



February 13, 2013

Tom DeCaigny, Director of Cultural Affairs
San Francisco Arts Commission
25 Van Ness Avenue, Suite 345
San Francisco, CA 94102

Dear Tom DeCaigny,

Enclosed selenium toned gelatin silver prints from The Pirkle Jones Foundation offered as a full gift to the San Francisco Arts Commission, City and County of San Francisco the following works of fine art:

One hundred-forty-eight (148) selenium toned gelatin silver prints by Pirkle Jones (United States 1914–2009) and (2) two selenium toned gelatin silver prints by F. W. Quandt (United States 1922 – 1964) and printed by Pirkle Jones for a print total of one hundred fifty with a retail value of \$576,500. See enclosed ten page list of photographs including print title, negative and print date, dimensions, retail value, and details of exhibitions and publications.

Pirkle Jones desire was for his photographs to be viewed by the public. The donor imposes the following restriction on the gift of these works of fine art prohibiting the sale, exchange, or other disposition. If this print collection is deaccessioned, the work is to be returned to the Pirkle Jones Foundation or gifted museum. The Pirkle Jones Foundation certifies that they are the lawful owner of the works and have the full power and authority to make this gift. The Pirkle Jones Foundation retains copyright. Credit for this accession should read: Gift of the Pirkle Jones Foundation.

Sincerely,

Sid Hartman

Enclosure: Gift to SFAC. xlxs

PIRKLE JONES BIOGRAPHY

Noted photographer and educator Pirkle Jones died on Sunday, March 15, 2009 in San Rafael, California at the age of 95. The passing of photographer Pirkle Jones marks the end of an era. He was one of the few remaining artists who studied with Ansel Adams and became known for his exquisite black-and-white prints whose subject matter ranged from the beauty of the California landscape to the politics of the Black Panthers.

Pirkle's photographs defined the Bay Area. San Francisco skylines with the fog rolling in and cloudscapes appear. Pirkle honored the working man: grape pickers, migrant farm workers, and cattle herders. He was attracted to the abstract compositional elements he saw in construction where he photographed workers dancing with concrete and I-beams.

Pirkle's love affair with the San Francisco Bay Area began when he came through San Francisco on his way to the Pacific during World War II. After the war, he returned to San Francisco to enroll in the new photography department at California School of Fine Arts headed by Ansel Adams. This brought him into the circle of Ansel Adams, Edward Weston, Dorothea Lange and Minor White. The creative energy of the time was electric. Pirkle met Ruth-Marion Baruch who was also a student in the photography program and a poet. They were married in 1949 at the Yosemite Valley home of Ansel and his wife Virginia. Adams said "I think that Pirkle Jones is an artist in the best sense of the term. His statement is sound and resonant of the external world as well as of the internal responses and evaluations of his personality. His photography is not flamboyant, does not depend upon the superficial excitements. His pictures will live with you, and with the world, as long as there are people to observe and appreciate."

Pirkle's enthusiasm for art and life led him from his tenure as a student and assistant to that of a collaborator and teacher. Pirkle was a renaissance man---a master of his own ideas as well as having the gift to inspire and nurture the creativity of others.

"I am not concerned about style for style's sake.

Style is as natural as breathing.

If you are true to yourself, you'll be original."

- Pirkle Jones

Jones' life encompassed almost a century and his time in photography represented 70 years of work. Pirkle's legacy was his ability to bring together and express the diverse elements of the world as he saw it, and to communicate his excitement and love of creativity through collaboration and inspiration. He was a great pollinator—buzzing with ideas, touching many people and spreading his infectious enthusiasm. Pirkle was “percolating” all the time. Pirkle Jones chronicled the people, politics and landscapes of Northern California. Photography historian, Nancy Newhall has written that “There are a handful of photographers who have achieved the stature of poets, and Pirkle Jones is one of them.”

As Pirkle put it: “A photograph is not real. The moment we make a picture we become political.”

Some of Pirkle's outstanding contributions include:

The “Death of a Valley 1956” a collaboration with Dorothea Lange, which documented the final year of the Berryessa Valley slated to be flooded upon the completion of the Monticello Dam. Published in 1960 as a single issue of Aperture magazine under the name Death of a Valley, this essay remains a powerful testament to the price of progress.

“Walnut Grove 1961” a collaboration with Ruth-Marion Baruch that recorded the portrait of a dying California town.

“Black Panthers 1968” a collaboration with Ruth-Marion Baruch that characterized the changing political and social upheaval sweeping across the country from the Bay Area in the Summer of 1968.. Pirkle and Ruth-Marion connected with the Black Panthers through their involvement with the Peace and Freedom Party. Their Panther photographs become the iconic face of the Panthers and carry both a significant beauty and compassion. In 2001, Greybull Press published Black Panthers, 1968 with an introduction by Kathleen Cleaver.

The “Gate 5” series which documents the counter culture houseboat community of Sausalito, California during the late 60's to early 70's.

“If one were to dissect the influence of Pirkle's collaborators and subjects, it might be said that Ansel Adams was the key to the visual: Dorothea Lange to the political; Ruth-Marion Baruch to the intellectual: the inhabitants of Gate 5 to the interpersonal; and nature to the spiritual.

Throughout his career, Pirkle's images have met with success and recognition through an array of mediums—commercial, documentary, and “art” photography. This, perhaps is the key to the general misperception of Pirkle's work. His is not an oeuvre that is easily classified. All the more reason to understand and celebrate it.” Tim B. Wride, Pirkle Jones California Photographs

Pirkle Jones's other achievements include the Photographic Excellence Award from the National Urban League and a National Endowment for the Arts Photography fellowship. His photographs have been exhibited at museums nationwide. Jones retired from teaching at the San Francisco Art Institute in 1997; he led workshops in California, including Yosemite workshops with Ansel Adams. In 2001, the Santa Barbara Museum of Art mounted a retrospective exhibition Pirkle Jones: Sixty Years in Photography. The San Francisco Museum of Modern Art exhibited Pirkle Jones and the Changing California Landscape in 2003-2004. In 2004 he received an honorary doctorate from the San Francisco Art Institute. His most recent exhibition in 2009 was "Looking for Mushrooms: Beat Poets, Hippies, Funk, Minimal Art, San Francisco 1955-68" at Museum Ludwig in Cologne, Germany. Jane Levy Reed completed the documentary film "Pirkle Jones, Seven Decades Photographed- From Pictorial California to the Politics of the Black Panther Party" in 2009.

Pirkle lived in Mill Valley, California for over 40 years. He retired from 28 years of teaching at the San Francisco Art Institute in 1997. Upon the passing of Ruth-Marion Baruch in 1997, he established their archive and endowment at Special Collections, University Library, U. C. Santa Cruz.

Inventory #	Series	No.	Exhibition Title	Artist's Descriptive Title	Mo/Day	Date of Image	Date of Print	Dimension H	W	Mount	Frame/ mat Dimension H	W	Signed	Titled	Dated	Stamp	Type Stamp	Variously Inscribed	Condition E, VG, G, F, P	Additional Comments	Retail	Exhibition (see attached list)	Published	Where	Page/Plate
PJ-29			Bacchus, Lima, OH	Fountain at Dayton, OH Museum of Art		1938	1938	14	11	archival overmat	20	16	pencil verso	pencil verso				pencil "Section III @ Record", etc.,	VG	paper gevaluxe velour, exhibited Thessaloniki, Greece & Rotherham, England 1938	\$4,500	38, 43,			
PJ-143	PG.	3		Photogram #3		1949	1949	8	10	dry mount			pencil rvm	pencil rvm				pencil "3"	E		\$3,500				
PJ-167	SF			Breaking Wave, Golden Gate, San Francisco		1952	1968	11	14				pencil verso	pencil verso	verso black ink	photographer's stamp		pencil "11"	G	image in Portfolio II, No. 1	\$6,000	73, 77, 90, 110, 188	1. <i>Modern Photography & Beyond</i> , 1987; 2. <i>Picturing California A Century of Genius</i> , Therese Heyman, editor, 1989	1. NMOMA, Kyoto, Japan 2. Oakland Museum, CA	1. plate 418 2. 69
PJ-559	FM			Woman holding Savoy cabbage, Farmer's Market, San Francisco		1949	1960	11.25	9.75	archival overmat			pencil verso & back mount	pencil verso & back mount					E		\$5,000				
PJ-560	FM			Mother and daughter selling beets, Farmer's Market, San Francisco		1949	1960	11.25	9.25	archival overmat			pencil verso & back mount	pencil verso & back mount					E		\$5,000		<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	24
PJ-561	FM			Two women in calico from the back, Farmer's Market, San Francisco		1949	1960	10.5	8.125	archival overmat			pencil verso & back mount	pencil verso & back mount				pencil rvm "3"	E	Pirkle Jones and the Changing California Landscape, SFMOMA 2004 exhibition print	\$5,000				
PJ-562	FM			Woman carrying sack of collard greens, Farmer's Market, San Francisco		1949	1960	11	8	archival overmat			pencil verso & back mount	pencil verso & back mount				pencil rvm "2"	VG		\$4,500				
PJ-565	FM			Mennonite woman wearing apron, Farmer's Market, San Francisco		1949	1960	10	9	archival overmat			pencil verso & back mount	pencil verso & back mount					E	Pirkle Jones and the Changing California Landscape, SFMOMA 2004 exhibition print	\$5,000				
PJ-566	FM			Young black boy carrying greens, Farmer's Market, San Francisco		1949	1960	10.5	8.5	archival overmat			pencil verso & back mount	pencil verso & back mount					E		\$5,000				
PJ-567	FM			Black man carrying three bags of corn, Farmer's Market, San Francisco		1949	1960	10.5	8.5	archival overmat			pencil verso & back mount	pencil verso & back mount					E	Pirkle Jones and the Changing California Landscape, SFMOMA 2004 exhibition print. 1957 USIA exhibition "I Hear America Singing" in Berlin, W. Germany	\$5,000	66, 102, 215			
PJ-569	FM			Nuns carrying produce, Farmer's Market, San Francisco		1949	1960	10.5	8.5	archival overmat			pencil verso & back mount	pencil verso & back mount					E		\$5,000				
PJ-629	PL			Mussel bed, Point Lobos		1947	1966	9	13	archival overmat			pencil verso	pencil verso					E		\$3,500				

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PJ-667	FM			Farmer selling comice pears 5# for 50 cents, Farmer's Market, San Francisco		1949	1960	8.5	10.5				pencil verso		pencil verso				E		\$5,000					
PJ-803	AA			Ansel Adams, guest photographer Pirkle Jones class, China Basin, San Francisco		1955	1955	12.25	9.125				pencil verso		pencil verso				VG		\$3,000	82				
PJ-821			Nancy and Beaumont Newhall, San Francisco, 1947	Nancy and Beaumont Newhall in Ansel Adams' garden, San Francisco		1947	1965	9.25	12.75	archival overmat	16	20	pencil verso		pencil verso				E		\$4,000	90	1. <i>Ansel Adams A Biography</i> , by Mary Street Alinder, 1996 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001 3. <i>All-American</i> , by Bruce Weber, edited by Dimitri Levas, 2001	1. New York: Henry Holt and Company, Inc. 2. Aperture, New York, NY 3. Little Bear Press, New York, NY	1. & 3. nonpaginated 2. 102	
PJ-831	sf			Asian family picnic, Easter Sunday, Golden Gate Park, San Francisco	4/17	1960	1960	11	14				pencil verso		pencil verso				E		\$4,000		<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	25	
PJ-867	sf			Cigar smoking sidewalk superintendent, San Francisco		1956	1960	14	11				pencil verso		pencil verso				E	1 of 15 vintage prints	\$5,000	87, 90	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	18	
PJ-960	FLM			Tattooed eagle chest, Flea Market, Marin City, CA		1976	1976	9	13.25	archival overmat	16	20	pencil verso		pencil verso				E		\$4,000					
PJ-966	FLM			Uniform, Flea Market, Marin City, CA		1977	1977	8.75	13.25	archival overmat	16	20	pencil verso		pencil verso				VG		\$4,300					
PJ-1135	L			Pine trees and milkweed, Yosemite, Ca		1947	1966	11	14				pencil verso		pencil verso				E		\$4,000					
PJ-1150	L			Clouds with dark foreground of trees on ridge, Southern CA		1970	1970	8.25	10.5	archival overmat	16	20	pencil verso		pencil verso				E		\$5,000		<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture New York, NY	93	
PJ-1176	HE	32	HE 32	Oak Tree in Pirkle Jones garden, from Pirkle Jones Home & Environment, Mill Valley		1976	1976	14	11				pencil verso	pencil verso	pencil verso				E		\$3,000					
PJ-1206	T			Fruit tree orchard in bloom, near Los Gatos, CA	Mar	1950	1965	11	14	archival overmat	16	20	pencil verso		pencil verso				E	Felinimus & Twig, Fig. 33	\$4,500					
PJ-1226	L			Grass and oak trees with clouds, near Sacramento, CA		1962	1962	14	11				pencil verso		pencil verso				VG	work from Sunset City Development	\$3,500					
PJ-1241	W			Boulders in the American River, CA		1964	1964	11	14	archival overmat	16	20	pencil verso		pencil verso				E		\$4,000					
PJ-1290	R	8		Black woman wearing plaid coat and umbrella, San Francisco, from Rain Series		1955	1955	14	11	archival overmat	20	16	pencil verso		pencil verso	verso black ink	photographer's stamp		E		\$5,000					

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PJ-1329	CNY			Woman carrying almond blossoms, from Chinese New Year, San Francisco		1955	1965	14	11				pencil verso		pencil verso				E		\$4,000				
PJ-1343	CNY			Man holding almond blossoms, from Chinese New Year, San Francisco		1955	1965	14	11				pencil verso		pencil verso				E		\$4,000				
PJ-1360	CNY			Group of men, from Chinese New Year, San Francisco		1955	1965	14	11				pencil verso		pencil verso				E		\$4,000				
PJ-1436	FT	22		Gunnera tinctoria, Leaf, Golden Gate Park, San Francisco, from Felinimus and Twig		1950	1950	10	8	archival overmat	20	16	pencil verso		pencil verso				E	1948 date conflicts w/ negative date of 1950	\$3,000		Poetry Lives, 1974	McDougal, Littell, Evanston, IL	68
PJ-1482	L			Insulators and poles, Marin County, Ca		1952	1952	9	13				pencil verso		pencil verso				E		\$5,000	66, 67, 79, 87, 126, 221, 222	Photography Yearbook 1956	London, England	128
PJ-1537	HE	36	HE 36	White cyclamen, from Pirkle Jones Home & Environment, Mill Valley		1979	1979	11	14				pencil verso	pencil verso	pencil verso				E		\$3,000				
PJ-1546	PL			Dried kelp and rocks, Point Lobos		1947	1966	11	14				pencil verso		pencil verso				E		\$3,500				
PJ-1687	SF-SP	1		Breaking wave and Golden Gate Bridge, San Francisco		1952	1954	11	14				pencil verso		pencil verso				VG	Each delegate received portfolio in commemoration of the 10th anniversary of the UN Charter, 1955	\$4,500				
PJ-1719	SF-SP	2		San Francisco from Corona Heights		1950	1954	11	14				pencil verso		pencil verso				VG	Each delegate received portfolio in commemoration of the 10th anniversary of the UN Charter, 1955; 1 of 80 vintage prints extant	\$4,500				
PJ-1735	SF			View of San Francisco at dusk, Angel Island to the left		1952	1952	11	14	archival overmat	16	20	pencil verso		pencil verso				E		\$5,000				
PJ-1758	TAB	6	6 Taber Photograph	No. 6, San Francisco Bay, Oakland Creek and City Front, by Taber		1865	1955	11	14				pencil verso	pencil verso					E	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				
PJ-1759	TAB	1	Taber Photograph	No. 1, San Francisco Bay-Golden Gate from Telegraph Hill, by Taber		1865	1955	11	14				pencil verso	pencil verso					E	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				

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PJ-1761	TAB	5	5 Taber Photograph	No. 5, San Francisco Bay, Mt. Diablo and Goat Island, by Taber		1865	1955	11	14				pencil verso	pencil verso					VG	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				
PJ-1762	TAB	4	4 Taber Photograph	No. 4, San Francisco Bay from Telegraph Hill, by Taber		1865	1955	11	14				pencil verso	pencil verso					E	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				
PJ-1763	TAB	3	3. Taber Photograph	No. 3, San Francisco Bay, Angel Island and Red Rock, by Taber		1865	1955	11	14				pencil verso	pencil verso					E	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				
PJ-1764	TAB	2	2. Taber Photograph	No.2, San Francisco Bay, Sausalito, Alcatraz Island and Mt. Tamalpais, by Taber		1865	1955	11	14				pencil verso	pencil verso					E	copy negative and positive print by Jones, Taber original Wells-Fargo History Room	\$500				
PJ-1811	DC			Billboards and Bay Bridge, San Francisco		1961	1961	11	14				pencil verso		pencil verso				E	1 of 9 prints extant	\$4,000		1. <i>Sign Regulation</i> , February, 1962 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. San Francisco Dept. of Planning 2. Aperture, New York, NY	1. Cover 2. 17
PJ-1818	DC			Billboard "J.E. French", Hwy. 101 and Bay Bridge, San Francisco		1961	1961	11	14				pencil verso		pencil verso				VG		\$3,800				
PJ-1825	SF			View of San Francisco with clouds from St. Germain St., Twin Peaks #2		1963	1963	11	14				pencil verso		pencil verso				E	1 of 12 vintage prints extant	\$5,000				
PJ-1842	SF			San Francisco skyline from Fort Baker, Sausalito		1955	1955	11	14				pencil verso		pencil verso				E		\$5,000				
PJ-1856	SF			Coit Tower from Lombard and Hyde Streets, San Francisco		1962	1962	11	14				pencil verso		pencil verso				E	1 of 12 vintage prints extant	\$6,000				
PJ-1865	FS	1		View of Twin Peaks #1, San Francisco, from Fog Series		1955	1960	11	14				pencil verso		pencil verso				E	1 of 11 vintage 11 x 14 prints, 2 vintage 16x20 prints, 4 vintage 20 x 24 prints extant	\$6,000	90, 110, 207, 215, 216	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	10-11
PJ-1890	FS	4		View of Twin Peaks #4, San Francisco, from Fog Series		1955	1960	11	14				pencil verso		pencil verso				VG	1 of 10- 11x 14 vintage extant	\$4,500				
PJ-1953	GF	125	G. F. 125	Typewriter at low tide, Gate Five, Sausalito, CA		1976	1976	11	14				pencil verso		pencil verso				VG		\$3,500				
PJ-1985				Oil slick, San Francisco		1947	1970	8	12				pencil verso		pencil verso				E		\$5,000		<i>USA, Social Change</i> , American History Text, 1974	McDougal, Littel, Evanston, IL	172

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PJ-2033	WG	15		Buddhist shrine in temple, from Walnut Grove: Portrait of a Town		1961	1964	14	11				pencil verso		pencil verso				E	collaboration with Ruth-Marion Baruch	\$5,000	93			
PJ-2159	BV	25		Fire is part of the demolition process, (house burning) Berryessa Valley, from Death of a Valley		1956	1972	11	14				pencil verso		pencil verso				E	Death of A Valley in collaboration with Dorothea Lange; 1 of 12 period prints extant	\$5,000	89, 90, 91, 215, 221, 222, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, 1994 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. Vacaville Museum, CA 2. Aperture, New York, NY	1. 52 2. 41
PJ-2185	BV	4		Monticello cemetery, from Death of a Valley		1956	1972	11	14				pencil verso		pencil verso				VG	Death of A Valley in collaboration with Dorothea Lange; 1 of 19 period prints extant	\$5,000	89, 90, 91, 215, 221, 222, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Begell, 1994 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. Vacaville Museum, CA 2. Aperture, New York, NY	1. 11-12 2. 35
PJ-2217	BV		M. D. #3	Memorial Day #3, young man placing flowers at tombstone, Berryessa Valley		1956	1972	11	14				pencil verso	pencil verso	pencil verso				E	1 of 6 period prints	\$4,000				
PJ-2257	BV			Trees and hills in fog, Berryessa Valley		1956	1972	11	14				pencil verso		pencil verso				VG	1 of 15 period prints extant	\$4,500	222 & 223			
PJ-2260	BV			Pear picker standing on ladder, Berryessa Valley		1956	1972	14	11				pencil verso		pencil verso				VG		\$4,000	223			
PJ-2276	BV			Three young men on a motorcycle, Napa County, District No. 4, Berryessa Valley		1956	1972	11	14				pencil verso		pencil verso				E	1 of 18 period prints	\$4,500	89, 223			
PJ-2319	BV			McGinnis home, Monticello, from Berryessa Valley The Last Year		1956	1972	11	14				pencil verso		pencil verso				E	1 of 15 period prints	\$4,500	89, 90, 220, 221, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Begell, 1994 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. Vacaville Museum, CA 2. Aperture, New York, NY	1. 4 2. 38
PJ-2329	BV			California oak trees on the Knowles ranch, from Berryessa Valley The Last Year		1956	1972	11	14	archival overmat	16	20	pencil verso		pencil verso				E	1 of 12 period prints extant; Napa exhibition print 2008	\$4,500	89, 90, 91, 215, 221, 222, 223	<i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Garner Begell, 1994	Vacaville Museum, CA	6
PJ-2350	BV			Orchard in bloom, from Berryessa Valley The Last Year		1956	1972	11	14				pencil verso		pencil verso				E	1 of 16 period prints extant,	\$4,500	89, 90, 215, 221, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Begell, 1994 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. Vacaville Museum, CA 2. Aperture, New York, NY	1. 10 2. 30-31
PJ-2401	BV			Last Memorial Day, (woman with flowers, man kneeling and dog), from Berryessa Valley The Last Year		1956	1972	11	14				pencil verso		pencil verso				VG	1 of 15 period 11 x14 prints	\$4,000	89, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Garner Begell, 1994, 2. <i>All American</i> by Bruce Weber	1. Vacaville Museum, CA 2. Little Bear Press, New York, NY	1. 14 2. Non-paginated/Chapter 2
PJ-2435	BV			Putah Creek as it runs through the valley. The creek has been dammed 15 miles from this spot by the Monticello Dam. This valley became Lake Berryessa, from Berryessa Valley The Last Year		1956	1972	11	14	archival overmat	16	20	pencil verso		pencil verso				E	1 of 11 period prints extant; exhibition print Napa 2008	\$4,500	89, 221, 223	1. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, edited by Ruth Begell, 1994 2. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. Vacaville Museum, CA 2. Aperture, New York, NY	1. 55-56 2. 42-43

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PJ-2471	BP	55	Black Panther guard, Marin City, 1968 from A Photo Essay on The Black Panthers	Man with arms crossed	8/22	1968	1968	11	14				pencil verso						E	collaboration with Ruth-Marion Baruch	\$7,000	94, 210, 219, 228	1. The Vanguard, A Photographic Essay on the Black Panthers, by Ruth-Marion Baruch and Pirkle Jones, 1970 2. Pirkle Jones California Photographs, text by Tim Wride, 2001. 3. Black Panthers 1968 by Ruth-Marion Baruch and Pirkle Jones, 2002 4. Black Power * Flower Power by Pirkle Jones and Ruth-Marion Baruch, 2012	1. Beacon Press, Boston, MA 2. Aperture, New York, NY 3. Greybull Press, Los Angeles 4. Pirkle Jones Foundation, Novato, CA	1. 82 2. 61 3. 51 4. Plate 24
PJ-2494	BP	43	Audience, Free Huey Rally, De Fremery Park, Oakland, CA, from A Photo Essay on The Black Panthers	Crowd listening, man wearing plaid shirt in front	7/14	1968	1968	11	14				pencil verso						E	collaboration with Ruth-Marion Baruch	\$7,000	94	The Vanguard, A Photographic Essay on the Black Panthers, by Ruth-Marion Baruch and Pirkle Jones, 1970	Beacon Press, Boston, MA	63
PJ-2531	BP	53	Free Huey Rally, De Fremery Park, Oakland, CA, from A Photo Essay on The Black Panthers	Group of people, man holding sleeping child	7/28	1968	1968	11	14				pencil verso						E	collaboration with Ruth-Marion Baruch	\$5,000	90	1. The Vanguard, A Photographic Essay on the Black Panthers, 1970 by Ruth-Marion Baruch and Pirkle Jones 2. Black Panthers 1968 by Ruth-Marion Baruch and Pirkle Jones, 2002	1. Beacon Press, Boston 2. Greybull Press, Los Angeles	1. 92 2. 37
PJ-2541	BP	16	Family group at Free Huey Rally, De Fremery Park, Oakland, CA, from A Photo Essay on The Black Panthers	Family	7/28	1968	1968	11	14				pencil verso						E	collaboration with Ruth-Marion Baruch	\$5,000	94, 210, 228	Black Power * Flower Power by Pirkle Jones and Ruth-Marion Baruch, 2012	Pirkle Jones Foundation	plate 15
PJ-3058	DC			High-rise construction and Coit Tower from Russian Hill, San Francisco		1962	1962	10	8	dry mount/ archival overmat	20	16	pencil rvm						E		\$7,000				
PJ-3264	FLM			Bust of Dr. Jose Hernandez, South American hero, Flea Market, Marin City, CA		1978	1978	14	11				pencil verso						E		\$4,000				
PJ-3292	FLM			Buddha, Flea Market, Marin City, CA		1976	1976	11	14				pencil verso						E		\$4,000				
PJ-3299	FLM			Old gas pump gauge Mohawk Station, Flea Market, Marin City/Sausalito, CA		1978	1978	14	11				pencil verso						E	1 of 14 vintage prints extant	\$4,000	90, 220			
PJ-3375	FLM			Scrapbook memories, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso						E		\$4,000				
PJ-3390	FLM			Naugahyde headboard, Flea Market, Marin City, CA		1977	1977	11	14				pencil verso						E		\$4,000				
PJ-3428	FLM			Child mannequins with crutches, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso						E		\$4,000				
PJ-3446	FLM			Vintage porch columns, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso						E		\$4,000				
PJ-3456	FLM			Circus trunk cover, Flea Market, Marin City, CA		1974	1974	11	14				pencil verso						E		\$4,000	90, 220	Pirkle Jones California Photographs, text by Tim Wride, 2001	Aperture, New York, NY	74

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PJ-3468	FLM			Three figures and vintage baby photo, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso		pencil verso				VG		\$4,300	1. <i>Spot Review of Photography</i> , No 9,1976 2. <i>Photo San Francisco</i> , Ceftt, 1977	1. & 2. Zagreb, Yugoslavia	1.26 2. 6	
PJ-3521	FLM			Mannequin on top of car, Flea Market, Marin City, CA		1976	1976	11	14				pencil verso		pencil verso				E		\$4,000				
PJ-3596	FLM			Vintage electric hair curling machine & 50's kind of guy, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso		pencil verso				E		\$4,000				
PJ-3628	FLM			Insect specimens, Flea Market, Marin City, CA		1976	1976	14	11				pencil verso		pencil verso				E		\$4,000				
PJ-3633	FLM			Crosses, Flea Market, Marin City, CA		1976	1976	11	14				pencil verso		pencil verso				E		\$4,000				
PJ-4252	L			Snow, rock formation and cars on Hwy. 50, Sierras		1964	1964	11	14	archival overmat			pencil mount		pencil mount				E		\$4,000				
PJ-4311	SF			Cityscape from Diamond Heights looking northeast, San Francisco		1952	1952	6.25	9.375	dry mount	14	18	pencil rvm		pencil rvm				E		\$5,000				
PJ-4344	W			Waterfall, Yosemite, CA		1968	1968	10.68	8.5	dry mount archival overmat	20	16	pencil rvm		pencil rvm		pencil "34"		E	1 of 20 vintage 11 x14 prints extant	\$5,000	90, 120, 139, 161, 166	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture New York, NY	92
PJ-4400	GF	96	GF 96	Portrait of Thunder Pussy the bride, Mud Wedding #96, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4414	GF	11	GF 11	Captain Garbage the groom holding daisy, Mud Wedding #11, Gate Five, Sausalito, CA	5/23	1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				E	1 of 18 vintage prints	\$4,000	88, 90,140, 220	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	63
PJ-4473	GF	90	GF 90	Mud Wedding Party group at the Tilton Hilton, #90, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4520	GF	91	GF 91	"Mud Wedding": Captain Garbage, Thunder Pussy, Dredge facing front and Herman & Walter from the back, #91, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4531	GF	36	GF 36	Cynthia with Jean Varda, #36, Gate Five, Sausalito, CA	2/21	1970	1970	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				

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PJ-4565	GF	50	GF 50	Interior of Michael Scott's houseboat, (bass & skull) #50, Gate Five, Sausalito, CA		1970	1970	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4584	GF	59	GF 59	lassos playing flute against wall, #59, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-4658	GF	23	GF 23	Jac Alfred Campbell in rowboat, #23, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4708	GF	77	GF 77	Portrait of Pammy "Kooka", #77, Gate Five, Sausalito, CA		1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-4804	GF	52	GF 52	Jaguar John and Cynthia, #52, Gate Five, Sausalito, CA		1969	1969	14	11	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4823	GF	12	GF 12	Inspectors from the Marin County Fire Department, #12, Gate Five, Sausalito, CA		1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				E	1 of 16 vintage prints extant	\$4,000	88, 90, 140, 220	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	115
PJ-4850	GF	2	GF 2	Heather & C.C. Wilcoxon, unidentified woman and Danny Joe Crumb (back to camera), #2, Gate Five, Sausalito, CA		1969	1969	14	11	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-4910	GF	112	G. F. 112	Musician with bamboo flutes, #112, Gate Five, Sausalito, CA		1971	1971	14	11	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5002	GF	37	G. F. 37	Maggie "Catfish", #37, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-5023	GF	73	G. F. 73	Hermit, #73, Gate Five, Sausalito, CA		1969	1969	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5059	GF	15	G. F. 15	Artist Jean Varda, #15, Gate Five, Sausalito, CA	1/28	1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5074	GF	3	G. F. 3	Blue heron and houseboats: Owl on the left, Madonna center right and San Rafael on the right, #3, Gate Five, Sausalito, CA		1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				E	1 of 14 vintage 11 x 14 prints extant	\$4,000	88, 119, 221, 222, 224	<i>Looking for Mushrooms: Beat Poets, Hippies, Funk, Minimal Art- San Francisco 1955-1968</i> . Engelbach, Barbara, Friederike Wappler, Hans Winkler, Editors.	Museum Ludwig, Cologne, Germany	84
PJ-5098	GF	22	G. F. 22	Ron Martin wearing overalls, #22, Gate Five, Sausalito, CA		1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				

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PJ-5128	GF	33	G. F. 33	Jean Varda and two dancers on his houseboat, #33, Gate Five, Sausalito, CA	Spring	1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000	90, 220	<i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	Aperture, New York, NY	68-69
PJ-5161	GF	27	G. F. 27	"The Thumper" boat owned by Dredge and ferryboat Vallejo in the background, #27, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-5185	GF	47	G. F. 47	Dredge and Captain Garbage working on the Madonna, #47, Gate Five, Sausalito, CA		1969	1969	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5204	GF	89	G. F. 89	Jac and Leslie (back to camera) on their houseboat with Anderson on the left, #89, Gate Five, Sausalito, CA		1970	1970	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5228	GF	28	G. F. 28	Houseboats and couple talking, #28, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5314	GF	24	G. F. 24	Madonna on the left and Mt. Tamalpais to the NW, #24, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000	88, 119, 221, 222, 224	1. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001 ; 2. <i>Looking for Mushrooms: Beat Poets, Hippies, Funk, Minimal Art- San Francisco 1955-1968</i> . Engelbach, Barbara, Friederike Wappler, Hans Winkler, Editors.	1. Aperture, New York, NY 2. Museum Ludwig, Cologne, Germany	1. 64 2. 84
PJ-5327	GF	5	G. F. 5	Dancer living on Varda's ferryboat the Vallejo, #5, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5379	GF	42	G. F. 42	Joanie McGlaughlin, #42, Gate Five, Sausalito, CA		1970	1970	11	14	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5397	GF	43	G. F. 43	Mother and child, #43, Gate Five, Sausalito, CA		1969	1969	14	11	archival overmat			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5413	GF	4	G. F. 4	Piro Caro with statue and rubber tree in background, #4, Gate Five, Sausalito, CA		1970	1970	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5432	GF	39	G. F. 39	Piro Caro's living room on the ferryboat San Rafael, #39, Gate Five, Sausalito, CA		1970	1970	14	11				pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-5454	GF	78	G. F. 78	Mim Walker, #78, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5468	GF	76	G. F. 76	Allan Watts, #76, Gate Five, Sausalito, CA		1970	1970	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000				

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PJ-5490	GF	61	G. F. 61	lassos' torso with shell necklace, #61, Gate Five, Sausalito, CA		1970	1970	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5507	GF	9	G. F. 9	Maggie and Joe Tate playing piano at dry-dock party, #9, Gate Five, Sausalito, CA		1970	1970	11 14			pencil verso	pencil verso	pencil verso				VG		\$3,500				
PJ-5585	GF	108	G. F. 108	Blond with hair in braids and spangles, #108, Gate Five, Sausalito, CA		1969	1969	11 14			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5706	GF	19	G. F. 19	Leslie Dee Sirota and Jac Campbell with three friends, Gate Five, Sausalito, CA		1970	1970	11 14			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5725	GF	8	G. F. 8	Young girls listening to music on Spencer Michael's' butterfly houseboat, #8, Gate Five, Sausalito, CA		1970	1970	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5798	GF	32	G. F. 32	Bald man playing guitar, #32, Gate Five, Sausalito, CA		1969	1969	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-5834	GF	70	G. F. 70	Two men routing electrical power line, #70, Gate Five, Sausalito, CA		1970	1970	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-6626	HE	10	HE 10	Sun dappled hazelnut leaves and bay trees, Cascade Park, from Pirkle Jones Home & Environment, Mill Valley		1993	1993	11 14	archival overmat	16 20	pencil verso	pencil verso	pencil verso				E		\$3,000				
PJ-6850	TAM	2	TAM 2	Gazelle shaped madroño tree, from Mt. Tamalpais series		1980	1980	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000	90, 221			
PJ-6867	TAM	6	TAM 6	Oak trees on steep slope, from Mt. Tamalpais series		1990	1990	11 14			pencil verso	pencil verso	pencil verso				E		\$4,000	90, 221			
PJ-6893	TAM	12	TAM 12	V-shaped landscape, light grass with wooded area, oak tree on the left, from Mt. Tamalpais		1981	1981	11 14			pencil verso	pencil verso	pencil verso				E	1 of 10 prints extant	\$4,000	222			
PJ-6905	TAM	13	TAM 13	"Question Mark" rock spring delineated by dark grass and trees, in a bleached grass field, from Mt. Tamalpais series		1981	1981	11 14			pencil verso	pencil verso	pencil verso				E	1 of 15 prints extant	\$4,000	222			
PJ-6917	TAM	14	TAM 14	Detail of madroño trunk (close-up), from Mt. Tamalpais series		1980	1980	14 11			pencil verso	pencil verso	pencil verso				E		\$4,000				

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PJ-6925	TAM	16	TAM 16	Rock spring delineated by dark grass, with rock outcropping behind, from Mt. Tamalpais series		1981	1981	11	14				pencil verso	pencil verso	pencil verso				E		\$4,000	90, 221			
PJ-7052	TAM	32	TAM 32	Madrño tree trunk, homage to Henry Moore, from Mt. Tamalpais series		1981	1981	14	11				pencil verso	pencil verso	pencil verso				E		\$4,000				
PJ-8608	sf			White house and cane, San Francisco		1953	1953	8	10	archival overmat	16	20	pencil verso		pencil verso				E	1 of 6 vintage prints extant	\$5,000		<i>Subjective Photographie, Images of the 50's</i> , from The Museum Folkwang, Essen, Germany, 1984	SF Museum of Modern Art, S. F., CA	124
PJ-8694	BP			Two women looking at Newton portrait, exhibition of A Photo Essay on the Black Panthers at De Young Museum, San Francisco, CA	Jan	1969	1969	8	10				pencil verso		pencil verso				VG	collaboration with Ruth-Marion Baruch	\$2,800	Aug-00	1. Black Panthers 1968 by Ruth-Marion Baruch and Pirkle Jones, 2002. 2. Black Power*Flower Power by Pirkle Jones and Ruth-Marion Baruch, 2012	1. Greybull Press, LA, CA 2. Pirkle Jones Foundation, Novato, CA	1. 133 2. plate 9
PJ-8884	BV			Photographer Dorothea Lange, in Cook, McKenzie & Son Store, from Berryessa Valley The Last Year		1956	1960	10	8	archival overmat	18	14	pencil verso		pencil verso				E	1 of 14 vintage 10x8 prints	\$5,000	89, 90, 222, 223	1. <i>Dorothea Lange and the Documentary Tradition</i> , Karen Ohrn 1980, 2. <i>Berryessa Valley The Last Year</i> , Pirkle Jones, 1994	1. Louisiana State University Press, Baton Rouge, LA 2. Vacaville Museum, CA	1. plate 78/pg 180 2. 26
PJ-10175	II	1	II/77	Breaking Wave, Golden Gate, San Francisco		1952	May-05	11	14	dry mount	14	18	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	73, 77, 90, 110, 188	1. <i>Modern Photography & Beyond</i> , 1987; 2. <i>Picturing California A Century of Genius</i> , Therese Heyman, editor, 1989	1. NMOMA, Kyoto, Japan, 2. Oakland Museum, CA	1.plate 418 2. 69
PJ-10176	II	2	II/77	Log and Golden Gate Bridge, San Francisco		1952	May-05	11	14	dry mount	14	18	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90, 215	<i>Modern Photography & Beyond</i> , 1987	NMOMA, Kyoto, Japan	plate 419
PJ-10177	II	3	II/77	View of San Francisco in the Rain		1952	May-05	11	14	dry mount	14	18	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90, 110, 215	<i>Modern Photography & Beyond</i> , 1987	NMOMA, Kyoto, Japan	plate 420
PJ-10178	II	4	II/77	Woman with umbrella, San Francisco		1955	May-05	14	11	dry mount	18	14	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90	<i>Modern Photography & Beyond</i> , 1987	NMOMA, Kyoto, Japan	plate 421
PJ-10179	II	5	II/77	Sunset District and Pacific Ocean, San Francisco		1951	May-05	11	14	dry mount	14	18	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90, 110, 207, 215, 216, 222, 227	1. <i>Modern Photography & Beyond</i> , 1987; 2. <i>Facing Eden 100 years of Landscape Art In The Bay Area</i> , Stephen Nash, 1995; 3. <i>Capturing Light: Masterpieces of California Photography 1850-2000</i> . Drew Heath Johnson,, editor, 2001; 4. <i>Pirkle Jones California Photograph</i> , essay by Tim Wride, 2001; 5 The Polaroid Book, Selections from the Polaroid Collections, edited by Steve Crist 2005	1. NMOMA, Kyoto, Japan 2. UC Press, Berkeley, CA 3. W. W. Norton & Co., NY, NY 4. Aperture, New York 5. Taschen, Cologne, Germany	1. plate 422; 2. 173; 3. 221 4. 22-23 5. 273
PJ-10180	II	6	II/77	Figures in the Rain, San Francisco		1955	May-05	11	14	dry mount	14	18	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	73, 77, 90, 110, 218, 222, 227	1. <i>Modern Photography & Beyond</i> , 1987 2. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	1. NMOMA, Kyoto, Japan 2. Aperture, New York	1. plate 423 2. 8-9
PJ-10181	II	7	II/77	Worker, Saratoga, California (from The Story of A Winery, Paul Masson, No. 19 in the series)		1958	May-05	14	11	dry mount	18	14	pencil rvm			rvm black ink	photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	73, 77, 87, 90, 92, 110, 186, 206, 211, 222	1. <i>Modern Photography & Beyond</i> , 1987, 2. <i>Master Photographers From The Photography In the Fine Arts Exhibitions</i> , Miles Barth, Curator, 1988 3. <i>Photographs From The Collection of The LaSalle Natl. Bank</i> , 1995, 4. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	1. NMOMA, Kyoto, Japan 2. International Center of Photography, NY, NY 3. Chicago, IL 4. Aperture, New York	1. plate 424 2. 169 3. 69 4. 15

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PJ-10182	II	8	II/77	Grape Picker, Berryessa Valley, California		1956	May-05	14 11	dry mount	18 14	pencil rvm				photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	73, 77, 89, 90, 91, 206, 211, 215, 220	1. <i>Photography at Mid-Century</i> , 1959; 2. <i>20th Century Exposition, Man & the Social Machine</i> ; 3. <i>Modern Photography & Beyond</i> , 1987; 4. <i>Berryessa Valley The Last Year</i> , Pirkle Jones; 5. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001; 6. <i>A Patriot's Handbook</i> , selected and introduced by Caroline Kennedy, 2003; 7. <i>At Work: The Art of California Labor</i> , edited by Mark Dean Johnson	1. George Eastman House, Rochester, NY; 2. McDougal, Littell, Evanston, IL; 3. NMOMA, Kyoto, Japan; 4. Vacaville Museum, CA; 5. Aperture, New York; 6. Hyperion, NY; 7. Heyday Books and CA historical Society Press, SF	1. 46 2. 172 3. plate 425 4. 38 5. 33 6. 552 7. plate 69
PJ-10183	II	9	II/77	Oak Tree and Rock, Black Hawk Ranch, California		1954	May-05	11 14	dry mount	14 18	pencil rvm				photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90	<i>Modern Photography & Beyond</i> , 1987	NMOMA, Kyoto, Japan	plate 426
PJ-10184	II	10	II/77	Cowboy, Arizona		1957	May-05	11 14	dry mount	14 18	pencil rvm				photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams, Art in the Embassies Exhibition, catalog cover & poster, State Department 1967, II/77	\$2,000	73, 77, 87, 90, 110, 113, 141, 148, 161, 182, 185, 222	1. <i>Through One's Eyes</i> ; 2. <i>Adventure In Environment</i> , NPF, 1977; 3. <i>Modern Photography & Beyond</i> , 1987; 4. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	1. Haddal's Fine Arts, Buena Park, CA 2. Silver Burdett Co, Morristown, NJ 3. MOMA, Kyoto, Japan 4. Aperture, New York	1. 16 2. 2 3. plate 427 4. 96-97
PJ-10185	II	11	II/77	Landscape, Jackson, CA		1948	May-05	11 14	dry mount	14 18	pencil rvm				photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 90, 206, 211, 215, 227	1. <i>Modern Photography & Beyond</i> , 1987; 2. <i>Pirkle Jones California Photographs</i> , essay by Tim Wride, 2001	1. NMOMA, Kyoto, Japan 2. Aperture, New York	1. plate 428 2. 94-95
PJ-10186	II	12	II/77	Garden Detail, San Francisco		1947	May-05	7 9	dry mount	18 14	pencil rvm				photographer's stamp, Set No. & Print No.	stamp "Photographer reserves all rights to reproduction"	E	Portfolio forward by Ansel Adams Portfolio II/77	\$2,000	66, 73, 77, 87, 90, 96, 110, 195, 205, 215, 218	1. <i>Contemporary Photographers</i> , Walsh, Naylor and Field, editors, 1983; 2. <i>Modern Photography & Beyond</i> , 1987; 3. <i>Watkins to Weston: 101 Years of California Photography</i> , Fels, Heyman, Travis, editors, 1992; 4. <i>An American Century of Photography, Hallmark Photographic Collection</i> , 1999; 5. <i>Pirkle Jones California Photographs</i> , text by Tim Wride, 2001	1. St. Martin's Press, NY; 2. NMOMA Kyoto, Japan; 3. Roberts Rinehart, Niwot, CO/ Santa Barbara MOMA; 4. Hallmark Cards, Inc, Kansas City, MO; 5. Aperture, New York, NY	1. 384; 2. Plate 429; 3. 147 4. 275/Plate 278; 5. 89
PJ-10991	BP	62	<i>Black Panthers from Sacramento, Free Huey Rally, Bobby Hutton Memorial Park, Oakland, CA</i> , from A Photo Essay on The Black Panthers	Black women with their left arm raised	8/25	1968	2001	8.75 11.68			pencil verso					pencil verso © 1970 Pirkle Jones Printed by Palm Press June 2002 for Black Panthers, 1968	E	6/2002 Printed by Palm Press, Concord, MA 01742 special edition of Black Panthers, 1968; collaboration with Ruth-Marion Baruch	\$3,000	90, 94, 208, 210, 219, 224, 228	1. The Vanguard, A Photographic Essay on the Black Panthers, 1970 by Ruth-Marion Baruch and Pirkle Jones; 2. Black Panthers 1968 by Ruth-Marion Baruch and Pirkle Jones, 2002; 3. Looking For Mushrooms-Beat poet, Hippies, Funk, Minimal Art, San Francisco 1955-68, Engelbach, Wappler and Winkler, 2008. 4. Black Power * Flower Power by Pirkle Jones and Ruth-Marion Baruch, 2012	1. Beacon Press, Boston 2. Greybull Press, Los Angeles 3. Museum Ludwig, Cologne, Germany 4. Pirkle Jones Foundation, Novato, CA	1. 76 2. 31 3. 35 4. plate 31
PJ-10999	BP	80	Plate glass window of the Black Panther Party National Headquarters, the morning it was shattered by the bullets of two Oakland policemen, September 10, 1968 by Pirkle Jones	Window with numerous bullet holes, including Eldridge Cleaver's mouth on poster	9/10	1968	2002	11 9.125			pencil verso					pencil verso	E	11/2002 Printed by Palm Press, Concord, MA 01742 special edition of twenty; collaboration with Ruth-Marion Baruch	\$3,000	90, 94, 174, 206, 208, 209, 210, 213, 219, 224, 228	1. The Vanguard, A Photographic Essay on the Black Panthers, by Ruth-Marion Baruch and Pirkle Jones, 1970; 2. Made in California: Art, Image and Identity, 1900-2000 by Stephanie Barron, Sheri Bernstein and Ilene Susan Fort, 2000; 3. Pirkle Jones California Photographs, text by Tim Wride, 2001; 4. Black Panthers 1968 by Ruth-Marion Baruch and Pirkle Jones, 2002; 5. Only Skin Deep, edited by Coco Fusco and Brian Wallis, 2003; 6. 2. Looking for Mushrooms: Beat Poets, Hippies, Funk, Minimal Art edited by Barbara Engelbach, Friederike Wappler, Hans Winkler, and Kasper Konig 2008 7. Afro Modern Journeys Through The Black Atlantic, edited by Tanya Barson and Peter Gorschlüter, 2010 8. Afro Une Célébration, Katell Pouliquen, 2012 9. Black Power* Flower Power by Pirkle Jones and Ruth-Marion Baruch 2012	1. Beacon Press, Boston, MA 2. LACMA and University of California Press, Berkeley, CA 3. Aperture, New York, NY 4. Greybull Press, Los Angeles 5. International Center for Photography/Harry N. Abrahms, New York 6. Museum Ludwig, Cologne 7. Tate Publishing, Liverpool, England 8. Martinere Groupe, Paris, France 9. Pirkle Jones Foundation, Novato, CA	1. 2 2. 221 3. 59 4. 12 5. 274 6. 37 7. 129 8. 12 9. plate 51

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RP-106			F.W. Quandt, Pirkle Jones, Dwain Faubion, Minor White, Al Gay, 129 24th Ave., S.F. negative by FW Quandt 1947 print by Pirkle Jones 1985	F.W. Quandt, Pirkle Jones, Dwain Faubion, Minor White, Al Gay, 129 24th Ave., S.F.		1947	1985	4.5 3.25			pencil verso	pencil verso	pencil verso			pencil "negative by", etc.	E	Negative by F.W. Quandt 1947, print by Pirkle Jones 1985	\$ 500				
RP-109			Minor White, Pirkle Jones, 129 24th Ave., S.F. negative by FW Quandt 1947 print by Pirkle Jones 1985	Minor White and Pirkle Jones, 129 24th Ave., S.F.		1947	1985	8 10			pencil verso	pencil verso	pencil verso			pencil "negative by", etc.	E	Negative by F.W. Quandt 1947, print by Pirkle Jones 1985	\$ 500				

\$576,700