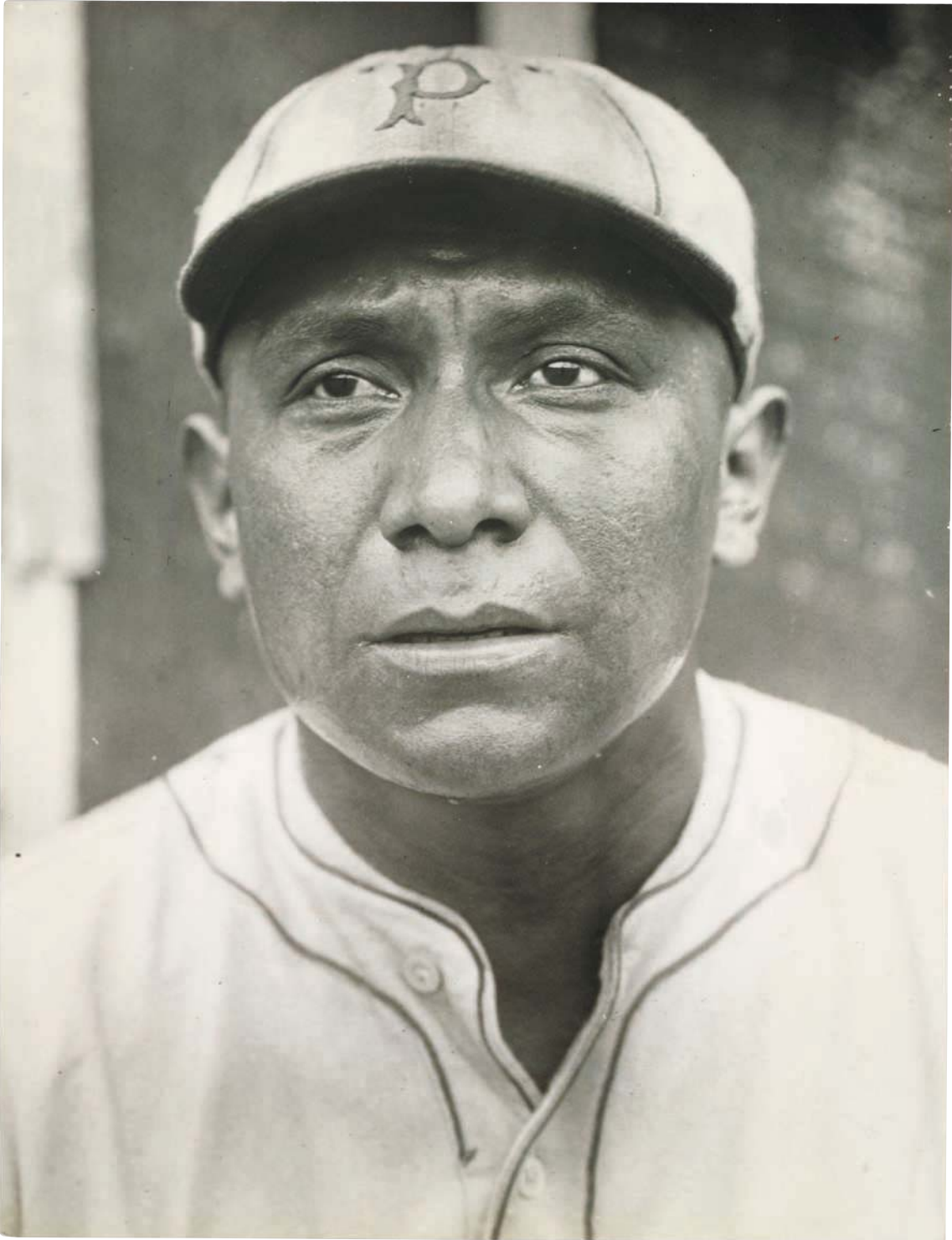
Charles Conlon (1868-1945)

Original photograph of Hall of Famer (1897-1927) as a member of the New York Giants, c.1918. The verso is stamped *Charles M. Conlon, Evening Telegram, New York* and inscribed *R. YOUNG (Giants)* in pencil.

8 ¼ x 10 in.

\$1,000-1,500





492

MOSE YELLOW HORSE PHOTOGRAPH

Original photograph of Native American pitcher Mose Yellow Horse (1898-1964) as a member of the Pittsburgh Pirates. The verso has the typewritten *Mose Yellowhorse, Pittsburgh N* and is stamped JUN 2 1921.

7 ½ x 10 in.

\$800-1,200



493

***TIMES SQUARE SCORE WATCHERS
PHOTOGRAPH***

Paul Thompson (1878-1940)

Original photograph of New Yorkers gathered in Times Square to watch the score of the World Series, c.1910s. The verso is stamped *Photo by Paul Thompson* and *Photo from European* as well as inscribed *Watching results of World's Series baseball game in pencil.*

9 x 7 in.

\$300-500

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

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As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■
See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

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

♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

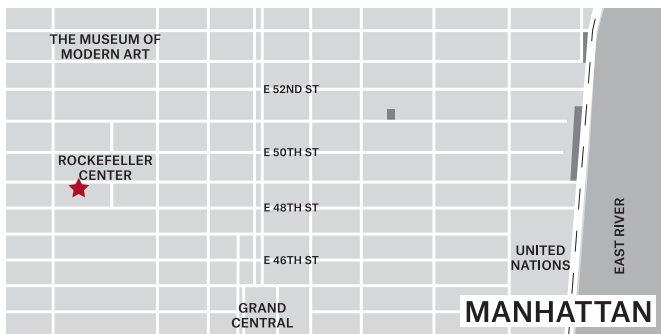
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE GOLDEN AGE OF BASEBALL, SELECTIONS FROM THE NATIONAL PASTIME MUSEUM PART II: PHOTOGRAPHS

THURSDAY 20 OCTOBER 2016
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: BASEBALL
SALE NUMBER: 13326

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

13326

Client Number (if applicable)	Sale Number	
Billing Name (please print)		
Address		
City	State	Zone
Daytime Telephone	Evening Telephone	
Fax (Important)	Email	

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

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

Signature

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

PLEASE PRINT CLEARLY

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

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

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CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

14/06/16

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

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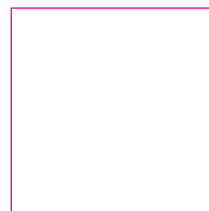
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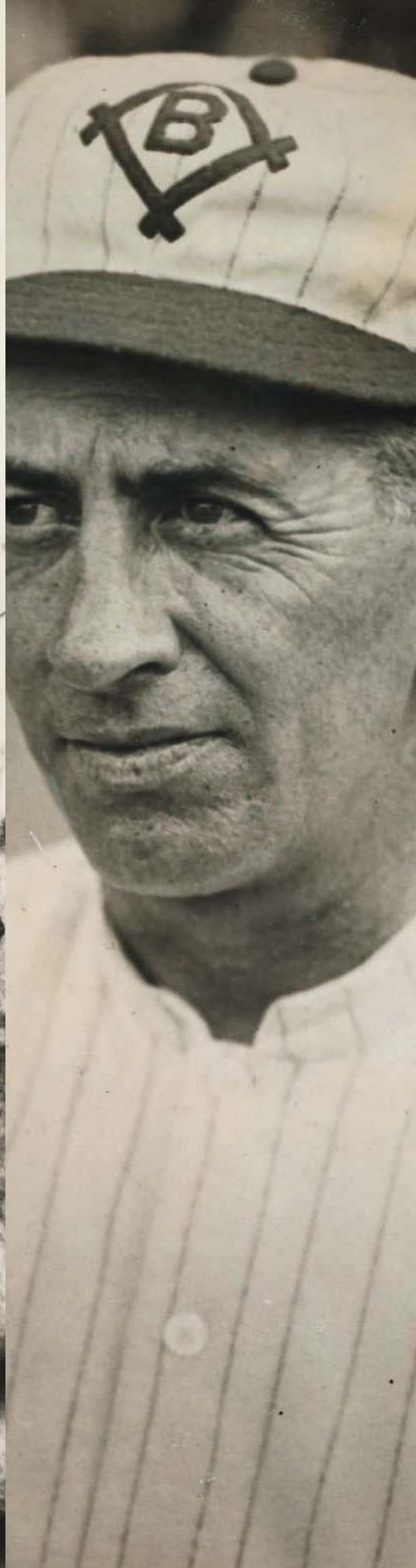
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