

PROPERTY FROM THE ESTATE OF MILTON H. GREENE

JULY 27, 2013



PROPERTY FROM THE ESTATE OF MILTON H. GREENE

AUCTION SATURDAY, JULY 27, 2013 AT 11:00 AM PDT

LIVE • MAIL • PHONE • FAX • INTERNET

PLACE YOUR BID OVER THE INTERNET!

PROFILES IN HISTORY WILL BE PROVIDING INTERNET-BASED BIDDING TO QUALIFIED BIDDERS IN REAL-TIME ON THE DAY OF THE AUCTION. FOR MORE INFORMATION, PLEASE VISIT US @ WWW.PROFILESINHISTORY.COM

CATALOG PRICE

\$50

AUCTION LOCATION

PROFILES IN HISTORY
26901 AGOURA ROAD, SUITE 150,
CALABASAS, CA 91301

AUCTION PREVIEW BY APPOINTMENT ONLY

PROFILES IN HISTORY
26901 AGOURA ROAD, SUITE 150,
CALABASAS, CA 91301

TELEPHONE

1-310-859-7701

FAX

1-310-859-3842

E-MAIL ADDRESS

INFO@PROFILESINHISTORY.COM

WEBSITE

WWW.PROFILESINHISTORY.COM

PRESIDENT/CHIEF EXECUTIVE OFFICER

JOSEPH M. MADDALENA

ACQUISITIONS/CONSIGNMENT RELATIONS

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CREATIVE DIRECTOR

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JOE MOE

LAYOUT EDITOR

JULIAN WILLIAMSON

PHOTOGRAPHY CONSULTANT

CHRISTOPHER BELPORT

AUCTION ASSOCIATE

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Profiles
IN HISTORY



AGREEMENT BETWEEN PROFILES IN HISTORY & BIDDER

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment: The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-three percent (23%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. **PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.**

2. Title: On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved: Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postpone-

ment under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion: Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves: Lots may be subject to a reserve, which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility. Agency: The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal. Charges: No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding: Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies: Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be

deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties: Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages: In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements: Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies: This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services: For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings: Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement: These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale: Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices: In addition to descriptive information, each entry in the catalog includes a price range, which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, and provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves: The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property: Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax: The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-three percent (23%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction: You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business: Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports: If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration: If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842. You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction: All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding: Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under

no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments: See registration page.

Absentee Bids: If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids: It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids: Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids: The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots: If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment: You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping: After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results: Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate: If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement: If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally

charges a minimum commission of \$100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History: After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

Pre-Auction Notification: Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 45 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

Photographs, Illustrations and Screen Shots: Unless otherwise explicitly set forth in the catalog description for an individual item, all photographs, illustrations, and screen shots are furnished solely for reference purposes and not as a statement, representation or warranty that the image depicted is the exact item offered. Due to the fact that multiple props, costumes, and other items are customarily made for and used on or off screen in a motion picture or other program, Profiles cannot and does not represent or warrant that the specific item depicted in the photograph, illustration or screen shot is the very same item offered at auction.

Trademarks: In the catalog descriptions, Profiles takes steps to identify and provide provenance for an item offered at auction. In many cases, the items offered were used in or in conjunction with motion pictures or other programs and is furnished in order to fully identify and describe the item offered at auction, including photographs, illustrations, and screen shots. Profiles in no way claims any connection to or relationship with the producers of the motion picture or other program. In all cases, the use of the titles or other elements of a motion picture or other program is for informational purposes only.

Copyrights: Unless otherwise set forth with respect to an item offered, the item offered at auction is a one-of-a-kind original piece, and Profiles makes no statement, representation or warranty concerning the copyright of such item. Depiction of the item in the catalog and other auction promotions is purely for informational and reference purposes regarding the offering of the item at auction. Unless otherwise set forth with respect to an item offered, Profiles makes no statement, representation or warranty concerning the successful bidder's right to copy, reproduce or adapt for any purpose any item offered at auction.

Important note to prospective bidders and Disclaimer: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage. The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration. **We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.**

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MILTON H. GREENE

In 1953, *Look* magazine editor Fleur Cowles offered Milton Greene an unprecedented non-exclusive contract (\$100,000 per year) to lure him away from *Life*, where he had established a reputation for delivering incredible cover-worthy images. Milton's first assignment was a trip to California to shoot Hollywood stars, including Marilyn Monroe, who had just filmed *Gentlemen Prefer Blondes*. Soon thereafter, when Greene sent Marilyn proofs from their first sitting, "she responded with two dozen roses and called to say they were the most beautiful pictures she had ever seen."

Two years later, and after Marilyn had spent her one year "hiatus" from Hollywood living with Milton Greene and his family at their Weston, Connecticut farmhouse, on the evening of January 7, 1955, Marilyn Monroe and Milton Greene held a press conference to announce the formation of Marilyn Monroe Productions, which Greene had secured through negotiating her out of her contract with 20th Century-Fox, to the dismay of Fox's studio head, Darryl F. Zanuck.

Greene's negotiation for Monroe was essentially the same type of contract he had secured for himself as an independent photographer. Because of his belief in Marilyn as an actress, and the growing eloquence of their sittings together, she began to believe the one year "hiatus" from film work was worth the outcome, as she came away with greater creative control over her film career. The result of their partnership was the two films she considered her best work, *Bus Stop* (20th Century-Fox, 1956) and *The Prince and the Showgirl* (Warner Bros, 1957). This was the happiest period of her working life from which Greene left a legacy of still images, that more intimately than any other body of work, show his muse and business partner as sweet, guileless, wise and heartbreaking.

Greene helped Monroe define the powerful force of nature that she revealed in her best moments on film by allowing her to be vulnerable in his studio, and, by showing her that what she regarded as her weakness (her paralyzing lack of confidence in her performance, her insecurities about her sexuality, and her deep sensitivity to everything around her) could be reversed through force of will and persistence. As she wrote in her diary early in 1955 "my body is my body every part of it." By the end of the year she would write "Now I want to live and I feel suddenly not old."

The 3,700 camera negatives comprising the Marilyn Monroe portion of the Greene archive represents the largest sequence from the actress' mature working life ever offered for public sale, sold with copyrights. Milton Greene's association with Marilyn spanned four years (1953-1957) through the end of production for *The Prince and the Showgirl*. During these years, Milton served as Marilyn's protector, buffer, advisor, confidant and collaborator. He oversaw production for both films, all the while, shooting extensive still photographs on set, in the studio and at public functions.

Most of Greene's best work from his more than 50 sittings with Marilyn is included in this archive, which was split into two portions after his death and remain largely unpublished, the larger represented here. There is the *Balalaika* sitting from their first day together; the *Laurel Canyon* outdoor sitting where Greene discovered Marilyn's love of natural light; the *Nightgown and Mink Stole* sitting; the *Nude* sitting in Amy's long black sweater; the celebrated *Ballerina* sitting, when Marilyn wore a tulle and satin dress from Ann Klein which arrived two sizes too small which shows her struggling to prop up; the *Black Cape and Fur* sitting and all three heartfelt and eloquent sittings at his converted barn and studio – the *Red Sweater*, *Trestle and Tennis Sweater* sittings. The *Black Raincoat* and mesmerizing *Gypsy* and "fortune teller" sittings were shot on the Fox back-lot, with Marilyn wearing the saloon girl costume that prefigures her wardrobe for *Bus Stop*.

The comprehensive photography Greene completed while serving as Executive Producer on set and in the studio for *Bus Stop* and *The Prince and the Showgirl* is included here. Milton documented every aspect of production. This is the most comprehensive in scope and intimacy of a major actress' film work, and includes extended sequences in 8 x 10 in. color, 4 x 5 in. black-and-white and color, 2.25 x 2.25 in. black-and-white and color, and 35mm black-and-white and color, all of which remains largely unpublished and unseen.

Even the 35mm color from *Bus Stop*, shot in long rapid strides, reveals that Marilyn could concentrate and compose herself when she knew she was being photographed. Marilyn gave the camera an ideal subject, transfixing and transcendent – reinventing herself in each frame, lovely but fierce, angelic and present. Greene would learn by the last sitting with her in early 1957 that she was the greatest photographic muse of his career and perhaps the greatest photographic subject of the 20th Century.

Additionally, there are several hundred images from Marilyn's public life which include her brief affair with Marlon Brando, her appearance with idol Edward R. Murrow on *Person to Person*, with Marlene Dietrich at the press conference for the formation of MM Productions, and many other primary events documented with absolute care by Greene. Since the only other portion of Greene's life work to be published or reproduced was left to his son, Joshua Greene, this extensive archive of primary artifacts from Marilyn Monroe's life before the camera – film and still – constitutes the fullest glimpse into her soul that can be gleaned from the person who knew her best and was primarily responsible for the legacy that survives her.

Milton H. Greene was also known as the "King of Lex", or 480 Lexington Avenue, New York, where he kept his large overlapping studio where he and partner Joe Eula shot most of his commercial work and provided for full production for each

session. Along with Richard Avedon at *Harper's Bazaar* and Irving Penn at *Vogue*, Greene was a member of the generation of American-born fashion photographers who swept aside the pre-War classicists Cecil Beaton, George Hoyningen-Huene and Horst P. Horst (all at *Vogue*) and established an American preeminence, forever supplanting Paris as the capitol of Fashion.

Both Avedon and Penn were influenced by *Harper's Bazaar* photographer Louise Dahl-Wolfe, who mentored Greene. Greene eventually replaced Dahl-Wolfe before landing at *Life* as their feature photographer, where he eventually produced 50 covers, more than any other photographer. Avedon has written that "Penn was interested in form – photography as it related to art and graphics, and perfect surface, exquisite proportion, lighting and composition – the shape of the dress. I was interested in emotional layering. I was an eclectic, he was a classicist." Milton Greene fell between the two rather evenly – he was often quoted as saying "If you can't light it with one light, then you can't light it." He pursued perfection through minimal means. His gifts were his magical eye for natural and reduced lighting, his arresting compositional form and his extraordinary rapport and trust with his subjects, with whom he formed many life-long friendships.

Before he married future wife Amy, he met French model Nelly Nyad during Paris Fashion week in 1952 while shooting Balenciaga and Givenchy. They ran into each other in the back stairs, which led to both houses and began their personal and professional affair soon after, decamping to Madrid to avoid her wealthy and jealous lover, a "Duke" who guarded his jealousy with a pistol. The results were a series of lushly romantic sittings between the two, where Greene showed his rapport with intimate gestures on a grand scale.

Then, there were the effusive, sexually charged sittings with perennial scene stealer, Dorian Leigh, who led her younger sister Suzy Parker into high fashion. The centerpiece was a lavish extended sitting on June 23, 1952, where Leigh posed in exquisitely rendered black against black in color, purportedly a feature about legs, but with Leigh incandescent, poised and memorable in every frame. With Greene's inventiveness and coaxing, they both enlarged the scope of the sitting into fashion art. Included in the archive, you will see Suzy Parker showing her classic American elegance, whether in the Virgin Islands with Lillian Marcuson in early 1951 posing with natural grace and in the following year another classic cover for *Life*, in a beaded red gown by Arthur Norell.

Greene's Fashion work cannot be defined by style or genre. He shot most of the celebrated models and celebrities of the day, exploring infinite thematic schemes in rigorous artistic calm. He composed based on the chemistry of the day's work, he worked nearly every day in his prime years. Making a good portrait was not enough for Greene. In order to make great portraiture, he had to gain the intimacy of the subject before he could interpret their essential nature, which was the most intriguing to reveal. He gave more than his editors could ask for, and has presented us with a body of lasting work that mesmerizes the eye with every viewing. Because he worked before modern digital methods of archiving and restoration, much of what he shot remained unpublished. This is by far one of the greatest offerings of unpublished photographic work, by one of America's most celebrated photographers.

Note: The size of certain lots precludes exact counts: due to interpretation of what constitutes a finished exposure, no two counts will be identical thus large counts must be considered approximate. In addition, the Ektachrome color film which Greene and the majority of commercial photographers favored during the 1940s through 1960s proved unstable over time and subsequently suffered from color shifting and fading. Therefore, any works represented here are the result of editorial and graphic interpretation to restore the integrity of the original color balance and clarity as presented in print.

Fragments – Poems, Intimate Notes, Letters by Marilyn Monroe; Edited by Stanley Buchthal and Bernard Comment, Farrar and Straus and Giroux, New York, 2010, p.76-77.t

For this auction only, the consignor represents that the original camera negatives and transparencies ("Originals") offered in this auction come with United States copyright. No representation or warranty regarding copyright is made for any other item auctioned other than the Originals. The buyer is solely responsible for ascertaining that each Original is otherwise cleared for publication including but not limited to satisfying any publicity right that persons appearing in an image may have under any statute or common law. Neither the consignor nor Profiles in History makes any representation or warranty as to any matters that need to be cleared prior to publication. No representation or warranty is made regarding copyright outside of the United States. All publication issues should be referred to the buyer's own professional advisors. All representations or warranties as to copyright or rights to publish are solely made by the consignor and not Profiles; the buyer agrees that Profiles will not be liable to Buyer in any respect for alleged breach of any such representation or warranty. All items in this auction are sold as is. We encourage all prospective buyers to preview the lots prior to bidding.



1. COLLECTION OF (3) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BALALAIIKA" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (3) on Ektachrome film of Marilyn Monroe from "Balalaika" sitting by Milton Greene, from the Estate of Milton Greene; numbered MN-32 to MN-34, dated 9-2-53. Unpublished during Monroe's lifetime. This sitting was the introduction and first sitting between Greene and Monroe. When Greene sent her proofs from the sitting, "she responded with two dozen roses and called to say they were the most beautiful pictures she had ever seen." Offered with copyrights. \$2,000 - \$3,000



2. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Tree" sitting in Laurel Canyon for *Look* by Milton Greene, from the estate of Milton Greene; numbered *TR-20*, dated 9-2-53. From first day sitting between Greene and Monroe. Offered with copyrights. \$1,000 - \$2,000



3. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Tree" sitting in Laurel Canyon for *Look* by Milton Greene, from the estate of Milton Greene; numbered *TR-21*, dated 9-2-53. From first day sitting between Greene and Monroe. Offered with copyrights. **\$1,000 - \$2,000**



4. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Tree" sitting in Laurel Canyon for *Look* by Milton Greene, from the estate of Milton Greene; numbered *TR-22*, dated 9-2-53. From first day sitting between Greene and Monroe. Offered with copyrights. **\$1,000 - \$2,000**

5. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Tree" sitting in Laurel Canyon for *Look* by Milton Greene, from the estate of Milton Greene; numbered *TR-23*, dated 9-2-53. From first day sitting between Greene and Monroe. Offered with copyrights. **\$1,000 - \$2,000**



6. COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (5) on Ektachrome film of Marilyn Monroe from "Tree" sitting in Laurel Canyon for *Look* by Milton Greene, from the estate of Milton Greene; numbered *MN-18/19*, to *MN-24/26*, dated 9-2-53. From first day sitting between Greene and Monroe. Offered with copyrights. **\$2,000 - \$3,000**



7. **COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.** Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nude" sitting wearing Amy Greene's long black sweater by Milton Greene, from the estate of Milton Greene; numbered *MN-45*, dated 9-2-53. This sequence was shot for *Look* but remained unpublished during Monroe's lifetime until featured in the January 1997 issue of *Playboy*. These particular images have never been published. Offered with copyrights. **\$1,000 - \$2,000**



8. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “NUDE” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Nude” sitting wearing Amy Greene’s long black sweater by Milton Greene, from the estate of Milton Greene; numbered *MN-47*, dated 9-2-53. This sequence was shot for *Look* but remained unpublished during Monroe’s lifetime until featured in the January 1997 issue of *Playboy*. These particular images have never been published. Offered with copyrights. **\$1,000 - \$2,000**



9. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “NUDE” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Nude” sitting wearing Amy Greene’s long black sweater by Milton Greene, from the estate of Milton Greene; numbered *MN-49*, dated 9-2-53. This sequence was shot for *Look* but remained unpublished during Monroe’s lifetime until featured in the January 1997 issue of *Playboy*. These particular images have never been published. Offered with copyrights. **\$1,000 - \$2,000**



10. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nude" sitting wearing Amy Greene's long black sweater by Milton Greene, from the estate of Milton Greene; numbered *MN-50*, dated 9-2-53. This sequence was shot for *Look* but remained unpublished during Monroe's lifetime until featured in the January 1997 issue of *Playboy*. These particular images have never been published. Offered with copyrights. **\$1,000 - \$2,000**



11. COLLECTION OF (3) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM “NUDE” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (3) on Ektachrome film of Marilyn Monroe from “Nude” sitting wearing Amy Greene’s long black sweater by Milton Greene, from the estate of Milton Greene; numbered *MN-46*, *MN-48* and *MN-51*, dated 9-2-53; with spotting. This sequence was shot for *Look* but remained unpublished during Monroe’s lifetime until featured in the January 1997 issue of *Playboy*. These particular images have never been published. Offered with copyrights. **\$1,000 - \$2,000**



12. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered *ED-42*, dated 10-7-53. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



13. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “NIGHTGOWN AND MINK STOLE” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Nightgown and Mink Stole” sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered *ED-46*, dated 10-7-53. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



14. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered ED-49, dated 10-7-53. Unpublished sitting. Offered with copyrights. \$1,000 - \$2,000



15. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “NIGHTGOWN AND MINK STOLE” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Nightgown and Mink Stole” sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered *ED-50*, dated 10-7-53. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



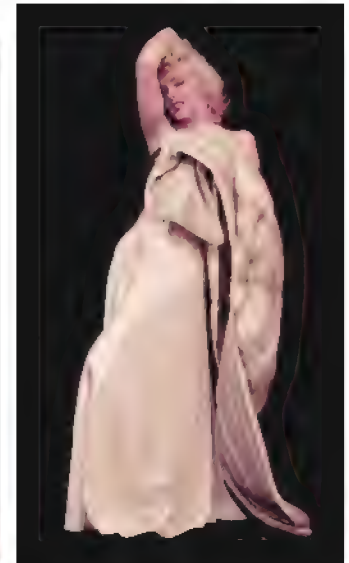
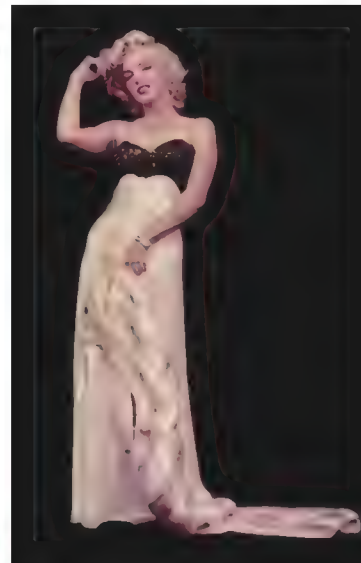
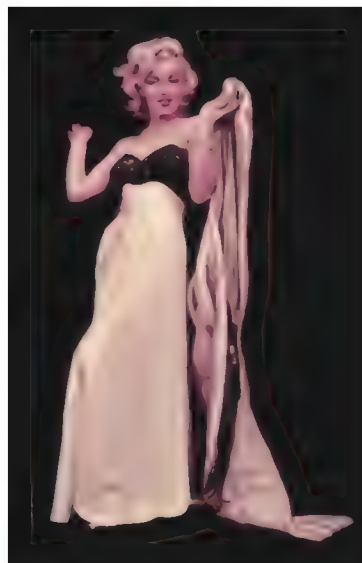
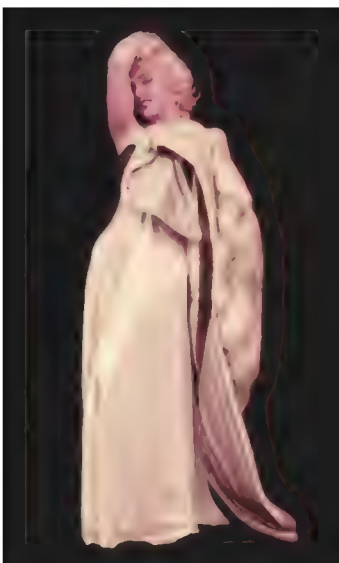
16. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered *ED-51*, dated 10-7-53. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



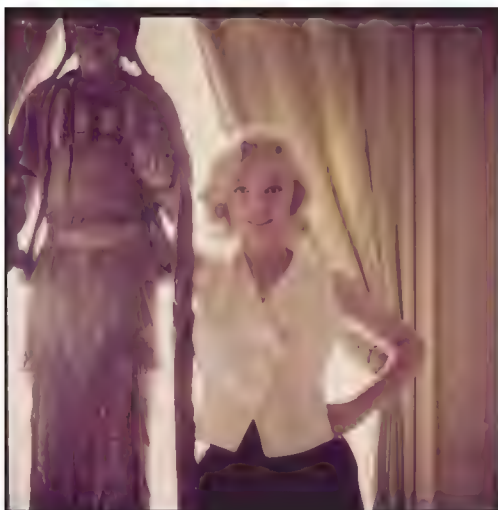
17. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered *ED-59*, dated 10-7-53. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



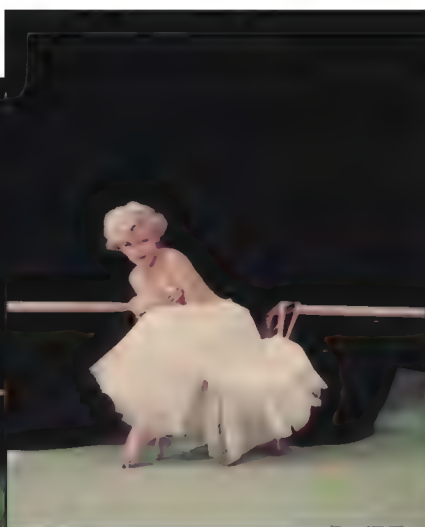
18. COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (8) on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered ED-40/41, ED-43 to ED-45 and ED-47/48, dated 10-7-53; with emulsion tear to ED-41 and spotting to ED-40, ED-47 and ED-61. Unpublished sitting. Offered with copyrights. \$3,000 - \$5,000



19. COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (8) on Ektachrome film of Marilyn Monroe from "Nightgown and Mink Stole" sitting for *Look* (first sitting at *Look* studios) by Milton Greene, from the estate of Milton Greene; numbered ED-52 to ED-57, ED-58 and ED-60, dated 10-7-53; with emulsion tear to ED-52. Unpublished sitting. Offered with copyrights. \$3,000 - \$5,000

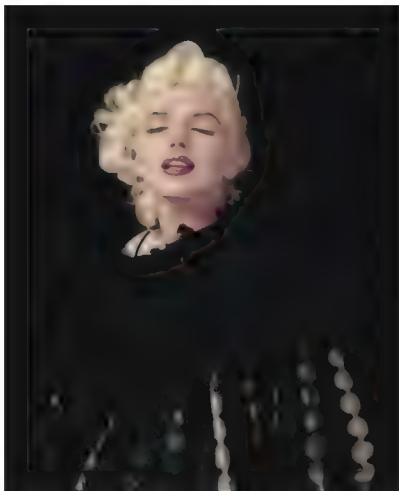


20. COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "SCHENCK HOUSE" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (8) on Ektachrome film of Marilyn Monroe at former mentor Joseph Schenck's House for *Look* by Milton Greene, from the estate of Milton Greene; numbered SH-47 to SH-54, dated 10-7-53. Offered with copyrights. **\$2,000 - \$3,000**

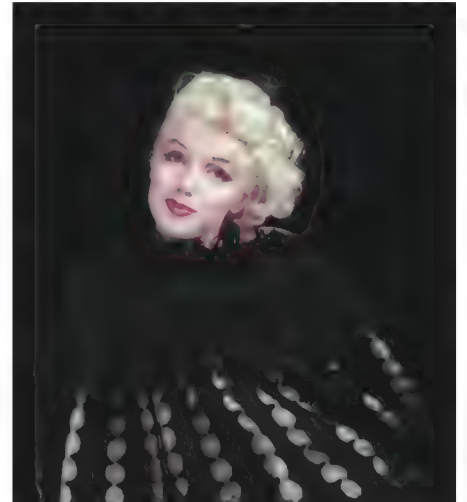
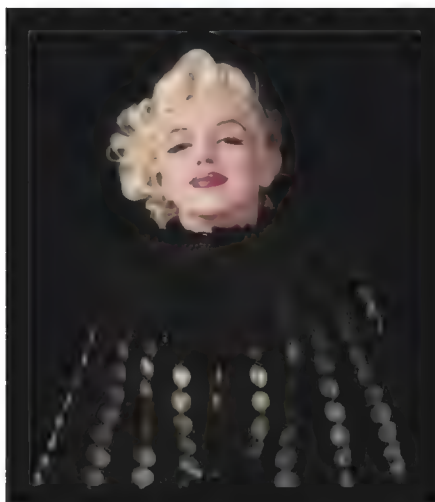
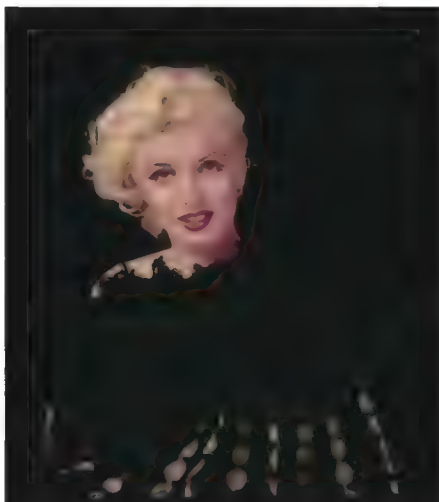


21. COLLECTION OF (3) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BALLERINA" SITTING BY MILTON GREENE. Color 8 x 10 in. camera transparency and 2.25 x 2.25 in. camera transparencies (2) on Ektachrome film of Marilyn Monroe in tulle and satin by Ann Klein (sent two sizes too small) from "Ballerina" sitting by Milton Greene, from the Estate of Milton Greene; numbered B-61/62 and GD-20, dated 9-13-54 and 10-6-54; with spotting to B-61/62. Shot at Greene's second studio at 480 Lexington Avenue just prior to the opening of *Seven Year Itch*, an image from this sitting was selected with Albert Einstein (Philippe Halsman) and Winston Churchill (Yousuf Karsh) as one of *Time-Life's* three most popular images of the 20th Century. Offered with copyrights. **\$1,000 - \$2,000**

22. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from "Wicker" and "White Fur" sittings by Milton Greene, from the Estate of Milton Greene; numbered *VS-30*, *WF-14* and *W59/60*, dated 9-10-53, 9-13-54 and 3-8-55; with spotting to *W-60*. Offered with copyrights. \$1,000 - \$2,000



23. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK CAPE AND FUR" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from "Black Cape" sitting by Milton Greene, from the Estate of Milton Greene; numbered *BC-19* to *BC-21* and *BC-23*, dated 10-6-54 and 2-21-55. Taken during Monroe's one-year exile from public view, the "Black Cape and Fur" sitting signifies her release from hardship contract with 20th Century-Fox, from which she and Greene sued and won. Offered with copyrights. \$1,000 - \$2,000





24. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “BLACK CAPE AND FUR” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Black Cape and Fur” sitting by Milton Greene, from the estate of Milton Greene; numbered *BC-22*, dated 2-21-55. Taken during Monroe’s one-year exile from public view, the “Black Dress” sitting signifies her release from hardship contract with 20th Century-Fox, from which she and Greene sued and won. Offered with copyrights. **\$1,000 - \$2,000**



25. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BLACK CAPE AND FUR" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Black Cape and Fur" sitting by Milton Greene, from the estate of Milton Greene; numbered *BC-24*, dated 2-21-55. Taken during Monroe's one-year exile from public view, the "Black Dress" sitting signifies her release from hardship contract with 20th Century-Fox, from which she and Greene sued and won. Offered with copyrights. **\$1,000 - \$2,000**



26. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “RED SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Red Sweater” sitting by Milton Greene, from the estate of Milton Greene; numbered *R-22*, dated 2-21-55. Unpublished during Monroe’s lifetime, this sitting was taken in Greene’s converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



27. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Red Sweater" sitting by Milton Greene, from the estate of Milton Greene; numbered *R-19*, dated 2-21-55. Unpublished during Monroe's lifetime, this sitting was taken in Greene's converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



28. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Red Sweater" sitting by Milton Greene, from the estate of Milton Greene; numbered *R-21*, dated 2-21-55. Unpublished during Monroe's lifetime, this sitting was taken in Greene's converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



29. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “RED SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Red Sweater” sitting by Milton Greene, from the Estate of Milton Greene; numbered *R-33*, dated 2-21-55. Unpublished during Monroe’s lifetime, this sitting was taken in Greene’s converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



30. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “RED SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Red Sweater” sitting by Milton Greene, from the estate of Milton Greene; numbered *R-27*, dated 2-21-55. Unpublished during Monroe’s lifetime, this sitting was taken in Greene’s converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



31. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “RED SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Red Sweater” sitting by Milton Greene, from the estate of Milton Greene; numbered *R-31*, dated 2-21-55. Unpublished during Monroe’s lifetime, this sitting was taken in Greene’s converted barn in Weston, Connecticut. Offered with copyrights. **\$1,000 - \$2,000**



32. COLLECTION OF (9) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM “RED SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (9) on Ektachrome film of Marilyn Monroe from “Red Sweater” sitting by Milton Greene, from the estate of Milton Greene; numbered *R-20*, *R-23/26*, and *R-28/29* and *R-32*, dated 2-21-55. Unpublished during Monroe’s lifetime, this sitting was taken in Greene’s converted barn in Weston, Connecticut. Offered with copyrights. **\$3,000 - \$5,000**



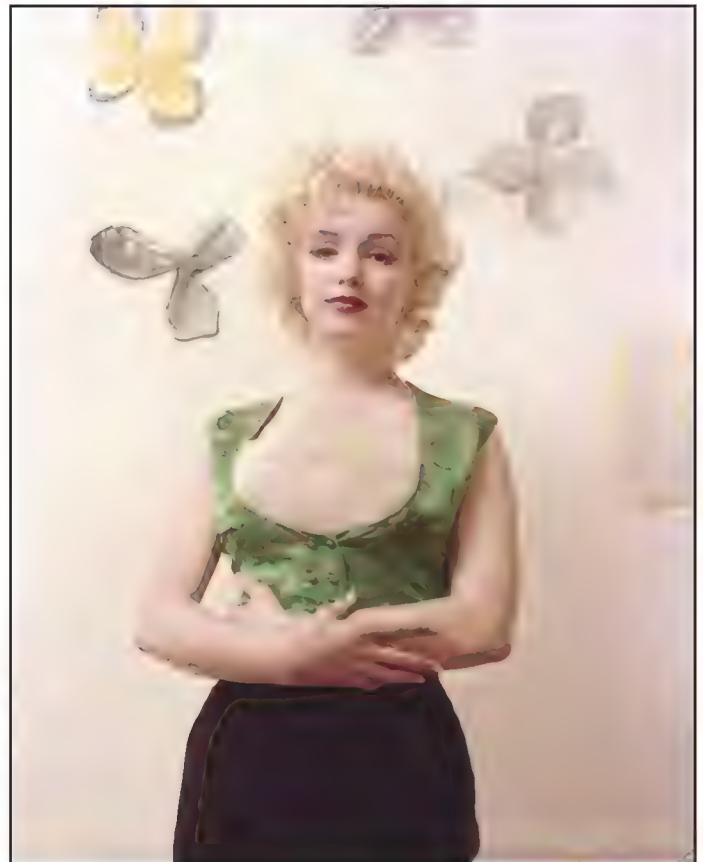
33. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe by Milton Greene with Martin Bauman, from the estate of Milton Greene; numbered *BN-39*, dated 3-8-55. Offered with full legal copyrights. **\$1,000 - \$2,000**



34. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe by Milton Greene with Martin Bauman, from the estate of Milton Greene; numbered *BN-41*, dated 3-8-55. Offered with full legal copyrights. **\$1,000 - \$2,000**



35. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe by Milton Greene with Martin Bauman, from the estate of Milton Greene; numbered *BN-44*, dated 3-8-55. Offered with copyrights. \$1,000 - \$2,000



36. COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (5) on Ektachrome film of Marilyn Monroe by Milton Greene with Martin Bauman, from the Estate of Milton Greene; numbered *BN-40* and *BN-42/43* and *BN-45/46*, dated 3-8-55. Offered with copyrights. \$2,000 - \$3,000



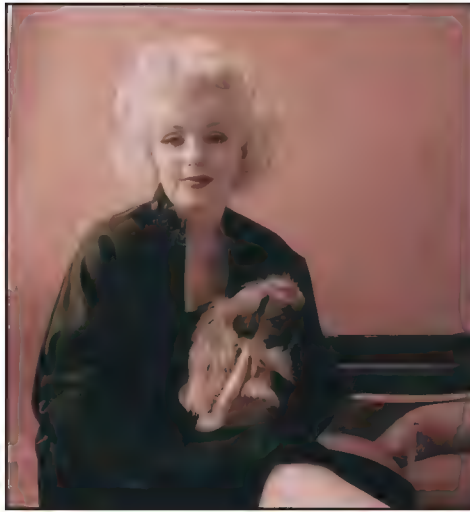
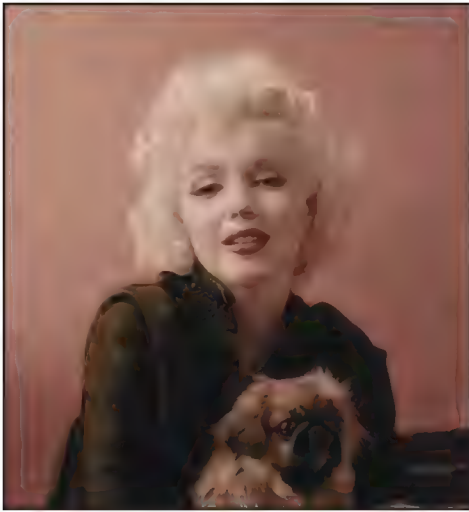
37. COLLECTION OF (14) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "WHITE ROBE" SITTING BY MILTON GREENE. Color 4 x 5 in. camera transparencies (2) and color 2.25 x 2.25 in. (12) camera transparencies on Ektachrome film of Marilyn Monroe from "White Robe" sitting by Milton Greene with Martin Bauman, from the Estate of Milton Greene; numbered *WR-18 to WR-26*, *WR-28/29* and *WR-31/32*, dated 3-8-55. Offered with copyrights. **\$3,000 - \$5,000**



38. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “WHITE ROBE” SITTING FOR *THE SEVEN YEAR ITCH* BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe from “White Robe” sitting for *The Seven Year Itch* (20th Century-Fox, 1955) by Milton Greene with Martin Bauman, from the estate of Milton Greene; numbered *WR-30*, dated 3-8-55. Offered with copyrights. **\$1,000 - \$2,000**



39. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE IN TRAVILLA DRESS FOR SEVEN YEAR ITCH BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe in William Travilla Dress during production for *Seven Year Itch* (20th Century-Fox, 1955) by Milton Greene, from the Estate of Milton Greene; numbered NYC173, dated 9-13-54. Travilla designed costumes for eight Monroe films but the cocktail dress from *The Seven Year Itch* became iconic beyond everything else. Originally intended to shoot outside the Trans-Lux, the grate-blowing scene had to be shot in a sound studio, where Greene shot this image. Offered with copyrights. **\$1,000 - \$2,000**



40. COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (12) on Ektachrome film of Marilyn Monroe from hairdresser Sydney Guilaroff's "Pekinese Dogs" sitting in Bill Blass for *Saturday Evening Post* by Milton Greene, from the estate of Milton Greene; numbered *DG-19* to *DG-30*, dated 3-28-55. Offered with copyrights. **\$2,000 - \$3,000**



41. COLLECTION OF (17) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (17) on Ektachrome film of Marilyn Monroe from hairdresser Sydney Guilaroff's "Pekinese Dogs" sitting in Bill Blass for *Saturday Evening Post* by Milton Greene, from the estate of Milton Greene; numbered *DG-31* to *DG-47*, dated 3-28-55. Offered with copyrights. **\$2,000 - \$3,000**



42. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe from hairdresser Sydney Guilaroff's "Pekinese Dogs" sitting in Bill Blass for *Look* by Milton Greene, from the estate of Milton Greene; numbered DG-48, dated 3-28-55. Offered with copyrights. \$1,000 - \$2,000



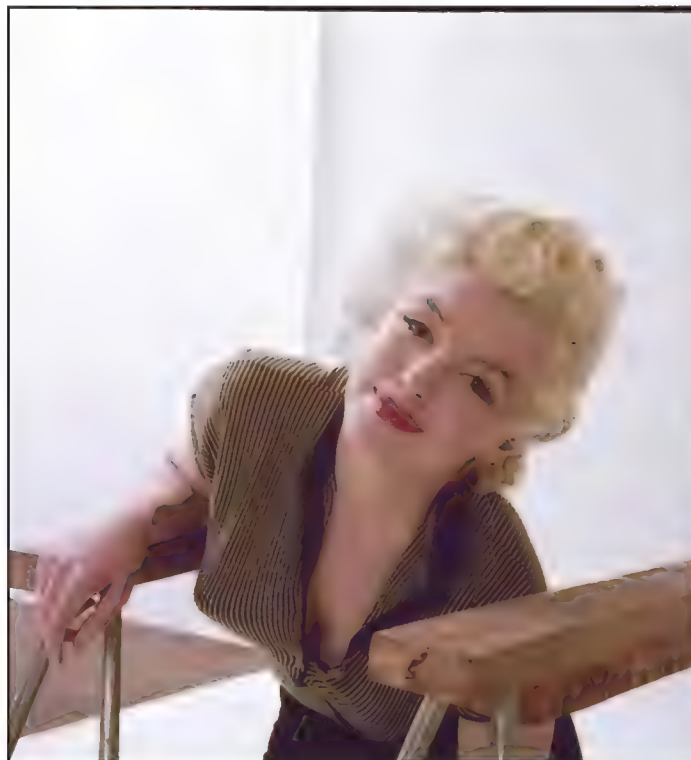
43. COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM “PEKINESE DOGS” SITTING BY MILTON GREENE. Collection of color 8 x 10 in. (5) and 4 x 5 in. (3) camera transparencies on Ektachrome film of Marilyn Monroe from hairdresser Sydney Guilaroff’s “Pekinese Dogs” sitting for *Look* by Milton Greene, from the estate of Milton Greene; numbered BN-49 to BN-51, and DG-51 to DG-55, dated 3-28-55. Offered with copyrights. **\$2,000 - \$3,000**



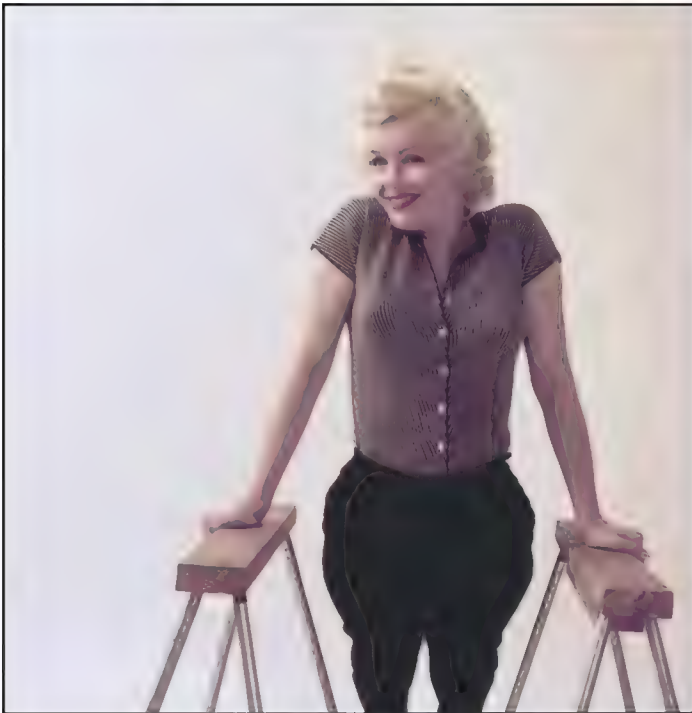
44. COLLECTION OF (42) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE WITH MAURICE CHEVALIER BY MILTON GREENE. Collection of color 8 x 10 in. (10) and 2.25 x 2.25 in. (9) camera transparencies and black-and-white 35mm negatives (23) on Ektachrome and Kodak safety film of Marilyn Monroe with Maurice Chevalier for *Look* by Milton Greene, from the estate of Milton Greene; numbered MCH-31 to MCH-39, and MCH-40 to MCH-49, dated 9-30-55. Offered with copyrights. \$2,000 - \$3,000



45. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from "Trestle" sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered *T-17/18* and *T-21/22*, dated 12-14-55. Offered with copyrights. **\$3,000 - \$5,000**



46. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from "Trestle" sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered T-26, T-29, T-31 and T-35, dated 12-14-55. Offered with copyrights. **\$3,000 - \$5,000**



47. COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (12) on Ektachrome film of Marilyn Monroe from "Trestle" sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered *T-16*, *T-19/20*, *T-23* to *T-25*, *T-27/29*, *T-30* and *T-32* to *T-34*, dated 12-14-55. Offered with copyrights. **\$3,000 - \$5,000**



48. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Tennis Sweater" sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered *VS-31*, dated 2-1-56. Offered with copyrights. **\$1,000 - \$2,000**



49. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “TENNIS SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe “Tennis Sweater” sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered *VS-21*, dated 2-1-56. Offered with copyrights. **\$1,000 - \$2,000**



50. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “TENNIS SWEATER” SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe “Tennis Sweater” sitting in Weston, Connecticut by Milton Greene, from the estate of Milton Greene; numbered VS-28, dated 2-1-56. Offered with copyrights. **\$1,000 - \$2,000**



51. COLLECTION OF (10) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (10) on Ektachrome film of Marilyn Monroe "Tennis Sweater" sitting in Weston, Connecticut by Milton Greene, from the Estate of Milton Greene; numbered *VS-19/20*, *VS-22* to *VS-29* and *W-61*, dated 2-1-56. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$3,000 - \$5,000**

52. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK RAINCOAT" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from "Black Raincoat" sitting at 20th Century-Fox backlot by Milton Greene, from the estate of Milton Greene; numbered BC-34/35, BC-38 and FR-27, dated 4-15-56. Unpublished sitting. Offered with copyrights. \$1,000 - \$2,000



53. COLLECTION OF (11) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK RAINCOAT" SITTING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (11) on Ektachrome film of Marilyn Monroe from "Black Raincoat" sitting at 20th Century-Fox backlot by Milton Greene, from the estate of Milton Greene; numbered FR-20/21, FR-26, BC-32/33, BC-36/37 and BC-39 to BC-42, dated 4-15-56; with spotting to BC-32. Unpublished sitting. Offered with copyrights. \$2,000 - \$3,000





54. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "GYPSY" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Gypsy" sitting at 20th Century-Fox backlot on Sunday off during filming of *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered GY-19, dated 4-15-56. Unpublished sitting. Offered with copyrights. **\$2,000 - \$3,000**



55. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Gypsy" sitting at 20th Century-Fox backlot on Sunday off during filming of *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered GY-25, dated 4-15-56. Unpublished sitting. Offered with full legal copyrights. **\$2,000 - \$3,000**



56. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "GYPSY" SITTING BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from "Gypsy" sitting at 20th Century-Fox backlot on Sunday off during filming of *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered GY-43, dated 4-15-56; with light spotting. Unpublished sitting. Offered with copyrights. **\$1,000 - \$2,000**



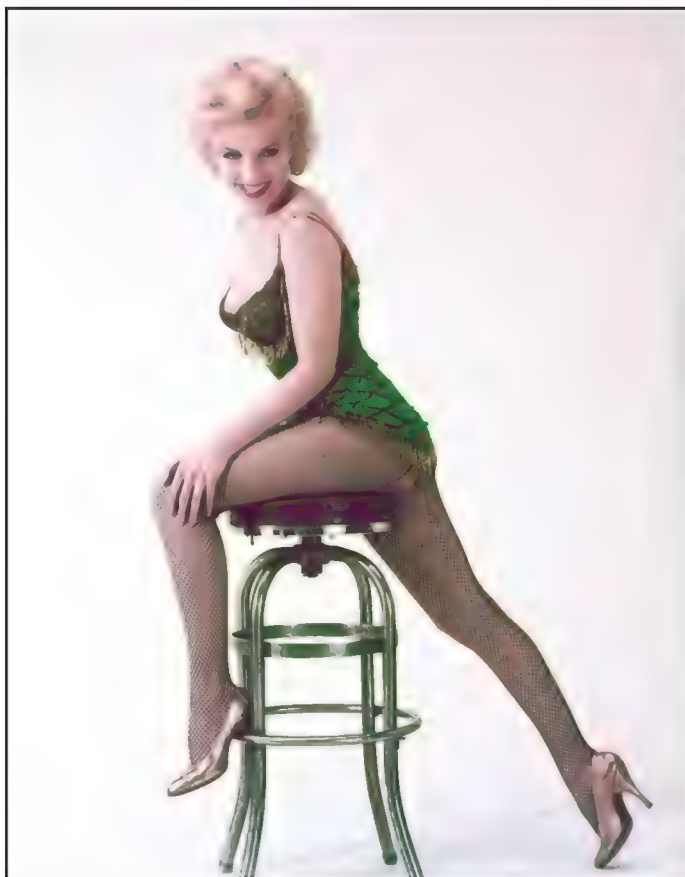
57. COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "GREY FUR" AND "GYPSY" SITTINGS BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (12) on Ektachrome film of Marilyn Monroe from "Grey Fur" and "Gypsy" sittings at 20th Century-Fox backlot on Sunday off during filming of *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BC-28 to BC-31, FR-22 to FR-24 and GY-39 to GY-42, dated 4-15-56; with spotting to BC-41, FR-22/23 and GY-40. Unpublished sittings. Offered with copyrights. **\$1,000 - \$2,000**



58. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2564, dated 1-1-56. Offered with copyrights. **\$2,000 - \$3,000**



59. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Color 4 x 5 in. camera transparency on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2566, dated 1-1-56. Offered with copyrights. \$2,000 - \$3,000



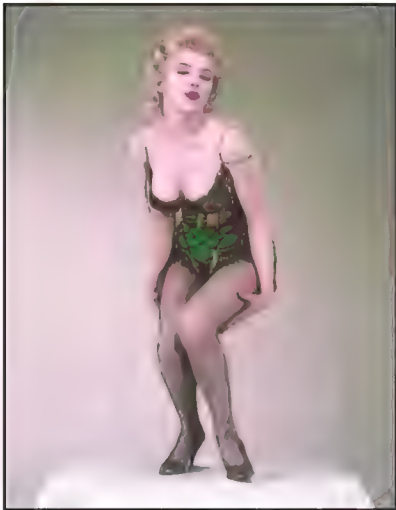
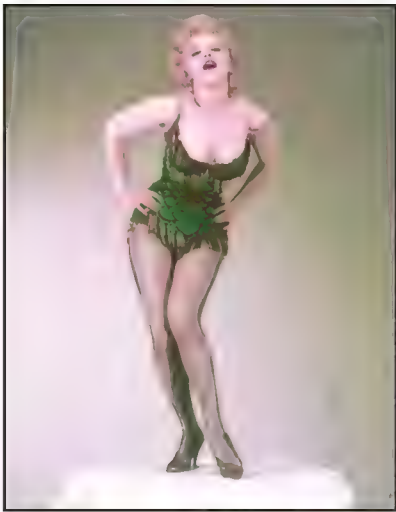
60. COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (5) on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2559 to BS2563, dated 1-1-56. Offered with copyrights. **\$3,000 - \$5,000**



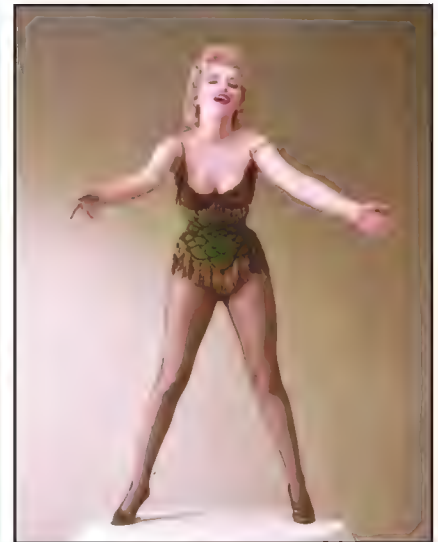
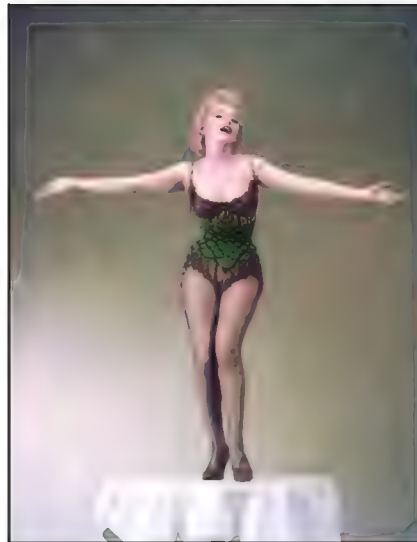
61. COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (5) on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2565 and BS2567 to BS2570, dated 1-1-56. Offered with copyrights. \$3,000 - \$5,000



62. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2543 to BS2546, dated 1-1-56. Offered with copyrights. **\$3,000 - \$5,000**

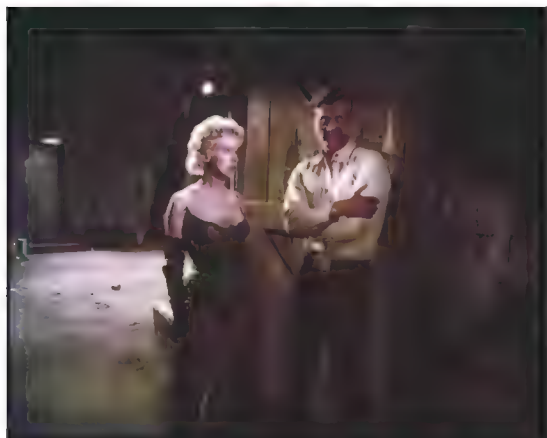
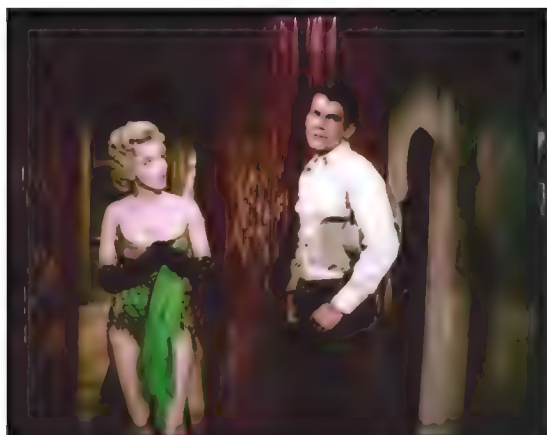


63. COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (4) on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2547 to BS2550, dated 1-1-56. Offered with copyrights. **\$3,000 - \$5,000**



64. COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (8) on Ektachrome film of Marilyn Monroe from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2551 to BS2558, dated 1-1-56. Offered with copyrights. **\$3,000 - \$5,000**



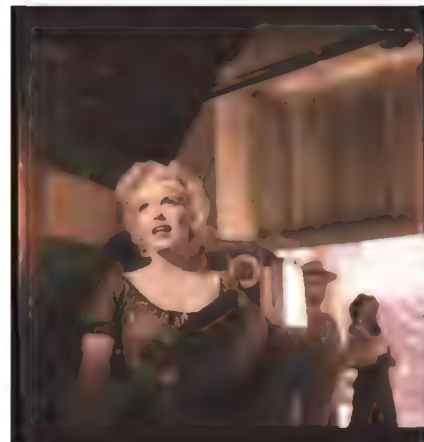
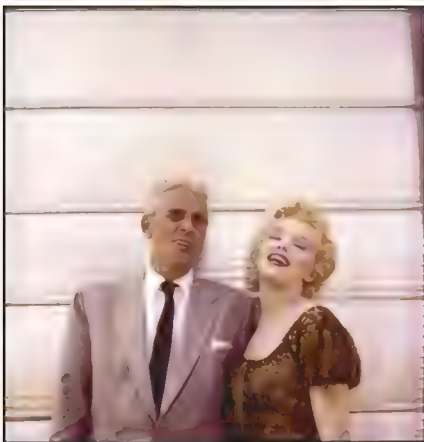
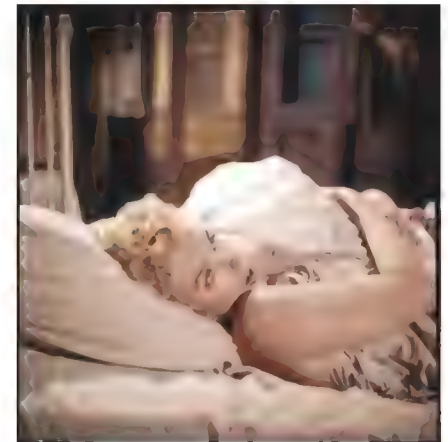
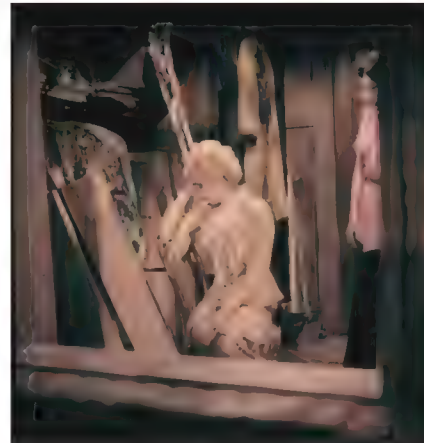
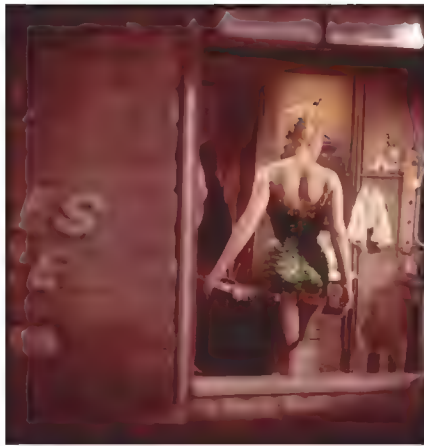


65. COLLECTION OF (70) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. (70) camera transparencies on Ektachrome film of Marilyn Monroe with Don Murray, Arthur O'Connell and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2466 to BS2535, dated 5-16-56. Offered with copyrights. **\$6,000 - \$8,000**





66. COLLECTION OF (14) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 4 x 5 in. (14) camera transparencies on Ektachrome film of Marilyn Monroe with Don Murray and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2536 to BS2576, dated 5-16-56. Includes the celebrated sitting with sign and suitcase widely used in publicity campaign. Offered with copyrights. \$3,000 - \$5,000

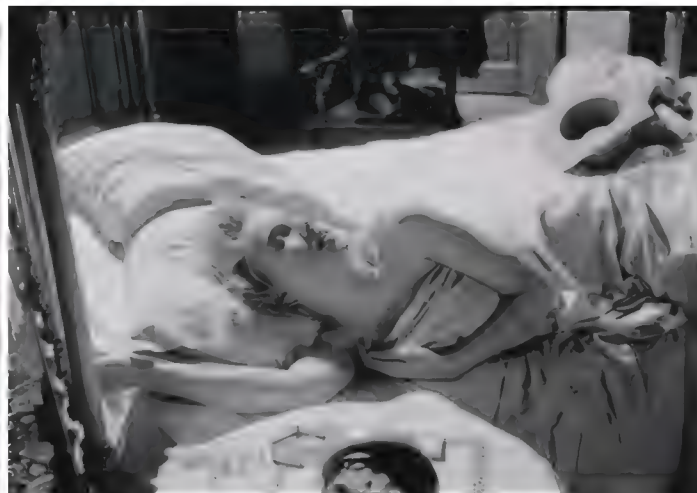


67. COLLECTION OF (295) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. (295) camera transparencies on Ektachrome film of Marilyn Monroe with Don Murray and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS2161 to BS2378, BS2380 to BS2456, dated 5-16-56. Offered with copyrights. \$4,000 - \$6,000



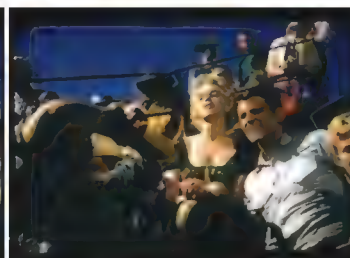
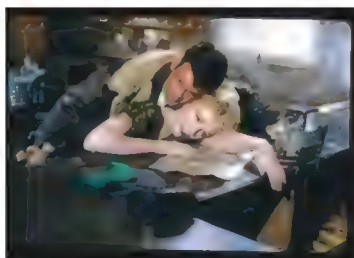
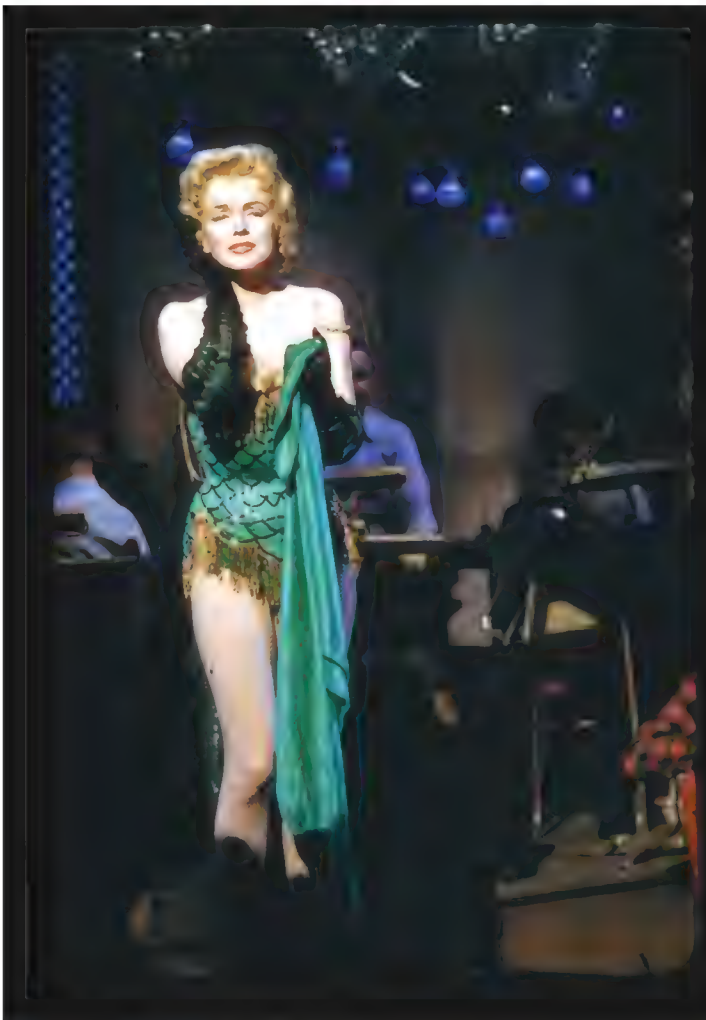
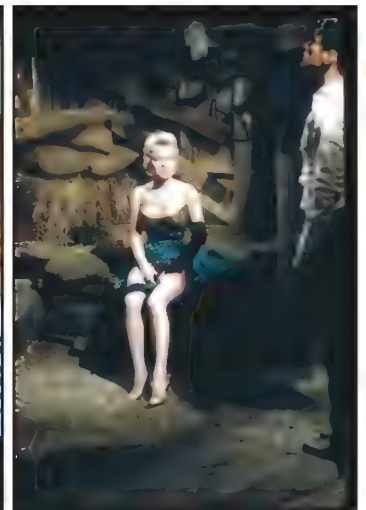
68. COLLECTION OF (175) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (175) on Kodak safety film of Marilyn Monroe with Don Murray, Arthur O'Connell and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the Estate of Milton Greene; numbered BS3359 to BS3417, BS3419 to BS3540, dated 5-16-56. Offered with copyrights. **\$8,000 - \$12,000**



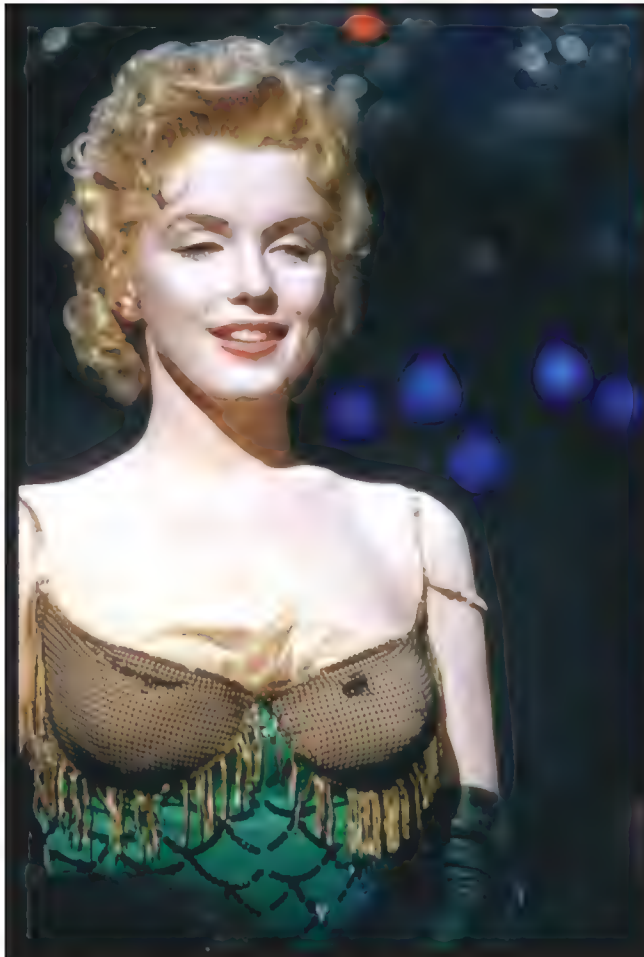


69. COLLECTION OF (745) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera transparencies (32) and black-and-white 35mm (713) camera negatives on Kodak safety film of Marilyn Monroe with Don Murray, Arthur O'Connell and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the estate of Milton Greene; numbered BS3349 to BS3358, 3175-2 to 3175-31, dated 5-16-56. This sequence contains the majority of images from the bed scene with Murray, where Monroe insisted on following the dictates of her Actor's Studio experience, and performed nude. Offered with copyrights. **\$8,000 - \$12,000**





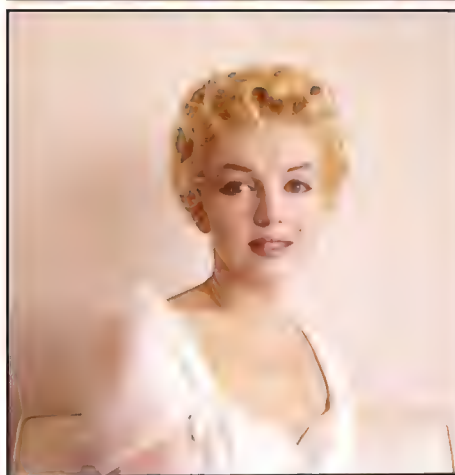
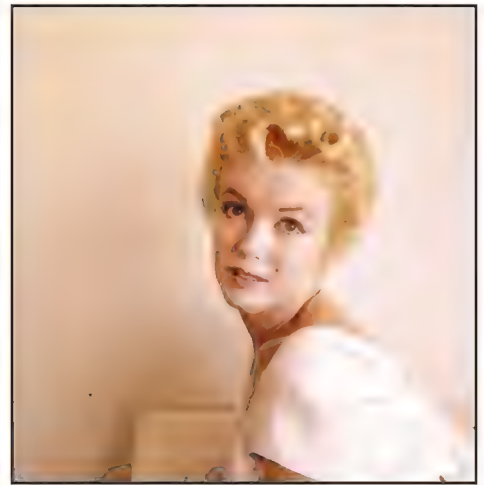
70. COLLECTION OF (633) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *BUS STOP* BY MILTON GREENE. Collection of color 35mm camera transparencies (633) on Kodachrome film of Marilyn Monroe with Don Murray, Arthur O'Connell and Joshua Logan in production from *Bus Stop* (20th Century-Fox, 1956) by Milton Greene, from the Estate of Milton Greene; numbered BS1501 to BS2133, dated 5-16-56. Offered with copyrights. **\$8,000 - \$12,000**





71. COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM “GRADUATION” SITTING FOR *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Color 2.25 x 2.25 in. camera transparency on Ektachrome film of Marilyn Monroe from “Graduation” sitting for *The Prince and the Showgirl* (Warner Bros., 1957) by Milton Greene, from the estate of Milton Greene; numbered GD93, dated 6-26-56. In Hollywood preparing costume and make-up for production, Monroe told Greene she had never had a proper graduation and produced this sitting for her. Offered with copyrights. **\$1,000 - \$2,000**

72. COLLECTION OF (23) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (23) on Ektachrome film of Marilyn Monroe from "Graduation" sitting by Milton Greene, from the estate of Milton Greene; numbered *GD62* to *GD-84*, dated 6-26-56. In Hollywood preparing costume and make-up for production, Monroe told Greene she had never had a proper graduation and produced this sitting for her. Offered with copyrights. **\$2,000 - \$3,000**



73. COLLECTION OF (16) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (16) on Ektachrome film of Marilyn Monroe from "Graduation" sitting by Milton Greene, from the estate of Milton Greene; numbered *GD85* to *GD-92* and *GD94* to *GD101*, dated 6-26-56. In Hollywood preparing costume and make-up for production, Monroe told Greene she had never had a proper graduation and produced this sitting for her. Offered with copyrights. **\$1,000 - \$2,000**

74. COLLECTION OF (34) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (34) on Ektachrome film of Marilyn Monroe for hair test from *The Prince and the Showgirl* by Milton Greene, from the Estate of Milton Greene; numbered HT-32 to HT-65, dated 7-25-56; with damage to HC-56. Offered with copyrights. **\$2,000 - \$3,000**



75. COLLECTION OF (49) BLACK AND WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (49) on Kodak safety film of Marilyn Monroe with Laurence Olivier for hair test from *The Prince and the Showgirl* by Milton Greene, from the estate of Milton Greene; dated 7-25-56. Offered with copyrights. **\$1,000 - \$2,000**

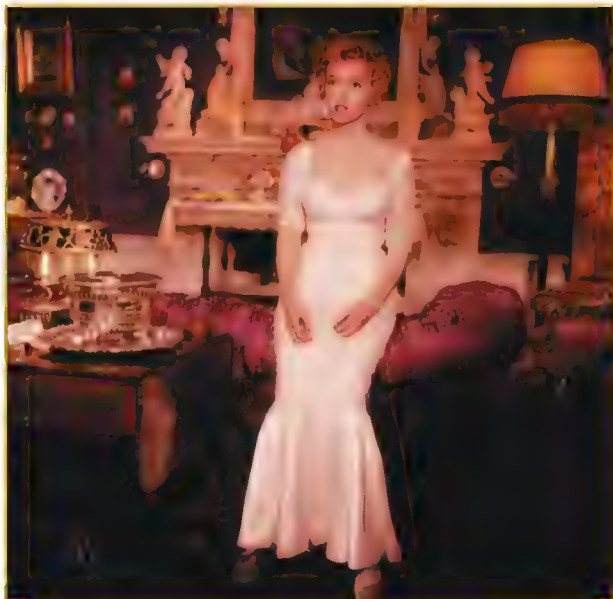


76. COLLECTION OF (16) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (7) and color 4 x 5 in. camera transparencies (9) on Ektachrome film of Marilyn Monroe with Laurence Olivier from *The Prince and the Showgirl* (Warner Bros., 1957) by Milton Greene, from the estate of Milton Greene; dated 7-56. This sitting used during publicity campaign was celebrated for an intense chemistry not entirely conveyed in the finished film. Offered with full legal copyrights. Offered with copyrights. Included are duplicate and enlargement negatives not in count.
\$2,000 - \$3,000



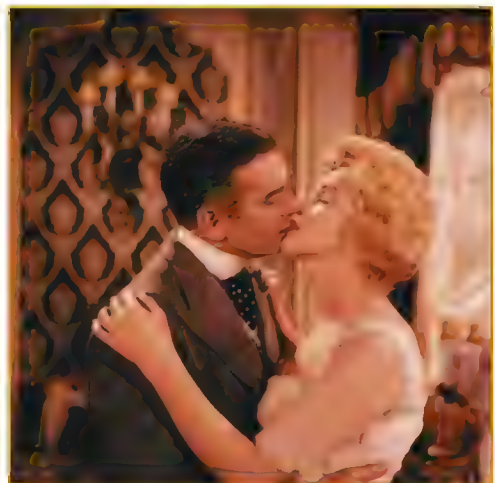
77. COLLECTION OF (180) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (24), black-and-white 2.25 x 2.25 in. camera negatives (30) and black-and-white 35mm (126) camera negatives on Kodak safety film of Marilyn Monroe with Laurence Olivier and Arthur Miller at press reception at Heathrow for *The Prince and the Showgirl* (Warner Bros., 1957) by Milton Greene, from the Estate of Milton Greene; dated 7-56. Offered with copyrights. Included are duplicate and enlargement negatives not in count.
\$1,000 - \$2,000

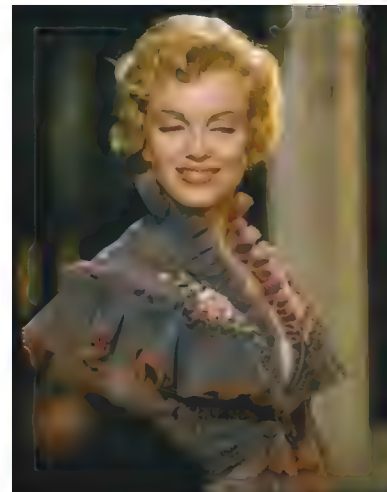
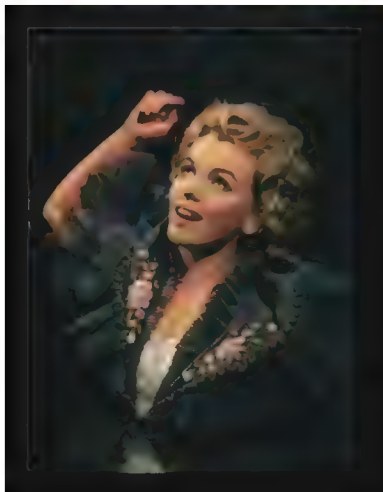
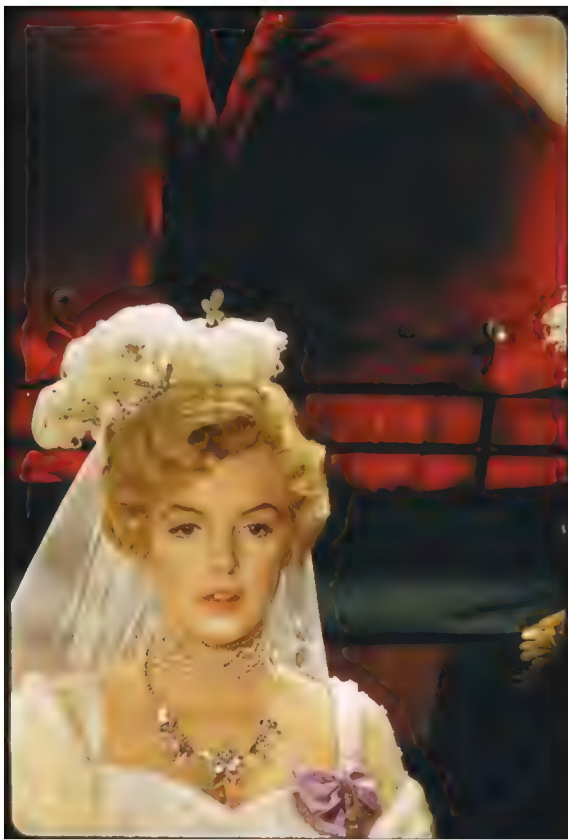




78. COLLECTION OF (469) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (469) on Ektachrome film of Marilyn Monroe with Laurence Olivier from *The Prince and the Showgirl* (Warner Bros., 1957) by Milton Greene, from the Estate of Milton Greene; numbered PR2250 to PR2722 and PRG-1 to PRG-12, dated 6-28-56. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$12,000 - \$15,000**







79. COLLECTION OF (249) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM *THE PRINCE AND THE SHOWGIRL* BY MILTON GREENE. Collection of color 35mm camera transparencies (249) on Kodachrome film of Marilyn Monroe with Laurence Olivier from *The Prince and the Showgirl* (Warner Bros., 1957) by Milton Greene, from the Estate of Milton Greene; numbered PR2001 to PR2251, dated 6-28-56. Offered with copyrights. **\$6,000 - \$8,000**



80. COLLECTION OF (99) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE WITH MARLON BRANDO BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (23), color 2.25 x 2.25 in. camera transparencies (3) and black-and-white 35mm camera negatives (73) on Ektachrome and Kodak safety film of Marilyn Monroe with Marlon Brando at premiere of *The Rose Tattoo* for Actor's Studio Benefit for Muscular Dystrophy, by Milton Greene, from the Estate of Milton Greene; dated 12-12-55. Monroe and Brando were in a brief affair when these were taken. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



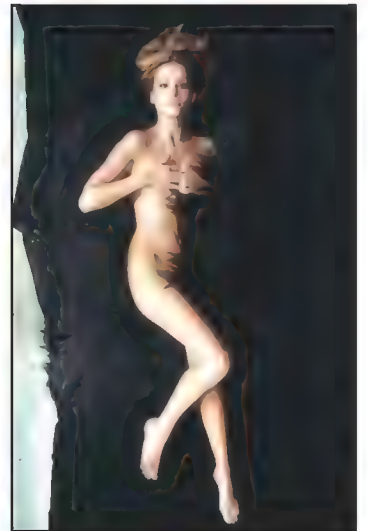
81. COLLECTION OF (229) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (19), color 2.25 x 2.25 in. camera transparencies (6) and black-and-white 35mm camera negatives (204) on Ektachrome and Kodak safety film of Marilyn Monroe with (ringmaster) Milton Berle for Mike Todd at Madison Sq. Garden charity circus for Arthritis Foundation, dated 3-15-55, and for his roast at Friars' Club; by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**



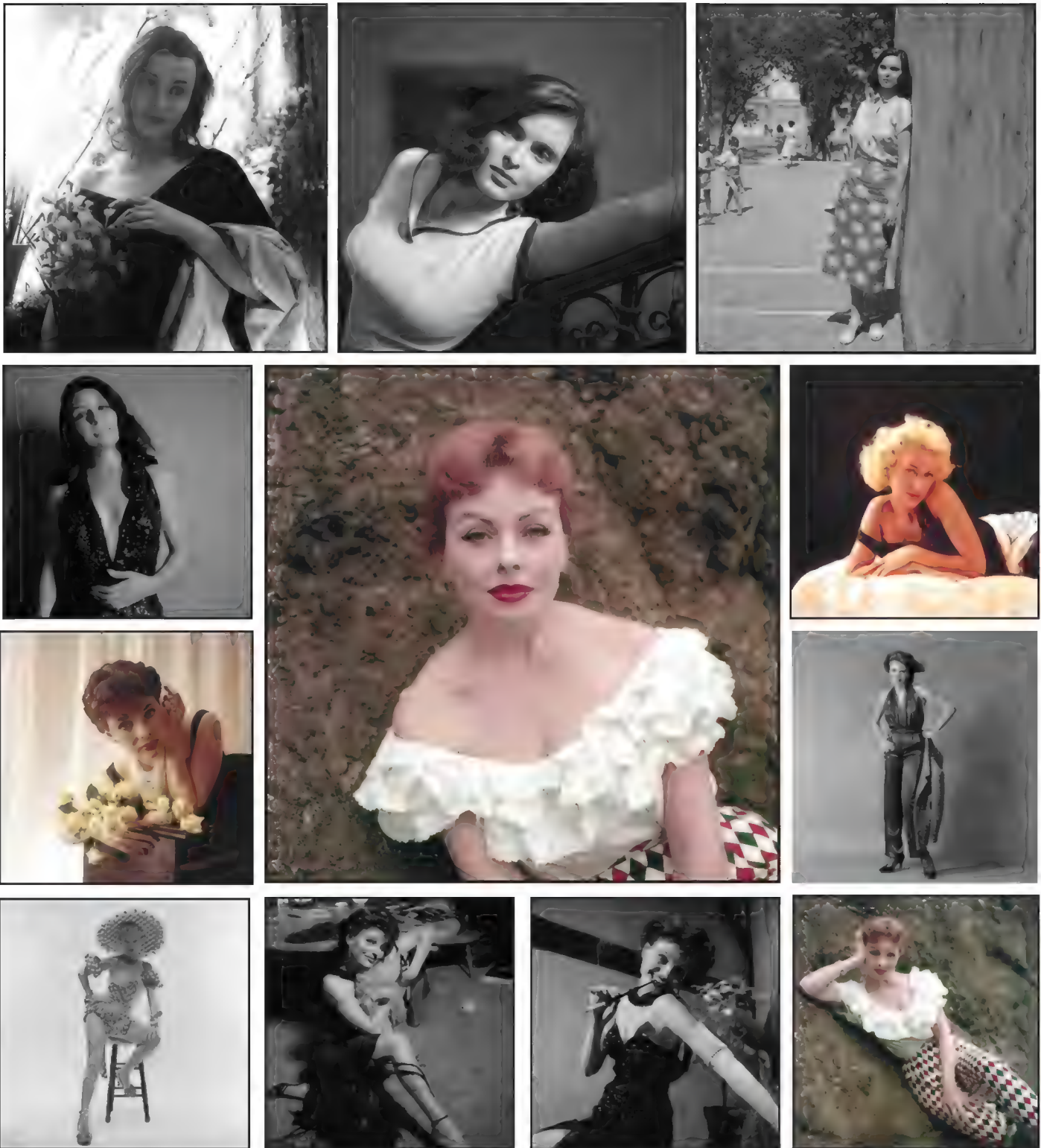
82. COLLECTION OF (266) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (77), color 2.25 x 2.25 in. camera transparencies (7) and black-and-white 35mm camera negatives (182) on Ektachrome and Kodak safety film of Marilyn Monroe, with Marlene Dietrich at cocktail party for announcement of formation of MM Productions, dated 1-7-55; with Sammy Davis Jr. at Lexington Ave studio for first album cover, dated 3-8-55; Edward R. Murrow in Weston, Connecticut for "Person to Person," dated 4-1-55, and public functions from 1953-57, by Milton Greene, from the estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**



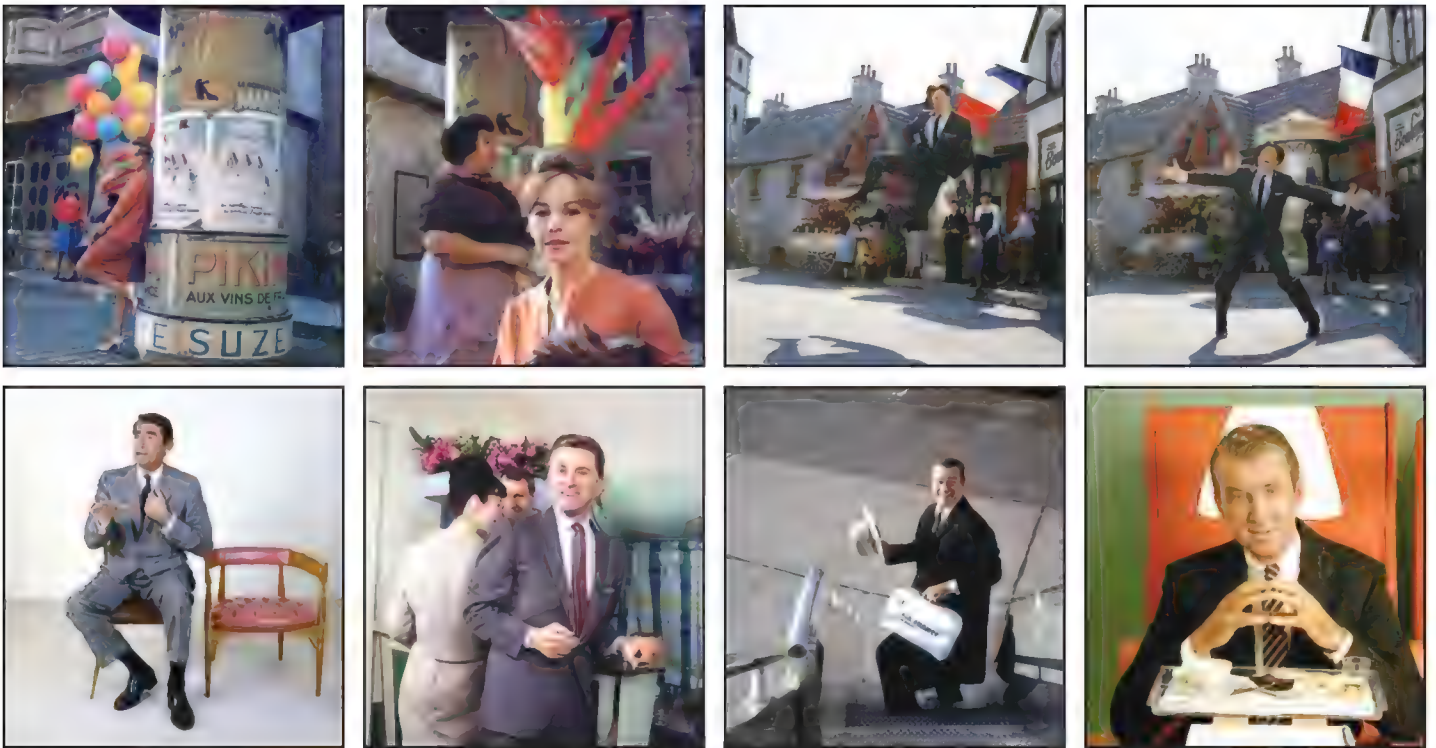
83. COLLECTION OF (449) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MAUDE ADAMS, URSULA ANDRESS, SHIRLEY BASSEY, BARBARA CARRERA AND BRITT EKLAND BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (119), color 2.25 x 2.25 in. camera transparencies (256) and black-and-white 35mm camera negatives (74) on Ektachrome and Kodak safety film, with contact sheets, including (37) of Maude Adams in *Trevira*, dated 3-12-74; (113) of Ursula Andress, dated 6-20-83; (69) of Shirley Bassey for *United Artists*, dated 2-15-66 and 4-23-66, 4-25-66; (72) of Barbara Carrera in *Fashion*, dated 3-7-73; and (154) of Britt Ekland for *Ladies Home Journal*, dated 1-12-66, for *Life*, dated 11-2-67; by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



84. COLLECTION OF (20) COLOR CAMERA TRANSPARENCIES OF CLAUDINE AUGER BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (2) and 35mm camera transparencies (18) on Kodachrome film of Claudine Auger by Milton Greene, from the Estate of Milton Greene; dated 12-15-69. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$1,000 - \$2,000



85. COLLECTION OF (1547) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BIBI ANDERSSON, LAUREN BACALL, LUCILLE BALL, BRIGITTE BARDOT, JOAN BENNETT, CLAIRE BLOOM, POLLY BERGEN, VIVIAN BLAINE, LUCIA BOSÉ, GERALDINE BROOKS, GEORGINA BROWN, MARTINE CAROL, JOANNA CASSIDY, ROSEMARY CLOONEY AND JEANNE CRAIN BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (677), color 2.25 x 2.25 in. camera transparencies (382), black-and-white 35mm camera negatives (450), color 35mm camera transparencies (38) on Ektachrome, Kodachrome and Kodak safety film, with contact sheets and Polaroid prints, including (41) of June Allyson for *Look*, dated 5-24-54; (180) of Bibi Andersson for *Life*, dated 7-63; (50) of Lauren Bacall with Yves Saint Laurent in Venice for *Town & Country*, dated 8-52; (11) of Lucille Ball with Desi Arnaz for *Look*, dated 10-5-53; (29) of Brigitte Bardot, dated 12-21-60 and 12-1-63; (84) of Joan Bennett, dated 2-15-51; (76) of Polly Bergen cover for *Life*, dated 4-4-57; (246) of Vivian Blaine from *Guys and Dolls*, dated 5-22-51; (81) of Claire Bloom for *Life*, dated 2-53; (99) of Lucia Bosé, dated 8-1-51; (336) of Geraldine Brooks, dated 1-3-52; (96) of Georgina Brown for *Look*, dated 8-14-57; (36) of Martine Carol for *Life*, dated 6-20-56; (161) of Joanna Cassidy for *Harper's Bazaar*, (60) of Rosemary Clooney for *Life*, dated 11-15-57; and (35) of Jeanne Crain for *Look*, dated 5-24-54, by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**



86. COLLECTION OF (309) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF EDDIE ALBERT, YUL BRYNNER, LESLIE CARON, KIRK DOUGLAS, HENRY FONDA, GENE KELLY, JAMES STEWART AND JOHN WAYNE FOR AIR FRANCE BY MILTON GREENE. Collection of 4 x 5 in. color camera transparencies (25), color 2 ½ x 4 in. camera transparencies (3), black-and-white 2.25 x 2.25 in. camera negatives (121), color 2.25 x 2.25 in. camera transparencies (146) and black-and-white 35mm camera negatives (14) on Ektachrome and Kodak safety film, including (10) of Eddie Albert, dated 10-7-54; (4) of Yul Brynner; (38) of Leslie Caron; (2) of Kirk Douglas; (38) of Henry Fonda, dated 10-21-63; (43) of Gene Kelly; (21) of Gregory Peck, dated 10-21-59; (106) of James Stewart; and (27) of John Wayne - for Air France; by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$600 - \$800**



87. COLLECTION OF (651) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AMERICAN MASTERS OF TELEVISION COMEDY INCLUDING JACK BENNY, SHELLY BERMAN, GEORGE BURNS AND GRACIE ALLEN, JACK CARTER, BILL COSBY, BOB HOPE, DANNY KAYE, LOUIS NYE, DAN ROWAN AND DICK MARTIN, AND STEVE MARTIN AND LILY TOMLIN BY MILTON GREENE. Collection of 8 x 10 in. color camera transparencies (1), black-and-white 4 x 5 in. camera negatives (12), black-and-white 2.25 x 2.25 in. camera negatives (359), color 2.25 x 2.25 in. camera transparencies (150), black-and-white 35mm camera negatives (96) and color 35mm camera transparencies (33) on Ektachrome and Kodak safety film, with contact prints and sheets, including (38) of Jack Benny for *Look*, dated 5-3-55; (70) of Milton Berle; (45) of Shelly Berman, dated 10-21-63; (16) of George Burns and Gracie Allen; (163) of Jack Carter, dated 3-23-60; (1) of Bill Cosby for *Glamour*; (26) of Bob Hope and family for *Look*, dated 12-54; (9) of Danny Kaye; (94) of Louis Nye for *Saturday Evening Post*; (62) of Dan Rowan and Dick Martin; and (123) of Steve Martin and Lily Tomlin for *Harper's Bazaar* and *Living Anew*, dated 2-29-84, by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$600 - \$800**



88. COLLECTION OF (1745) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF HARRY BELAFONTE, IRVING BERLIN, VICTOR BORGE, WALT DISNEY, JIMMY DURANTE, BOB FOSSE, ROBERT GOULET, WILLIAM HOLDEN, CHARLES LAUGHTON, TRINI LOPEZ, LEE MARVIN, DONALD PLEASANCE, ANTHONY QUINN ROBERT REDFORD, CLIFF ROBERTSON, EDWARD G. ROBINSON, GEORGE SANDERS, MAXIMILLIAN SCHELL AND CHARLES MARTIN SMITH BY MILTON GREENE. Collection of black-and-white 5 x 7 in. camera negatives (3), black-and-white 2.25 x 2.25 in. camera negatives (73) and color 2.25 x 2.25 in. camera transparencies (250), black-and-white 35mm camera negatives (1100) and color 35mm camera transparencies (319) on Ektachrome and Kodak safety film, with contact sheets (46) and Polaroid prints, including (4) of Harry Belafonte; (58) of Irving Berlin for *Glamour*, dated 8-23-62; (12) of Victor Borge for *TV Guide*, dated 10-15-58; (29) of Maurice Chevalier from Marilyn Monroe sitting, dated 9-30-55; (62) of Walt Disney for *Look*, dated 1-10-55; (1) of Jimmy Durante for *Life*, dated 4-2-51; (3) of Bob Fosse test shots for RKO, dated 2-3-50; (12) of Robert Goulet; (18) of Charlton Heston and wife, dated 11-22-55; (1) of William Holden and sons; (1) of Charles Laughton for *Town & Country*, dated 2-1-51; (88) of Trini Lopez at Basin Steet for *Newsweek*, 6-6-64; (7) of Lee Marvin; (444) of Donald Pleasance for *Life*, dated 10-13-68; (320) of Anthony Quinn from *Lost Command* (Columbia, 1966), dated 8-9-65; (4) of Robert Redford; (12) of Cliff Robertson from *The Best Man* (UA, 1964), dated 10-21-63; (35) of Edward G. Robinson, dated 10-21-63; (116) of George Sanders, dated 12-11-57; (186) of Maximillian Schell for *Life* (published 12-20-63), dated 8-31-64; and (269) of Charles Martin Smith from *Never Cry Wolf* (Disney, 1983), by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$800 - \$1,200**



89. COLLECTION OF (205) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JACQUELINE BISSET BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (59), color 2.25 x 2.25 in. camera transparencies (2) and black-and-white 35mm camera negatives (144) on Ektachrome and Kodak safety film, with contact sheets (9) and Polaroid prints (3), of Jacqueline Bisset for *Harper's Bazaar* by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



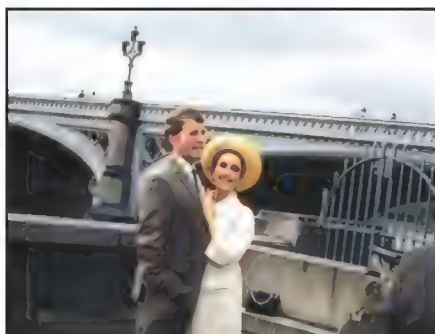
90. COLLECTION OF (687) COLOR CAMERA TRANSPARENCIES OF CANDICE BERGEN, JOAN HACKETT, ELIZABETH HARTMAN, SHIRLEY KNIGHT, JOANNA PETTIT, MARY ROBIN REDD, JESSICA WALTER AND KATHLEEN WIDDOES FROM *THE GROUP* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (213) and color 35mm camera transparencies (474) on Kodachrome film, with contact sheets (8) and Polaroid prints (13), of Candice Bergen, Joan Hackett, Elizabeth Hartman, Shirley Knight, Joanna Pettit, Mary Robin Redd, Jessica Walter and Kathleen Widdoes from *The Group* (UA, 1966) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 6-26-65. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



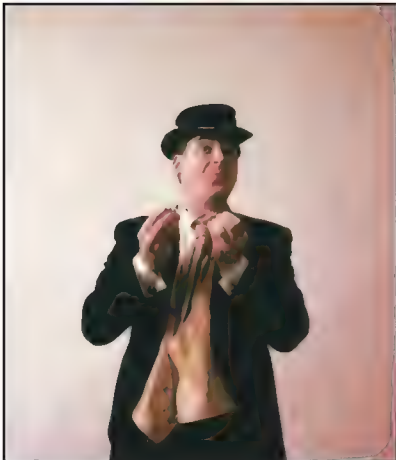


91. COLLECTION OF (253) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MAY BRITT FROM *THE BLUE ANGEL* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (20), black-and-white 2.25 x 2.25 in. camera negatives (60) and color 2.25 x 2.25 in. camera transparencies (173) on Ektachrome and Kodak safety film, with contact sheets (12) and Polaroid prints (5), of May Britt from *The Blue Angel* (20th Century-Fox, 1959) by Milton Greene, from the Estate of Milton Greene; numbered MBR-1 to MBR-152, MBR-153 to MBR-172 and MBR-284 to MBR-306, dated 7-2-59. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**

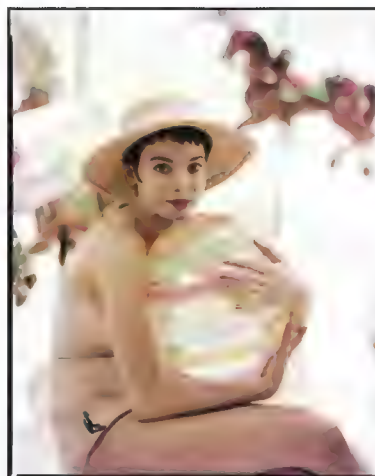
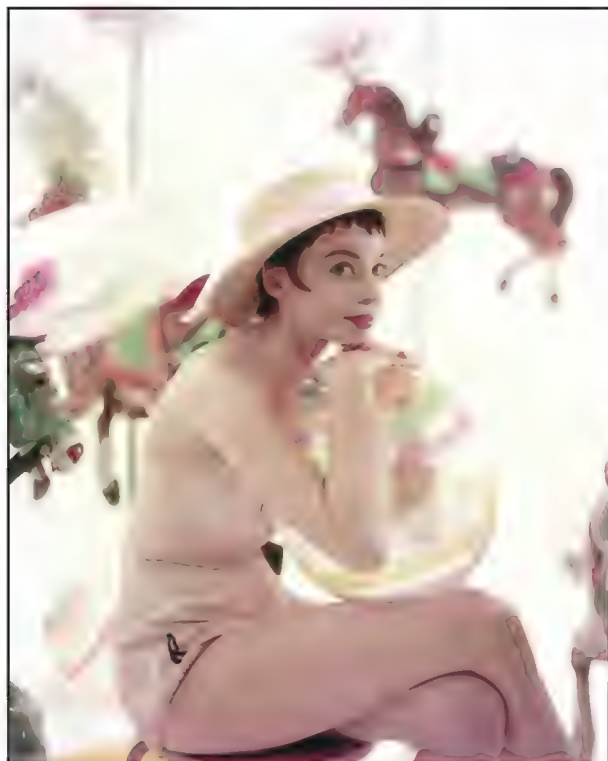
92. COLLECTION OF (297) BLACK-AND-WHITE CAMERA NEGATIVES OF VANESSA BROWN BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (297) on Kodak safety film, with contact sheets (57), of Vanessa Brown by Milton Greene, from the Estate of Milton Greene; dated 1-7-54 and 3-12-54. Offered with copyrights. \$800 - \$1,200



93. COLLECTION OF (94) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF RICHARD BURTON AND PETER O'TOOLE WITH ELIZABETH TAYLOR FROM *BECKET* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (17), black-and-white 35mm camera negatives (50) and color 35mm camera transparencies (27) on Ektachrome and Kodak safety film of Richard Burton and Peter O'Toole with Elizabeth Taylor from *Becket* (Paramount, 1964) for *Life* (published 12-20-63) by Milton Greene, from the Estate of Milton Greene; dated 8-31-63 and 12-63. Offered with copyrights. \$800 - \$1,200



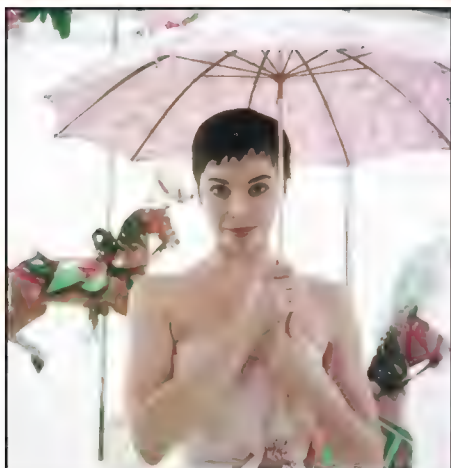
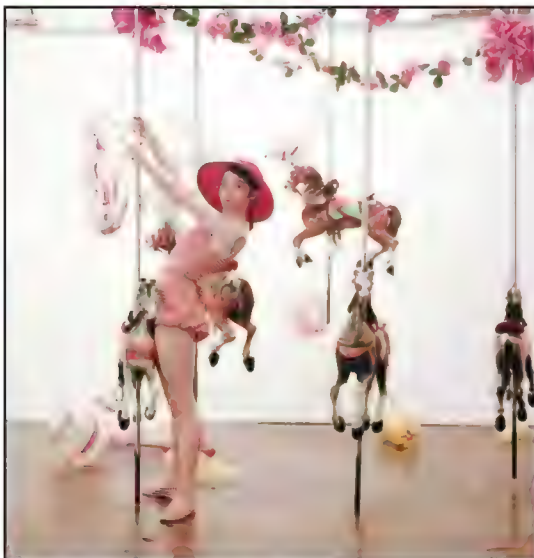
94. COLLECTION OF (84) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SID CAESAR BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (72) and color 2.25 x 2.25 in. camera transparencies (12) on Ektachrome and Kodak safety film of Sid Caesar for *Look*, dated 11-12-54; by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$400 - \$600**



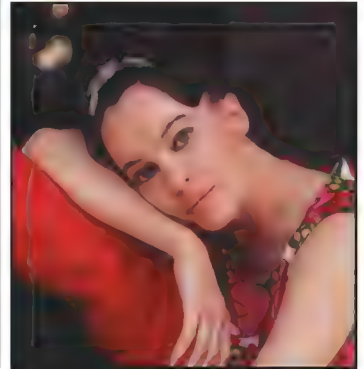
95. COLLECTION OF (19) COLOR CAMERA TRANSPARENCIES OF LESLIE CARON BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (19) on Ektachrome film of Leslie Caron in vintage swimsuits for *Look* by Milton Greene, from the Estate of Milton Greene; dated 2-9-54 and 2-10-54. Offered with copyrights. **\$1,000 - \$2,000**



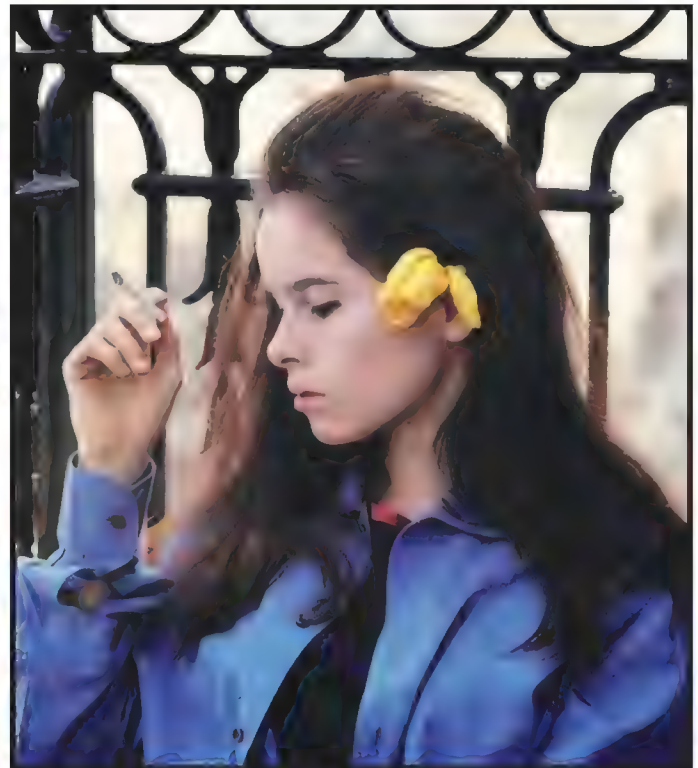
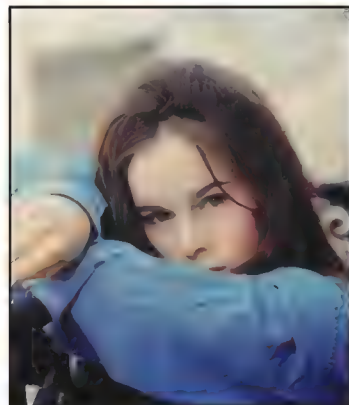
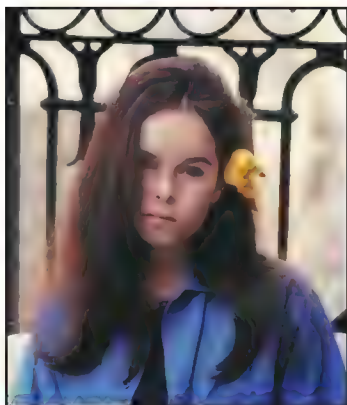
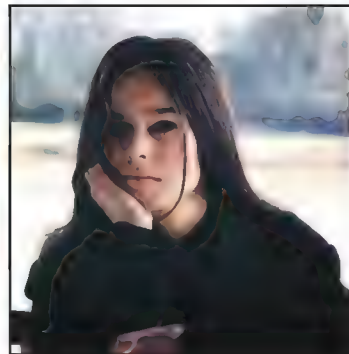
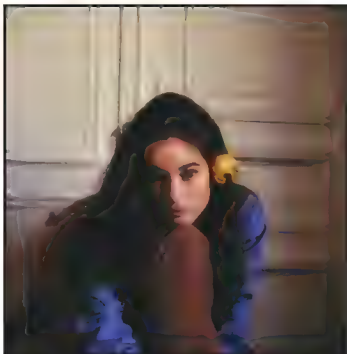
96. COLLECTION OF (122) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CLAUDIA CARDINALE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (82), black-and-white 35mm camera negatives (26) and color 35mm camera transparencies (14) on Ektachrome and Kodak safety film, with vintage print, of Claudia Cardinale for *Life* (published 12-20-63 and 1-20-64) by Milton Greene, from the Estate of Milton Greene; numbered CC-1 to CC-172 (excluding rejected), dated 8-31-63 and 8-9-65. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$2,000 - \$3,000



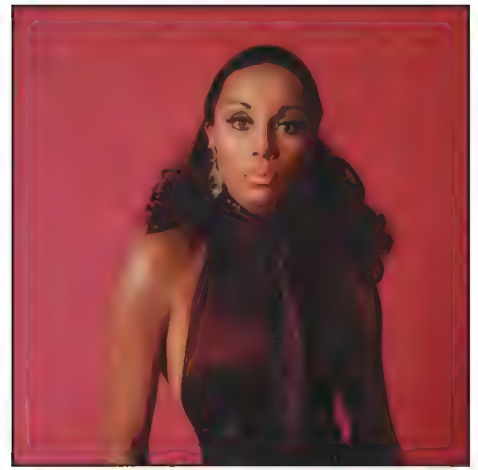
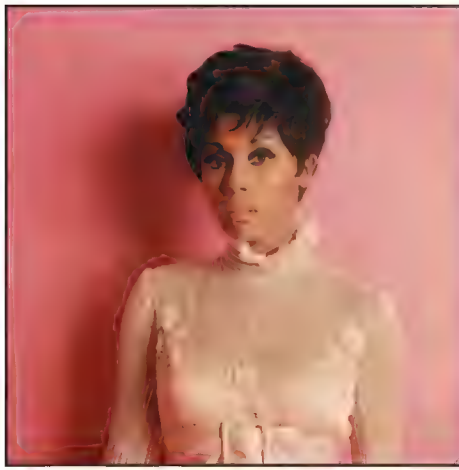
97. COLLECTION OF (209) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LESLIE CARON BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (12), color 2.25 x 2.25 in. camera transparencies (106) and black-and-white 35mm camera negatives (91) on Ektachrome and Kodak safety film, with contact sheets (17), of Leslie Caron in vintage swimsuits for *Look* by Milton Greene, from the Estate of Milton Greene; dated 2-9/10-54. Offered with copyrights. \$2,000 - \$3,000



98. COLLECTION OF (672) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LESLIE CARON AND CARY GRANT FROM *FATHER GOOSE* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (12), color 2.25 x 2.25 in. camera transparencies (100), black-and-white 35mm camera negatives (210) and color 35mm camera transparencies (350) on Ektachrome and Kodak safety film, with Polaroid prints (6), of Leslie Caron and Cary Grant from *Father Goose* (Universal, 1964) for *Life* by Milton Greene, from the Estate of Milton Greene; numbered, dated 5-24-64 and 6-5-64. Offered with copyrights. **\$1,000 - \$2,000**



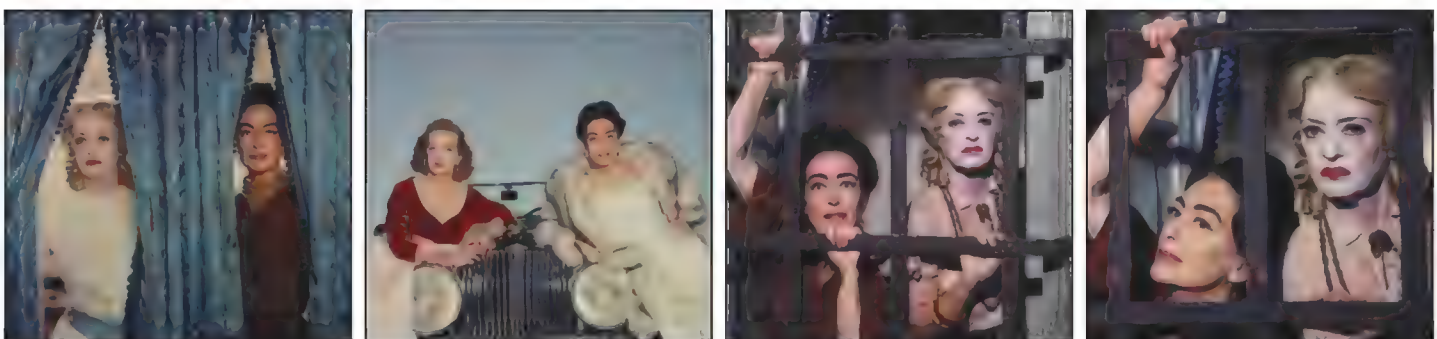
99. COLLECTION OF (769) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GERALDINE CHAPLIN FROM *DOCTOR ZHIVAGO* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (118), black-and-white 35mm camera negatives (351) and color 35mm camera transparencies (300) on Ektachrome and Kodak safety film, with contact sheets (11), of Geraldine Chaplin from *Doctor Zhivago* (M-G-M, 1965) for *Saturday Evening Post* by Milton Greene, from the Estate of Milton Greene; numbered GC21 to GC317 and GC321 to GC436, dated 3-20-65 and 3-31-65. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



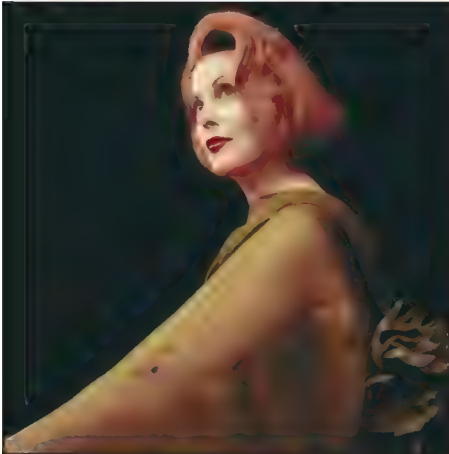
100. COLLECTION OF (363) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DIAHANN CARROLL BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (148) and color 2.25 x 2.25 in. camera transparencies (215) on Ektachrome and Kodak safety film, with contact sheets (30), of Diahann Carroll for *Life* by Milton Greene; from the Estate of Milton Greene, dated 4-11-62, 3-16/17-63, 10-8-63 and 10-12-68. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



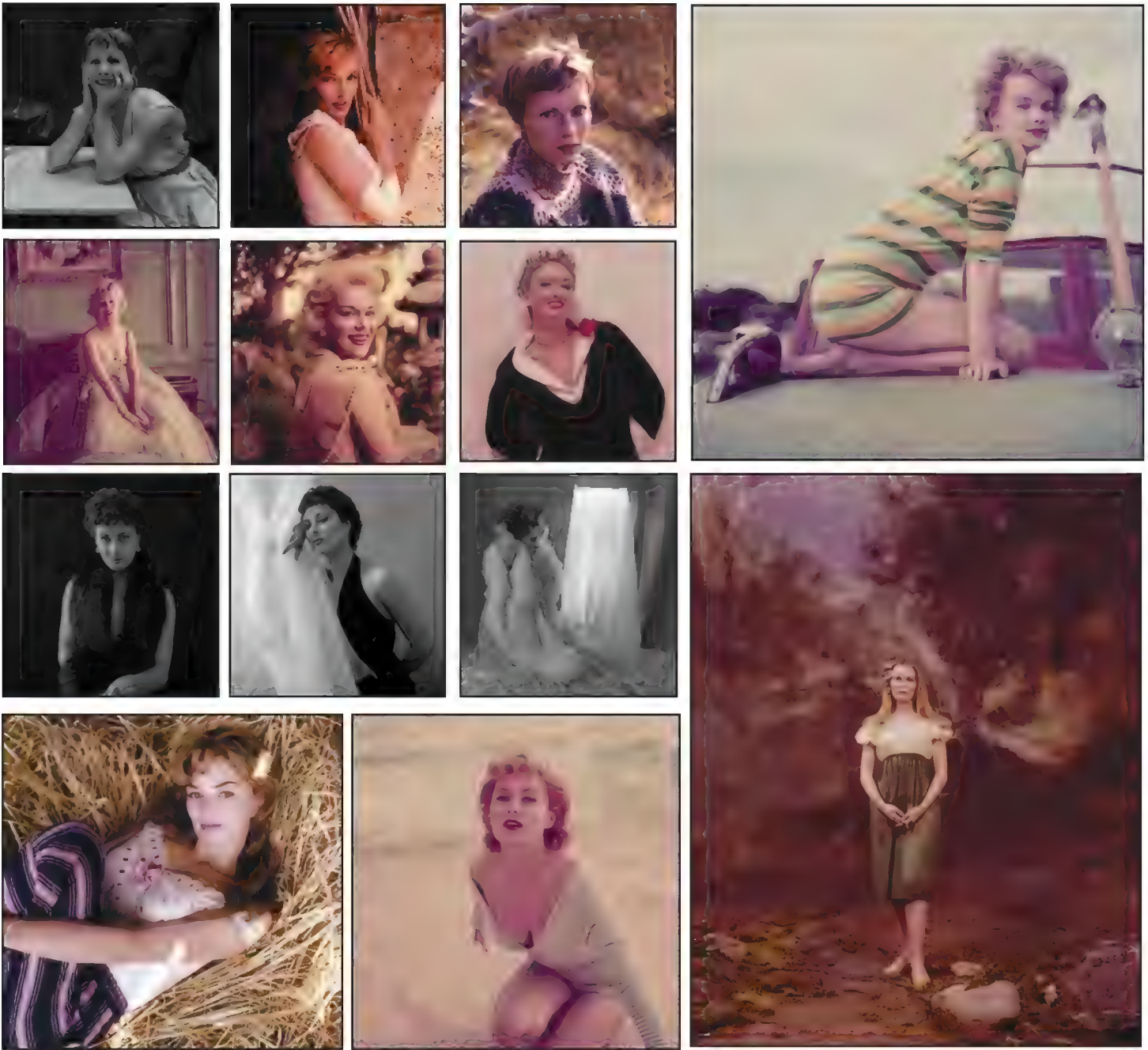
101. COLLECTION OF (249) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JOAN COLLINS BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (48), color 2.25 x 2.25 in. camera transparencies (158), black-and-white 35mm camera negatives (23) and color 35mm camera transparencies (20) on Ektachrome and Kodak safety film of Joan Collins from *The Girl in the Red Velvet Swing* (20th Century-Fox, 1955) for *Look*, dated 12-7-54; from "Draped in Fur" sitting for *Harpers Bazaar*, dated 7-1-83; for Shooting Star Charity, dated 10-28-83; and for Revlon, dated 11-13-83, by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



102. COLLECTION OF (80) COLOR CAMERA TRANSPARENCIES OF JOAN CRAWFORD AND BETTE DAVIS FROM *WHATEVER HAPPENED TO BABY JANE?* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (80) on Ektachrome film, with Polaroid prints (13), of Joan Crawford and Bette Davis from *Whatever Happened to Baby Jane?* (Warner Bros., 1962), by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$800 - \$1,200**



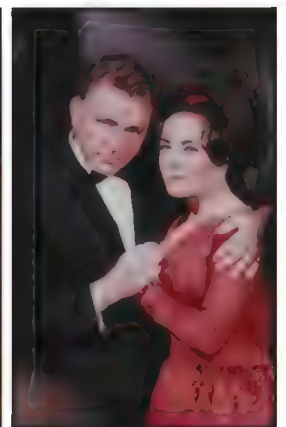
103. COLLECTION OF (379) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ARLENE DAHL BY MILTON GREENE. Collection of 8 x 10 in. color transparencies (36), black-and-white 2.25 x 2.25 in. camera negatives (48), color 2.25 x 2.25 in. camera transparencies (219) and black-and-white 35mm camera negatives (76) on Ektachrome and Kodak safety film, with vintage prints (3) and contact sheets (7), of Arlene Dahl for cover of *Life* (published 7-7-52) and cover for *Look* (published 11-17-53) by Milton Greene, from the Estate of Milton Greene; dated 4-25-52, 11-12-53 and 5-4-63. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



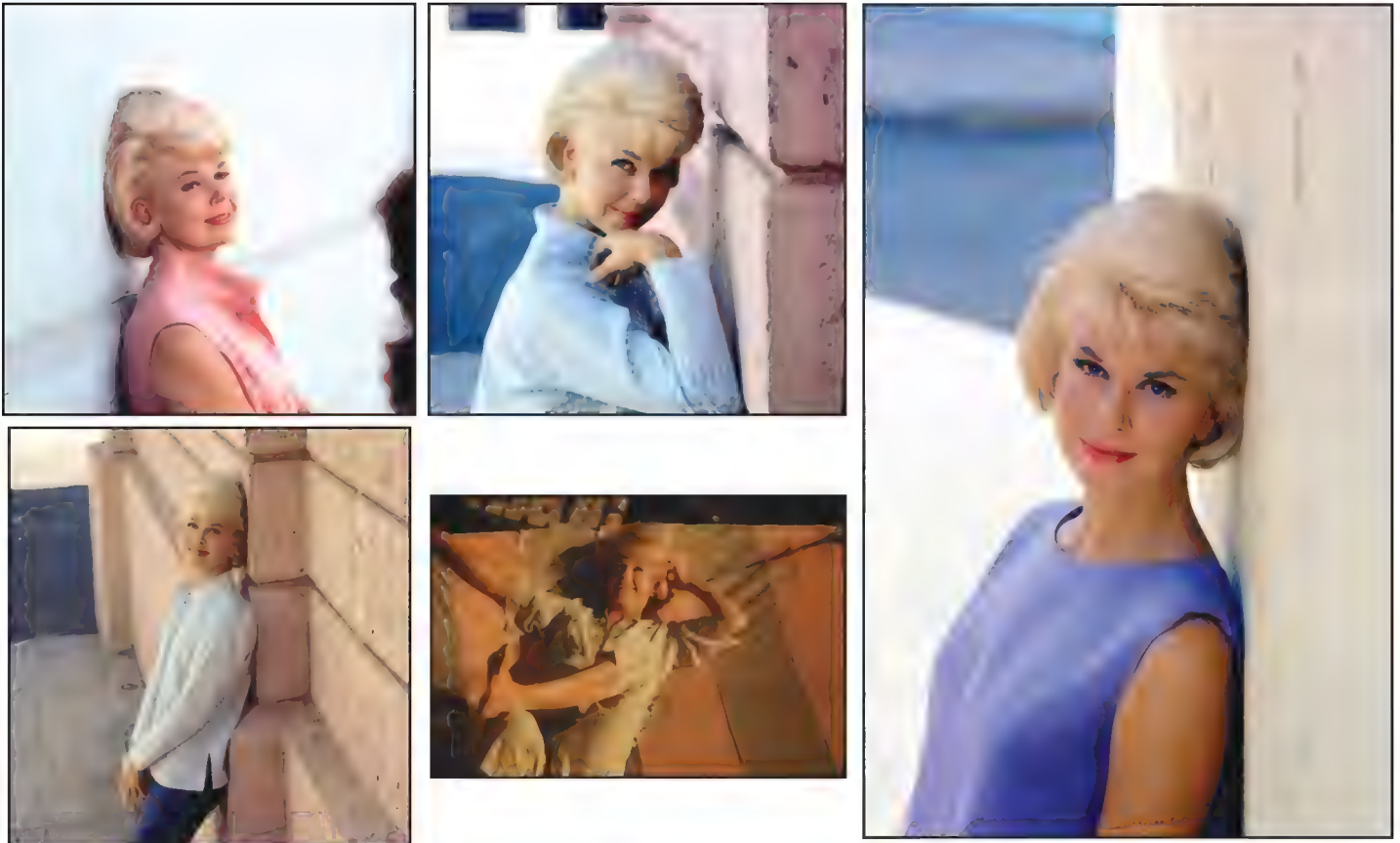
104. COLLECTION OF (1195) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BEVERLY D'ANGELO, DENISE DARCEL, MIA FARROW, RHONDA FLEMING, ANNE FRANCIS, AVA, EVA, JOLIE, MAGDA AND ZSA ZSA GABOR, RITA GAM, EYDIE GORMÉ, STEPHANIE GRIFFIN, TAMMY GRIMES, JULIE HARRIS, DOLORES HART, CELESTE HOLM AND RICKIE LEE JONES BY MILTON GREENE. Collection of color 8 x 10 in. camera transparency, color 4 x 5 in. camera transparencies (8), black-and-white 2.25 x 2.25 in. camera negatives (654), color 2.25 x 2.25 in. camera transparencies (378), black-and-white 35mm camera negatives (109) and color 35mm camera transparencies (46) on Ektachrome and Kodak safety film, with contact sheets (92) and vintage prints (19), including (120) of Beverly D'Angelo, dated 6-83; (156) of Denise Darcel, dated 11-23-53; (22) of Mia Farrow for *Life*, dated 8-8-57; (47) of Rhonda Fleming; (21) of Anne Francis for *Look* (published 10-11-54); (136) of Ava, Eva, Jolie, Magda and Zsa Zsa Gabor, dated 10-18-54, 8-16-57 and 3-26-64; (173) of Rita Gam, (52) of Eydie Gormé for album cover, dated 11-19-57 and 10-21-63; (84) of Stephanie Griffin from *The Last Wagon* (20th Century-Fox, 1956) for *Life* (published 6-18-56); (96) of Tammy Grimes from *The Unsinkable Molly Brown* (Winter Garden Theater, 11-3-60) for *Horizon* and in Paris for *Harper's Bazaar*, dated 12-18-62; (72) of Julie Harris, dated 9-19-55; (36) of Dolores Hart for *Town & Country*, dated 11-13-58; (49) of Celeste Holm for *Look*, dated 11-5-53; and (119) of Rickie Lee Jones for album cover, dated 10-3-80, by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



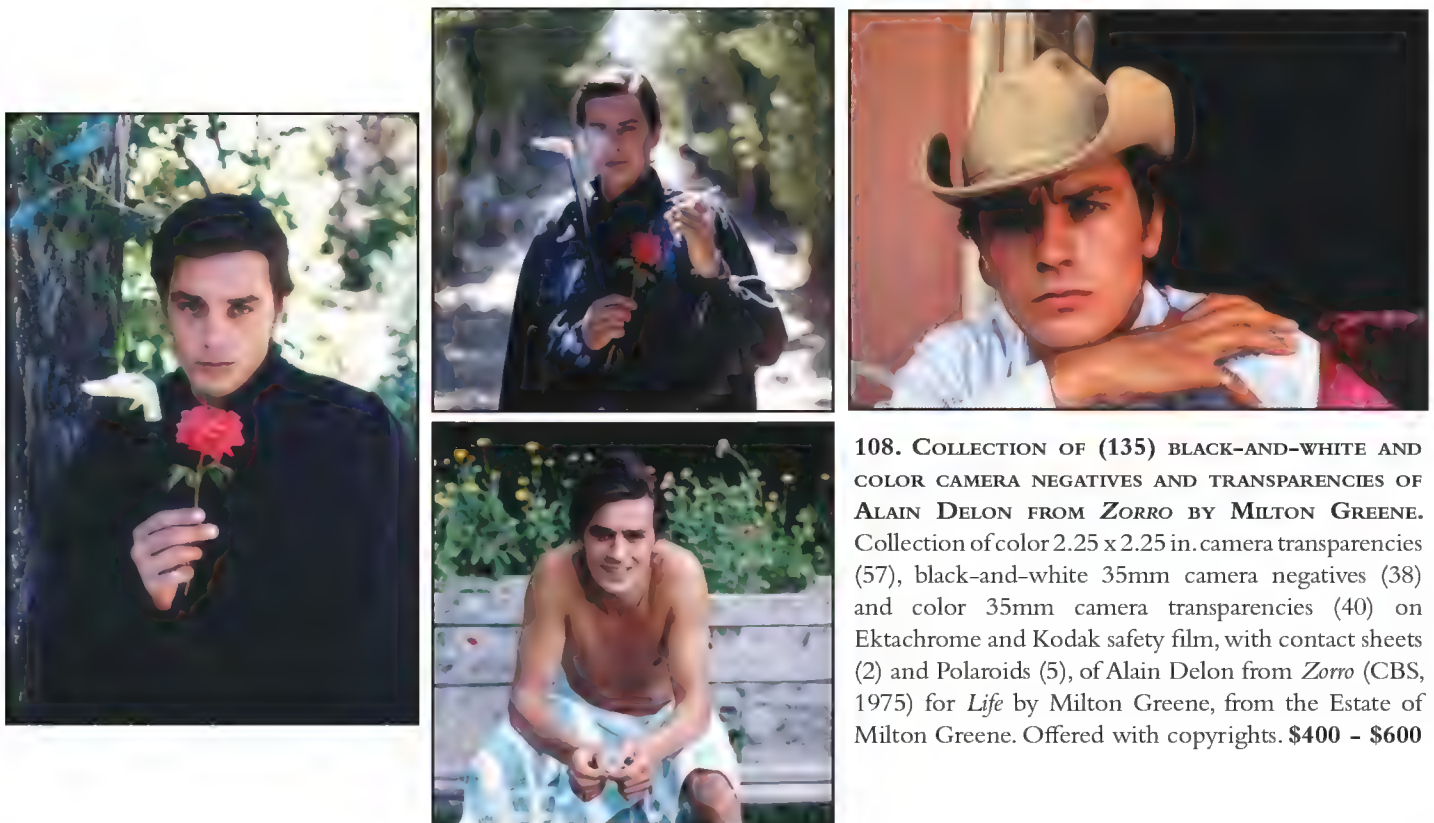
105. COLLECTION OF (276) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF TONY CURTIS BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (12), color 2.25 x 2.25 in. camera transparencies (46) and color 35mm camera transparencies (218) on Ektachrome film of Tony Curtis for *Life* by Milton Greene, from the Estate of Milton Greene; numbered TC-9 to TC-20 and TC-120 to TC-167, dated 5-24-54, 7-26-61 and 5-83. Included are color 4 x 5 in. camera transparencies (6) of Andrea Savio, Curtis' fourth wife. Offered with copyrights. **\$400 - \$600**



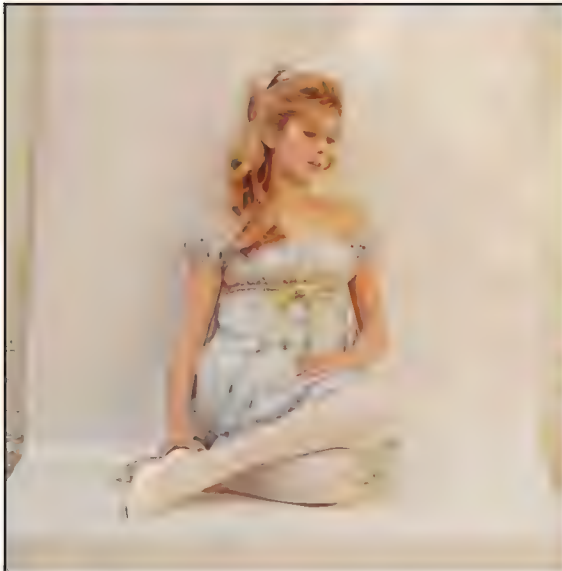
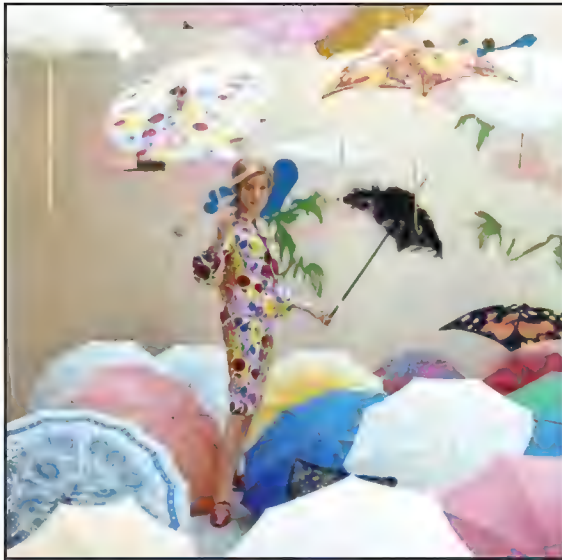
106. COLLECTION OF (2052) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SAMMY DAVIS JR. FROM *GOLDEN BOY* AND *THE SAMMY DAVIS JR. SHOW* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (192), color 2.25 x 2.25 in. camera transparencies (20), black-and-white 35mm camera negatives (1,115) and color 35mm camera transparencies (725) on Ektachrome and Kodak safety film, of Sammy Davis Jr. from *Golden Boy* (10-20-64, Majestic Theater, adapted Odets, d. Arthur Penn) and *The Sammy Davis Show* (1-14-66 to 4-17-66) with Milton Berle, Richard Burton and Elizabeth Taylor, Diahann Carroll, Sean Connery, Judy Garland, Juliet Prowse, Diana Ross and the Supremes, by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**



107. COLLECTION OF (145) COLOR CAMERA TRANSPARENCIES OF DORIS DAY FROM *THAT TOUCH OF MINK* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (120), color 35mm transparencies (25) on Ektachrome and Kodak safety film of Doris Day from *That Touch of Mink* (Universal, 1962) by Milton Greene, from the Estate of Milton Greene; numbered DDTOM-1 to DDTOM-144, dated 1-8-62. Greene was hired by Grant to serve as color consultant for this film. Offered with copyrights. \$1,000 - \$2,000



108. COLLECTION OF (135) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALAIN DELON FROM *ZORRO* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (57), black-and-white 35mm camera negatives (38) and color 35mm camera transparencies (40) on Ektachrome and Kodak safety film, with contact sheets (2) and Polaroids (5), of Alain Delon from *Zorro* (CBS, 1975) for *Life* by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. \$400 - \$600



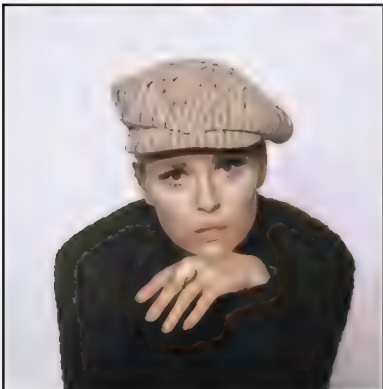
109. COLLECTION OF (168) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CATHARINE DENEUVE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (88), black-and-white 35mm camera negatives (78) and color 35mm camera transparencies (2) on Ektachrome and Kodak safety film, with contact sheets (4), of Catharine Deneuve for *Life* by Milton Greene, from the Estate of Milton Greene; dated 8-14-62. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



110. COLLECTION OF (252) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARLENE DIETRICH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (5), 2.25 x 2.25 in. black-and-white camera negatives (60), color 2.25 x 2.25 in. camera transparencies (75) and black-and-white 35mm camera negatives (112) on Ektachrome and Kodak safety film of Marlene Dietrich for *Vogue* by Milton Greene, from the Estate of Milton Greene; numbered MD-426 to MD- 439, MD- 441 to MD-445 and MD- 549 to MD-592, dated 3-28-53 and 4-1-53. Offered with copyrights. **\$800 - \$1,200**



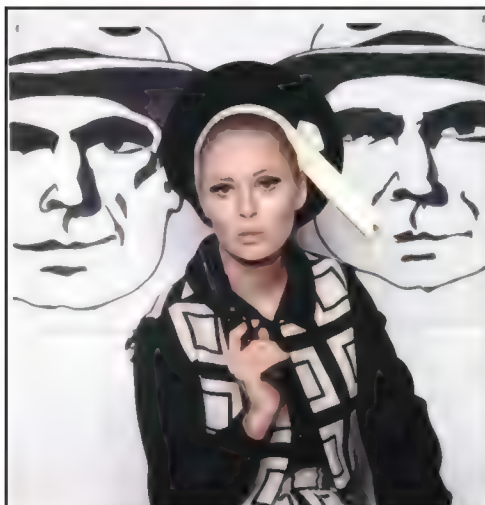
111. COLLECTION OF (67) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (67) on Ektachrome film of Faye Dunaway from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* (published 1-12-68) by Milton Greene, from the Estate of Milton Greene; numbered FD-77 to FD-142 and FD-262. Offered with copyrights. **\$2,000 - \$3,000**



112. COLLECTION OF (62) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM *BONNIE AND CLYDE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (62) on Ektachrome film of Faye Dunaway from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* by Milton Greene, from the Estate of Milton Greene; numbered FD-29 to FD-76, FD-197 and FD-263 to FD-274. Offered with copyrights. \$2,000 - \$3,000



113. COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM *BONNIE AND CLYDE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (68) on Ektachrome film of Faye Dunaway from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* (published 1-12-68) by Milton Greene, from the Estate of Milton Greene; numbered FD-143 to FD-206. Offered with copyrights. \$2,000 - \$3,000



114. COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM *BONNIE AND CLYDE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (84) on Ektachrome film of Faye Dunaway from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* (published 1-12-68) by Milton Greene, from the Estate of Milton Greene; numbered FD-207 to FD-261 and FD-275 to FD-298. Offered with copyrights. \$2,000 - \$3,000



115. COLLECTION OF (86) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM *BONNIE AND CLYDE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (86) on Ektachrome film of Faye Dunaway from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* (published 1-12-68) by Milton Greene, from the Estate of Milton Greene; numbered *FD-25* and *FD-299* to *FD-382*. Offered with copyrights. \$2,000 - \$3,000



116. COLLECTION OF (215) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF FAYE DUNAWAY FROM *BONNIE AND CLYDE* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (6), black-and-white 35mm camera negatives (209) and color 35mm transparency on Ektachrome and Kodak safety film, with contact sheets (14) and Polaroid prints (12), of Faye Dunaway in Fashion from *Bonnie and Clyde* (Warner Bros., 1967) for *Life* (published 1-12-68) and with Lauren Bacall and Yves Saint Laurent, by Milton Greene, from the Estate of Milton Greene; dated 11-1-67. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



117. COLLECTION OF (136) COLOR CAMERA TRANSPARENCIES OF SAMANTHA EGGAR BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (119) and color 35mm camera transparencies (17) on Ektachrome film of Samantha Eggar for *Glamour* (Europe) by Milton Greene, from the Estate of Milton Greene; dated 8-66. Offered with copyrights. \$2,000 - \$3,000



118. COLLECTION OF (162) BLACK-AND-WHITE CAMERA NEGATIVES OF FARRAH FAWCETT BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (162) on Kodak safety film, with contact sheets (18) and Polaroid prints (2) of Farrah Fawcett for *Harper's Bazaar* (published 6-6-84) by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. \$2,000 - \$3,000



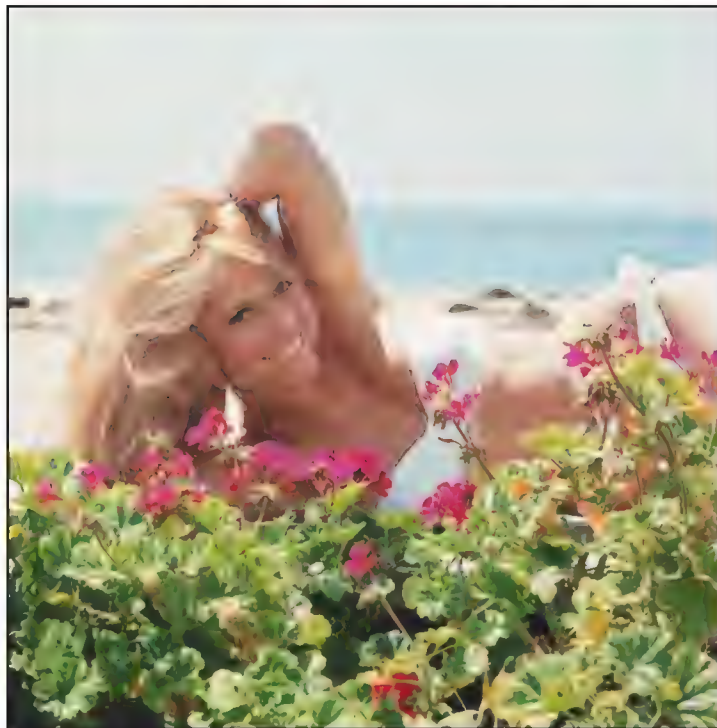
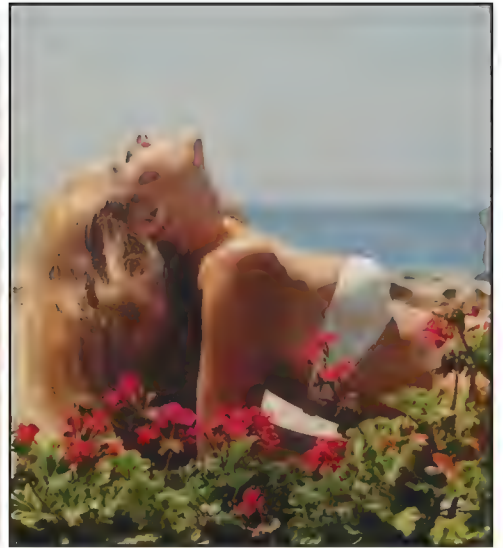
119. COLLECTION OF (188) COLOR CAMERA TRANSPARENCIES OF FARRAH FAWCETT BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (188) on Ektachrome film, with Polaroid prints (7), of Farrah Fawcett for *Harper's Bazaar* (published 6-6-84) by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**



120. COLLECTION OF (45) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANE FONDA BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (9) and color 2.25 x 2.25 in. camera transparencies (36) on Ektachrome and Kodak safety film, with contact sheets (2), of Jane Fonda by Milton Greene, from the Estate of Milton Greene; numbered *JF-341* to *JF-382*, dated 9-58. Offered with copyrights. **\$1,000 - \$2,000**



121. COLLECTION OF (209) BLACK-AND-WHITE CAMERA NEGATIVES OF JANE FONDA WITH SHIRLEY FONDA BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (209) on Kodak safety film, with contact sheets and Polaroid prints (10), of Jane Fonda with Shirley Fonda for *Harper's Bazaar* by Milton Greene, from the Estate of Milton Greene; numbered *JF-389* to *FF-408* and *JF-458* to *JF-640*, dated 12-6-83 and 5-14-84. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$400 - \$600**



122. COLLECTION OF (55) COLOR CAMERA TRANSPARENCIES OF JANE FONDA BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (55) on Ektachrome film of Jane Fonda in Malibu for *Marie Claire* by Milton Greene, from the Estate of Milton Greene; numbered JF-142 to JF-187 and JF-250 to JF-258, dated 5-5-65. Offered with copyrights. **\$2,000 - \$3,000**

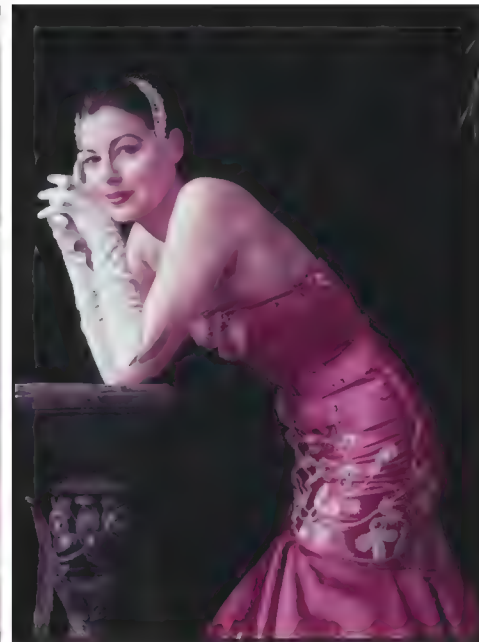
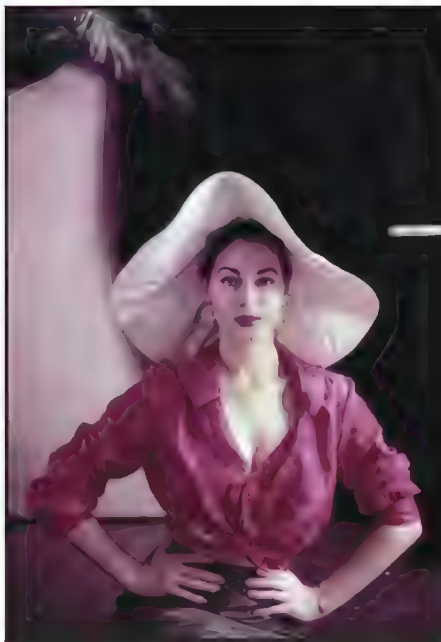


123. COLLECTION OF (305) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANE FONDA BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (158) and color 35mm camera transparencies (147) on Ektachrome and Kodak safety film, with contact sheets (10), of Jane Fonda with Yvette Mimieux, Tina Marquand and Roger Vadim in Malibu for *Marie Claire* by Milton Greene, from the Estate of Milton Greene; numbered JF-13 to JF-141 and YM-1 to YM-19, dated 5-5-65; some with overexposure. Offered with copyrights. **\$2,000 - \$3,000**

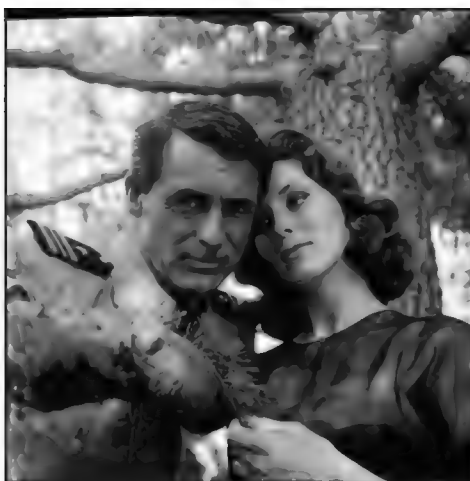


124. COLLECTION OF (62) COLOR CAMERA TRANSPARENCIES OF JANE FONDA BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (62) on Ektachrome film of Jane Fonda in Malibu for *Marie Claire* by Milton Greene, from the Estate of Milton Greene; numbered JF-188 to JF-249, dated 5-5-65; with emulsion loss to JF-243. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**





125. COLLECTION OF (63) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AVA GARDNER BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (3), color 2.25 x 2.25 in. camera transparencies (19), black-and-white 35mm camera negatives (7) and color 35mm camera transparencies (34) on Ektachrome and Kodak safety film of Ava Gardner for *Look* by Milton Greene, from the Estate of Milton Greene; dated 10-5-54. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$600 - \$800**



126. COLLECTION OF (125) BLACK-AND-WHITE CAMERA NEGATIVES OF CARY GRANT AND SUZY PARKER FROM *KISS THEM FOR ME* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (36) and black-and-white 35mm camera negatives (89) on Kodak safety film, with contact sheets and vintage double-weight prints (15), of Cary Grant and Suzy Parker from *Kiss Them for Me* (20th Century-Fox, 1957) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 6-6-57. Offered with copyrights. **\$1,000 - \$2,000**

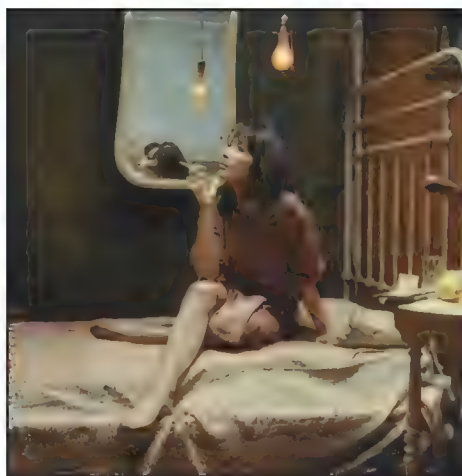
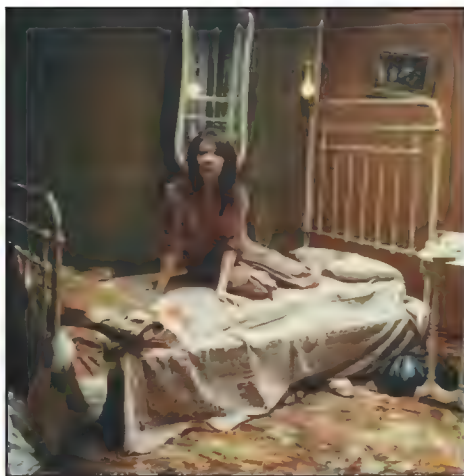
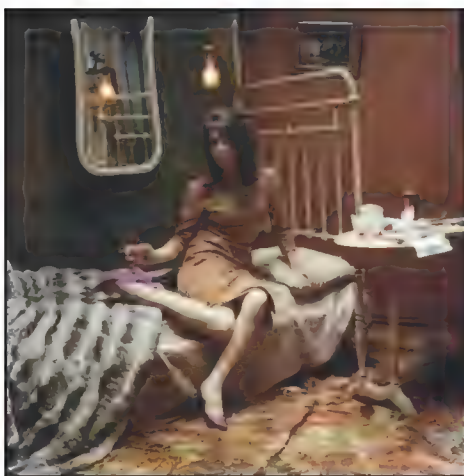


127. COLLECTION OF (295) COLOR CAMERA TRANSPARENCIES OF CARY GRANT AND DORIS DAY FROM *THAT TOUCH OF MINK* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (169) and color 35mm camera transparencies (126) on Ektachrome film of Cary Grant and Doris Day from *That Touch of Mink* (Universal, 1962) by Milton Greene, from the Estate of Milton Greene; numbered CGTOM-1 to CGTOM-294, dated 1-8-62. Greene was hired by Grant to serve as color consultant for this film. Offered with copyrights. \$2,000 - \$3,000



128. COLLECTION OF (835) BLACK-AND-WHITE CAMERA NEGATIVES OF CARY GRANT AND DORIS DAY FROM *THAT TOUCH OF MINK* BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (835) on Kodak safety film, with contact sheets and Polaroid prints (9), of Cary Grant and Doris Day in production from *That Touch of Mink* (Universal, 1962) by Milton Greene, from the Estate of Milton Greene; dated 7-26/27-61. Greene was hired by Grant to serve as color consultant for this film. Offered with copyrights. \$2,000 - \$3,000





131. COLLECTION OF (202)
COLOR CAMERA TRANSPARENCIES
OF JULIETTE GRÉCO BY MILTON
GREENE. Collection of color 8
 x 10 in. camera transparencies
 (16), color 4 x 5 in. camera
 transparencies (6) and color 2.25
 x 2.25 in. camera transparencies
 (180) on Ektachrome film of
 Juliette Gréco for *Life* by Milton
 Greene, from the Estate of Milton
 Greene; dated 3-14-60. Offered
 with copyrights. \$2,000 - \$3,000

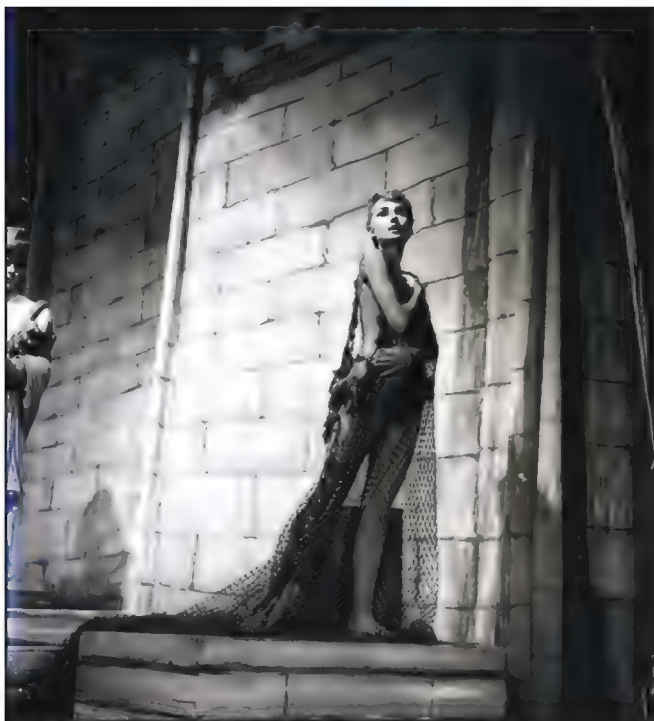




132. COLLECTION OF (182) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM GIGI BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in camera negatives (36) and black-and-white 35mm camera negatives (146) on Kodak safety film, with contact sheets (7), of Audrey Hepburn from *Gigi* (Fulton Theater, 11-24-51), by Milton Greene, from the Estate of Milton Greene. Collette personally chose unknown Hepburn for lead in Broadway adaptation by Anita Loos after seeing her walk across hotel lobby while filming *Monte Carlo Baby*. Hepburn was offered the film role but chose *Funny Face* instead. She and Greene dated briefly and remained friends. Offered with copyrights. \$2,000 - \$3,000



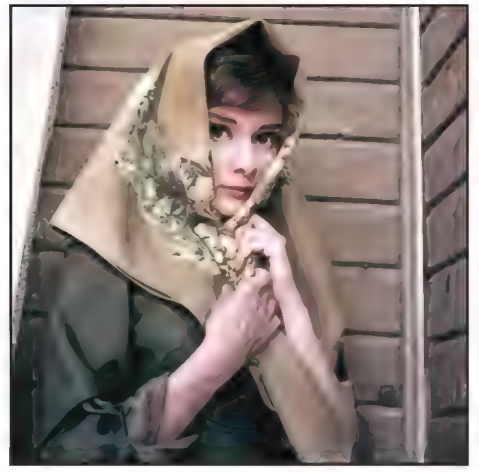
133. COLLECTION OF (278) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM ONDINE BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (278) on Kodak safety film, with contact sheets (23) and vintage print, of Audrey Hepburn (Tony winner for best actress in a play, 1954) with Mel Ferrer from *Ondine* (Boston opening, 2-2-54), by Milton Greene, from the Estate of Milton Greene. Greene was only photographer allowed to document the production and was given world rights by Hepburn. Offered with copyrights. \$2,000 - \$3,000



134. COLLECTION OF (311) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AUDREY HEPBURN FROM *ONDINE* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in camera negatives (299) and color 2.25 x 2.25 in. camera transparencies (12) on Ektachrome and Kodak safety film, with contact sheets (50), of Audrey Hepburn (Tony winner for best actress in a play, 1954) with Mel Ferrer from *Ondine* (46th St. Theater, 2-18-54), by Milton Greene, from the Estate of Milton Greene. Greene was only photographer allowed to document the production and was given world rights by Hepburn. Offered with copyrights. \$2,000 - \$3,000



135. COLLECTION OF (96) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AUDREY HEPBURN FROM *WAR AND PEACE* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (36) and color 2.25 x 2.25 in. camera transparencies (60) on Ektachrome and Kodak safety film of Audrey Hepburn with Mel Ferrer from *War and Peace* (Paramount, 1956) for *Look* by Milton Greene, from the Estate of Milton Greene; numbered 3101-151 to 3101-184, AH-345 to AH-393 and AH-395 to AH-406, dated 8-8-55. Offered with copyrights. **\$2,000 - \$3,000**



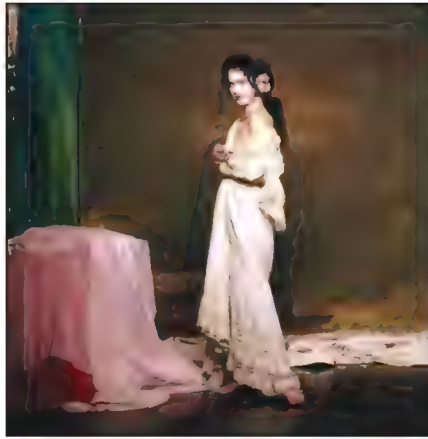
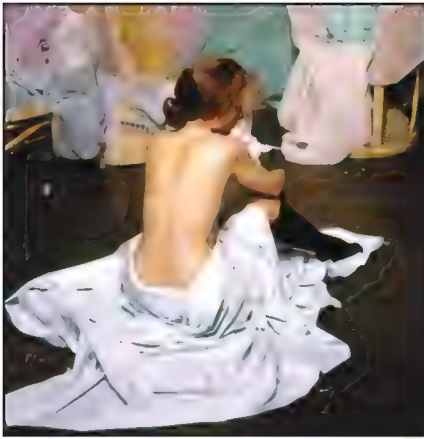
136. COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF AUDREY HEPBURN FROM *WAR AND PEACE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (84) on Ektachrome film of Audrey Hepburn with Mel Ferrer from *War and Peace* (Paramount, 1956) for *Look* by Milton Greene, from the Estate of Milton Greene; numbered AH-407 to AH-490, dated 8-8-55. Offered with copyrights. \$2,000 - \$3,000



137. COLLECTION OF (248) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM *WAR AND PEACE* BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (248) on Kodak safety film, with contact sheets (6), of Audrey Hepburn with Mel Ferrer from *War and Peace* (Paramount, 1956) for *Look* by Milton Greene, from the Estate of Milton Greene; dated 8-8-55. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



138. COLLECTION OF (183) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SALLY ANN HOWES BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (10), black-and-white 2.25 x 2.25 in. camera negatives (95) and color 2.25 x 2.25 in. camera transparencies (78) on Ektachrome and Kodak safety film, with contact sheets (8), of Sally Ann Howes for cover of *Life* (published 3-3-58), dated 2-6-58 and 9-9-58 and *Ladies Home Journal*, dated 1-12-66, by Milton Greene, from the Estate of Milton Greene. Howes was best known for her appearance as Truly Scrumptious in *Chitty Chitty Bang Bang* (UA, 1968). Offered with copyrights. **\$1,000 - \$2,000**

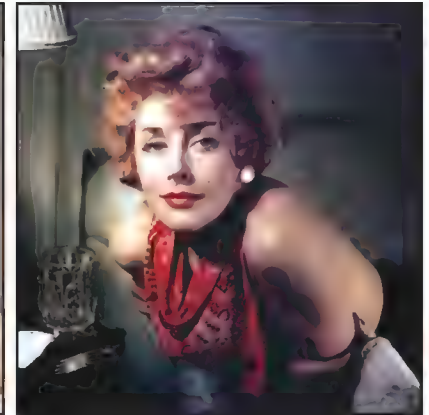
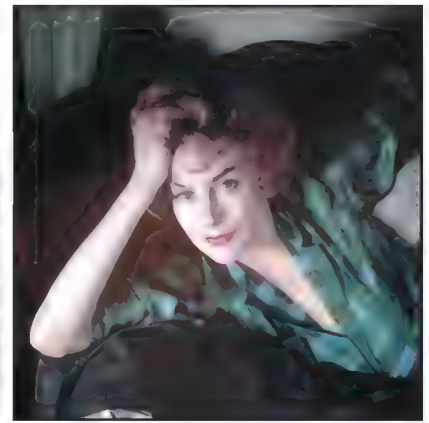
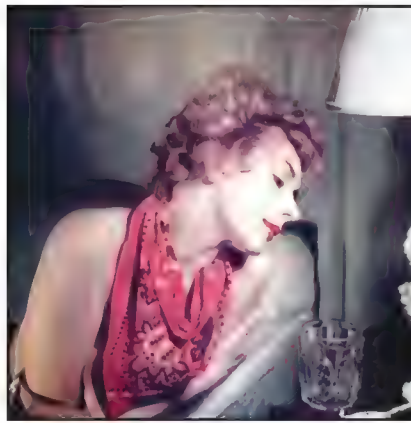


139. COLLECTION OF (93) COLOR CAMERA TRANSPARENCIES OF MARTHA HYER BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (93) on Ektachrome film, with Polaroid prints (6), of Martha Hyer for Paramount by Milton Greene, from the Estate of Milton Greene; dated 3-25-63. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$400 - \$600**

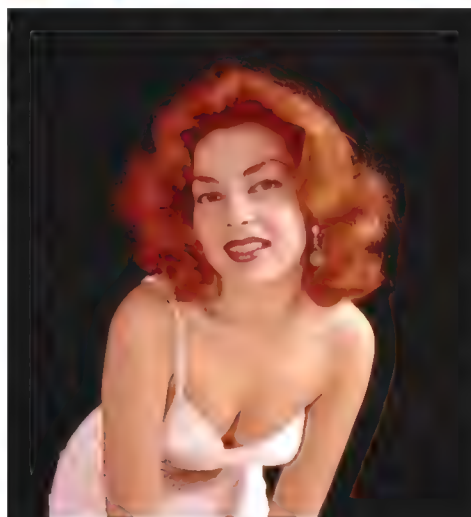


140. COLLECTION OF (197) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GENE KELLY BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (35), color 2.25 x 2.25 in. camera transparencies (24), black-and-white 35mm camera negatives (99) and color 35mm camera transparencies (39), with contact sheets (15) and Polaroid prints (7), on Ektachrome and Kodak safety film of Gene Kelly with family for *American Way*, *Cinema*, *Harper's Bazaar* and *Look* by Milton Greene, from the Estate of Milton Greene; dated 5-4-54, 12-7-54, 3-26-84 and 10-9-84. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$400 - \$600**

141. COLLECTION OF (69) COLOR CAMERA TRANSPARENCIES OF KAY KENDALL BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (69) on Ektachrome film of Kay Kendall in Paris from *Once More, With Feeling!* (Columbia, 1960) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 3-1-59. The delightful Kendal, for whom Rex Harrison divorced Lilli Palmer in 1957 to care for when learning from her doctor of her diagnosis with myeloid leukemia: she died at 32, only months after this sitting. Offered with copyrights. **\$400 - \$600**



142. COLLECTION OF (83) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ABBE LANE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (54) and black-and-white 35mm camera negatives (29) on Ektachrome and Kodak safety film, of Abbe Lane for *Life* by Milton Greene, from the Estate of Milton Greene; dated 8-19-57. Offered with copyrights. **\$1,000 - \$2,000**





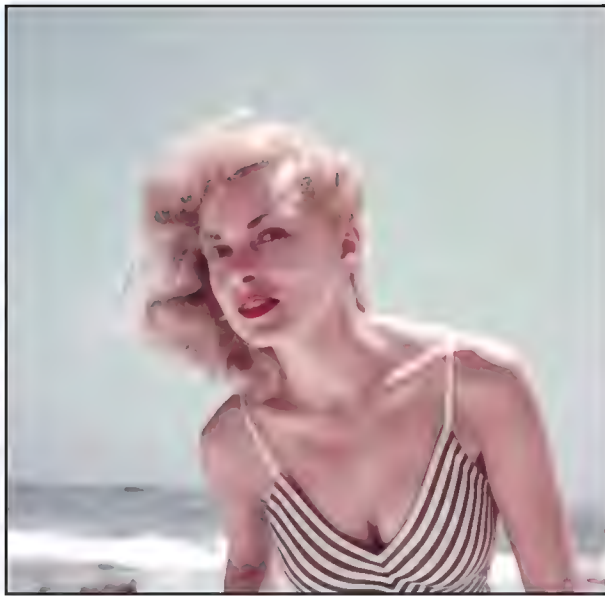
143. COLLECTION OF (232) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AGNÈS LAURENT BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (10), color 2.25 x 2.25 in. camera transparencies (128) and black-and-white 35mm camera negatives (94) on Ektachrome and Kodak safety film, with contact sheets (6), of Agnès Laurent for *Life* by Milton Greene, from the Estate of Milton Greene; dated 3-18-59. Offered with copyrights. **\$1,000 - \$2,000**



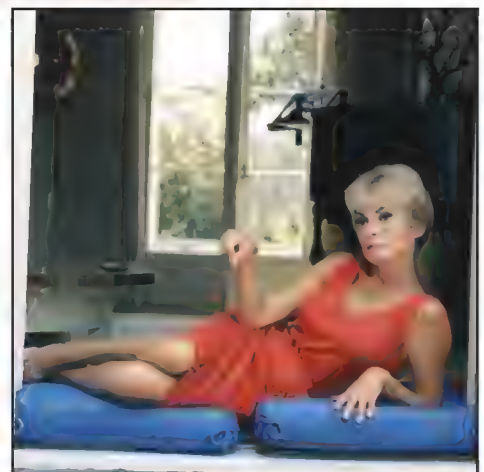
144. COLLECTION OF (81) BLACK-AND-WHITE CAMERA NEGATIVES OF TANAQUIL LECLERCQ BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (81) on Kodak safety film, with contact sheets (27) and later prints (9), of Tanaquil LeClerc (1929-2000) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 1-1-51. LeClerc was principal dancer with New York City Ballet and fourth and last wife of George Balanchine who choreographed a ballet for her when she was 15 for polio charity: she contracted polio in 1956 later ending her dancing career paralyzing her from the waist down. Offered with copyrights. **\$1,000 - \$2,000**



145. COLLECTION OF (930) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MICHELLE LEE, SHELLY LONG, DIANA LYNN, SHIRLEY MACLAINE, ANNA MAGNANI AND MARISA PAVAN FROM *ROSE TATTOO*, SILVANO MANGANO, ANDREA MARCOVICCI, TINA MARQUAND, PAMELA SUE MARTIN, MELINA MERCOURI, ELIZABETH MONTGOMERY AND RITA MORENO BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (2), color 4 x 5 in. camera transparencies (6), black-and-white 2.25 x 2.25 in. camera negatives (229), color 2.25 x 2.25 in. camera transparencies (447), black-and-white 35mm camera negatives (179) and color 35mm camera transparencies (67) on Ektachrome and Kodak safety film, with contact sheets (30) and Polaroid prints (8), including (151) of Michelle Lee for *Harper's Bazaar*, dated 1984; (83) of Shelly Long for *Harper's Bazaar*, dated 7-31-83; (12) of Diana Lynn; (24) of Shirley MacLaine with Anita Ekberg, for *Look*, dated 1954; (72) of Anna Magnani and Marisa Pavan from *The Rose Tattoo* (Paramount, 1956) for *Life*, dated 7-51; (6) of Silvano Mangano for *Look*, dated 12-8-53; (112) of Andrea Marcovicci and Anthony Newley from *Chaplin* (Dorothy Chandler, 1983) for *Harper's Bazaar*, (182) of Tina Marquand for *Marie Claire*, dated 4-28-65; (24) of Pamela Sue Martin, dated 9-20-83; (229) of Melina Mercouri for *Life* (published 12-20-63), dated 8-31-63; (24) of Elizabeth Montgomery for *Town & Country*, dated 4-18-58; and (3) of Rita Moreno; by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



146. COLLECTION OF (52) COLOR CAMERA TRANSPARENCIES OF JANET LEIGH WITH TONY CURTIS BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (52) on Ektachrome film of Janet Leigh with Tony Curtis for *Look* by Milton Greene, from the Estate of Milton Greene; numbered JL-99 to JL-128 and TCJL-57 to TCJL-84, dated 5-24-54 and 8-8-55. Greene introduced Leigh to his neighbor Dorothy Rogers whom she had played in *Words and Music* (M-G-M, 1948). Offered with copyrights. **\$2,000 - \$3,000**



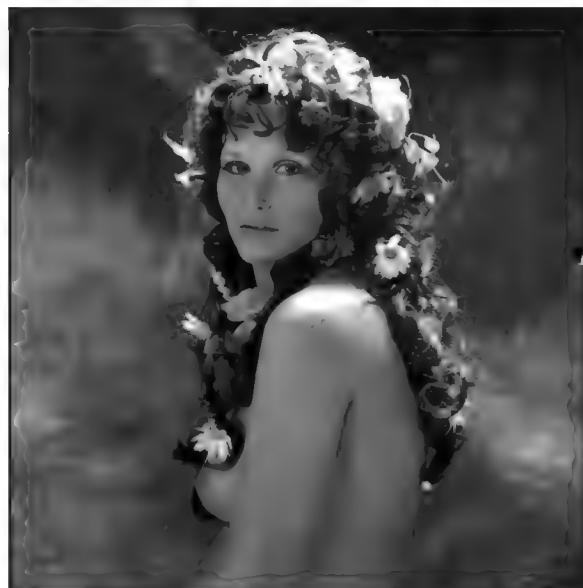
147. COLLECTION OF (243) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANET LEIGH AND TONY CURTIS BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (96), black-and-white 35mm camera negatives (132) and color 35mm camera transparencies (15) on Ektachrome and Kodak safety film, with contact sheets (11), of Janet Leigh with Tony Curtis for *Life* (published 7-26-61) by Milton Greene, from the Estate of Milton Greene; numbered JL-123 to JL-127 and TCJL-124 to TCJL-214. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



148. COLLECTION OF (120) BLACK-AND-WHITE CAMERA NEGATIVES OF TINA LOUISE BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (120) on Kodak safety film, with contact sheets (10), of Tina Louise by Milton Greene, from the Estate of Milton Greene; dated 9-1-55. Offered with copyrights. **\$2,000 - \$3,000**



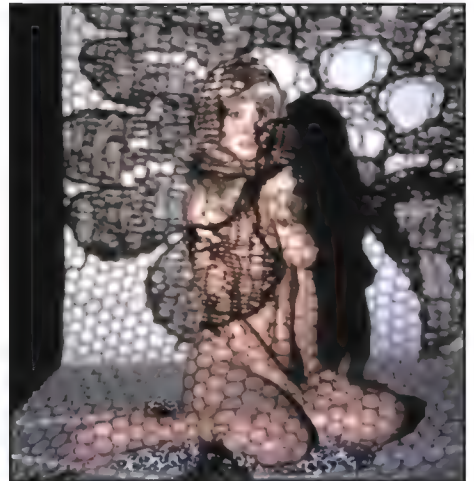
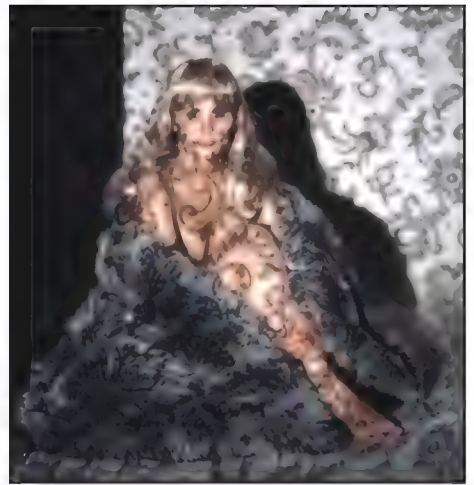
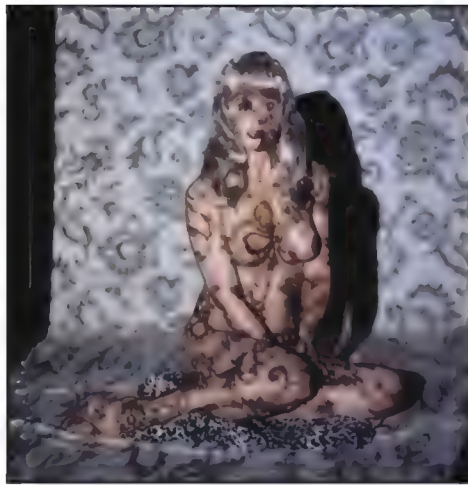
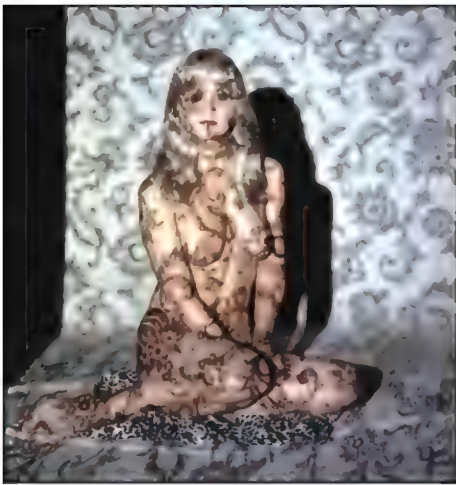
149. COLLECTION OF (50) COLOR CAMERA TRANSPARENCIES OF TINA LOUISE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (50) on Ektachrome film of Tina Louise by Milton Greene, from the Estate of Milton Greene; dated 9-1-55. Offered with copyrights. **\$1,000 - \$2,000**



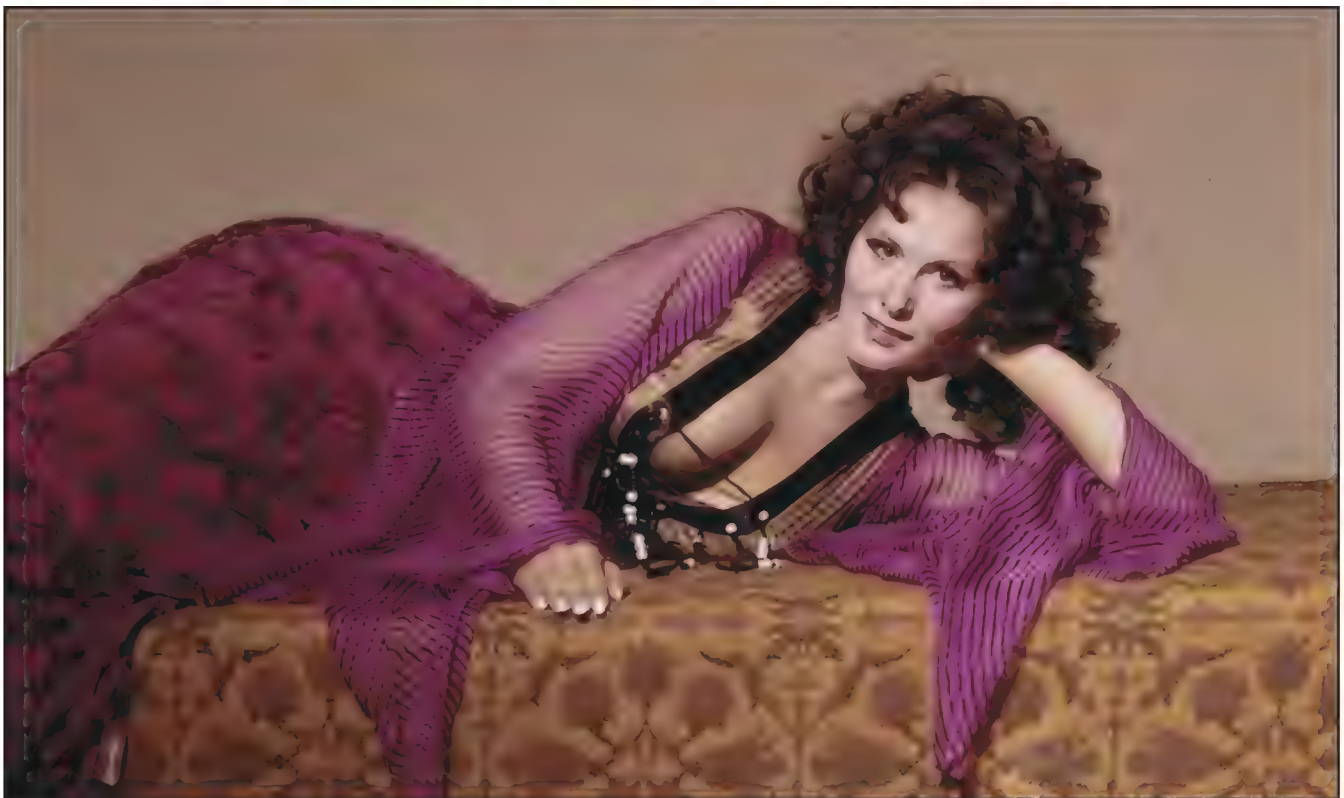
150. COLLECTION OF (228) BLACK-AND-WHITE CAMERA NEGATIVES OF LINDA LOVELACE BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (165) and black-and-white 35mm camera negatives (63) on Kodak safety film, with contact sheets (17), of Linda Lovelace (née Linda Susan Boreman, 1949-2002) for model test prior to color shoot by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



151. COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (68) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



152. COLLECTION OF (44) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (44) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



153. COLLECTION OF (94) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (94) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen in until now. Offered with copyrights. \$2,000 - \$3,000



154. COLLECTION OF (70) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (70) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949–2002) by Milton Greene, from the Estate of Milton Greene; dated 11–29–73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 – \$3,000**



155. COLLECTION OF (66) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (66) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



156. COLLECTION OF (65) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (65) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949–2002) by Milton Greene, from the Estate of Milton Greene; dated 11–29–73. Intended for unpublished project after Lovelace filmed the influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



157. COLLECTION OF (72) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (72) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. \$2,000 - \$3,000



158. COLLECTION OF (82) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (82) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. \$2,000 - \$3,000



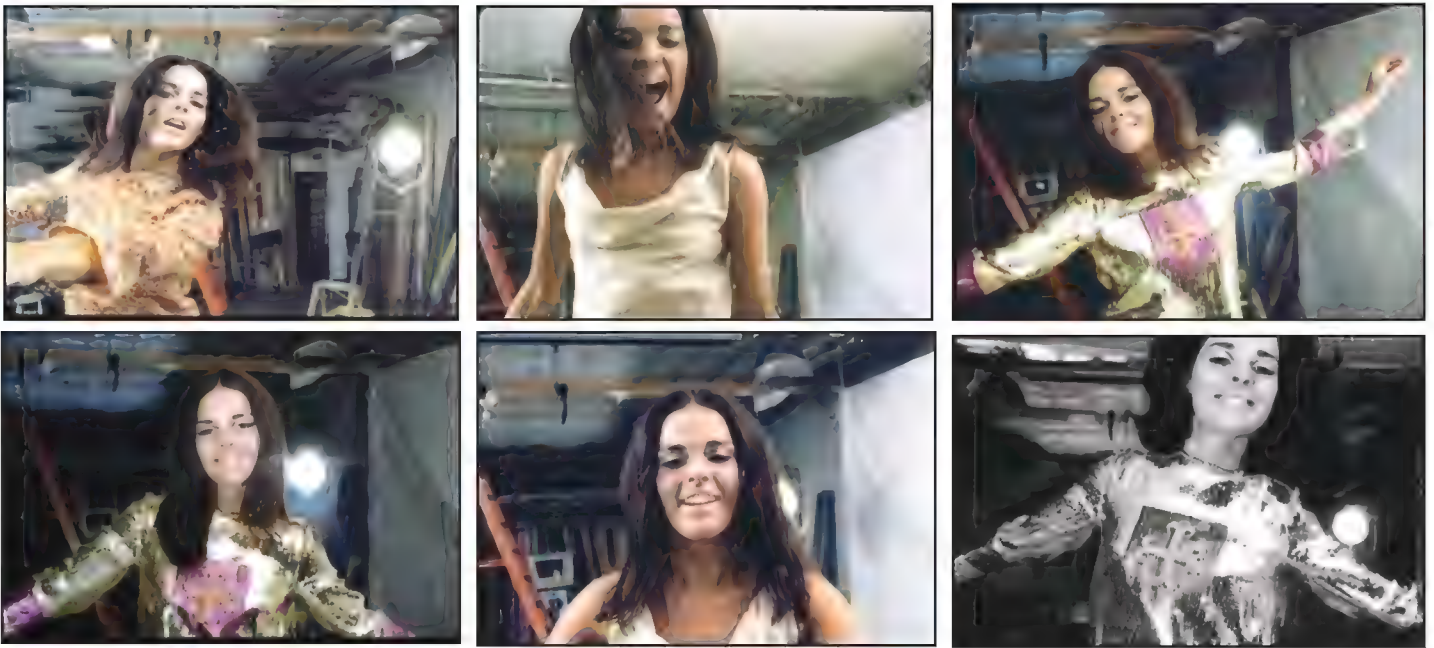
159. COLLECTION OF (59) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (59) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



160. COLLECTION OF (71) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (71) on Ektachrome film of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



161. COLLECTION OF (44) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (44) on Ektachrome film, with overexposed transparencies (46), Polaroid prints and duplicate transparencies (167 color 35mm transparencies), of Linda Lovelace (née Linda Susan Boreman, 1949-2002) by Milton Greene, from the Estate of Milton Greene; dated 11-29-73. Intended for unpublished project after Lovelace filmed influential *Deep Throat* (1972) and entirely unseen until now. Offered with copyrights. **\$2,000 - \$3,000**



162. COLLECTION OF (201) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (136) and color 35mm camera transparencies (65) on Ektachrome and Kodak safety film, with contact sheets (9), of Ali MacGraw for Helena Rubenstein by Milton Greene, from the Estate of Milton Greene; numbered *AMG-1* to *AMG-65* and *AMG-134* to *AMG-236*, dated 7-24-67. Offered with copyrights. **\$400 - \$600**



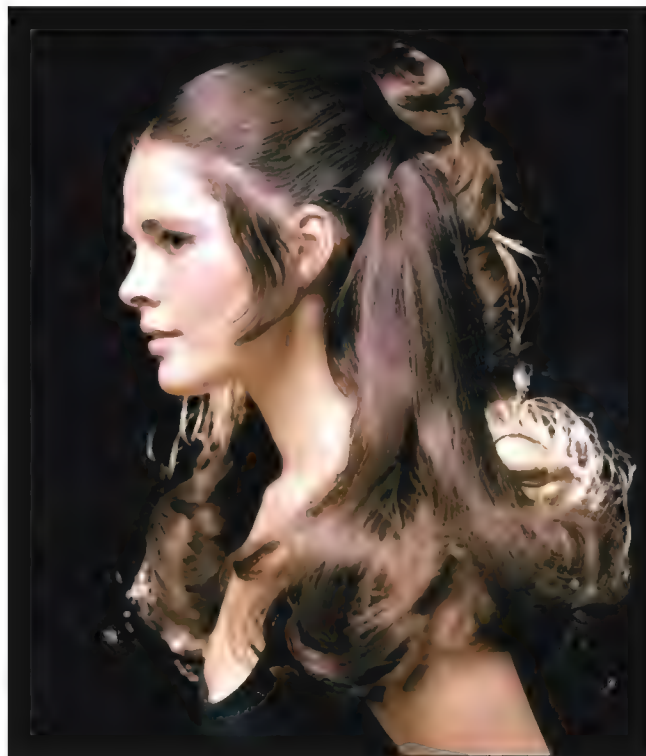
163. COLLECTION OF (176) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of color 35mm camera transparencies (176) on Ektachrome film of Ali MacGraw for *Life* by Milton Greene, from the Estate of Milton Greene; numbered *AMG-261* to *AMG-438*, dated 5-5-69. Offered with copyrights. **\$2,000 - \$3,000**



164. COLLECTION OF (283) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of color 35mm camera transparencies (283) on Ektachrome film of Ali MacGraw for *Life* by Milton Greene, from the Estate of Milton Greene; numbered AMG-439 to AMG-719, dated 5-5-69. Offered with copyrights. \$2,000 - \$3,000



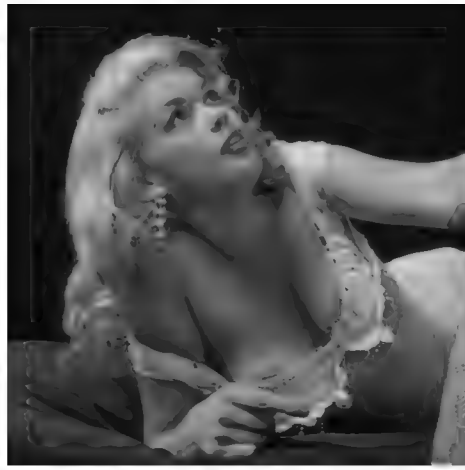
165. COLLECTION OF (63) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (2) and color 2.25 x 2.25 in. camera transparencies (61) on Ektachrome film of Ali MacGraw for *Life* by Milton Greene, from the Estate of Milton Greene; numbered AMG-720 to AMG-780 and AMG-949/50, dated 5-5-69. Offered with copyrights. \$1,000 - \$2,000



166. COLLECTION OF (28) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (4) and color 2.25 x 2.25 in. camera transparencies (24) on Ektachrome film, with Polaroid prints (9), of Ali MacGraw for *Life* by Milton Greene, from the Estate of Milton Greene; numbered AMG-781 to AMG-804 and AMG-949 to AMG-952, dated 5-5-69. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$2,000 - \$3,000



167. COLLECTION OF (143) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (143) on Ektachrome film of Ali MacGraw for *Life* by Milton Greene, from the Estate of Milton Greene; numbered *AMG-805* to *AMG-948*, dated 5-5-69. Offered with copyrights. \$2,000 - \$3,000



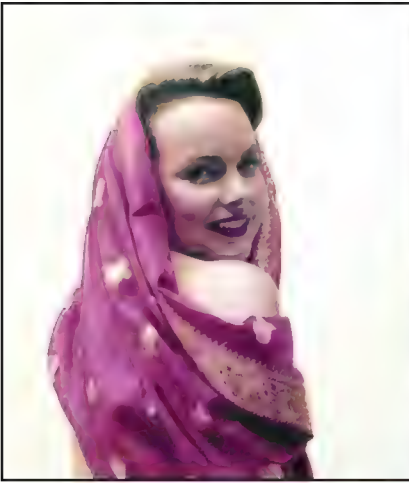
168. COLLECTION OF (96) BLACK-AND-WHITE CAMERA NEGATIVES OF JAYNE MANSFIELD BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (96) on Kodak safety film of Jayne Mansfield by Milton Greene, from the Estate of Milton Greene; dated 8-17-55. Offered with copyrights. **\$2,000 - \$3,000**



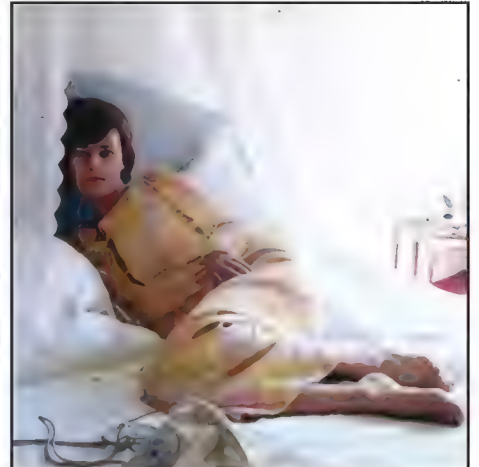
169. COLLECTION OF (188) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ELSA MARTINELLI BY MILTON GREENE. Collection of 8 x 10 in. color camera transparency, color 2.25 x 2.25 in. camera transparencies (74) and black-and-white 35mm camera negatives (113) on Ektachrome and Kodak safety film of Elsa Martinelli for *Look* by Milton Greene, from the Estate of Milton Greene; dated 4-19-55, 8-8-55 and 12-28-56. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$1,000 - \$2,000



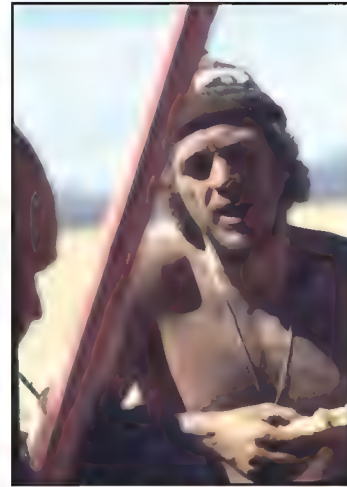
170. COLLECTION OF (424) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARCELLO MASTROIANNI BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (4), color 2.25 x 2.25 in. camera transparencies (162), black-and-white 35mm camera negatives (122) and color 35mm camera transparencies (136) on Ektachrome and Kodak safety film, with contact sheets (8) and Polaroid prints (14), of Marcello Mastroianni for *Life* and with Ursula Andress and Elsa Martinelli from *The 10th Victim* (Embassy, 1965) by Milton Greene, from the Estate of Milton Greene; numbered MMS-1 to MMS-335, MMS-350 to MMS-393 and MMS-432 to MMS-435, dated 8-1-63 and 7-65. Offered with copyrights. \$2,000 - \$3,000



171. COLLECTION OF (43) COLOR CAMERA TRANSPARENCIES OF TERRY MOORE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (43) on Ektachrome film of Terry Moore for *Look* by Milton Greene, from the Estate of Milton Greene; dated 9-17-54. Offered with copyrights. **\$600 - \$800**

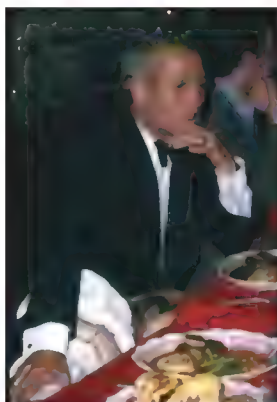


172. COLLECTION OF (433) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEANNE MOREAU BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (262), black-and-white 35mm camera negatives (69) and color 35mm camera transparencies (102) on Ektachrome and Kodak safety film, with contact sheets (4) and Polaroid prints (3), of Jeanne Moreau for *Life* by Milton Greene, from the Estate of Milton Greene; dated 8-31-63. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**

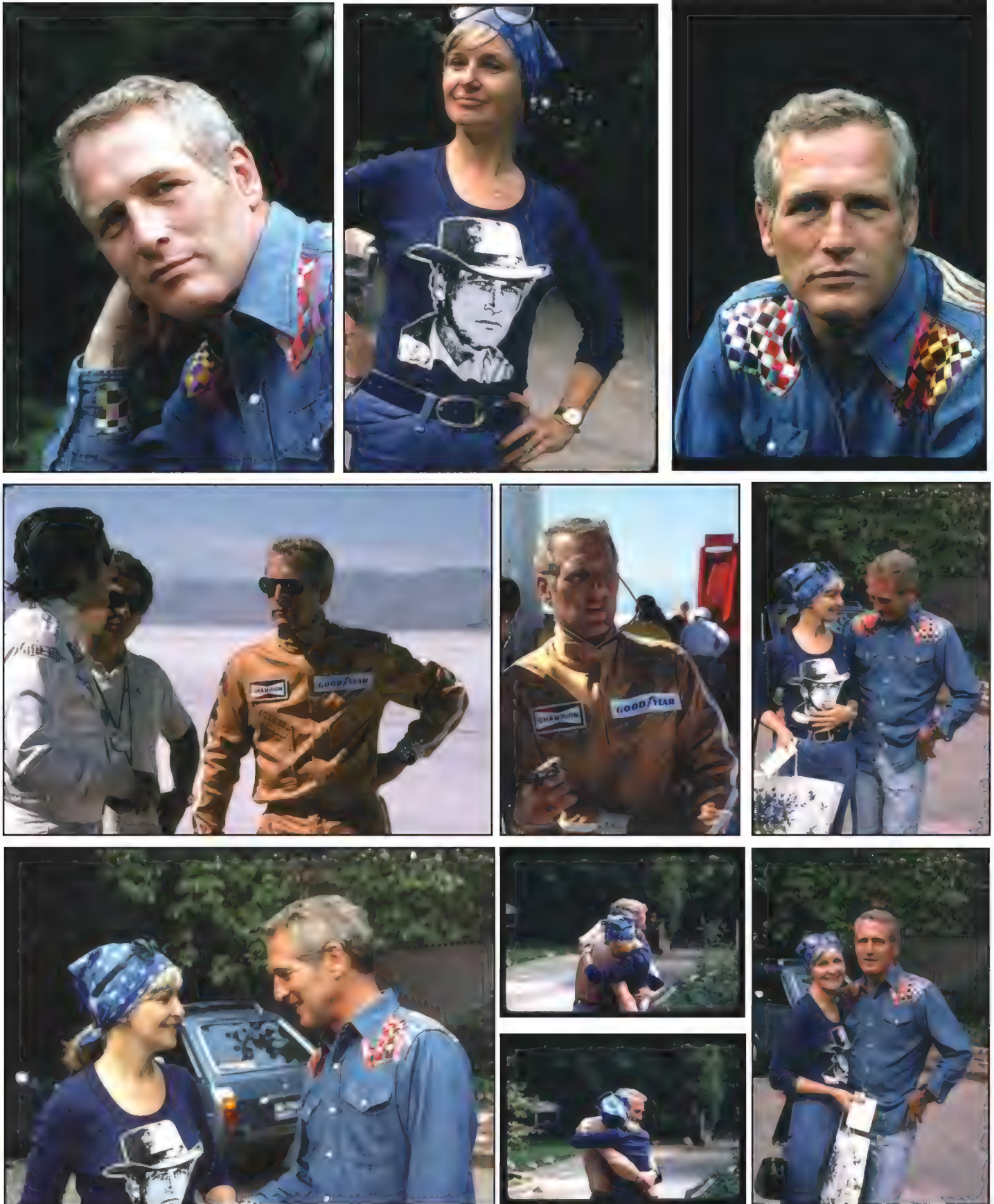


173. COLLECTION OF (111) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF STEVE MCQUEEN BY MILTON GREENE. Collection of color 35mm camera transparencies (75) on Ektachrome and Kodak safety film, of Steve McQueen in Baja California dune buggy racing by Milton Greene, from the Estate of Milton Greene. Included are black-and-white 2.25 x 2.25 in. camera negatives (36) of Neile Adams in Fashion. Offered with copyrights. **\$600 - \$800**





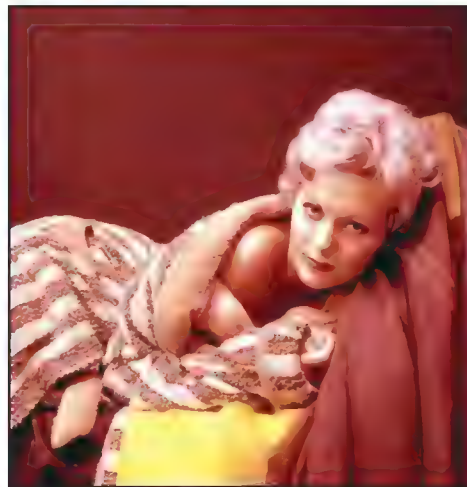
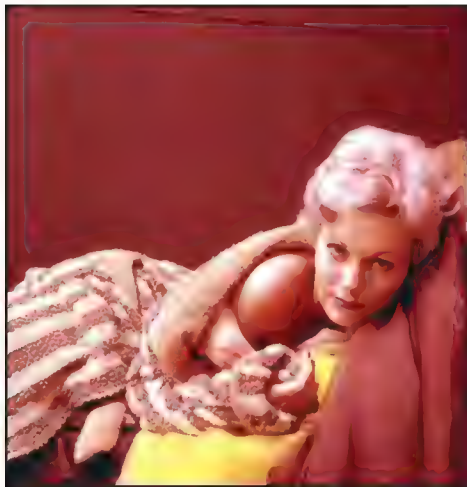
174. COLLECTION OF (584) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF PAUL NEWMAN AND JOANNE WOODWARD BY MILTON GREENE. Collection of black-and-white 35mm camera negatives (327) and color 35mm camera transparencies (257) on Ektachrome and Kodak safety film, with contact sheets (11), of Paul Newman and Joanne Woodward for *People* by Milton Greene, from the Estate of Milton Greene; numbered NW-P1 to NW-P10, JW-P1 to JW-P13 and PN-P1 to PN-P230, dated 9-20-74. Offered with copyrights. \$2,000 - \$3,000



175. COLLECTION OF (434) COLOR CAMERA TRANSPARENCIES OF PAUL NEWMAN AND JOANNE WOODWARD BY MILTON GREENE. Collection of color 35mm camera transparencies (434) on Ektachrome film, with vintage prints (4), of Paul Newman car racing and Joanne Woodward for *Good Housekeeping*, *Ladies Home Journal* and *People* by Milton Greene, from the Estate of Milton Greene; dated 1-26-75, 4-1-75 and 6-10-75. Offered with copyrights. \$2,000 - \$3,000



176. COLLECTION OF (77) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (59) and black-and-white 35mm camera negatives (18) on Ektachrome film of Kim Novak for *Look* by Milton Greene, from the Estate of Milton Greene; numbered KN-1 to KN-75, dated 5-24-54. Offered with copyrights. \$4,000 - \$6,000



177. COLLECTION OF (109) COLOR CAMERA TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (109) on Ektachrome film of Kim Novak for *Look* by Milton Greene, from the Estate of Milton Greene; numbered, numbered KN-85 to KN-192, dated 12-6-55. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$3,000 - \$5,000



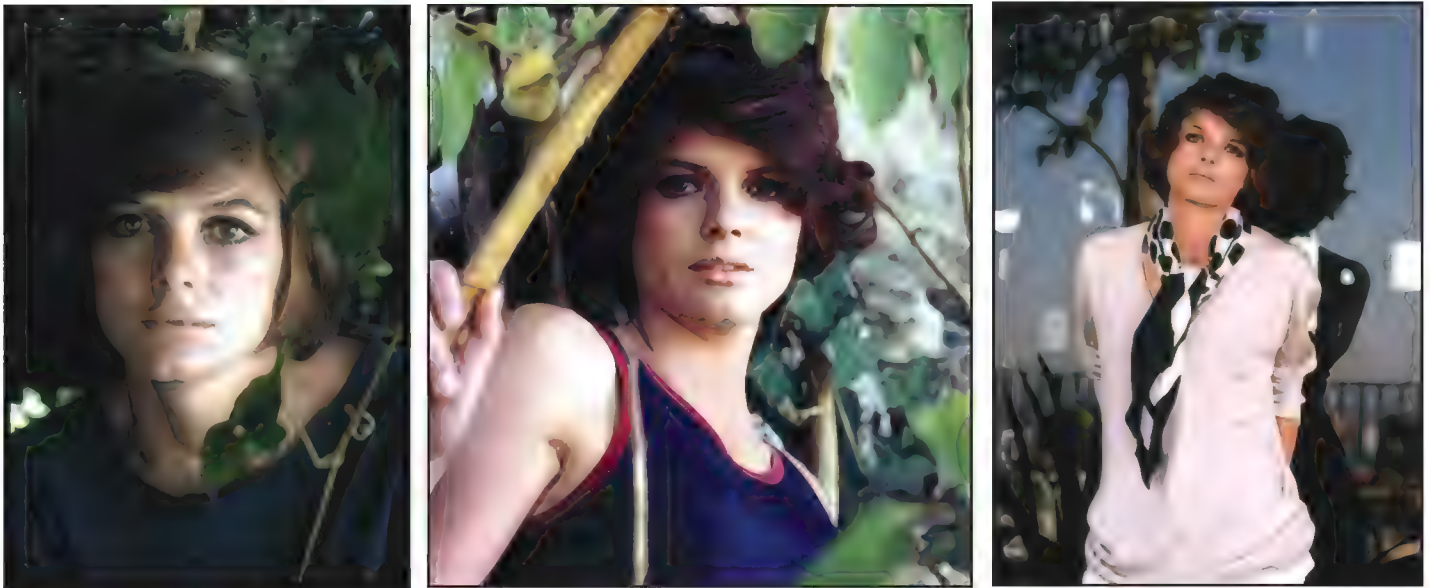
178. COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (84) on Ektachrome film of Kim Novak for *Look* by Milton Greene, from the Estate of Milton Greene; numbered KN-73 to KN-84 and KN-193 to KN-265, dated 12-6-55. Offered with copyrights. **\$3,000 - \$5,000**



179. COLLECTION OF (102) BLACK-AND-WHITE CAMERA NEGATIVES OF MIKE NICHOLS AND ELAINE MAY BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (102) on Kodak safety film, with contact sheets (11) and vintage double-weight prints (22), of Mike Nichols and Elaine May by Milton Greene, from the Estate of Milton Greene; numbered 5034-1 to 5034-115, dated 5-19-60. Offered with copyrights. \$1,000 - \$2,000



180. COLLECTION OF (199) COLOR CAMERA TRANSPARENCIES OF LINDA RONSTADT BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (26), color 2.25 x 2.25 in. camera transparencies (20) and color 35mm camera transparencies (153) on Ektachrome film of Linda Ronstadt for cover of *Time* (published 2-28-77) by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



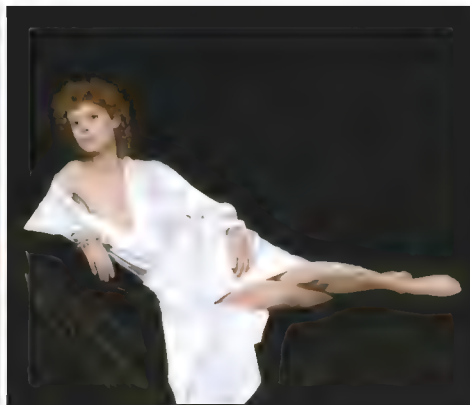
181. COLLECTION OF (285) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF KATHERINE ROSS FROM *THE HELLFIGHTERS* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (25), color 35mm camera transparencies (231) and black-and-white 35mm camera negatives (29) on Ektachrome and Kodak safety film, with Polaroid prints (5), of Katherine Ross from *The Hellfighters* (Universal, 1968) by Milton Greene, from the Estate of Milton Greene; dated 4-20-68. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**

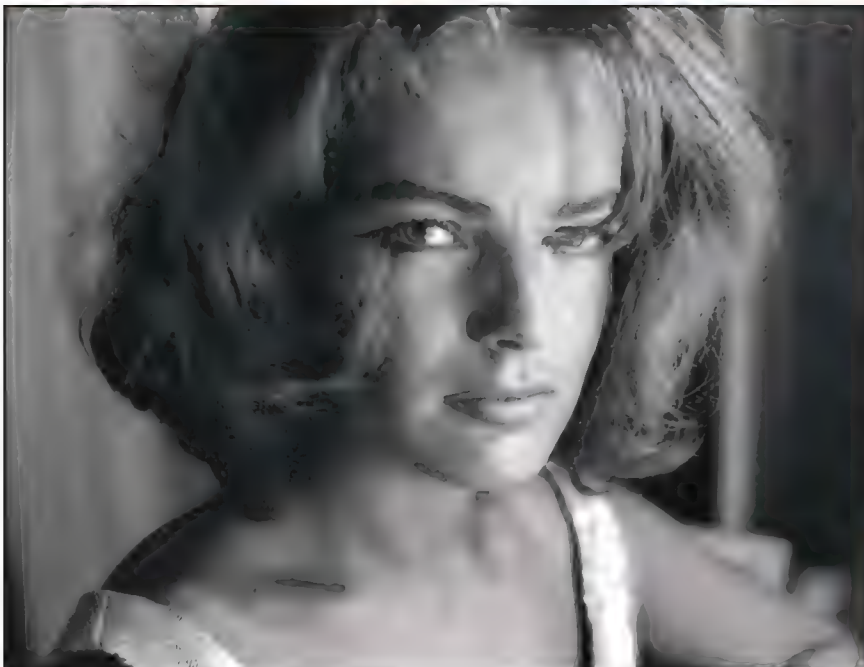
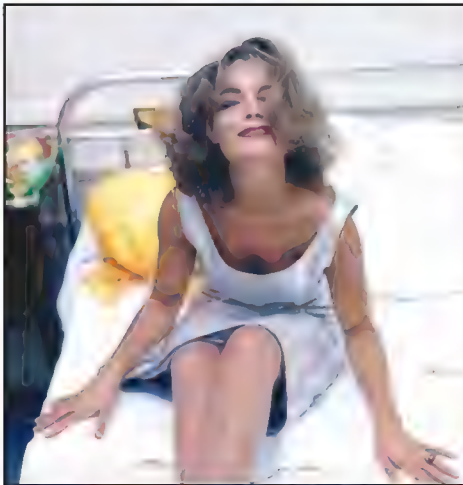
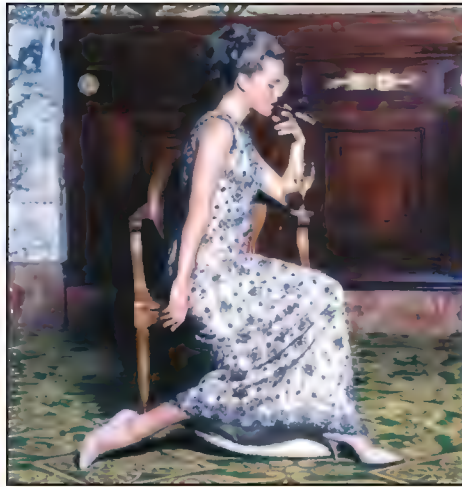
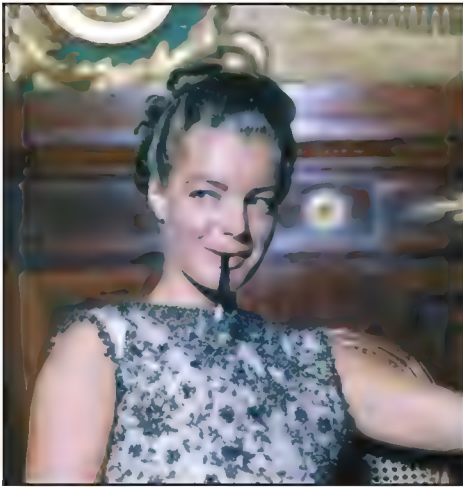


182. COLLECTION OF (260) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SUSAN SARANDON BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (163), black-and-white 35mm camera negatives (36) and color 35mm camera transparencies (61) on Ektachrome and Kodachrome film, with contact sheet and Polaroid prints (2), of Susan Sarandon for eight page feature for *Harper's Bazaar* (winner of several art direction awards) by Milton Greene, from the Estate of Milton Greene; dated 4-83. The most significant sitting from Greene's last years. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



183. COLLECTION OF (113) COLOR CAMERA TRANSPARENCIES OF SUSAN SARANDON BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (113) on Ektachrome film of Susan Sarandon for eight page feature for *Harper's Bazaar* (winner of several art direction awards) by Milton Greene, from the Estate of Milton Greene; dated 4-83. The most significant sitting from Greene's last years. Offered with copyrights. **\$2,000 - \$3,000**

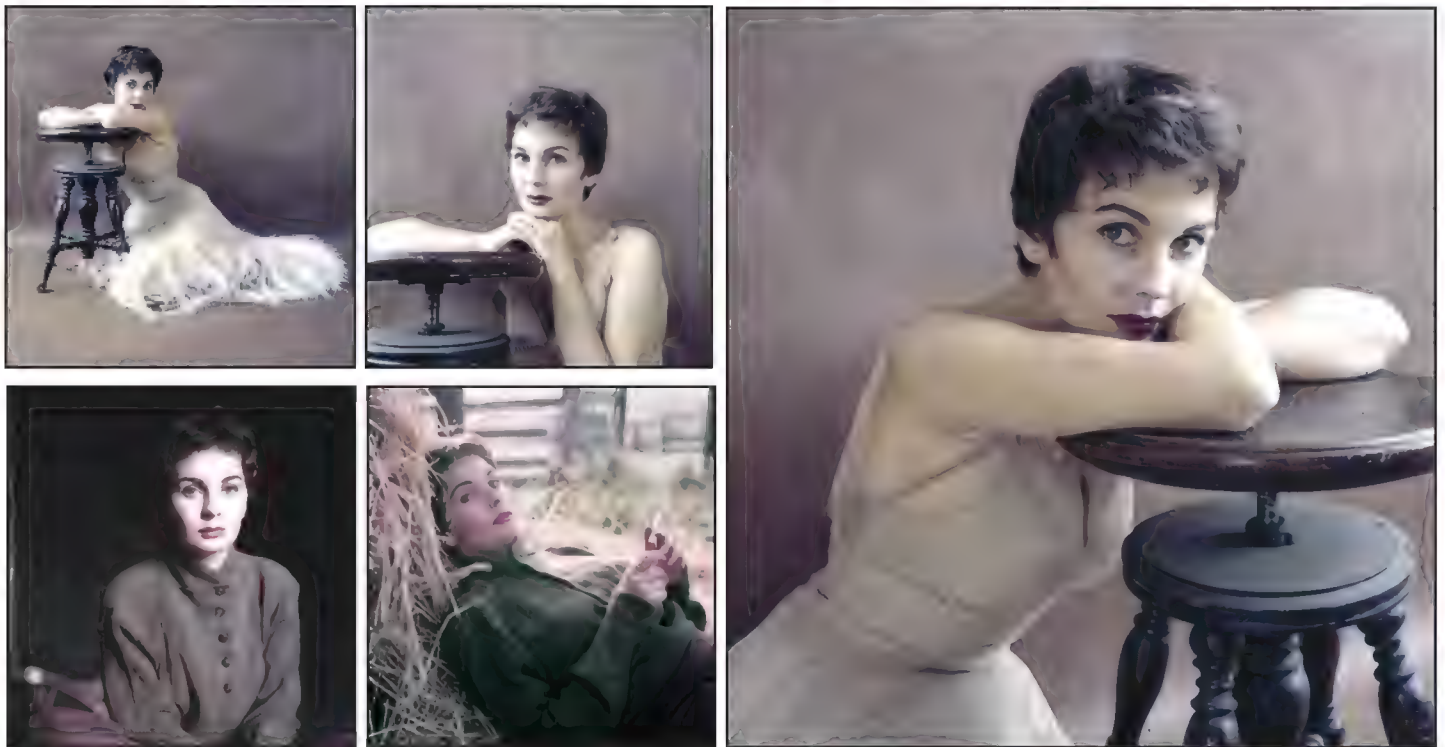




184. COLLECTION OF (911) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ROMY SCHNEIDER BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (84), color 2.25 x 2.25 in. camera transparencies (44), black-and-white 35mm camera negatives (601) and color 35mm camera transparencies (182) on Ektachrome and Kodak safety film, with contact sheets (22) and Polaroid prints (11), of Romy Schneider at Hotel de Paris, Monte Carlo for *Harper's Bazaar* and *Life* (published 12-20-63) by Milton Greene, from the Estate of Milton Greene; dated 8-31-63 and 11-13-63. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



185. COLLECTION OF (49) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEAN SEBERG BY MILTON GREENE. Collection of black-and-white 8x 10 in. camera negatives (10), color 8 x 10 in. camera transparencies (17) and color 2.25 x 2.25 in. camera transparencies (22) on Ektachrome and Kodak safety film, with contact prints (15), of Jean Seberg by Milton Greene, from the Estate of Milton Greene; dated 4-23-63. Offered with copyrights. **\$1,000 - \$2,000**



186. COLLECTION OF (171) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEAN SIMMONS FROM *DÉSIRÉE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (60) and black-and-white 35mm camera negatives (111) on Ektachrome and Kodak safety film, with vintage prints (2), of Jean Simmons from *Désirée* (20th Century-Fox, 1954) and for *Look* (by Milton Greene, from the Estate of Milton Greene; dated 5-24-54 and 11-1-55. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



187. COLLECTION OF (335) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF OMAR SHARIF WITH SOPHIA LOREN FROM *C'ERA UNA VOLTA* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (60), black-and-white 35mm camera negatives (29) and color 35mm camera transparencies (246) on Ektachrome and Kodak safety film, with vintage print and Polaroid prints (3), of Omar Sharif at the Louvre for *Life* (published 12-20-63) and with Sophia Loren in Matera, Italy from *More Than a Miracle* (*C'era Una Volta*; M-G-M, 1967) by Milton Greene, from the Estate of Milton Greene; dated 8-31-63 and 8-1-66. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



188. COLLECTION OF (153) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF STELLA STEVENS BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (87) and black-and-white 35mm camera negatives (66) on Ektachrome and Kodak safety film, with contact prints (2), of Stella Stevens by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$2,000 - \$3,000**

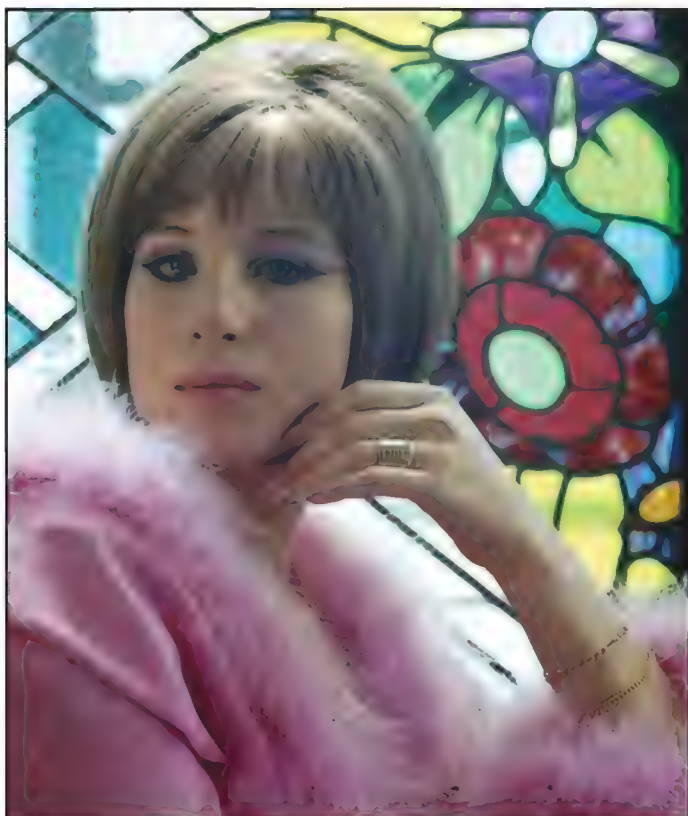


189. COLLECTION OF (77) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBARA STREISAND BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (42) and black-and-white 35mm camera negatives (35) on Ektachrome and Kodak safety film of Barbara Streisand for *McCall's* by Milton Greene, from the Estate of Milton Greene; numbered *BSMC-1* to *BSMC-78*, dated 9-12-68. Offered with copyrights. **\$1,000 - \$2,000**





190. COLLECTION OF (146) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBRA STREISAND FROM FUNNY GIRL BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (48), color 2.25 x 2.25 in. camera transparencies (26) and black-and-white 35mm camera negatives (72) on Ektachrome and Kodak safety film of Barbra Streisand from *Funny Girl* (Winter Garden Theater, 3-26-64) and at Joe Eula's apartment for cover of *Life* (published May 22, 1964, Streisand's first cover) by Milton Greene, from the Estate of Milton Greene; dated 5-6-64. Milton and Amy Greene dined with composer Jule Styne at "21". Upon hearing Streisand perform, Amy suggested she be cast as Fanny Brice for the Broadway production. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$3,000 - \$5,000**

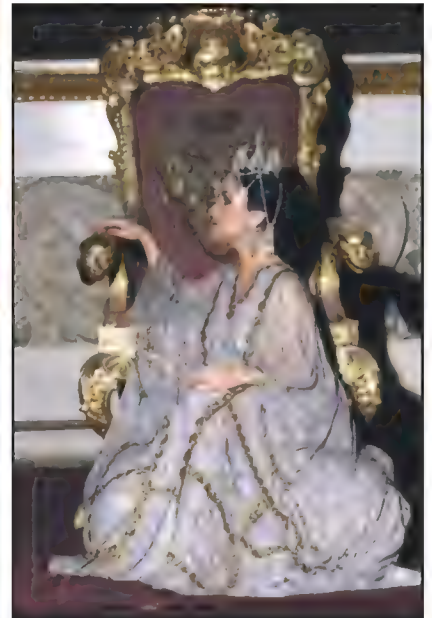






191. COLLECTION OF (247) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBRA STREISAND FROM *FUNNY GIRL* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (22), color 2.25 x 2.25 in. camera transparencies (32), black-and-white 35mm camera negatives (52) and color 35mm camera transparencies (141) on Ektachrome and Kodak safety film of Barbra Streisand at full dress rehearsal from *Funny Girl* (Winter Garden Theater, 3-26-64) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 3-30-64. Milton and Amy Greene dined with composer Jule Styne at "21". Upon hearing Streisand perform, Amy suggested she be cast as Fanny Brice for the Broadway production. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$3,000 - \$5,000**

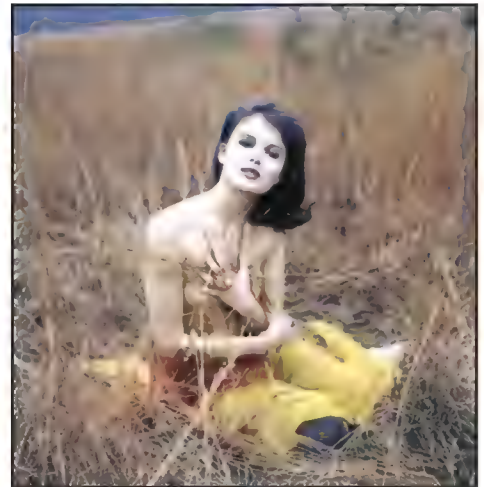
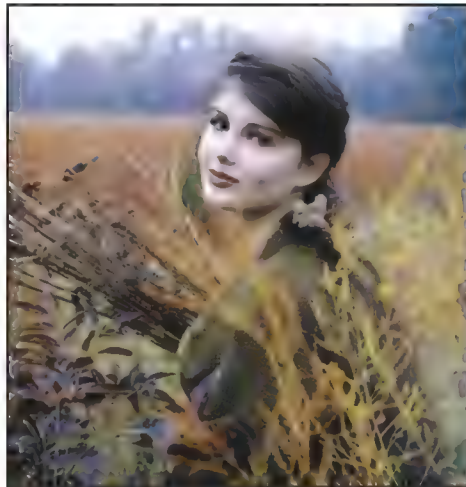




192. COLLECTION OF (519) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ELIZABETH TAYLOR FROM *THE BLUE BIRD* BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives, black-and-white 35mm camera negatives (264) and color 35mm camera transparencies (254) on Ektachrome and Kodak safety film, with contact sheets (5) and vintage double-weight prints (6), of Elizabeth Taylor at the Hermitage, St. Petersburg from *The Blue Bird* (20th Century-Fox, 1976, d. George Cukor) for cover of *People* (published 5-19-75) by Milton Greene, from the Estate of Milton Greene; dated 8-13-63, 4-10-75 and 4-14-75. For the *People* cover, while Greene had Taylor seated on the throne of Peter the Great without official permission after the KGB escort left the room and struggled to create a portable strobe, Taylor says "Milti, for Christ's sake, take the f...ing picture." Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$2,000 - \$3,000



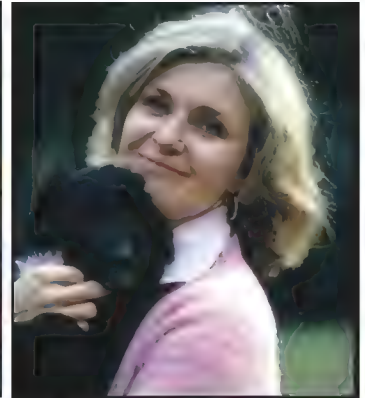
193. COLLECTION OF (81) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GENE TIERNEY BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (72) and color 2.25 x 2.25 in. camera transparencies (9) on Ektachrome and Kodak safety film of Gene Tierney for *Look* by Milton Greene, from the Estate of Milton Greene; dated 6-4-54 and 11-13-58. Offered with copyrights. **\$400 - \$600**



194. COLLECTION OF (242) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF PAMELA TIFFIN BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (8), black-and-white 2.25 x 2.25 in. camera negatives (156) and color 2.25 x 2.25 in. camera transparencies (78) on Ektachrome and Kodak safety film, with contact sheets (13), of Pamela Tiffin for *Glamour* by Milton Greene, from the Estate of Milton Greene; dated 10-10-60 and 6-6-63. Offered with copyrights. **\$1,000 - \$2,000**



195. COLLECTION OF (364) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANNETTE VADIM BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (24), color 2.25 x 2.25 in. camera transparencies (117) and black-and-white 35mm camera negatives (223) on Ektachrome and Kodak safety film, with contact sheets (4), of Annette Vadim (née Strøberg) with Roger Vadim for cover of *Life* (published 11-23-59) by Milton Greene, from the Estate of Milton Greene; dated 1-2-59. Offered with copyrights. **\$2,000 - \$3,000**



196. COLLECTION OF (917) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JOANNE WOODWARD WITH PAUL NEWMAN BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 camera negatives (47), black-and-white 35mm camera negatives (453) and color 35mm camera transparencies (417) on Ektachrome and Kodak safety film, with contact sheets (4) and vintage double-weight prints (65), of Joanne Woodward with Paul Newman for *Good Housekeeping*, *Ladies Home Journal* and *People* by Milton Greene, from the Estate of Milton Greene; dated 9-20-74, 3-7-75 and 6-10-75. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



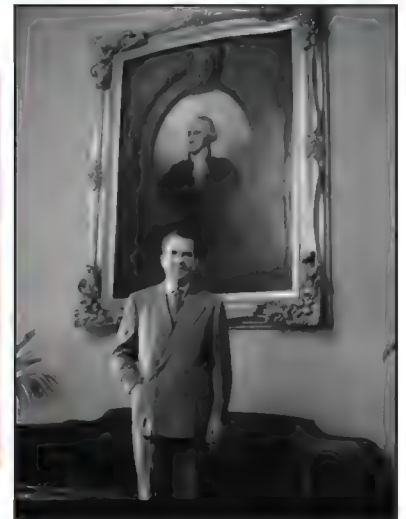
197. COLLECTION OF (10) BLACK-AND-WHITE CAMERA NEGATIVES OF NATALIE WOOD BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (10) on Kodak safety film, with contact prints (10), of Natalie Wood by Milton Greene, from the Estate of Milton Greene. Offered with copyrights. **\$1,000 - \$2,000**



198. COLLECTION OF (290) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DANA WYNTER BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (154) and color 2.25 x 2.25 in. camera transparencies (136) on Ektachrome and Kodak safety film, with contact sheets (14), of Dana Wynter for *Life* and *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 4-11-58, 1-10-61 and 8-64. Offered with copyrights. **\$800 - \$1,200**



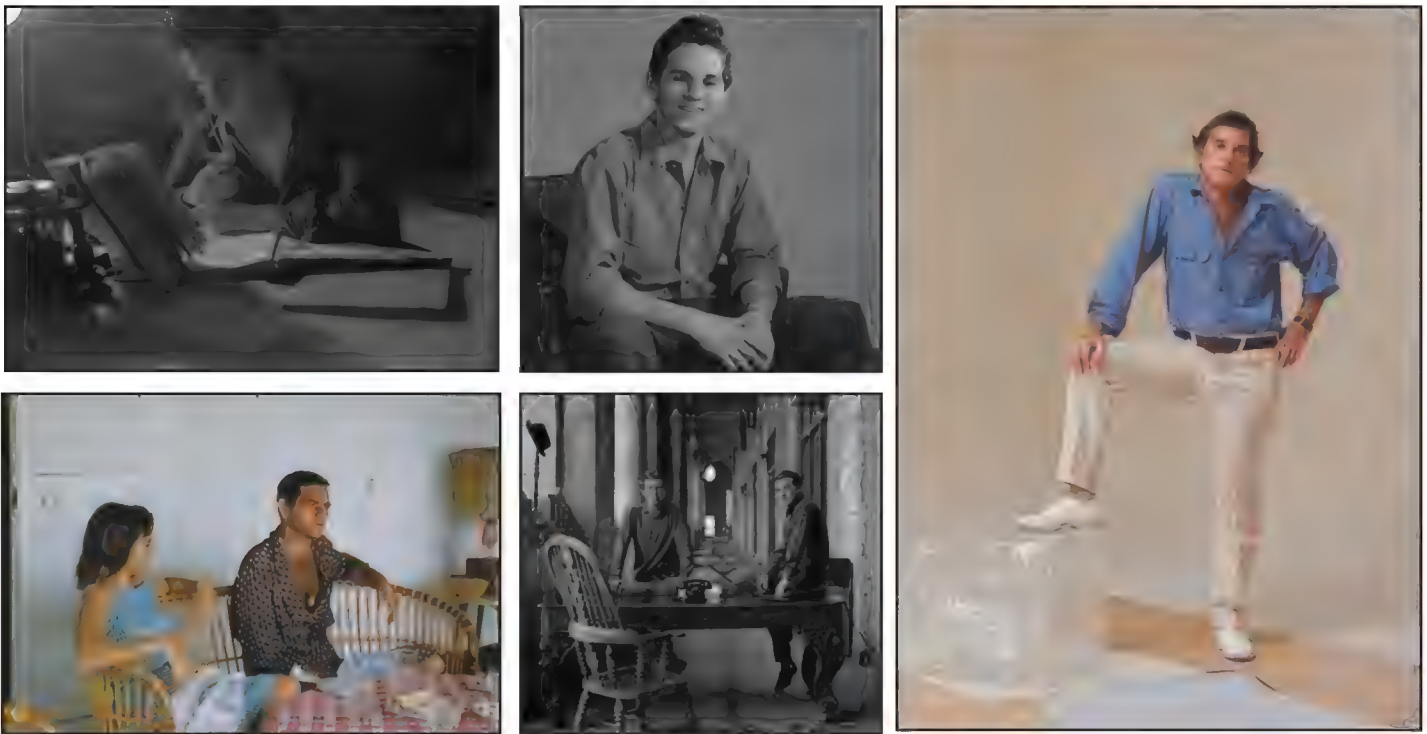
199. COLLECTION OF (541) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF FRANCE NUYEN WITH WILLIAM SHATNER FROM *THE WORLD OF SUZIE WONG* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (326), color 2.25 x 2.25 in. camera transparencies (109) and black-and-white 35mm camera negatives (106) on Ektachrome and Kodak safety film, with contact sheets (36), of France Nuyen cover for *Life* (published 10-6-58) with William Shatner from *The World of Suzie Wong* (Broadhurst Theater, 10-14-58) by Milton Greene, from the Estate of Milton Greene; dated 3-28-58 and 10-1-58. Offered with copyrights. \$2,000 - \$3,000



200. COLLECTION OF (305) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JOHN F. KENNEDY, LYNDON B. JOHNSON AND RICHARD NIXON BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (3), color 4 x 5 in. camera transparencies (35), black-and-white 2.25 x 2.25 camera negatives (139) and color 2.25 x 2.25 in. camera transparencies (128) on Ektachrome and Kodak safety film, with contact sheets (6) of John F. Kennedy, Lyndon B. Johnson, Richard Nixon and Barbara Allen, Janet Day, Marilyn Smith and other undergraduates by Milton Greene, from the Estate of Milton Greene; dated 5-4-60. Greene photographed standing senators John F. Kennedy, Lyndon B. Johnson, Robert Byrd, Sam Ervin, Charles A. Halleck, Leverett Saltonstall, Hugh Scott and Vice President Richard Nixon for *Glamour* for the yearly college issue including one female undergraduate chosen from each state. Based on this 15 minute sitting with J.F.K., Jacqueline later requested Greene become official photographer for the Kennedys, but Greene had to refuse because of conflicts with commercial work. Offered with copyrights. **\$2,000 - \$3,000**



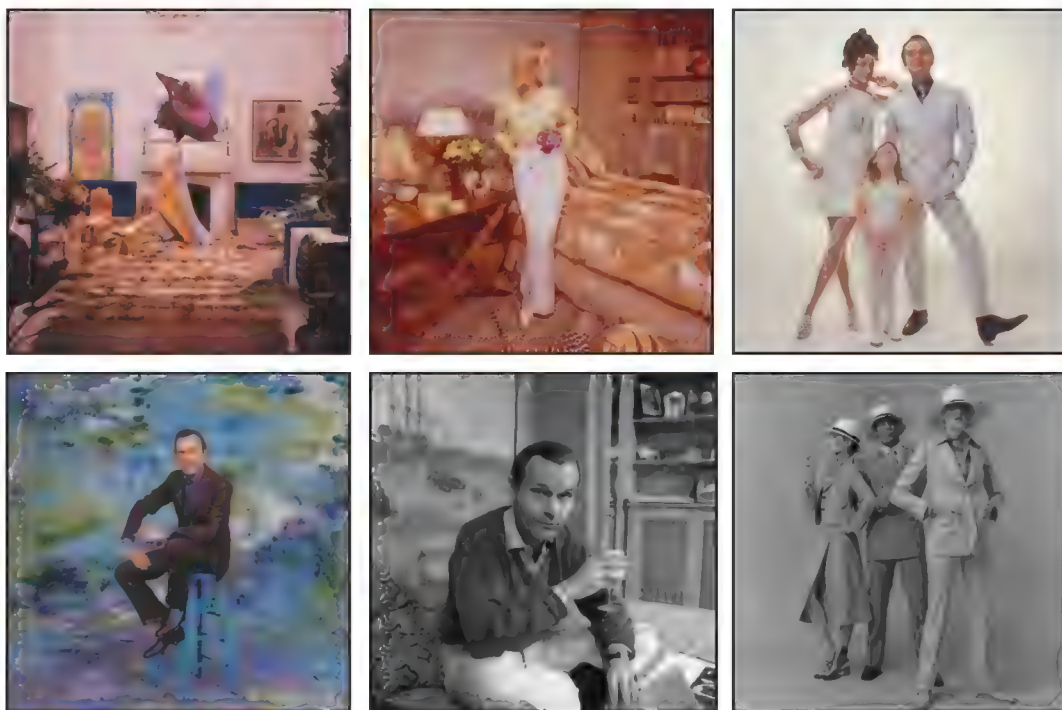
201. COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF RICHARD AVEDON BY MILTON GREENE. Collection of color 35mm camera transparencies (68) on Ektachrome film of Richard Avedon at opening of Avedon Retrospective at Malborough Gallery for *Life* by Milton Greene, from the Estate of Milton Greene; dated 9-75. Amy Greene was discovered as a model in 1945 by Avedon who eventually married Milton's first wife, Evelyn, in 1951. Avedon notoriously disliked being photographed. Offered with copyrights. **\$400 - \$600**



202. COLLECTION OF (271) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MILTON GREENE BY MILTON GREENE. Collection of black-and-white 8 x 10 in. camera negatives (8), color 8 x 10 in. camera transparencies (9), black-and-white 4 x 5 in. camera negatives (2), black-and-white 2.25 x 2.25 in. camera negatives (61), color 2.25 x 2.25 in. camera transparencies (98) black-and-white 35mm camera negatives (60), and color 35mm camera transparencies (33) on Ektachrome and Kodak safety film, with contact sheets, vintage and later prints (11), of Milton Greene by Milton Greene and others, from the Estate of Milton Greene. Private collection of photographer. Offered with copyrights. **\$1,000 - \$2,000**



203. COLLECTION OF (558) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF NORMAN MAILER WITH NORRIS CHURCH BY MILTON GREENE. Collection of color 4 x 5 in. camera transparency, black-and-white 2.25 x 2.25 in. camera negatives (47), color 2.25 x 2.25 in. camera transparencies (83), black-and-white 35mm camera negatives (138) and color 35mm camera transparencies (289) on Ektachrome, Kodachrome and Kodak safety film, with contact sheets (3), of Norman Mailer with Norris Church for *Look*, *People* and *Time* by Milton Greene, from the Estate of Milton Greene; dated 7-13-73, 10-20-75 and 6-18-77. Greene and Mailer collaborated on *Of Women and Their Elegance*, Simon and Schuster, 1980, which utilizes their personal relationship with Marilyn Monroe to create a fictional interview accompanied by Greene's photographs of Monroe. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$800 - \$1,200.**



204. COLLECTION OF (447) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BILL BLASS BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (60), color 2.25 x 2.25 in. camera transparencies (170) and black-and-white 35mm camera negatives (217) on Ektachrome and Kodak safety film, with contact sheets (28) of Bill Blass feature for *Life* and *Saturday Evening Post* by Milton Greene, from the Estate of Milton Greene; dated 4-25-63 and 1-22-68. Offered with copyrights. **\$600 - \$800**



205. COLLECTION OF (89) COLOR CAMERA TRANSPARENCIES OF GLORIA VANDERBILT BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (2) and color 2.25 x 2.25 in. camera transparencies (87) on Ektachrome film, with contact sheets (22; no negatives) of Gloria Vanderbilt for *Look* by Milton Green, from the Estate of Milton Greene; dated 2-1-55 and 4-14-55. Offered with copyrights. **\$1,000 - \$2,000**



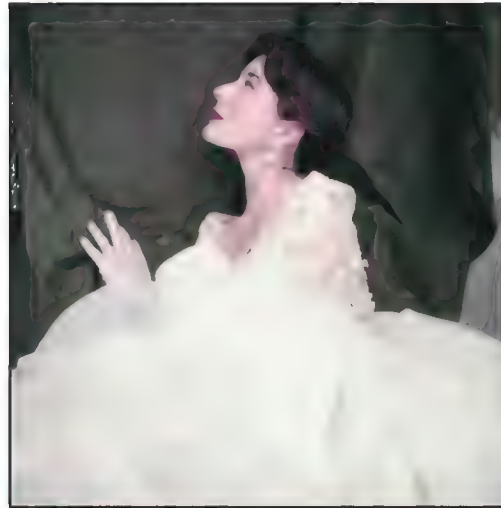
206. COLLECTION OF (513) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALAN JAY LERNER AND FREDERICK LOEWE, DOROTHY AND RICHARD ROGERS AND RICHARD BURTON AND JULIE ANDREWS FROM CAMELOT BY MILTON GREENE. Collection of black-and-white 8 x 10 in. camera negatives (12), color 4 x 5 in. camera transparency, black-and-white 2.25 x 2.25 in. camera negatives (351), color 2.25 x 2.25 in. camera transparencies (90), black-and-white 35mm camera negatives (21) and color 35mm camera transparencies (38) on Ektachrome and Kodak safety film, with contact sheets (32) and vintage double-weight prints (6), of Alan Jay Lerner and Frederick Loewe, Jerry Bock (with Carmen), Richard Rogers, Harold Rome and Jule Stein for *Town & Country*, Mary Rogers for *Look* and Richard Burton and Julie Andrews from *Camelot* (Majestic Theater, 12-3-60) for *Life* and Broadway cast album by Milton Greene, from the Estate of Milton Greene; dated 12-7-52, 1-13-54 and 1-8-60. Offered with copyrights. **\$1,000 - \$2,000**



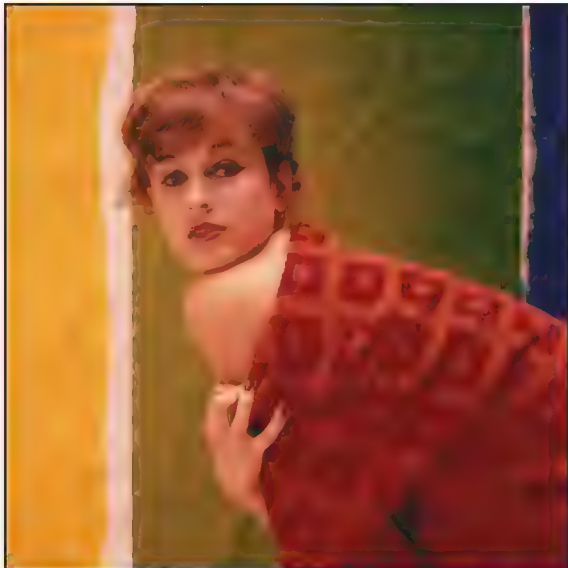
207. COLLECTION OF (206) BLACK-AND-WHITE CAMERA NEGATIVES OF MARIA TALLCHIEF WITH GEORGE BALANCHINE, NORA KAYE AND JEROME ROBBINS AND NEW YORK CITY BALLET BY MILTON GREENE. Collection of black-and-white 8 x 10 in. camera negatives (9), black-and-white 2.25 x 2.25 in. camera negatives (56) and black-and-white 35mm camera negatives (141) on Kodak safety film, with contact sheets (38) and prints (9), of Maria Tallchief with George Balanchine, Nora Kaye and Jerome Robbins and New York City Ballet for *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 1-8-52. Offered with copyrights. **\$2,000 - \$3,000**



208. COLLECTION OF (353) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF **NANCY BERG** BY **MILTON GREENE**. Collection of black-and-white 8 x 10 in. camera negatives (2), black-and-white 2.25 x 2.25 in. camera negatives (322) and color 2.25 x 2.25 in. camera transparencies (29) on Ektachrome and Kodak safety film, with contact sheets (31), of Nancy Berg for *Life* and *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 3-25-53, 4-17-53 (unpublished), 8-4-53 and 2-24-64. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



209. COLLECTION OF (94) COLOR CAMERA TRANSPARENCIES OF BETTINA BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (22) and color 2.25 x 2.25 in. camera transparencies (72) on Ektachrome film of Bettina (or Bettina Graziani, née Simone Micheline Bodin, 1925–2001) in Givenchy for *Life* by Milton Greene, from the Estate of Milton Greene; dated 6–50 and 4–12–52. Hired in 1947 and renamed by Jacques Fath who vied with Dior as inventor of the New Look. Written of Bettina at the time, “If Dior has the new look, Fath has Bettina.” A favorite of Irving Penn, Cartier Bresson and Norman Parkinson and especially Hubert de Givenchy, who in 1952 named his first collection after her, spawning the “Bettina Blouse”. She married Prince Ali Khan and survived the car accident which took his life. Offered with copyrights. **\$2,000 – \$3,000**



210. COLLECTION OF (232) COLOR CAMERA TRANSPARENCIES OF ANNA CARIN BJORCK BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (232) on Ektachrome film of Anna Carin Bjorck by Milton Greene, from the Estate of Milton Greene; dated 3-19-58. Offered with copyrights. **\$1,000- \$2,000**



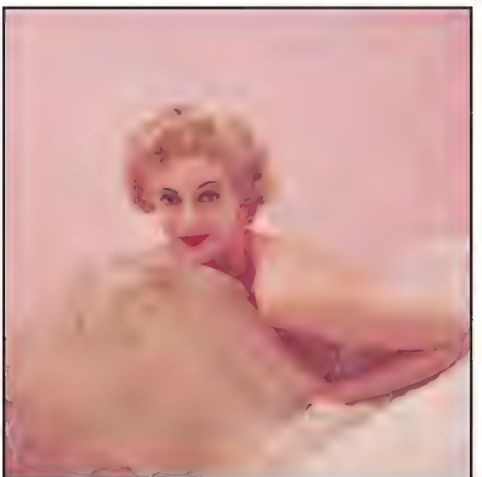
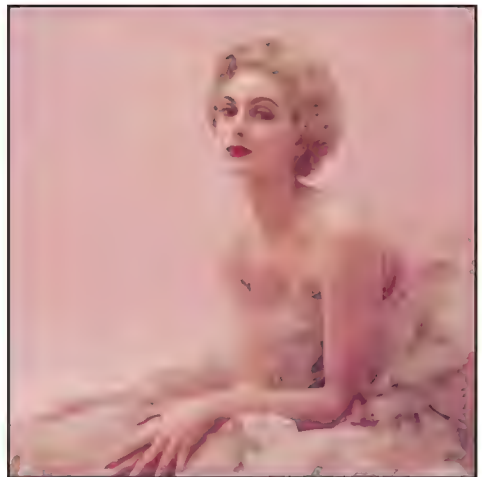
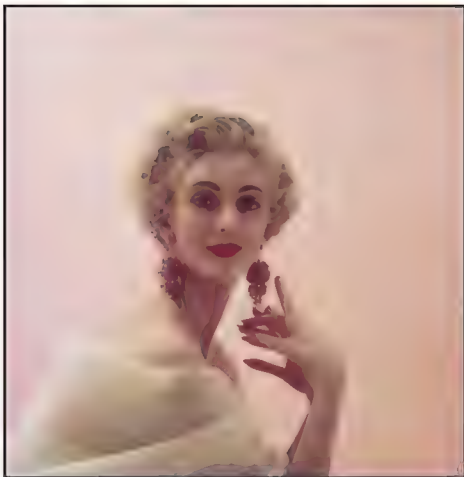
211. COLLECTION OF (312) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SANDY BROWN BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (6), black-and-white 2.25 x 2.25 in. camera negatives (142), color 2.25 x 2.25 in. camera transparencies (136) and black-and-white 35mm camera negatives (28) on Ektachrome and Kodak safety film, with contact sheets (15), of Sandy Brown by Milton Greene, from the Estate of Milton Greene; dated 5-30-52, 6-18-52 and 5-2-55. Offered with copyrights. \$2,000 - \$3,000



212. COLLECTION OF (92) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CAPUCINE BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies, black-and-white 2.25 x 2.25 in. camera negatives (36) and color 2.25 x 2.25 in. camera transparencies (55) on Ektachrome and Kodak safety film, with contact sheets (3), of Capucine (née Germaine Hélène Irène Lefebvre, Jan.1928–Mar.1990) by Milton Greene, from the Estate of Milton Greene; dated 2–24–64 and 6–24–55. Capucine became best friends with Audrey Hepburn modeling Givenchy, both becoming devotees of the designer and influencing each other. Offered with copyrights. **\$1,000 - \$2,000**



213. COLLECTION OF (32) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (6) and color 2.25 x 2.25 in. camera transparencies (26) on Ektachrome film of Carmen Dell'Orefice (born Jun.1931) in Lanvin, for *Look* by Milton Greene, from the Estate of Milton Greene; dated 2-11-54. Carmen did her first *Vogue* cover at age 15, appeared on runways during NY Fashion Week twice the same day at the age of 81. She worked with Cecil Beaton, Horst P. Horst, Norman Parkinson, Richard Avedon, Irving Penn, Hiro, Francesco Scavullo, Victor Skrebenesky and Melvin Solkolsky. Offered with copyrights. \$2,000 - \$3,000



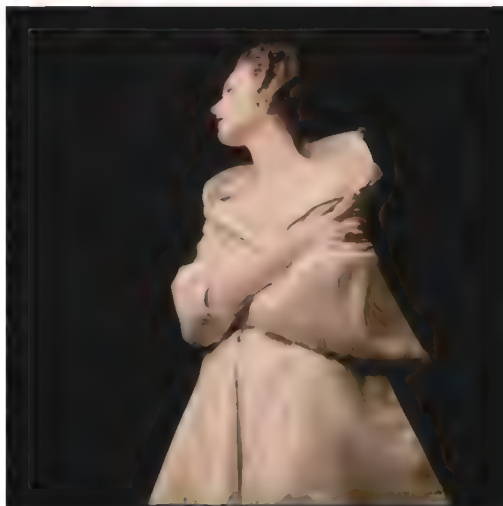
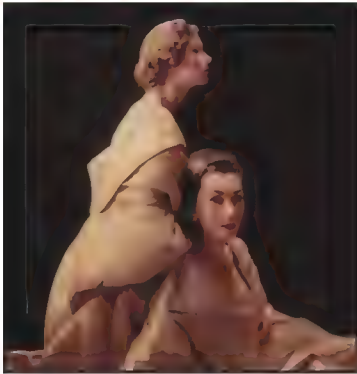




214. COLLECTION OF (133) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE WITH ANN GUNNING AND DOROTHY TRISTAN BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (133) on Ektachrome film of Carmen Dell'Orefice, with Ann Gunning and Dorothy Tristan at Manalapan Beach, Florida for *Look* by Milton Greene, from the Estate of Milton Greene; dated 3-22-54. Carmen did her first *Vogue* cover at age 15, appeared on runways during NY Fashion Week twice the same day at the age of 81. She worked with Cecil Beaton, Horst P. Horst, Norman Parkinson, Richard Avedon, Irving Penn, Hiro, Francesco Scavullo, Victor Skrebensky and Melvin Solkolsky. Offered with copyrights. **\$2,000 - \$3,000**



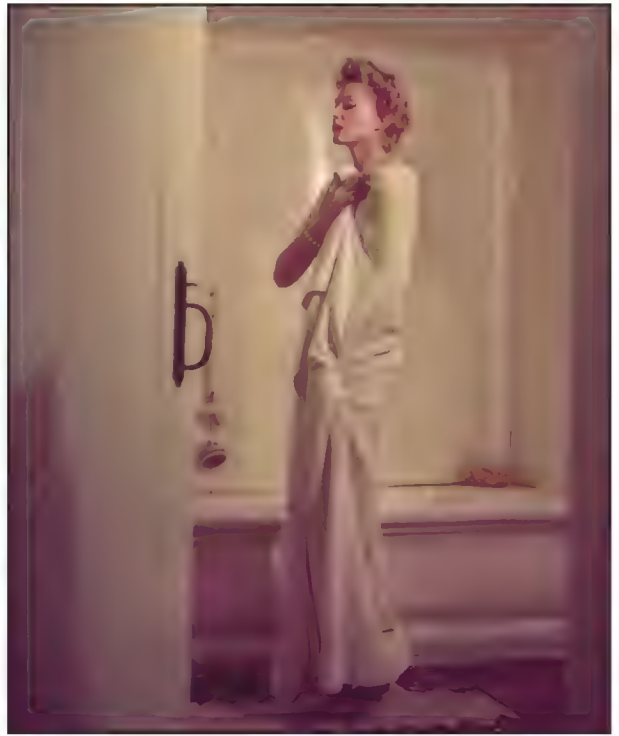
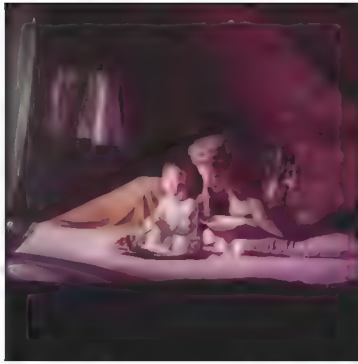
215. COLLECTION OF (81) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (14) and color 2.25 x 2.25 in. camera transparencies (67) on Ektachrome film of Carmen Dell'Orefice in Suntan feature "How to Tan" for *Look* by Milton Greene, from the Estate of Milton Greene; dated 7-19-54. Carmen did her first *Vogue* cover at age 15, appeared on runways during NY Fashion Week twice the same day at the age of 81. She worked with Cecil Beaton, Horst P. Horst, Norman Parkinson, Richard Avedon, Irving Penn, Hiro, Francesco Scavullo, Victor Skrebeneesky and Melvin Solkolsky. Offered with copyrights. **\$2,000 - \$3,000**



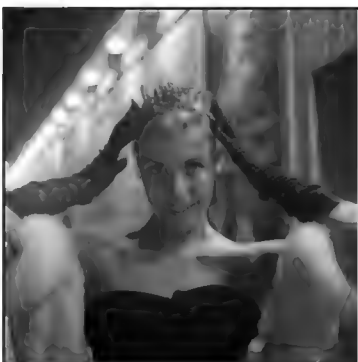
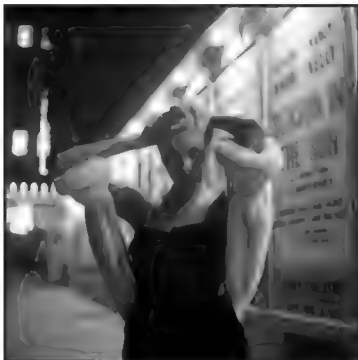
216. COLLECTION OF (22) COLOR CAMERA TRANSPARENCIES OF DOVIMA AND SUZY PARKER BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (11) and color 2.25 x 2.25 in. camera transparencies (11) on Ektachrome film of Dovima (née Dorothy Virginia Margaret Juba, Dec.1927-May.1990) and Suzy Parker by Milton Greene, from the Estate of Milton Greene; dated 4-11-52. Richard Avedon's print of *Dovima with Elephants*, set an auction record for fashion photography in Paris Christie's, 11-20-10 auction, for \$1.15M. The gown Dovima wore was the first evening dress designed by Dior's first and only assistant, Yves Saint Laurent. Dovima was Richard Avedon's muse throughout his coverage of Paris Fashion from 1950 onwards. Offered with copyrights. **\$1,000 - \$2,000**



217. COLLECTION OF (556) BLACK-AND-WHITE CAMERA NEGATIVES OF LISA FONSSAGRIVES BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (504) and black-and-white 35mm negatives (52) on Kodak safety film, with contact sheets (13) and vintage prints (10), of Lisa Fonssagrives (née Lisa Birgitta Bernstone, May 17, 1911-Feb. 4, 1992) for *Charm* by Milton Greene, from the Estate of Milton Greene; dated 3-13/20-51. Considered first supermodel and highest paid 1930s-40s. Married Irving Penn in 1950 and became his photographic muse. Favorite of Horst P. Horst, George Hoyningen-Huene, Man-Ray and Richard Avedon. Offered with copyrights. **\$2,000 - \$3,000**



218. COLLECTION OF (243) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LISA FONSSAGRIVES BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (176), color 2.25 x 2.25 in. camera transparencies (62) and black-and-white 35mm negatives (5) on Ektachrome and Kodak safety film, with contact sheets (22), of Lisa Fonssagrives (née Lisa Birgitta Bernstone, May 17, 1911-Feb. 4, 1992) for *Look* (reproduced in *Of Women and Their Elegance*, Simon and Schuster, 1980) and *Vogue* by Milton Greene, from the Estate of Milton Greene; dated 3-13/20-51, 3-31-53 and 5-25-54. Considered first supermodel and highest paid 1930s-40s. Married Irving Penn in 1950 and became his photographic muse. Favorite of Horst P. Horst, George Hoyningen-Huene, Man-Ray and Avedon. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



219. COLLECTION OF (219) BLACK-AND-WHITE CAMERA NEGATIVES OF BETSY VON FURSTENBERG BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (152) and black-and-white 35mm negatives (67) on Kodak safety film, with contact sheets (14), of Betsy von Furstenberg for cover of *Life* by Milton Greene, from the Estate of Milton Greene; dated 10-11-50 and 6-29-60. Offered with copyrights. **\$400 - \$600**



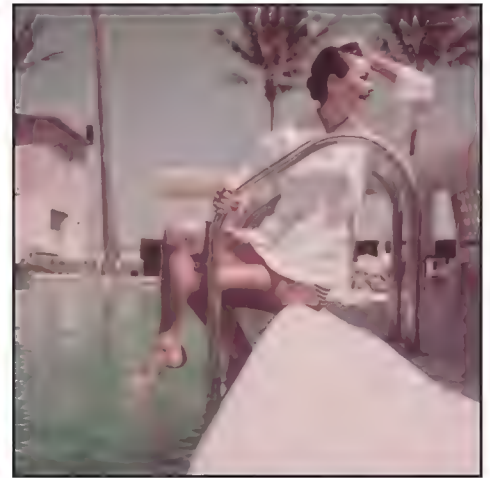
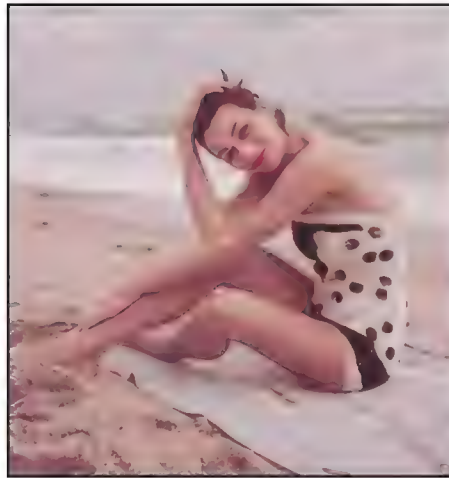
220. COLLECTION OF (426) COLOR TRANSPARENCIES OF GENEVIEVE GILLES FOR *LIFE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (426), on Ektachrome film, with Polaroid prints (9), of Genevieve Gilles (mistress of Darryl F. Zanuck 1965-73 who retained Marvin Mitchelson in 1980 to contest his will) for Lingerie feature in Emilio Pucci by Milton Greene, from the Estate of Milton Greene; dated 2-13-69. Offered with copyrights. **\$1,000 - \$2,000**



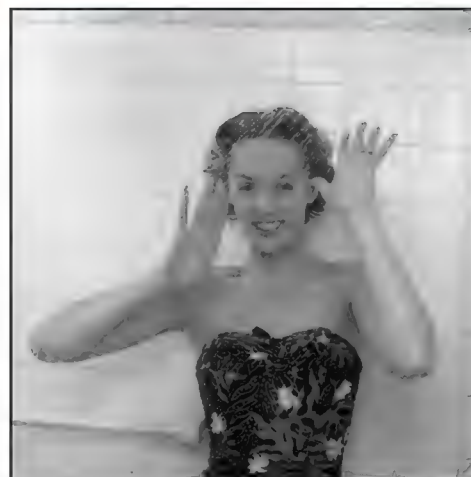
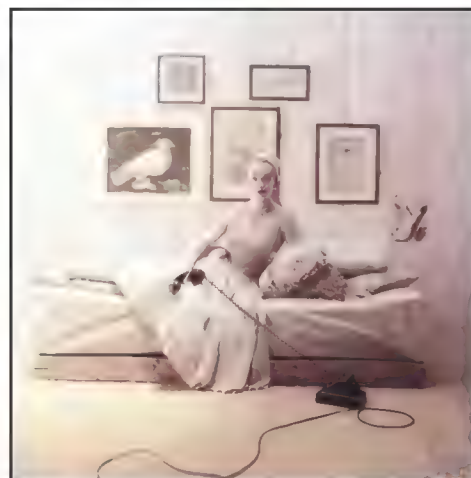
221. COLLECTION OF (222) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANN GUNNING BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (112) and color 2.25 x 2.25 in. camera transparencies (110) on Ektachrome and Kodak safety film, contact sheets (15), of Ann Gunning in Ireland for cover of *Life* (published 8-10-53) by Milton Greene, from the Estate of Milton Greene; dated 7-11-53. Greene was introduced to Gunning during this shoot, which launched her career. An English rose with elfin fringe hair and Audrey Hepburn appeal was a favorite of the greatest photographers. Offered with copyrights. **\$1,000 - \$2,000**



222. COLLECTION OF (496) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANN GUNNING BY MILTON GREENE. Collection of color 8 x 10 in. camera transparency, black-and-white 2.25 x 2.25 in. camera negatives (213), color 2.25 x 2.25 in. camera transparencies (136) and black-and-white 35mm negatives (146) on Ektachrome and Kodak safety film, with contact sheets (36), of Ann Gunning for *Look* by Milton Greene, from the Estate of Milton Greene; dated 2-26-54. An English rose with elfin fringe hair and Audrey Hepburn appeal was a favorite of the greatest photographers. Offered with copyrights. **\$2,000 - \$3,000**

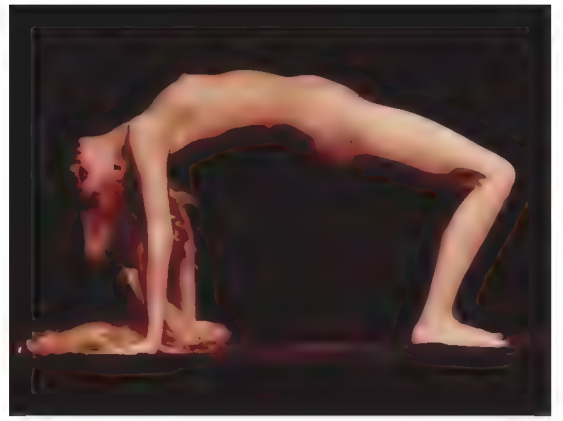
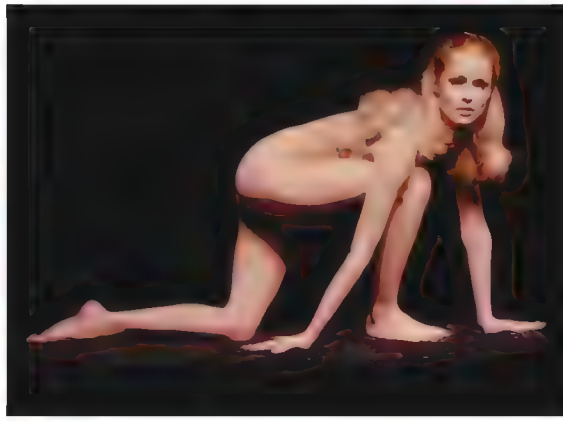


223. COLLECTION OF (156) COLOR CAMERA TRANSPARENCIES OF ANN GUNNING BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (156) on Ektachrome film of Ann Gunning at Manalapan Beach, Florida for *Look* by Milton Greene, from the Estate of Milton Greene; dated 3-22-54. An English rose with elfin fringe hair and Audrey Hepburn appeal was a favorite of the greatest photographers. Offered with copyrights. **\$2,000 - \$3,000**





224. COLLECTION OF (396) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF TIPPI HEDRON BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies, black-and-white 2.25 x 2.25 in. camera negatives (324) and color 2.25 x 2.25 in. camera transparencies (71) on Ektachrome and Kodak safety film, with contact sheets (35), of Tippi Hedron (née Natalie Kay Hedron, Jan. 1930) Jewelry Fashion for *Life*, with Joe Eula in NYC and for Band Aid, by Milton Greene, from the Estate of Milton Greene; dated 6-18-52, 1-6-53, 1-5-55, 4-1-55. Offered with copyrights. **\$2,000 - \$3,000**



225. COLLECTION OF (10) COLOR CAMERA TRANSPARENCIES OF LAUREN HUTTON BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (10) on Ektachrome film of Lauren Hutton for *Life* (published 12-23-66, 30th Anniversary issue) by Milton Greene, from the Estate of Milton Greene. Publication prints were prepared by dye transfer and hand applied, requiring five hours in the darkroom to process. Green's image was given two-thirds of a page, a nude by Edward Weston, his mentor, one-fourth. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$1,000 - \$2,000**



226. COLLECTION OF (374) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LAUREN HUTTON BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (235) and color 2.25 x 2.25 in. camera transparencies (139) on Ektachrome and Kodak safety film, with contact sheets (9) and Polaroid prints (3), of Lauren Hutton for Geoffrey Beene and Eleanor Lambert Fashion by Milton Greene, from the Estate of Milton Greene; dated 8-25-66, 9-13-66 and 7-19-71. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$2,000 - \$3,000

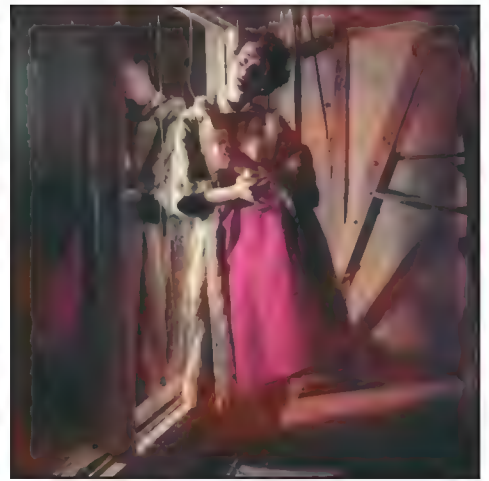


227. COLLECTION OF (206) COLOR CAMERA TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (14) and color 2.25 x 2.25 in. camera transparencies (192) on Ektachrome film of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 - July 2008) in Legs feature for *Life* by Milton Greene, from the Estate of Milton Greene; dated 6-23-52. Leigh personified the look of the 50s. Eileen Ford called her "the best model of her time". She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for "Fire and Ice" campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote's *Breakfast at Tiffany's*, Holly Golightly. Offered with copyrights.
\$2,000 - \$3,000









228. COLLECTION OF (220) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (7), color 5 x 7 in. camera transparencies (10), black-and-white 2.25 x 2.25 in. camera negatives (48), color 2.25 x 2.25 in. camera transparencies (60) and black-and-white 35mm camera negatives (95) on Ektachrome and Kodak safety film, with contact sheets (2), of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 – July 2008) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 6–51. Leigh personified the look of the 50s. Eileen Ford called her “the best model of her time”. She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for “Fire and Ice” campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote’s *Breakfast at Tiffany’s*, Holly Golightly. Offered with copyrights. \$1,000 – \$2,000



229. COLLECTION OF (129) COLOR CAMERA TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (8) and color 2.25 x 2.25 in. camera transparencies (121) on Ektachrome film of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 - July 2008) by Milton Greene, from the Estate of Milton Greene; dated 10-10-52. Leigh personified the look of the 50s. Eileen Ford called her "the best model of her time". She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for "Fire and Ice" campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote's *Breakfast at Tiffany's*, Holly Golightly. Offered with copyrights. **\$2,000 - \$3,000**

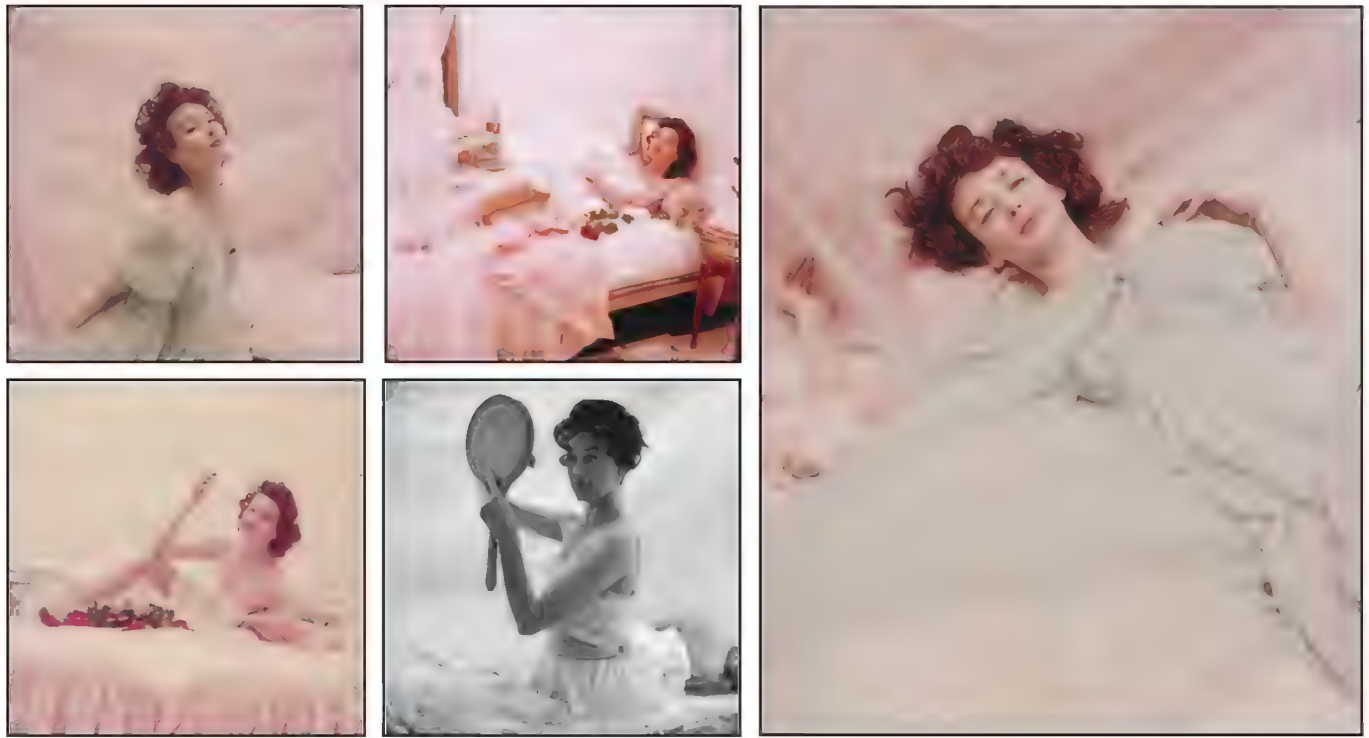




230. COLLECTION OF (266) BLACK-AND-WHITE CAMERA NEGATIVES OF DORIAN LEIGH FROM *THE FIFTH SEASON* BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (197) and black-and-white 35mm camera negatives (69) on Kodak safety film, with contact sheets (10), of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 – July 2008) from *The Fifth Season* (Cort Theater, 1-23-53; her only theatrical appearance) by Milton Greene, from the Estate of Milton Greene; dated 10-10-52. Leigh personified the look of the 50s. Eileen Ford called her “the best model of her time”. She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for “Fire and Ice” campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote’s *Breakfast at Tiffany’s*, Holly Golightly. Offered with copyrights. **\$800 – \$1,200**



231. COLLECTION OF (48) COLOR CAMERA TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (10) and color 2.25 x 2.25 in. camera transparencies (38) on Ektachrome film of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 – July 2008) in Bath feature for *Look* by Milton Greene, from the Estate of Milton Greene; dated 10-10-52. Leigh personified the look of the 50s. Eileen Ford called her “the best model of her time”. She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for “Fire and Ice” campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote’s *Breakfast at Tiffany’s*, Holly Golightly. Offered with copyrights. **\$1,000 – \$2,000**



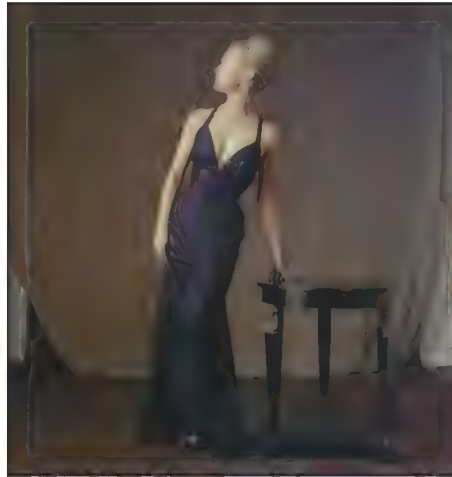
232. COLLECTION OF (235) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (5), color 4 x 5 in. camera transparencies (8), black-and-white 2.25 x 2.25 in. camera negatives (72), color 2.25 x 2.25 in. camera transparencies (106) and black-and-white 35mm camera negatives (44) on Ektachrome and Kodak safety film, with contact sheets (30), of Dorian Leigh (née Dorothy Elizabeth Leigh Parker, sister of Suzy Parker, (April 1917 - July 2008) in Hair feature for *Look* by Milton Greene, from the Estate of Milton Greene; dated 4-14-54. Leigh personified the look of the 50s. Eileen Ford called her "the best model of her time". She graced nearly 60 covers (a record seven for *Vogue* in 1946), eventually making a salary of \$300,000 annually and paved the way for her sister, Suzy. Celebrated for "Fire and Ice" campaign for Revlon shot by Avedon, Leigh was likely the inspiration for the heroine of Truman Capote's *Breakfast at Tiffany's*, Holly Golightly. Offered with copyrights. **\$2,000 - \$3,000**



233. COLLECTION OF (48) COLOR CAMERA TRANSPARENCIES OF LILLIAN MARCUSON BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (16) and color 2.25 x 2.25 in. camera transparencies (32) on Ektachrome film of Lillian Marcuson for Yardley Fashion by Milton Greene, from the Estate of Milton Greene; dated 3-29-49 and 3-10-54. Offered with copyrights. **\$800 - \$1,200**



234. COLLECTION OF (269) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DINA MERRILL BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (14), black-and-white 2.25 x 2.25 in. camera negatives (95), color 2.25 x 2.25 in. camera transparencies (149) and black-and-white 35mm camera negatives (11) on Ektachrome and Kodak safety film, with contact sheets (10), of Dina Merrill for *Life* and *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 10-4-57 and 10-17-57. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



235. COLLECTION OF (421) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DINA MERRILL BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (11), color 4 x 5 in. camera transparencies (28), black-and-white 2.25 x 2.25 in. camera negatives (94), color 2.25 x 2.25 in. camera transparencies (258) and black-and-white 35mm camera negatives (30) on Ektachrome and Kodak safety film, with contact sheets (12), of Dina Merrill for *Life* by Milton Greene, from the Estate of Milton Greene; dated 10-17-57. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**

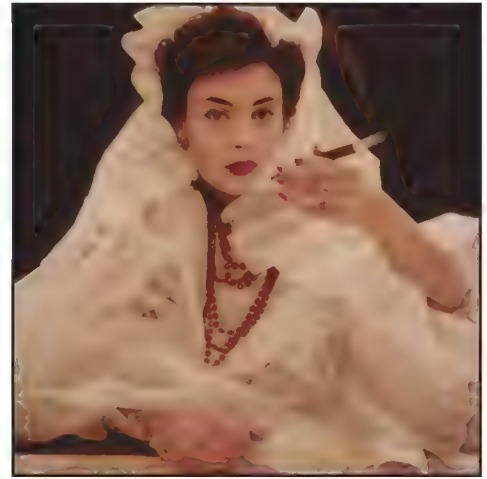


236. COLLECTION OF (220) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF IVY NICHOLSON BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies, black-and-white 2.25 x 2.25 in. camera negatives (189) and color 2.25 x 2.25 in. camera transparencies (39) on Ektachrome and Kodak safety film, with contact sheets (15), of Ivy Nicholson for *Life* (published 9-8-52) by Milton Greene, from the Estate of Milton Greene; dated 7-5-52 and 7-17-52. An American model born in Queens, NY, featured on runways and on covers for *Vogue*, *Harper's Bazaar* and *Elle* during 1950s and 60s. Associated with Andy Warhol's Factory, appearing in *Couch* and *The Loves of Ondine* and *Les Femmes* with Brigitte Bardot. Rediscovered on San Francisco streets in 1987 by photographer Eric Luse as a "bag lady," with a disquieting and "ruined beauty". She eventually resurfaced, wrote and directed *The Dead Life* in 2005. Offered with copyrights. \$2,000 - \$3,000





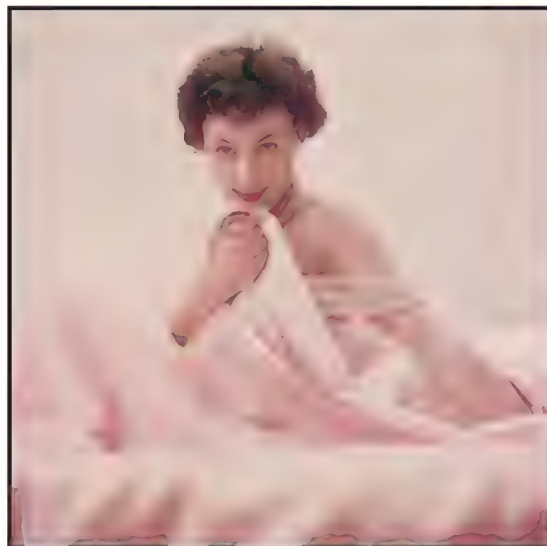
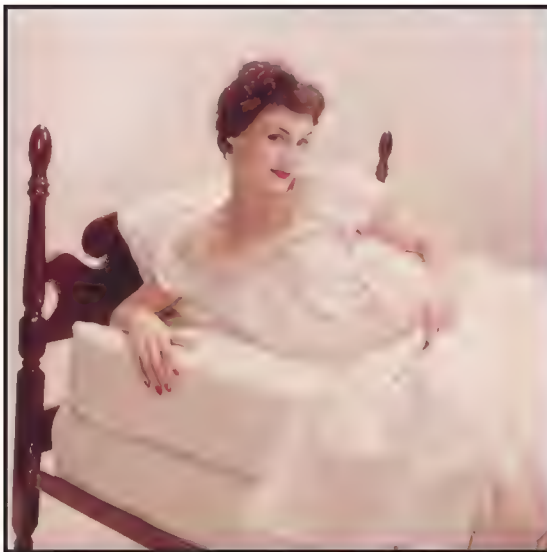
237. COLLECTION OF (425) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF IVY NICHOLSON AND SALVADOR DALI BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (45), black-and-white 35mm camera negatives (182) and color 35mm camera transparencies (198) on Ektachrome, Kodachrome and Kodak safety film, with contact sheets (7) and double-weight vintage prints (3), of Ivy Nicholson at Andy Warhol's Factory, with Salvador Dali (coinciding with his Retrospective at the Museum of Modern Art, 12-18-65) for *Life*, and Dali with Mike Wallace for *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 2-27-59, 11-3-64 and 4-21-65 and 2-12-66. An American model born in Queens, NY, featured on runways and on covers for *Vogue*, *Harper's Bazaar* and *Elle* during 1950s and 60s. Associated with Andy Warhol's Factory, appearing in *Couch* and *The Loves of Ondine* and *Les Femmes* with Brigitte Bardot. Rediscovered on San Francisco streets in 1987 by photographer Eric Luse as "bag lady," with a disquieting and "ruined beauty". She eventually resurfaced, wrote and directed *The Dead Life* in 2005. Offered with copyrights. \$2,000 - \$3,000



238. COLLECTION OF (209) COLOR CAMERA TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (209) on Ektachrome film of Nelly Nyad in Madrid, Mallorca and Rome for *Life* by Milton Greene, from the Estate of Milton Greene; dated 7-52. Nyad became Greene's celebrated muse in 1952 when they met shooting Balenciaga and Givenchy housed in the same mansion for the Paris Collections. Both decamped to Madrid to avoid her wealthy lover, a duke who guarded his jealousy with a pistol, and the results were these sittings, which were followed by her visit to New York. Offered with copyrights.
\$2,000 - \$3,000



239. COLLECTION OF (202) COLOR CAMERA TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (22), color 2.25 x 2.25 in. camera transparencies (180) on Ektachrome film of Nelly Nyad in Madrid, Mallorca and Rome for *Life* by Milton Greene, from the Estate of Milton Greene; dated 9-28-52. Nyad became Greene's celebrated muse in 1952 when they met shooting Balenciaga and Givenchy housed in the same mansion for the Paris Collections. Both decamped to Madrid to avoid her wealthy lover, a duke who guarded his jealousy with a pistol, and the results were these sittings, which were followed by her visit to New York. Offered with copyrights. \$2,000 - \$3,000



240. COLLECTION OF (307) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (156) and color 2.25 x 2.25 in. camera transparencies (151) on Ektachrome and Kodak safety film, with contact sheets (13), of Nelly Nyad by Milton Greene, from the Estate of Milton Greene; dated 10-23-52. Nyad became Greene's celebrated muse in 1952 when they met shooting Balenciaga and Givenchy housed in the same mansion for the Paris Collections. Both decamped to Madrid to avoid her wealthy lover, a duke who guarded his jealousy with a pistol, and the results were these sittings, which were followed by her visit to New York. Offered with copyrights. **\$1,000 - \$2,000**



241. COLLECTION OF (107) BLACK-AND-WHITE NEGATIVES OF NELLY NYAD BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (84) and black-and-white 35mm camera negatives (23) on Kodak safety film, with contact sheets (13), of Nelly Nyad in Mallorca and Weston Connecticut, for *Life* by Milton Greene, from the Estate of Milton Greene; dated 9-28-52. Nyad became Greene's celebrated muse in 1952 when they met shooting Balenciaga and Givenchy housed in the same mansion for the Paris Collections. Both decamped to Madrid to avoid her wealthy lover, a duke who guarded his jealousy with a pistol, and the results were these sittings, which were followed by her visit to New York. Offered with copyrights. **\$2,000 - \$3,000**

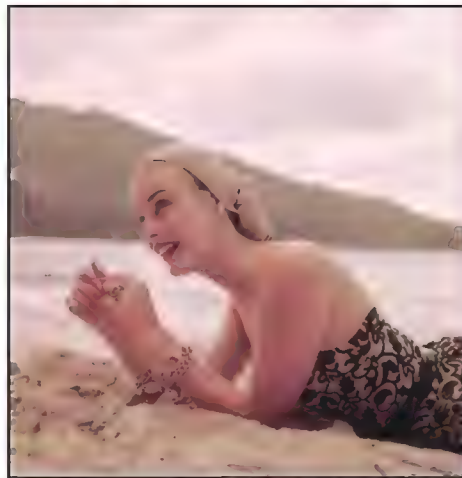
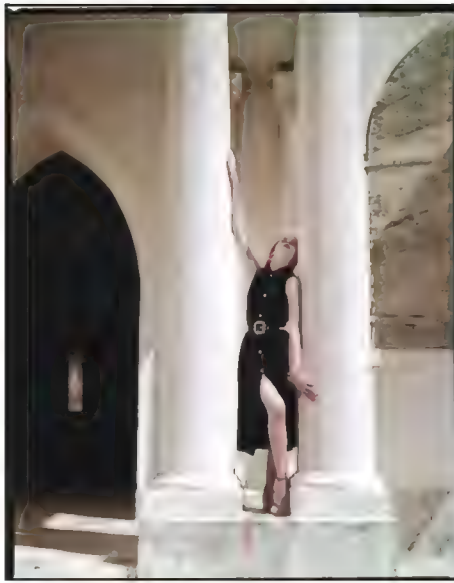




242. COLLECTION OF (126) BLACK-AND-WHITE NEGATIVES OF NELLY NYAD BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (126) on Kodak safety film, with contact sheets (10), of Nelly Nyad for *Life* by Milton Greene, from the Estate of Milton Greene; dated 11-3-52. Nyad became Greene's celebrated muse in 1952 when they met shooting Balenciaga and Givenchy housed in the same mansion for the Paris Collections. Both decamped to Madrid to avoid her wealthy lover, a duke who guarded his jealousy with a pistol, and the results were these sittings, which were followed by her visit to New York. Offered with copyrights.
\$2,000 - \$3,000



243. COLLECTION OF (843) BLACK-AND-WHITE NEGATIVES OF SUZY PARKER BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (459) and black-and-white 35mm camera negatives (384) on Kodak safety film, with contact sheets (55), of Suzy Parker with Lillian Marcuson and in the Virgin Islands for *Life* by Milton Greene, from the Estate of Milton Greene; dated 2-22-51 to 3-4-51. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



244. COLLECTION OF (517) COLOR TRANSPARENCIES OF SUZY PARKER WITH LILLIAN MARCUSON BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (62) and color 2.25 x 2.25 in. camera transparencies (455) on Ektachrome film of Suzy Parker with Lillian Marcuson in the Virgin Islands for *Life* by Milton Greene, from the Estate of Milton Greene; dated 2-22-51 to 3-4-51. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**







245. COLLECTION OF (91) COLOR TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (21) and color 2.25 x 2.25 in. camera transparencies (70) on Ektachrome film of Suzy Parker (in Norell) cover for *Life* by Milton Greene, from the Estate of Milton Greene; dated 7-5-52. Greene's most celebrated sitting with Parker, who reached a \$100,000 annual salary before her older sister, Dorian Leigh. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



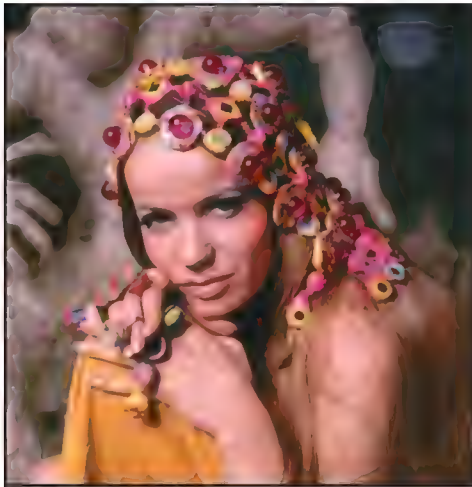
246. COLLECTION OF (371) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies, black-and-white 2.25 x 2.25 in. camera negatives (358) and black-and-white 35mm camera negatives (12) on Ektachrome and Kodak safety film, with contact sheets (27), of Suzy Parker for *Life* and *Town & Country* by Milton Greene, from the Estate of Milton Greene; dated 1948, 8-5-50, 7-17-52, 10-22-52, 3-10-58, 12-12-58 and 8-21-59. Offered with copyrights. \$2,000 - \$3,000



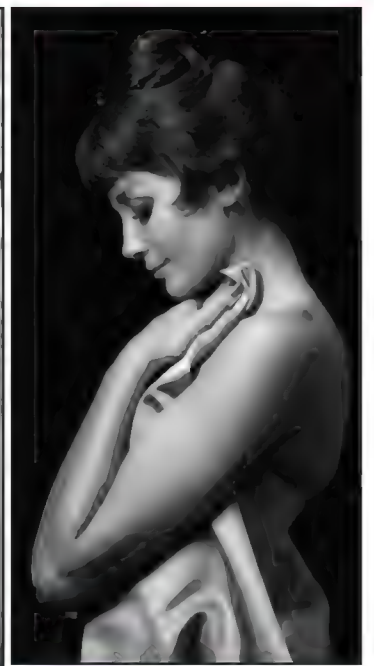
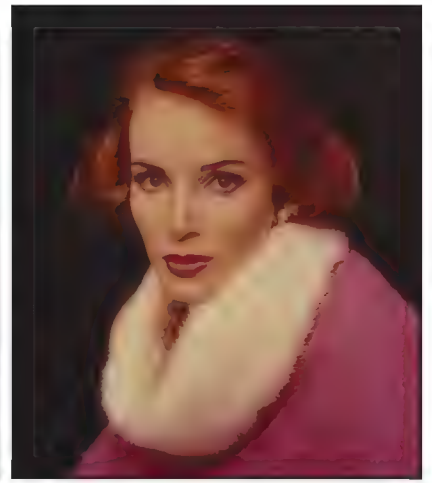
247. COLLECTION OF (262) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (12), color 2.25 x 2.25 in. camera transparencies (152), black-and-white 35mm camera negatives (88) and color 35mm camera transparencies (10) on Ektachrome, Kodachrome and Kodak safety film, with double-weight vintage prints (7), of Suzy Parker from *Kiss Them for Me* (20th Century-Fox, 1957) in cover for *Life* (published 9-23-57) by Milton Greene, from the Estate of Milton Greene; dated 5-29-57 and 6-6-57. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$2,000 - \$3,000



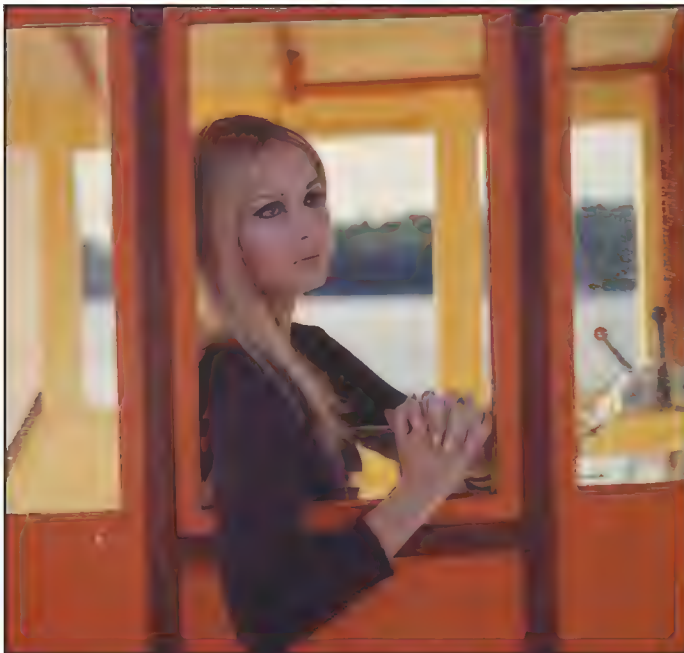
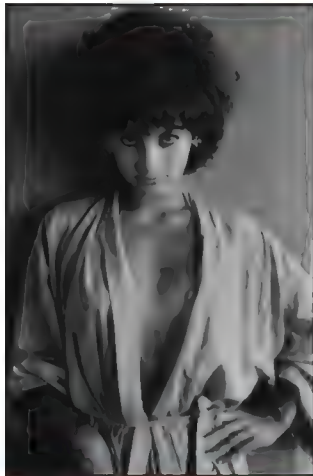
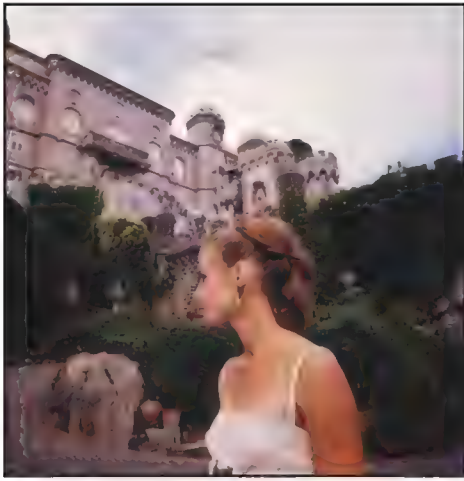
248. COLLECTION OF (135) COLOR TRANSPARENCIES OF JEAN PATCHETT BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (7) and color 2.25 x 2.25 in. camera transparencies (128) on Ektachrome film of Jean Patchett for *Look* by Milton Greene, from the Estate of Milton Greene; dated 1-21-53 and 10-26-53. She was the first signature model for newly established Ford Agency, hired 5-10-48. Patchett appeared on more covers than any other model in fashion history. She was a favorite of Irving Penn and was "to Ford what Babe Ruth was to the Yankees," owner Jerry Ford was often quoted. Offered with copyrights. **\$2,000 - \$3,000**



249. COLLECTION OF (267) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES JERRY HALL, SUNNY HARTNETT, SOPHIE LITVAK, NICO, MERIT STROUBERG AND VERUSHKA BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 in. camera negatives (158) and color 2.25 x 2.25 in. camera transparencies (109) on Ektachrome and Kodak safety film, with contact sheets (6) and Polaroid prints (3), of Jerry Hall, Sunny Hartnett, Sophie Litvak, Nico, Merit Strouberg and Verushka by Milton Greene, from the Estate of Milton Greene; dated 8-8-1957, 10-9-57, 11-20-58 and 6-22-61. Offered with copyrights. Included are duplicate and enlargement negatives not in count. \$800 - \$1,200



250. COLLECTION OF (2,403) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF DAPHNE BELL, CARIO, SANDRA CHURCH, JULIA MEADE, JANIS RULE, MARIA SCHELL FOR GLAMOUR BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (62), color 4 x 5 in. camera transparencies (67), black-and-white 2.25 x 2.25 in. camera negatives (1526), color 2.25 x 2.25 in. camera transparencies (94) and black-and-white 35mm camera negatives (654) on Ektachrome, Kodachrome and Kodak safety film, with contact sheets (174), of Sandra Church, Julia Meade, Janis Rule and Maria Schell in Evening Fashion, Daphne Bell for Elizabeth Arden, Carion for Revlon, in Detroit, New Orleans and Paris for Fashion Week for *Glamour* by Milton Greene, from the Estate of Milton Greene; dated 6-29-60, 9-10-60, 9-27-60, 11-4-60, 2-2-61 and 12-21-62. Offered with copyrights. **\$1,000 - \$2,000**



251. COLLECTION OF (3,659) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF IRIS BLANCHE AND JACK MURPHY, NANCY GRIFFITH, ANNETTE MCEWAN, SUSAN MURRAY, BARBARA NELLI, SUSAN PORTER, SHEILA SCOTTER, AND MARTHA STEWART FOR GLAMOUR BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (6), black-and-white 2.25 x 2.25 in. camera negatives (210), color 2.25 x 2.25 in. camera transparencies (704), black-and-white 35mm camera negatives (2,131) and color 35mm camera transparencies (608) on Ektachrome, Kodachrome and Kodak safety film, with contact sheets (101), double-weight vintage prints (6) and Polaroid prints (51) of Martha Stewart for Beauty Heads, Iris Blanche and Jack Murphy at NYC locations, Barbara Nelli in Rome, Susan Porter, in Antigua, Nancy Griffith, Annette McEwan and Sheila Scotter in Australia, Susan Murray and Sara Vern in London, in Greece, Lisbon, Salzburg, Spain, Venice and Far East for *Glamour* by Milton Greene, from the Estate of Milton Greene; dated 6-20-61, 9-5-61, 8-31-63, 2-24-64, 3-3-65 and 3-16-65, 8-9-65 and 9-17-65. Offered with copyrights. **\$1,000 - \$2,000**



252. COLLECTION OF (300) BLACK-AND-WHITE NEGATIVES OF MARTHA BOSS, SUZANNE DELANEY, DOVEMA HORN, LILLIAN MARCUSON AND LUCILLE WILSON FOR *LIFE* BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives (8), black-and-white 2.25 x 2.25 in. camera negatives (261) and black-and-white 35mm camera negatives (31) on Kodak safety film, with contact sheets (11), of Martha Boss, Suzanne Delaney, Dovema Horn, Lillian Marcuson and Lucille Wilson in Hat Fashion for *Life* by Milton Greene, from the Estate of Milton Greene; dated 1-23-51. Offered with copyrights. **\$1,000 - \$2,000**



253. COLLECTION OF (2,284) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF JEAN BOAS, MARTHA BOSS, SANDY BROWN, KATHERINE CASSIDY, ROSEMARIE COOVER, CLAIR KELLY, LILLIAN MARCUSON, MAGGIE McNAMARA, ANN STY. CLAIRE, PATSY SCHALLIS, PAT SHELLY, POLLY WARD AND PAULINE WORD FOR *LIFE* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (37), black-and-white 5 x 7 in. camera negatives (4), black-and-white 2.25 x 2.25 in. camera negatives (1,702), color 2.25 x 2.25 in. camera transparencies (96) and black-and-white 35mm camera negatives (445) on Ektachrome and Kodak safety film, with contact sheets (56), of Jean Boas in Television Fashion, Maggie McNamara, Katherine Cassidy, Clair Kelly, Lillian Marcuson and Pat Shelly in Blouse Fashion, Clair Kelly, Patsy Schallis, Polly Ward and Pauline Word in Gowns to Dresses Feature, Martha Boss in cover for Spring Fashion, Ann St. Claire for Fashion cover, Lounge Fashion, Rosemarie Coover for cover and Sandy Brown for Housecoat Fashion for *Life* by Milton Greene, from the Estate of Milton Greene; dated 1-17-50, 3-18-50, 4-6-50, 4-15-50, 9-13-50, 2-7-51, 4-3-51, 4-20-51, 6-51 and 9-21-51. Offered with copyrights. **\$1,00 - \$2,000**



254. COLLECTION OF (2,047) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF ITALIAN FASHION FOR *LIFE* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (15), black-and-white 2.25 x 2.25 in. camera negatives (1,127), color 2.25 x 2.25 in. camera transparencies (84) and black-and-white 35mm negatives (821) on Ektachrome and Kodak safety film, with contact sheets (128), of Anna Maria, Georgianni, Giovanni, Loredana, Necchi, and Tania in Italian Fashion in Florence, Rome, Sienna and the Villa d'Este for *Life* by Milton Greene, from the Estate of Milton Greene; dated 7-8-51. Offered with copyrights. **\$2,000 - \$3,000**

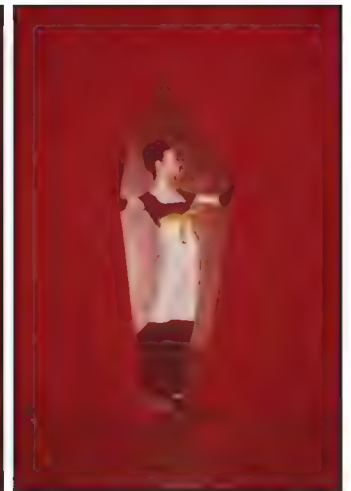
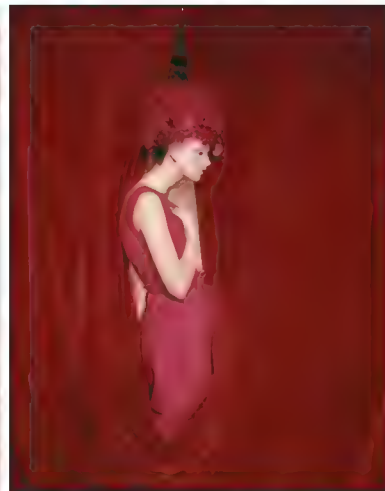
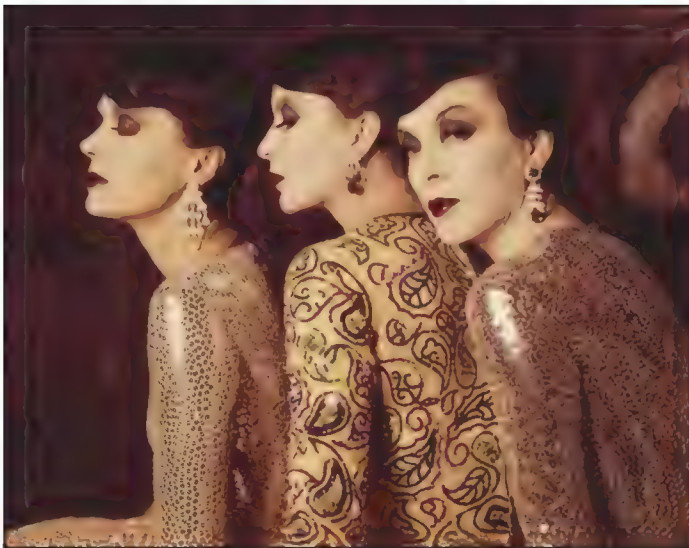
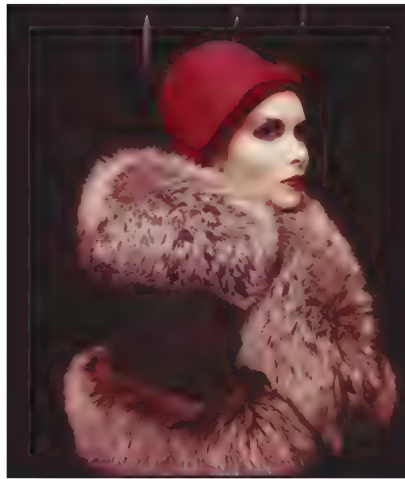


255. COLLECTION OF (1,341) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF JOAN BURKE, SHEILA CONNELLY, PAT DONNOVAN, NANCY GUILD, JAN HENDRICKS, SONIA HURST, LOREDANA, JOAN SMITH, LORADONNA TAPERALLI, FIONA VON THYSEN FOR *LIFE* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (12), black-and-white 4 x 5 in. camera negatives, black-and-white 2.25 x 2.25 in. camera negatives (616) and color 2.25 x 2.25 in. camera transparencies (712) on Ektachrome and Kodak safety film, with contact sheets (49), of Sheila Connely for experimental feature, African Fashion, Loradonna Taperalli, Joan Smith in Norell, American Synthetic Collection, Jan Hendricks, Fiona von Thyssen (née Fiona Campbell-Walter) and Loradonna Taperalli in Spain and Mallorca, Joan Burke, Nancy Guild and Sonia Hurst in Indian Prints, and Pat Donovan in Denum Collection for *Life* by Milton Greene, from the Estate of Milton Greene; dated 3-4-52, 4-22-52, 6-18-52, 7-5-52, 11-3-52, 4-9-53 and 4-30-53 (published 7-6-53). Offered with copyrights. \$1,000 - \$2,000



256. COLLECTION OF (1,996) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARGOT FONTEYN, BARBARA GOALEN AND ANN GUNNING IN ENGLISH AND IRISH FASHION FOR *LIFE* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies, black-and-white 2.25 x 2.25 in. camera negatives (1,251), color 2.25 x 2.25 in. camera transparencies (91) and black-and-white 35mm camera negatives (653) on Ektachrome and Kodak safety film, with contact sheets (234), of Margot Fonteyn, Barbara Goalen and Ann Gunning in English and Irish Fashion for *LIFE* by Milton Greene, from the Estate of Milton Greene; dated 2-27-53, 3-25 and 7-11-55. Offered with copyrights. \$2,000 - \$3,000





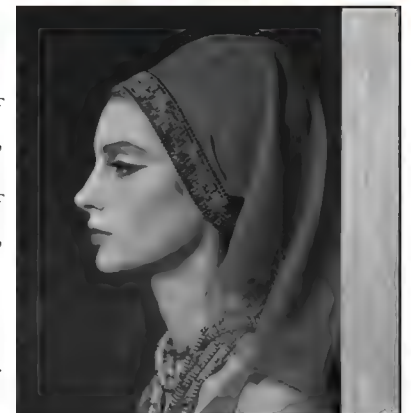
257. COLLECTION OF (464) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NORMAN NORELL FASHION FOR LIFE BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (17), color 4 x 5 in. camera transparencies (101), black-and-white 2.25 x 2.25 in. camera negatives (24) and color 2.25 x 2.25 in. camera transparencies (322) on Ektachrome and Kodak safety film of Norman Norell Fashion cover and story for *Life* (published 9-26-60) by Milton Greene, from the Estate of Milton Greene; dated 8-16-60 and 2-2-63. This celebrated sitting inspired by Kees Van Dongen required lavish preparations at the studio, Belmont Park and Pump Room for Norell who designed for Gloria Swanson and Ziegfeld Follies, before establishing full line in 1944: with tight modish hair, whitened skin and bright red lips directly inspired Robert Palmer's later videos. Offered with copyrights. **\$2,000 - \$3,000**



258. COLLECTION OF (657) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF TAN ARNOLD, SUSAN BURNSIDE, COLLEEN CORBY, HOLLY FORMAN, ISABELLA, DONNA MITCHELL, SUSAN PROCTOR, HALLY RINSKY, KITTY ST. JOHN AND MELISSA WESTON FOR *LIFE* AND FOR 25TH ANNIVERSARY BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (19), color 5 x 7 in. camera transparencies (27), color 4 x 5 in. camera transparencies (131), black-and-white 2.25 x 2.25 in. camera negatives (156) and color 2.25 x 2.25 in. camera transparencies (324) on Ektachrome and Kodak safety film, with contact sheets (16) and Polaroid prints (4), of Susan Burnside, Colleen Corby, Holly Forman, Donna Mitchell, Susan Proctor, Hally Rinsky, Kitty St. John in Romantic Fashion, Tan Arnold, Isabella and Melissa Weston in Space Fashion, for Stretch Fashion and for the 25th Anniversary issue of *Life* (published 12-26-60), by Milton Greene, from the Estate of Milton Greene; dated 8-8-57, 12-9-57, 10-10-60 and 3-17-61. Offered with copyrights. **\$800 - \$1,200**



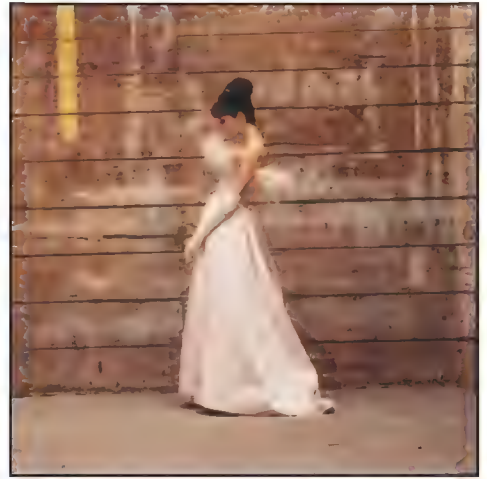
259. COLLECTION OF (1,885) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF FINNISH BEACHWEAR, DANISH CHILDREN, GASLIGHT-PLAYBOY CLUB, ELIZABETH ASHLEY, ANN DE ZOGHEB, MIMI LONDON AND ANYA ROBINSON FOR *LIFE* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (6), black-and-white 2.25 x 2.25 in. camera negatives (655), color 2.25 x 2.25 in. camera transparencies (949) and black-and-white 35mm camera negatives (275) on Ektachrome and Kodak safety film, with contact sheets (111) and Polaroid prints (24), of Cleopatra homage, Finnish beachwear (published 6-15-62), Danish children (published 10-5-62), Gaslight-Playboy Club (published 9-21-62, 11-26-62) Fur Fashion (published 11-2-62), Ann de Zogheb and Mimi London for Snakeskin Fashion (published 12-14-62) and Anya Robinson in Greta Garbo recreation for *Life* by Milton Greene, from the Estate of Milton Greene; dated 1-22-62, 5-15-62, 8-14-62, 8-28-62, 10-3-62, 11-9-62, 11-10-62 and 2-28-63. Offered with copyrights. **\$800 - \$1,200**



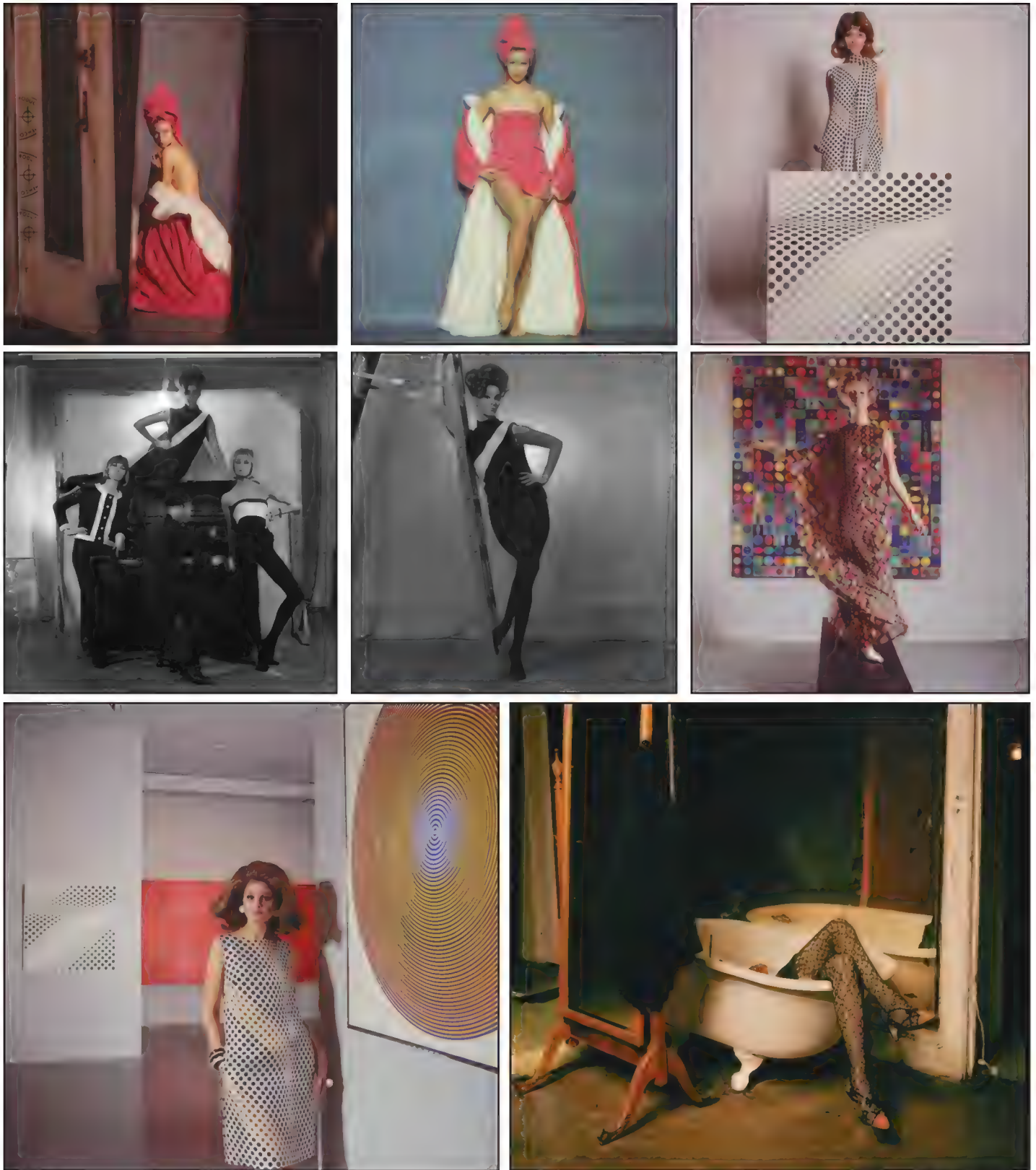


260. COLLECTION OF (1,012) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF ADRIENNE, DAGMAR, ANNE-MARIE DESCHODT, HELAVIE IN PARADISE ISLAND, BAHAMAS FOR *LIFE* BY MILTON GREENE. Collection of black-and-white 4 x 5 in. camera negatives, color 2.25 x 2.25 in. camera transparencies (836), black-and-white 35mm camera negatives (131) and color 35mm camera transparencies (44) on Ektachrome and Kodak safety film, with Polaroid prints (64), of Adrienne, Dagmar, Anne-Marie Deschodt (married to Louis Malle 1965-67) and Helavie in Paradise Island, Bahamas for *Life* by Milton Greene, from the Estate of Milton Greene; dated 2-28-62. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**

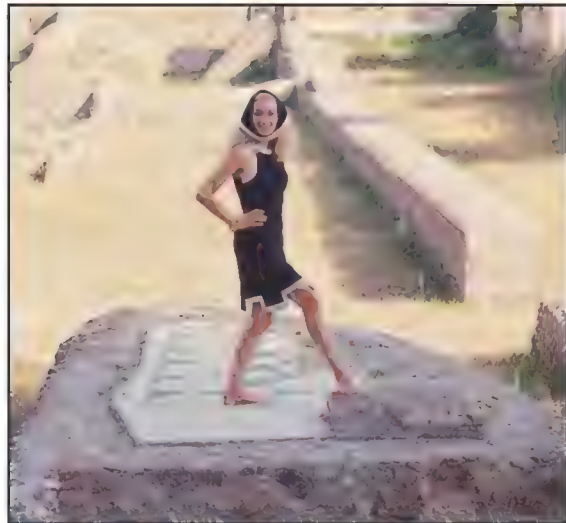




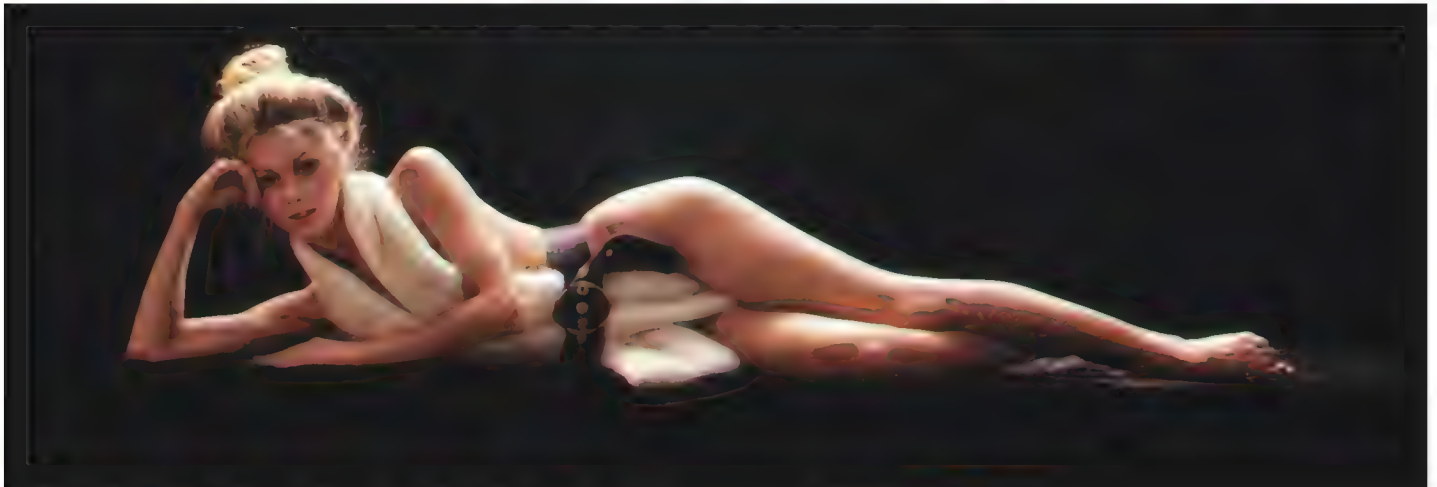
261. COLLECTION OF (1,307) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NANCY BERG, ANN DE ZOGHEB, TAMMY GRIMES FOR PARIS COLLECTIONS FOR *LIFE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (345) and black-and-white 35mm camera negatives (962) on Ektachrome and Kodak safety film, with contact sheets (41), of Nancy Berg, Ann de Zogheb (married to Paul Anka 2-16-63) and Tammy Grimes, for Christian Dior and Yves St. Laurent salons for Paris Collections (published 8-31-62) for *Life* by Milton Greene, from the Estate of Milton Greene; dated 8-14-62. Offered with copyrights. \$1,000 - \$2,000



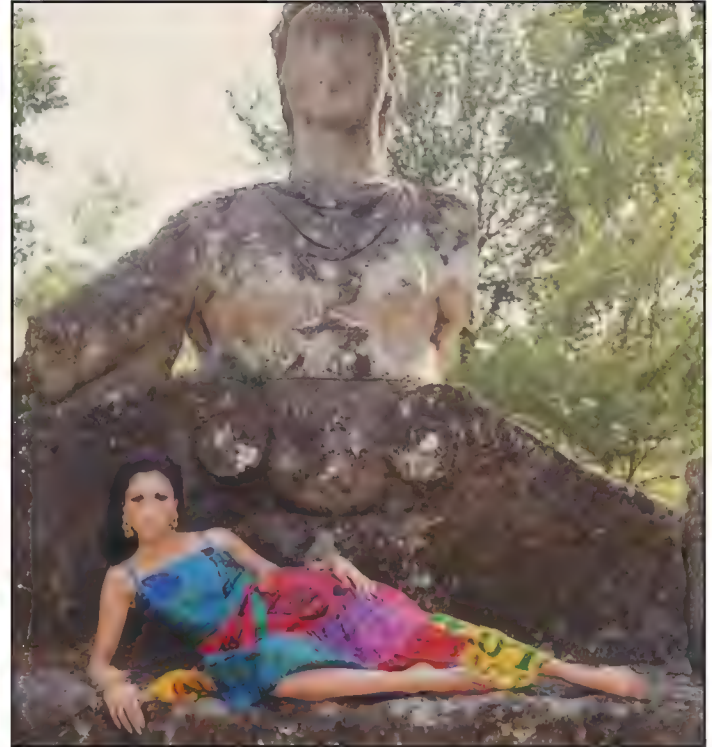
262. COLLECTION OF (1,408) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF BERNADETТА BARZINI, WILHELMINA COOPER, ANNE LARSEN, CATHY TOLBERT AND HILKE WENDORF FOR DONALD BROOKS, TIFFEAU AND MAGGIE LONDON FOR LIFE BY MILTON GREENE. Collection of color 8 x 10 in. transparency, black-and-white 2.25 x 2.25 in. camera negatives (449), color 2.25 x 2.25 in. camera transparencies (846), black-and-white 35mm camera negatives (74) and color 35mm camera transparencies (38) on Ektachrome and Kodak safety film, with Polaroid prints (9), of Chemises Fashion (published 8-9-63), Wilhelmina Cooper (née Wilhelmina Behmenburg, founder in 1967 of Wilhelmina Models), Cathy Tolbert, Anne Larson and Hilke Wendorf for Donald Brooks sweaters, Tiffeau Collection, Maggie London in Knit fashions (published 10-30-64) and Bernadetta Barzini at MOMA (published 4-16-65) for *Life* by Milton Greene, from the Estate of Milton Greene; dated (5-31-63), (6-63), (11-7-63), (1-31-64), (3-6-64), (3-10-64), (8-20-64) and (3-2-65). Offered with copyrights. **\$2,000 - \$3,000**



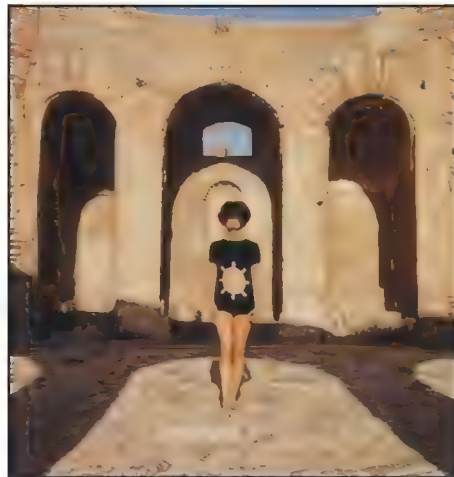
263. COLLECTION OF (104) COLOR TRANSPARENCIES OF DANIELA BIANCHI IN ITALIAN FASHION FOR *LIFE* BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (104) on Ektachrome film, with Polaroid prints (4), of Daniela Bianchi in Ostia, Rome for *Life* (published 10-22-65) by Milton Greene, from the Estate of Milton Greene; dated 8-9-65. Offered with copyrights. \$2,000 - \$3,000



264. COLLECTION OF (2,673) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NANCY ANDREWS, CORINE BOUCHET, IRA VON FURSTENBERG, JANE HITCHCOCK, PAT MCGUIRE, LUCIANA PIGNATELLI, PAMELA RAWLINGS, FIONA VON THYSSEN, CHERYL TIEGS AND SARA VANE FOR *LIFE* BY MILTON GREENE. Collection of color 4 x 5 in. camera transparencies (84), black-and-white 2.25 x 2.25 in. camera negatives (259), color 2.25 x 2.25 in. camera transparencies (1835), black-and-white 35mm camera negatives (303) and color 35mm camera transparencies (192) on Ektachrome and Kodak safety film, with contact sheets (42) and Polaroid prints (21), of Luciana Pignatelli, Ira von Furstenberg in Balenciaga, Fiona von Thyssen in Valentino (published 11-12-65), Sara Vane, for Geoffrey Beene Fashion (published 9-23-66), Gay 90s Garters (published 11-10-67), Jane Hitchcock for 30s Lipstick feature (published 5-31-68), for Giorgio Saint Angelo (published 3-7-69), Pat McGuire and Cheryl Tiegs in Anne Klein for Jockey Fashion (published 4-18-69), for Halston Fashion (published 4-11-68) and Nancy Andrews, Corine Bouchet and Pamela Rawlings for Nude in Fur feature for *Life* by Milton Greene, from the Estate of Milton Greene; dated (8-9-65), (9-17-65), (9-30-66), (10-6-67), (4-22-68), (1-12-69), (2-24-69), (3-25-69) and (9-16-69). Offered with copyrights. **\$2,000 - \$3,000**

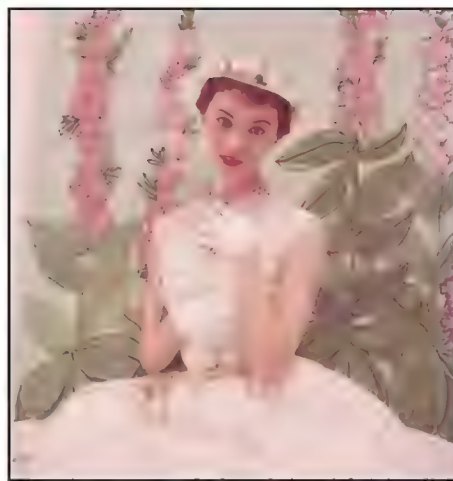
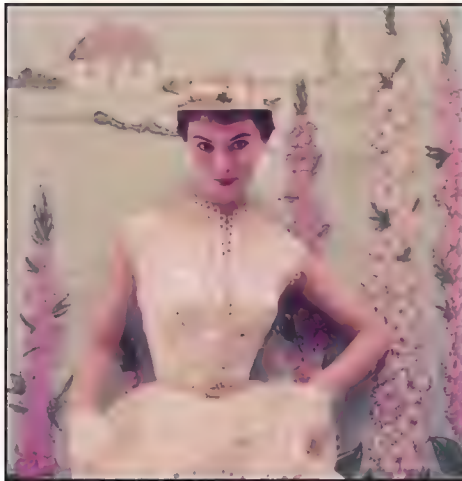


265. COLLECTION OF (840) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARELLA AGNELLI, NATI ABASCAL, BENEDETTA BARZINI, DONNA BOROMEO DONNA FORQUET, MICIA, STEFANIA SANDRELLI AND TRICO IN ITALIAN FASHION FOR LIFE BY MILTON GREENE. Collection of color 2.25 x 2.25 in. camera transparencies (695), black-and-white 35mm negatives (28) and color 35mm camera transparencies (117) on Ektachrome and Kodak safety film, Polaroid prints (14), of Marella Agnelli (née Princess Donna Marella Caracciolo di Castagneto, subject of Avedon's celebrated softly sculptured portrait, favorite "Swan" of Truman Capote, International Best Dressed List Hall of Fame, 1963) Nati Abascal (Natividad Abascal y Romero-Toro, Ducess of Feria, famously photographed by Avedon in Ibiza, since 1984, member International Best Dressed List), Benedetta Barzini, Donna Boromeo, Micia, Stefania Sandrelli and Trico in Galitzine, Emilio Pucci, Ken Scott and Valentino in Ostia, Rome and Bomarzo for *Life* (published 10-22-65) by Milton Greene, from the Estate of Milton Greene; dated 8-9-65. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**





266. COLLECTION OF (251) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARISA BERENSON IN AUBREY BEARDSLEY FEATURE FOR *LIFE* BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (25), color 4 x 5 in. camera transparencies (194) and black-and-white 35mm camera negatives (32) on Ektachrome and Kodak safety film, with Polaroid prints (20), of Marisa Berenson for Aubrey Beardsley feature (design and backdrops by Joe Eula) for cover and eight pages in *Life* (published 2-24-67) by Milton Greene, from the Estate of Milton Greene; dated 1-7-67. Offered with copyrights. **\$2,000 - \$3,000**



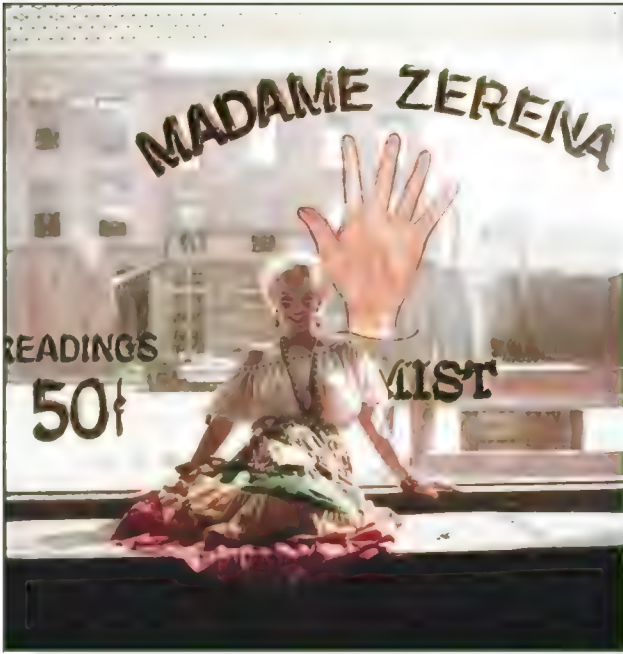
267. COLLECTION OF (697) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF CARMEN DELL'OREFICE, PAT DONOVAN, LYNN EVANS, ZITA GAHAN, MONA MCHENRY, LORADONNA TAPERALLI, DOROTHY TRISTAN AND NANCY WALTERS FOR LOOK BY MILTON GREENE. Collection of color 8 x 10 in. camera transparencies (68), black-and-white 4 x 5 in. camera negatives (13), color 2.25 x 2.25 in. camera transparencies (552) and black-and-white 35mm camera negatives (64) on Ektachrome and Kodak safety film, with contact sheets (5), of Pat Donovan (published 11-9-53), Mona McHenry, Carmen Dell'Orefice, Lynn Evans and Loradonna Taperalli for Bathing Suits, Zita Gahan and Nancy Walters (published 2-23-54) in print dresses and Dorothy Tristan at Manalapan Beach, Florida, for *Look* by Milton Greene, from the Estate of Milton Greene; dated 10-16-53, 11-5-53, 11-14-53 and 2-17-54. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



268. COLLECTION OF (1,189) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SANDY BROWN, CARMEN DELL'OREFICE, MARIA MERCEDES AND DOROTHY TRISTAN FOR LOOK BY MILTON GREENE. Collection of black-and-white 2.25 x 2.25 camera negatives (12), color 2.25 x 2.25 in. camera transparencies (1,106), black-and-white 35mm camera negatives (68) and color 35mm camera transparencies (3), with contact sheets (14), on Ektachrome and Kodak safety film of Carmen Dell'Orefice for Christmas feature, with Lillian Marcuson in Connecticut for Bathing Suits, Sandy Brown at Round Hill, Jamaica, Dorothy Tristan at Jones Beach and Hollywood and Maria Mercedes for Bridal Fashion for *Look* by Milton Greene, from the Estate of Milton Greene; dated 3-10-54, 4-7-54, 5-24-54, 6-9-54, 9-23-54 and 10-17-55. Offered with copyrights. Included are duplicate and enlargement negatives not in count. **\$2,000 - \$3,000**



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MARILYN MONROE....LOTS 1 - 82



CELEBRITIES.....LOTS 83 - 207



FASHION.....LOTS 208 - 268

For office use only
Bidder Number: _____

REGISTRATION FORM - PROPERTY FROM THE ESTATE OF MILTON H. GREENE

Please print all information			Business Phone: _____		
Mr./Mrs./Ms. _____			Fax: _____		
Business Name _____			Email: _____		
Mailing Address _____			Credit Card: Type _____		
City _____ State _____ Zip _____			# _____		
Country _____			Exp. Date _____		
Home Phone: _____			State ID # _____		
Cell Phone: _____					

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE "CONDITIONS OF SALE" AND ENTERS INTO A LEGAL, BINDING, AND ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

READ THIS BEFORE YOU BID: NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AND THE TERMS OF THIS REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THE "CONDITIONS OF SALE" AND THE TERMS OF THIS REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

AS SET FORTH IN THE "CONDITIONS OF SALE", FULL PAYMENT MUST BE RECEIVED BY PROFILES NO LATER THAN SEVEN (7) CALENDAR DAYS OF THE AUCTION OR WITHIN FIVE CALENDAR DAYS OF THE INVOICE DATE, WHICHEVER IS LATER. PURCHASE PRICE IS THE SUM OF FINAL BID AMOUNT PLUS BUYER'S PREMIUM (20% OF FINAL BID PRICE IF CASH; 23% OF FINAL BID PRICE IF CREDIT CARD; 23% OF FINAL BID PRICE IF BIDDING VIA INTERNET INCLUDES APPLICABLE 3% CHARGE FROM ARTFACT.COM), PLUS APPLICABLE SALES TAXES. BID INCREMENTS ARE SET FORTH ON THE REVERSE SIDE OF THIS FORM.

For telephone bidders only: Bidding by telephone is permitted on a limited basis subject to advance arrangements and availability, at Profiles' sole discretion. Telephone bidding is offered solely as a convenience subject to Profiles' sole discretion and approval, and neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. For telephone bidding consideration, this form must be fully executed with all required information and attachments and received by Profiles at its office, either by delivery, mail or fax no later than 5:00 p.m. on **July 26, 2013**. Telephone bidders need not complete the bid amount column on this form.

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Telephone Bidders check this box ☐ Absentee Bidders check this box ☐ Floor Bidders check this box ☐

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(Signature) _____ (Date) _____

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Dealer: (Signature) _____ (Date) _____

JULY 27, 2013

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\$50 to \$500	by \$25
\$500 to \$1,000	by \$50
\$1,000 to \$2,000	by \$100
\$2,000 to \$5,000	by \$250
\$5,000 to \$10,000	by \$500
\$10,000 to \$20,000	by \$1,000
\$20,000 to \$50,000	by \$2,500
\$50,000 to \$100,000	by \$5,000
\$100,000 to \$250,000	by \$10,000
\$250,000 and up-Auctioneer's discretion	

Please print all information and fax, mail or email this registration form to Profiles in History.

AUCTION
 LOT #

DESCRIPTION OF LOT

**BID \$ EXCLUDING
PREMIUM
Absentee Bidders only**

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PROFILES IN HISTORY: 26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301
PHONE: 310-859-7701 • FAX: 310-859-3842

B I D F O R M
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26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301
Tel: 310.859.7701 Fax: 310.859.3842

PRICES REALIZED DETAIL - Milton Greene Auction Auction 57, Auction Date: 7/27/2013

LOT	ITEM	PRICE
2	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE.	\$4,500
3	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE.	\$2,500
4	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE.	\$3,500
5	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE.	\$2,250
6	COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TREE" SITTING BY MILTON GREENE.	\$5,500
7	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.	\$6,500
8	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.	\$3,750
9	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.	\$6,500
10	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.	\$7,500
11	COLLECTION OF (3) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "NUDE" SITTING BY MILTON GREENE.	\$9,500
12	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$10,000
13	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$4,750
14	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$6,500
15	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$9,000
16	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$6,500
17	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$7,500



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Tel: 310.859.7701 Fax: 310.859.3842

PRICES REALIZED DETAIL - Milton Greene Auction Auction 57, Auction Date: 7/27/2013

LOT	ITEM	PRICE
18	COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$30,000
19	COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "NIGHTGOWN AND MINK STOLE" SITTING BY MILTON GREENE.	\$16,000
20	COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "SCHENCK HOUSE" SITTING BY MILTON GREENE.	\$4,750
21	COLLECTION OF (3) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BALLERINA" SITTING BY MILTON GREENE.	\$18,000
22	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE.	\$7,500
23	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK CAPE AND FUR" SITTING BY MILTON GREENE.	\$20,000
24	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BLACK CAPE AND FUR" SITTING BY MILTON GREENE.	\$6,500
25	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BLACK CAPE AND FUR" SITTING BY MILTON GREENE.	\$30,000
26	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$5,000
27	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$9,500
28	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$6,500
29	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$9,000
30	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$5,000
31	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$9,000
32	COLLECTION OF (9) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "RED SWEATER" SITTING BY MILTON GREENE.	\$30,000
33	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE.	\$7,500



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PRICES REALIZED DETAIL - Milton Greene Auction Auction 57, Auction Date: 7/27/2013

LOT	ITEM	PRICE
34	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE.	\$4,000
35	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE.	\$22,500
36	COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BAUMAN" SITTING BY MILTON GREENE.	\$14,000
37	COLLECTION OF (14) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "WHITE ROBE" SITTING BY MILTON GREENE.	\$32,500
38	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "WHITE ROBE" SITTING FOR THE SEVEN YEAR ITCH BY MILTON GREENE.	\$11,000
39	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE IN TRAVILLA DRESS FOR SEVEN YEAR ITCH BY MILTON GREENE.	\$9,000
40	COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE.	\$16,000
41	COLLECTION OF (17) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE.	\$18,000
42	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE.	\$9,500
43	COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "PEKINESE DOGS" SITTING BY MILTON GREENE.	\$10,000
44	COLLECTION OF (42) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE WITH MAURICE CHEVALIER BY MILTON GREENE.	\$11,000
45	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE.	\$10,000
46	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE.	\$11,000
47	COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TRESTLE" SITTING BY MILTON GREENE.	\$9,500
48	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE.	\$8,000
49	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE.	\$6,000



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LOT	ITEM	PRICE
50	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE.	\$7,000
51	COLLECTION OF (10) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "TENNIS SWEATER" SITTING BY MILTON GREENE.	\$10,000
52	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK RAINCOAT" SITTING BY MILTON GREENE.	\$3,750
53	COLLECTION OF (11) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "BLACK RAINCOAT" SITTING BY MILTON GREENE.	\$6,500
54	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "GYPSY" SITTING BY MILTON GREENE.	\$5,500
55	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE BY MILTON GREENE.	\$14,000
56	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "GYPSY" SITTING BY MILTON GREENE.	\$7,500
57	COLLECTION OF (12) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM "GREY FUR" AND "GYPSY" SITTINGS BY MILTON GREENE.	\$10,000
58	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$10,000
59	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$25,000
60	COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$35,000
61	COLLECTION OF (5) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$30,000
62	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$6,000
63	COLLECTION OF (4) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$6,000
64	COLLECTION OF (8) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$8,500
65	COLLECTION OF (70) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$18,000



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66	COLLECTION OF (14) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$9,500
67	COLLECTION OF (295) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$25,000
68	COLLECTION OF (175) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$27,500
69	COLLECTION OF (745) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$22,500
70	COLLECTION OF (633) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM BUS STOP BY MILTON GREENE.	\$32,500
71	COLOR CAMERA TRANSPARENCY OF MARILYN MONROE FROM "GRADUATION" SITTING FOR THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$20,000
72	COLLECTION OF (23) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE.	\$12,000
73	COLLECTION OF (16) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE.	\$5,500
74	COLLECTION OF (34) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$8,000
75	COLLECTION OF (49) BLACK AND WHITE CAMERA NEGATIVES OF MARILYN MONROE FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$7,500
76	COLLECTION OF (16) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$4,000
77	COLLECTION OF (180) BLACK-AND-WHITE CAMERA NEGATIVES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$12,000
78	COLLECTION OF (469) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$35,000
79	COLLECTION OF (249) COLOR CAMERA TRANSPARENCIES OF MARILYN MONROE WITH LAURENCE OLIVIER FROM THE PRINCE AND THE SHOWGIRL BY MILTON GREENE.	\$9,500
80	COLLECTION OF (99) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE WITH MARLON BRANDO BY MILTON GREENE.	\$13,500
81	COLLECTION OF (229) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE.	\$25,000

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LOT	ITEM	PRICE
82	COLLECTION OF (266) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE BY MILTON GREENE.	\$32,500
83	COLLECTION OF (449) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MAUDE ADAMS, URSULA ANDRESS, SHIRLEY BASSEY, BARBARA CARRERA AND BRITT EKLAND BY MILTON GREENE.	\$4,250
84	COLLECTION OF (20) COLOR CAMERA TRANSPARENCIES OF CLAUDINE AUGER BY MILTON GREENE.	\$1,100
85	COLLECTION OF (1547) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BIBI ANDERSSON, LAUREN BACALL, LUCILLE BALL, BRIGITTE BARDOT, JOAN BENNETT, CLAIRE BLOOM, POLLY BERGEN, VIVIAN BLAINE, LUCIA BOSÉ, GERALDINE CRANE, GEORGINA BROWN, MARTINE GARCIA, JOANINA GAGGIOLI, ROSEMARY CLONEY AND	\$7,500
86	COLLECTION OF (309) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF EDDIE ALBERT, YUL BRYNNER, LESLIE CARON, KIRK DOUGLAS, HENRY FONDA, GENE KELLY, JAMES STEWART AND JOHN WAYNE FOR AIR FRANCE BY MILTON GREENE.	\$4,000
87	COLLECTION OF (651) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AMERICAN MASTERS OF TELEVISION COMEDY INCLUDING JACK BENNY, SHELLY BERMAN, GEORGE BURNS AND GRACIE ALLEN, JACK CARTER, BILL COSBY, BOB HOPE, CARNY KANE, LOUIE LOMAX, DAN ROEMER AND RICK MARTIN AND STEVE MARTIN AND LLOYD DOUGLAS	\$6,500
88	COLLECTION OF (1745) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF HARRY BELAFONTE, IRVING BERLIN, VICTOR BORGE, WALT DISNEY, JIMMY DURANTE, BOB FOSSE, ROBERT GOULET, WILLIAM HOLDEN, CHARLES LAUGHTON, TRINI LOPEZ, LEE REMICK, DONALD SLEAGANCE, ANTHONY QUINN, ROBERT REDFORD, GUYFORD	\$8,000
89	COLLECTION OF (205) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JACQUELINE BISSET BY MILTON GREENE.	\$1,500
90	COLLECTION OF (687) COLOR CAMERA TRANSPARENCIES OF CANDICE BERGEN, JOAN HACKETT, ELIZABETH HARTMAN, SHIRLEY KNIGHT, JOANNA PETTIT, MARY ROBIN REDD, JESSICA WALTER AND KATHLEEN WIDDOES FROM THE GROUP BY MILTON GREENE.	\$2,000
91	COLLECTION OF (253) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MAY BRITT FROM THE BLUE ANGEL BY MILTON GREENE.	\$2,250
92	COLLECTION OF (297) BLACK-AND-WHITE CAMERA NEGATIVES OF VANESSA BROWN BY MILTON GREENE.	\$1,000
93	COLLECTION OF (94) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF RICHARD BURTON AND PETER O'TOOLE WITH ELIZABETH TAYLOR FROM BECKET BY MILTON GREENE.	\$2,750
94	COLLECTION OF (84) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SID CAESAR BY MILTON GREENE.	\$400
95	COLLECTION OF (19) COLOR CAMERA TRANSPARENCIES OF LESLIE CARON BY MILTON GREENE.	\$1,100
96	COLLECTION OF (122) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CLAUDIA CARDINALE BY MILTON GREENE.	\$4,250
97	COLLECTION OF (209) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LESLIE CARON BY MILTON GREENE.	\$2,250

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LOT	ITEM	PRICE
98	COLLECTION OF (672) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LESLIE CARON AND CARY GRANT FROM FATHER GOOSE BY MILTON GREENE	\$2,750
99	COLLECTION OF (769) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GERALDINE CHAPLIN FROM DOCTOR ZHIVAGO BY MILTON GREENE.	\$1,100
100	COLLECTION OF (363) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DIAHANN CARROLL BY MILTON GREENE.	\$2,250
101	COLLECTION OF (249) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JOAN COLLINS BY MILTON GREENE.	\$2,500
102	COLLECTION OF (80) COLOR CAMERA TRANSPARENCIES OF JOAN CRAWFORD AND BETTE DAVIS FROM WHATEVER HAPPENED TO BABY JANE? BY MILTON GREENE.	\$4,500
103	COLLECTION OF (379) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ARLENE DAHL BY MILTON GREENE.	\$2,250
104	COLLECTION OF (1195) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BEVERLY D'ANGELO, DENISE DARCEL, MIA FARROW, RHONDA FLEMING, ANNE FRANCIS, AVA, EVA, JOLIE, MAGDA AND ZSA ZSA GABOR, RITA GAM, EYDIE GORMÉ, STEPHANIE GRIFFIN, TAMMY GRIMES, JULIE HARRIS, ROLORES HART, CELESTE HOLLAND AND	\$7,000
105	COLLECTION OF (276) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF TONY CURTIS BY MILTON GREENE.	\$1,900
106	COLLECTION OF (2052) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SAMMY DAVIS JR. FROM GOLDEN BOY AND THE SAMMY DAVIS JR. SHOW BY MILTON GREENE.	\$8,500
107	COLLECTION OF (145) COLOR CAMERA TRANSPARENCIES OF DORIS DAY FROM THAT TOUCH OF MINK BY MILTON GREENE.	\$2,750
108	COLLECTION OF (135) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALAIN DELON FROM ZORRO BY MILTON GREENE.	\$2,250
109	COLLECTION OF (168) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CATHARINE DENEUVE BY MILTON GREENE.	\$3,250
110	COLLECTION OF (252) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MARLENE DIETRICH BY MILTON GREENE.	\$3,250
111	COLLECTION OF (67) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$2,000
112	COLLECTION OF (62) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$2,750
113	COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$2,500

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LOT	ITEM	PRICE
114	COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$2,000
115	COLLECTION OF (86) COLOR CAMERA TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$2,000
116	COLLECTION OF (215) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF FAYE DUNAWAY FROM BONNIE AND CLYDE BY MILTON GREENE.	\$3,250
117	COLLECTION OF (136) COLOR CAMERA TRANSPARENCIES OF SAMANTHA EGGAR BY MILTON GREENE.	\$2,000
118	COLLECTION OF (162) BLACK-AND-WHITE CAMERA NEGATIVES OF FARRAH FAWCETT BY MILTON GREENE.	\$2,500
119	COLLECTION OF (188) COLOR CAMERA TRANSPARENCIES OF FARRAH FAWCETT BY MILTON GREENE.	\$2,250
120	COLLECTION OF (45) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANE FONDA BY MILTON GREENE.	\$1,400
121	COLLECTION OF (209) BLACK-AND-WHITE CAMERA NEGATIVES OF JANE FONDA WITH SHIRLEY FONDA BY MILTON GREENE.	\$500
122	COLLECTION OF (55) COLOR CAMERA TRANSPARENCIES OF JANE FONDA BY MILTON GREENE.	\$2,000
123	COLLECTION OF (305) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANE FONDA BY MILTON GREENE.	\$2,000
124	COLLECTION OF (62) COLOR CAMERA TRANSPARENCIES OF JANE FONDA BY MILTON GREENE.	\$3,750
125	COLLECTION OF (63) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AVA GARDNER BY MILTON GREENE.	\$6,500
126	COLLECTION OF (125) BLACK-AND-WHITE CAMERA NEGATIVES OF CARY GRANT AND SUZY PARKER FROM KISS THEM FOR ME BY MILTON GREENE.	\$1,100
127	COLLECTION OF (295) COLOR CAMERA TRANSPARENCIES OF CARY GRANT AND DORIS DAY FROM THAT TOUCH OF MINK BY MILTON GREENE.	\$2,750
128	COLLECTION OF (835) BLACK-AND-WHITE CAMERA NEGATIVES OF CARY GRANT AND DORIS DAY FROM THAT TOUCH OF MINK BY MILTON GREENE.	\$4,000
129	COLLECTION OF (516) BLACK-AND-WHITE CAMERA NEGATIVES OF CARY GRANT AND DORIS DAY FROM THAT TOUCH OF MINK BY MILTON GREENE.	\$3,000



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LOT	ITEM	PRICE
130	COLLECTION OF (311) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BROOKE HAYWARD BY MILTON GREENE.	\$1,000
131	COLLECTION OF (202) COLOR CAMERA TRANSPARENCIES OF JULIETTE GRÉCO BY MILTON GREENE.	\$2,000
132	COLLECTION OF (182) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM GIGI BY MILTON GREENE.	\$3,500
133	COLLECTION OF (278) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM ONDINE BY MILTON GREENE.	\$2,250
134	COLLECTION OF (311) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AUDREY HEPBURN FROM ONDINE BY MILTON GREENE.	\$7,000
135	COLLECTION OF (96) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF AUDREY HEPBURN FROM WAR AND PEACE BY MILTON GREENE.	\$8,500
136	COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF AUDREY HEPBURN FROM WAR AND PEACE BY MILTON GREENE.	\$5,500
137	COLLECTION OF (248) BLACK-AND-WHITE CAMERA NEGATIVES OF AUDREY HEPBURN FROM WAR AND PEACE BY MILTON GREENE.	\$5,000
139	COLLECTION OF (93) COLOR CAMERA TRANSPARENCIES OF MARTHA HYER BY MILTON GREENE.	\$400
140	COLLECTION OF (197) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GENE KELLY BY MILTON GREENE.	\$2,000
142	COLLECTION OF (83) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ABBE LANE BY MILTON GREENE.	\$1,000
144	COLLECTION OF (81) BLACK-AND-WHITE CAMERA NEGATIVES OF TANAQUIL LECLERCQ BY MILTON GREENE.	\$3,000
145	COLLECTION OF (930) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MICHELLE LEE, SHELLY LONG, DIANA LYNN, SHIRLEY MACLAINE, ANNA MAGNANI AND MARISA PAVAN FROM ROSE TATTOO, SILVANO MANGANO, ANDREA MARCOVICCI, TINA MARQUAND, DANIELA QUÉ, MARTIN MELINA MEDOGLIO, ELIZABETH MONTGOMERY AND	\$2,250
146	COLLECTION OF (52) COLOR CAMERA TRANSPARENCIES OF JANET LEIGH WITH TONY CURTIS BY MILTON GREENE.	\$2,000
147	COLLECTION OF (243) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JANET LEIGH AND TONY CURTIS BY MILTON GREENE.	\$1,667
148	COLLECTION OF (120) BLACK-AND-WHITE CAMERA NEGATIVES OF TINA LOUISE BY MILTON GREENE.	\$3,250



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LOT	ITEM	PRICE
149	COLLECTION OF (50) COLOR CAMERA TRANSPARENCIES OF TINA LOUISE BY MILTON GREENE.	\$1,700
150	COLLECTION OF (228) BLACK-AND-WHITE CAMERA NEGATIVES OF LINDA LOVELACE BY MILTON GREENE.	\$4,000
151	COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,000
152	COLLECTION OF (44) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,500
153	COLLECTION OF (94) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,250
154	COLLECTION OF (70) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$5,500
155	COLLECTION OF (66) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$4,000
156	COLLECTION OF (65) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$3,000
157	COLLECTION OF (72) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$3,250
158	COLLECTION OF (82) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$3,500
159	COLLECTION OF (59) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,000
160	COLLECTION OF (71) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,000
161	COLLECTION OF (44) COLOR CAMERA TRANSPARENCIES OF LINDA LOVELACE BY MILTON GREENE.	\$2,000
162	COLLECTION OF (201) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE.	\$400
163	COLLECTION OF (176) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE.	\$1,667
164	COLLECTION OF (283) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE.	\$1,667



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LOT	ITEM	PRICE
165	COLLECTION OF (63) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE.	\$1,000
166	COLLECTION OF (28) COLOR CAMERA TRANSPARENCIES OF ALI MACGRAW BY MILTON GREENE.	\$2,000
168	COLLECTION OF (96) BLACK-AND-WHITE CAMERA NEGATIVES OF JAYNE MANSFIELD BY MILTON GREENE.	\$3,250
171	COLLECTION OF (43) COLOR CAMERA TRANSPARENCIES OF TERRY MOORE BY MILTON GREENE.	\$600
172	COLLECTION OF (433) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEANNE MOREAU BY MILTON GREENE.	\$2,000
173	COLLECTION OF (111) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF STEVE MCQUEEN BY MILTON GREENE.	\$7,000
174	COLLECTION OF (584) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF PAUL NEWMAN AND JOANNE WOODWARD BY MILTON GREENE.	\$3,250
175	COLLECTION OF (434) COLOR CAMERA TRANSPARENCIES OF PAUL NEWMAN AND JOANNE WOODWARD BY MILTON GREENE.	\$2,000
176	COLLECTION OF (77) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE.	\$5,500
177	COLLECTION OF (109) COLOR CAMERA TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE.	\$3,250
178	COLLECTION OF (84) COLOR CAMERA TRANSPARENCIES OF KIM NOVAK BY MILTON GREENE.	\$3,250
179	COLLECTION OF (102) BLACK-AND-WHITE CAMERA NEGATIVES OF MIKE NICHOLS AND ELAINE MAY BY MILTON GREENE.	\$2,750
180	COLLECTION OF (199) COLOR CAMERA TRANSPARENCIES OF LINDA RONSTADT BY MILTON GREENE.	\$2,000
181	COLLECTION OF (285) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF KATHERINE ROSS FROM THE HELLFIGHTERS BY MILTON GREENE.	\$1,000
182	COLLECTION OF (260) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SUSAN SARANDON BY MILTON GREENE.	\$2,000
183	COLLECTION OF (113) COLOR CAMERA TRANSPARENCIES OF SUSAN SARANDON BY MILTON GREENE.	\$2,500



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LOT	ITEM	PRICE
184	COLLECTION OF (911) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ROMY SCHNEIDER BY MILTON GREENE.	\$7,000
185	COLLECTION OF (49) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEAN SEBERG BY MILTON GREENE.	\$1,100
186	COLLECTION OF (171) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JEAN SIMMONS FROM DÉSIÉE BY MILTON GREENE.	\$1,800
187	COLLECTION OF (335) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF OMAR SHARIF WITH SOPHIA LOREN FROM C'ERA UNA VOLTA BY MILTON GREENE.	\$2,000
188	COLLECTION OF (153) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF STELLA STEVENS BY MILTON GREENE.	\$2,000
189	COLLECTION OF (77) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBRA STREISAND BY MILTON GREENE.	\$3,500
190	COLLECTION OF (146) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBRA STREISAND FROM FUNNY GIRL BY MILTON GREENE.	\$16,000
191	COLLECTION OF (247) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BARBRA STREISAND FROM FUNNY GIRL BY MILTON GREENE.	\$4,750
192	COLLECTION OF (519) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ELIZABETH TAYLOR FROM THE BLUE BIRD BY MILTON GREENE.	\$6,500
193	COLLECTION OF (81) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF GENE TIERNEY BY MILTON GREENE.	\$2,250
195	COLLECTION OF (364) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANNETTE VADIM BY MILTON GREENE.	\$2,000
197	COLLECTION OF (10) BLACK-AND-WHITE CAMERA NEGATIVES OF NATALIE WOOD BY MILTON GREENE.	\$1,000
198	COLLECTION OF (290) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DANA WYNTER BY MILTON GREENE.	\$1,000
199	COLLECTION OF (541) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF FRANCE NUYEN WITH WILLIAM SHATNER FROM THE WORLD OF SUZIE WONG BY MILTON GREENE.	\$3,250
200	COLLECTION OF (305) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF JOHN F. KENNEDY, LYNDON B. JOHNSON AND RICHARD NIXON BY MILTON GREENE.	\$4,500
201	COLLECTION OF (68) COLOR CAMERA TRANSPARENCIES OF RICHARD AVEDON BY MILTON GREENE.	\$900



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202	COLLECTION OF (271) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF MILTON GREENE BY MILTON GREENE.	\$1,000
203	COLLECTION OF (558) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF NORMAN MAILER WITH NORRIS CHURCH BY MILTON GREENE.	\$600
204	COLLECTION OF (447) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF BILL BLASS BY MILTON GREENE.	\$600
205	COLLECTION OF (89) COLOR CAMERA TRANSPARENCIES OF GLORIA VANDERBILT BY MILTON GREENE.	\$1,000
206	COLLECTION OF (513) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ALAN JAY LERNER AND FREDERICK LOEWE, DOROTHY AND RICHARD ROGERS AND RICHARD BURTON AND JULIE ANDREWS FROM CAMELOT BY MILTON GREENE.	\$1,000
207	COLLECTION OF (206) BLACK-AND-WHITE CAMERA NEGATIVES OF MARIA TALLCHIEF WITH GEORGE BALANCHINE, NORA KAYE AND JEROME ROBBINS AND NEW YORK CITY BALLET BY MILTON GREENE.	\$2,000
208	COLLECTION OF (353) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF NANCY BERG BY MILTON GREENE.	\$2,000
211	COLLECTION OF (312) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF SANDY BROWN BY MILTON GREENE.	\$4,250
212	COLLECTION OF (92) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF CAPUCINE BY MILTON GREENE.	\$1,000
213	COLLECTION OF (32) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE BY MILTON GREENE.	\$2,250
214	COLLECTION OF (133) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE WITH ANN GUNNING AND DOROTHY TRISTAN BY MILTON GREENE.	\$20,000
215	COLLECTION OF (81) COLOR CAMERA TRANSPARENCIES OF CARMEN DELL'OREFICE BY MILTON GREENE.	\$2,000
216	COLLECTION OF (22) COLOR CAMERA TRANSPARENCIES OF DOVIMA AND SUZY PARKER BY MILTON GREENE.	\$1,400
217	COLLECTION OF (556) BLACK-AND-WHITE CAMERA NEGATIVES OF LISA FONSSAGRIVES BY MILTON GREENE.	\$3,000
218	COLLECTION OF (243) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LISA FONSSAGRIVES BY MILTON GREENE.	\$1,500
219	COLLECTION OF (219) BLACK-AND-WHITE CAMERA NEGATIVES OF BETSY VON FURSTENBERG BY MILTON GREENE.	\$900



26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301
Tel: 310.859.7701 Fax: 310.859.3842

PRICES REALIZED DETAIL - Milton Greene Auction Auction 57, Auction Date: 7/27/2013

LOT	ITEM	PRICE
220	COLLECTION OF (426) COLOR TRANSPARENCIES OF GENEVIEVE GILLES FOR LIFE BY MILTON GREENE.	\$1,000
221	COLLECTION OF (222) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANN GUNNING BY MILTON GREENE.	\$1,000
222	COLLECTION OF (496) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF ANN GUNNING BY MILTON GREENE.	\$2,000
224	COLLECTION OF (396) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF TIPPI HEDRON BY MILTON GREENE.	\$5,000
225	COLLECTION OF (10) COLOR CAMERA TRANSPARENCIES OF LAUREN HUTTON BY MILTON GREENE.	\$1,100
226	COLLECTION OF (374) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF LAUREN HUTTON BY MILTON GREENE.	\$2,250
227	COLLECTION OF (206) COLOR CAMERA TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE.	\$2,000
228	COLLECTION OF (220) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE.	\$1,000
230	COLLECTION OF (266) BLACK-AND-WHITE CAMERA NEGATIVES OF DORIAN LEIGH FROM THE FIFTH SEASON BY MILTON GREENE.	\$950
231	COLLECTION OF (48) COLOR CAMERA TRANSPARENCIES OF DORIAN LEIGH BY MILTON GREENE.	\$1,000
233	COLLECTION OF (48) COLOR CAMERA TRANSPARENCIES OF LILLIAN MARCUSON BY MILTON GREENE.	\$800
236	COLLECTION OF (220) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF IVY NICHOLSON BY MILTON GREENE.	\$3,250
237	COLLECTION OF (425) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF IVY NICHOLSON AND SALVADOR DALI BY MILTON GREENE.	\$18,000
238	COLLECTION OF (209) COLOR CAMERA TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE.	\$2,000
239	COLLECTION OF (202) COLOR CAMERA TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE.	\$2,000
240	COLLECTION OF (307) BLACK-AND-WHITE AND COLOR CAMERA NEGATIVES AND TRANSPARENCIES OF NELLY NYAD BY MILTON GREENE.	\$1,000

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LOT	ITEM	PRICE
241	COLLECTION OF (107) BLACK-AND-WHITE NEGATIVES OF NELLY NYAD BY MILTON GREENE.	\$2,250
242	COLLECTION OF (126) BLACK-AND-WHITE NEGATIVES OF NELLY NYAD BY MILTON GREENE.	\$2,000
243	COLLECTION OF (843) BLACK-AND-WHITE NEGATIVES OF SUZY PARKER BY MILTON GREENE.	\$3,000
244	COLLECTION OF (517) COLOR TRANSPARENCIES OF SUZY PARKER WITH LILLIAN MARCUSON BY MILTON GREENE.	\$6,000
245	COLLECTION OF (91) COLOR TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE.	\$2,250
246	COLLECTION OF (371) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE.	\$7,000
247	COLLECTION OF (262) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SUZY PARKER BY MILTON GREENE.	\$3,250
248	COLLECTION OF (135) COLOR TRANSPARENCIES OF JEAN PATCHETT BY MILTON GREENE.	\$2,000
249	COLLECTION OF (267) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES JERRY HALL, SUNNY HARTNETT, SOPHIE LITVAK, NICO, MERIT STROUBERG AND VERUSHKA BY MILTON GREENE.	\$3,500
250	COLLECTION OF (2,403) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF DAPHNE BELL, CARIO, SANDRA CHURCH, JULIA MEADE, JANIS RULE, MARIA SCHELL FOR GLAMOUR BY MILTON GREENE.	\$7,500
251	COLLECTION OF (3,659) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF IRIS BLANCHE AND JACK MURPHY, NANCY GRIFFITH, ANNETTE MCEWAN, SUSAN MURRAY, BARBARA NELLI, SUSAN PORTER, SHEILA SCOTTER, AND MARTHA STEWART FOR GLAMOUR BY MILTON GREENE.	\$3,750
252	COLLECTION OF (300) BLACK-AND-WHITE NEGATIVES OF MARTHA BOSS, SUZANNE DELANEY, DOVEMA HORN, LILLIAN MARCUSON AND LUCILLE WILSON FOR LIFE BY MILTON GREENE.	\$6,000
253	COLLECTION OF (2,284) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF JEAN BOAS, MARTHA BOSS, SANDY BROWN, KATHERINE CASSIDY, ROSEMARIE COOVER, CLAIR KELLY, LILLIAN MARCUSON, MAGGIE MCNAMARA, ANN STY. CLAIRE, PATSY SCHALLIS, PAT SUZUKI, ROMANUS AND GAIL INWARDS FOR LIFE BY MILTON GREENE.	\$5,000
254	COLLECTION OF (2,047) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF ITALIAN FASHION FOR LIFE BY MILTON GREENE.	\$14,000
255	COLLECTION OF (1,341) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF JOAN BURKE, SHEILA CONNELLY, PAT DONNOVAN, NANCY GUILD, JAN HENDRICKS, SONIA HURST, LOREDANA, JOAN SMITH, LORADONNA TAPERALLI, FIONA VON THYSEN FOR LIFE BY MILTON GREENE.	\$4,250
256	COLLECTION OF (1,996) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARGOT FONTEYN, BARBARA GOALEN AND ANN GUNNING IN ENGLISH AND IRISH FASHION FOR LIFE BY MILTON GREENE.	\$9,000

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LOT	ITEM	PRICE
257	COLLECTION OF (464) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NORMAN NORELL FASHION FOR LIFE BY MILTON GREENE.	\$3,250
258	COLLECTION OF (657) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF TAN ARNOLD, SUSAN BURNSIDE, COLLEEN CORBY, HOLLY FORMAN, ISABELLA, DONNA MITCHELL, SUSAN PROCTOR, HALLY RINSKY, KITTY ST. JOHN AND MELISSA WESTON FOR LIFE	\$2,250
259	COLLECTION OF (1,885) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF FINNISH BEACHWEAR, DANISH CHILDREN, GASLIGHT-PLAYBOY CLUB, ELIZABETH ASHLEY, ANN DE ZOGHEB, MIMI LONDON AND ANYA ROBINSON FOR LIFE BY MILTON GREENE.	\$1,700
260	COLLECTION OF (1,012) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF ADRIENNE, DAGMAR, ANNE-MARIE DESCHODT, HELAVIE IN PARADISE ISLAND, BAHAMAS FOR LIFE BY MILTON GREENE.	\$2,000
261	COLLECTION OF (1,307) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NANCY BERG, ANN DE ZOGHEB, TAMMY GRIMES FOR PARIS COLLECTIONS FOR LIFE BY MILTON GREENE.	\$8,500
262	COLLECTION OF (1,408) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF BERNADETTE BARZINI, WILHELMINA COOPER, ANNE LARSEN, CATHY TOLBERT AND HILKE WENDORF FOR DONALD BROOKS, TIFFEAU AND MAGGIE LONDON FOR LIFE BY MILTON GREENE.	\$6,000
263	COLLECTION OF (104) COLOR TRANSPARENCIES OF DANIELA BIANCHI IN ITALIAN FASHION FOR LIFE BY MILTON GREENE.	\$2,000
264	COLLECTION OF (2,673) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF NANCY ANDREWS, CORINE BOUCHET, IRA VON FURSTENBERG, JANE HITCHCOCK, PAT MCGUIRE, LUCIANA PIGNATELLI, PAMELA RAWLINGS, FIONA VON THYSEN, CHERYL TIEGS AND	\$5,500
265	COLLECTION OF (840) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARELLA AGNELLI, NATI ABASCAL, BENEDETTA BARZINI, DONNA BOROMEO DONNA FORQUET, MICIA, STEFANIA SANDRELLI AND TRICO IN ITALIAN FASHION FOR LIFE BY MILTON GREENE.	\$4,000
266	COLLECTION OF (251) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF MARISA BERENSON IN AUBREY BEARDSLEY FEATURE FOR LIFE BY MILTON GREENE.	\$2,000
267	COLLECTION OF (697) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF CARMEN DELL'OREFICE, PAT DONOVAN, LYNN EVANS, ZITA GAHAN, MONA MCHENRY, LORADONNA TAPERALLI, DOROTHY TRISTAN AND NANCY WALTERS FOR LOOK BY MILTON GREENE.	\$4,000
268	COLLECTION OF (1,189) BLACK-AND-WHITE AND COLOR NEGATIVES AND TRANSPARENCIES OF SANDY BROWN, CARMEN DELL'OREFICE, MARIA MERCEDES AND DOROTHY TRISTAN FOR LOOK BY MILTON GREENE.	\$4,000