

PRINTS, DRAWINGS, PAINTING AND OTHER WORKS ON PAPER

August 2014

1. (1948 Campaign Poster) Henry A. Wallace, Glen Taylor and Rockwell Kent. **LABOR! VOTE LABOR.** American Labor Party Poster for the Presidential campaign of 1948, including the candidacies of Henry A. Wallace for President, Glen Taylor for Vice President and Rockwell Kent for Congress. 17 x 11 inches. Letterpress reading as follows: "LABOR!/Vote Labor/Wallace for President/Taylor for Vice President/Rockwell Kent for Congress/VOTE ROW C/American Labor Party." The candidates were running on the Progressive Party ticket, which was supported by the American Labor Party. Wallace had been Vice President under FDR, Glen Taylor was the incumbent Senator from Idaho (and a former country singer), and Rockwell Kent was, of course a well known artist and author with extremely liberal political views; Kent had a dairy farm in AuSable Forks, NY at the time of this campaign, and presumably ran for Congress in the district in which the farm was located. In nice condition, with minor browning at the edges. Very rare. \$1500.00
2. Abeles, Sigmund. **PHILOSOPHY STUDENT.** Wood engraving, not dated. Inscribed "artist proof" and signed in pencil. 9 x 12 inches. In excellent condition. \$300.00
3. Abramovitz, Albert (American, born Latvia, 1879-1963). **STRIKE.** Linoleum cut on wove paper, c. 1930s. Signed in pencil, and monogrammed "AA" in the block. Edition size not known. 11 5/8 x 9 7/8 inches, 321 x 252 mm., plus wide margins. This print is likely one that Abramovitz did for the WPA Federal Arts Project between 1935 and 1939. A powerful image showing a group of fourteen workers standing on the cobbled street of a mill town, facing a challenge from an unseen source, likely police or strikebreakers. A small loss at the lower corner, a small closed tear at the upper edge, both far from the image, else in very good condition. \$1200.00
4. Abramovitz, Albert (American, born Latvia, 1879-1963). **UNTITLED (CONSTRUCTION WORKER WITH DRILL).** Linoleum cut on wove paper, c. 1930s. Signed in pencil, and monogrammed "AA" in the block. Edition size not known. 8 x 6 1/2 inches, 203 x 165 mm., plus wide margins and deckle on two edges. This print has an affinity with the Artist's "Subway Work at Night, Moscow" of 1935, but may also be one of a group of prints he made for the WPA Federal Arts Project between 1935 and 1939. A powerful image, in very good condition. \$575.00
5. Abramovitz, Albert (American, born Latvia, 1879-1963). **UNTITLED (WORKER RETURNING HOME TO HIS FAMILY).** Linoleum cut on wove paper, c. 1930s. Signed in pencil, and monogrammed "AA" in the block. Edition size not known. 10 1/4 x 8 inches, 260 x 203 mm., plus margins of about 1 1/4 inches, and deckle on three edges. This print has an affinity with the Artist's "Subway Work at Night, Moscow" of 1935, but may also be one of a group of prints he made for the WPA Federal Arts Project between 1935 and 1939. This powerful image shows a workman coming down steps through a doorway into a room in which are crowded, a woman with a child in her arms, three older children, an elderly man, and a man of middle years, all appearing dejected and hungry. In very good condition. \$575.00
6. Abramovitz, Albert (American, born Latvia, 1879-1963). **UNTITLED (TWO CONSTRUCTION WORKERS WITH BRICKS).** Linoleum cut on wove paper, c. 1930s. Signed in pencil. Edition size not known. 11 1/2 x 9 1/16 inches, 292 x 230 mm., plus margins of about 1 1/4 inches, and deckle on three edges. This print has an affinity with the Artist's "Subway Work at Night, Moscow" of 1935, but may also be one of a group of prints he made for the WPA Federal Arts Project between 1935 and 1939. In very good condition. \$500.00
7. Ackermann, Max (German, 1887-1975). **DIE SCHAUSPIELERIN HILDE KORBER.** Etching, 1928. A proof before, or in addition to the edition of 200. Signed and dated "Max Ackermann 1928" in pencil lower right. and inscribed "Probe" in pencil lower left, and with the dry stamp "ATELIER SAMMET" lower right. Printed on wove paper. 12 1/4 x 8 1/4 in., 310 x 207 mm). with full (3 1/2 inches) margins and deckled edges. In excellent condition. \$1500.00

Max Ackermann studied with Franz Von Stuck and Adolf Holzel. He was a member of Der Blaue Reiter in 1918-1919. He was friendly with Mondrian, Adolf Loos, and exhibited in Stuttgart with Kandinsky and George Grosz. The Nazi's considered his art to be "degenerate;" he was forbidden to teach, and many of his works were confiscated. He had a distinguished career as an artist and educator after World War II.

8. Affleck, Andrew **EDINBURGH or EDINBURGH CASTLE**. Etching, drypoint and aquatint, not dated (early 20th Century; Affleck died in 1935). Signed, lower right in pencil, and annotated near the bottom, center, "210/Plate Destroyed," and at the bottom, right, "Edinburgh," implying a possible edition size of 210. 11 5/8 x 18 3/4 inches. A large, atmospheric rendering of the castle, on a hill, in the center, a park, rendered darkly at the lower left, above it, buildings, and to the right, a major street, sloping downhill, with large buildings on both sides. Affleck (1874-1935), is noted for his treatments of architectural subjects; along with Axel Herman Haig and Albany Howarth, he is regarded as one of Britain's masters of this form. In excellent condition. \$475.00
9. Affleck, Andrew. **ISOLA BELLA**. Etching, not dated. Signed in pencil. Edition size not known. 9 3/4 x 17 3/8 inches (image), 13 5/8 x 22 1/4 inches (sheet). Margins of 2" +/- all around, but lower margin trimmed; else in excellent condition. \$375.00
10. Albee, Grace. **OIL TANKS - GATES OF THE OLD NEW YORK YACHT CLUB, NEWPORT, R.I.** Wood engraving, not dated. Edition of 35, titled and signed in pencil. In excellent condition. \$550.00
11. Albee, Grace. **ON THE BEACH**. Etching, 1963. Edition of 20. Titled, numbered "1/20" and signed in pencil. 5 7/8 x 8 1/8 inches. In excellent condition. \$975.00
12. Albright (Zsissly), Malvin Marr. **VICTORIA**. Lithograph, 1949. Titled and signed in pencil. Edition of 250 published by A.A.A. 8 1/2 x 12 3/4 inches. In excellent condition. \$350.00
13. Aldegrever, Heinrich (German, 1502-c.1561). **DANCING COUPLE from WEDDING DANCERS**. Engraving, 1538. Monogrammed and dated in the plate, upper left, and with the numeral "4" upper right. 4 5/8 x 2 3/16 inches, 117 x 56 mm. Trimmed to the platemark and with a spot of foxing near the center of the right edge, and a small abraded area near the lower left corner, expertly restored, else in very good condition. With a collector's stamp, verso, that appears to be "CDG," not located in Lugt. \$875.00
14. Amand, Althea. **PAINTINGS: OILS, ACRYLICS AND OIL PASTELS**
 Althea Amand is from Michigan where she studied architecture at the University of Michigan, and later obtained a Master's degree in English Literature from San Francisco State University. She has been painting for more than fifteen years, and has studied and exhibited at the Art Students League in New York City. She has also lived, worked and exhibited her paintings in San Francisco. She has lived in Portland since 2008. Her work is generated primarily from her imagination, rarely using models or depending on specific scenes or incidents for her subjects. Although they work on their own as well composed and colored painted forms, groups of figures with titles like Five Men, Five More Men, Argument, Men Eating, or Cafe invite the viewer to construct his own personal narrative about the very human personages, some looking violent, some depressed, some perfectly composed and at ease. She works in oils or acrylics on canvas, and in oil pastels on paper. We take great pleasure in exhibiting a selection of her work through the end of April.

Works in the show, with their prices are:

OIL PAINTINGS

Street Scene - 24x18 inches - \$400.00

Men Eating 16x20 inches - SOLD

Cafe - 16x12 inches - \$225.00

Man With Bottle - 12x24 inches - \$300.00

ACRYLICS

Five Men - 24x36 inches - \$500.00

Five More Men - 24x18 inches - \$350.00

Two Cats - 20x16 inches - \$350.00

PASTELS

Argument - 18x24 inches - \$250.00

Men - 18x24 inches - \$250.00

Emotion - 18x24 inches - \$250.00

15. Anderson, Gunnar. (American, born Berkeley, CA., 1927). **BOY DRINKING FROM WATER PIPE**. Etching. 4 3/4 x 3 3/8 inches. Edition of 85. Signed in pencil and numbered 85/42. In excellent condition and very attractively framed. \$300.00
16. Andrews, Benny (American, 1930-2006). **NEW YORK CAFE**. Lithograph, 1966. Associated American Artists edition of 250, signed, titled and numbered in pencil. 10 3/8 x 14 1/4 inches. In very good condition. \$1200.00
17. Anonymous Artist. **"SMITHEREENS" ORIGINAL ART FOR AN ALFRED E. SMITH CAMPAIGN POSTER**. Circa 1920. Ink drawing with white highlighting. 20 x 22 inches, in an early frame. Probably related to one of Smith's campaigns for Governor of New York. Under the lettering "Smithereens" sits a caricature of a smiling Al Smith embracing two roosters, one in a frock coat with a walking stick, the other in overalls with a farmer's rake. Some light fixing, else in very nice condition. \$350.00
18. Anonymous. **BOXCAR WILLIE**. Circus poster, c.1960s.
19. Anonymous. **DOMESTIC SCENE**. Gouache in colors. Unsigned and undated. 11 x 11 1/4 inches (image), 13 3/4 x 14 1/4 (sheet). In good condition, with the colors bright, but with soiling in the margins and a few not too obtrusive water spots in the image. A sophisticated, amusing composition of a room setting showing a family with their furniture and animals. \$350.00
20. Anonymous. **LA NUIT DES MORTES VIVANTS - NIGHT OF THE LIVING DEAD - FRENCH FILM POSTER**. Etoile Distribution, 1968. The poster for the original French release of the famous horror film. The imagery much more striking than that of the original American poster. 62 x 45 inches. Folded, as issued. In excellent condition. \$750.00
21. Anonymous. **PARKS AND PLAYGROUNDS SAFER - NEARLY OUT**. Screenprint in Orange, blue, gray and brown. 24 x 18 1/4 inches. A not too obtrusive streak of discoloration across the image, about 1/4 of the way up from the bottom, and some expertly repaired tears at the edges of the sheet, else a very good copy of this striking image. Backed with Japanese tissue for support. \$650.00
22. Anonymous. **RINGLING BROTHERS - CLOWN**. Circus poster, c.1960s.
23. Anonymous. **STILL LIFE WITH WILDFOWL AND BOWL**. Pastel drawing, of killed game birds on a hunter's board. Unsigned. 13 1/2 x 27 3/4 inches, 343 x 705 mm., framed to 21 x 34 1/2 inches, 534 x 877 mm. Some expert restoration at the lower right edge, else in excellent condition. An attractive piece, handsomely framed. \$1100.00
24. Anonymous. **TIGER**. Circus poster, c.1960s.
25. Anonymous. **WANTED POUR GENOCIDE**. Screenprinted poster, c. 1972-74. 25 3/8 x 19 1/4 inches. Revolutionary poster accusing the Emperor of genocide in the deaths of 100,000 as a result of the famine in Northeastern Ethiopia in 1972-74. The famine helped to destabilize Haile Selassie's regime, which was overthrown by revolution in 1974. The full message, in mixed English and French, reads: "Wanted/ Pour Genocide/ Ethiopie:/ 100,000 morts de Faim; 5 millions en Peril/ Haile Selassie Refoule Toute Aide Internationale!" Printed on fragile paper, in black and purple, with two holes in or

near the matrix of the image, some small paper losses at the edges of the sheet, and uneven printing of some of the lettering. Despite its flaws this is a powerful image, and a document of the twilight days of the reign of one of the most extraordinary figures of the twentieth century, a reign which has been tragically followed by decades of war and instability.

\$750.00

26. Anonymous. **ZOO**. Lithograph, 1936. 23 1/4 x 16 3/8 inches. Signed in the plate lower left "JOHN Werbedrucke/Berlin SO36" and upper left "Osten-Sachsen." Stylistically very suggestive of Ludwig Hohlwein, who did a poster for the Berlin Zoo, but we were unable to find any reference to support this work as being his. A strong graphic image in excellent condition. \$1000.00
27. Antes, Horst. **UNTITLED**. Lithograph, not dated. Edition of 100, signed and numbered 23/100 in pencil. 20 1/2 x 12 5/6 inches, 521 x 320 mm. In excellent condition. \$425.00
28. Aponovich, James. **STILL LIFE WITH LEEKS**. Lithograph, not dated. Edition of 100, numbered 41/100, titled, and signed in pencil. 18 x 24 inches, plus margins. Margins appear somewhat trimmed, top and bottom, else in excellent condition. \$850.00
29. Appel, Karel. **SOME PEOPLE TOGETHER**. Color lithograph, 1974. One plate from the portfolio of five prints. One of 15 Hors de Commerce proofs in addition to the edition of 110. Signed in pencil and inscribed "H/C VI/XV." 21 7/8 x 29 11/16 inches, 560 x 760 mm. \$650.00
30. Arentz, Joseph M. (American 1903-69). **SHEET METAL WORKER**. Pencil Drawing. 9 1/2 x 8 1/2 inches. Pencil signed. Framed. \$650.00
Modernist drawing of an industrial worker with stylized cityscape in background.
31. Arms, John Taylor (amer. 1887-1953). **SOMEWHERE IN FRANCE**. Etching, 1919, F. 32, state 2, edition of 50. 6 x 12 in. signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$350.00
32. Arms, John Taylor. **BASILICA OF THE MADELEINE, VEZELAY (THE ABBEY CHURCH OF STE. MADELEINE)**. F.223, 3rd state of 3. "French Churches" series (Arms, Churches of France, p. 146. Edition of 130 printed on blue laid paper by Peter Platt. 12 3/4 x 7 3/8 inches; 324 x 188 mm. Inscribed "3rd State" and signed in pencil. \$875.00
33. Arms, John Taylor. **CHARTRES. Etching, 1927 (2d state); 13 1/8 x 9 7/8, signed, dated**, annotated "Second Stat." Fletcher 193. Edition of 100. In excellent condition, framed. French Church series, #14. \$975.00
Dorothy Noyes Arms, Churches of France, Macmillan, 1929, pp. 54ff.
34. Arms, John Taylor. **CRYSTAL AND JADE**. F.301. Etching with aquatint, 1940. Trial proof "vi" from a group of 16 proofs of the 6th State, printed before the edition of 377. Numbered "vi" and signed in pencil. 7 1/2 x 6 5/8 inches, 191 x 169 mm. In excellent condition. \$750.00
35. Arms, John Taylor. **LA CHIESA, BORGIO**. F. 178. Etching, 1926. Edition of 106 printed by Frederick Reynolds. Signed "Arms 1926" in the plate, and signed in pencil in the margin. This Number 7 in the Italian series, and is illustrated on page 8 of Dorothy Noyes Arms' "Hill Towns and Cities of Northern Italy." 6 1/8 x 4 1/2 inches, 156 x 115 mm. In excellent condition. \$375.00
36. Arms, John Taylor. **LACE IN STONE - ROUEN CATHEDRAL**. Fletcher 200. Etching, 1927. Edition of 100, this copy inscribed "personal proof" by the artist in pencil. 14 1/16 x 11 1/4 inches; 357 x 289 mm. Signed in pencil. One of Arms's "Preferred Plates." Despite the incredible detailing of this work, and the technical tour de force it represents, the overall impression is one of romantic lightness. An extraordinary achievement. In excellent condition.

\$5500.00

"The Tour de Beurre, of the cathedral, which lifts its delicate head far above the workaday, noisy world, was a natural choice, and the view which J. T. selected, looking up the narrow Rue d'Epicerie, showed this tower, the south transept and the much discussed iron spire above the crossing." Dorothy Noyes Arms, Churches of France, Macmillan, NY, 1929, p. 48. Mrs. Arms goes on to recount that the artist's only vantage point from which to make the drawing was on a traffic island in the middle of the main street, that he had to go to the Chief of Police to get permission, that the Chief was an admirer of his work and already owned two of his etchings, and that the drawing was completed in five days.

37. Arms, John Taylor. **LE PENSEUR DE NOTRE DAME**. F.136. Etching, 1923. 1st State, edition of 150. 12 5/8 x 10 1/8 inches; 322 x 252 mm. Signed in pencil. In excellent condition. Framed. \$5850.00

38. Arms, John Taylor. **MONT ST. MICHEL**. Fletcher 182. Etching, 1926. Edition of 100. Signed and dated in pencil. 15 x 11 3/4 inches, 381 x 299 mm. Number 9 of the French Church series, illustrated on page 64 of Dorothy Noyes Arms "Churches of France." In very good condition. \$975.00

39. Arms, John Taylor. **ROCAMADOUR**. Etching, 1927; (Fletcher 186); 13 3/4 x 9 5/8; signed, titled and annotated "II" for Second State;" edition 100 in this state, of a total edition of 150. This is #10 of the French Church Series. In excellent condition and nicely framed. \$1200.00

The Calvary church at Rocamadour, in the Auvergne, was "perhaps the greatest pilgrimage spot of the twelfth century." The town is built vertically into the hillside. When John and Dorothy Arms visited the church "it was first necessary to go into our hotel by the front door, climb three flights of stairs and go out by the roof...past a little garden...then on to the winding path which leads from one Station of the Cross to another." (Dorothy Noyes Arms, Churches of France, Macmillan, 1929, Pp 103-106).

40. Arms, John Taylor. **SHRUBS AND SHINGLES**. Fletcher 80. Etching, 1920. Edition of 75 printed by Frederick Reynolds on watermarked laid paper. Signed in pencil, and titled in pencil at the lower edge of the sheet. 6 7/8 x 9 7/8 inches, 175 x 252 mm. (image); 9 1/4 x 11 5/8 inches, 235 x 295 mm (sheet). In excellent condition. \$750.00

41. Ashoona, Pitseolak (Canadian/Inuit 1904-1981). **OWL AND FISH**. Stone Cut in colors, 1967. Edition of 50. Titled, Inscribed "Dorset, 1967," and "Stonecut 29/50" and signed, all in pencil in the lower margin, and signed with the artist's chop in the stone. In excellent condition. About 16 x 18 inches (image) on a larger sheet. \$1500.00

Pitseolak was born on Nottingham Island in the Northwest Territories, growing up during a period which saw the twilight of the traditional Inuit lifestyle of hunting, fishing, and gathering. Her husband died at age 40, and of their 17 children, only five survived past infancy. As a means of helping her to raise her family, she turned to art, and made over 7000 artworks of which 233 were prints, illustrating, in her words, "the things we did before there were many white men." She was a member of the Royal Canadian Academy and was awarded the Order of Canada in 1977. She continues to be recognized as one of the leading artists of Canada's native art tradition.

42. Audubon, John James. **ARCTIC YAGER (PLATE CCLXVII)**. Engraving and aquatint with hand coloring, on J. Whatman watermarked paper dated 1835. From the Havell edition. 30 1/8 x 21 5/8 inches, 762 x 548mm. (plate); 38 x 25 1/4 inches (sheet; slightly trimmed from 39 9/16 x 26 9/16 inches). In excellent condition with fresh, vibrant colors. \$4500.00

43. Audubon, John James. **BLACK VULTURE OR CARRION CROW**. Plate 106 from Birds of America. Hand-colored engraving with aquatint, by Robert Havell 1831 after the painting by Audubon. From the Double-elephant folio first edition of The Birds of America. Edition of 420. 25 x 38 inches. A fine impression with the colors strong and fresh, except with the following defects: vertical creases from folding visible on both the left and right sides, approximately 4-5 inches from the edges; an expertly restored triangular piece about 4 inches on each side at the lower left corner, just touching the image, with a small area of in-painting; a few small spots of foxing or other discoloration in the white area on either side of the image; and a few small losses and small tears at the extreme edges of the sheet. Still a handsome, presentable and collectible example of this rare and important print. \$1800.00

44. Audubon, John James. **FORK-TAIL PETREL - PLATE CCLX OF "THE BIRDS OF AMERICA** by John James

Audubon. From the "Double Elephant" folio first edition printed by Havell and published by Audubon between 1827 and 1838. Hand-colored engraving with aquatint and etching, 1835. Printed on Whatman paper. Variant 2 ("Fork-Tail"). 12 3/16 x 19 1/4 inches, 309 x 489 mm. (plate), sheet trimmed to 17 3/4 x 24 1/4 inches. The trimming of the sheet leaves only a small part of the top of the "Wh" of "Whatman" watermark at the top right. Apart from the trimming, the print is in very good condition. \$2250.00

45. Audubon, John James. **YELLOW BELLIED WOODPECKER. PLATE 190 (CXC) of the Havell edition of The Birds of America.** Hand-colored engraving with aquatint and etching on J. Whatman paper. 19 3/8 x 12 1/4 inches; 492 x 311 mm. (plate); 22 7/8 x 15 7/8 inches; 580 x 404 mm. (sheet - trimmed from the original 39 x 26 3/8 inches). In very good condition with the colors strong and bright. \$2750.00
46. Avati, Mario. **CORBEAU A LA BOUTEILLE (STILL LIFE WITH CROW AND WINE BOTTLE).** Mezzotint, 1958. Edition of 30. Numbered XIII/XXX, titled, signed and dated in pencil. 17 1/2 x 23 3/4 inches. In a fine frame. \$1500.00
47. Avati, Mario. **FICELLES.** Mezzotint in colors. 8 7/8 x 10 7/8 inches; 225 x 277 mm. One of 18 artist's proofs aside from the regular edition. Numbered, titled and signed in pencil. \$1000.00
48. Avati, Mario. **NATURE MORT AUX ALLUMETTES.** Mezzotint, 1959. 8 1/2 x 10 3/4 inches, 216 x 274 mm. Edition of 75, numbered 46/75, titled and signed in pencil. In excellent condition. \$875.00
49. Avati, Mario. **SIPHON ET CORNET A PISTONS.** Mezzotint in colors. 8 3/4 x 11 inches; 223 x 279 mm. One of an edition of 15 before the plate was steelfaced. Numbered, titled and signed in pencil. Excellent condition. \$975.00
50. Avati, Mario. **UN HOMMAGE A COUPERIN.** Mezzotint in colors. Edition of 85. 10 5/8 X 13 3/8 inches; 270 x 341 mm. Signed, titled and numbered in pencil. \$975.00
51. Avati, Mario. **UN OEUF ET DES COQUES.** mMezzotint in colors. 10 3/4 x 13 3/8 inches; 274 x 340 mm. One of 16 artist's proofs aside from the regular edition. Numbered, titled, and signed in pencil. \$975.00
52. (Avati, Mario)illus. **I VIAGGI DI GULLIVER (GULLIVER'S TRAVELS)** by Jonathan Swift. Fogola, Turin, 1973. Number 4 of 10 special copies reserved for the artist of an edition of 300 copies numbered 1-300, 75 copies on "Rives" paper numbered i-lxxv for subscribers, 26 copies numbered A-Z reserved for collaborators, and the 10 copies numbered 1-10. 4to. (12 3/8 x 8 1/2 in.), boards, covered in red paper, slipcase also covered in red paper, red paper DJ, 354pp., Italian text, illustrated with 42 small mezzotints in b/w, each about 2 1/4 x 2 3/4 inches, each signed in pencil for this special copy. Printed by Atelier Rigal, Fontenay-aux Roses. Uncut. Fine throughout. \$2750.00
53. Avery, Milton. **HELEN AND LILY.** Lunn 23. Drypoint, 1941. Edition of 60. Signed, dated and numbered 36/60 in pencil. 6 13/16 x 5 3/4 inches. In very good condition. Nicely framed. \$5500.00
54. Bacher, Otto. **FONDAENTA DELLE ZATTERE (VIEW IN VENICE).** Etching, 1880. #17 of the "Venice Set." Signed, titled, and dated in the plate. In excellent condition. Framed. \$575.00
- This view is looking east across the little bridge where the Rio di San Trovaso enters the Giudecca Canal, with the facade of the Church of the Gesuati beyond. Bacher always preferred to depict the ordinary places, such as this scene of commercial shipping, rather than the grand views favored by earlier generations. The Via Accademia leads to the fondamenta, which affords beautiful sunset views. This is an especially good impression, with a firm plate mark and great clarity of line. In fine condition.
55. Bacher, Otto. **LAGUNA VENITA.** Etching, 1880. Signed in the plate, at left "Otto" and titled in the plate at right "Venice Aug 27 80." 4 1/2 x 7 1/4 inches. In excellent condition. Framed.

- \$375.00
56. Bacon, Peggy (american, 1895-1987). **ART YOUNG**. Charcoal, unsigned and undated sketchbook drawing, annotated with the subject's name, lower left. 14 1/4 x 9 3/4 inches. Acquired from the estate of the artist's son Alexander "Sandy" Brook. Losses and tears at edges, not affecting the image, else in very good condition. \$175.00
57. Bacon, Peggy (american, 1895-1987). **AN ARTIST AT WORK (POSSIBLY MILTON AVERY)**. Charcoal, unsigned and undated sketchbook drawing, Believed to be a sketch of Milton Avery from comparison with photos. 12 1/2 x 9 1/2 inches. Acquired from the estate of the artist's son Alexander "Sandy" Brook. A few small clean breaks at edges, not affecting the image, else in very good condition. \$225.00
58. Bacon, Peggy (american, 1895-1987). **GEORGE GERSHWIN**. Charcoal, unsigned and undated sketchbook drawing, annotated with the subject's name, lower left. 10 x 7 3/4 inches. Acquired from the estate of the artist's son Alexander "Sandy" Brook. in very good condition. \$275.00
59. Bacon, Peggy (american, 1895-1987). **GEORGE GERSHWIN**. Charcoal, unsigned and undated sketchbook drawing, Believed to be a caricature of Ford Madox Ford from comparison with photos. 11 x 8 1/2 inches. Acquired from the estate of the artist's son Alexander "Sandy" Brook. Some clean tears at lower edge, extending into tge image, else in very good condition. \$225.00
60. Bacon, Peggy (american, 1895-1987). **MARION DAVIES**. Charcoal, unsigned and undated sketchbook drawing, annotated with the subject's name, upper left. 11 x 8 1/2 inches. Acquired from the estate of the artist's son Alexander "Sandy" Brook. Losses at lower right corner, else in very good condition. \$175.00
61. Bailey, William. **UNTITLED STILL LIFE**. Etching, 2001. Signed and dated in pencil. Edition of 250 published by the Print Club of Cleveland, with its blindstamp in the margin, lower left. 10 5/8 x 14 1/2 inches, plus full margins. In excellent condition. \$1500.00
62. Baj, Enrico. **THE GENERAL'S TEARS (CRYING GENERAL)**. Lithograph in colors. Edition of 100, numbered 27/100 and signed in ink. 22 1/2 x 17 1/2 inches, 571 x 445 mm. In very good condition. \$350.00
63. Banting, John. **ONE MAN BAND**. Color linocut, 1934. Signed, dated and numbered 10/45 in pencil. 7 3/4 x 12 3/4. In excellent condition, and nicely framed. \$750.00

John Banting 1902-1972

Biographical information by Matthew Gale for the Tate Collection, 1997.

The son of a commercial bookbinder and a teacher, John Banting was born in Chelsea, London on 12 May 1902. He made drawings and poems under the influence of Vorticism at the age of eighteen. While working as a clerk, he attended life classes at Vincent Square art school under Bernard Meninsky (1921) and the free academies in Paris, including the Grande Chaumi-24re and Colarossi's (1922). By 1925 he had established a studio in Fitzroy Street and was associated with the Bloomsbury group; he made designs for Leonard and Virginia Woolf's Hogarth Press and for the ballets Pomona (1929) and Prometheus (1936) at Sadler's Wells. He was notable for shaving his head (a response to premature hair-loss), and for his relationships with Nancy Cunard and the poet Brian Howard.

In Paris in 1930, Banting was drawn to Surrealism, the results of which emerged in his exhibition at the Wertheim Gallery the following year. He shared Cunard's outrage at racial prejudice, stayed with her in Harlem, New York in 1932 and contributed to her Negro anthology (1935). In London, Banting painted and produced commercial and decorative designs; he also wrote and illustrated his satirical A Blue Book of Conversation (published in 1946). He contributed to the International Exhibition of Surrealism in 1936, and represented an avowedly Stalinist position within the Trotskyist Surrealist movement. He accompanied Cunard on a three month visit to Spain during the Civil War (Oct. - Dec. 1937) and in Madrid attempted to join the International Brigade, then in the process of disbanding. After contributing to the Exposition Internationale du Surr-23alisme (Paris, Feb. 1938) through Marcel Duchamp's invitation, Banting had a solo

exhibition at the Storrán Gallery (London, Oct.). At the beginning of the war he was declared unfit for active service, but worked as an art director for the Ministry of Information's Strand Films with Dylan Thomas and Curtis Moffat. Less officially, he also served as art editor for the leftist monthly *Our Time* (1941) and co-edited the anthology *Salvo for Russia* with Cunard (London 1942). After a period in Ireland (1947), Banting was saved from extreme poverty by a grant from the Artists Benevolent Fund secured by Julian Trevelyan. In the 1950s he lived in Rye, Sussex also the home of his friend Edward Burra, subsequently moving to Hastings (1965). Although he produced few paintings in his last years and devoted considerable time to writing, Banting regularly contributed earlier works to Surrealist exhibitions. He died at Hastings on 30 January 1972 between solo exhibitions in London at the Hamet Gallery (Dec. 1971) and Edward Harvane Gallery (March-April 1972).

64. Barker, Albert (American 1874-1947). **ANNISQUAM LANE.** Lithograph, 1939. Barker 213. Edition of 75. 6 7/8 x 4 3/4 inches. Inscribed "Ed 75," signed in pencil, and stamped about an inch below the lower edge of the image "213 Annisquam Lane." Annisquam is near Gloucester, on Cape Ann in Massachusetts. \$375.00
65. Barnet, Will. **AUGUST.** Cole 83, Szoke 84. Etching and aquatint on Rives paper, 1940. Edition of 100. Titled and signed in pencil. 9 3/4 x 8 inches, with wide margins. In very good condition. \$1500.00
66. Barnet, Will. **THE BASSINETTE.** Cole 61, Szoke 62. Etching, 1939. Edition of 30, printed by the artist on Rives paper. Titled "The Bassinet" (sic), and signed in pencil. Margins of 1 1/4 - 1 1/2 inches. In very good condition except for a 1/4" long break in the paper at the top edge. \$2750.00
67. Barnet, Will. **BROTHERS.** See Cole 91, Szoke 92. Woodcut in colors, 1942 (1958). Edition of 100, published by the Collectors of American Art in 1958, subsequent to the edition of 15 titled "Children Drawing," published by Barnet in 1942. Signed and titled "The Brothers" in pencil, and with the publisher's label. 8 x 6 5/8 inches. In excellent condition. This later printing is not mentioned in any of the catalogues of Barnet's prints. \$1500.00
68. Barnet, Will. **CAT AND CANARY.** Moser 147. Lithograph in colors, 1971. Edition of 225, printed by Mourlot, NY and published by Associated American Artists. 14 1/2 x 17 3/4 inches. In excellent condition. \$1500.00
69. Barnet, Will. **CHILDREN UNDER TABLE or UNDER THE TABLE.** Cole 87. Aquatint, 1942. Edition of 100. Titled "Under the Table" and signed in pencil. 5 3/4 x 7 1/4 inches. In excellent condition. \$1750.00
70. Barnet, Will. **THE FINE FRIENDS.** Szoke 116. Lithograph in colors, 1952. Edition of 25. Titled and signed in pencil. Printed on Arches paper by Will Barnet and Robert Blackburn. 25 x 18 3/4 inches. In very good condition. \$2800.00
71. Barnet, Will. **INTROSPECTION 5733.** Szoke 150, Cole 147. Color serigraph, 1972. An Artist's Proof aside from the Edition of 144. Titled, inscribed "Artist's Proof, and signed in pencil. 29 1/2 x 35 1/8 inches, 748 x 891 mm. In excellent condition. Handsomely framed. \$3750.00
72. Barnet, Will. **MAN AND PARROT.** Cole 52. Woodcut, 1937. Edition of 12, printed by the artist on Japanese paper. Signed in pencil. 4 x 5 inches, with wide margins. In very good condition with wide margins and irregular edges, as usual with the paper, but with a loss at the lower right corner, far from the image. Most of Barnet's early prints exist in small editions or only a few prints and available copies are scarce. \$1750.00
73. Barnet, Will. **MY FATHER.** Cole 49. Aquatint and Etching, 1937. 12 x 14 1/2 inches; 303 x 370 mm. Edition of 15. Signed, titled, and dedicated in pencil. Printed by the artist on Rives paper. In excellent condition. \$1500.00
74. Barnet, Will. **NORWALK.** Cole 33. Etching with aquatint, 1936. Artist's Proof aside from the edition of 10. Signed, dated, titled, and inscribed "Artist's Proof. 9 7/8 x 11 3/4 inches, 250 x 298 mm. In very good condition. Framed. \$2500.00
75. Barnet, Will. **REFLECTION.** Cole 140. Silkscreen (Serigraph) in colors, 1971. Edition of 225. Titled, signed and

numbered 55/225 in pencil. 22 x 14 1/2 inches. In very good condition, framed.

\$750.00

76. Barnet, Will. **SOLLOQUY**. Szoke 149. Serigraph in colors, 1972. edition of 225 on Arches paper; published by Aquarius Press and printed by Fine Creations. 13 3/4 x 25 3/4 inches. In excellent condition. \$2200.00
77. Barnet, Will. **STUDY FOR "MOTHER AND CHILD."** Drawing, pencil on paper, 1961. 9 x 7 1/2 inches. Provenance: Terry Dintenfass Gallery (exhibition label for a 1994 show on frame, verso), and Alexandre Gallery (label on frame verso). In excellent condition. \$5000.00
78. Bartlett, E. W. **UNTITLED #114**. Wood engraving, no date. Signed in pencil. 3 1/2 x 5 1/4 inches, 88 x 133 mm. In excellent condition. \$125.00
79. Bartlett, E. W. **UNTITLED #114**. Wood engraving, no date. Signed in pencil. 6 x 4 inches, 152 x 102 mm. In excellent condition. \$150.00
80. Bartlett, E. W. **UNTITLED #122**. Wood engraving, no date. Signed in pencil. 3 7/8 x 5 3/4 inches, 98 x 150 mm. In excellent condition. \$125.00
81. Bartlett, E. W. **UNTITLED #89**. Wood engraving, no date. Signed in pencil. 6 x 4 inches, 152 x 102 mm. In excellent condition. \$150.00
82. Bartlett, E(lwood) W(arren). American, 1906-1981. **UNTITLED #122**. Wood engraving, no date. Signed in pencil. 9 x 7 inches, 228 x 177 mm. In excellent condition. \$225.00
- Elwood Warren Barlett was a Walworth County, Wisconsin self-taught artist working as an engraver and illustrator in Milwaukee and also for the Chicago Tribune. Bartlett made wood engravings. His work can be found in the Library of Congress, New York, Public Library, Milwaukee Public Library, West Bend Art Museum and in the corporate collection of West Bend Mutual Insurance Company.
83. Bartlett, Richard F (American, 1900-1989). **FISHING BOATS, MONHEGAN**. Lithograph, circa 1940s. Titled and signed in pencil. 9 3/8 x 14 1/8 inches, plus margins. In excellent condition. \$425.00
84. Bartlett, Richard F (American, 1900-1989). **MONHEGAN**. Lithograph, circa 1940s. Titled and signed in pencil. 9 1/2 x 13 3/8 inches, plus margins. In excellent condition. \$425.00
85. Baskin, Leonard. **BARTLEBY THE SCRIVENER**. FO'S 378. Wood Engraving, 1959. 3 3/4 x 5 1/2 inches; 95 x 140 mm. (image); 11 1/4 x 13 1/2 inches; 285 x 343 mm (sheet). Signed in pencil. In excellent condition. \$150.00
86. Baskin, Leonard. **BETRAYAL**. FO'S 518. Woodcut, 1969. Edition size not known. Titled and signed in pencil. 32 x 27 inches, 812 x 685 mm. In excellent condition. \$750.00
87. Baskin, Leonard. **BIRDMAN**. F.O'S 520. Etching, 1969. Edition of 110, numbered 6/110 and signed in pencil. 28 5/8 x 17 1/2 inches, 600 x 444 mm. \$875.00
88. Baskin, Leonard. **BIRDMAN**. F.O'S 520. Etching, 1969. Edition of 110, numbered 83/110 and signed in pencil. 28 5/8 x 17 1/2 inches, 600 x 444 mm. \$875.00

89. Baskin, Leonard. **BOAR**. FO'S 304. Wood Engraving, 1957. Illustration for Flaubert's St. Julien the Hospitaller. 2 5/8 x 5 3/4 inches, 67 x 147 mm. In excellent condition. \$225.00
90. Baskin, Leonard. **CAMILLE COROT**. F/O'S 538. Wood Engraving, 1969. From the series "Laus Pictorum - Portraits of Nineteenth Century Artists," Published by Gehenna Press, Nothampton, MA., 1969. 7 3/8 x 4 7/8 inches; 187 x 123 mm. Numbered CLIII/CLXXV (Fern & O'Sullivan list a total edition of 525, but without breaking down the components), and signed in pencil. In excellent condition. \$375.00
91. Baskin, Leonard. **CHIEF WETS IT - ASSINNBOINE**. F.O'S.609. Lithograph, 1972. Artist's Proof aside from the edition of 160. Signed in pencil and annotated "Artist's Proof." 33 x 22 inches, 840 x 570 mm. In excellent condition. \$650.00
92. Baskin, Leonard. **CHIEF WHITE MAN - KIOWA**. F.O'S.639. Lithograph, 1974. Edition of 100. Signed in pencil and numbered 45/100. 34 1/4 x 24 inches, 870 x 610 mm. In excellent condition. \$750.00
93. Baskin, Leonard. **CHILDREN AND STILL LIFE**. F/O'S 281. Woodcut, 1956. Artist's Proof aside from the Edition of 210 published by I.G.A.S. Titled, dated, signed and inscribed "Artist's Proof," all in pencil. Tondo, diameter 12 inches, 305 mm. (image); 18 1/8 x 16 5/8 inches, 460 x 423 mm (sheet). In very good condition. \$550.00
94. Baskin, Leonard. **CONSTANTIN MEUNIER**. F/O'S 543. Etching, 1969. From the series "Laus Pictorum - Portraits of Nineteenth Century Artists," Published by Gehenna Press, Nothampton, MA., 1969. 7 1/2 x 5 7/8 inches; 92 x 150 mm. Numbered xli/c (Fern & O'Sullivan list a total edition of 525, but without breaking down the components), and signed in pencil. In the original mat/folder, with the name of the subject embossed in the paper. \$150.00
95. Baskin, Leonard. **DEATH-BEARING ANGEL**. FO'S 732. Etching, 1968. Edition of 90. 17 3/4 x 11 3/4 inches; 451 x 298 mm. Signed and numbered in pencil. Framed \$750.00
96. Baskin, Leonard. **EAGLE**. Not in Fern & O'Sullivan, though similar in size and pose to FO498. Etching, not dated, but probably c. 1966. 8 3/4 x 12 1/4 inches. Edition of 60. Signed and numbered in pencil. In excellent condition. \$500.00
97. Baskin, Leonard. **ERNST BARLACH**. FO'S 423. Plate 1 of "Etchings of Ten Favorite Artists." Artist's Proof aside from the edition of 50. Titled, signed and inscribed "A.P." in pencil. and further inscribed "To Mare with lots of Love." 17 3/4 x 14 3/4 inches (image), 29 x 22 inches, sheet. In excellent condition. \$1000.00
98. Baskin, Leonard. **FIFTEEN WOODCUTS**. Friends of Art, Boston, 1962. Editon of 500, of which this is one of 100 copies numered with Roman Numerals containing and original woodcut, numbered and signed by the Artist. The woodblock is numbered 63/100 and signed in pencil; the Portfolio is numbered "LXIII" and is signed in pencil. Folio (22 x 16 inches), cloth portfolio, title and justification pages, original woodcut and fifteen reproductions of woodcuts. Some spotting to the cloth, which is otherwise in very good condition; the internals are Fine. \$375.00
99. Baskin, Leonard. **THE GREAT BIRD MAN**. F.O'S.447. Woodcut, 1963. Edition size not known. 61 3/8 x 29 7/8 inches, 1560 x 760 mm. Titled and signed in pencil. In excellent condition. \$2250.00
100. Baskin, Leonard. **HUMBACK**. FO'S 737. Etching, 1969. Edition of 75. 17 1/2 x 11 3/4 inches; 444 x 298 mm. Numbered and signed in pencil. Framed \$500.00
101. Baskin, Leonard. **INDIAN FACES**. F.O'S.642. Lithograph in seven colors, 1974. 25 5/8 x 33 7/8 inches, 650 x 860 mm. \$1200.00
102. Baskin, Leonard. **IRIS FOR LISA**. F.O'S.584. Etching and aquatint in color, 1970. Edition of 130, signed and numbered in pencil. From the Series of Flowers, seven etchings published by CFA Graphics, NY. Printed on Velin d'Arches paper. 17

- 1/2 x 11 7/8 inches, 445 x 303 mm. In excellent condition. \$475.00
103. Baskin, Leonard. **ISAIAH**. F.O'S.664. Lithograph in seven colors, 1976. Edition of 100, signed in pencil. 42 x 29 inches, 1050 x 750 mm. In excellent condition and handsomely framed. \$1875.00
104. Baskin, Leonard. **L.B. AET S. 51 (Self-Portrait at age 51)**. F.O'S. 618. Woodcut, 1973. Edition of 100 signed in pencil. 31 3/4 x 23 1/2 inches, 810 x 600 mm. In excellent condition. \$875.00
105. Baskin, Leonard. **LEADER**. F.O'S.602. Lithograph, 1971. Edition of 160. Signed in pencil and numbered 7/160. 27 1/8 x 20 1/8 inches, 690 x 510 mm. In excellent condition. \$650.00
106. Baskin, Leonard. **LION**. FO'S 245. Wood engraving printed in red, 1954. 2 3/8 x 1 1/2 inches; 60 x 38 mm. (image); 10 x 9 1/4 inches; 254 x 235 mm. (sheet). Signed in pencil. In very good condition. (originally done as a bookplate for Samuel Lockshin, this appears to be a proof aside from from an edition without letters published c. 1958. \$150.00
107. Baskin, Leonard. **MAN OF PEACE**. Fern/O'Sullivan 180. Woodcut, 1952. 59 1/2 x 30 7/8 inches; 1515 x 785 mm. (image); Edition of unspecified size, titled and signed in pencil. \$2800.00
108. Baskin, Leonard. **MANDRILL**. FO 111. Linoleum cut, 1951. 3 7/8 x 4 3/4 inches; 98 x 118 mm. Signed in pencil. Proof aside from the edition of 50 numbered and 15 artist's copies published in 1961 in The Complete Wood Engravings of Leonard Baskin, Gehenna Press, Norhtampton, MA. Mandrill was originally one of the 29 plates in Baskin's 1951 book "A Little Book of Natural History (Gehenna, 1951). In excellent condition. \$225.00
109. Baskin, Leonard. **MANTEGNA AT EREMTIANI**. F/O'S 181. Woodcut, 1952. Artist's Proof (edition size, if any, not known). Inscribed "Artist's Proof" and signed in pencil. 19 x 28 inches. In excellent condition; framed. This striking and powerful image is one of the strongest of Baskin's series of large format or "monumental" woodcuts. \$1400.00
Andrea Mantegna is noted for the series of frscoes he did in the Eremitiani church in Padua.
110. Baskin, Leonard. **MATTHIAS GRUNEWALD**. F.O'S 428. Etching, 1962. From "Etchings of Ten Favorite Artists," Delphic Arts, NY, 1963. An artist's proof aside from the edition of 50. Annotated "Artist's Proof and signed in pencil. 17 3/4 x 14 3/4 inches, 450 x 375 mm. In excellent condition. \$750.00
111. Baskin, Leonard. **PARIARCH/OEDIPUS AT COLONUS**. FO'S 603. Lithograph 1971. Edition of 60; printed on Rives paper. 31 x 22 inches; 787 x 559 mm. Signed and numbered in pencil. In very good condition. \$250.00
112. baskin, Leonard. **PORTRAIT OF THOMAS EAKINS**. Woodcut, 1962. Artist's proof aside from the edition of 50. Annotated "A.P." and signed in pencil 23 3/8 x 13 3/8 inches, 566 x 340 mm., (image), 29 x 22 inches (sheet). In excellent condition. \$975.00
113. Baskin, Leonard. **ROMEYN DE HOOGHE**. F/O'S 507. Woodcut, 1968. Per Fern & O'Sullivan this is an Edition of 100. This copy is numbered XXX/L, probably indicating that there were 50 Artist's Proofs aside from the edition. 29 1/2 x 20 inches, 750 x 507mm. The green paper is faded to olive, else in very good condition. Framed. \$500.00
114. Baskin, Leonard. **SELF-PORTRAIT - L.B. AET S. 56**. Not in Fern & O'Sullivan. Woodcut printed in black and green, 1978. Editon of 150. Signed in pencil and numbered 142/150. 31 3/4 x 22 inches, 807 x 560 mm. In excellent condition. \$875.00
115. Baskin, Leonard. **SELF-PORTRAIT - L.B. AET S. 56**. Not in Fern & O'Sullivan. Woodcut printed in black and green, 1978. Editon of 150. Signed in pencil and numbered 77/150. In excellent condition. \$875.00

116. Baskin, Leonard. **SELF-PORTRAIT AT AGE 44 (L.B. AET 44)**. Etching, 1966. Edition of 100. Titled in the plate and numbered 75/100 and signed in pencil. In excellent condition. \$750.00
117. Baskin, Leonard. **SHARP NOSE**. F.O'S.612. Lithograph, 1972. Edition of 160. Signed in pencil and numbered 96/160. 31 1/8 x 21 1/2 inches, 790 x 540 mm. In excellent condition. \$650.00
118. Baskin, Leonard. **SORROWING AND TERRIFIED MAN**. FO'S 258. Woodcut, 1955. Edition size not known. Titled and signed in pencil. 36 inches, 914 mm. diameter (image). In excellent condition. \$1250.00
119. Baskin, Leonard. **SPIES ON HIS ENEMIES**. F.O'S.614. Lithograph, 1972. Edition of 160. Signed in pencil and numbered 88/160. 31 7/8 x 22 1/2 inches, 810 x 570 mm. In excellent condition. \$650.00
120. Baskin, Leonard. **SPREAD EAGLE**. FO'S498. Etching, 1966. 8 3/4 x 12 1/4 inches. Signed and numbered in pencil. In excellent condition. \$850.00
121. Baskin, Leonard. **STAG**. FO'S 306. Wood Engraving, 1957. Illustration for Flaubert's St. Julien the Hospitaller. 3 1/4 x 3 1/8 inches, 82 x 77 mm. In excellent condition. \$225.00
122. Baskin, Leonard. **THE STRABISMIC JEW**. FO'S 259. Woodcut, 1955. Edition size not known. Titled and signed in pencil. 40 5/8 x 22 3/4 inches, 1032 x 578 mm. In excellent condition. \$1800.00
123. Baskin, Leonard. **SWIFT DOG**. F.O'S.615. Lithograph, 1972. Edition of 160. Signed in pencil and numbered 111/160. 31 7/8 x 20 7/8 inches, 810 x 530 mm. In excellent condition. \$650.00
124. Baskin, Leonard. **THISTLE ORNAMENT**. Woodcut in green and black, printed on thin tissue. (not in Fern & O'Sullivan). 23 1/4 x 32 inches, 591 x 813 mm. Titled, numbered "30/80" and signed in pencil. \$750.00
125. Baskin, Leonard. **TORMENT**. FO'S 368. Woodcut, 1959. Edition size not known. Titled and signed in pencil. 31 x 23 3/8 inches, 786 x 589 mm. In excellent condition. \$1250.00
126. Baskin, Leonard. **TORSO**. FO 731. Etching, 1967. 10 x 8 3/4 inches; 254 x 222 mm. Edition of 90. Signed and numbered in pencil. In excellent condition. \$375.00
127. Baskin, Leonard. **UNIVERSAL MAN**. FO'S 656. Lithograph in colors, 1974. Signed in pencil and numbered 69/200. 33 1/2 x 17 inches; 838 x 432 mm. In excellent condition. \$375.00
128. Baskin, Leonard. **WHITE HORSE**. F.O'S.616. Lithograph, 1972. Edition of 160. Signed in pencil and numbered 98/160. 31 1/2 x 20 7/8 inches, 800 x 530 mm. In excellent condition. \$650.00
129. Baumann, Gustave (American, born Germany, 1881-1971). **THE SYCAMORE**. Color Woodblock, 1915. Edition not stated. Titled and signed in pencil, and stamped with the Swanli chop in blue. 10 7/8 x 9 13/16 inches, image, 12 5/8 x 11 1/8 inches, sheet. In one of Baumann's own frames measuring 20 x 18 1/2 inches, with the opening 12 x 10 1/2 inches. The print and the frame in very good condition. \$10,500.00
130. Baumann, Gustave. **CLIFF DWELLINGS**. Color Woodblock, 1924. 7 5/16 x 6 3/16 inches. Edition of 125. Titled, numbered 30/125, and signed in pencil and stamped with the heart in hand chop in orange. In a modern frame, but accompanied by the original descriptive card supplied by Baumann with the print. Some evidence of tape residue in the margins, else in very good condition. \$8500.00
131. Bell, Cecil C. **SELF PORTRAIT**. Drypoint with pencil highlights, 1931. Titled and signed in pencil, and with Bell's drystamp in the margin, lower left. In excellent condition. \$850.00

132. Bellows, George. **THE DRUNK**. Mason 169. Lithograph, 1923/4. 15 5/8 x 13 inches (398 x 330 mm.). Edition of 35-50. Titled and signed "Geo. Bellows." Excellent condition. \$4200.00

Mason says in reference to this print: "Because of the unnaturally stilted positioning that forced the figures into a triangular design, this print is frequently cited as a prime example of Bellows' fascination with the artistic theory of Dynamic Symmetry, and his application of the theory" (p 213). Further, "River-Front (Mason 168) is one of the numerous works obviously influenced by Bellows' dedication to Jay Hambridge's theory of Dynamic Symmetry that Charles H. Morgan described as 'a series of geometric formulae governing the relationship of squares and rectangles within a composition (p212)'"

133. Bellows, George. **THE LIFE CLASS - SECOND STONE (THE MODEL, LIFE CLASS)**. Mason 43, Bellows 193. Lithograph, 1917. Edition of 49, signed by Bellows. Inscribed "No.20," titled and signed in pencil. 13 7/8 x 19 3/8 inches, 354 x 494 mm. In excellent condition. \$7500.00

"Most artists pass through a place like this at some time." Bellows

This is Robert Henri's evening life class at 1947 Broadway, for men who worked during the day, and where Bellows shared a studi with Ed Keefe and Eugene O'Neill.

134. Belsen, Louise. **HARLEM JUNK YARD**. Etching, n.d. (c. 1920s-30s). 5 7/8 x 6 1/4 inches. Titled and signed in pencil. A crease extending through the upper right corner of the image, else in very good condition. \$225.00

135. Ben-Zion. **BOWL AND URN**. Oil on board. Signed. 5 1/4 X 12 3/4. Signed. Framed. In very good condition. \$750.00

136. Ben-Zion. **HASSIDIC MAN AT TABLE**, Watercolor on paper. Signed, lower right. 3 1/2 x 3 1/8 inches. Very good condition. \$375.00

137. Ben-Zion. **MAN PLAYING LYRE**. Oil on canvas. Signed. 17 x 8 inches. In very good condition. A powerful, expressionistic image. \$2500.00

Born Ben-Zion Weinman in Ukraine, 1897, came to the US in 1920, taught at Cooper Union, and died in NYC 1987. Ben-Zion was a painter primarily of Jewish subjects, but he had strong affinities to the expressionism of the post-war New York School of painters.

138. Ben-Zion. **STILL LIFE WITH BOWL OF FRUIT AND PITCHER**. Gouache on board. Signed within the image, center right. 11 x 11 inches. In excellent condition. \$1500.00

139. Ben-Zion. **STILL LIFE WITH BOWL OF FRUIT AND PITCHER**. Watercolor on paper. Signed within the image, right. 2 3/8 x 3 3/4 inches. In excellent condition. \$375.00

140. Benson, Frank. **DUCKS AT PLAY**. P.217. Drypoint, 1923. Edition of 150, Signed in pencil (also with "F.W.B. 1923" etched in the plate.

An atmospheric impression with strong burr. In very good condition except for some unobtrusive creases within the image. \$2400.00

141. Benson, Frank. **DUSK**. P.34. Etching on zinc, 1914. Edition of 50, signed and numbered in pencil. 9 1/4 x 10 7/8 inches. This atmospheric image, showing a hunter with a gun and brace of birds wading to shore as evening falls, is an early Benson print (with the exception of Paff 1, from 1882, the earliest Benson prints date from 1912, and the last from 1942). Additionally, the edition is relatively small (his usual edition was 150), so the work is not frequently seen. \$4800.00

142. Benson, Frank. **HERONS AT REST**. P.219. Etching, 1923. Edition of 150. Signed in pencil. 11 7/8 x 7 7/8 inches. In excellent condition. \$1800.00

143. Benson, Frank. **LOG DRIVER**. Paff 230. Drypoint on cream wove paper, 1924. Edition of 150, signed in pencil. 9 7/8 x

- 11 7/8 inches, 251 x 302 mm. plus full margins. A superb impression with richly-inked burr. In excellent condition. \$3750.00
144. Benson, Frank. **MIGRATING GEESE**. Paff 106. Drypoint, 1916. Signed in pencil, lower left, and numbered "14" lower right. The first of the three published states. There were 17 in the first state, numbered 1-17, of which this is number 14; in the second state there were 36, numbered 18-53, and in the third state there were 109, numbered 54-162. The second state had additions to the image, and the third state reworked various details. Because of the small number printed, images in the first state are rare. In excellent condition. \$1250.00
145. Benson, Frank. **OFF PEA ISLAND**. Paff 206. Etching, 1921. Edition of 150, signed in pencil. An abraded area at the lower edge of the sheet, with resulting thin spot, well away from the image. In very good condition. \$1500.00
146. Benson, Frank. **RIPPLING WATER**. Paff 174. Etching, 1920. Edition of 150. Signed in pencil, lower left. 9 3/4 x 7 7/8 inches. A triangular piece torn away from the left lower margin, well away from the image, else in excellent condition. \$650.00
147. Benson, Frank. **THREE YELLOWLEGS**. Paff 184. Drypoint, 1920. Edition of 150. Signed "Frank W. Benson." in pencil. 4 1/2 x 5 7/8 inches, 113 x 149 mm. In excellent condition. \$1200.00
148. Benson, Frank W. **DUCK BLIND**. Paff, 245. Etching, 1925. Edition of 150. 7 7/8 x 10 7/8 inches; 197 x 275 mm. Signed in pencil. A rich, dark impression. \$3750.00
149. Benson, Frank Weston. American, 1862-1951. **TWO GUNNERS**. Etching, 1930. Paff 290. Published State. Edition of 150. 6 7/8 x 11 3/4 in. (174 x 298 mm). Signed in pencil. \$3750.00
150. Benson, Frank. **WIDGEON RISING**. Paff 172. Etching, 1920. Edition of 150. Signed in pencil, lower left. 11 3/8 x 7 3/8 inches. In excellent condition, except light wrinkling in lower right corner, far from image. \$875.00
151. Benson, Frank. **WILDFOWLER**. paff 220. Etching, 1923. Editon of 150. Signed in pencil, lower left. 7 7/8 x 11 7/8 inches. In excellent condition. \$4500.00
152. Bernhardt, John (American 1921-1963. **QUEENSBRIDGE**. Color Woodcut, 1955. Titled, signed, dated and annotated "To Smitty" in pencil. 17 3/4 x 28 inches. In very good condition. \$975.00
Bernhardt's was educated at Columbia University, and although he died young, he was a successful and respected modernist printmaker and assemblage artist. His work is in the collections of the NY Public Library, Boston Public Library, Metropolitan Museum of Art, Hartford Atheneum and other public collections.
153. Berry, Carroll Thayer. **AT ANCHOR - ROCKPORT - MAINE COAST**. D.54A. Woodcut, 1948. The first state before the addition of color, but with the second state title. Titled and signed in pencil. 10 1/16 x 12 1/16 inches. In excellent condition. \$650.00
154. Berry, Carroll Thayer. **HILLSIDE FARM - MAINE**. D.78. Wood-engraving, 1960. Editon of c. 100. Titled and signed in pencil. 7 5/16 x 9 5/8 inches. This print was reproduced as the cover of the April 1960 issue of Down East magazine. Excellent condition. \$650.00
155. Berry, Carroll Thayer. **MORNING - ROCKPORT, MAINE COAST**. D.94. Chiaroscuro engraving (two blocks), 1972. Edition of 75 to 100. Titled and signed in pencil. 11 x 12 5/8 inches. In excellent condition. \$750.00
156. Berry, Carroll Thayer. **PEMAQUID LIGHT - MAINE COAST**. D. 103. Woodcut, 1947. Edition of 150-200. Titled and signed in pencil. 8 7/8 x 12 inches. In excellent condition. \$675.00
157. Berry, Carroll Thayer. **SYMBOLS OF A PAST - MAINE COAST**. D.119. Chiaroscuro woodcut from two blocks, 1960. Editon of about 150. Titled and signed in pencil. In excellent condition. \$675.00

158. Berry, Carroll Thayer. **WHITE AND WEATHERWORN - MAINE COAST**. D.121. Chiaroscuro wood engraving, 1960. 2d state of two. Edition of about 300. Titled and signed in pencil. Excellent condition. \$675.00
159. Berthon, Paul. **LES CHRYSANTHEMES**. Color lithograph, circa 1900. 22 1/4 x 15 3/8 inches; 565 x 392 mm. In good condition, with a small spot of foxing in the woman's arm. A beautiful Art Nouveau image. \$1500.00
160. Berthon, Paul. **QUEEN WILHELMINA**. Color lithograph, 1901. Signed in the stone. The large format version of Berthon's famous image of Queen Wilhemina. 15 1/4 x 13 5/8 inches, 388 x 342 mm. Slightly trimmed at the edges, else in excellent condition. \$475.00
161. Berthon, Paul. **SARAH BERNHARDT**. Color Lithograph, 1901. 20 x 14 1/4 inches; 508 x 360 mm. A famous art nouveau portrait of the Divine Sarah. Very good condition. \$1875.00
162. Besnard, Albert. **DEJEUNER**. D.50. Etching and Drypoint, 1886. Edition of 100. 12 3/8 x 9 5/8 inches, 315 x 243 mm., with small margins (probably trimmed). Signed in pencil and annotated "Tiree a 100" (in pencil over an erasure). A fine impression in excellent condition. \$750.00
163. Besnard, Albert. **LA MERE MALADE**. D.90. Etching and drypoint on wove paper, 1886. Sixth state of six. Edition size not known. Signed in pencil. 7 13/16 x 11 3/4 inches, 198 x 298 mm. Backed with Japanese tissue to stabilize a break along the lower plate mark, else in Very Good condition. \$750.00
164. Beurdeley, Jacques. (French 1874-1954) **LAVREUSES DE LA VOULZIE (Laundresses of the Voulzie River)**. Drypoint, not dated. Signed in pencil and numbered 7/60 in pencil, below the image, and titled in pencil, near the bottom edge of the margin. In excellent condition. \$450.00
165. Bicknell, W. H. W. **UNTITLED (LANDSCAPE WITH FOUR TREES)**. Etching. 9 3/4 X 7 3/4 INCHES, 250 X 198 MM. Signed in pencil. In excellent condition. \$250.00
166. Birmelin, Robert. **FLYING DOG**. Etching, not dated. Edition of 12. Signed in pencil and numbered and titled. 8 7/8 x 8 7/8 inches (image), 12 5/8 x 18 1/8 inches (sheet). In excellent condition. \$350.00
167. Birmelin, Robert. **SKOWHEGAN - EXTERIOR**. Etching, not dated. 8 7/8 x 14 5/8 inches, 227 x 373 mm., plus margins. Edition of 12, numbered 7/12 and signed in pencil. In excellent condition. \$250.00

Robert Birmelin, born 1933, received a BFA from Yale, and has been an active painter, printmaker and teacher, enjoying considerable recognition and commercial success. He has received numerous awards, been a visiting artist and lecturer at many colleges and universities, and is a Professor at Queens College in New York. He has been associated with the Skowhegan School, so it is likely that this print was done while he was there.

168. Bisbee, John. **3rd SYMPHONY**. Metal sculpture comprised of nine inch nails worked into ribbon forms and welded to form a circular shape about 20 inches in diameter. One of three similar, though unique sculptures executed by the artist and donated to the Portland Symphony Orchestra, titled 1st, 2d and 3rd Symphony. Signed, titled, dated 2012, and marked with an arrow at the point where it can be mounted, all in white ink or paint on the verso. In excellent condition. \$5500.00

John Bisbee, born 1965, is an American sculptor living and working in Maine. He is an art professor at Bowdoin College in Brunswick. Bisbee received his B.F.A. from Alfred University and attended the Skowhegan School of Painting and Sculpture. He has held residencies at the MacDowell Colony and Yaddo. Bisbee's solo museum exhibitions include the Albright-Knox Art Gallery in Buffalo, the Kemper Museum of Contemporary Art in Kansas City, Missouri, and a mid-career retrospective at the Portland Museum of Art in Maine in 2008, and in 2014 at the Shelburne Museum in Vermont.

Bisbee is a recipient of a 2006 Joan Mitchell Foundation Grant. He has also received a Maine State Individual Artist Grant (The Rappaport Prize) administered by the DeCordova Museum and Sculpture Park, as well as both the Purchase Prize and the William Thon Jurors' Prize through the Portland Museum of Art Biennial Exhibitions that he has participated in.

169. Bishop, Isabel. American, 1902-1988. **LAUGHING HEAD**. Etching, 1934 (Teller 17). 5 x 3 7/8 in. Signed and inscribed "artist's proof." The number of proofs is not known, but likely only a few. (There was a posthumous edition of 50 published by Sylvan Cole and Midtown Galleries as part of the portfolio Eight Etchings, 1927-1934, in 1989, in which the images are signed in facsimile). \$1875.00
170. Bishop, Isabel. **THE COATS**. T. 61. Etching and aquatint, 1966. 7 1/2 x 7 7/8 inches; 190 x 198 mm. Signed in pencil, but not numbered, and with the embossed chop of the printer, Stephen Sholinsky. A proof aside from the 10 artists proofs printed in 1981. In excellent condition. \$750.00
171. Bishop, Isabel. **DEPARTURE NO. 2**. T.23A. Etching, 1939. 5 7/8 x 4 inches; 150 x 100 mm. Signed in pencil, and with the embossed chop of the printed, Stephen Sholinsky. There was no edition of this print, but proofs were printed in 1985 "for catalogue purposes (per Teller). In excellent condition. \$750.00
172. Bishop, Isabel. **DOUBLE DATE DELAYED or ENTRY E**. T. 43. Etching, 1948. Signed in pencil and inscribed "To Helen Goodall with Love." A proof printed by the artist aside from the incomplete edition of 35, and prior to the edition of 50 printed in 1978. A fine impression in excellent condition. \$2250.00
173. Bishop, Isabel. **EIGHT ETCHINGS 1925-1931**. Portfolio of eight etchings, published in 1989 by the Sylvan Cole Gallery and Midtown Galleries. Includes T2, T1, T5A, T8, T10B, T10C, T12, and T13. Cloth covered clamshell box with title and introduction, contents and justification (this being #25/50 of the total edition comprising, comprising 50 portfolios, ##1/50-50/50, seven Proof suites ##I/VII-VII/VII, and one each "Whitney Proof," "Bon a Tirer," and "Printer's Proof" sets.), Published posthumously, with the portfolio number in pencil at the bottom of the justification page, and the eight etchings, each in a separate titled folder, and each numbered 25/50 and with Bishop's signature in facsimile. In very Fine condition, with no signs of wear. \$1875.00

Although Isabel Bishop was a prolific printmaker throughout her career, only a few of the prints she did between 1925 and 1978 were published in editions. Bishop herself printed proofs of most of the prints for gifts, sale, or for her own records. There is no record of the number of such proofs, though in most cases it was very small. In 1978 Associated American Artists issued EIGHT ETCHINGS I, the first item in the effort made by Bishop with Sylvan Cole and Stephen Sholinsky to produce editions of all of her prints. Between 1980 and 1988 when Bishop died 56 of her earlier prints had been published by A.A.A. or by the Sylvan Cole Gallery, including sixteen in two subsequent portfolios, EIGHT ETCHINGS II (1981) and ISABEL BISHOP, EIGHT ETCHINGS 1930-1959 (1985); the remaining 40 were published individually, in editions varying between 25 and 75 each.

When Bishop moved out of her studio in Union Square in 1895 she made an unsuccessful effort to locate the remaining plates of early etchings, and these were considered lost. After her death in 1988, sixteen additional plates were found by her son, stored inside of copies of National Geographic Magazine. These were published by Cole and Midtown in two portfolios, EIGHT ETCHINGS 1925-1931 and EIGHT ETCHINGS 1927-1934 (For this information about the search for and eventual discovery of these plates I am indebted to Stephen Sholinsky, who printed all of the editions).

174. Bishop, Isabel. **EIGHT ETCHINGS 1927-1934**. Portfolio of eight etchings, published in 1989 by the Sylvan Cole Gallery and Midtown Galleries. Includes T3, T5, T7, T11, T14, T12B, T15 and T17. Cloth covered clamshell box with title and introduction, contents and justification (this being #25/50 of the total edition comprising, comprising 50 portfolios, ##1/50-50/50, seven Proof suites ##I/VII-VII/VII, and one each "Whitney Proof," "Bon a Tirer," and "Printer's Proof" sets.), Published posthumously, with the portfolio number in pencil at the bottom of the justification page, and the eight etchings, each in a separate titled folder, and each numbered 25/50 and with Bishop's signature in facsimile. In very Fine condition, with no signs of wear. \$1875.00

Although Isabel Bishop was a prolific printmaker throughout her career, only a few of the prints she did between 1925 and

1978 were published in editions. Bishop herself printed proofs of most of the prints for gifts, sale, or for her own records. There is no record of the number of such proofs, though in most cases it was very small. In 1978 Associated American Artists issued EIGHT ETCHINGS I, the first item in the effort made by Bishop with Sylvan Cole and Stephen Sholinsky to produce editions of all of her prints. Between 1980 and 1988 when Bishop died 56 of her earlier prints had been published by A.A.A. or by the Sylvan Cole Gallery, including sixteen in two subsequent portfolios, EIGHT ETCHINGS II (1981) and ISABEL BISHOP, EIGHT ETCHINGS 1930-1959 (1985); the remaining 40 were published individually, in editions varying between 25 and 75 each.

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175. Bishop, Isabel. **EIGHT ETCHINGS 1930-1959**. Portfolio of eight etchings, published in 1985 by the Sylvan Cole Gallery. Includes T11A, T18A, T37A, T40A, T44A, T49A, T50A, and T54A. Cloth covered clamshell box with title and introduction, contents and justification (this being #4/50 of the total edition of 60, comprising 40 portfolios, ##1/50-40/50, ten sets for sale as individual prints, ##41/50-50/50, seven Artist's Proof suites ##I/VII-VII/VII, and one each "Whitney Proof," "Bon a Tirer," and "Printer's Proof" sets.), with Bishops signature at the bottom of the justification page, and the eight etchings, each in a separate titled folder, and each numbered 4/50 and signed in pencil. In very Fine condition, with no signs of wear. \$3750.00

Although Isabel Bishop was a prolific printmaker throughout her career, only a few of the prints she did between 1925 and 1978 were published in editions. Bishop herself printed proofs of most of the prints for gifts, sale, or for her own records. There is no record of the number of such proofs, though in most cases it was very small. In 1978 Associated American Artists issued EIGHT ETCHINGS I, the first item in the effort made by Bishop with Sylvan Cole and Stephen Sholinsky to produce editions of all of her prints. Between 1980 and 1988 when Bishop died 56 of her earlier prints had been published by A.A.A. or by the Sylvan Cole Gallery, including sixteen in two subsequent portfolios, EIGHT ETCHINGS II (1981) and ISABEL BISHOP, EIGHT ETCHINGS 1930-1959 (1985); the remaining 40 were published individually, in editions varying between 25 and 75 each.

176. Bishop, Isabel. **ENCOUNTER**. T. 27. Etching, 1941 (from edition of 50 printed 1978). 8 1/8 x 5 1/2 inches; 205 x 137 mm. Numbered and signed in pencil, and with the embossed chop of Sholinsky, the printer, in the lower margin. Excellent condition. \$975.00
177. Bishop, Isabel. **ENTRANCE TO UNION SQUARE**. Etching with aquatint, 1981 (published 1984). Teller 77. Edition of 75, signed and numbered in pencil. \$500.00
178. Bishop, Isabel. **FIGURES WALKING** (Students Walking). Etching with aquatint, 1971. Teller 68. 187 x 327 mm, 7 3/8" x 12 7/8", signed and numbered 40/100 in pencil. Very good condition. \$600.00
179. Bishop, Isabel. **FOURTEENTH STREET ORIENTAL**. Teller 45. Etching, 1950. Edition of 50, 1981 (there was a projected edition of 30 in 1950 of which only a few were printed by the artist). 5 7/8 x 3 7/8 inches; 148 x 100 mm. Numbered 36/50 and signed in pencil. In excellent condition. \$750.00
180. Bishop, Isabel. **FRIENDS**. T29, sixth state of ten. Etching 1942. 7 5/8 x 4 inches; 198 x 102 mm. Signed in pencil, and annotated "vi" at the bottom left edge of the sheet. The sixth state, with the addition of the two parallel lines at right, above

and below the skirt hem, but before the filling in of the shoes, the building at right, the urn and vertical lines at right, and the decorative loops on the urn. Teller says "The Plate for this subject is steel faced and canceled, indicating that it may have been editioned. However, only unnumbered proofs printed by the artist are known to the author." One of only a few of Bishop's prints which were not included in a lifetime or posthumous edition. Very scarce.

\$3000.00

181. Bishop, Isabel. **GIRLS AT COUNTER**. Teller 81. Etching and aquatint, 1982. Edition of 75, printed, by on Arches paper by Stephen Sholinsky, published in 1984. Numbered 58/75 and signed in pencil. With the printer's embossed monogram. In excellent condition.

\$750.00

182. Bishop, Isabel. **IN THE BUS**. Etching, 1947. Teller 41. Edition of about 200 published by The Miniature Print Society, Hicksville, NY. 124 x 80mm; 4 7/8 x 3 1/8in. Full Margins. A very good impression, in excellent condition. With original publisher's envelope and Bishop's own notes about the print, in which she reveals something of her attitudes about city life, and about the technical means she uses to create effects. The print, originally contained in this envelope, has been matted, but is still retained in the publisher's folder.

\$1500.00

183. Bishop, Isabel. **IN FRONT OF THE 42ND STREET LIBRARY**. Teller 3. Etching, 1927. 4 x 3 inches; 100 x 75 mm. Signed in pencil. One of only a few lifetime impressions (there was a posthumous edition of 60 in 1989). This, Bishop's third etching, is the first in her lifetime exploration of figure studies set against New York City backgrounds. A very good impression in excellent condition. Very scarce. Attractively framed.

\$3500.00

184. Bishop, Isabel. **INTERLUDE**. Teller 48. Etching 1952. Edition of 25, printed in 1981 (there were a few proof printed earlier by the artist). 7 3/8 x 4 3/8 inches; 186 x 112 mm. Numbered xviii/xxv and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition.

\$900.00

185. Bishop, Isabel. **LITTLE NUDE**. T. 60. Etching with aquatint, 1964. 5 3/4 x 5 inches; 145 x 125 mm. Signed and titled in pencil and inscribed "Love to Helen Goodall." A proof printed by the artist aside from the incomplete edition of 30 (28 were printed). A fine impression in excellent condition.

\$2250.00

186. Bishop, Isabel. **LOOKING OVER THE WALL**. Teller 7. Etching, 1928. 5 7/8 x 4 inches; 151 x 100 mm. One of a few lifetime proofs, signed in pencil (there was a posthumous edition of 50 printed in 1989). Tape residue along the length of the upper edge, else in excellent condition. A fine impression of a very early, and extremely scarce print.

\$3750.00

187. Bishop, Isabel. **LUNCH BREAK**. T. 50A. Etching, 1956. 5 x 3 inches; 125 x 77 mm. Signed in pencil, but not numbered, and with the embossed chop of the printer, Stephen Sholinsky. A proof aside from the edition of 50 published in 1985 by Sylvan Cole in the portfolio EIGHT ETCHINGS 1930-1959. In excellent condition.

\$750.00

188. Bishop, Isabel. **LUNCH COUNTER** by Isabel Bishop. T.24. Etching, 1940. 7 1/4 x 3 7/8 inches; 186 x 98 mm. From the edition of 50 published by AAA in 1978 (Portfolio titled "Eight Etchings, I). Signed and numbered 50/50 in pencil. In excellent condition.

\$750.00

189. Bishop, Isabel. **[MAN AND WOMAN CONVERSING]**. Pen and Ink drawing. About 5 3/4 x 3 inches. Signed in pencil. In very good condition on a piece of heavy paper, cut from a larger sheet, with evidence of other sketches, and with tape residue at one edge.

\$750.00

190. Bishop, Isabel. **MAN PULLING UP HIS SOCK**. T38. Etching, 1946 (proofs only until Edition of 25, 1981). 4 x 3

inches; 100 x 75 mm. Numbered xi/xxv, and signed in pencil, and with the printer Sholinsky's embossed chop in the lower margin. Excellent condition.

\$900.00

191. Bishop, Isabel. **MAN PUTTING ON JACKET**. Drawing, ink on paper, not dated. 8 1/2 x 7 inches. Signed in pencil. Men and women putting on or taking off coats or jackets is a prevailing theme in Bishop's work. There are numerous etchings, from as early as 1929 to as late as 1968, in which this theme is explored. These include Teller numbers 10, 10A, 23, 23A, 28, 31, 32, 37A, 37B, 38, 38A, 46A, 55A, 61, 61A, 63, and 65. \$1250.00
192. Bishop, Isabel. **MAN STANDING**. Teller 9. Etching, 1929. 5 7/8 x 4 inches; 150 x 100 mm. Signed in pencil. One of only a few impressions printed by the artist between the time of its creation in 1929, and the edition of 25 published by A.A.A. in 1981. A fine impression in excellent condition. Very scarce. \$3000.00
193. Bishop, Isabel. **MAN WITH ARMS FOLDED**. T.7A. Etching and engraving, 1929-43. 5 3/8 x 3 5/8 inches; 138 x 92 mm. Edition of 25 printed by Sholinsky and published by AAA, signed and numbered xx/xxv in pencil. In excellent condition. \$750.00
194. Bishop, Isabel. **MENDING**. Etching, 1947. Teller 42. 5 x 3 inches, 127 x 87 mm. Proofs printed by the artist only, no edition. Scarce. This one of only a few of Bishop's prints which was not included in a lifetime or posthumous edition. In very good condition, though with tape residue and a short tear at the upper edge, well away from the image. Scarce. \$2500.00
195. Bishop, Isabel. **MENDING**. Etching, 1947. Teller 42. 5 x 3 inches, 127 x 87 mm. Proofs printed by the artist only, no edition. Scarce. This one of only a few of Bishop's prints which was not included in a lifetime or posthumous edition. In very good condition, though expertly reinforced at the platemark. Scarce. \$2500.00
196. Bishop, Isabel. **NUDE**. Ink drawing on paper, c.1950. 6 x 4 1/4 inches. Signed in pencil. \$650.00
197. Bishop, Isabel. **NUDE. Teller 56**. Etching 1961. Edition of 25, printed in 1981 (there were a few proof printed earlier by the artist). 3 1/2 X 6; 88 x 150 mm. Numbered X/XXV and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition. \$750.00
198. Bishop, Isabel. **OUTDOOR SODA FOUNTAIN (SODA FOUNTAIN)**. T. 46, Fifth state of five. Etching, 1953. 6 1/4 x 4 1/8 inches; 159 x 105 mm. Signed in pencil and inscribed "Merry Christmas to Helen." This fifth state, from 1953, varied from the earlier states in that the plate was cut down from 7 x 5 inches to its present size. An edition of 50 was published in 1978. This is a proof printed by Bishop at some time between the creation of the plate and publication of the edition, and was given by her as a Christmas gift to the recipient. A fine impression in very good condition with faint mat stain and small losses at the upper corners. Rare. \$2250.00
199. Bishop, Isabel. **PUTTING ON THE COAT**. T.31. Etching, 1943. 5 7/8 x 3 7/8 inches; 150 x 98 mm. Signed in pencil, but not numbered, and with the embossed chop of the printer, Stephen Sholinsky. A proof aside from the edition of 25 published in 1981 by AAA in the portfolio EIGHT ETCHINGS II. In excellent condition. \$650.00
200. Bishop, Isabel. **PUTTING ON THE COAT. Teller 31**. Etching 1943. Edition of 25, printed in 1981 (there were a few proof printed earlier by the artist). 5 7/8 x 3 7/8 inches; 150 x 98 mm. Numbered xiv/xxv and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition. \$750.00
201. Bishop, Isabel. **PUTTING ON JACKET #2**. T.1448. Drawing, black ink on card. Circa 1943. 7 3/4 x 4 1/2 inches. Signed in pencil. Inscribed with the title and dimensions, verso, and also with fragmentary sketches, verso (card cut down from a larger piece). The putting-on and taking off of clothing is a recurrent theme in Bishop's work. This drawing is closely related to a drawing titled "Putting on the Jacket" illustrated as Plate 51 in "Isabel Bishop" by Karl Lunde, Abrams, NY, 1975, and in "Isabel Bishop" by Helen Ygesias, Rizzoli, NY, 1989, p.106. In excellent condition. \$1500.00
202. Bishop, Isabel. **SEATED MAN**. Ink drawing on paper, c. 1932. 5 1/4 x 4 3/4 inches. Signed in pencil. \$650.00

203. Bishop, Isabel. **SEATED WOMAN WITH HAT**. T. 44. Engraving, 1949 (edition of 50, 1981). 5 7/8 x 4 inches; 150 x 100 mm. Numbered and signed in pencil and with the embossed chop of the printer, Stephen Sholinsky. In excellent condition. \$1150.00
204. Bishop, Isabel. **SEVEN STUDENTS**. Etching with aquatint, 1981-82. (Teller 79). Edition of 75 copies signed and numbered in pencil. 4 7/8 x 8 1/4 inches (126 x 209 mm.). Excellent condition. \$600.00
205. Bishop, Isabel. **SHOWING THE SNAPSHOT**. Teller 20. Etching, 1936. Artist's proof signed, titled and inscribed "AP" in pencil. 4 x 3 inches; 100 x 75 mm. A rare proof printed by the artist, likely long before the edition of 50 published in 1981. In excellent condition. \$3500.00
206. Bishop, Isabel. **SINGLE STRAP HANGER**. Teller 47A/25 (Originally thought to be from 1940, now established as from 1950, and renumbered accordingly). Etching 1950. Edition of 25, printed in 1981 (there were a few proof printed earlier by the artist). 8 1/4 x 3 1/4 inches; 210 x 80 mm. Numbered xxiii/xxv and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition. \$900.00
207. Bishop, Isabel. **SNACK BAR**. T. 53. Etching, 1959. 6 7/8 x 4 3/8 inches; 174 x 111. Signed and titled in pencil and inscribed "Love to Helen Goodall." A proof printed by the artist. There was an edition of 50 printed in 1978 by Stephen Sholinsky. A fine impression in very good condition, with tape residue at the upper corners. \$2250.00
208. Bishop, Isabel. **SPECTATORS**. Teller 15. Etching, 1933. 7 x 5 inches; 177 x 125 mm. Signed in pencil. One of only a few lifetime proof impressions (there was an edition of 60, published posthumously in 1989). A very good impression in excellent condition. Very scarce. \$3000.00
209. Bishop, Isabel. **STRAPHANGERS**. Teller 26. Etching 1940. Edition of 50, printed in 1978 (there were a few proof printed earlier by the artist). 6 7/8 x 4 inches; 175 x 100 mm. Numbered 49/50 and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition. \$750.00
210. Bishop, Isabel. **STUDENT AND TWO GIRLS**. T. 70. Etching, 1972. 6 7/8 x 5 3/8 inches; 173 x 137 mm. Signed in pencil. Printer's proof aside from the edition of ten (nos. 21/30 - 30/30, published in 1981 to complete the edition of 30 (nos. 1/30-20/20 were printed by the artist). Printed by Stephen Sholinsky. with his embossed chop, lower right. In excellent condition. \$600.00
211. Bishop, Isabel. **STUDENTS ON THE STEPS**. Etching with aquatint, 1981. (Teller 78). Edition of 75 signed and numbered in pencil. 8 x 7 3/8 inches. Excellent condition \$600.00
212. Bishop, Isabel. **STUDENTS ON THE STEPS**. Etching with aquatint, 1981. (Teller 78). Edition of 75 signed and numbered in pencil. 8 x 7 3/8 inches. Excellent condition \$750.00
213. Bishop, Isabel. **STUDENTS OUTDOORS**. Etching with aquatint, 1977 (Teller 75). Fourth state of four. Edition of 100 copies, signed and numbered in pencil. 7 x 12 3/4 inches (178 x 323 mm.). Excellent condition. \$600.00
214. Bishop, Isabel. **STUDENTS**. T.67. Etching and aquatint, 1969 (printed 1981). 6 7/8 x 4 7/8 inches; 175 x 125 mm. Edition of 30. Signed in pencil, numbered 25/30, and with the embossed monogram of the printer Steven Sholinsky. Bishop printed numbers 1/30-15/30 of the projected edition, between the time of the plate's creation in 1969 and Sholinsky printed the balance of the edition (16/30-30/30) in 1981. In excellent condition. \$750.00
215. Bishop, Isabel. **STUDENTS WALKING or SIX STUDENTS**. T. 74. Etching and aquatint, 1976. A proof aside from the incomplete edition of 30 (only 1/30-4/30 were printed). Signed in pencil. 8 1/8 x 13 5/8 inches; 205 x 348 mm. In very

- good condition, but with some marginal ink soiling. Rare. \$1250.00
216. Bishop, Isabel. **STUDENTS WITH BABY**. T. 71. Etching with aquatint, 1973. Artist's proof, aside from the edition of 30. 6 7/8 x 4 7/8 inches; 173 x 123 mm. Signed and titled in pencil. In excellent condition. Scarce. \$1500.00
217. Bishop, Isabel. **STUDENTS WITH BABY**. T.71. Etching and aquatint, 1973. 6 7/8 x 4 7/8 inches; 173 x 123 mm. Signed and annotated "BAT" (Bon a Tirer), and with the embossed chop of Stephen Sholinsky, the printer. The Bon a Tirer proof for the edition of 30 completed in 1981 (Bishop had printed 1/30-14/30 previously, and the remainder, 15/30-30/30 were printed by Sholinsky at the time of Bishop's 1981 retrospective at AAA. In excellent condition. \$750.00
218. Bishop, Isabel. **TAKING OFF HER COAT (REACHING FOR THE COAT SLEEVE)**. Etching, 1943. Teller 32. An early proof, before the 1981 edition of 50, signed, titled and inscribed "Love to Mary" in pencil. 5 7/8 x 4 inches. In very good condition except for a skillfully repaired tear in the left margin, running almost the full length of the sheet, well away from the image, small losses at the upper corners, and faint discoloration, verso, from old tape residue. Scarce. \$2250.00
219. Bishop, Isabel. **TAKING OFF HER COAT (REACHING FOR THE COAT SLEEVE)**. Etching, 1943. Teller 32. An early proof, printed by Bishop before the 1981 edition of 50 printed by Stephen Sholinsky, signed and inscribed "To_____" in pencil. 5 7/8 x 4 inches. Printed with plate-tone. In very good condition except for a few printer's creases, mostly unobtrusive from the recto. Scarce. \$2250.00
220. Bishop, Isabel. **THREE MEN ON FOURTEENTH STREET**. Teller 4A. Etching, 1927-31. Edition of 25 published 1985 (there were a few proofs printed earlier by the artist from a proposed edition of 30 or 40). 4 1/2 x 3 inches; 113 x 77 mm. Signed and numbered xxiii/xxv in pencil. Printed on Rives paper by Stephen Sholinsky, with his embossed monogram lower right. In excellent condition. \$650.00
221. Bishop, Isabel. **THREE MEN ON FOURTEENTH STREET**. Teller 4A. Etching, 1927-31. Edition of 25 published 1985 (there were a few proofs printed earlier by the artist from a proposed edition of 30 or 40). 4 1/2 x 3 inches; 113 x 77 mm. Signed and numbered xviii/xxv in pencil. Printed on Rives paper by Stephen Sholinsky, with his embossed monogram lower right. In excellent condition. \$650.00
222. Bishop, Isabel. **TWO GIRLS OUTDOORS (HELPING WITH THE VEIL)**. T.49. Etching, 1953. From the edition of 50 published by Associated American Artists in 1981 (there are a few earlier proofs printed by the artist). Printed by Stephen Sholinsky, and with his embossed chop. Numbered 24/50 and signed by Bishop in pencil. In excellent condition. \$875.00
223. Bishop, Isabel. **TWO WITH COATS**. T.65. Etching and aquatint, 1968. From the incomplete edition of 30 printed by Bishop and numbered 1/30-7/30, this is numbered 7/30 and not signed (we are unaware whether or not any of the other six is signed). There was an edition of 25 printed by Stephen Sholinsky and signed by Bishop in 1981, as part of the project to editions of all of Bishop's prints, most of which had not been editioned at the time of their creation, or were, like this, part of planned but uncompleted editions. In excellent condition, and like many, if not most, of Bishop's self-printed proofs, with smudges or fingermarks in the margin. Rare. \$1750.00
224. Bishop, Isabel. **UNION SQUARE MAN**. Teller 10. Etching, 1929. 3 7/8 x 2 7/8 inches; 100 x 75 mm. Signed in pencil. Apparently a proof aside from the edition of 25 printed by Stephen Sholinsky in 1981, with his embossed monogram, with Bishop's pencil signature, but without the numbering in pencil in the series 1/xxv-xxv/xxv. (Prior to the 1981 edition there had been no edition, only a few proofs printed by Bishop). In excellent condition. \$750.00
225. Bishop, Isabel. **UNTITLED - MAN AND WOMAN ON BENCH**. T.1447. Ink drawing on card, c. 1947. 3 1/4 x 3 inches. Initialed "I.B." in pencil. This appears to be a preparatory drawing for the the etching "Double Date Delayed," 1948, Teller 43. With label of Midtown Galleries, New York. In excellent condition. \$1750.00

226. Bishop, Isabel. **WAITING**. Teller 11. Etching, 1930. 6 x 4 inches; 152 x 101 mm. Signed in pencil. One of only a few lifetime proof impressions (there was a posthumous edition of 60 in 1989). A very good impression in excellent condition. Scarce. \$2750.00
227. Bishop, Isabel. **WAITING**. Teller 11. Etching, 1930. 6 x 4 inches; 152 x 101 mm. Inscribed to the American surrealist painter Martin Barooshian, and signed in pencil. One of only a few lifetime proof impressions (there was a posthumous edition of 60 in 1989). A very good impression in excellent condition. Also annotated "Isabel Bishop's favorite model - MB," presumably by Martin Barooshian. A nice association copy. Scarce. \$2250.00
228. Bishop, Isabel. **YOUNG PEOPLE, 1974**. Etching with aquatint, 1974 (published 1981). Teller 73. Signed and numbered viii/xxv in pencil. 7 3/8 x 8 1/2 inches. \$600.00
229. Bishop, Isabel. **YOUNG PEOPLE OUTDOORS**. Etching with aquatint, 1972 (Teller 69A). Edition of 35 copies, signed and numbered in pencil. 10 3/8 x 11 inches. Excellent condition. \$600.00
230. Bishop, Isabel. **YOUNG PEOPLE OUTDOORS**. Etching with aquatint, 1972 (published 1985). Teller 69A. Edition of 35, signed and numbered in pencil. 10 3/8 x 11 inches. \$750.00
231. Blampied, Edmund. **AN ARGUMENT**. Etching. Signed in pencil and titled in the lower margin. 6 x 7 7/8 inches. In excellent condition. \$750.00
232. Blampied, Edmund. **STUDY OF A BEGGAR**. Drawing, charcoal on paper, circa 1930s. Signed within the image. 11 1/8 x 8 3/4 inches, 282 x 218 mm. The gray paper has faded to tan, else in very good condition. \$1100.00
233. Blashko, Abe. **MARKET VENDORS**. Lithograph, 1940. Edition of 35. Signed, dated, titled and numbered 7/35 in pencil, and also signed and dated in the stone. 19 1/2 x 12 inches, 495 x 305 mm. (image), 21 3/4 x 15 inches, 557 x 382 mm. (sheet) In very good condition, with a few thin spots, verso. \$1500.00
234. (Bliss, Robert (American 1925-1981)). **KNEELING ACROBAT**. Oil on masonite, 1961. Titled, signed and dated on verso. 35 1/2 x 22 inches, 902 x 558 mm. In excellent condition. \$5500.00
Robert Bliss was from Newton, MA. Although he attended Bowdoin College before serving in the Army in WWII, and studied at the Boston Museum of Fine Arts School after completing military service, he did not complete studies at either institution, and was, as a painter, essentially self-taught. He was noted by Andrew Wyeth who named him as one of the most promising artist of the year in an article in Time Magazine. In his early years he found success in gallery shows and His work was purchased by major American art institutions. He taught art at Deerfield Academy in Massachusetts from 1951 until 1963. Bliss died of an aneurism in 1981.
235. (Bliss, Robert (American 1925-1981)). **ORANGE PORTRAIT**. Oil on masonite, 1961. signed and dated, recto, with title on the masonite, verso. 24 x 16 inches. In excellent condition. \$5500.00
Robert Bliss was from Newton, MA. Although he attended Bowdoin College before serving in the Army in WWII, and studied at the Boston Museum of Fine Arts School after completing military service, he did not complete studies at either institution, and was, as a painter, essentially self-taught. He was noted by Andrew Wyeth who named him as one of the most promising artist of the year in an article in Time Magazine. In his early years he found success in gallery shows and His work was purchased by major American art institutions. He taught art at Deerfield Academy in Massachusetts from 1951 until 1963. Bliss died of an aneurism in 1981.
236. Boilly Louis-Leopold (1761-1845). **LE PETIT MENDICANT**. Hand-colored lithograph, 1826. Plate 74 from "Les Grimaces." 13 3/4" x 10 3/4".

Very good.

\$375.00

237. Bonington, Richard Parke. **RUE DU GROS HORLOGE, ROUEN.** Lithograph on chine colle, 1824. Plate 173 of *Voyages Pittoresques et Romantiques dans L'Ancienne France*. 9 1/4 x 9 3/4 inches; 235 x 250 mm., mounted to a sheet 13 x 3/4 x 16 7/8 inches. Title printed in the margin below the image, center, "Bonington, 1824" at left, and "Lith de G. Engelmann," right. A brilliant impression of one of the signal images of early artistic lithography, Felix Man deemed this to be Bonington's masterpiece because of "its delicate gradation of tone." (Man, *Artist's Lithographs*, p. 38) In excellent condition. \$1100.00

"One of the most important [of the artists who collaborated on *Voyages Pittoresques*] is Richard Parkes Bonington, who was born in England in 1801, moved to France at an early age and died in London in 1828. His townscapes long served as models for similar work in lithography. His prints have the much-praised silver-grey tone of the French lithographic masterpieces from the shops of Engelmann and Delpech. But Bonington added that wonderful velvety black which allows the atmosphere of the pictures to flicker up between light and dark." (Weber, *A History of Lithography*, McGraw-Hill, 1966).

238. Bonington, Richard Parke. **TOUR DU GROS HORLOGE, EVREUX.** Lithograph on chine colle, 1824. Plate 226 of *Voyages Pittoresques et Romantiques dans L'Ancienne France*. 13 3/4 x 8 7/8 inches, mounted to a sheet 19 x 14 1/4 inches. Title printed in the margin below the image, center, "Bonington, 1824" at left, and "Lith de G. Engelmann," right. A brilliant impression of one of the signal images of early artistic lithography. In excellent condition. \$1100.00

"One of the most important [of the artists who collaborated on *Voyages Pittoresques*] is Richard Parkes Bonington, who was born in England in 1801, moved to France at an early age and died in London in 1828. His townscapes long served as models for similar work in lithography. His prints have the much-praised silver-grey tone of the French lithographic masterpieces from the shops of Engelmann and Delpech. But Bonington added that wonderful velvety black which allows the atmosphere of the pictures to flicker up between light and dark." (Weber, *A History of Lithography*, McGraw-Hill, 1966).

239. Borein, Edward. **[COWBOYS RIDING]** Pencil drawing, 1933. Signed and dated 1933, in pencil. 10 1/2 x 3 3/4 inches. Ex collection of Jean Bowlen, whose father, William C. Bowlen was a member of the California Printmaker's Society, and a friend of Borein's. In excellent condition. Framed. \$3000.00

240. Borein, Edward. **EDGE OF THE PAINTED DESERT.** Galvin 199. Etching and drypoint, c. 1915-20. 6 7/8 x 8 7/8 inches; 150 x 224 mm., wide margins. Signed in pencil. A very good impression, in Excellent condition. \$3000.00

241. Botello, Angel. **GIRL WITH VIOLIN.** Linoleum cut in colors, not dated. Edition of 50, signed and numbered 24/50. 16 3/4 x 13 inches, 425 x 330 mm. (image), 22 5/8 x 19 inches, 575 x 483 mm. (sheet). In excellent condition. \$1750.00

242. Bowlen, W. C. **WEEDING.** Etching, 1927. Edition of 30. 5 x 6 13/16 inches. Signed in pencil and inscribed with the title, edition size, and date. \$375.00

William C. Bowlen (American 1868-?) was born in Newburyport, MA. He lived in Holyoke and Gloucester, MA., and was a member of The Chicago Society of Etchers and the California Printmakers. He was a friend of the famed painter and printmaker Edward Borein.

243. Boys, Thomas Shotter. **HOTEL DE SENS, PARIS.** Lithograph with hand coloring, 1839. 14 5/8 x 10 1/2 inches; 372 x 262 mm. \$750.00

244. Bradley, Will. **COLLIER'S CHRISTMAS 1900.** Chromolithograph, 1900. Magazine cover. 16 3/8 x 11 1/4 inches. Mounted to Japanese tissue for support. A few very small edge losses, else in very good condition with the colors very fresh. \$250.00

245. Brangwyn, Frank. **BILLINGSGATE FISH PORTERS**. (Gaunt 268). Etching, 1920. Edition size not known. Signed in pencil. 10 3/4 x 14 inches. In very good condition. \$1250.00
246. Brangwyn, Frank (British 1867-1956). **ON LONDON BRIDGE**. Gaunt 22). Etching, 1904. Edition size not known. Signed in pencil. 4 x 5 inches, on a larger sheet. In excellent condition. The plate was etched on the spot looking across the bridge to Fishmongers Hall, at the further end, with the tower of St. Magnus, and the top of the Monument showing behind. \$875.00
247. Brangwyn, Frank (British, 1867-1956). **TREES AND FACTORY, HAMMERSMITH**. Etching with plate tone. 13 x 15 7/8 inches (330 x 403 mm). Margins 1 1/2 inches or more, losses, tears and creases to margin. \$750.00
248. Brangwyn, Frank. (English, 1867-1956) **AN ALPINE BRIDGE**. Gaunt 325 iii/iii. Drypoint, 1926. 17 x 11 7/8 inches; 430 x 302 mm. Edition of 53, signed in pencil. \$750.00
249. Brangwyn, Frank. **A MOSQUE - CONSTANTINOPLE**. G. 185. Etching, 1911. Edition of 125, signed in pencil. 23 3/4 x 28 7/8 inches; 578 x 733 mm. In excellent condition. \$1875.00
250. Brangwyn, Frank. **YOUTHFUL AMBITION (BOY STANDING ON PIER IN RAIN LOOKING AT SHIPS)**. Lithograph, c. 1910-1920. Signed in pencil. 18 7/8 x 13 3/4 inches. In very good condition. \$500.00
251. Bransom, Paul. **UNTITLED (TWO DOGS)**. Aquatint, not dated. Edition size not noted. Signed in pencil. 4 1/2 x 6 inches. Thin spots in lower margin, away from image, else in very good condition. \$275.00
- Paul Bransom (American, 1885-1979) was a leading natural history and sporting artist, whose career spanned much of the 20th Century. He is noted for his paintings and watercolors, and as the illustrator of some 50 books, as well as a large number of covers and story illustrations for Saturday Evening Post and other magazines.
252. Braque, Georges. **DERNIERES MESSAGES - GALERIE MAEGHT POSTER**. Color Lithograph, 1960. 27 3/4 x 16 3/4 inches. In excellent condition. \$300.00
253. Brehm, Worth. **NEW KID IN TOWN**. Drawing in charcoal & Pencil on paper mounted to illustration board. 13 1/2 x 15 3/4 in. Signed. With a label from Scribner's Magazine giving the artist and title, and indicating publication in a story titled "The Shrinking of Kingman's Field." Mounted to board, with the Scribners label on the reverse. A small puncture in the space to the right of the elbow of boy on the left, and some foxing, but otherwise in good condition. \$650.00
254. Bresslern-Roth, Norbertine (Austrian, 1891-1978). **LEOPARDENJAGD (LEOPARD HUNT)**. Linoleum cut in colors, 1927. Signed, titled and inscribed "Handdruck" (handprinted) in pencil. 8 1/8 x 9 5/8 inches, 205 x 245 mm. Two small nicks at the extreme edge of the top margin, else excellent condition. \$2200.00
255. Brinton, D. **UNTITLED [GENTLEMAN OBSERVING BILLIARDS GAME]**. Drypoint, n.d. (c. early to mid-20th Century). 8 x 6 inches (image), 11 1/2 x 8 inches (sheet). In excellent condition, with tack holes, but also a few spots near the outer edges of the margins, well away from the image. \$225.00
256. Bruehl, Anton. **FREE LABOR WILL WIN**. Original Poster in colors, 1942. Published by the War Production Board, Washington, DC. 40 x 28 1/2 inches; 1016 x 729 mm. Photo Offset. Photo by Bruehl. In this very striking image, the American flag frames a welder, his helmet visor up, pulling on his gloves, looking determined and ready to go to work. The message is intended to contrast America's free workers with the forced labor used by the enemy. Vertical and horizontal folds, as issued, with concomitant light creasing, else in excellent condition. \$500.00

Anton Bruehl was born in 1900, studied photography with Clarence White, and became noted for the originality of his

commercial photography. "Working primarily in the studio, he produced images remarkable for their unusual lighting effects and angles of view; their strong, simple graphic organization; their meticulous craftsmanship; and their understated humor. Although he was best known for his stylish still life and table-top arrangements for advertising illustration, Bruehl was equally adept at the celebrity portraiture and fashion photography he contributed to *Vogue* (Contemporary Photographers, St. Martin's Press, 1982)." With Fernand Bourges he developed a color process which became the standard for color photography in the 1930's, and he is noted for the effectiveness of the use of color in his own work. He published several books, the most important being "Mexico" 25 black-and-white photos, published in 1933.

257. Bruller, Jean. **SILENCES**. Nourritures Terrestres, Paris, 1937. Folio, wrappers with paste-on label, with eight original, handcolored etchings, each in its own mat. Number 35 of 50 from a total edition of 61. Light wear to the wrapper and the label, else internally Fine. \$375.00
258. Bruns, Nelson. **BREAK ON THROUGH**. Stainless Steel, 2009. 33 x 30 inches. \$750.00
259. Bruns, Nelson. **FAULT LINE**. Stainless Steel sculpture, 2009. Wall sculpture. 12 x 36 inches. \$450.00
260. Bruns, Nelson. **HOLLOW POINTS**. Dollar bill, copper wire, magnets, bullet casings, ball point pens, other media. Sound sculpture; table assemblage. \$750.00
261. Bruns, Nelson. **MATH, ART AND NATURE**. Stainless Steel sculpture, 2009. Ceiling mounted, suspended from cable, or standing floor sculpture. \$2500.00
262. Bruns, Nelson. **OTHER WORK**. These pieces are included in the Nelson Bruns exhibition at Waynflete School. They are owned by the members of the artist's family, friends, or collectors and are not available for sale.

A show of work by Alumni of Waynflete School (360 Spring St, Portland ME) includes metal sculptures and related pieces by Nelson Bruns, a graduate of its class of 2004. Now studying engineering at Rensselaer Polytechnic Institute in Troy, NY, Mr. Bruns work will surprise and delight the viewer with its inventiveness, humor, intelligence and craft. The works on display demonstrate the artist's technical proficiency with metals, his ability to combine found objects to make built collages, and his ability to make art objects which rely on the scientific principles of magnetism and electricity. The overarching theme of the show is Bruns' intertwining of engineering principals with an aesthetic sensibility to create art. His work explores the mysteries of magnetism, gravity and sound waves, for example, allowing the viewer a sense of adventure and discovery. It is an invitation to stand along with the artist and wonder in a most engaging way, how do these invisible forces work? The show is a refreshing celebration of the physical world, and the forces that shape it.

Although the written statement which Bruns presented for the exhibition provides predictable answers to the usual questions asked of artists, in direct conversation he demonstrates great intellectual curiosity and a candid willingness to respond that he doesn't always know the answer. It is through that portal of exploration that we can see glimpses of an art that lets us see the world differently. That is where the show takes on energy. Some of the implications of the work are political, like the assemblage of bullets and money, over which is played the recording of a tedious Congressional debate. Some of the work has more the feel of a science experiment, like the feather paintings of sound waves. Other works are abstract compositions of interpenetrating forms in space made of metals. All are provocative visualizations of real ideas.

If this work is a harbinger of things to come, pay attention now.
We are seeing the formulating stages of a nova.

263. Bruns, Nelson. **SPEAKERBOXXX**. Stainless steel, 2007. Wall sculpture. 11 x 12 inches. \$225.00
264. Bruns, Nelson. **THE SPECTRUM OF STAINLESS**. Stainless steel sculpture, 2008. Wall sculpture. 16 x 53 inches. \$300.00
265. Brussel-Smith, Bernard. **MATTHATIAS II**. Woodcut in colors, 1965. Edition of 120, numbered titled and signed in pencil. 17 x 8 inches, 435 x 205 mm. In excellent condition. \$675.00

266. Bryant, Kyle. **12 VIEWS OF BOSTON**. Intaglios, 2008. A portfolio of twelve etchings and etchings with aquatint each showing a scene in Boston, MA. Limited edition of 7, three full sets are in portfolios with a title, contents and limitation page, and 4 copies of each print are for sale individually. Each print is titled, signed and numbered. About 10 x 10 inches. All in Excellent condition. Portfolio: \$975.00
267. Bryant, Kyle. **YOU CAN'T SAY THAT IN THIS CITY**. Woodcut in colors, with elements in chine colle, 2011. Edition of 10.
268. Buhot, Felix. **LA FETE NATIONAL AU BOULEVARD DE CLICHY**. B/G 127, state v. 12 1/2 x 9 1/4 inches; 317 x 235 mm. Printed on heavy wove paper. Very good condition, with small pinholes at extreme corners of upper margin. \$1600.00
269. Buhot, Felix. **LE PETIT ENTERREMENT (The Small Funeral)**. B/G 154. Second state of two. Etching, roulette, aquatint and drypoint printed in blue on tan wove paper, 1880. 3 3/8 x 4 1/2 inches; 86 x 115 mm., (sheet 8 3/8 x 10 3/8 inches; 215 x 264 mm.). Signed with the red owl stamp. With a collector's stamp, verso. A very fine impression of this print, rarely found printed in blue, in excellent condition. \$4250.00
270. Buhot, Felix. **LES BERGERES - SOLEIL COUCHANT**. B/G 151, state iv. Etching, aquatint, drypoint, sulphur tint and roulette, 1881. 5 1/4 x 10 9/16 inches; 134 x 270 mm. A superb impression on old laid paper. In excellent condition apart from a short tear in the right margin, well away from the plate mark. \$1750.00
271. Buhot, Felix. **LES GARDIENS DU LOGIS OU LES AMIS DU SALTIMABNQUE**. B/G 76, state iv/v. Etching, 1876. 3 3/8 x 4 1/2 inches; 85 x 115 mm. In excellent condition. \$1250.00
272. Buhot, Felix. **UNE MATINEE D'HIVER AU QUAI DE L'HOTEL-DIEU (CABSTAND)**. Etching. B/G 123, state iv, with the printed title, artist's name and Cadart's address in the lower 10mm. of the plate, below the image, and the number 19 at the top right, above the image. 238 x 318 mm., 9 3/8 x 12 1/2 in. In good condition, except that the margins are trimmed close to the platemark, and there is a repaired area in the margin, upper left. \$650.00
273. Buhot, Felix. **THE VICTORIA CLOCK TOWER, LONDON**. BG 184. Lithograph, 1892. 9 x 6 3/8 inches; 230 x 163 mm., image; sheet 15 x 11 inches; 381 x 279 mm. Signed in the stone "Felix Buhot 1892 pur M. Duchatel. Very good condition. \$975.00
274. Bumbeck, David. **DANCER**. Etching and aquatint, 1983. Edition of 65, titled, numbered, signed and dated in pencil. 8 5/8 x 9 5/8 inches, 220 x 245 mm. In excellent condition, and nicely framed. \$500.00
- Born in 1940, David Bumbeck received his B.F.A. from the Rhode Island School of Design and a M.F.A. from Syracuse University. For the last 20 years, he has been a professor at Middlebury College in Vermont. Bumbeck employs techniques of intaglio printmaking such as etching, aquatint, engraving and photo-transfer. The human figure has been the dominant motif in his prints for over 25 years.
275. Bumbeck, David. **EVENING**. Etching and aquatint, 1981. Edition of 65, titled, numbered, signed and dated in pencil. 8 3/4 x 10 5/8 inches, 223 x 270 mm., the plate with rounded corners. In excellent condition and nicely framed. \$500.00
- Born in 1940, David Bumbeck received his B.F.A. from the Rhode Island School of Design and a M.F.A. from Syracuse University. For the last 20 years, he has been a professor at Middlebury College in Vermont. Bumbeck employs techniques of intaglio printmaking such as etching, aquatint, engraving and photo-transfer. The human figure has been the dominant motif in his prints for over 25 years. (Biography from IFPDA website).
276. (Burckhardt, Jacqueline, Schrag, Sultan et al). **XVII BY XVII - A PORTFOLIO OF SEVENTEEN MINIATURE PRINTS**. Eldindean Press, NY, 1985. Small square 4to., cloth clamshell box with a leather label reading "Eldindean Press - XVII By XVII - 1985" containing a paper folder housing the introduction by Gerrit Henry, table of contents, 17 etchings on various papers, each tissue-guarded, signed by the artist, and inscribed "A.P. III/XX," and a colophon page likewise

inscribed. This is one of 20 artists proofs in addition to the edition of 100 impressions; there were also 2 Press Proofs, 2 Printers Proofs and a Bon a Tirer, for a total edition of 125. Fine except for a few faint water-stains to the cloth of the box, and some light spotting to the paper folder. The participating artists are: Allen Blagden, Lorraine Bodger, Warren Brandt, Byron Bratt, Rudy Burckhardt, Robert Courtright, Kevin Falco, David Finkbeiner, Joe Giordano, Charles Hewitt, Yvonne Jacqueline, Anthony Kirk, Robert Andrew Parker, David Saunders, Karl Schrag, Philip Smith, and Altoon Sultan. There is a duplicate of the Parker also included, numbered xiv/xx.

\$1250.00

277. Burke, Dr. Edgar. PORTRAITS OF RACING PIGEONS; CHARTER OF THE IDEAL RACING PIGEON CLUB, AND RACE TIMING CLOCK.

An archive comprising the Charter, issued by The American Racing Pigeon Union, dated 1925, 12 gouache paintings of racing pigeons by Dr. Burke (six of which are individually framed, all but one in the original frames, accompanied by certificates or other information about the bird's racing history, and six framed together in the original single frame, with information on the verso of the frame), and a Race Timing Clock made in Germany by Robert Plasschaert.

The paintings, as follows are:

PORTRAITS OF RACING PIGEONS. Gouache on board, 1933. Six paintings, each about 3 1/4 x 3 1/4 inches, of champion racing pigeons. Matted together in a mat with six openings, and framed to an overall size of 18 x 23 1/2 inches. Mounted to the back of the frame is information about the performances of each of the birds.

PORTRAIT OF A RACING PIGEON (A.U. 20-JC-681, "Bronze Boy") Gouache on board, 1934. About 5 1/2 x 6 3/4 inches. Signed and titled, with a typed card identifying the bird and with information about the bird's performance.

PORTRAIT OF A RACING PIGEON (A.U. 32-Ideal-1975) Gouache on board, 1934. About 4 1/4 x 5 1/4 inches. Signed and titled, with a printed diploma identifying the bird and with information about its performance.

PORTRAIT OF A RACING PIGEON (A.U. 34-Ideal-5809. Gouache on board, 1935. About 6 1/4 x 6 3/4 inches. Signed and titled, with a printed diploma identifying the bird and with information about its performance.

PORTRAIT OF A RACING PIGEON (A.U. 34-JV-492). Gouache on board, 1935. About 5 3/4 x 6 3/4 inches. Signed and titled, with a printed diploma identifying the bird and with information about its performance.

PORTRAITS OF A RACING PIGEON (A.U. '32 Hudson County - 545) Gouache on board, 1934. About 8 1/2 x 8 1/2 inches. Signed and titled, with a typed card identifying the bird as owned and flown by the Model Loft, Jersey City, NJ, and with information about the bird's performance.

Dr. Edgar Burke (1889-1950) was a New Jersey surgeon who was also an avid sportsman with interests in fishing (he designed some trout flies which are still standards), wildfowling, and pigeon racing. He was also an artist whose subject matter was drawn from the areas of his sporting interest. Burke's did many watercolors and gouaches of game birds, and also painted the champion pigeons of his racing club. He was a close friend of Eugene V. Connett, III, publisher of the Derrydale Press, and through this connection he was commissioned to illustrate two books, Feathered Game (1929) and Upland Game Bird Shooting in America (1930), as well as providing covers for Grouse Feathers, and De Shootinest Gent'man, among others. He also did plates for Ray Bergman's book, Trout.

278. Burr, George Elbert (Amer. 1859-1939). **EVENING, ARIZONA** Etching, 1930 (Seeber 367). 5 x 6 3/4 in. Signed in pencil. \$275.00

279. Burr, George Elbert. **COAST AT MONTEREY, CALIFORNIA**. Seeber 277. Etching. 10 x 7 7/8 in. This copy

- unsigned and untitled, as was Seebers', though there are signed copies of this print. Excellent condition. \$500.00
280. Burr, George Elbert. **SOAPWEED** Etching, c. 1920s. Seeber 191 (from the Desert Set)
 "A beautiful desat Yucca in full bloom with one tall and two shorter spikes of hanging, bell shaped, white blossoms against slightly darkened background. Low sharp leaves."
 7 x 5 in. Full margins (sheet about 12 x 8 in. Numbered 26/40, signed and inscribed "del and imp" all in pencil. Minor mat stain, else in excellent condition.
 \$675.00
281. Burrell, A. Ray. **ABANDONED FARM**. Lithograph, c. 1930s. Titled and signed in pencil; edition size not stated. 7 7/8 x 12 inches, 200 x 305 mm. In excellent condition. \$350.00
282. Burrell, A. Ray. **OLD MILL**. Lithograph, c. 1930s. Titled and signed in pencil; edition size not stated. 7 7/8 x 12 inches, 200 x 305 mm. In excellent condition. \$375.00
283. Burrell, A. Ray. **PINES**. Etching. Edition size not noted. Signed in pencil just below the platemark, and titled "Pines" in the lower left corner, and with an original price "25-" in the lower right corner. 11 1/2 and 10 3/8 inches. A superb impression of a masterfully realized image. In excellent condition. \$500.00
284. (Bury, Pol). **SCULPTURES ET CORDES** by Pol Bury. Maeght, Paris, 1974. Derriere Le Miroir, No. 209. Folio, wraps, calligraphic text by Pol Bury, 7 original lithographs, and a 45 rpm record in an envelope on the colophon page. Fine. \$65.00
285. Byxbe, Lyman (American, 1886-1980). **OPERA HOUSE - CENTRAL CITY**. Etching, c. 1930s. Signed and titled in pencil. 6 7/8 x 5 3/8 inches, 170 x 134 mm. In excellent condition. \$300.00
 The Central City Opera House was built in 1878 by Welsh and Cornish miners. This National Historic Landmark, centerpiece of the historic gold mining town of Central City, has hosted performances of the nation's fifth-oldest opera company since 1932 (after the Metropolitan Opera, Cincinnati Opera, San Francisco Opera and Chautauqua Opera). As the second oldest summer opera company (following Chautauqua Opera), Central City Opera's national summer festival attracts patrons from all over the country and abroad to enjoy intimate opera in its 550-seat opera house.
- In 1877, the citizens of Central City organized a fundraising drive for a grand new opera house befitting the gold mining town's reputation as "the richest square mile on earth." Many of the town's residents were Welsh and Cornish miners, who brought with them a rich tradition of music from their homeland. While locals pitched in during construction, the organizers also retained some of the best building professionals in the area. Prominent Denver architect Robert S. Roeschlaub provided an elegant, understated design for the stone structure, and San Francisco artist John C. Massman added elaborate trompe l'oeil murals to the interior.
- Her early glory years following the 1878 grand opening were short-lived. When the Central City mines were played out, the Opera House fell into disrepair. Fortunately, a volunteer-driven effort led by Ida Kruse McFarlane, Edna Chappell and Anne Evans led to an extensive restoration of the Opera House in 1932. That summer, the legendary actress Lillian Gish opened the newly restored opera house with Camille, launching an annual tradition of summer festivals in Central City that continues to this day.
 (From the website of the Central City Opera).
286. Byxbe, Lyman. **DREAM LAKE**. Etching. 4 9/16 x 3 inches, 116 x 76 mm. Titled and signed in pencil. In excellent condition. \$125.00
287. Byxbe, Lyman. **GRAND LAKE**. Etching. 2 15/16 x 4 5/8 inches, 77 x 118 mm. Titled and signed in pencil. In excellent condition. \$125.00
288. Byxbe, Lyman. **LONG'S PEAK**. Etching. 2 15/16 x 4 5/8 inches, 77 x 118 mm. Titled and signed in pencil. In excellent

- condition. \$125.00
289. Byxbe, Lyman. **THOMPSON CANYON**. Etching. 4 5/8 x 3 1/16 inches, 117 x 77 mm. Titled and signed in pencil. In excellent condition. \$125.00
290. Byxbe, Lyman. **WINDSWEPT**. Etching. 2 15/16 x 4 5/8 inches, 77 x 118 mm. Titled and signed in pencil. In excellent condition. \$125.00
291. Cadmus, Paul. **DANCERS RESTING**. Davenport 55. Color Lithograph with additional hand-coloring with crayon, 1974. Artist's Proof in addition to the edition of 40. Signed and inscribed "artist's proof" upper right. 22 x 15 1/2 inches (image). 28 1/8 x 20 1/2 inches (sheet). Provenance Midtown Payson Galleries, NY, and Louis Newman Galleries, LA, with their labels on the verso of the frame backing. This is the largest of Cadmus's prints, and his only color lithograph, as well as the only one which, as part of the edition, includes hand-coloring; its imagery and execution are very similar to those of his "NM" series of drawings. In excellent condition, framed. \$7500.00
292. Cadmus, Paul. **MALE NUDE, NM 217**. Drawing, 1988. Silverpoint and gesso or white water-color on hand-toned blue paper. Signed and inscribed "NM217" 11 x 7 3/4 inches. With the Labels of Midtown Gallery and Midtown-Payson Gallery. In excellent condition. \$19,500.00
293. Calapai, Letterio. **ROCKWELL KENT'S STUDIO**. Wood engraving, 1980. Titled, numbered 7/75 and signed in pencil. 6 x 8 7/16 inches, 153 x 216 mm. In very good condition. Framed. \$375.00
294. Calder, Alexander. **HOMAGE TO THE SUN**. Lithograph in colors, 1975. Edition of 125. Signed in pencil, lower left. 28 5/8 x 42 1/2 inches, 725 x 1078 mm. In excellent condition. \$6800.00
295. Calder, Alexander. **PYRAMIDES**. Lithograph in colors, c. 1970. Edition of 95. Signed in pencil and numbered 65/95. 28 1/2 x 42 1/2 inches. In excellent condition. Perhaps the strongest of all of the prints in the Pyramid series. \$6800.00
296. Cameron, D. Y. **STREET SCENE**. Untitled etching, not dated. Signed in the plate. Edition size not known. 10 1/4 x 6 inches. In excellent condition; framed. \$250.00
297. Cameron, David Young. **UPPER GREEN - CHARTERHOUSE**. Etching. 3 11/16 x 7 3/4 inches. Unsigned. Tape residue, upper left corner of margin. \$95.00
298. Campendonk, Heinrich. **DER HIRT MIT DER GROSSEN ZIEGE (THE SHEPHERD WITH THE LARGE GOAT)**. WV47(b). Woodcut printed in colors, 1920. 12 5/8 x 9 7/8 inches; 321 x 250 mm. Signed in pencil. One of only 10-12 examples. Rare. In excellent condition; framed. \$18,000.00
299. Campendonk, Heinrich. **SITZENDER HARLEKIN**. Engels/Sohn 59. Woodcut, 1922. 15 x 11 3/8 inches; 380 x 290 mm. Signed in pencil. In Excellent condition. Framed. \$4500.00
300. (Canaletto) Remi Parr (After Canaletto). **AN INSIDE VIEW OF THE ROTUNDO IN RANELAGH GARDENS**. Engraving with hand-coloring, 1751. Robert Sayer, London, 1751. 10 1/8 x 15 3/4 inches (image); 14 x 19 1/2 inches (sheet). Engraved by Parr, 1723-?, an English artist known for engraved views of London, after the well-known painting of this subject by Canaletto. Canaletto spent many years in England, and painted many architectural views. The Ranelagh Gardens was a park in the Chelsea area, that served, along with Vauxhall as a "pleasure garden" for Londoners in the 18th Century. The Rotunda was used for entertainments, including a performance there by Mozart in 1764. A repaired tear in the

lower left margin, extending only about 1/8 inch into the image; residue from removal of tape around the edges, verso, else in very good condition. \$375.00

301. Canova (After), Antonio. (Italian, 1757-1822). **THE YOUNG OCTAVIAN**. Marble, 19th Century. Likely from Canova's studio, after the original of 1800 in the Vatican Museum. c. 21 1/2 x 11 1/2 x 9 1/2 inches. Although in the late 19th Century the Vatican bust was thought to date to ancient times, scholars came to believe that stylistically it owes its origin to the Neo-Classical movement, and that it was executed by Canova or one of his pupils. The popularity of the Vatican bust caused 19th Century sculptors such as Horatio Greenough, Harriet Hosmer, Edmonia Lewis and Augustus St. Gaudens to make copies of it, and it is likely that copies were also made in Canova's studio for sale to collectors. This example is unsigned and unmarked, and is in excellent condition. \$3500.00

302. Carlu, Jean. **JOURNEE FRANCO-BRITANNIQUE**. Lithographed poster, 1939. 31 1/2 x 47 1/4 inches, 800 x 1200 mm. A small portion he upper left corner (c. 2 x 2 1/2 inches) expertly replaced, small tears along the left edge expertly closed, mounted to Japanese tissue for support (conservators now prefer to use this thin, strong tissue instead of linen, as this paper will expand and contract at a rate similar to that of the paper of the art work, whereas linen will behave differently, often resulting in tears or separations of the work from the mount). \$2250.00

303. Carriere, Eugene. **LE FONDEUR**. Lithograph, 1900. Printed by Chaix and Malherbe, Paris. Poster for the metallurgy pavilion of the Paris Exposition of 1900. 51 x 34 3/4 inches, 1307 x 891 mm. In excellent condition. Mounted to Japan paper in accordance with current conservation practice, and handsomely framed. \$3500.00

304. Cassatt, Mary. **WOMAN WITH OPERA GLASSES (STUDY FOR "AT THE OPERA")**. Drawing, Pencil, circa 1878. 5 x 8 1/2 inches (sheet). With the estate stamp "Mary Cassatt - Collection Mathilde." This is one of a few preparatory sketches for the painting "In the Loge," now in the collection of the Boston Museum of Fine Arts. In the discussion of the painting on its website, the MFA states: "About the time this picture was painted, Cassatt began to carry a small sketchbook in which she swiftly recorded people and scenes that might later become subjects of paintings, as in the preparatory sketch for In the Loge shown here [MFA illustrates another preparatory drawing]."

Mathilde Valet served as Mary Cassatt's housekeeper, maid and companion. According to the same note, Adelyn Breeskin, Curator of Contemporary Art for the National Collection of Fine Arts, told David Rust that Mary Cassatt left her atelier to her housekeeper, Mathilde Valet, who sold it a year later at auction. Two other sketchbook studies for "At the Opera," also with the "Collection Mathilde" stamp are illustrated in Mary Mowll Matthews' book "Mary Cassatt," Abrams, 1987, with the following comment:

"The two studies for At the Opera (with two others whose whereabouts are unknown) form an unusually complete series of preliminary drawings leading up to a finished composition. No Cassatt sketchbooks have survived, but it is evident that many of Cassatt's individual sketches were made on sheets from pocket-size sketchbooks of the type used by Degas and others of the Impressionist circle."

This would appear to be one of the two missing drawings referred to above.

The left edge of the sheet is uneven, apparently removed from a sketchbook. In fine condition.

\$18,500.00

305. Cassiers, Henri. **DREI FLANDRISCHE MANNER BEIM GENEVER - TRINKEN (THREE FLEMISH MEN DRINKING GENEVER) OR "FISHERMEN DRINKING"**. Lithograph, or poster before lettering, c. 1900s. 31 3/8 x 19 7/8 inches (image), 35 1/2 x 23 3/4 inches (sheet). In very good condition. \$450.00

306. Castellon, Federico. **ROME URCHINS (ROMAN URCHINS)**. F.94. Etching with aquatint in three colors, 1952. Edition of 200. Signed, titled and numbered 146/200 in pencil. 15 1/2 x 11 3/4 inches, 395 x 302 mm. In excellent condition. \$450.00

307. Chagall (after), Marc. **MARC CHAGALL GRAND PALAIS (THE MAGICIAN OF PARIS)**. Sorlier 120. Poster, 1970. Lithographic reproduction by CHARLES Sorlier after a larger print by Chagall. From the Second Edition of 3500 (the first edition was 6000) proofs. Mounted on Japan paper for conservation. In very good condition except for a few small, clean closed tears. \$650.00
308. Chagall, Marc. **BOUQUET DE NUIT**. Mourlot 693. Lithograph, 1973. Edition of 30. Numbered and signed in pencil. 25 1/2 x 18 3/4 inches, 647 x 476 mm. (image); 34 3/8 x 25 1/4 inches, 873 x 640 mm. (sheet). In excellent condition. \$5200.00
309. Chagall, Marc. **CHAGALL - DERRIERE LE MIROIR NO.182**. The issue of December, 1960, with a poem by Andre Frenaud, and 2 original lithographs, one on the front cover, and one double page, printed by Mourlot, Fine. \$300.00
310. Chagall, Marc. **GALERIE MAEGHT - JUIN-JULLET 1962**. Lithograph, 1962. 27 1/2 x 21 inches. In very good condition. \$300.00
311. (Chamberlain, E.). **WEYMOUTH LANDING, MA. - TWO ORIGINAL PHOTOGRAPHS** by E. Chamberlain. Two albumen photographs, circa 1860s-80s. 9 1/8 x 12 3/4 inches and 9 1/2 x 13 1/4 inches, affixed to 13 x 16 inch mounts. Each with the label of E. Chamberlain affixed to the back of the mount, reading "E. Chamberlain/Photographic Artist/and dealer in/FRAMES, ALBUMS, &C./Weymouth Landing/Mass./Price/____."
- Both are photos of large houses with outbuildings. One with 15 people and two horse drawn wagons has a sign reading "____/Mason over a door. The other shows 8 people, soem of who appear to be the same as in the frist picture.
- Interesting portraits of houses that if still extant are likely historical structures. In excellent condition. \$350.00
312. Charara, Adnan. **RED RUN GOLF CLUB**. Pen and ink an watercolor on envelope. \$1500.00
313. Cheffetz, Asa. **AFTER THE RAIN (WINDSOR, CONN.)**. Spfld. 22. Wood engraving, 1930. Edition of 60. Numbered 4/60, titled, and signed "Asa Cheffetz, imp." all in pencil. 4 x 6 7/8 inches, 101 x 175 mm. Two glue residue stains in the margins, else in very good condition. \$450.00
314. Cheffetz, Asa. **BRIDGE OVER MAD RIVER (VERMONT)**. Spfld. 84. Wood-engraving, c. 1947. AAA edition of 250. Titled and signed in pencil. 5 1/8 x 7 3/8 inches, 130 x 187 mm. In excellent condition. \$375.00
315. Cheffetz, Asa. **CLOUDS OVER ENFIELD, CT**. Wood Engraving, 1935 (Spfld 51). 4 1/2 x 7 1/2 inches; 203 x 152 mm. American Artists Group edition of 200. Signed in the block (the copy in the catalogue is described as signed, and as was typical with AAG prints, there was likely a small number of signed prints aside from the regular, unsigned edition, of which this is a part. \$250.00
316. Cheffetz, Asa. **COUNTRY SCENE (HAMPDEN, MASS.)**. Spfld. 73. Wood Engraving, 1945. AAA edition of 250. Titled and signed in pencil. 5 x 9 inches, 127 229 mm. In excellent condition. \$375.00
317. Cheffetz, Asa. **COVERED BRIDGE**. Spfld. 75. Wood-engraving, c. 1945. AAA edition of 250. Titled and signed in pencil. 5 x 8 5/8 inches, 127 x 219 mm. In excellent condition. \$375.00
318. Cheffetz, Asa. **DESERTED FARM (VERMONT)**. Spfld. 91. Wood-engraving, c. 1950. AAA edition of 250. Titled and signed in pencil. 5 1/2 x 8 7/8 inches, 140 x 225 mm. In excellent condition. \$375.00
319. Cheffetz, Asa. **DISTANT HAZE (Essex County, N.Y.)**. S.60. Wood engraving, 1941. AAA edition of 250. 4 5/8 x 8 1/8 inches, 117 x 207 mm. Titled and signed in pencil. In excellent condition. \$425.00
320. Cheffetz, Asa. **EARLY MORNING (BROAD BROOK CONN.)**. Springfield 15. Wood Engraving, 1929. Signed and inscribed "imp." in pencil. 6 x 6 inches, 154 x 154 mm. An early, seldom seen print. In excellent condition. \$425.00

321. Cheffetz, Asa. **EARLY MORNING, BUCK HILL FALLS, PENNA.** S.93. Wood engraving, 1951. Titled and Signed in pencil. 5 1/2 x 9 inches, 140 x 230 mm. In excellent condition. \$425.00
322. Cheffetz, Asa. **THE ENCHANTED BARN** by Helen Pearce. Watch Hill Press, Watch Hill, RI, 1929. Edition of 100 copies, this copy inscribed "No. 20" in pencil on the Colophon page. Tall octavo, paper covered boards with a gold-lettered leather label on the spine, the top edges gilt, unpaginated, with three blank pages, a half-title, frontis, title page, a three page poem, and three blank pages at the end. Frontispiece wood-engraving by Asa Cheffetz, "The Enchanted Barn," Springfield 146. signed by the artist in pencil. The book 9 5/8 x 7 inches. Very Good, with rubbing along the spine and the edges, the internals Fine. \$350.00
323. Cheffetz, Asa. **THE ENCHANTED BARN.** Springfield 146. Wood engraving, 1929. Titled and signed in pencil. 6 3/8 x 4 1/8 inches, 162 x 105 mm. In excellent condition. This print was executed as an illustration for "The Enchanted Barn" by Helen Pearce, published by Watch Hill Press in 1929 in an edition of 100 signed copies. This is likely a proof aside from the book edition. \$300.00
324. Cheffetz, Asa. **FARM BUILDINGS.** S.76. Wood engraving, 1945. AAA edition of 250. 4 5/8 x 9 inches; 117 x 230 mm. Initialed in the block and pencil. Fint mat sain,else in Excellent condition. \$375.00
325. Cheffetz, Asa. **IN DEEP VERMONT.** S.81. Wood engraving, 1947. AAA edition of 250. Titled and signed in pencil. 6 x 9 inches, 152 x 223 mm. In excellent conditon. \$425.00
326. Cheffetz, Asa. **LATE AFTERNOON - VERMONT.** Wood engraving, 1947. AAA edition of 250. Signed in pencil. 4 7/8 x 9 inches, 124 x 230 mm. In excellent condition. \$425.00
327. Cheffetz, Asa. **M. STEWART SIMPSON, 1919.** Springfield catalogue, page 14. Etching, 1919. Titled, signed and dated in the plate. 6 7/8 x 4 7/8 inches, 175 x 123 mm. In excellent condition. One of only a few etchings made by Cheffetz, this one likely comes from the artist's own collection. \$350.00
Maxwell Stewart Simpson (1896-1984) was Cheffetz's classmate at the National Academy of Design. The two shared a studio in New York in 1919, near Union Square, where they made etchings and lithographs; Cheffetz was forced by circumstances to return to Springfield after only six months. Simpson had a long and distinguished career as a painter, printmaker and sculptor; see the entry on him in Who Was Who in American Art.
328. Cheffetz, Asa. **MAY SUNLIGHT.** S.61. Wood engraving, 1941. AAA edition of 250. Titled and signed in pencil. 6 x 10 inches, 152 x 254 mm. In excellent condition. \$325.00
329. Cheffetz, Asa. **MONDAY.** (Springfield 40/41). Wood Engraving, 1932. Unsigned proof from the collection of the artist (edition size, if any, not stated in the Springfield catalogue). 7 x 10 inches; 178 x 254 mm. In excellent condition. Rare. \$1350.00
330. Cheffetz, Asa. **PASTORALE (VERMONT).** S.65. Wood engraving, c. 1943. AAA edition of 250. Signed in pencil. 4 1/2 x 10 inches, 114 x 254 mm. In excellent condition. \$425.00
331. Cheffetz, Asa. **RAMSHACKLE BARN.** S.13. Wood engraving in two colors, c. 1929. Titled and signed in pencil. 6 1/2 x 7 1/2 inches, 165 x 191 mm. In excellent condition. The Springfield catalogue does not mention that there is an underlying color, so it is possible that this is a variant from the regularly issued edition. \$375.00
332. Cheffetz, Asa. **REFLECTION IN CRYSTAL.** S.72. Wood engraving, 1945. Titled and signed in pencil. 7 5/8 x 5 7/8 inches, 194 x 149 mm. In excellent condition. \$375.00
333. Cheffetz, Asa. **RURAL SCHOOLHOUSE (VERMONT).** Spfld. 79. Wood-engraving, c. 1946. AAA edition of 259.

- Titled and signed in pencil. 5 3/4 x 9 inches, 146 x 229 mm. In excellent condition. \$375.00
334. Cheffetz, Asa. **RURAL SCHOOLHOUSE (VERMONT)**. Spfld. 79. Wood-engraving, c. 1946. Signed in pencil. 5 3/4 x 9 inches, 146 x 229 mm. Faint matstain and glue residue at the upper edge, verso, else in excellent condition. \$375.00
335. Cheffetz, Asa. **SUMMER SABBATH (VERMONT)**. S.77 Wood-engraving, c.1946. AAA edition of 250. Signed in pencil. 5 1/2 x 7 7/8 inches, 140 x 200 mm. Faint matstain and tape residue at the top edge, else in excellent condition. \$375.00
336. Cheffetz, Asa. **TWO OLD TIMERS**. S.82. Wood Engraving, 1947. AAA edition of 250. Signed in pencil, and initialed in the block. In excellent condition. \$375.00
337. Cheffetz, Asa. **UNTITLED - DECANTER AND TWO GLASSES**. Not in Springfield. Wood engraving, undated, but likely 1935-1945. Signed in pencil. 7 x 6 1/8 inches (image) plus margins. A tiny imperfection in the paper at the extreme lower center edge of the image, else in very good condition. \$350.00
338. Cheffetz, Asa. **UNTITLED - LANDSCAPE**. Not in Springfield. Etching, not dated. Signed and inscribed "imp." in pencil. 4 1/2 x 6 1/2 inches. Cheffetz's etchings are from early in career; after 1927 he made wood engravings almost exclusively. In very good condition. Rare. \$350.00
339. Cheffetz, Asa. **UNTITLED - VIEW OF SPRINGFIELD, MA**. Not in Springfield. Etching, not dated. Unsigned. 4 3/8 x 5 3/4 inches. Cheffetz's etchings are from early in career; after 1927 he made wood engravings almost exclusively. In very good condition. Rare. \$350.00
340. Cheffetz, Asa. **UNTITLED - VIEW OF SPRINGFIELD, MA**. Not in Springfield. WOOD ENGRAVING, not dated. Unsigned. 4 x 5 1/2 inches. after 1927 Cheffetz made wood engravings almost exclusively. This has a stylisic affinity to the looser line of his earliest wood engravings, e.g. Nude, S.28. In very good condition. Rare. \$350.00
341. Cheffetz, Asa. **UNTITLED [BOY SEATED WITH ARMS FOLDED]**. Not in the Springfield Museum catalogue. Drypoint, 1919. Signed and dated in the plate. Size of edition, if any, unknown. 6 3/4 x 3 3/4 inches (image). 11 1/2 x 7 5/8 inches (sheet). With tack holes (for drying). In excellent condition. Rare. \$650.00
342. Cheffetz, Asa. **VERMONT**. Springfield 59. Wood engraving, 1941. AAA Edition of 250. Signed "Asa Cheffetz, imp" lower right and title "Vermont" lower left. 6 1/4 x 10 inches, 159 x 254 mm. In excellent condition. \$375.00
343. Cheffetz, Asa. **WINTER IN SOUTHAMPTON - (MASS)**. S.88. Wood engraving, 1949. AAA edition of 250. Titled and signed in pencil. 4 13/16 x 10 inches, 122 x 254 mm. In excellent condition. \$550.00
344. Cheffetz, Asa. **WINTER WEATHER**. S.92. Wood engraving, 1951. AAA edition of 250. Titled and signed in pencil. In excellent condition. This is the image chosen as the cover illustration for the Springfield catalogue. \$550.00
345. Cheret, Jules (1836-1932). **[DANCING COUPLE] or [BON VIVANTS] ORIGINAL DRAWING**. About 1890-95. Pen and ink and watercolor on wove paper. 8 1/8 x 5 3/4 inches; 205 x 145 mm. Signed in ink, "JCh" lower center. The image, a couple, he with a hat and buttoniere, she with swirling skirts, and the creation of a sense of motion and excitement, appears thematically related to the many posters Cheret did for dance balls (see Broida 278-303, e.g. Broida 286, 287, 291, 295, and 298) and skating rinks (see Broida 349-374, e.g. Broida 361, 372, and 374), though here where the gentleman carries a walking stick and wears a monocle, and the lady wears a fur boa, the couple may be on the boulevard, perhaps on their way to one of these events. With overall toning of the paper; laid down to board. A fine drawing from one of the Belle Epoch's most exhuberant chroniclers. \$4800.00
346. Chinese Art. **GROUP OF THREE FLORAL PAINTINGS**. Watercolors on paper, likely earlier 20th century. Each with signature and stamped chop, each stamped verso, one, oriented vertically 15 x 12 5/8 inches, the other, oriented

- horizontally, 12 5/8 x 15 inches. Both in excellent condition. The pair: \$175.00
347. Chinese Art. **PAIR OF PAINTINGS WITH BIRDS AND FLOWERS.** Watercolors on paper, likely earlier 20th century. Each with signature and stamped chop, each 9 x 8 1/2 inches. In excellent condition. The Pair: \$150.00
348. Clapperton, J. **LAWN BOWLING TEAM WITH TROPHY.** Original photograph late 19th or early 20th Century. Original photograph showing the four members of the winning Lawn Bowling team of the "Annual Rink Competition." Photo 7 x 9 1/2 inches, mounted to light card and then to heavier stock with the stamped signature "J. Clapperton" lower left, and "Galashiels" lower right. Galashiels is in Scotland. Robert D. Clapperton founded the Clapperton photography studio in the 1860s, and it remains in business to this day. In excellent condition in its original frame. \$75.00
349. Clark, Roland (American 1874-1957). **JACK SNIPE.** Etching, 1928. Edition of 70. Signed in pencil. 8 1/2 x 12 inches. In excellent condition. \$750.00
350. Clark, Roland. **EVENING FLIGHT.** Derrydale 11. Etching and dryprint, 1929. Edition of 75. Signed in pencil. 12 x 15 inches. In excellent condition. \$750.00
351. Clark, Roland. **FAIR HAVEN.** Lithograph with handcoloring, 1943. Edition of 250, signed in pencil, titled and numbered, and nicely framed. 14 x 17 1/2 inches. In very good condition except for some spots of foxing in the image. \$875.00
352. Clark, Roland. **THE GUNNER.** Etching, not dated (1920s-1930s). Signed in pencil. 5 1/4 x 8 1/4 inches.
353. Clark, Roland. **LITTLE BAY - BROAD BILLS.** Etching, 1923. Edition of 75. Signed in pencil. In excellent condition. \$1100.00
354. Clark, Roland. **MALLARDS RISING.** Lithograph with hand coloring, 1942. Edition of 250, signed in pencil, and numbered and titled. 14 x 17 1/2 inches. In very good condition except for a spot of foxing, upper center, and nicely framed. \$1250.00
355. Clark, Roland. **THREE BLACK DUCKS.** Etching, 1929. Edition of 65 or 70. Signed in pencil. 8 x 10 inches. In excellent condition. \$750.00
356. Clark, Roland. **THE VANGUARD.** Derrydale 37. Etching, 1927. Edition of 75, signed in pencil lower right. 12 x 15 inches. In excellent condition. \$1200.00
357. Cline, G. **OWL.** Handpainted textile. Signed. 21 x 14 inches, mounted. In very good condition. \$250.00
358. (Cochin, Fragonard etc.). **RECUEIL DE PLANCHES SUR LES SCIENCES, LES ARTS LIBERAUX, ET LES ARTS MECHANQUES, AVEC LEUR EXPLICATION.** The plates and explanatory text from the section of the Diderot Encyclopedia on "Dessein" (Drawing), 1763. Folio (c. 15 x 10 1/8 inches, 380 x 260 mm.), later wraps with the title page of the Section affixed as a paste-on. With 39 copper-engraved plates (actually 38, with the one double plate counted as two), 12 pages of text including an introduction and notes on each plate. The plates are by various artists, including several figure studies after Fragonard and Cochin. Plates show the design of a School of Drawing, drafting instruments, a double plate rendering of a pantograph, plans for a camera oscura, the parts of an articulated mannequin, numerous figure studies, and several plates showing the proportionate measurements of famous statues. All in Fine condition with only an occasional light spot of foxing, and no damage. \$375.00
359. Cohn, Max Arthur (American 1903-1998). **UNTITLED - NEW YORK HARBOR WITH BROOKLYN BRIDGE.** Screenprint in colors, 1930s. Signed in the matrix. edition size not known. 4 1/2 x 6 inches. In excellent condition. \$500.00

360. Colles, Gertrude (American 1869-1957). **MALE FIGURE STUDY**. Charcoal on paper, not dated. Signed upper right. About 24 x 18 inches. In very good condition, but with a small break in the paper at the upper edge. Framed, and with a label from Barridoff Galleries, Portland, ME on the verso. \$375.00
361. Colucci, Guido. **SAN GIMIGNANO**. Etching. 5 3/4 x 7 5/8 inches; 147 x 195 mm. Titled and signed in pencil. \$175.00
362. Comstock, Francis Adams. **HAWLING MANOR, GLOUCESTERSHIRE**. Lithograph, circa 1953. Edition of 75, signed, titled, dated and numbered 67/75 in pencil. 9 1/4 x 13 1/2 inches, 235 x 343 mm. In excellent condition. Comstock (1897-1981) taught architecture at Yale, served as the Director of the Newport, RI Preservation Foundation, wrote the catalogues raisonne on the prints of both F. L. Griggs and Thomas Nason, and was a highly regarded printmaker, working mainly in lithography. \$475.00
363. Comstock, Francis Adams. **OLDBURY HILL MANOR FARM, GLOUCESTERSHIRE**. Lithograph, 1953. Edition of 75, signed, titled, dated and numbered 3/75 in pencil. 11 x 15 3/8 inches, 279 x 390 mm. In excellent condition. Comstock (1897-1981) taught architecture at Yale served as the Director of the Newport, RI Preservation Foundation, wrote the catalogues raisonne on the prints of both F. L. Griggs and Thomas Nason, and was a highly regarded printmaker, working mainly in lithography. \$475.00
364. Comstock, Francis Adams. **TURKDEAN MANOR, GLOUCESTERSHIRE**. Lithograph, circa 1953. Edition of 75, signed, titled, dated and numbered 31/75 in pencil. 9 1/4 x 13 1/2 inches, 235 x 343 mm. In excellent condition. Comstock (1897-1981) taught architecture at Yale, served as the Director of the Newport, RI Preservation Foundation, wrote the catalogues raisonne on the prints of both F. L. Griggs and Thomas Nason, and was a highly regarded printmaker, working mainly in lithography. \$475.00

This is one of a series of lithographs that Comstock did of historic homes in the Cotswold villages of Gloucestershire. The following is some information about Turkdean Manor, located in the village of Turkdean:

Robert d'Oilgie's Doomsday ownership linked Turkdean, alongside Little Rissington, with the 'honour' of Wallingford and through this attachment subsequently with Ewelme, but the manor lands had passed to the de Tormions by the end of the 12th century and thence to the Bassets before moving on to the Paulton family who retained it through the 14th century until it was acquired by the college of Westbury-on-Trym sometime before 1509. Confiscated from the college at Dissolution, the manor was then granted to Sir Ralph Sadler, later Chancellor of the Duchy of Lancaster, in 1544. However, ownership passed to the Baynstreet ('Bannister') family in 1586 when, most probably, reconstruction of the Manor house was undertaken.

The Bannisters remained owners of the Turkdean manor through the 17th century and were among the longer-lasting families to own the estate, but they sold their Turkdean and Hazleton lands to the Waller family (from Beaconsfield) in 1725 who also acquired land in Farmington which they retained when they sold their Turkdean land to the Willan family in 1799. The manor estate was basically reassembled under the ownership of W.A. Rixon (William Augustus), who bought much of Turkdean between 1902 and 1912. It was in 1905, under Rixon's ownership, that the manor house was upgraded from the farmhouse it had sturdily remained through successive ownerships into something somewhat grander.

After Rixon's death in 1948 the manor house and its estate were separated, with the land then farmed by Geoffrey Milne until 1958 when a large portion of the land was taken on by the Mustoe family who continue to farm it today. Meanwhile the house passed through successive owners until, in 1999, the Smedvig family acquired it and subsequently extensively remodelled and upgraded the manor house.

365. Constant, George. (American 1892-1972). **BIRD**. Etching. Not dated, unsigned (but signed in the plate), edition size not known. 11 1/2 x 8 3/4 inches, 305 x 223 mm. (plate); 18 1/4 x 15 3/8 inches, 464 x 390 mm. (sheet). In excellent condition. \$175.00
366. Cook, Howard. **THE ENGINE ROOM**. D. 128. Lithograph, 1930. 9 1/5/16 x 11 3/4 inches; 256 x 300 mm. Signed and dated in pencil, and annotated "75," though only 35 were printed. A fine impression in excellent condition. \$3500.00

367. Corbusier, Le. **TOTEM**. Lithograph, 1963. 31 3/4 x 28 3/4 inches, 805 x 730 mm. Signed in the plate. \$3750.00
368. Corinth, Lovis. **BACCHANTIN**. Schwartz, 121, State vii. Etching, 1913. 8 1/2 x 4 inches; 216 x 102 mm. Signed in pencil. One of 25 printed on Japan paper (there were also 50 on Van Gelder paper). \$975.00
369. Corinth, Lovis. **BERGSEE**. Muller 796. Lithograph in colors (black, yellow, red and blue), 1926. 6 1/2 x 6 7/8 inches, 165 x 175 mm. (image); 15 1/4 x 11 1/2 inches (sheet). Signed in pencil. From the portfolio "Schweizer Landschaften" (Swiss Landscapes). The total edition was 200, of which 100 were printed in color and 100 in black and white; of the 100 in color, 25 were printed on Japan paper, and 75 on laid paper with a unicorn watermark, of which this is one. A fine impression in excellent condition. \$2200.00
370. Corinth, Lovis. **FRAU AM FENSTER (Woman at Window)**. Schwarz 27. Drypoint, 1908. 9 1/2 x 7 1/8 inches; 241 x 180 mm., with full margins. Signed and annotated "probedruck" in pencil. A proof before the edition of 50. A fine impression in very good condition. \$1200.00
371. Corinth, Lovis. **LEKTURE AUF DEM SOFA (Reader on the Sofa)**. S.253. Etching, 1916. 7 3/4 x 9 5/8 inches; 196 x 243 mm. Initialed in pencil, lower center, and with a pencil inscription "?? Nachlass Munchen ??" indicating that this example was part of Corinth's estate. Apparently a proof aside from the edition of 115 examples, 75 on hand-made paper, and 40 on Japan paper. A very good impression of this appealing subject. \$975.00
372. Corinth, Lovis. **ODYSSEUS UND DIE FREIER (ODYSSEUS AND THE SUITORS)**. Schwartz 172. Drypoint, 1914. Printed on laid paper watermarked "Strathmore Japan." 10 5/8 x 7 1/2 inches; 269 x 195 mm. Signed in pencil. In excellent condition. \$675.00
373. Corinth, Lovis. **SCWEIZER LANDSCHAFTEN**. M. 792-796. Muenster-Presse, Zurich/Leipzig, 1923. Portfolio with text and 5 lithographs in b/w. Edition of 200, of which this is one of 100 in b/w (there were also 100 in color). Each plate signed in pencil. The sheets are 15 3/4 x 11 3/4 inches, 390 x 285 mm. In excellent condition. \$3500.00
374. Corinth, Lovis. **SELBSTBILDNIS**. Schwartz L.407. Lithograph, 1919. Edition of 100 published by Paul Cassirer, Berlin. 11 1/2 x 9 7/8 inches; 290 x 250 mm. Signed and numbered 46/100 in pencil. A fine impression in excellent condition. \$2500.00
375. Corinth, Lovis. **SUZANNE IM BADE (SUZANNE IN THE BATH)**. Muller 465. Drypoint, 1920. Edition of 80, numbered 57/80 and signed in pencil. 9 3/8 x 6 1/4 inches; 238 x 160 mm. A fine impression of this beautiful print, one of several versions by Corinth of the biblical story of Suzanna and the Elders. In excellent condition. \$1350.00
376. Corinth, Lovis. **VORFRUHLING IM GEBIRGE (EARLY SPRING IN THE MOUNTAINS)**. M.568-572. Lithographs, 1922. The series of five lithographs published by Euphorion Verlag, Berlin, 1922. From the edition of 125 on wove paper (there were also 25 on china paper) Each 12 5/8 x 16 7/8 inches; 320 x 430 mm.; sheets 18 1/4 x 23 inches; 464 x 585 mm. Each print signed in pencil, and with the publisher's blindstamp, lower right. Titles of the five lithographs are: 1. See-Ufer (Seashore); 2. Fruhling am Walachensee (Spring by the Walachensee); 3. Berg-See; 4. Tal-Grund (The Valley); 5. Buchenwald (Beech Woods). In very good condition, with the title page, but lacking the portfolio. \$14,500.00
377. Corinth, Lovis. **WEIBLICHER AKT MIT BREITKREMPIGEM HUT (Female Nude with Broad-Brimmed Hat)**. **Schwartz 226A**. Etching, 1916. 11 3/4 x 7 3/4 inches, 300 x 198 mm. The earlier version, before cutting down of the plate. Schwartz identifies three states of version A, of which this appears to be the third state (with diagonal lines through the bright spot in the center of the hat), for each of which he notes only one proof, and states that only the three were printed. Inscribed "Probedruck" and signed in pencil, and further inscribed below. With margins of 1 1/4 to 1 1/2 inches. In excellent condition. Rare, possibly unique. \$7500.00

Schwartz's version B, measuring 6 5/8 x 4 3/4 inches, 168 x 120 mm., shows the head down to just below the breasts. It was published in an edition of 50 signed and numbered copies.

378. Corneille (Guillaume Cornelis van Beverloo), Belgian, 1922-2010. **ASMARA**. Lithograph in colors, 1957. Edition of 100, titled, signed and numbered 90/100 in pencil. 14 1/4 x 19 3/4 inches, 363 x 502mm., plus wide margins. In excellent condition. \$975.00

Corneille was one of the founders of the COBRA (Copenhagen, Brussels, Amsterdam) group, influenced by Surrealism, but seeking more action than intellectuality in art than they.

379. (Corot, Daubigny, Buhot et. al.). **FRENCH ETCHERS** by Roger Riordan. Dodd, Mead, NY, 1884. Folio, gold-decorated cloth, Title page, Contents, and 20 etchings on laid paper, each accompanied by two pages of descriptive text. Removed from deteriorated binding and housed in an attractive new clamshell box on which is preserved the label from the original cover. Plates all generally in good order with occasional browning at the edges, and a few with very short tears at the sheet edges. Scarce, with no copies showing in any of the online databases, and only 12 copies located by OCLC.

\$3750.00

The etchings are as follows:

1. Corot Paysage d'Italie
2. Gravesande Moulin a Veules
3. Yon Bords de la Marne
4. Feyen-Perrin Vendangeuse
5. Casanova Fin Gourmet
6. Bastien Lepage Retour Des Champs
7. Daubigny Pommiers a Anvers
8. Veyrassat Cheval a L'Ecurie
9. Lancon Enlevement des Glaces au Bois de Boulogne
10. Nehlig Le Rixe au Cabaret
11. Martial Bois de Pierrefonds
12. Rops L'Affuteur
13. Buhot Une Matinee d'Hiver au Quai de L'Hotel Dieu
14. Burnand Au Couvent
15. Ballin Portsmouth - Magasin au Charbon de la Flotte Anglaise
16. Rudeaux M'Aime un Peu, Beaucoup
17. Jacquemart Une Genoise
18. Appian Barques et Pecheurs
19. Chauvel Apres la Pluie
20. Beauverie Rue des Rosiers, Montmartre

380. Corot, Jean-Baptiste-Camille. **SOUVENIR D'OSTIE**. Delteil 57, Melot 57. Cliche Verre, 1855. Second State of two, with the signature of Corot in reverse, lower left. 12 1/4 x 16 1/4 inches, 310x415 mm. (sheet), full margins. Corot was an enthusiastic practitioner of the cliche verre technique, producing about 65 images from the 1850s to the 1870s. A cliche verre is made in a manner somewhat similar to a drypoint: a coating is applied to the surface of a glass sheet, and the image is made by scratching through the coating with a tool. Unlike a drypoint though, it is printed like a photograph: the plate is placed face down on a sheet of light sensitive paper which is then exposed to light, causing the image to develop. Some losses at the sheet edges, not affecting the image, else in Very Good condition. \$3200.00

381. Costigan, J. E. **FODDER**. Etching. Signed and titled in pencil. Edition size not known. 9 7/8 x 12 3/4 inches. \$325.00

382. Covarrubias, Miguel. **UNTITLED - MAN IN PROFILE WITH HAT**. Pencil drawing, c. 1925. Initialed "M.C." in pencil. 6 1/8 x 4 inches. In excellent condition. \$1875.00
Sketchbook drawings initialed in this manner appear occasionally on the market; this one was purchased from a dealer specializing in Mexican art.

383. Covarrubias, Miguel. **UNTITLED - SEATED WOMAN**. Pencil drawing, c. 1925. Initialed "W.C." in pencil. 6 3/4 x 4 inches. In excellent condition. \$1500.00
Sketchbook drawings initialed in this manner appear occasionally on the market; this one was purchased from a dealer specializing in Mexican art.
384. Cuccioni, Tommaso. **NUM CENTO VEDUTE DI ROMA E SUE VICINAZZE**. Rome, n.d. (c. 1800-1820). Published by Cuccioni. Oblong small quarto., original self-wraps, engraved pictorial title page and 99 other views of Rome. Edge and corner wear, marginal foxing, some heavy, most light, else Very Good. \$450.00
385. Daubigny, Charles Francis. **PLAGE DE VILLERVILLE**. Henriot 80, 4th State. Etching, 1857. The fourth state, as published in the Gazette de Beaux Arts in 1874. 3 5/8 x 7 7/8 inches; 94 x 198 mm. Slightly lightstruck, else in very good condition. \$150.00
386. Daugherty, Charles M. (American, 20th Century) **LOVERS**. Linoleum cut in colors, circa 1930s. Titled and signed in pencil. 11 1/4 x 5 1/2 inches (image), 12 x 8 1/4 inches (sheet). An appealing image in excellent condition with strong, bright colors. Daugherty is listed in Who Was Who in American Art, but with little information beyond the fact that he painted a mural for a US Post Office in Vermont, which implies that he worked for the WPA. \$875.00
387. Daumier, Honore. **BAISSER LE RIDEAU, LA FARCE EST JOUEE**. Delteil 86. Lithograph, 1834. 8 1/8 x 11 inches; 204 x 280 mm., with wide margins. The penultimate state "sur blanc." A very good dark impression, in very good condition, except for a 1/4" spot or stain in the right margin, about 1/2" outside the edge of the image. \$2750.00

From The Daumeier Register:

This print shows a masterly interpretation of King Louis-Philippe dressed in the costume of a clown while the theatre curtain falls. With a sardonic smile he points at "Blind Justitia", thereby insinuating Justice to be a farce. At the same time, the parliamentarians, disappearing in the dark, are not living up to their responsibilities to protect the judicial system. The text on this print is a quote of the last words of Rabelais. When he died drunk, he said "Draw the curtain, the farce is ended". It is interesting to observe that the King was not to take a seat within Parliament but rather in a special box with a curtain towards the plenary.

Between 1828 and 1832, Jules de Joly had architecturally redesigned the Chamber of the Palais Bourbon, the seat of Parliament, in a semi-circular form with upward sloping benches. The entire structure showed similarities to an ancient Roman theatre. Daumier frequently used the obvious parallel between politics and theatre in his drawings. Similar to the English division of power, also the French King was not allowed to enter the Parliamentary Chamber under the French constitution. He had to remain "outside" in the Salon du Roi, from where he was able to address the Deputies. The text on this print is a quote of the last words of RABELAIS. When he died drunk, he said "Draw the curtain, the farce is ended".

We can assume that this print is referring to a debate of the ministers after the April 1834 riots where measures had been decided which should be taken against the opposition. Most likely, this print refers to one of the usual changes of ministries during the early part of the citizen King's reign.

The clown (Pierrot) is the classical personification of traditional pantomime.

LA CARICATURE. After the July-Revolution and the reinstatement of the Freedom of the Press, Charles Philipon (1800-1862) recognised the growing desire of the public for information. In 1830, he founded the political satirical illustrated paper LA CARICATURE, succeeding LA SILHOUETTE, which only had a short publication period of 14 months. Philipon's brother-in-law Gabriel Aubert was responsible for the distribution and sale of the publication.

La Caricature can be considered the first political and satirical French newspaper of that period combining politics and contemporary art. The format of the 4-page paper was 36 x 27 cm and it was customary to insert two, sometimes three, lithographs in each edition. They were usually folded, sometimes hand-colored, and printed on white wove paper without

text on the verso. On occasions, an oversize print was added. The text was written by Philipon, Balzac and others. Grandville was responsible for the masthead and the advertisement poster. In total, there appeared 251 editions of *La Caricature* from Nov.4, 1830 to Aug.27, 1835 featuring 524 caricatures of various artists, of which 91 by Daumier. Each edition fluctuated between 750 and 2'000 copies.

It is interesting to note that the annual subscription price of 52 Francs for the illustrated paper was relatively high. It corresponded to two thirds of the monthly income of a Parisian worker. Philipon justified this price with the contributions of devoted journalists and gifted artists which gave the paper a very high standard both artistically and politically. For readers who were interested but unable to afford the hefty subscription price, there was a daily copy posted in the window of Aubert's shop at Galerie Véro-Dodat (in the artistic and cultural center of Paris, close to the Palais Royal). This attracted the public who absorbed eagerly the latest developments on censorship, law trials, punishments, subjects that gave the artists the possibility to produce satirical illustrations.

Between 1830 and 1832, *La Caricature* appeared as *LA CARICATURE POLITIQUE*. It was then continued as *La Caricature* until 1835. As of 1832, Philipon and Aubert founded *LE CHARIVARI*. At the same time, they created a special edition of *La Caricature: L'ASSOCIATION MENSUELLE POUR LA LIBERTÉ DE LA PRESSE*. The proceeds of this edition were supposed to pay for the numerous law cases which the French Government imposed against the paper. The monthly dividend for the shareholders consisted of a lithograph, which they could acquire for 1 Franc. The size of the lithograph was ca. 36,5 x 53,2 cm, printed on white paper. Apart from some rare samples on China paper, the print was otherwise not for sale. Some of Daumier's most important lithographs are part of that special edition. The last one appeared in the final edition of October 1834. It was Daumier's most famous lithograph "*Rue Transnonain*" (DR 135). The 4 preceding prints are also from Daumier: DR 131 to 134.

When some of the subscribers started collecting their *Caricature* prints, the management of Aubert suggested a method for treating the fold caused by the binding of the newspaper, a "treatment" which can still be applied today.

While the *Caricature* initially was not very different from the *Silhouette*, the increasing tension between the press and the political system slowly changed the tone and the quality of caricatures. The *Caricature* became more and more poignant, thus provoking the King's men to react. It was just a matter of time until censorship closed down this paper. As in the aftermath of the assassination attempt against King Louis-Philippe in September 1835, restrictive press legislation was introduced, and *La Caricature* had to close down. The *Charivari*, at that time already in its third year of existence, was ready to take over.

LOUIS-PHILIPPE I (1773-1850) was the son of Philippe-Egalité. He was named Duc de Chartres and later Duc d'Orléans. He participated in various battles, travelled all over Europe, and stayed from 1796 to 1799 in America. After spending some time in England, he reconciled with Louis XVIII and returned to France in 1817. He became Lieutenant General of the Kingdom in July 1830 and on August 9, 1830, he was proclaimed King of the French. In 1831, first intervention projects in Spain and movement against the Freedom of the Press. In 1833, he proposed a project to fortify Paris, in 1834, insurrection in Paris (massacre at Rue Transnonain), stock exchange speculations and fire at the Mont-Saint-Michel prison. America claimed war indemnities. In 1835, death of Lafayette and trial against the participants of the April uprisings. In 1848, LOUIS-PHILIPPE I was exiled to England, where he died two years later.

RABELAIS, François (ca. 1494 - 1553) was a French humanist and author. His interests were widespread. Originally, he was a Benedictine monk, then a priest and later in his life he studied medicine. „Faits et dits héroïques du grand Pantagruel" (1532) and „La Vie inestimable de Gargantua" (1534) were among his more important works. He was insatiably curious and was interested in philosophy, moral and social issues, religion, and politics of his time. He actively fought the traditional opinions of the Middle Ages.

388. Daumier, Honore. **CROQUIS D'AUTOMNE - LES VENDANGES A ARGENTEUIL**. Lithograph, 1837. 9 7/8 x 8 5/8 inches (image). With Daumier's initials and the date in the image, and the names of the publisher and the printer, as well as the caption, in the margin below. Actual page from the published periodical, with the lettering from the printed page faintly visible. In good condition, with some mat staining. Framed. \$175.00

389. Davison, Nancy. R. **OVERVIEW**. Etching with aquatint, 1986. Edition of 50, titled, numbered 1/50 and signed in pencil. 18 x 23 5/8 inches, 457 x 600 mm. In very good condition; framed. With an exhibition label from the Barn Gallery, Ogunquit, Maine. \$275.00

Nancy Davison studied printmaking with Leonard Baskin at Smith college. She owns her own gallery in York Beach, ME, and is President of the Ogunquit Art Association. She has received numerous awards, had many exhibitions, and has her work in several museum and private collections.

390. Decamps, Alexandre (After). **PIERROT PORTANT SON DEJEUNER and PIERROT TROUBLE DANS SON REPAST**. Two etchings by Leenhof after paintings by Descamps. Each 11 5/8 x 8 inches; 295 x 203 mm. Published in L'Art, circa 1870-80. In excellent condition, with full margins. Strange and somewhat disturbing works which picture Pierrot as a young man with apparent Downs Syndrome. In the first print, dressed as a comedia dell'arte Pierrot in a white chemise with large tufted buttons hanging loosely over white trousers, he passes through a field of wheat, a windmill behind him, carrying his lunch, including a bottle of wine in a basket over his arm. In the second, while seated against a tree in a clearing in the wood, eating from the basket, he is startled by a hare.

The Pair: \$375.00

391. Dehn, Adolf. **DOUBROVNIK**. Lumsdaine & O'Sullivan 304. Lithograph, 1937. Edition of 100, printed by George Miller. 9 5/8 x 13 3/8, 245 x 340 mm. In excellent condition. \$375.00

392. Dehn, Adolf. **TWILIGHT IN THE ROCKIES**. Lithograph. AAA edition of 250. 3 1/2 x 4 7/8 inches; 89 x 124 mm. Signed in pencil and with the original AAA label. Excellent condition. \$150.00

393. Dehn, Adolf. **UNTITLED PRAIRIE SCENE**. Lithograph. AAA edition of 250. 3 3/8 x 5 inches; 85 x 128 mm. Signed in pencil. Excellent condition. \$150.00

394. Dehn, Adolf. **WESTERN SUNFLOWERS**. Lumsdaine 335. Lithograph, 1941. Edition of 189 plus 10 Artist's Proofs, published by Associated American Artists. Signed in pencil. 10 1/8 x 13 5/8 inches, 258 x 347 mm. In excellent condition. \$550.00

395. Delacroix, Eugene. **LIONNE DECHIRANT LA POITRINE D'UN ARABE**. D.25. Second state, with the lettering "L'ARTISTE" above the image, and with the blindstamp of L'Artiste within the platemark, lower left. Softground etching, 1849. 8 3/8 x 11 1/8 inches; 215 x 284 mm., to platemark (note: Delteil's measurement, 270 x 150, puts length before height, and measures the extremities of the image, not the platemark). Signed "Eug. Delacroix" and dated 1849 within the image, lower left. Margins apparently trimmed to about 3/4 inch, else in very good condition. \$1200.00

396. Delacroix, Eugene. **TIGRE COUCHE DANS LE DESERT**. D.24. Etching, Roulette and Drypoint, about 1846. State 5 of 6. 3 1/2 x 5 1/4 inches; 90 x 132 mm., with wide (5") margins. A very fine impression in very good condition. \$975.00

397. (Delaunay, Sonia). **XXe SIECLE - PANORAMA 72 - NO. 39** San Lazzaro, Paris, 1972. 4to., boards, 157pp., illustrated. Original lithographs by Sonia Delaunay and Maurice Esteve. Fine. \$150.00

398. Delson, E. **WINTER LANDSCAPE**. Etching in colors. 8 3/4 x 10 inches. Titled and signed in pencil. In excellent condition. \$125.00

399. Derain, Andre. **AUTO PORTRAIT A LA PIPE (SELF-PORTRAIT WITH A PIPE)**. A,44. Etching, 1913. Proof printed on gray laid paper, aside from the edition of 60. Initialed "A D" in pencil. 3 5/16 x 2 5/16 inches, 84 x 57 mm. (image), 8 3/4 x 6 3/8 inches, 248 x 162 mm. (sheet), with deckled edges on three sides. In excellent condition. \$1500.00

400. Desmazières, Erik. **CHRONIQUE MARITIME**. (FF 60) Etching, 1980. Signed, dated and numbered 10/90. 11 1/2 x

- 9 inches, 295 x 227 mm. In excellent condition. \$750.00
401. Desmazieres, Erik. **UNTITLED (CRAB AT WINDOW)**. Etching, 1980. Signed, dated and numbered 18/70. 4 5/8 X 5 3/4 inches. In excellent condition. \$650.00
402. Detaille, Jean Baptiste Edouard (French 1848-1912). **RIDING THROUGH THE BATTLE**. Drawing, 1887. Pencil, ink and white gouache. Signed and dated in ink. 7 7/8 x 8 3/4 inches (200 x 222 mm.). Framed, label of Goupil & Cie., Paris, on reverse. \$2500.00
403. Detmold, Edward J. **EVENING**. Etching. Edition of 100 (84/100). 5 3/4 x 12 inches; 147 x 305 mm. Signed and numbered in pencil. Image of camels resting at an oasis with sun setting in the distance. In excellent condition. \$475.00
404. Dickson, Jane. **BURLESQUE**. Aquatint in colors, 1984. Edition of 45. Signed dated and numbered 10/45. In excellent condition. \$875.00
405. Dickson, Jane. **GLOBE HOTEL BAR**. Aquatint in colors, 1984. Edition of 45. Signed dated and numbered 10/45. In excellent condition. \$875.00
406. Dickson, Jane. **WOMAN ON STAIRS**. Aquatint in colors, 1984. Edition of 45. Signed, dated and numbered 10/45. In excellent condition and handsomely framed. \$975.00
407. Diederich, William Hunt (American, born Hungary, 1884-1953). **SILHOUETTE OF A GREEK ARCHER ON HORSEBACK**. Black paper cutout mounted on cream-colored paper, circa 1920. Signed in pencil. Image about 6 1/2 x 8 1/2 inches, plus ample margins. A few losses to the curved grasses under the horse, else in very good condition. \$2800.00
The image depicts a highly stylized horse in full gallop, with the helmeted rider facing backward, his curved bow held out as he reaches toward his quiver of arrows. This is Diederich at his best: art deco stylization, sense of movement, and fineness of lines. An exceptional example of this artist's work. The ink drawing which was the basis for this cut-out was used as the cover illustration for the Diederich exhibition at the Wigmore Gallery, New York, NY, in 2005. Diederich was the grandson of William Morris Hunt.
408. Dine, Jim. **THE CELLIST**. Williams College 203. Etching with hand-coloring, 1976. Edition of 30 (there were a further 16 proofs for the artist and others). Signed, numbered 23/30 and dated in pencil. From the suite of eight etchings titled "Eight Sheets From an Undefined Novel." Published by Pyramid Arts, Tampa, FL., each of the prints is etched on a copper plate 24 x 20 inches, 610 x 508 mm., and printed on a sheet of German etching paper 42 x 30 inches, 1067 x 762 mm. In excellent condition. \$2500.00
409. Divine. **WOMEN BEHIND BARS**. Original Poster for the Washington DC Production of Tom Eyen's play starring Divine. C.1975. Inscribed and signed by Divine. 20 1/8 x 14 inches. In very good condition, with a few spots. Uncommon. \$650.00
410. Dix, John A.(American 1881-1945) **WINTER SCENE**. Drypoint, 1928. 11 13/16 x 7 7/8 inches, 300 x 197 mm. Monogrammed in the plate and signed and dated in pencil in the lower margin. In excellent condition. \$300.00
411. Dix, Otto. **DAME MIT REIHER II**. K.62. Lithograph on wove paper, 1923. 385 by 275 mm., 15 1/8 by 10 7/8in., image; 600 by 473mm., 23 5/8 by 18 5/8 in., frame. Signed in pencil, the third state of three, from the edition of c. 120, with full margins. A repaired tear, upper right, in the white area outside the image, else in very good condition. \$6500.00
412. Dix, Otto. **SULEIKA, DAS TATOWIERTE WUNDER (MAUD ARIZONA)**. KA36(ii). Plate 5 from the portfolio "Zirkus." Drypoint, 1922. Edition 50. 301 x 199mm.;11 3/4 x 7 13/16in. Signed, Dated, Titled & Numbered 28/50 in

pencil. Printed on wove paper. In excellent condition. Provenance: Isselbacher Galleries, NY,(1960s). Examples are in the collections of MOMA, NY, and LACMA. Maud Arizona was a real circus performer, and other images, including a postcard, exist. Rare. \$17,500.00

413. Dodd, Francis. **CHARLES CUNDALL, R. A.** Drypoint, 1926. Schwabe, 171. Signed in pencil. 18 x 11 3/4 inches, on a sheet of cream colored wove paper 20 1/2 x 14 5/8 inches. In excellent condition. \$1350.00
Francis Dodd, British 1874-1949.
Charles Cundall, British 1890-1971

414. Dohanos, Stevan (American 1907-1994). **HOUSES** Color Woodcut, c.1940. Edition of 40, signed and titled in pencil. 9 1/2 x 7 1/2 inches. In excellent condition. \$650.00
Dohanos is best known for the more than 100 cover illustrations he did for The Saturday Evening Post, but he was also a versatile printmaker. A few of his prints were published by Associated American Artists, but others, such as the elegant wood engraving "Houses" and the color woodcut "Departure" were done in smaller editions, as they are not seen frequently.

415. Dohanos, Stevan (American 1907-1994). **HOUSES** Wood Engraving, c.1940. Signed and titled in pencil. Edition size not known. 7 7/8 x 9 7/8 inches. In excellent condition. \$550.00
Dohanos is best known for the more than 100 cover illustrations he did for The Saturday Evening Post, but he was also a versatile printmaker. A few of his prints were published by Associated American Artists, but others, such as the elegant wood engraving "Houses" and the color woodcut "Departure" were done in smaller editions, as they are not seen frequently.

416. Dove, Arthur (American, 1880-1946). **OIL BOAT.** Watercolor and crayon on paper, 1932. Signed "Dove," lower right. Provenance, Alfred Stieglitz, American Place Gallery; Terry Dintenfass Gallery, Private Collection. 5 x 7 inches. 127 x 178 mm. In very good condition. Framed. \$36,000.00

The Terry Dintenfass Gallery in New York represented Arthur Dove's estate, so it seems probable that the work was exhibited but not sold at Stieglitz's gallery, was returned to Dove, or to his estate, from whence it went to the Dintenfass gallery and was sold to a private collector.

The legendary An American Place was the last of a series of Galleries operated by Stieglitz. Located on the tenth floor of 509 Madison Avenue, it opened in 1929, and closed after Stieglitz's death in 1946.

417. Dow, Arthur Wesley. **VILLAGE ROOFS** (Ink Painting). Color Woodblock print, 1901. Unsigned. 4 1/8 x 5 1/2 inches (7 x 8 inches sheet). With Printing in lower left margin, as follows: "VILLAGE ROOFS Ink Painting / IPSWICH PRINTS Series K, Print 1 / Copyright 1901 by Arthur W. Dow Ipswich Mass." \$450.00

418. Dow, William J. **UNTITLED (MAN FISHING AT THE SHORE)**. Watercolor on paper, not dated. Estate stamped on verso "Original Painting from the Estate of William J. Dow 1889-1973." 11 x 14 inches. A few small spots of foxing, one on recto, and some tape residue at the corners, verso, else in very good condition. \$250.00
Dow was born in Cape Elizabeth, Maine. He attended Harvard, and studied with Philip Hale, Daniel Garber, Eric Pape and others. He was a member of the Copley Society in Boston, and exhibitions there as well as at Bowdoin College, the Farnsworth Museum and elsewhere. He taught at South Portland High School and gave private classes at Prout's Neck in Scarborough, Maine.

419. **DRESSED TO KILL (PULSIONS) - FRENCH FILM POSTER.** Poster for the first French release of Brian de Palma's classic, which starred Angie Dickinson and Michael Caine. 47 x 63 inches; 1200 x 1600 mm. Folded, as issued. In very good condition with a only few very small marginal tears. \$125.00

420. Drewes, Werner. **PORTRAIT OF THE ARCHITECT LEISTIKOW.** Etching, 1928. Edition of 10, signed and dated 1928 in pencil. Some well restored losses in the left margin, far from the image. \$1500.00

421. Dufresne, Charles. **BANJO or MUSIQUE NEGRE**. Drypoint, 1921. 9 3/8 x 12 1/2 inches; 237 x 318 mm. Edition of 20 signed and numbered in pencil. In excellent condition. Framed \$1500.00
422. Dufresne, Charles. **LE MARIN**. Etching, colored with pochoir, 1923. 12 15/16 x 15 5/8 inches (315 x 400 mm.). Edition of 40. Signed, titled and numbered in pencil in the lower margin, and with the blindstamp of Sagot. Very Good condition. \$2200.00
423. Dufy, Raoul (after). **DEAUVILLE**. Lithograph in colors. c. 1950s. 18 5/16 x 26 5/8 inches; 469 x 682 mm. Edition of 200, numbered in pencil. In very good condition except that the stamped signature of the artist proved fugitive in the cleaning process, and is no longer visible. \$650.00
424. Dufy, Raoul. **LA CHASSE (THE HUNT)**. Woodcut, c. 1925. Edition of 220 stamped with the estate stamp "Atelier Raoul Dufy." 8 1/4 x 25 inches, framed. In excellent condition. \$750.00
425. Eby, Kerr. **CHRIST GATE, CANTERBURY**. G.98. Etching, 1925. 10 3/4" x 6 3/4". Edition of 90. Frederick Keppel label states "Proof printed by artist." Signed on a tab and trimmed to the platemark in the manner of Whistler. Very Good. Framed. \$250.00
426. Eby, Kerr. **CORNWALL**. Etching, 1927. 5 3/8" x 9 1/4". Signed, titled and dated in the plate, and signed in pencil in the margin. Very good. Framed. \$300.00
427. Eby, Kerr. **PORTHLEVEN**. Etching, 1925. G. 104. Signed in pencil and signed, titled and dated in the plate. 9 x 14 inches, 228 x 355 mm. Printed on Van Gelder Zonen paper. In excellent condition. \$275.00
428. Eby, Kerr. **RUE DOMINIQUE CONTE**. Giardina 59. Etching, 1921. Edition of 100. Signed in pencil. 7 1/4 x 5 5/8 inches, 184 x 145 mm. In excellent condition. The scene is a Street in Grasse, France, which Eby visited in 1920-21. \$200.00
429. Eby, Kerr. **STORM**. Etching with Aquatint (sandpaper ground), 1937. (Giardina, 191; Keppel 141). Trial Proof aside from the Edition of 100. Signed in pencil "Kerr Eby imp." and annotated "Trial Proof." 9 5/8 x 15 3/4 in. Original tack holes. Very Good condition. \$675.00
430. (Eby, Kerr). **FOGGY MORNING, BRITTANY** by Kerr Eby. Giardina 146. Etching, 1930. Edition of 90, inscribed "Ed 90" and signed "Kerr Eby, imp." in pencil. 6 15/16 x 10 1/16 inches, 176 x 257 mm. Eby visited England and the French coast in 1924-1925. His sketches from the visit were used to create several etchings, all of them stylistically distinguished from his usual manner by a lightness of line creating a sense of mist and fog. In excellent condition. \$550.00
431. Edel, Albert. **CAPE COD COTTAGES**. Etching, signed and titled in pencil. 7 1/8 x 10 inches; 81 x 254 mm. In excellent condition. \$425.00
432. Edel, Albert. **THE OLD WHARF - (PROVINCETOWN)**. Drypoint, signed and titled in pencil. 4 7/8 x 4 inches; 123 x 112 mm. In excellent condition. \$350.00
433. Edel, Albert. **PROVINCETOWN FISHERMAN**. Drypoint, signed and titled in pencil. 3 1/2 x 4 5/8 inches; 88 x 118 mm. Tape residue, top, verso, else in excellent condition. \$375.00
434. Edel, Albert. **QUIET HARBOR**. Drypoint, signed and titled in pencil. 4 x 4 7/8 inches; 112 x 122 mm. In excellent condition, \$350.00
435. Edel, Albert. **RACE POINT**. Drypoint, signed and titled in pencil. 4 x 4 7/8 inches; 112 x 122 mm. In excellent condition. \$350.00

436. Edel, Albert. **SUNSET IN THE HARBOR**. Etching, signed and titled in pencil. 4 3/4 x 6 7/8 inches. In excellent condition. \$375.00
437. Edel, Albert. **THE THREE TOWERS**. Drypoint, signed and titled in pencil. 3 1/2 x 5 3/8 inches; 88 x 137 mm. In excellent condition. \$325.00
438. Edel, Albert. **WELLFLEET**. Etching, signed and titled in pencil. 4 7/8 x 4 inches; 122 x 112 mm. Tape residue, top, verso, else in excellent condition. \$275.00
439. Egelson, Jim. **EVENING, MONHEGAN**. Aquatint, 1974. Edition of 250 published by Associated American Artists. Numnered 27/250 and titled and signed in pencil, and also monogrammed and dated in the plate. An atmospheric image showing boats in harbor, the island and shore behind, and the clouded sky above. In excellent condition. \$650.00
440. Egleson, Jim. **HASIDIM**. Etching, 1973. Edition of 60. Signed, titled and numbered 8/60, all in pencil, and monogrammed and dated in the plate. In excellent condition. \$125.00
441. Eichenberg, Fritz. **AND SHE BECAME A PILLAR OF SALT**. Wood Engraving, 1955. Edition of 200. 12 1/8 x 6 inches. Titled and signed in pencil. \$275.00
442. Eichenberg, Fritz. **THE BANQUET**. Wood Engraving. 16 x 12 inches, 410 x 305 mm. Edition of 50. Titled and signed in pencil. In excellent condition. \$350.00
443. Eichenberg, Fritz. **FOLLIES OF THE MONKS**. Wood Engraving, 1972. Artist's Proof aside from the edition of 100. Signed and titled in pencil, and annotated "A.P." 18 x 12 inches, 457 x 305 mm. In excellent condition. \$350.00
444. Elliot, Daniel Giraud. **PHASIANUS TORQUATUS**. Lithograph with hand coloring, 1870-1872. Plate from Elliot's "A Monograph of the Phasianidae or Family of the Pheasants." 18 x 23 3/8 inches, 458 x 595 mm (sheet). Light mat staining and tack holes, else in very good condition, with the colors sharp and bright. \$1750.00
445. Elten, Kruseman Van. **LANDSCAPE**. Etching, 1880. 5 1/2 x 9 inches. Signed in the plate. Mat stain, glue residue in margins, a few breaks along plate mark. \$195.00
446. Ernst, Max. **VEILLEUSE AU SEUIL DE NOS TERRASSEMENTS**. Photolithograph on Japan paper, 1969. Edition of 70. Numbered 32/70 and signed in pencil. 18 1/2 x 15 3/8 inches, 470 x 391 mm. In excellent condition. \$1875.00
447. **ESTAMPAS MONTEVIDEANAS**. Club de Grabado de Montevideo, 1967. Folio (14 x 18 inches), folder with woodblock printed title and illustration, enclosing a second folder, also printed from blocks listing the participating artists, and stating that it is the first anniversary publication of the print school of the Club, this folder enclosing 12 woodblock prints, some in color, some signed from editions of 20 to 30. Interesting, and in Fine condition. \$225.00
- The Club de Grabado de Montivideo was established in 1953, mounted its first exhibition of prints in 1959, established its school, La Escuela de Grabado in 1965, and began issuing annual portfolios of work by its students and members. Our example, celebrating the first anniversary of the school is apparently the first of these.
448. Ettinger, Churchill. **ON THE RISE**. Etching. 6 3/4 x 9 7/8 inches; 172 x 250 mm. Titled and signed in pencil. In excellent condition. \$275.00
449. Ettinger, Churchill. **SCALING IN**. Etching. 7 3/4 x 11 1/2 inches; 196 x 293 mm. Titled and signed in pencil. Very good condition. \$275.00
450. Ettinger, Churchill. **SCISSORBILLS**. Etching. 7 3/4 x 11 1/2 inches; 197 x 297 mm. Titled and signed in pencil. In very

good condition. \$275.00

451. Evergood, Philip (American 1901-1973). **PRIMITIVE DANCE**. Etching and engraving on cream wove paper, c. 1928. Edition size not known. Titled and signed in pencil. 9 5/8 x 16 5/16 in.; 244 x 414 mm. (13 x 19 7/8 inches, sheet). In excellent condition. Framed. \$875.00
452. Evergood, Philip. **SELF-PORTRAIT WITH HAT**. Lithograph, 1961. edition of 50, signed in pencil and numbered 33/50. 16 1/4 x 15 1/2 inches, 410 x 393 mm. In very good condition. \$1100.00
453. Farge, Henri. **FEMME DANS UNE FUTAIN**. Etching. Signed and numbered. 6 1/2 x 4 3/8 inches, 165 x 112 mm. \$250.00
454. Farge, Henri. **FIN DE JOURNEE DANS UN PARC**. Etching. Signed and numbered 2/30. 4 3/8 x 6 1/2 inches, 112 x 165 mm. \$250.00
455. Farge, Henri. **LA CLAIRIERE**. Etching. Signed and numbered 45/50. 4 3/8 x 6 1/2 inches, 112 x 165 mm. \$250.00
456. Farge, Henri. **LE CHARLATAN**. Etching, 1920s. 6 3/4 x 7 1/8 inches; 172 x 183 mm. Numbered "46-50" and signed in pencil just below the image, and titled in pencil at the lower left of the sheet. This is likely a Coney Island subject. In excellent condition. \$375.00
457. Felixmuller, Conrad. **MUTTER UND SOHN**. Sohn 172. Etching, 1919. Printed in red-brown ink on cream wove paper. Signed, dated, titled and inscribed "kupferstich" and with a signed presentation inscription in pencil at the bottom of the sheet. 9 1/4 x 5 7/8 inches, 235 x 150 mm. A very good impression in excellent condition. \$3000.00
458. Fenn, Harry. **A VENEZUELAN STATION and THE FALLS OF "EL NEGRO" CUYUNI RIVER**. Ink and wash, 1896. Two drawings, the original artwork for illustrations accompanying "Glimpses of Venezuela," an article by W. Nephew King published in Century Magazine, July, 1896, pp. 358-368. Each about 9 x 11 inches, in very good condition, and framed. \$975.00

King is best known for his writings about the Spanish-American War of 1898. Harry Fenn, 1845-1911, was born in England, but worked in the United States. He was a painter, and printmaker, but is known primarily as a book and magazine illustrator. He illustrated books of poetry for John Greenleaf Whittier, and in 1870 was hired to do illustrations for Picturesque America, which was edited by William Cullen Bryant. Subsequently he was engaged to the illustrations for the sequels, Picturesque Europe and Picturesque Palestine, Sinai and Egypt.

459. Ferguson, C. B. **BREAK OF DAY**. Aquatint. 4 7/8 x 6 3/4 inches; 125 x 172 mm. Titled and signed in pencil. An atmospheric image showing two ducks flying over water at dawn. In the foreground, and at left are trees. Pale matstain, else in very good condition. \$100.00
460. (Ferris, Stephen J. American 1835-1915). **GIRL WITH DOLLS**. Etching and drypoint, 1883, by Ferris after a painting by Charles D. Weldon (American 1855-1935). 20 x 28 inches; 510 x 725 mm., plus wide margins. Signed in pencil by both Weldon and Ferris, and with a remarque in the lower margin of a woman with an umbrella. With the name of the publisher Klackner, New York, and the date 1883 printed in the margin below the image. One or two unobtrusive spots of foxing in the margin, else a very good impression of this magnificent example of reproductive etching. \$1600.00

Weldon lived in Japan, and painted Japanese subjects; Ferris was one of the leaders of the American etching revival in the 1880s, and one of the most prominent practitioners of reproducing paintings via the medium of etching.

461. Fewsmith (or Few Smith), Henry. (American 1821-1846) **NUDE MALE FIGURE STUDY - BACK**. Charcoal with white highlighting on tan paper. Signed in pencil. 21 x 14 inches, framed to 32 1/2 x 23 inches. Handsomely framed in an early walnut frame with a brass plate engraved with the artist's name and dates. Henry Few Smith was from Philadelphia

- and worked there. He died at the age of 25, but had achieved enough of a reputation to be the subject of a biography, "Henry FewSmith: Philadelphia Artist (1821-1846)" by Maurice Browning Cramer (1941). Some spotting or liquid staining to the paper, mostly upper left, away from the image, and not detracting from the quality of the work. \$750.00
462. Fewsmith (or Few Smith), Henry. (American 1821-1846) **NUDE MALE FIGURE STUDY - PROFILE**. Graphite on tan paper. Signed in pencil. 21 x 14 inches, framed to 32 1/2 x 23 inches. Handsomely framed in an early walnut frame with a brass plate engraved with the artist's name and dates. Henry Few Smith was from Philadelphia and worked there. He died at the age of 25, but had achieved enough of a reputation to be the subject of a biography, "Henry FewSmith: Philadelphia Artist (1821-1846)" by Maurice Browning Cramer (1941). Some spotting or liquid staining to the paper, mostly upper left, away from the image, and not detracting from the quality of the work. \$500.00
463. Fiene, Ernest (American, 1894-1965). **CITY LIGHTS**. Etching, c. 1932, signed in pencil. Edition of 250 published by AAA, and with their label on verso of frame. 11 1/4" x 9" (18.7 x 22.8 cm). Very good, framed. \$975.00
464. Fiene, Ernest (American, 1894-1965). **CITY LIGHTS**. Etching, c. 1932, signed in pencil. Edition of 250 published by AAA. 11 1/4" x 9" (18.7 x 22.8 cm). In excellent condition. \$975.00
465. Filipowski, Richard E. (American, 1923-2008). **CHICAGO 49** Lithograph, 1949. Edition of 12. Signed and dated "Filipowski 49" in pencil, and titled and inscribed "8.12" in pencil, and with two dry stamp embossings in the margin. Image size 16 1/4 x 22 in. (413 x 557 mm), framed. In excellent condition. \$550.00
Filipowski lived in Massachusetts and was known as a sculptor, printmaker and educator.
466. Firetog. **UNTITLED WINTER SCENE**. Woodcut or linoleum cut, c. 1930s. 6 x 4 1/2 inches, signed in pencil. Edition size not known. An urban scene in snow. We have found no information about this artist, but we think the print is American, and that it dates from the 1930s. A beautiful image. In very good condition apart from tape residue at the corners. \$225.00
467. Fischer, Jacob. **HARLEKIN**. Etching, c. 1932. Signed and titled. 8 7/8" x 6 7/8". Very Good condition but for a printer's crease along right edge, about 1/4" outside image. \$125.00
468. Fisher, Davira (American 1918-?). **UNTITLED - TOWN AT NIGHT**. Woodcut, 1957. Inscribed "To Florrie with love," and signed in pencil. Edition size not known. Davira Fisher was an African-American artist who lived and worked in Cincinnati, Ohio and exhibited at the Cincinnati Art Academy. Other prints we have seen also depict urban scenes of buildings and streetscapes. In very good condition. \$875.00
469. Fitton, Hedley. **PARIS SCENE - HOTEL GARE DU SANT**. Etching, 1926. Edition size not known. Signed in pencil, and with the publisher's name address and date in the plate, lower left. 14 x 7 5/8 inches, 356 x 195 mm. (image), 21 1/4 x 14 inches, 540 x 355 mm. (sheet). In excellent condition. \$425.00
470. Fix, Bernice. **TAOS INDIANS**. Block print. 8 x 6 inches, on an irregular sheet c. 9 1/2 x 7 inches. Titled and signed in pencil. In excellent condition. \$195.00
471. Flagg, James Montgomery. **TELL THAT TO THE MARINES!** Poster, c. 1918. 39 5/8 x 29 1/4 inches. In excellent condition. \$875.00
472. Flint, Susan Willard. **ARMADILLOS**. Lithograph, 1931. Edition of 22, Titled and signed in pencil just below the image, and dated and numbered at the lower left corner of the sheet. 15 1/4 x 12 1/8 inches, 388 x 307 mm. (image), 21 1/2 x 15 7/8 inches, 546 x 405 mm. (sheet). In excellent condition. \$250.00
473. Flint, Susan Willard. **COATI MUNDI**. Lithograph, c. 1939. Signed and titled in ink. 13 x 9 1/2 inches, 330 x 242 mm. (image), 17 x 11 inches, 432 x 279 mm (sheet). In excellent condition. \$175.00
474. Flint, Susan Willard. **MONKEY MOSQUE, ROME**. Lithograph, 1934. Edition of 12. Titled, numbered 2/12 and signed

in pencil, and with an original price of \$12.00 in pencil, lower left. 10 1/8 x 14 inches (image), 16 x 22 3/4 inches (sheet). In excellent condition.

\$200.00

Susan Willard Flint, 1902-1984, was born in Cambridge, MA. She was a painter and printmaker, and is best known for her animal subjects.

475. Flint, Susan Willard. **WILD BOAR**. Lithograph, 1942. Signed in the plate only, and with the date "1942" in the lower left margin. 10 1/2 x 7 inches, 267 x 178 mm. (image), 17 3/8 x 11 3/8 inches, 441 x 288 mm. (sheet). In very good condition, but with a small closed tear at the right edge, very well away from the image. \$175.00
476. Floethe, Richard. (German/American 1901-1988). **HUNT WEEK**. Silkscreen, 1939. Edition of 40, numbered, titled, signed and dated in pencil. 11 3/4 x 17 3/8 inches. A few well-repaired tears in the lower margin, not affecting the image. \$350.00
477. Floethe, Richard. **HORSES ON HILLTOP**. Serigraph (screenprint), 1959. Edition of 30. Titled, dated, numbered 6/30, and signed in pencil. 10 1/8 x 13 1/4 inches. In very good condition. \$350.00
478. Folsom, A. H. **BACK BAY HOUSE**. Original Photograph, circa 1880-90. A house designed by McKim Meade & White, at the corner of Commonwealth Ave and Hereford St. in Boston. 12 3/8 x 14 7/16 inches, 314 x 367 mm. on a larger mount. Small losses to the edges of the mount, else in excellent condition. \$450.00
479. Folsom, A. H. **BOSTON PUBLIC LIBRARY UNDER CONSTRUCTION**. Original Photograph, circa 1887-95. 13 1/8 x 17 inches, 333 x 432 mm. on a larger mount, with the photographer's name and address embossed on the mount. Small losses to the edges of the mount, else in excellent condition. \$550.00
480. Fonce, Camille-Arthur (French 1867-??). **RICHMOND**. Etching, c. 1900. 7 5/8 x 11 1/2 inches; 193 x 293 mm. Printed by Clement, Paris, and published by Rosenteil, London. The title and the names of the artist, printer and publisher in the margins. A view of Richmond, England, showing the river, barges at the bank, left, a bridge crossing the river, buildings to the left, and trees along the bank, right. In very good condition. \$95.00
481. Forain, Jean Louis. **A BULLIER**. Guerin 11. Etching, c. 1878. Signed in the plate. 6 5/16 x 4 13/16, 161 x 123 mm. \$250.00
482. Frank, Lionel. **FARMER PLOUGHING**. Linoleum cut, 1934. Signed and dated in pencil. Edition size not known. 12 7/8 x 12 5/8 inches. In very good condition; handsomely framed. \$1100.00
483. Frankenthaler, Helen. **BROOME STREET AT NIGHT**. Etching and aquatint with drypoint in colors, 1987. Edition of 68, Numbered, signed and dated in pencil. 27 x 28 (image); 32 x 33 inches (sheet). Excellent condition. Well framed. \$9500.00
484. Frasoni, Antonio (1919-). **DOG AND CROCODILE**. Color Woodcut, 1950. 16 1/2 x 11 1/2 in. (Sheet 21 x 14 1/2 in.). Edition of 250 published by the Print Club of Cleveland. Titled in the matrix and signed and dated in pencil. \$475.00
485. Frasoni, Antonio. **AFTER THE RAIN II**. Color Woodcut, 1969. Edition of 25. 7 1/4 x 10 inches. Titled, signed, and annotated "Ed 25" in pencil. In excellent condition. \$650.00
486. Frasoni, Antonio. **ALHAMBRA II**. Color woodcut, 1962. Edition of 18. Signed, titled and numbered "14/18" in pencil. 19 x 34 1/8 inches, 483 x 865 mm. In excellent condition. \$1200.00
487. Frasoni, Antonio (American, born Argentina, 1919-2013). **BREAKERS**. Woodcut in colors, 1969. Edition of 50. Signed, titled, dated, and numbered 12/50 in pencil. 7 x 4 5/8 inches. In excellent condition. \$750.00
488. Frasoni, Antonio (American, born Argentina, 1919-2013). **NEW YORK TRAFFIC III**. Woodcut in colors, not dated, but c. 1957. Signed, titled and annotated 'A.P.' in pencil, folded all 4 sides, not affecting image, otherwise in good condition.

- 7 x 4 5/8 inches. \$975.00
489. Frasconi, Antonio (American, born Argentina, 1919-2013). **NIGHT TRAFFIC**. Woodcut in colors, 1957. Signed, dated, titled and annotated 'ed. 20' in pencil. 7 x 4 5/8 inches. In excellent condition. \$975.00
490. Frasconi, Antonio. **THE BEEKEEPER**. Color woodcut, 1952. 19 1/2 x 16 1/8 inches (493 x 410 mm.). Signed, titled, dated and numbered 6/14 in pencil. Printed on thin Japan paper. In excellent condition. \$2500.00
491. Frasconi, Antonio. **BOY WITH COWBOY TOY**. Color woodcut, no date. Titled and signed in pencil. Edition size not known. 27 1/2 x 11 3/8 inches. A striking image, in very good condition with strong, bright colors, but with the signature faded and the title difficult to decipher. \$2500.00
492. Frasconi, Antonio. **CARGO AWAITING - FULTON FISH MARKET**. Woodcut in colors, 1953. Titled and signed in pencil. A plate from the series of 11 prints. 21 3/4 x 13 5/8 inches, plus margins. In excellent condition. \$2000.00
493. Frasconi, Antonio. **FULTON FISH MARKET - SAM LENZA, INC.** Woodcut in colors, 1953. Titled and signed in pencil. A plate from the series of 11 prints. 21 3/4 x 13 5/8 inches, plus margins. In excellent condition. \$2000.00
494. Frasconi, Antonio. **PORTRAIT OF A PICKER**. Color Woodcut. In excellent condition. \$1800.00
495. Frasconi, Antonio. **SPAIN I**. Woodcut in colors, 1962. Signed, titled, dated and numbered 7/19 in pencil. 19 1/8 x 34 1/4 inches; 485 x 870 mm. In very good condition. \$875.00
496. Frasconi, Antonio. **SPRING TIDE**. Baltimore Catalogue 374. Lithograph in colors, 1956. Edition of 10. Printed by George Miller and Son, NY. Titled, inscribed "Ed 10," Signed and dated in pencil. Though most of his oeuvre is in woodcuts, this is one of a series of seven lithographs on which Frasconi collaborated with the Millers in 1956. Thematically, this print resembles the much larger woodcut "Summer Tide," which Frasconi executed in 1955. 16 3/4 x 23 inches. In excellent condition. Framed. \$1200.00
497. Frasconi, Antonio. **SUMMER PASTURE**. Woodcut in colors, 1955. 7 5/8 x 12 3/4 inches; 193 x 324 mm. Published by the Society of American Graphic Artists (SAGA). Signed and titled in pencil, in the original mat and publishers folder, with the page of descriptive text, as issued. \$400.00
498. Frasconi, Antonio. **TUSCANY IV**. Woodcut in colors, 1966. Edition of 17, titled and signed in pencil. 34 x 21 1/2 inches, 864 x 546 mm., plus margins. In excellent condition. \$3000.00
499. Freed, Ernest (American 1908-1974). **GENESIS**. Etching in colors, 1958. Edition of 50. Signed, dated, titled and numbered 5/50 in pencil. 22 1/2 x 35 3/4. In excellent condition. \$2800.00

Ernest Freed was a painter, printmaker and educator. He studied at Indiana State Teacher's College, the University of Illinois, the Pennsylvania Academy of Fine Arts, and the University of Iowa. In 1936 he was awarded a Tiffany Fellowship, and had his first exhibition.

His career as a teacher began at the University of Iowa, where he studied printmaking with Mauricio Lasansky. Later, at Bradley University, he directed the School of Art. In 1954, he became Professor of Art at the Otis Art Institute in Los Angeles.

In the course of his career he participated in many group and solo exhibitions, and his work is in many institutional collections.

500. Fried, Pal (American, born Hungary, 1893-1976). **FISHERMEN**. Oil on Canvas, not dated. Signed upper left. 26 x 24 inches, 660 x 610 mm. Framed. In very good condition. \$4500.00

Pál Fried (16 June 1893, Hungary - 6 March 1976, New York City)[1] was a Hungarian artist. His oil paintings were usually of dancers, nudes, and portraits, and his subjects were almost always women, although he also painted Paris, seascapes, and cowboys and landscapes of the American West. He signed his paintings, in the European manner, with his surname first as "Fried Pál".

Fried immigrated to the United States in 1946 after World War II,[2] and became a U.S. citizen in 1953.[3] He lived in Los Angeles and New York City.

501. Friedensohn, Elias. **L'ASSASSINAT LE MONDE ILLUSTRE**. Acrylic on board, 1964-67. 26 x 40 inches, signed, lower right. Terry Dintenfass Gallery label on the back of the frame. The painting depicts the assassination of President William McKinley in 1901. Friedensohn is listed in Who Was Who in American Art. He was born in NYC in 1924 and died in 1991. He was a professor at Queens College, chaired the screening committee for painting for the Fulbright scholarships, exhibited with the Terry Dintenfass gallery in the 1970s. In excellent condition. \$1800.00
502. Friedensohn, Elias. **NUMBER FIVE - WOMAN**. Drawing, pencil on paper, 1962. c. 5 1/2 x 5 1/4 inches (image), 12 x 10 1/4 inches (sheet). Signed and dated in pencil, lower right, and titled on the verso. Friedensohn is listed in Who Was Who in American Art. He was born in NYC in 1924 and died in 1991. He was a professor at Queens College, chaired the screening committee for painting for the Fulbright scholarships, exhibited with the Terry Dintenfass gallery in the 1970s. The drawing part of a suite of 27 drawings entitled "Numbers." The sheet trimmed irregularly, else in excellent condition. \$500.00
503. Friedensohn, Elias. **TWO**. Drawing, pencil on paper, 1962. Signed and dated in pencil, lower right, and titled on the verso. Friedensohn is listed in Who Was Who in American Art. He was born in NYC in 1924 and died in 1991. He was a professor at Queens College, chaired the screening committee for painting for the Fulbright scholarships, exhibited with the Terry Dintenfass gallery in the 1970s. The drawing part of a suite of 27 drawings entitled "Numbers." The sheet trimmed irregularly, else in excellent condition. \$850.00
504. Friedlaender, Johnny (1912-1992) **DEUX CHEVEAUX**. Etching in two colors, with aquatint. (Shmucking 170). 6 1/2 x 4 1/2 in (16.5 x 12.4 cm). Ed of 300 Signed in pencil. The artist's Christmas Card for 1957. Framed \$250.00
505. Friedlaender, Johnny (1912-1992). **DEUX OISEAUX III**. Etching in two colors, with aquatint. (Shmucking 162). 6 1/2 x 4 1/2 in (16.7 x 12.8 cm) Ed of 300 Signed in pencil. The artist's Christmas Card for 1956. Framed. \$250.00
506. Friedlaender, Johnny (1912-1992) **MATERNITE**. Etching in two colors, with aquatint. (Shmucking 150). 6 1/2 x 4 1/2 in (15.3 x 11.4cm; 18.5 x 14.5cm, sheet). Ed of 300 Signed in pencil. The artist's Christmas Card for 1955. Framed \$250.00
507. Friedlaender, Johnny (1912-1992). **OISEAUX VI**. Etching in two colors, with aquatint. (Shmucking 180). 6 1/2 x 4 1/2 in (16.0 x 13.0 cm). Ed of 300 Signed in pencil. The artist's Christmas Card for 1958. Framed. \$250.00
508. Friedlaender, Johnny. **FLEURS IV**. S.159. Etching in four colors, 1956. 19 1/4 x 13 inches, 485 x 325 mm. (image); 655 x 500 mm. (sheet). Artist's proof aside from the edition of 60. Inscribed "Epreuve d'Artiste" and signed in pencil. Published by L'Oeuvre Gravee, Paris-Zurich. In excellent condition. \$850.00
509. Friedlaender, Johnny. **OISEAUX SUR FOND JAUNE. Schmucking, 141**. Etching in color. Edition of 125, signed in pencil and numbered 29/125. 19 1/4 x 10 7/8 inches, 490 x 275 mm, image; 25 3/4 x 19 5/8 inches, 655 x 500 mm (sheet). In excellent condition. \$1100.00
510. Fritch, E. **STILL LIFE WITH ORANGES AND CUP**. Pastel on paper. Not dated. 9 x 13 inches, framed to 16 x 20

- inches. In excellent condition. \$650.00
511. Gag, Wanda. **ABANDONED QUARRY**. W.115. Lithograph, 1939 (this impression printed 1951). From the posthumous 1951 edition of 8 printed by George Miller (there was a lifetime edition of 12, also printed by Miller). 9 x 12 3/8 inches, 228 x 314mm. Signed in pencil and titled by Robert Jansen, Gag's brother-in-law. In excellent condition. \$1875.00
512. Gag, Wanda. **CHRISTMAS EVE II. GREETINGS FROM THE HOUSE OF WEYHE**. Winnan 54. Lithograph, 1927. Edition of 1500 unsigned copies, used by Weyhe Gallery as a Holiday card. There was a signed edition of 100, without the lettering, printed by George Miller. 4 5/8 x 6 3/4 inches, 117 x 172 mm. In very good condition. Despite the large size of the edition, not many have survived, and the print is uncommon. \$650.00
513. Gag, Wanda. **EVENING**. Winnan 62, Weyhe 58. Lithograph on zinc, 1928. Edition of 100, printed by George Miller. Signed and dated in pencil, and inscribed near the lower center edge "Evening Cat 58," also in pencil. 8 1/16 x 11 7/8 inches, 205 x 302 mm. with full margins. A short, clean, closed tear at the left edge, center, far from the image, else in excellent condition. \$2500.00
514. Gag, Wanda. **LAMPLIGHT**. W.72. Lithograph, 1929. Edition of 100 on Rives paper, printed by George Miller. Signed and dated in pencil. 10 3/4 x 8 7/16 inches, 273 x 214 mm. In excellent condition. This is an important print within Gag's oeuvre; it won first prize in 1930 at the Philadelphia Print Club's Lithographic Show, and also won a purchase prize in 1942 at the Metropolitan Museum of Art in New York. \$2750.00
515. Gag, Wanda. **SQUASH**. W.31. Lithograph, 1926. Edition of 50. Signed and dated in pencil. 10 3/4 x 8 1/4 inches, 272 x 208 mm. A well-repaired tear in the left margin, not touching the image, else in very good condition. \$1400.00
516. Gallagher, Sears (American 1869-1955). **BOSTON HARBOR FROM SOUTH BOSTON**. Etching, 1915 or after (Customs House tower did not exist before 1915). Signed in pencil and monogrammed in the plate. 6 3/4 x 9 3/4 inches. In excellent condition. \$650.00
517. Gallagher, Sears. **COMMERCIAL WHARF**. Drypoint, not dated. Untitled, but identified on a Doll & Richards label accompanying the print. Monogrammed in the plate, and signed in pencil. 7 3/4 x 10 5/8 inches. Included in the exhibition of the Chicago Society of Etchers in 1926. In excellent condition. \$675.00
518. Gallagher, Sears. **UNTITLED (BOATS IN HARBOR)**. Drypoint, not dated. Monogrammed in the plate, and signed in pencil. 8 3/4 x 12 3/4 inches. In excellent condition. \$525.00
519. Ganso, Emil. **STILL LIFE WITH PITCHER**. Wood engraving, c. 1930. Edition size not known. Annotated "Trial Proof" and signed in pencil, and also annotated with the title and dating at the lower edge of the sheet. In excellent condition. \$550.00
520. Ganso, Emil. **VILLAGE BRIDGE**. Univ. of Iowa 19. Woodcut, circa 1926. Edition of 15. Signed, titled and numbered 8/15 in pencil. A small loss at the upper left corner of the sheet, away from the image, else in very good condition. \$750.00
521. Ganso, Emil. **VILLIERS SUR MARNE**. Etching and aquatint, c. 1920s. Edition of 35. Signed, titled and numbered in pencil. 8 5/8 x 10 1/4 inches. Marginal losses and tears, one extending into the image. \$225.00
522. Gaug, Margaret Ann (American, 1909 - ?). **JONATHAN**. Etching. Titled, signed and inscribed in pencil "Print for Mr. and Mrs. Charles Whitman." 4 3/4 x 4 3/8 inches. In excellent condition. \$125.00
523. Gellert, Hugo. **RACISM CHAINS BOTH**. Color Lithograph, c. 1970s. Original poster printed in color, printed for the National Black Liberation Commission, New York, printed at Union Label Typographical, Dunellen, NJ and with their logo in the lower margin, on stiff white wove paper. The Commission was an arm of the Communist Party of America. A copy of this poster is in the Yanker Poster Collection at the Library of Congress. A classic Hugo Gellert image, showing the

- hands of a black and a white man hand-cuffed together, in Gellert's signature red-white-and-blue colors. In Excellent condition. \$650.00
524. (Giacometti, Alberto). **ALBERTO GIACOMETTI** by Jean Genet. Maeght, Paris, 1957. Derriere Le Miroir No. 98. Folio, wraps, 26pp., 3 lithographs by Giacometti, essay by Genet. Fine. Scarce. \$200.00
525. Gikow, Ruth. **UNTITLED (Group of Children)**. Etching printed in black and brown, no date. Signed and numbered 51/100. In excellent condition. \$225.00
526. Gilon de la Pena, Xavier. **"ESTUDIO PARA OLEO" and "NATURALESA MUERTA."** Two blockprints, printed in red-brwon ink on buff colored paper. Each 6 5/8 x 8 3/4 inches. Each signed, titled and dated "Mexico, 1969." The first numbered 8/10; the second 9/10. Framed. Pair: \$150.00
527. Gloeckner, Michiel (1915 - 1989). **UNTITLED GEOMETRIC ABSTRACTION**. Watercolor on paper, not dated, but circa 1970+/- . 3 x 3 1/2 inches centered on a sheet c. 8 x 10 inches. The composition is of rows of square, oblong and triangular shapes in various colors. In very good condition but for some foxing in the margins outside the image. \$150.00
[Born Dresden, Germany; moved to NY after WWII. Also had a home and studio in West Cornwall, CT. He studied painting under Otto Dix and was also influenced by Paul Klee. Michiel Gloeckner exhibited in Dresden, Munich, Berlin, Geneva, Paris, Manhattan, Philadelphia and Hartford.
528. Gloeckner, Michiel (1915 - 1989). **UNTITLED GEOMETRIC ABSTRACTION**. Oil on board, 1957. 9 x 5 inches. In very good condition. \$475.00
529. Gloeckner, Michiel (1915 - 1989). **WAITING FOR THE SUMMER, MARCH 1971**. Watercolor on paper, 1971. 3 3/4 x 4 5/8 inches centered on a sheet c. 8 x 10 inches. Handsomely framed with gold-leafed molding, gold-leaf fillet and a silk mat. The composition is of rows of square, oblong and triangular shapes in various colors. In very good condition. \$300.00
[Born Dresden, Germany; moved to NY after WWII. Also had a home and studio in West Cornwall, CT. He studied painting under Otto Dix and was also influenced by Paul Klee. Michiel Gloeckner exhibited in Dresden, Munich, Berlin, Geneva, Paris, Manhattan, Philadelphia and Hartford.
530. Gloeckner, Michiel. **TRURO #3**. Ink and Watercolor on paper. Titled, dated and monogrammed in ink. 7 x 7 1/2 inches, plus margins. Nicely framed. \$350.00
531. Goeneutte, Norbert. **LE LAVOIR DE PLAILLY**. Etching with drypoint, c. 1890. 9 1/2 x 12 3/4 inches; 240 x 322 mm. Signed with the artist's ink stamp. A very good impression in excellent condition. \$650.00
532. Goeneutte, Norbert. **PORTRAIT OF CHARLES GOENEUTTE**. Etching with drypoint, 1887. 14 x 6 inches; 355 x 152 mm. Signed with the artist's ink stamp. A very good impression in excellent condition. \$1100.00
533. Goetze, Otto. **S. S. COLUMBUS WEST INDIES CRUISE**. North German Lloyd, Bremen, 1926. Oblong 4to., gold lettered and decorated leather portfolio with cloth linings, containing 12 etchings by Goetze (German, 1868-1931) of major sights in Cuba, Puerto Rico, Jamaica, Venezuela, and other ports visited by Columbus during this cruise. The whole Fine, with the portfolio showing no wear. Apparently a cruise souvenir. \$225.00

Wikipedia Article:

The Columbus, laid down before the start of World War I, was originally to be named Hindenburg. However, her then-sister, originally named Columbus, was handed over to the White Star Line after the war as part of reparations in 1920. The Allies allowed the Norddeutscher Lloyd (NDL), her owners, to keep the remaining ship. NDL decided to give her the name of her departed sister, now the British Homeric. Construction, which had been held up by the war, resumed at

Schichau Shipyards in Danzig, Germany.

Construction and maiden voyage

Material shortages caused by the war delayed her completion until 1924. She made her maiden voyage in April of that year. At the time, she was the German merchant marine's largest, fastest ocean liner. She measured 32,354 gross tons, was 774.3 feet in length and carried 1,650 passengers (400 in First Class, 600 in Second and 650 Third Class passengers). She was one of the first liners to have an outside swimming pool installed on her top deck, as well as a platform for nighttime dancing. She had triple-expansion steam engines which drove her at a rather modest 18 knots. Still, she was quite popular and convinced NGL that larger passenger liners were feasible.

Later career

With the building of the Bremen and Europa, the Columbus was supplanted as the queen of the NDL fleet. In 1929, she was given a refit to make her resemble her younger, larger and faster running mates. This included the addition of two larger smokestacks and replacement of the reciprocating engines with geared turbines, increasing her speed from 18 knots to 22 knots. She spent the winter months cruising the Caribbean.

At the outbreak of World War II in September 1939, Columbus was on one of these cruises when she was given word to return to Germany at once. The British Navy was on the lookout for enemy ships. Dropping her passengers off at Havana, Cuba, her captain and crew spent two months dodging the British by taking refuge in several South American ports. On 19 December, she was spotted by the British destroyer Hyperion approximately 400 miles off the coast of Virginia. The still neutral American heavy cruiser Tuscaloosa was also in the area, and silently observed the two ships. Rather than surrender the ship, her crew scuttled her, and she burned and sank. Her crew of 567 men and 9 women were taken aboard Tuscaloosa, as rescued seamen, not prisoners of war, had they been picked up by the British. Tuscaloosa took the sailors to New York City. After the end of war many returned to Germany.

534. Goldsmith, Lloyd (American, born 1945). **ATTIC VIEW**. Graphite on paper, 1978. Signed "Goldsmith 78" in pencil, very subtly, within the image. 7 x 10 inches, image, 14 1/4 x 16 1/2 inches, sheet. In excellent condition. Lloyd Goldsmith is a painter and draughtsman who lives and works in New York, and who takes the architecture of the city as his primary subject.

Goldsmith's work is in the collections of the Museum of Modern Art, NY, and the New York Public Library, as well as in corporate and private collections. He has had many solo and group exhibitions in museums and galleries going back to 1967, including MOMA, the Marlborough Gallery, the Brooklyn Museum, Hirschl and Adler Modern, Gerold Wunderlich & Company and Jonathan Greenberg Incorporated.

This drawing is a view looking south from the roof of a building on Congress Street in the Cobble Hill section of Brooklyn, New York. Exhibited: "2002 collector's show," no. 70, at The Arkansas Art Center, Little Rock, Arkansas, 2002. \$975.00

535. Gorey, Edward. **THE LIGHT IS FADING FROM THE DAY. THE REST IS DARKNESS AND DISMAY**. Reproduction, 18 x 26 inches, Signed in ink by Gorey, lower right. These enlarged illustrations were probably used for promotional purposes. \$350.00
536. Gorvett, Don. **BOSTON HARBOR**. Linocut, not dated. Edition of 50. Signed, numbered 8/50, titled and inscribed "linocut" all in pencil. 9 3/4 x 14 1/4, plus margins. In excellent condition. \$650.00
537. Gould and H. C. Richter, John. **PALUMBUS TORQUATUS**. Lithograph with hand-coloring, from "The Birds of Great Britain," 1862-1873. 21 1/2 x 14 1/2 inches, 545 x 368 mm. In very good condition and attractively framed. \$300.00
538. Gould and William Hart, John. **MONARCHA KORDENSIS, MEYER**. hand colored lithograph, 1875-88. From Gould's "Birds of New Guinea." 22 x 15 1/2 inches. In very good condition and framed attractively. \$850.00
539. Gould, John. **ANTHOCHAERA LUNULATA**. Lithograph with hand coloring. Plate from "Birds of Australia." Titled, lower center, with "J. Gould and H. C. Richter del et lith" lower left, and "Hullmandel & Walton Imp" lower right. 21 1/2 x 15 inches. \$300.00

540. Gould, John. **CAMPEPHAGA HUMERALIS**. Lithograph with hand coloring. Plate from "Birds of Australia." Titled, lower center, with "J. Gould and H. C. Richter del et lith" lower left, and "Hullmandel & Walton Imp" lower right. 21 1/2 x 15 inches. \$300.00

541. Grabach, John R. (American 1886-1981) **THE FERRY**. Oil on panel, not dated. Signed within the image, lower right, and also on the back of the panel. 5 1/2 x 8 3/4 inches, 140 x 122 mm. In very good condition, framed. \$2500.00
John R. Grabach spent his early life in Newark, NJ. Beginning in 1904, he took night classes at the Art Students League in New York City, commuting from Newark, where he also worked in a silver manufacturing company. Among his teachers were Kenyon Cox and George Bridgman. He later became an educator, silver designer and also designed postage stamps for the US Government, but his career was primarily as a painter. He took his subject matter primarily from the urban landscape of New York and New Jersey, and he is most often grouped with the Social Realist school of artists. We have not located the scene of The Ferry with specificity, but given the presence of industrial buildings and machinery in the background, it seems likely that it is an industrial port area in New York or New Jersey.

542. Gramatte, Walter (German, 1897-1929). **FOUR IMAGES FROM "FRAU", LA MUJER, LA AMABLE, LA CONFIADA AND LA AMANTE**. Eckhardt 177, 178, 180 (two prints, one handcolored) and 181. Five etchings, one with hand-coloring, 1924. The colored etching signed "Walter Gramatte" and dated "24," the others signed "Walter," and date "24." The black and white plates each inscribed, "1)" and "Liebes", "2)" and "Loel", "4)" and "Bald" and "5) and Gesund;" the hand-colored print is "La Confiada." All printed in brown, and with plate tone on heavy, cream colored wove paper with deckled edges. Each 12 5/8 x 10 5/8 inches, 320 x 270 mm., (plates), and 20 1/2 x 13 5/8 inches, (sheets). These etchings were done in 1924, when Gramatte and his wife were living in Barcelona, which is the likely reason they were given Spanish titles. A projected edition, to be published by Hadern Verlag of Potsdam, was not realized, and as examples of these prints are very rare, it seems apparent that only a few proofs were printed. All in excellent condition. \$6500.00

Walter Gramatte was born in Berlin in 1897. He served in the German army in WWI. After his discharge 1918, he lived in Berlin, where he knew and worked with Erich Heckel and Karl Schmidt-Rottluff. He died of tuberculosis in 1929, in Hamburg. Gramatte's works were among those declared degenerate in 1933 by the Nazis, but after World War II there was renewed interest in his work. Although classed with the Expressionists, there was a strong element of mysticism and magic realism in his work.

543. (Grandville)illus. **LES METAMORPHOSES DU JOUR**. The book together with **AN ORIGINAL PREPARATORY DRAWING FOR PLATE III**. Texts by various writers. Paris, 1869 (1st was 1829). 3/4 red morocco over marbled boards, with the original wraps bound-in, t.e.g., lxiii + 480pp., 71 hand-colored lithographed plates (Title + 70 plates), plus a profusion of wood-engraved in-text illustrations. Near Fine, inside and out, with the plates very fresh. Offered together with an original preparatory drawing for Plate III "Tu t'entetes a jouer avec Monsieur, tu vois bien qu'il retourne le roi a chaque coup." Pen & Ink over Black Chalk. 5 x 7 1/8 in.; 127 x 182 mm
Signed, lower right, "Grandville." The drawing shows the left two thirds of the published plate (the two figures conversing, the fox playing cards, and the table with the cloth and the lamp) in finished form; a female figure is drawn lightly in pencil, seated on the other side of the table, playing cards with the fox. In the published drawing, this figure has been changed, and a fifth figure, to the right, has been added. The design of the lamp has also been modified. In Fine condition. Original artwork by Grandville is uncommon, and a piece showing a stage in the creative development of a work of such fame and importance as Les Metamorphoses is particularly interesting and appealing. \$3500.00

Grandville (JEAN-IGNACE-ISIDORE GÉRARD), 1803-1847, was a caricaturist best known for presenting animals in human form and using them to satirize the French social and political milieu of his period. His reputation was established with Metamorphoses du Jour in 1829, and he went on to illustrate numerous other satirical books, as well as literary classics. He also drew for the humor magazines of the period "Charivari" and "Caricature." His work has continued to influence artists down to the present day.

544. Grant, Gordon. **CONFLICT**. Lithograph, 1946. Signed in pencil. 9 x 12 inches. Published by A.A.A. in an edition of 250. In excellent condition. \$275.00

545. Grant, Gordon. **THE CRESTED DUNE**. Lithograph, 1947. AAA edition of 250. Signed in pencil. 9 1/8 x 11 7/8 inches (image), 11 1/8 x 16 inches (sheet). In excellent condition. \$275.00
546. Grant, Gordon. **EAST MAIN STREET, GLOUCESTER, MA.** Lithograph, c. 1940-50. AAA edition of 250. Signed in pencil. 9 1/8 x 12 inches (image), 12 x 16 inches (sheet). In excellent condition. \$325.00
547. Grant, Gordon. **REFLECTION**. Lithograph, 1947. Edition of 250, published by Associated American Artists. Signed in pencil. 9 x 12 inches, 230 x 307 mm. In excellent condition, in the original AAA frame, though with a new archival mat and backing, preserving the original AAA label. \$350.00
548. Grant, Gordon. **SAND FENCE**. Lithograph, 1947. 9 x 12 inches, 228 x 305 mm. Signed in pencil. In excellent condition. \$275.00
549. Grant, Gordon. **WINTER HARBOR**. Lithograph, 1950. AAA edition of 250. 9 x 12 inches. In excellent condition. \$425.00
550. (Greenaway, Kate)illus. **ELEVEN ORIGINAL DRAWINGS from A BIRTHDAY BOOK FOR CHILDREN** by Kate Greenaway. Sepia ink on paperboard, matted together and framed, each affixed from behind to the mat, which measures 13 x 9 inches. The drawings range in size from 2 1/2 x 1 3/4 in. down to 7/8 x 7/8 in. Rodney Engen, the author of *Printed Kate Greenaway*, the catalogue raisonne of the artist's published work, has provided a letter stating "In my opinion the drawings are by Kate Greenaway." He goes on to identify the placement of the drawings in the book. Scattered foxing, else in Fine condition. \$4200.00
551. Gropper, William (American, 1897-1977). **FLOWER VENDOR**. Lithograph, c. 1937. AAA edition of 250. 3 1/2 x 5 inches. Signed in pencil. Excellent condition. \$125.00
552. Gropper, William. **FIVE LITHOGRAPHS OF COURTROOM SCENES**. Lithographs, circa 1950s-60s. Various sizes; each on a 12 3/4 x 20 sheet. Each numbered 25/175, signed and inscribed in pencil adjacent to the signature: "To Laura and Harold from..." All in very good condition. \$1750.00
553. Gropper, William. **THE SHTETL**. Suite of 24 color lithographs. Portfolio with title page, justification page and 24 color lithographs each signed in pencil and inscribed "Artist's Proof." There were 20 Artist's Proofs aside from the regular edition of 120 and the Deluxe edition of 24, so that the total edition comprised 164 portfolios. In Very Good condition throughout. \$2500.00
554. Gropper, William. **UNTITLED or SENATOR**. Color lithograph on paper. Signed 17 1/2 x 22 1/2 inches, 444 x 571 mm. In excellent condition. \$650.00
The Smithsonian American Art Museum has a copy of this print, which it calls "untitled" Copies have been seen called "Senator." There is no indication of the edition size.
555. Grossmann, Walter. **EDUARD ZUCKMAYR**. Pencil on paper, 1916. Titled, signed with the monogram "W.G.," dated "Ostern 16," and signed by Zuckmayr just below his portrait. 10 1/2 x 7 3/4 inches (sheet). Some creasing and staining to the paper, well away from the image, else in very good condition. \$575.00

Walter Grossman, who was an art student, served in the German army in WWI, became a physician and emigrated to the US in the 1930s, where he served as a public health officer in Connecticut.

Eduard Zuckmayr (1890-1972) was a composer and educator who emigrated from Germany to Turkey in 1935. He was one of a group of prominent German anti-Nazi intellectuals, who sought opportunities to participate in the modernization of Turkey under Kemal Ataturk. He was responsible for the creation and management of the first institute of music education in Turkey ("The effect of the German professors was felt in all spheres of higher education, but it was especially in music and music education that the extent of modernization was vigorous. In that sense, Eduard Zuckmayer's efforts had no precedent in Turkish history: the modernization of the Gazi Muallim Mektebi (Gazi Teachers Institute) and the institutionalization of music education would not have been possible in such a short period of time had Zuckmayer not

come to Turkey, set up the institute the way he did from scratch and directed it for thirty-four years." Pelin Kadercan, University of Rochester.).

556. Grossmann, Walter. **EVE PRESENTING THE APPLE TO ADAM**. Gouache in colors, on sketchbook paper, circa 1914-16. Signed "WG" lower right. 6 3/4 x 7 3/4 inches. Light surface scratches and wrinkling to the paper, still in very good condition; nicely framed. This drawing was part of an archive of this artist's works, and has an affinity to other, signed pieces. From the materials in the archive we have concluded that Walter Grossman was born in Germany, studied art, served in the German army in World War I, eventually came to America and became a physician in Connecticut. We do not believe that he had a professional career as an artist, but his work shows an appreciation for the art movements of the early 20th Century. \$875.00
557. Grossmann, Walter. **TURCOS (TURKS)**. Gouache in colors, on sketchbook paper, circa 1914-16. unsigned, but titled lower right. 6 3/4 x 7 3/4 inches. Light surface scratches and wrinkling to the paper, still in very good condition; nicely framed. This drawing was part of an archive of this artist's works, and has an affinity to other, signed pieces. From the materials in the archive we have concluded that Walter Grossman was born in Germany, studied art, served in the German army in World War I, eventually came to America and became a physician in Connecticut. We do not believe that he had a professional career as an artist, but his work shows an appreciation for the art movements of the early 20th Century. \$875.00
558. Gruau, Rene. **BAL DU MOULIN ROUGE - FEMMES, FEMMES, FEMMES**. Poster Lithographed in colors, c. 1970s. 23 5/8 x 15 3/4 inches, 600 x 400 mm. In very good condition with some soft creasing and pinholes in the corners. \$275.00
559. Gwathmey, Robert. **A SECTION**. Williams 14. Lithograph, 1961. Edition of 75. Signed in pencil, lower right, and inscribed "To Cathy with Love Bob" lower left. Printed by George Miller and published by Terry Dintenfass, New York. 13 1/2 x 16 inches; 343 x 406 mm., with full margins. A very good impression, in excellent condition. \$2250.00
560. Habben, Franz-Jurgen. **ALLES IST VERGANGLICH (EVERYTHING IS TRANSITORY)**. Etching, 1970s. Artist's Proof (edition size not known). Titled, inscribed "EA" and signed in pencil. 15 3/8 x 11 1/8 inches, 391 x 283 mm. In excellent condition. \$225.00
561. Habben, Franz-Jurgen. **DAS KARUSELL NEPTUNS (NEPTUNE'S CAROUSEL)**. Etching, 1970s. Artist's Proof (edition size not known). Titled, inscribed "EA" and signed in pencil. 15 3/8 x 12 7/8 inches, 391 x 328 mm. In excellent condition. \$225.00
562. Habben, Franz-Jurgen. **DER MORGEN (MORNING)**. Etching with handcoloring, 1970s. Artist's Proof (edition size not known). Titled, inscribed "Probe/Handkoloriert" and signed in pencil. In excellent condition. 12 x 18 3/4 inches, 305 x 475 mm. (image) 20 5/8 x 30 3/4 inches, 525 x 782 mm. (sheet). A small tear and some wrinkling at the extreme left edge, and a few light foxing spots in the margin, else in Excellent condition. \$400.00
563. Habben, Franz-Jurgen (Genrman, born 1943). **GEVOLLEWINE**. Lithograph in colors, 1973. Artist's proof (edition size not known). 13 1/2 x 15 inches, 342 x 381 mm. (image), 17 x 24 inches, 432 x 610 mm. (sheet). Titled, inscribed "EA," dated, and signed in pencil. In excellent condition. \$350.00
564. Habben, Franz-Jurgen. **IST DAS HELDENTUM? (IS THIS HEROISM?)**. Etching, 1970s. Artist's Proof (edition size not known). Titled, inscribed "EA" and signed in pencil. 19 3/4 x 11 1/2 inches, 503 x 293 mm. (image), 30 3/4 x 20 3/4 inches, 781 x 527 mm. (sheet). In excellent condition. \$350.00
565. Habben, Franz-Jurgen. **STILLEBEN (STILL LIFE)**. Etching in colors, 1970s. Artist's Proof (edition size not known). Titled, inscribed "EA" and signed in pencil. 13 x 8 3/8 inches, 355 x 212 mm. In excellent condition. \$300.00
566. Habben, Franz-Jurgen. **STRANDGUT (FLOTSAM AND JETSAM; WAIF)**. Etching in colors, 1970s. Artist's Proof (edition size not known). Titled, inscribed "Probe" and signed in pencil. 16 1/2 x 11 1/2 inches, 419 x 293 mm. In excellent

- condition. \$275.00
567. Habben, Franz-Jurgen. **STRAUSSENLEBE (OSTRICH LOVE)**. Etching with handcoloring, 1970s. Artist's Proof (edition size not known). Titled, inscribed "Probe" and signed in pencil. 20 3/8 x 11 1/2 inches, 520 x 293 mm. (image), 30 3/4 x 20 3/4 inches, 781 x 528 mm. (sheet). In excellent condition. \$400.00
568. Haden, Francis Seymour. **BATTERSEA REACH**. Etching and drypoint, 1863. S.48, H.52. Sate ix of xii, with the monkey holding a sword, and the dedication to Burty, lower right. Signed and titled in the plate, dedicated "a Burty," near the platemark, lower right, and signed in pencil in the margin, lower right. 5 7/8 x 8 3/4 inches. A strong, sharp impression on laid paper. In very good condition. \$650.00
569. Haig, Axel Herman. **A MOORISH ARCHWAY, TOLEDO**. A.38. Etching, 1884. 8 1/2 x 14 inches; 216 x 355 mm. Edition of 300. Signed in pencil. A brilliant impression in excellent condition except for a repaired hole in the margin just outside the platemark. \$300.00
570. Haig, Axel Herman (Sweden, 1835-1921. **STOCKHOLM: THE FLOATING MARKET** (Armstrong 61, illustrated following page 106). Etching, 23 3/4 x 15 3/4 inches; 605 x 400 mm. Edition of 350. Signed in pencil lower right. A magnificent impression of this extraordinary print, printed in umber. In excellent condition. Very nicely framed, with new archival matting. \$1500.00
- "A view of Stockholm Harbour, with the floating market being conducted on rafts and boats in the foreground...and the background is formed by houses rising one above the other on the hillside, while above all is the lofty dome of the Church of St. Catherine. This subject...forms one of the most striking of Mr. Haig's etchings of his native country. It is one in which he has introduced many figures, the busy life of the floating market being in reflective contrast with the tranquil dignity of the background." (Armstrong, Axel Herman Haig and His Work, London, 1905).
571. Hamaguchi, Yozo. **BLACK CHERRIES**. MA50. Color mezzotint, 1964. Edition of 50. Signed in pencil and numbered 36/50. 7 3/4 x 9 5/8 inches, 195 x 244 mm. \$2800.00
572. Hamaguchi, Yozo. **MUD SNAILS**. MA73. Color Mezzotint, 1960. Edition of 50. Numbered 9/50, and signed in pencil. 4 x 3 1/8 inches, 101 x 78 mm. In excellent condition. \$1750.00
573. Handforth, Thomas. **DJERBIAN MADONNA (MADONNA AND CHILD)**. Etching, circa 1928. Signed in pencil. 4 1/4 x 3 3/8" inches, 111 x 84 mm. In excellent condition. \$175.00
574. Hankey, William Lee (Britain, 1869-1952). **DAWNING INTELLIGENCE**. Etching, not dated. Signed in pencil and impressed with the artist's monogram chop, and also monogrammed and marked with copyright symbol in the plate. 10 3/4 x 9 inches. In excellent condition. \$475.00
575. Hankey, William Lee (Britain, 1869-1952). **L'ENFANT S'AMUSE**. Etching, not dated. Signed in pencil and impressed with the artist's monogram chop, and also monogrammed and marked with a copyright symbol in the plate. 6 3/4 x 5 1/2 inches. In excellent condition. \$475.00
576. Hankey, William Lee. **EARLY MORNING**. Etching, not dated, but c. 1910-1920s. Edition not stated, but 100 or fewer. With Hankey's blindstamp, and signed and inscribed "del & imp" in pencil. 9 7/8 x 6 1/8 inches, 252 x 155 mm. In very good condition. \$450.00
577. Hankey, William Lee. **FISHERFOLK**. Etching. Signed in pencil and with the artist's embossed stamp. 7 3/4 x 9 1/4 inches, 196 x 234 mm. Elaborately framed and matted. \$750.00
578. Hankey, William Lee. **LE MATIN**. Etching and drypoint, 1926. Edition of 100. 9 3/4 x 11 5/8 inches, 248 x 295 mm. Signed in pencil and with the blindstamp. A fine impression of this beautiful print, and in excellent condition. \$750.00

579. Hankey, William Lee. **LE REPOS**. Etching and drypoint, 1926. Edition of 100. 9 3/4 x 11 5/8 inches, 248 x 295 mm. Signed in pencil and with the blindstamp. A fine impression of this beautiful print, and in excellent condition. \$750.00
580. Hankey, William Lee. **TRAGEDIENNE**. Drypoint, c. 1920s. Signed in pencil and with the blindstamp. 10 7/8 x 8 7/8 inches, 278 x 227 mm. In excellent condition, \$375.00
581. Hankey, William Lee. **WATER CARRIER**. Etching. 2d State. Signed in pencil, and inscribed "2d State/1 proof only." Titled at the left lower edge of bottom margin. Some trimming at the edges, as part of the title has been cut off, else in very good condition. 10 x 6 inches. \$300.00
582. Harnett, William. **THE OLD VIOLIN**. Chromolithograph printed by F. Tuchfarber and Company, Cincinnati, 1887 34 9/16 x 22 15/16. With the Tuchfarber signature stamp at bottom. In very good condition. Original period frame, with glass added. \$3500.00
- One of the icons of fine American chromolithography. References: Marzio, *The Democratic Art*, pp. 147-8, 218, 325; Frankenstein, *After the Hunt*, p. 73ff.
- For purposes of conservation the print, which is mounted on canvas, as issued, has been removed from the original stretchers and hinged to an archival board.
583. Harrington, Richard. **DUCKS FLYING**. Etching. 3 3/8 x 8 7/8 inches (plate). Signed in pencil and inscribed "TP" (trial proof). In excellent condition. Framed. \$125.00
584. Hart, George Overbury (Pop). **WEIGHING AND MATCHING THE BIRDS**. Etching with aquatint. 9 x 12 5/8 inches. Signed in pencil, and titled in the lower margin. \$475.00
585. Hartung, Hans. **"L27"** Schmucking 90. Lithograph in Black & Brown, 1957. 18 7/8 x 12 3/4 inches; 505 x 325 mm. (image); 25 3/4 x 19 3/4; 655 x 500 mm. (sheet). Edition of 100. Numbered and signed in pencil. In excellent condition. \$975.00
586. Hartung, Hans. **UNTITLED**. Lithograph, not dated. Not in Schmucking. Edition of 70, signed and numbered in pencil. 10 x 11 5/8 inches; 254 x 293 mm. A brilliant impression of this early black and white print, in a style which precedes the abstract expressionistic manner for which Hartung is better known. \$1500.00
587. Hartung, Karl. **SEATED FIGURE WITH GUITAR**. 3 1/4 x 2 inches (sheet 6 1/16 x 6 1/2 in.). Signed in pencil below the image, and inscribed in the margin "pour Alice le 2 Mai 1947." \$300.00
588. Harvey, Florence D. **MALLARDS**. Etching 6 3/4 x 5 in. Titled and signed in pencil. \$75.00
589. Haskell, Ernest (Amer. 1876-1923). **COUNTRY ROAD** Etching, 10 3/4 x 4 7/8 in. Signed in Pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$200.00
590. Haskell, Ernest (American 1876-1925). **UNTITLED (COVE WITH BOATS)**. Etching, not dated. Signed in pencil and in the plate. 6 3/4 x 9 7/8 inches. In excellent condition. \$300.00
591. Hassam, Childe. **MAPLES IN EARLY SPRING**. Cortissoz/Clayton 337. Etching, 1931. Signed in pencil with the cypher and inscribed "imp." 10 3/8 x 6 7/8 inches, 265 x 175 mm. With tack holes around the edges, as is usual with etchings printed by Hassam. \$3250.00
592. Hassam, Childe. **MRS. HASSAM KNITTING**. Griffin 7, Kleeman 16. Lithograph, 1918. Edition of only about 9. 9 7/8

x 6 1/4 inches; 250 x 157 mm. with wide margins. Not signed, as usual. The top margin expertly replaced. Very scarce.
\$4800.00

593. Hassam, Childe. **UNION SQUARE**. C.89. Etching and Drypoint, 1896. Edition size not known, but apparently small as this print is seldom seen. Signed with the cypher and "imp." in pencil, and also with the cypher, and "NY" and "1896" in the plate. Provenance: William Macbeth Gallery, NY. 4 1/4 x 5 3/4 inches, 105 x 145 mm. The sheet has been roughly torn along three of its four edges, with losses and tears in the margins; two pieces have been replaced by a conservator along the lower edge, but even without these, there is sufficient undamaged margin on each side to allow for adequate matting, and everything within the platemark is in excellent condition. Framed, with the label of Macbeth Gallery preserved. A beautifully achieved impressionistic image of great delicacy. Scarce and special. \$8500.00
594. Hassam, Frederick Childe (American, 1859-1935). **OLD LACE**. Cortissov & Clayton 56. Etching, 1915. Monogrammed and inscribed "imp" in pencil. Monogrammed and inscribed "Cos Cob 1915" in the plate. 6 3/4 x 6 7/8 inches (171 x 176 mm), margins of 1/2 inch or greater. a few printing creases in the margin and in the image, else in very good condition. \$3250.00
595. Hayter, Stanley William. **AQUARIUS B**. B&M 338. Color screenprint, 1970. Edition of 150. Signed, dated and numbered 28/150 in pencil. 21 1/4 x 17 1/4 inches, 539 x 437 mm. In excellent condition. \$1100.00
596. Hayter, Stanley William. **BLACK HOLE**. B/M 396. Soft-ground etching in colors, 1978. Trial proof aside from the edition of 50. Signed, dated, titled, and inscribed "Essai II," and numbered 2/2 in pencil. 25 3/8 x 19 1/4 inches; 645 x 490 mm. In excellent condition. \$875.00
597. Hayter, Stanley William. **DIATOM**. Black/Moorhead 351. Etching and soft-ground etching, in colors, 1971. Edition of 50 printed on BFK Rives paper. Signed, titled and numbered in pencil. 23 5/8 x 19 1/8 inches; 598 x 485 mm. In excellent condition. \$875.00
598. Hayter, Stanley William. **FAMILLE JAPONAISE**. Engraving, Soft-ground etching and scorper, in colors, 1955. A Trial Proof (Essai) preceding the Edition of 100. Titled, dated, signed and inscribed "Essai" in pencil. 15 1/2 x 11 3/4 inches, 395 x 299 mm. In very good condition. \$2500.00
599. Hayter, Stanley William. **FOU SOUS L'EAU**. B/M 221. Color engraving and soft-ground etching, 1955. Fourth state of four. Edition of 50 (there were also 10 artist's proofs), published by La Jeune Graveur Contemporaine, Paris. Signed, titled, dated and numbered 35/50 in pencil. 10 3/8 x 7 inches, 262 x 178 mm. In excellent condition. \$3500.00
600. Hayter, Stanley William. **GEMINI**. B/M 343. Etching with aquatint in colors, 1970. 19 x 23 in. A Color Trial Proof (1 of 7) aside from the edition of 100. Signed, titled and annotated "Essai de couleur", in pencil. Oriented upside-down vis a vis the prints in the regular edition. \$675.00
601. Hayter, Stanley William. **GEMINI**. Etching with aquatint in colors, 1970. 19 x 23 in. Signed, titled and numbered from the edition of 100, in pencil. Framed. \$875.00
602. Hayter, Stanley William. **JEUX D'EAU**. B/M 208. Engraving and soft-ground etching with stencilled colors, 1953. Edition of 200. Signed, titled dated and numbered 71/200 in pencil. Black and Moorhead's "Printing B," with stencilled blue. 15 3/4 x 13 inches, 397 x 328 mm. In Very Good condition. \$3500.00
603. Hayter, Stanley William. **L'ESCOUTAY**. B/M 200. Engraving, soft-ground etching and woodblock, 1951. Edition of 200 published by IGAS. Signed, numbered and dated in pencil. 7 5/8 x 12 1/8 inches, 198 x 310 mm. In excellent condition. \$3000.00
604. Hayter, Stanley William. **MARAIS**. B/M 382. Etching and soft-ground etching in colors, 1976. Edition of 50 printed by Hector Saunier on BFK Rives paper. Signed, titled and numbered 9/50 in pencil. In excellent condtion. \$675.00

605. Hayter, Stanley William. **MATERNITY AILEE**. 1948. B&M 187. Engraving, Etching & Aquatint, printed in colors. Edition of 50, signed, dated 1948, titled and numbered. 13 5/8 x 7 15/16 in. (346.7 x 202 mm). The edition of 50 was printed in 1972, on BFK Rives paper, by Hayter and Hector Saunier; prior to the edition, between 1948 and 1953, there were a few color trial proofs, and there were a few further trial proofs in 1972, and five artists proofs aside from the edition. \$3000.00
606. Hayter, Stanley William. **NENUPHARS**. B/M 335. Engraving and soft-ground etching in colors, 1970. 13 1/4 x 18 7/8 inches; 335 x 480 mm. One of the 10 Artist's proofs in addition to the edition of 135. Inscribed "Epreuve d'Artiste C Sur Barcham Green," and signed in pencil. Together with a Justification Sheet also signed by Hayter and by the Publisher, Editions Antares, Paris. In excellent condition. \$675.00
607. Hayter, Stanley William. **RIDEAU**. B/M 388. Engraving, etching and soft-ground etching in colors, 1976-7. One of the five Artist's Proofs in addition to the edition of 75. Signed, dated 1976, titled and numbered "E 3/5" in pencil. 19 1/4 x 15 3/4 inches; 490 x 400 mm. In excellent condition. \$675.00
608. Hayter, Stanley William. **RIPPLE**. B/M 348. Etching and soft-ground etching, in colors, 1970. Edition of 100, Signed, dated, titled and numbered in pencil. Printed by Hector Saunier on BFK Rives paper; published by Lublin, NY. 18 1/2 x 23 3/8 inches; 470 x 594 mm. In excellent condition. \$875.00
609. Hayter, Stanley William. **UNTITLED - PLATE 2 FROM THE AQUARIUS SUITE**. BM338, Silkscreen, 1970. Edition of 150, numbered, signed and dated in pencil. 21 x 17 1/4 inches, 540 x 439 mm. with full margins. Published by Barney Weinger Gallery, New York, and with their label on the back of the frame. Framed. \$975.00
610. Hayter, Stanley William. **WIND**. B/M 372. Soft-ground etching in colors. Edition of 75 printed by Hector Saunier on BFK Rives paper. Signed, dated, titled and numbered 39/75 in pencil. 23 5/8 x 15 3/4 inches; 600 x 437 mm. In excellent condition. \$675.00
611. Heckel, Erich. **BELGISCHE KNABEN (BELGIAN YOUTHS)**. D.156 II. Drypoint, 1924. Signed and dated in pencil, and further inscribed and signed in 1924 as a remembrance to friends by Heckel and his wife Sidi (Milda Frieda Georgi, who danced under the name Sidi Riha). Second state of two. 8 1/4 x 8 9/16 inches; 211 x 220 mm. on a large sheet with paper which had been folded on three sides for framing. A few unobtrusive printing creases in the image, else in very good condition. \$3200.00
612. Heckel, Erich. **ZAUBERKUNSTLER (ERRINERUNG AN PAUL KLEE)**. Woodcut, 1956 Dube 416. Second state of two, signed, dated and titled in pencil. 15 x 9 3/4 inches (380 x 248 mm). Excellent condition. \$3500.00
613. Heeth, H. N. **MIRANDA**. Etching, 1939. 6 3/4 x 9 3/4 inches; 170 x 250 mm. Signed and titled in pencil. Full margins. Excellent condition. \$150.00
614. (Hein, Franz)illus. **UNSERE BAUME**. Text by Paul Weiglin. Wegweiser, Berlin, 1929. Folio, portfolio with 8 original woodcuts in color, each initialed in pencil by the artist. Library stamps on portfolio, else Fine. \$175.00
615. Heintzelman, Arthur William. **GUITAR PLAYER**. G.28. Etching, 1917. Edition of 50, of which this is one of 10 on Arches paper. Signed in pencil. 7 7/8 x 6 1/2 inches, 230 x 155 mm. In very good condition, but with paper losses in the margins, top, right, and bottom, all well away from the image. \$350.00
616. Heintzelman, Arthur William. **LA BOUTIQUE D'UNE ANTIQUAIRE**. Etching, 1922. Signed in pencil, signed and dated in the plate, and with the title inscribed in pencil at the bottom left of the sheet. 4 x 6 5/8 inches, 96 x 167 mm. (plate), 9 x 12 1/4 inches, 228 x 311 mm. (sheet). In excellent condition. \$300.00
617. Heintzelman, Arthur William. **OLD MAN WITH BOWL OF FRUIT**. 9 7/8 x 7 3/4 inches, 250 x 197 mm., with wide margins. Signed in pencil. In excellent condition. \$275.00

618. Heintzelman, Arthur William. **PORTRAIT OF AN OLD MAN**. 6 x 4 7/8 inches, 152 x 124 mm. Signed in pencil. Faint trace of mat stain, else in excellent condition. \$250.00
619. Heintzelman, Arthur William. **PORTRAIT OF AN OLD WOMAN**. 11 3/4 X 8 7/8 inches, 298 x 227 mm. Signed in pencil. In excellent condition. \$250.00
620. Helfond, Riva. **TWO GULLS**. Color woodcut. Signed in pencil. 6 1/2 x 9 1/2 inches. Some fading, else in very good condition. \$300.00
621. Heliker, John. (American, 1909-2000). **FARM BOY**. Oil on Masonite, not dated. Signed, lower right. 16 x 14 inches, 406 x 356 mm. In very good condition, framed. \$3200.00

Heliker was born in Yonkers and spent his adult life dividing his time between Manhattan, where he taught art for decades, and Great Cranberry Island, Maine, where he shared a summer house with his partner Robert La Hotan. He was deeply involved with the avant-garde world of music and dance in New York where John Cage and Merce Cunningham were among his close friends. Likewise much of his own art was created in Maine.

The following is from the website of the Heliker LaHotan Foundation:

Heliker studied painting at the Art Students League from 1927-29. He taught at the Colorado Springs Fine Arts Center and was a Professor of Art at Columbia University for twenty-seven years. He has also taught at the Art Students League, the New York Studio School (he was a founding faculty member), and in the MFA Painting Program at Parsons School of Design. His work was exhibited nationally in the major survey exhibitions of the Carnegie Institute, the Brooklyn Museum, the Cleveland Museum, the Corcoran Gallery, the Museum of Modern Art's **ABSTRACT PAINTING IN AMERICA**, and many others. The Whitney Museum of American Art honored Jack with a mid-career retrospective in 1968, and he has been included in numerous Whitney Museum annuals and biennials. He was represented at the Bicentennial Exhibition **AMERICA: 1976** at the Corcoran Gallery of Art in Washington, DC that traveled through the country, and his work toured Europe through USIA in the 1950's and was featured at the World's Fair in Brussels in 1958 and in Osaka in 1969.

Among the artist's many awards are the Prix de Rome (1948), a Guggenheim Fellowship (1951), three Ford Foundation Purchase awards, and numerous awards from the National Academy of Design including the Benjamin Altman prizes for Landscape, Figure and Still Life.

Heliker was elected a member of the National Institute for Arts and Letters in 1969 and was an Academician of the National Academy of Design. From the American Academy of Arts and Letters he won a Gold Medal for Merit and a Purchase award and grant in 1967. The artist was awarded Honorary Doctorates of Fine Arts from Colby College, Maine and from Bard College, New York. His works are included in numerous public and private collections, including the Metropolitan Museum, the Museum of Modern Art, the Brooklyn Museum, the Walker Art Center, the Philadelphia Museum and the Whitney Museum, among many others. In Maine alone, his works are in The Farnsworth Art Museum, The Portland Museum, The Ogunquit Museum and in the museums at Bowdoin and Colby Colleges.

622. Heliker, John. (American, 1909-2000). **UNTITLED ("KEEP SMILING")**. Ink on paper, not dated, likely 1930s. The image is of two men in a workshop, one possibly the customer, the other working on something at a table; above, affixed to a chimney is a sign, "Keep Smiling." Signed, lower right. 9 x 9 inches, 228 x 228 mm. A few small losses at the edges, else in very good condition. \$1100.00

Heliker was born in Yonkers and spent his adult life dividing his time between Manhattan, where he taught art for decades, and Great Cranberry Island, Maine, where he shared a summer house with his partner Robert La Hotan. He was deeply involved with the avant-garde world of music and dance in New York where John Cage and Merce Cunningham were among his close friends. Likewise much of his own art was created in Maine.

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Among the artist's many awards are the Prix de Rome (1948), a Guggenheim Fellowship (1951), three Ford Foundation Purchase awards, and numerous awards from the National Academy of Design including the Benjamin Altman prizes for Landscape, Figure and Still Life.

Heliker was elected a member of the National Institute for Arts and Letters in 1969 and was an Academician of the National Academy of Design. From the American Academy of Arts and Letters he won a Gold Medal for Merit and a Purchase award and grant in 1967. The artist was awarded Honorary Doctorates of Fine Arts from Colby College, Maine and from Bard College, New York. His works are included in numerous public and private collections, including the Metropolitan Museum, the Museum of Modern Art, the Brooklyn Museum, the Walker Art Center, the Philadelphia Museum and the Whitney Museum, among many others. In Maine alone, his works are in The Farnsworth Art Museum, The Portland Museum, The Ogunquit Museum and in the museums at Bowdoin and Colby Colleges.

623. Heliker, John. (American, 1909-2000). **UNTITLED PORTRAIT**. Ink on paper, not dated, likely 1930s. The image is of a man, likely a factory worker, seated, wearing a cap, leaning his face on one hand, with factory structures in the background. Signed, lower right. c. 8 x 8 inches On a larger sheet. In excellent condition. \$1750.00

Heliker was born in Yonkers and spent his adult life dividing his time between Manhattan, where he taught art for decades, and Great Cranberry Island, Maine, where he shared a summer house with his partner Robert La Hotan. He was deeply involved with the avant-garde world of music and dance in New York where John Cage and Merce Cunningham were among his close friends. Likewise much of his own art was created in Maine.

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Heliker studied painting at the Art Students League from 1927-29. He taught at the Colorado Springs Fine Arts Center and was a Professor of Art at Columbia University for twenty-seven years. He has also taught at the Art Students League, the New York Studio School (he was a founding faculty member), and in the MFA Painting Program at Parsons School of Design. His work was exhibited nationally in the major survey exhibitions of the Carnegie Institute, the Brooklyn Museum, the Cleveland Museum, the Corcoran Gallery, the Museum of Modern Art's ABSTRACT PAINTING IN AMERICA, and many others. The Whitney Museum of American Art honored Jack with a mid-career retrospective in 1968, and he has been included in numerous Whitney Museum annuals and biennials. He was represented at the Bicentennial Exhibition AMERICA: 1976 at the Corcoran Gallery of Art in Washington, DC that traveled through the country, and his work toured Europe through USIA in the 1950's and was featured at the World's Fair in Brussels in 1958 and in Osaka in 1969.

Among the artist's many awards are the Prix de Rome (1948), a Guggenheim Fellowship (1951), three Ford Foundation Purchase awards, and numerous awards from the National Academy of Design including the Benjamin Altman prizes for Landscape, Figure and Still Life.

Heliker was elected a member of the National Institute for Arts and Letters in 1969 and was an Academician of the National Academy of Design. From the American Academy of Arts and Letters he won a Gold Medal for Merit and a Purchase award and grant in 1967. The artist was awarded Honorary Doctorates of Fine Arts from Colby College, Maine and from Bard College, New York. His works are included in numerous public and private collections, including the Metropolitan Museum, the Museum of Modern Art, the Brooklyn Museum, the Walker Art Center, the Philadelphia Museum and the Whitney Museum, among many others. In Maine alone, his works are in The Farnsworth Art Museum, The Portland Museum, The Ogunquit Museum and in the museums at Bowdoin and Colby Colleges.

624. Helleu, Paul Cesar. **JEUNE FILLE ET GARCON LISANT**. Drypoint, c. 1900. Edition of 20. 7 3/4 x 11 inches, 197 x 280 mm. (image); 13 1/2 x 17 1/2 inches, 343 x 445 mm. (sheet). Signed in pencil and annotated "Tiree a 20." Faint mat stain and a few soft handling creases in the left margin, else a very good impresssion with burr printing strongly. Scarce. \$2800.00
625. Helleu, Paul Cesar. **UNTITLED - PORTRAIT OF A YOUNG GIRL**. Drypoint. Signed in pencil. 17 x 13 inches, 431 x 330 mm (plate); 22 1/8 x 17 1/8 inches, 560 x 435 mm. (sheet). In excellent condition. \$975.00
626. Hendrick, Joe. **COLD CREAM ALLEY - A COLLECTION OF POEMS BY JOE HENDRICK**. Rochester, NY, 1973. Edition of 250. Folio, cloth covered clamshell box housing book of poems, signed by the poet, and 18 original artworks - etchings, screenprints, photographs, and an original musical composition, 2 by each of the 9 participating artists, 1 by the composer, the pieces by each artist in a separate folder, each piece signed and numbered. Fine throughout. \$500.00
- The artists include: Ramon Santiago, Robert Conge, Joe Hendrick, Jack Matott, Charles W. Haas, Ray Mayo, Robert E. Smith, Juliana Furlong Williams, and Lawrence M. Williams. The composer is Gerry Niewood.
- "Cold Cream Alley" is the alleyway behind the "Cold Cream Building" in Rochester, NY. The project developed from the poet's response to the "very different world that exists behind the building" in which he worked. He wrote the poems and enlisted the participation of the artists.
627. Henry, David Eugene. **MALE NUDE**. Charcoal with white heightening on grayish cream wove paper. 17x8 inches; 433x204 mm. Signed in pencil, lower left recto. In excellent condition. \$1800.00
David Eugene Henry, American, born Georgia, 1946. He has had numerous solo exhibitions, had several public art commissions, received many awards, and has his work in major private and public collections.
628. Herzog, Werner. **NOSFERATU - VINTAGE FILM POSTER, 1979**. 41 X 27 inches. The original poster for the film, with Kinski and Adjani in colors. At the bottom, center, the GAU logo, the "property of the National Screen Service Corporation text; at bottom right, "Nosferatu the Vampire," and above it, the number "790033." Fine; never unfolded or hung. \$150.00
629. (Hewitt, Charlie). **SPRUCE** by Charlie Hewitt. Woodcut, 1988. Published by the Vinalhaven Press. The Bon A Tierer proof, before the edition. Annotated "BAT", titled and signed in pencil. 48 1/2 x 32 1/2 inches. In excellent condition. Framed. \$2500.00
630. Hicken, Philip. **BEACH SCENE WITH HOUSE AND BOAT**. Watercolor. \$375.00
631. Higgins, Eugene (Amer. 1874-1958). **IN THE PARK**. Etching, 5 1/4 x 9 1/4 in. Signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition. \$325.00
632. Higgins, Eugene. **IN THE DEPTHS**. Etching, not dated, edition size not indicated. Titled and signed in pencil, and with an apparently original price of \$5.00 annotated in pencil at the lower left edge. 3 3/4 x 4 3/4 inches, 95 x 121 mm., image; 7 3/4 x 11 inches, 192 x 280 mm. (sheet) In excellent condition, except for small losses to the upper and lower left corners, far from the image. \$300.00
633. Higgins, Eugene. **MENDICANTS**. Etching, 1920s. Titled and signed in pencil. Edition size not known. 4 1/4 x 3 1/4 inches, 109 x 83 mm. (image); 7 3/4 x 10 3/4 inches, 197 x 274 mm. (sheet). With original price of \$5.00 in pencil in the lower left corner. In excellent condition, except for evidence of margins having been folded back for framing (a once frequent practice, now, happily, abandoned by most framers). \$250.00
634. Higgins, Eugene. **UNDER THE BRIDGE**. Etching, 1920s. Titled and signed in pencil. Printed by the artist. Edition size not known. 3 7/8 X 5 inches, 98 X 127 mm. (image), 7 7/8 x 11 inches, 200 x 280 mm. (sheet) With original price of \$7.00

in pencil in the lower right corner. In excellent condition, except for evidence of margins having been folded back for framing (a once frequent practice, now, happily, abandoned by most framers). \$250.00

635. Hill, J. H. **NEW WEST FORT ANN, NY**. Drawing, Pen and Ink, 1874. 9 1/4 x 11 1/4 inches; 235 x 286 mm. on a sheet 12 x 15 inches; 305 x 381 mm. A boy stands on a stone in a brook, fishing, luxuriant trees overhang the banks. Signed and dated in ink in the lower right corner of the image, and inscribed "New West Fort Ann, NY" in ink in the lower left corner of the image. A very finely executed, well finished drawing, in excellent condition. \$650.00

636. Hill, J. W. (1812-1879). **BANGOR, ME. (View of Bangor in 1853)**. Lithograph, 1854. Lithograph by Charles Parsons after a painting by Hill. Endicott & Co., NY, printers; Smith Brothers & Co., NY, publishers. (Stokes, American Historical Prints, G-31, p, 187). 25 3/4" x 39 7/16" (655 x 1003 mm). Two well repaired tears in the sky area, else in very good condition. \$4500.00

The street running up from the Penobscot River at the left center is Union Street. The tall spire on the left side of the street is the Unitarian Church, erected in 1852-53; the square building with chimneys just in front is the Bangor House, opened in 1834; the tall spire to the right is that of the Hammond Street Congregational Church, dedicated in 1834 and remodeled in 1853. The small cupola just to the right is the courthouse, erected in 1831. The white columned building at the head of the inlet (Kenduskeag Stream) is the Custom House. The broad street running up from the river, at the right, is French Street, the first spire on the right being that of the Central Congregational Church, erected in 1852-53. The Bridge at the extreme right is the Bangor Bridge.

637. Hill, J. W. (1812-1879). **PORTLAND, ME. (View of Portland in 1855)**. Lithograph, 1855. Lithograph by Charles Parsons after a painting by Hill. Endicott & Co., NY, printers; Smith Brothers & Co., NY, publishers. (Stokes, American Historical Prints, G-15, pp. 192-3, plate 90B). 25 3/4" x 39 7/16" (655 x 1003 mm). A brilliant impression, but with a repaired puncture and other in-painting in the sky area. \$4500.00

"The tall structure on the hill at the right is the Observatory, erected in 1807 on Munjoy's Hill; the tower and cupola furthest to the right belong to the Second Parish Church (Congregational) on Middle Street, erected in 1788. The cupola and spire to the left of it probably belong respectively, to the Baptist Church, erected in 1811, the bell tower of which was added in 1831, and the Third Parish Church, begun in 1807. Still further to the left are the tower and cupola (with scales of justice) of the Cumberland County Courthouse, erected in 1816, wings added in 1831, taken down in 1858. The first Maine State Legislature met in this building May 31, 1820, the governor and senate moving shortly afterward to the adjoining newly erected State House; in 1832 the Legislature took up residence at Augusta, and the court house reverted to its original use. The white tower and cupola still further to the left belong to the First Parish Church, built in 1825-26. Cape Elizabeth appears in the foreground, and at the extreme left is seen the Portland Bridge. The water seen in the foreground is the Fore River, near its entrance into Casco Bay.

638. Hill, Polly Knipp. **UNTITLED [RIVER SCENE WITH BOATS AND TOWNSCAPE]**. Etching, not dated. Edition of 40, signed in pencil and numbered 3/40. 9 1/4 x 6 3/8 inches, 235 x 161 mm. In excellent condition. \$225.00

639. Hirsch, Joseph (American 1910-1981) Attributed. **PORTRAIT OF A WOMAN**. Ink on paper, unsigned and undated, but circa 1920s-30s (based on the sitter's hairstyle and clothing). 12 x 9 inches. In excellent condition. Hirsch enrolled in the school of the Philadelphia Museum in 1927, and also studied with George Luks in NYC and with Henry Hensche in Provincetown. The attribution of the work to Hirsch is based on the fact that his name is inscribed on the mat in which the picture was when we acquired it (retained and provided with the work), the consistency of dating with Hirsch's period as a student, and the consistency of quality between this and his mature work as a painter and printmaker. \$850.00

640. Hirsch, Joseph. **ARTIST'S HAND**. Lithograph, 1966. Cole 51. 15 3/4 x 11 1/2 in. Cole says this is an edition of 100 commissioned by Beth Shalom Synagogue, White Plains, NY. However, we have seen impressions numbered out of 100 and out of 200, so we are somewhat in doubt. Signed in pencil. \$650.00

641. Hirsch, Joseph. **ARTIST'S HAND**. Lithograph, 1966. Cole 51. 15 3/4 x 11 1/2 in. Artist's Proof aside from the edition of 100 commissioned by Beth Shalom Synagogue, White Plains, NY. Signed in pencil and inscribed "Artist's Proof." \$650.00

642. Hirsch, Joseph. **BANQUET**. Lithograph, 1945. Cole 11. 9 3/4 x 13 5/8 in. Edition of 250 published by AAA. Printed by George Miller. Excellent condition. \$1400.00
643. Hirsch, Joseph. **BEARD**. Cole 33. Lithograph, 1958. Edition of 50. 14 1/2 x 11 1/2 inches. Signed in pencil. Excellent condition. \$375.00
644. Hirsch, Joseph. **BOOTH**. Cole 48. Lithograph, 1964. Edition of 60 published by Associated American Artists. Printed by Lucien Dutroit in Paris, on BFK Rives paper. Signed in pencil. In excellent condition. \$2200.00
645. Hirsch, Joseph. **THE BRIEF**. Cole 13. Lithograph, 1946. Edition of 250 published by AAA. 13 x 8 5/8 inches. Signed in pencil. \$550.00
646. Hirsch, Joseph. **CARRY YOUR SHARE - BUY WAR BONDS**. Poster, photomechanical print, 1940s. 15 5/8 x 11 inches; 397 x 280 mm. Signed in the image, and with brief biographical information about the artist printed on the verso. In the margin, lower right: "Published by Abbott Laboratories as a contribution to the Treasury's War Finance Program." The image depicts two soldiers, one helping the other to shoulder a heavy duffle bag. A few worm holes within the image, else in very good condition. \$45.00
647. Hirsch, Joseph. **CELLIST**. Cole 59. Lithograph, 1969. Edition of 100, signed and numbered 66/100 in pencil. Printed by Lucien Detruit, Paris on BFK Rives paper. 14 1/4 x 11 1/4 inches. This plate was included in a suite of seven prints by Hirsch and others done for the Anti-Defamation League of B'nai Brith. \$1250.00
648. Hirsch, Joseph. **CENTAUR**. Cole 66. Lithograph in 2 colors, 1969. One of 30 (ix/xxx) from the deluxe suite "Couples," (there was a regular edition of 100; the deluxe suite included the six prints in both the two-color printing and in a black & white printing). In excellent condition. \$975.00
649. Hirsch, Joseph. **CLOWN**. Cole 29. Lithograph, 1953. Edition of 50, printed by Gaston Dorfinant, Paris. 6 x 18 7/8 inches; 153 x 480 mm. Signed in pencil. In excellent condition. \$1200.00
650. Hirsch, Joseph. **CLOWNS AND THE NEWS**. Cole 6. Lithograph, 1942. Edition of 250 published by AAA. 8 x 13 inches. Signed in pencil. Excellent condition. \$850.00
651. Hirsch, Joseph. **CLOWN'S FACE**. C.41. Lithograph, 1961. 10 1/2 x 9 1/4 inches; 267 x 235 mm. Numbered 27/40 and signed in pencil (Cole states that the edition was 25). In very good condition, with very faint mat stain. \$1200.00
- This work was donated by Hirsch to, and printed at the Art Student's League, for a benefit sale. The image was later cut down slightly and published as "Painted Man" by A.A.A. in an edition of 250 in 1963 (Cole 42).
652. Hirsch, Joseph. **COFFEE**. Lithograph, 1963. Cole 38. 13 1/8 x 10 1/4 in. A.A.A. edition of 250. Signed in pencil. \$850.00
653. Hirsch, Joseph. **COMBAT**. Cole 24. Lithograph, 1951. Edition of 35 on white Rives paper (there were a further 10 on buff-colored Rives, and a few proofs with the background inked in gray). Printed by Gaston Dorfinant in Paris. 12 1/2 x 19 3/4 inches; 318 x 502 mm., signed in pencil. \$1200.00
654. Hirsch, Joseph. **CONFERENCE AT THE BENCH**. Lithograph, 1946 (Cole 12). 13 3/4 x 9 inches. Signed in pencil. Edition of 250 published by A.A.A. Printed by George Miller. Excellent condition. \$550.00
655. Hirsch, Joseph. **CONFIDENCE, THE**. Lithograph, 1944. Cole 8. 9 1/2" x 11 1/4" Signed in pencil. AAA edition of 250. 3rd Purchase Prize, Library of Congress, 1945. Very good condition. \$650.00

656. Hirsch, Joseph. **COUPLE AND ONE**. Cole 61. Lithograph in two colors, 1969. 13 1/2 x 12 1/2 inches. Plate 1 from the Suite "Couples." One of 100 of the regular suite; there were an additional 30 in color, and 30 in b/w for the deluxe suite. Excellent condition. \$650.00
657. Hirsch, Joseph. **COUPLE AND ONE**. Cole 61. Lithograph in two colors, 1969. 13 1/2 x 12 1/2 inches. Plate 1 from the Suite "Couples." One of 100 of the regular suite; there were an additional 30 in color, and 30 in b/w for the deluxe suite. Excellent condition. \$650.00
658. Hirsch, Joseph. **CRUCIFIXION**. Cole 57. Lithograph in three colors, 1969. An Artist's Proof in addition to the edition of 100. Tondo, 21" diameter. Inscribed "Artist's Proof" and signed in pencil. Published by Kennedy Galleries, and printed by Mourlot, NY. \$650.00
659. Hirsch, Joseph. **DEPOSITION**. Lithograph, 1967. Cole 55. 17 x 20 7/8 in. Edition of 75 printed by Burr Miller. The "OK" copy (bon a tirer), dated September, 1967, signed in pencil. \$1500.00
660. Hirsch, Joseph. **DOCTOR**. (Cole 18). Lithograph, 1948. 9 1/2 x 6 3/4 inches. Edition of 300. Printed by George Miller. Cole states that this was a special commission from Abbott Laboratories, and was given by them to selected doctors. \$425.00
661. Hirsch, Joseph. **DREAMERS**. Lithograph, 1971. Not in Cole. Edition of 150, plus artist's proofs. 12 1/8 x 15 3/4 inches. Annotated "A. P." in pencil lower left, and signed in pencil, lower right. \$1000.00
662. Hirsch, Joseph. **DRINK**. Lithograph, 1964. Cole 50. 9 x 11 7/8 inches. Edition of 250 published by A.A.A. Printed by Burr Miller. Signed in pencil. In excellent condition. \$600.00
663. Hirsch, Joseph. **EYES**. Lithograph, 1963. Cole 43. c. 9 x 17 3/4 in, image (18 x 22 3/8 in., sheet). Edition of 90, numbered and signed in pencil. Printed by Lucien Dutruit, Paris. \$750.00
664. Hirsch, Joseph. **FAMILY**. Lithograph, 1960. (Cole 36). 22 1/2 x 12 inches. One of 15 copies printed on buff colored paper, from the total edition of 40. Printed by Pratt Graphic Workshop. Excellent condition. \$975.00
665. Hirsch, Joseph. **FATHER AND SON** Lithograph, 1945 (Cole 10) 9 3/4 x 11 1/2 in. A.A.A. Edition of 250 published by A.A.A. Signed in pencil. In excellent condition. \$850.00
666. Hirsch, Joseph. **GIRL WITH MARKET BAG**. Cole 28. Lithograph in black and gray, 1953. Edition of 50 printed by Gaston Dorfinant. 21 7/8 x 5 3/8 inches, plus margins. Abrasions in margins from old gluing, else a nice copy of this rare print. \$975.00
667. Hirsch, Joseph. **HECKLERS** Lithograph, 1943-44. Cole 7. 10 x 15 1/4 in. Edition of 250 published by AAA Printed by George Miller. Signed in pencil. In excellent condition. \$850.00
668. Hirsch, Joseph. **HOLIDAY**. Cole 15. Lithograph, 1947. Edition of 250 published by AAA. 13 1/8 x 8 1/2 inches. Signed in pencil. Excellent condition. \$450.00
669. Hirsch, Joseph. **KISS**. Cole 17. Lithograph, 1948. Edition of 200 published by AAA. 3 1/2 x 4 5/8 inches. Signed in pencil. Excellent condition, but sheet trimmed to c. 6 1/2 x 8 inches. \$550.00
670. Hirsch, Joseph. **MAN AND BEAST**. Lithograph, 1946. Cole 14. 13 1/2 x 7 1/8 in. A.A.A. Edition of 250. Signed in pencil. \$850.00

671. Hirsch, Joseph. **MAN WITH FLOWER.** Lithograph, 1961. Cole 39. 11 x 8 1/4 in. Edition of 100 of which this is one of 75 in b/w; there were 25 printed in sepia. Published by AAA; printed by Lucien Detruit, Paris. Excellent condition. \$750.00
672. Hirsch, Joseph. **MAN WITH LOGS** Lithograph, 1954 9 1/4 x 12 3/8 in. (12 x 16 in. sheet). Cole 31. Edition of 250 published by A.A.A. Signed in pencil, and with the original A.A.A. label. \$425.00
673. Hirsch, Joseph. **MAN WITH LOGS** Lithograph, 1954. 9 x 12 in. (12 x 16 in. sheet). Cole 31. Edition of 250 published by A.A.A. Signed in pencil, and with the original A.A.A. label. \$425.00
674. Hirsch, Joseph. **MAN WITH SCALES.** Cole 26. Lithograph, 1952. Edition of 35 printed by Gaston Dorfinant, Paris. 11 1/4 x 8 1/4 inches. In excellent condition. \$750.00
675. Hirsch, Joseph. **MILK.** Cole 37. Lithograph, 1960. An Artist's proof aside from the edition of 25 published for the benefit of the printshop of the Art Students League. Signed in pencil and inscribed "A.P." 1/20." 9 x 7 1/2 inches; 228 x 191 mm. \$850.00
676. Hirsch, Joseph. **MODEL AND EASEL.** Lithograph, 1952. Cole 25. 21 3/4 x 8 1/2 in. Edition of 50 on Arches paper, printed by Gaston Dorfinant, Paris, using two inks. Signed in pencil. \$2500.00
677. Hirsch, Joseph. **MONUMENT.** Lithograph, 1963. Cole 44. 14 1/8 x 22 1/2 in. Edition of 50 (numbered 35/50) Signed in pencil. Published by AAA; printed by Lucien Detruit, Paris, on Arches paper. Excellent condition. \$1500.00
678. Hirsch, Joseph. **MUSIC.** Cole 22. Lithograph, 1951. Edition of 250 published by Associated American Artists. Printed by George Miller and Son. 10 x 8 inches; 250 x 208 mm. Signed in pencil. In excellent condition. \$550.00
679. Hirsch, Joseph. **MUSIC.** Lithograph, 1951 (Cole 22). 10 x 8 inches, signed in pencil. Edition of 250 published by A.A.A. Printed by George Miller and Son. Excellent condition. \$450.00
680. Hirsch, Joseph. **NUDE DRAWING.** Lithograph, 1963 (Cole 45). 14 5/8 x 18 1/4 inches. Edition of 50, printed by Lucien Detruit, Paris, and published by A.A.A. Numbered and signed in pencil. Excellent condition. Framed \$2750.00
681. Hirsch, Joseph. **NUDE DRAWING.** Lithograph, 1963 (Cole 45). 14 5/8 x 18 1/4 inches. Artist's Proof aside from the edition of 50, printed by Lucien Detruit, Paris, and published by A.A.A. Inscribed "A.P." and signed in pencil. Excellent condition. \$2500.00
682. Hirsch, Joseph. **NUDE WITH NECKLACE.** Not in Cole. Lithograph, 1974. 11 x 15 3/8 inches; 280 x 390 mm. (image); 17 x 22 inches; 432 x 557 mm. (sheet). Edition of 100, published by Associated American Artists, and with their label, numbered and signed in pencil. In very good condition. \$1000.00
683. Hirsch, Joseph. **PAINTED MAN.** Cole 42. Lithograph, 1963. 9 3/8 x 9 1/8 inches. AAA edition of 250. Signed in pencil. Excellent condition. \$750.00
684. Hirsch, Joseph. **PAINTED MAN.** Cole 42. Lithograph, 1963. 9 3/8 x 9 1/8 inches. AAA edition of 250. Signed in pencil. Excellent condition. In the original AAA frame, with their label, verso. \$750.00
685. Hirsch, Joseph. **PAINTED MAN.** Cole 42. Lithograph, 1963. 9 3/8 x 9 1/8 inches. AAA edition of 250. Signed in pencil. Excellent condition. \$750.00

686. Hirsch, Joseph. **PAINTED MAN**. Cole 42. Lithograph, 1963. 9 3/8 x 9 1/8 inches. AAA edition of 250. Signed in pencil. Excellent condition. In the original AAA frame, with their label, verso. \$750.00
687. Hirsch, Joseph. **PHILOSOPHER, THE**. Color Serigraph, c. 1950s. c. 16 x 13 in, image (24 x 16 3/4 in, sheet). signed in the matrix only. \$225.00
688. Hirsch, Joseph. **PLAYER (POOL PLAYER)**. Lithograph, 197?. Not in Cole. 16 7/16 x 20 9/16 in. The "OK" (bon a tirer) proof. Printed in black and green. Signed in pencil. \$2500.00
689. Hirsch, Joseph. **PRIVATE ENTERPRISE**. Cole 9. Lithograph, 1945. Edition of 250 published by AAA. 7 3/4 x 11 3/4 inches. Signed in pencil. Excellent condition. \$450.00
690. Hirsch, Joseph. **REFLECTION (Canal Fisherman)**. Lithograph, 1973 (Not in Cole). 20 x 8 1/2 in. Annotated "A/P" and signed in pencil. Excellent condition \$750.00
691. Hirsch, Joseph. **REFLECTION (Canal Fisherman)**. Lithograph, 1973 (Not in Cole). 20 x 8 1/2 in. Editon of 150, numbered and signed in pencil. Excellent condition. Framed. \$750.00
692. Hirsch, Joseph. **RUNNING WOMEN**. Lithograph 1973. Not in Cole. 16 x 29 1/2 in. Edition of 95, numbered and signed in pencil. Printed two inks. \$2200.00
693. Hirsch, Joseph. **RUNNING WOMEN**. Lithograph 1973. Not in Cole. 16 x 29 1/2 in. An Artist's Proof aside from the edition of 95, signed in pencil, inscribed "A.P." and further inscribed "For Bella from Joe - Happy New Year, 1974." Printed two inks. \$2200.00
694. Hirsch, Joseph. **SHARK**. Cole 54. Lithograph, 1967. Edition of 100 published by Associated American Artists. Numbered and signed in pencil. Framed. \$750.00
695. Hirsch, Joseph. **SLEEPING FACE**. Cole 52. Silk Screen print in colors, 1966. Edition of 50. 22 x 18 inches. Numbered and signed in pencil; dated in the plate. In excellent condition. \$975.00
696. Hirsch, Joseph. **SLEEPING HEAD**. Lithograph, 1949 (Cole 19). 20 5/8 x 15 3/4 inches. Edition of 40. Printed on Velin D'Arches by Gaston Dorfinant, Paris. One of Hirsch's strongest images, and one of his rarest prints. According to Cole, the image was drawn directly on to the stone in one afternoon, in the Paris studio of Hirsch's printer Gaston Dorfinant; it was the first in a series of remarkable prints on which the two collaborated. In Excellent condition. \$1875.00
697. Hirsch, Joseph. **SLUMBER**. Cole 27. Lithograph, 1953. Artist's proof aside from the edition of 60. Printed by Gaston Dorfinant in Paris. Signed in pencil and inscribed "A.P." 13 x 12 3/4 inches; 330 x 224 mm. In very good condition. \$1500.00
698. Hirsch, Joseph. **SOFT AND LOW**. Cole 49. Lithograph, 1964. Edition of 250 published by AAA. 12 X 5 1/2 inches. Signed in pencil. Excellent condition. \$650.00
699. Hirsch, Joseph. **SOUP**. Lithograph, 1963. Cole 43 12"x 9 1/2" A.A.A. Edition of 250. Signed in pencil. Very good condition. \$750.00
700. Hirsch, Joseph. **STRICTLY FROM THE RECORD**. Not in Cole. Lithograph, 1974. Edition of 300. Image about 15 x 11 1/2 inches; 381 x 292 mm. Sheet 22 3/4 x 17 3/8 inches. Numbered and signed in pencil. Excellent condition. \$450.00

701. Hirsch, Joseph. **SURVIVOR**. Lithograph, 1954. AAA edition of 250. About 7 x 14 inches (sheet 12 1/4 x 16 1/4 inches). Signed in pencil \$850.00
702. Hirsch, Joseph. **TEAR**. Cole 35. Lithograph, 1959. Edition of 250, of which this is one of 220 numbered from 1 to 220 (there were 30 impressions numbered I to XXX). Published by Associated American Artists, and printed by George Miller & Son. 19 1/2 x 12 3/4 inches; 495 x 324 mm. Numbered 101/220 and signed in pencil. This print was awarded the \$500.00 Purchase Award by A.A.A. at the 25th Annual Fine Print National Competition in 1959. In excellent condition. Despite the edition size this image is not often seen. \$1100.00
703. Hirsch, Joseph. **TOAST, THE**. Lithograph, 1970. (Not in Cole). 11 1/2 in. diameter tondo (15 x 15 1/2 in sheet with 4 deckled edges) Numbered 76/100 and signed in pencil. Printed in black and white (there were also copies printed in sepia, and copies printed in sepia with blue background. In excellent condition. \$650.00
704. Hirsch, Joseph. **TOAST, THE**. Lithograph, 1970. (Not in Cole). 11 1/2 in. diameter tondo (15 x 15 1/2 in sheet with 4 deckled edges) Numbered 48/100 and signed in pencil. Printed in sepia (there were also copies printed in black, and copies printed in sepia with blue background. In excellent condition. \$650.00
705. Hirsch, Joseph. **TOAST, THE**. Lithograph, 1970. (Not in Cole). 11 1/2 in. diameter tondo (15 x 15 1/2 in sheet with 4 deckled edges) Numbered 12/100 and signed in pencil. Printed in sepia with a blue background (there were also copies printed in black, and copies printed in sepia In excellent condition. \$950.00
706. Hirsch, Joseph. **UNTITLED (MONUMENT)**. Drawing, charcoal on paper, c. 1963. 25 x 36 inches, 635 x 915 mm. Signed in pencil. This drawing presumably preceded the 1963 lithograph "MONUMENT" (Cole 44), which though smaller in format, is essentially identical. \$7500.00
707. Hirsch, Joseph. **UNTITLED [WOMAN SELEEPING]**. Lithograph. Not in Cole. 8 x 9 1/2 inches, 203 x 242 mm. (image); 14 1/2 x 15 5/8 inches, 368 x 397 mm. (sheet). Edition of 50. Signed in pencil and numbered 29/50. In excellent condition. \$850.00
708. Hirsch, Joseph. **UNTITLED (WOMAN WITH HANDS ACROSS BREASTS)**. Lithograph in two colors, not dated, but between 1970/80. Not in Cole. Edition of 100. Signed and numbered 85/100 in pencil. 9 1/2 x 14 inches (image), 17 x 22 inches (sheet). In excellent condition. \$750.00
709. Hirsch, Joseph. **VOYAGER**. Cole 40. Lithograph, 1961. Edition of 100, of which this is one of 75 printed in black and white and numbered with Arabic numerals (there were 25 printed in sepia, numbered with Roman numerals). Printed in Paris by Lucien Dutruit. 13 x 8 1/8 inches. Signed and numbered 23/75 in pencil. \$875.00
710. Hirsch, Joseph. **WAKENING**. Cole 62. Lithograph in two colors, 1969. Numbered 35/100 and signed in pencil. From the regular suite of the portfolio "Couples;" (there was a deluxe suite of thirty, numbered with Roman numerals, which included an extra suite of the plates in black and white.) With the original protective folder. In excellent condition. \$850.00
711. Hirsch, Joseph. **WINDOWS**. Lithograph(s), 1977. Not in Cole. Two images on a single sheet. 14 x 21 inches (sheet); man at window 8 7/8 x 7 1/2 inches; woman at window 8 7/8 x 7 1/2. Each image numbered 68/100 and signed in pencil. These were designed to be shown together, or to be separated; there are impressions printed vertically so that the window with the man is above that with the woman, and they appear to be talking with each other, and there are impressions printed, as is this, horizontally, so that the man and woman are in adjoining windows, but each appears to be talking to someone else. Fine impressions in excellent condition. \$2000.00
712. Hirsch, Joseph. **YAWNING (YAWN)** Lithograph, 1947 Cole 32. 8 3/4 x 14 1/2 in (12 x 16 9in. sheet). Edition of 250 published by A.A.A. Signed in pencil, and with the original A.A.A. label present. \$750.00

713. (Hirsch, Joseph)illus. **DEATH OF A SALESMAN** by Arthur Miller. Program for the National Company production of the play. Quarto, self-wraps, 16pp., illustrated. This production was directed by Harold Clurman and starred Thomas Mitchell, who succeeded Lee J. Cobb in the role of Willy Loman. A Hirsch drawing on the front cover shows Willy Loman, back to the viewer, carrying two suitcases as he heads out on a sales trip; there are three other drawings of scenes from the play on the rear cover. An interesting piece of Hirsch ephemera. In very good condition. \$45.00
714. Hirschfeld, Al. **CAKEWALK**. Color Lithograph, 1970. Edition of 120, signed in pencil and numbered 12/120. 20 x 26 1/4 inches. In excellent condition. Rare. \$5000.00
715. Hnizdovsky, Jacques American, 1915-1985. **FLAMINGO**. Tahir 104. Woodcut, 1970. Edition of 120 published by Associated American Artists. 20 x 10 inches; 498 x 249 mm. Signed, titled and numbered in pencil. In excellent condition. \$750.00
716. Hnizdovsky, Jacques. **BLACKBERRIES**. T.251. Color woodcut, 1978. Edition of 150. 7 x 7 5/8 inches. Signed, titled, dated and numbered 98/150 in pencil. \$875.00
717. Hnizdovsky, Jacques. **CORN (CORNFIELD)**. Tahir 96. Woodcut, 1970 or 1971. 24 x 7 3/4 inches; 610 x 197 mm. Edition of 135, signed, numbered, titled "Corn" and dated "1971" in pencil (Tahir's title is "Cornfield" and he dates it to 1970. Published by International Graphic Arts Society. In excellent condition. \$1250.00
718. Hnizdovsky, Jacques. **DRACENA**. T.120. Woodcut, handcolored. 8 X 6 1/2 inches. Signed and numbered. From the Deluxe edition of 50 of the book "Flora Exotica," published by David R. Godine, Boston, 1972. The edition comprised the Deluxe edition of 50, with an extra suite of signed, handcolored plates, a Special Edition of 300, with an extra suite of signed black and white plates, and a Trade edition of 3500 copies. There were also editions of each of the 15 prints published separately by the artist. In excellent condition. \$275.00
719. Hnizdovsky, Jacques. **GLADIOLUS**. Tahir 45. Woodcut, 1964. Edition of 100. Signed, titled, dated, and numbered in pencil. 32 x 5 1/4 inches, plus margins. \$1250.00
720. Hnizdovsky, Jacques. **LEAFLESS TREE**. Tahir 65. Woodcut. Signed, titled dated and inscribed "Trial Proof" in pencil. In excellent condition. \$3000.00
721. Hnizdovsky, Jacques. **OPEN NUT**. T.74. Woodcut, 1967. 2 7/8 x 3 1/2 (image). Signed, titled, dated and numbered 107/150 in pencil. In excellent condition. \$300.00
722. Hnizdovsky, Jacques. **PRAYER**. Tahir 7. Woodcut, 1944. Artist's proof before the edition of 100. Inscribed in pencil in Ukrainian abd with the date 1944. 5 1/2 x 4 inches, plus margins. A very early work, done several years before the artist emigrated to the U.S. In excellent condition. \$975.00
723. Hnizdovsky, Jacques. **PRAYING CHILD II**. Tahir 9. Woodcut, 1947. Edition of 85. Signed, titled and numbered 7/85. 4 7/8 x 3 3/4 inches, plus margins. In excellent condition. A scarce early work, done before the artist came to the US. \$875.00
724. Hnizdovsky, Jacques. **RAM**. Tahir 33. Woodcut, 1961. Edition of 30 (there was a second edition of 30, titled "Ram II"). Signed in pencil, numbered 23/30, and inscribed "Ram, Woodcut 1961." 23 1/2 x 17 1/2 inches, on a larger sheet. An important early work in large format. Very scarce. In excellent condition and nicely framed. \$2250.00
725. Hnizdovsky, Jacques. **SUICIDE OAK**. Tahir 181. Woodcut, 1974. Edition of 125 published by Tahir Gallery, New Orleans. Signed, titled, dated and numbered 68/125 in pencil. In excellent condition. \$1875.00
726. Hnizdovsky, Jacques. **TWELVE BIRDS**. Tahir 196-203. Woodcuts, 1975. Portfolio, pebbled boards with string ties and

paste-on label, folder with Title Page printed on front containing one page with a listing and description of each bird, and twelve woodcuts, each signed, titled, dated and numbered 35/100 in pencil. Overall size of portfolio 12 x 16 inches, with the individual images in varying sizes. Published by Associated American Artists in 1975 in an edition of 100. The birds depicted are: Ostrich, Crowned Crane, Jacana, White Turkey, Bald Eagle, Pelican, Sage Grouse, Indian Wood Ibis, Barn Owl, Vulture, Lyre Bird, and Kiwi. In Very Fine condition throughout. \$4500.00

As many of the portfolios have been dispersed as individual prints, complete sets are now uncommon. Hnizdovsky's unique ability to abstract, refine and stylize the essentials of a subject while still keeping it recognizable and projecting its particular character, is nowhere more strongly revealed than in this collection. Each bird is presented with humor, elegance and accuracy of detail. A beautiful and desirable set.

727. Hnizdovsky, Jacques. **YOUNG AND OLD**. Tahir 3. Woodcut, 1944. Edition of 100, Titled, signed and numbered 49/100, all in pencil. 5 1/2 x 4 inches. In excellent condition. \$875.00

One of the artist's earliest woodcuts, done in a style heavily influenced by the work of Durer. In his introduction to Tahir's catalogue of his woodcuts Hnizdovsky discusses his debt to Durer, his desire to do a portfolio of woodcuts of trees, his experimentation with the medium, carried through his first seven woodcuts, his discouragement with his progress, his abandonment of the medium, his difficulties in postwar Europe, his emigration to the U.S. in 1949, his struggles to become an independent artist and the reawakening of his interest in the woodcut in 1950. The early woodcuts, done while the artist still lived in the Ukraine, are rare.

728. (Hnizdovsky, Jacques)illus. **SIGNUM ET VERBUM** by Alexis Rannit. Elizabeth Press, New Rochelle, NY, 1981. Tall 8vo., cloth-backed boards, slipcase, 44pp. plus notes and colophon. Translations from the Estonian by Henry Lyman. Edition of 32 copies, of which this is copy "X" of 26 lettered copies "A-Z;" there were also six "ad personam" copies for the collaborators. Each copy is signed by the designer Martino Mardersteig, the illustrator Jacques Hnizdovsky, the translator Henry Lyman, and the poet, Alexis Rannit. Fine.

\$575.00

Alexis Rannit is an Estonian emigre who is a professor at Yale.

Jacques Hnizdovsky, 1915-1985, was born in the Ukraine and moved to the US in 1949. He was a master at both the artistic design and technical execution of the woodcut, producing over 350 prints during his career. He was also a designer and illustrator of books. He has long been a leading cultural figure in the Ukrainian-American community, but his work is also avidly sought by print collectors and connoisseurs.

James L. Weil began editing and publishing for his Elizabeth Press in 1961. Printing contemporary poetry, some of the authors published by Elizabeth Press besides its editor include Cid Corman, Paul Blackburn, Theodore Eslin, and Robert Creeley among others. Weil had the printing of his books completed elsewhere, often by the Italian printer, Stamperia Valdona. Elizabeth Press continued its mission printing poetry for twenty years, ending operation in 1981. The Private Press Collection of Northern Illinois University contains nearly fifty works by this small poetry press.

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and

(Hnizdovsky, Jacques)illus. **SIGNUM ET VERBUM** by Alexis Rannit. Elizabeth Press, New Rochelle, NY, 1981. 8vo., three sets of corrected proofs, loose sheets in brown paper wrappers. Poems translated from Estonian by Henry Lyman, woodcut decorations by Hnizdovsky. Designed and printed by Martino Mardersteig at the Stamperia Valdona. One set of the corrected proofs has comments and instructions by Hnizdovsky on the wrapper, with his initials JHn, and the date

9/25/81; also initialled "MM" by Mardersteig and "SV" for the printer. The second corrected set is initialed and dated "HL-10/16" by Henry Lyman on the front wrapper, and the third corrected set is initialed "EP" for the Elizabeth Press. The book was published in a limited edition of only 32 copies, plus a regular trade edition. These corrected proofs are likely unique. Fine Together: \$1500.00

Alexis Rannit is an Estonian emigre who is a professor at Yale.

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730. (Hnizdovsky, Jacques)illus. **THE VIOLIN OF MONSIEUR INGRES - SOME HIERATIC AND SOME ERRATIC ESTONIAN LINES IN ENGLISH** by Aleksis Rannit. Edition Adolf Hurlimann, Zurich, 1983. Edition of 120 copies, of which this is copy No. 120, each signed by Rannit, Hnizdovsky and Hurlimann, the printer. 8vo., wraps with glassine jacket, 56pp. + 8pp. notes and colophon in 8 loose gatherings (as issued), with three woodcuts by Hnizdovsky in-text, unsigned, and a separate suite of the three on Japanese rice paper, each signed. A fourth woodcut, the monogram "AR" serves as the cover illustration. Fine throughout. \$425.00
731. Hobbs, Arthur A. **RAILWAY BRIDGE, KANSAS CITY**. Etching, 1935. 6 3/8 x 8 1/8 inches; 163 x 206 mm. Titled and signed in pencil. \$85.00
732. Hockney, David. **CHRISTOPHER ISHERWOOD AND DON BACHARDY**. Scottish Arts Council, 186. Lithograph in grey and black, 1976. Edition of 96 (plus 36 proofs), signed, dated and numbered in pencil. Worked on two aluminum plates with crayon. Printed on Barker handmade paper by Mark Stock in Los Angeles, published Gemini GEL. 28 1/2 x 37 3/8 inches, 725 x 950 mm. In very good condition. \$27,500.00
733. Hockney, David. **DAVID HOCKNEY - IMAGES ET PENSEES POUR LE MAGAZINE "VOGUE" PARIS**. Galerie Claude Bernard, Paris, 1985. Offset lithograph in colors. 32 1/2 x 19 5/8 inches. In excellent condition. \$225.00
734. (Hockney, David) illus. **FOURTEEN POEMS BY C.P. CAVAFY**. S.47-59. Editions Electo, London, 1966. Folio (19 x 13 1/4 inches, 484 x 385 mm.), cloth, slipcase, text and thirteen etchings. One of 250 copies from "Edition A," signed and numbered 48/500 on the Justification page (Edition A, numbered 1-250/500; Edition B, numbered 251-500/500. Edition A differs from Edition B in that it includes an extra plate, laid in and signed, titled and numbered by Hockney (this being numbered 48/250). Fine, with very light wear and fading to the slipcase. The loose plate has often been removed from the book at sold separately, and many copies from Editions A and B have been broken and the plates sold separately, so that despite the relatively large size of the publication, complete copies are now scarce. \$10,500.00

The total edition comprises "Edition A," 250 copies, numbered 1-250 plus 50 Artist's Proofs, all signed, with a signed etching laid into each of the 250 copies, but not into the Artist's Proofs, "Edition B," 250 copies, like Edition A, but without the laid-in etching, numbered 251-500, "Edition C," 50 sets of the etchings loose in portfolio numbered 1-50 of 75, each etching signed, "Edition D," 25 sets, plus 15 Artist's Proofs, like Edition C, but with the text included, numbered 51 to 75 of 75, "Edition E," 25 sets, plus 5 artist's proofs, comprising text, 12 unsigned etchings, and one signed etching, loose in portfolio, numbered I to XXV. Each etching in each edition is stamped on its reverse with the edition of which it is a part. The total size of the edition, including the Artist's Proofs, is, therefore, 670.

David Hockney first discovered the Greek poet C.P. Cavafy while a student at the Royal College of Art in the early nineteen sixties. In 1961 he produced two etchings (Kaisarion with all his Beauty; Mirror, Mirror on the Wall) and a painting (A Grand Procession of Dignitaries in the Semi-Egyptian Style) inspired by Cavafy's poems. So when Paul Cornwall-Jones of Editions Alecto asked him to make a series of etchings relating to Cavafy in 1966 he agreed without hesitation.

The poems Hockney chose all related to Alexandria in Egypt with its barely concealed flavour of homosexual love, but Alexandria had become too spoilt since the poems were written in the nineteen twenties and so he travelled to Beirut for two weeks in order to make careful pen and ink drawings of the daily life of the city. On his return he created the etchings which vividly demonstrated his new fascination with observed reality after the more abstract imagery of his Rake's Progress series of 1961-63.

The Beirut drawings provided architectural settings for the two portraits of Cavafy as well as for To Remain (a dry cleaning shop) and The shop window of a tobacco store (a shop beneath an advertisement for HIS MASTER'S VOICE in English and Arabic). He Enquired After the Quality shows a man selling handkerchiefs to another man and is closely based on a drawing of a man selling bottles in the bazaar, which is inscribed by Hockney "these bottles should be handkerchiefs." Hockney decided to concentrate on the homosexual poems and the rest of the series come from drawings of pairs of boys in his bedroom in Notting Hill Gate with the exception of In an Old Book and One Night which are taken from male physique magazines.

The Cavafy prints are not literal illustrations of the poems but visualizations of their nostalgia for fleeting but memorable sexual encounters. The feeling of authenticity generated by the images is due to Hockney's own personal experiences. They were instantly acclaimed. Edward Lucie-Smith spoke of their "staggering virtuosity" and described them as "not only the best work I have seen by the artist but probably the finest prints produced in England since the war." The Arts Council made a film about the creation of the engravings entitled "Love's Presentation."

Peter Webb, 2001.

Peter Webb is the author of Portrait of David Hockney (Chatto, 1988) and David Hockney, Grimm's Fairy Tales (South Bank Centre National Touring Exhibition 1993).

735. Hoen, Alfred-Georges. **SHINNECOCK HILLS**. Charcoal on laid paper, watermarked "Strathmore Charcoal," 1919. Inscribed "To May Ludlow," and titled, signed and dated in charcoal within the matrix. In excellent condition. \$1100.00
Alfred Georges Hoen, French, 1869-1954, first studied stained glass making. In 1890 he went to Paris to study at the School of Decorative and Fine Arts, as a pupil of Jean-Leon Gerome. He exhibited at the Salon des Artistes Francais, where he became a member in 1910. From 1918 until 1940 he traveled regularly to the US, where he worked and exhibited. He is noted as a portraitist, landscape and marine painter, and for his scenes of the two World Wars.
William Merritt Chase established an art school at Shinnecock Hills on Eastern Long Island in 1891. The Shinnecock Hills Summer School of Art was the first important summer art school in America devoted to plein air painting. Mrs. William S. Hoyt first proposed the idea to William Merritt Chase in 1890. Mrs. Hoyt was a wealthy amateur painter who summered in Shinnecock. Following her suggestion, Chase founded the school in 1891 with financial support from Samuel L. Parrish and Mrs. Henry Kirke Porter. The 1891 offering prospectus praised its location between the ocean and the bay: "An inlet from Shinnecock Bay extends to within a quarter of a mile of the Art Village. Here the boats are kept. One can row or sail down to the sand dunes, a narrow strip of land, separating the bay from the ocean. There is a great variety of interesting subjects to paint, moorland, meadows, farmhouses, oceans and woods." Noted painter William Merritt Chase served as head instructor and his venture quickly established eastern Long Island as a site of major artistic importance. The idyllic scenes that Chase painted during his summers at Shinnecock became synonymous with Gilded Age America (from the Website of the Parrish Art Museum, Southampton, NY).
736. Hoffbauer, Charles (French, 1875-1957). **STAGE DESIGN (B)**. Drawing, charcoal, early 20th century. About 8 x 11 inches. Signed. Very good; framed. \$450.00
737. Hoffbauer, Charles (French, 1875-1957). **STAGE DESIGN (B)**. Drawing, charcoal, early 20th century. About 8 x 11 inches. Signed. Very good; framed. \$450.00

738. Hoffbauer, Charles (French, 1875-1957). **STAGE DESIGN**. Drawing, charcoal, early 20th century. About 8 x 9 inches. Signed. Very good; framed. \$450.00
Hoffbauer, was born and trained in France, but moved to the US at the time of WW II. He lived in Rockport, MA. He is known for murals which he executed for the State Capitol in Missouri, and for murals about the Confederacy which he did for the Confederate Memorial Association in Virginia.
739. Hoffbauer, Charles (French, 1875-1957). **STAGE DESIGN**. Drawing, charcoal, early 20th century. About 8 x 9 inches. Signed. Very good; framed. \$450.00
Hoffbauer, was born and trained in France, but moved to the US at the time of WW II. He lived in Rockport, MA. He is known for murals which he executed for the State Capitol in Missouri, and for murals about the Confederacy which he did for the Confederate Memorial Association in Virginia.
740. Hoffbauer, Feodor. **A VIEW OF BUILDINGS ALONG THE SEINE SHOWING MAJOR CONSTRUCTION WORK**. Drawing, Pen and Ink, on thin paper mounted to board. c. 1875/6. 11 x 19 inches; 280 x 483 mm. Signed by Hoffbauer, lower right, with his monogram "FH" in ink. A finished drawing for "Paris a Traverse les Ages." This work, published between 1875 and 1882 showed changes in the Paris cityscape over its history from the 13th Century through the late 19 Century. In excellent condition; framed. \$950.00
741. Hoffman, Irwin. **LAUNDRESSES - MEXICO**. Aquatint, no date. Edition size not known. Signed in pencil. 4 3/4 x 8 3/8 inches. In very good condition except for a loss at the upper left corner of the margin, not affecting the image. \$225.00
742. Hohlwein, Ludwig. **HERRSCHING KERAMISCHE WERKSTATTE**. Lithographed poster in colors, 1910. 44 1/2 x 31 1/4 inches, 1140 x 800 mm. Signed in the stone. In excellent condition without folds or other defects. In a fine frame. \$5000.00
743. Hohlwein, Ludwig. **ZOO - BERLIN**. Poster, c. 1935. 16 5/8 x 23 3/8 inches, 425 x 598 mm. Signed in the plate, and with the address of the printer, Herman Sonntag & Co. in the lower margin. In excellent condition. \$1200.00
744. Holden-Pope, Marianne. **MONTEREY CYPRESSES**. Etching and aquatint, not dated. 6 3/4 x 8 inches. Titled and signed in pencil. In excellent condition. \$375.00
Marianne Holden Pope (American 1872-1958) lived and worked in San Francisco. She was a painter, printmaker, muralist and illustrator, whose work was well exhibited in California. She is listed in Hughes, Artists in California, Petteys, Dictionary of Women Artists and Who Was Who in American Art.
745. Holliday, C. J. **DAILY BREAD**. Woodblock print in colors. Circa early 20th Century. Titled and signed in pencil. Edition size not known. 7 7/8 x 9 3/4 inches. In very good condition. \$300.00
746. Hollyer, Samuel. **OLD NEW YORK - VIEWS BY S. HOLLYER**. New York, 1905, 1909 & 1912. 3 Volumes, oblong 4to., bound in full red morocco leather, gilt, with elaborate dentelles, marbled endpapers and with all edges gilt. Volume I with title page, descriptive table of contents, 65 engraved view plates with the images averaging about 3 1/2 x 5 1/2 inches, and an engraved self-portrait of Hollyer, each plate signed and titled by Hollyer in pencil; Volume II, as above, with 45 plates; Volume III, as above with 31 plates; comprising the complete series of 141 views, and collating with the three volume set in the Museum of the City of New York. The internals pristine, minor rubbing at some of the extremities, and a 1/4 x 3/4 inch scuff to the leather on the rear cover of Volume I, else a Very Fine copy of this very important and extremely rare set of historical views of New York City landmarks. \$12,000.00

OCLC locates no complete sets. It identifies the New York Public library as having a copy of Volume I with 65 plates, and Central Connecticut State University as having Volumes I and II with 110 plates. The Museum of the City of New York has a complete bound set, and the New York Historical Society has a complete set of the plates, unbound.

Samuel Hollyer, 1826-1919, was born in England and worked as an engraver in both England and the US. In his career of almost seventy years, he did portrait engravings of literary figures, landscapes, and book illustrations. The Old New York views are the work for which he is primarily remembered, as they picture many structures which had already vanished when he published his work, or which are no longer standing now, and for which his engraving is now a primary record.

"Samuel Hollyer's Old New York views were created at the turn of the twentieth century to recall sites and scenes in the city and the Hudson River Valley that had largely disappeared in the previous three centuries. The images are historically important sites, houses, taverns, churches, forts, theaters, and public buildings (NY Historical Society Guide to Samuel Hollyer's Old New York Views 1901-1912, NYHS, NY 2003, NYU Libraries, publisher)."

747. Hollyer, Samuel. **WALT WHITMAN**. Steel engraving after a daguerrotype by Gabriel Harrison, 1854. c. 3 1/4 x 2 inches on a sheet of heavy paper 8 1/2 x 6 1/4 inches. This is another printing of the image used as the frontispiece of the 1855 edition of Leaves of Grass. Very Good. \$25.00
748. Homer, Winslow. **BATHING AT LONG BRANCH - "OH, AIN'T IT COLD."** Gelman 231. Harper's, August 26, 1871. Wood-engraving after a drawing by Homer. Titled and annotated "Drawn by Winslow Homer" in the margin below the image. 11 3/4 x 9 1/8. In very good condition except for a well closed tear in the margin, lower center, extending slightly into the image. \$250.00
749. Homer, Winslow. **GLOUCESTER HARBOR**. Beam 203. Wood Engraving for Harper's Weekly, September 27, 1873. Titled, and with the printed inscription "Drawn by Winslow Homer" in the margin below the image. Image 9 3/8 x 14 inches, on the full magazine sheet. Lettering from obverse side text visible in the white areas, as always. Excellent condition, and very handsomely framed. One of the prints from Homer's great Gloucester series. \$575.00
750. Homer, Winslow. **OUR WATERING PLACES - HORSE-RACING AT SARATOGA**. Gelman 153. Harper's, August 26, 1865. Wood-engraving after a drawing by Homer. Titled and annotated "Drawn by Winslow Homer" in the margin below the image. 13 3/4 x 9 1/8. In excellent condition. \$250.00
751. Homer, Winslow. **PICNICKING IN THE WOODS**. Gelman 30. Harper's, September 4, 1858. Wood-engraving after a drawing by Homer. Titled in the margin below the image. 13 3/4 x 9 1/4 inches. In excellent condition. \$175.00
752. Homer, Winslow. **SEA-SIDE SKETCHES - A CLAM-BAKE**. Beam 201. Wood Engraving for Harper's Weekly, September 27, 1873. Titled in the margin below the image. Image 9 1/4 x 14 inches, on the full magazine sheet. Lettering from obverse side text visible in the white areas, as always. Excellent condition, and very handsomely framed. \$575.00
753. (Homer, Winslow). **THE BATHERS**. Beam 199. Wood-engraving for Harper's Weekly, August 2, 1873. 13 3/4 X 9 1/4 inches on the full magazine sheet. Titled and inscribed "Drawn by Winslow Homer" in the margin below the image center. Although Homer did illustrations for wood-engravings for more than twenty years, those which he did in 1873 and 1874 are considered to be his best. In excellent condition. \$425.00
754. (Homer, Winslow). **THE CHINESE IN NEW YORK - SCENE IN A BAXTER STREET CLUB-HOUSE**. Gelman 248. Harper's, March 7, 1874. Wood-engraving after an original drawing by Winslow Homer. 13 3/4 x 8 7/8 inches. Titled and annotated "Drawn by Winslow Homer" in the margin below the image center. Although Homer did illustrations for wood-engravings for more than twenty years, those which he did in 1873 and 1874 are considered to be his best. \$175.00
755. Horter, Earl. **AFTER FIFTEEN YEARS**. Etching. 7 1/8 x 9 inches. Titled and signed in pencil, and also inscribed "To Fred Weber." \$350.00
756. Horter, Earl. **FROM MANHATTAN BRIDGE**. Etching and drypoint, not dated, but about 1915. Signed in pencil. Edition size not known. 13x7 7/8 inches, 330 x 200 mm. Narrow, but likely full margins as they have tack holes for drying.

In excellent condition except for a small nick at the sheet edge upper right, a small crease at the extreme lower right corner, and a larger crease to the upper left corner, still sufficiently away from the image as to allow an adequate distance between the plate mark and the mat opening.

\$1500.00

757. Horter, Earl. **NEW YORK CITYSCAPE**. Etching, not dated. Edition size not known. Printed on heavy laid paper, and signed in pencil. 6 1/2 x 6 1/8 inches. In very good condition with traces of erasues and soiling in the margins. \$300.00
758. Horter, Earl. **NEW YORK CONSTRUCTION**. Etching. Signed in pencil. 10 3/4 x 9 inches, 274 x 228 mm. In excellent condition. \$825.00
759. Horter, Earl. **UNTITLED (STREET MARKET, NEW ORLEANS)**. Etching. Signed in pencil. 7 3/8 x 11 1/4 inches. In excellent condition. \$300.00
760. Houston, Martin Mazorra & Claudio Orso, Mike. **C SIDES**. Woodcuts, 2010. 13 prints, 12 x 12 inches. \$350.00
761. Houston, Richard. **THE PORTRAITURE OF LAMPREY**. Engraving with hand-coloring, 1755, by Houston after the painting by James Seymour. 11 3/4 x 13 7/8 inches, plus full margins. In excellent condition. Framed. \$500.00
762. Howarth, Albany. **PONTE VECCHIO - FLORENCE**. Etching, 1918. 9 3/4 x 13 3/4 inches; 248 x 350 mm. Wide (3") margins. Signed in pencil. In excellent condition. \$350.00
763. Howarth, Albany. **STREET IN TOLEDO**. Etching, c. 1920s. 15 3/8 x 8 15/16 inches; 394 x 229 mm. Titled in the plate and signed in pencil in the margin, lower right. In excellent condition. \$225.00
764. Howarth, Albany. **VENETIAN CANAL** Etching 12 3/4" x 22 1/4" Signed. Framed. \$750.00
765. Howitt, William Samuel (English, 1765-1822). **UNTITLED DRAWING OF A DOG AND BIRD**. Ink on paper, 1821. 5 7/8 x 7 1/4 inches. Signed and dated in ink within the image. In very good condition. \$250.00
766. Huard, Charles (French, 1874-1963). **SOLDIERS IN TOWN RUINS**. Etching, c. 1918. 6 7/8 x 4 7/8 inches; 173 x 125 mm. Signed in pencil. Huard was known as an illustrator for periodicals, but did many prints of war subjects during WWI. \$75.00
767. Hunter, F(rederick) Leo. **OLD SOUTH STREET - NEW YORK**. Etching, 1885. 16 7/8 x 12 3/4 inches; 432 x 326 mm. Signed and titled in pencil. \$475.00
768. Huntley, Victoria Hutson. **CALF**. Etching, 1942. Signed and dated in pencil. 3 7/8 x 3 inches. In excellent condition. \$350.00
769. Hurley, Edward Timothy. (American, 1869-1950) **FEEDING CHICKENS**. Etching. 11 7/8 x 7 1/4. Signed in pencil. Original label from Rookwood Pottery. Excellent condition. \$850.00
770. Ipcar, Dahlov. **TROTting MATCH**. Lithograph with extensive handcoloring, not dated. Edition of 40. Signed, titled and numbered 30/40. 8 1/4 x 11 1/2 inches (image), 10 x 13 7/8 inches (sheet). In excellent condition. \$875.00
771. Isabey, Eugene. **BARQUE SE HALANT SUR UNE BOUEE**. C.91. Lithograph, 1844. 9 3/16 x 13 3/4 inches; 234 x352 mm. On Chine colle, mounted to a sheet 14 1/2 x 20 inches. At top center of the mount just above the image is printed "Eug. Isabey," at lower left, just below the image "Eug. Isabey lith" and lower right, "Imp par Lemercier a Paris." Finely printed and in excellent condition. \$450.00

772. Israels, Jozef (Dutch, 1824-1911). **LOVE'S YOUNG DREAM**. Etching, with "remarque," late 19th Century. Signed in pencil near the remarque in the margin. Published in London and Amsterdam, and printed in Amsterdam. 16 x 23 inches (image), on a larger sheet, and framed by Grundy & Smith, Manchester, England, with their label, verso. In very good condition. \$575.00
773. Jacques, Michael L (ouis). **BARRE CREW AT WHITE RIVER JUNCTION**. Etching, not dated but circa 1980s. Edition of 90, signed, numbered 54/90 and titled in pencil. 22 1/2 x 31 3/4 inches (image), 26 5/8 x 35 1/2 inches (sheet). In excellent condition. \$450.00
Michael L. Jacques, born Barre, VT., 1945. American painter and printmaker.
774. Jacquette, Yvonne. **BRIDGES OVER CUYAHOGA RIVER, CLEVELAND**. Woodcut, 1999. Edition of 250 published by The Print Club of Cleveland in 2000. Signed and dated in pencil. Printed by Chris Erickson at Solo Impressions, NY, on Japanese Okawara paper. 17 7/8 x 23 inches, 455 x 585 mm. In excellent condition. \$1250.00
775. Jacquette, Yvonne. **EAST 15TH STREET**. Faberman 8. Lithograph in five colors, 1974. Edition of 125. Signed and numbered 13/125 in pencil. Printed by Paul Narkiewicz and Chip Elwell on Arches Cover Paper. Undertaken by the artist in cooperation with Brooke Alexander, Inc. to benefit the Horace Mann School. In excellent condition. \$2500.00
776. Jacquette, Yvonne. **NORTHWEST VIEW FROM EMPIRE STATE BUILDING**. Faberman 12. Offset lithograph on Transpagra Vellum, 1982. Edition of 60 (there were also 12 artist's proofs and 2 printer's proofs). Numbered 54/60 and signed and dated in pencil. Published by Brooke Alexander Editions, and printed at Siena Studios, NY. 50 3/8 x 34 3/4 inches, 1280 x 883 mm. In excellent condition and in a fine custom frame. \$9000.00
777. Janssen, Jean. **ECOLE DE DANSE**. Lithograph. Edition of 120, signed in pencil and numbered 82/120. 16 3/8 x 23 1/2 inches, 407 x 597 mm. In excellent condition. Framed, with the label of Wally Findlay Galleries. \$850.00
778. Johannsson, F. Tideman. **CLIFF AND BIRDS**. Color woodcut, 20th Century. Titled, apparently in Swedish, and signed in ink. 8 3/4 x 11 inches. In excellent condition. \$375.00
779. Johannsson, F. Tideman. **MOUNTAINS AND RIVER**. Color woodcut, 20th Century. Titled, apparently in Swedish, and signed in ink. 8 3/4 x 11 inches. In excellent condition. \$375.00
780. Johannsson, F. Tideman. **OCEAN WAVES BREAKING AGAINST ROCKS**. Color woodcut, 20th Century. Titled, apparently in Swedish, and signed in ink. 8 3/4 x 11 inches. In excellent condition. \$375.00
781. John, Augustus. **JEWESS**. Etching, 1903. 6 1/2 x 6 inches; 163 x 151 mm. Signed in pencil. A fine impression in excellent condition, except margins trimmed to 3/4 - 1 1/2 inches. \$2500.00
782. Johnson, F. T. **BATTERY PARK**. Etching, c. 1920s. View of Battery Park, NYC, and surrounding buildings. Signed in the plate and signed and titled in pencil. Printed on fine laid paper. Attractive and well-executed NYC view. 8 x 9 inches, 203 x 228 mm. In excellent condition. \$300.00
783. Johnson, F. T. **CITY HALL PARK**. Etching, c. 1920s. Edition size not known. Signed in the plate and signed and titled in pencil. A New York City view, showing City Hall, the Park, the Woolworth Building and other surrounding buildings. 12 1/8 x 8 1/8 inches, 307 x 205 mm. Printed on fine laid paper. We have not found any information about this artist. Attractive and well executed; in very good condition, but with tape residue at the bottom of the sheet, recto, and a repaired puncture in the margin, top left, both well away from the image. \$300.00
784. Johnston, Ynez. **HUNTING SCENE II**. Color etching with aquatint, 1964. Titled, signed and dated. Edition of 210. 11 3/8 x 17 3/4 inches, 290 x 451 mm. Some glue residue at the edges of the margins, else in excellent condition. \$1100.00
785. Johnston, Ynez. **THE IVORY COAST**. Etching with aquatint in colors. Edition of 210. Titled, signed and numbered

- 128/210 in pencil. 14 3/4 x 11 3/8 inches, 375 x 290 mm. In excellent condition. \$1100.00
786. Jules, Mervin. **BOY WITH FLUTE**. Color woodcut. Titled and signed in pencil. 20 x 10 inches. \$575.00
787. Jules, Mervin. **MEXICAN MUSICIANS**. Color woodcut. Titled and signed in pencil and inscribed "Proof." \$575.00
788. J.V.A. **UNTITLED COMPOSITION**. Colored pencils and threads on paper, 1976. 6 x 7 1/8 inches; 152 x 182 mm., mounted to a black paper sheet 11 x 13 5/8 inches; 280 x 344 mm. Signed and dated "JVA 3-76" on the mount, lower right. Although we have only the artist's initials, this is a work of elegance and subtlety. Framed. In very good condition except for faint traces of staining to the mount. \$350.00
789. Kaczmarek, Frank. (American printmaker, born 1940, in Boston, MA.). **CATBOATS**. Etching in colors. 1 7/8 x 3 inches, 48 x 76 mm. Inscribed "A/P" (Artist's Proof), titled and signed in pencil. Framed. In excellent condition. \$95.00
790. Kahn, Wolf (American, born 1927). **UNTITLED (CONNECTICUT RIVER)**. Monotype in colors, 1997. Signed and dated in pencil. Edition of 1. 11 7/8 x 15 3/4 inches, 300 x 400 mm. In excellent condition. Framed, with label of Virginia Lynch Gallery, Tiverton, RI, on verso. \$2750.00
791. Kallem, Henry (American, 1912-1985). **WEST SIDE**. Woodcut, c. 1940. Edition size unstated and not known. Signed and titled in pencil. Printed on thin Japanese paper. 9 1/2 x 22 inches, 242 x 558 mm. In very good condition. \$650.00
792. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA**. Burmese religious book, probably mid-later 19th Century. Teak wood, lacquered cloth, red lacquer, gold-leaf. Front and back covers of Lacquered and gold-leafed teak, 16 leaves decorated and lettered on both sides, all elements perforated with a single hole to accommodate a tie for holding the whole together. 24 1/4 x 6 1/4 inches. Complete and in Fine condition throughout. The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce. \$2500.00
793. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA**. Burmese religious book, probably mid-later 19th Century. Teak wood, lacquered cloth, red lacquer, gold-leaf. Front and back covers of Lacquered and gold-leafed teak, 16 leaves decorated and lettered on both sides, all elements perforated with a single hole to accommodate a tie for holding the whole together. 24 1/4 x 6 1/4 inches. Complete and in Fine condition except for wear to the bottom cover. The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce. \$2500.00
794. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA**. Burmese religious book, probably 20th Century. Teak wood, lacquered tin, red lacquer, gold-leaf. Front and back covers of Lacquered and gold-leafed teak, inlaid with jeweled designs in colored glass. 14 tin leaves decorated and lettered on both sides, all elements perforated with a single

hole to accommodate a tie for holding the whole together. 21 x 5 inches. Complete and in Very Good condition, with a few of the jeweled elements missing, and with one larger, and a few minor losses to the lacquer on some of the leaves. \$875.00

The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce.

795. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA.** Burmese religious book, circa 1970. Teak wood covers and six leaves of cloth lacquered in red lacquer and gold-leaf. Front and back covers of Lacquered and gold-leafed teak, leaves decorated and lettered in modern Burmese script on both sides, all elements perforated with a single hole to accommodate a tie for holding the whole together. 12 x 7 inches. Complete and in Fine condition. \$750.00

The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce.

796. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA.** Burmese religious book, circa 19th Century. Teak wood covers with gold leaf, lacquer and glass jewel decoration, 125 pages on mulberry bark paper, accordion-folded (parabaik) with text handwritten in ink in modern Burmese script. 12 x 7 inches. Complete and in Fine condition. \$1100.00

The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce.

797. Kappel, Philip. **CATHEDRALS OF INDUSTRY.** Etching, not dated. Edition size not known. Titled and signed in pencil. 12 9/16 x 10 9/16 inches, 320 x 268mm. In excellent condition, except for hinging residue at extreme top edge. \$275.00
798. Kappel, Philip. **CHATHAM BAR.** Etching and aquatint, not dated. Edition size not known. Titled and signed in pencil. 7 3/4 x 9 7/8 inches, 197 x 250mm., plus wide margins. In excellent condition. \$275.00
799. Kappel, Philip. **A CONNECTICUT IDYLL.** Etching, 1947. Edition size not known. Titled and signed in pencil, and also signed and dated in the plate. Annotated lower right in Kappel's hand "Salamagundi 47/awarded Marvin Jones Award." 9

- 3/8 x 12 inches. In excellent condition. \$300.00
800. Kappel, Philip. **HABITUAL SIESTA - NEW ORLEANS, LA.** Etching, n.d. Edition size not known. Titled and signed in pencil. 9 1/2 x 9 3/8 inches, plus wide margins. Light tape residue at top edge, else in excellent condition. \$325.00
801. Kappel, Philip. **HARVESTING TOBACCO (SUMMER JOB).** Etching. 9 1/2 x 9 1/4 inches; 241 x 235 mm. Titled and signed in pencil. Very minimal trace of glue residue at the extreme left edge, else in Excellent condition \$275.00
802. Kappel, Philip. **THE HOMESTEAD.** Etching, c. 1956. 7 3/4 x 10 3/8 in. Titled and signed in the plate. Signed in pencil and inscribed in the margin "before 1776" and "to Ethel Garber." Tape residue at the top edge, and a small nick to the top sheet edge, else in very good condition. \$95.00
803. Kappel, Philip. **HOUMAS HOUSE, BURNSIDE LOUISIANA.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 5/8 x 9 5/8 inches, 245 x 245 mm. In excellent condition. \$275.00
804. Kappel, Philip. **LOADING SEATRAN.** Etching, 1951. Signed and titled in pencil. Edition size not known. 9 11/16 x 12 7/16in, 248 x 318mm. #225.00
805. Kappel, Philip. **[MAN ON DOCK].** Etching. 9 7/8 x 7 7/8 inches; 252 x 200 mm. Signed in pencil. Excellent condition. \$175.00
806. Kappel, Philip. **MARINE PATHWAY.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 3/8 x 7 3/8 inches, 238 x 188 mm. In excellent condition. \$275.00
807. Kappel, Philip. **OFF NANTUCKET.** Etching, not dated. Edition size not known. Titled and signed in pencil. 6 7/8 x 8 3/4 inches, 175 x 223 mm. In excellent condition, except for faint tape residue at extreme top edge. \$275.00
808. Kappel, Philip. **ROCKPORT QUARRY.** Etching, not dated. Edition size not known. Titled and signed in pencil. 7 7/8 x 5 7/8 inches, 200 x 151 mm. In excellent condition except with faint traces of hinging adhesive at extreme top edge. \$275.00
809. Kappel, Philip. **SECLUDED PATIO - NEW ORLEANS.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 5/8 x 9 5/8 inches, 245 X 245 mm. In excellent condition except with traces of hinging adhesive at extreme top edge. \$325.00
810. Kappel, Philip. **A STREET AT RABAT MOROCCO.** Etching. 9 3/8 x 7 3/8 inches. Signed and titled in pencil. In excellent condition. \$275.00
811. Kappel, Philip. **SUDDEN STORM.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 5/8 x 9 5/8 inches, 243 x 243 mm. In excellent condition. \$275.00
812. Kappel, Philip. **SUGAR MAPLES.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 7/8 x 12 inches, 250 x 305 mm. In excellent condition. \$275.00
813. Kappel, Philip. **SUMMER JOB.** Etching. 9 1/2 x 9 1/4 inches; 241 x 235 mm. Titled and signed in pencil. Some thin areas and mount residue in margins, well away from the image. \$225.00
814. Kappel, Philip. **VERMONT SKI TOW.** Etching, not dated. Edition size not known. Titled and signed in pencil. 11 5/8 x 9 1/4 inches, 295 x 235mm. In excellent condition, except for hinging residue at extreme top edge. \$275.00
815. Kappel, Philip. **VIEUX CARRE, NEW ORLEANS.** Etching, n.d. Edition size not known. signed and titled in pencil. 9

- 5/8 x 9 5/8 inches, plus wide margins. Old hinging marks at top edge, else in excellent condition. \$325.00
816. Kappel, Philip. **WITH STERN SAILS ALOW AND ALOFT.** Etching, not dated. Edition size not known. Titled and signed in pencil. 9 3/4 x 7 inches, 248 x 179 mm. In excellent condition except with traces of hinging adhesive at extreme top edge. \$275.00
817. Kasamatsu, Shiro. **DEER.** Color Woodblock in colors, 1956. Oban, 14 1/2 x 9 3/4 inches. Edition of 200. Signed, dated and numbered. A small notched area of paper loss at the extreme lower right corner, possibly intended, two spots of glue residue, verso, but showing through on the recto, and some spots of red ink in the right margin, integral to the printing, all well away from the image, else in excellent condition. \$375.00
818. Katz, Alex. **BOY WITH BRANCH II.** M.80, Aquatint in seven colors, 1975-76. Edition of 60, plus 7 artist's proofs. Numbered 46/60 and signed in pencil. Published by Brooke Alexander and Marlborough Graphics, NY, and printed on Arches Cover paper by Prawat Loucheron. 24 x 40 1/8 inches, 609 x 1019 mm. Katz states "This is the same print as Boy With Branch I (M.77) but in low chroma."(Notes to M.80) \$2800.00
819. Kaus, Max. **BADENDE MANNER: (THREE MALE BATHERS AT THE SHORE).** Lithograph, c. 1924. Signed, lower left, in pencil, and numbered 6-10, and further inscribed, lower center, in ink, illegibly. 25 1/4 x 19 inches, 645 x 480 mm. In excellent condition, and handsomely framed. \$7500.00
820. Kent, Rockwell. **THE BATHER.** BJ63. Wood engraving, 1931. Signed in pencil. Edition of 120. 5 3/8 x 7 7/8 inches. In excellent condition. \$4500.00
821. Kent, Rockwell. **DIVER.** BJ88. Wood Engraving, 1931. Edition of 150. Titled and signed in pencil. 7 13/16 x 5 3/8 inches. In excellent condition. \$4200.00
822. Kent, Rockwell. **FOREST POOL.** Burne-Jones 14. Wood Engraving, 1927. Edition of 150. Signed in pencil. 5 1/2 x 8 inches, 141 x 205 mm. With full margins. In excellent condition. \$6500.00
823. Kent, Rockwell. **GIRL ON CLIFF (THE ABYSS).** B-J 57. Wood engraving on maple, 1930. Signed in pencil. Edition of 1750 (issued as a promotion for the Literary Guild, with 1700 being sent to subscribers, and 50 given to Kent as part of his compensation). 6 1/2 x 4 13/16 inches, 165 x 121 mm. In excellent condition. \$1500.00
824. Kent, Rockwell. **GOOD-BYE DAY (THE WATER CARRIER).** BJ139. Lithograph, 1946. Edition of 150 printed by George Miller and published by the Albany Print Club. 13 3/4 x 9 3/4 inches, Signed in pencil. In excellent condition. \$975.00
825. Kent, Rockwell. **HAIL AND FAREWELL.** Burne-Jones 55. Wood engraving, 1930. Edition of 120. 8 x 5 1/2 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
826. Kent, Rockwell. **IMPERISHABLE.** BJ 16. Engraving on zinc, 1927. Edition of 100. Signed in pencil. 6 5/8 x 10 inches. In very good condition. \$1500.00
827. Kent, Rockwell. **THE LOOKOUT.** Burne-Jones 51. Wood engraving, 1930. Edition of 120. 7 31/32 x 5 15/32 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
828. Kent, Rockwell. **MAN AT MAST.** B-J33. Wood engraving, 1929. Edition of 100, signed in pencil. 8 x 5 1/2 inches. In excellent condition. \$5200.00
829. Kent, Rockwell. **"PORTRAIT OF ME (IMPROVED)."** Reproduction of a drawing, used as the Frontispiece for Kent's book "Voyaging," but with Kent's signature in pencil, lower right. 8 1/2 x 5 3/4 inches, 216 x 146 mm. In excellent condition. \$550.00

830. Kent, Rockwell. **SERMILIK FJORD**. BJ65. Lithograph in three colors from stone and zinc plates, 1931. Edition of 150. Titled and signed in pencil, and further inscribed by Kent in pencil "Godthab District, Greenland" and "To Hans." 13 1/8 x 18 3/4 inches. In excellent condition. \$4500.00
831. Kent, Rockwell. **STARRY NIGHT**. BJ103. Wood engraving, 1933. Edition of 1750 copies. Signed in pencil by Kent. 7 x 4 15/16 inches. The edition was so large because it was commissioned to be used as a subscription premium for Literary Guild. In excellent condition. \$1400.00
832. (Kent, Rockwell). **PROMETHEUS** by Rockwell Kent. B-J 78. Engraving on copper, 1931 (published 1933). Edition of 170. Signed in pencil. 3 15/16 x 2 3/4 inches, 100 x 70 mm. In excellent condition. \$1875.00
833. (Kimonos). **SEVEN ALBUMS OF INK DRAWINGS FOR KIMONO DESIGNS**. Anonymous artist or artists. Japanese, likely late 19th Century. Seven thin albums, each about 11 x 16 inches, thread bound in the Japanese manner, each with paper covers and each containing about 12 sheets, with black ink and brush drawings on one or both sides of the sheet, the drawings being designs for the various panels of kimonos, several with inserted sheets of similar drawings. All in very good condition except that a few sheets show evidence of worm damage. \$1875.00
834. Kinney, Troy. **FAIRY WAND**. (Rudge 38) Etching, 5 1/8 x 3 3/4 inches. Edition of 200. Signed in pencil. \$125.00
835. Kirmse, Marguerite. **HAPPY LANDING**. Etching, not dated. Edition size not noted. Titled and signed in pencil. 9 5/8 x 7 5/8 inches. In excellent condition. \$750.00
836. Kirmse, Marguerite. **A PAIR OF ACES**. Etching, not dated. Edition size not noted. Titled and signed in pencil. 6 3/4 x 9 1/2 inches. In excellent condition. \$1100.00
837. Kleiber, Hans (American, 1887-1967). **FIGHTIN' PHEASANTS**. Etching, 1949. Signed and titled in pencil, and with the collection stamps of A. E. Howse. Edition of 250 published by Associated American Artists. 8 1/4 x 12 inches. In very good condition. \$650.00
 Howse's papers are in the collection of Wichita University. This biographical information comes from the University's website:
 When looking at the life of A. E. Howse it is evident that the native Wichitan enjoyed a challenge. Born in 1908, Howse easily made his way through the Wichita School system with a straight-A average. Upon arriving at the University of Chicago, Howse made an arrangement with the head of the school. If the young man was able to pass a special examination arranged by the University, he would be allowed to take graduate courses without enrolling in any undergraduate course work. As with most challenges Howse faced, he prevailed, and two and one half years later he graduated from the University having only enrolled in one undergraduate class. Howse was a success not only in education, but also in business. After graduation he traveled the country working in the investment field before returning home to Wichita to open a number of furniture businesses. Never one to shy away from a challenge, Howse entered World War II along with the United States and organized an \$80 billion Air Corps program to buy military planes. For his military accomplishments he was commissioned a colonel and retired from the Army in 1944. Back in Wichita, Howse continued his business ventures, raised horses, collected art, and hungered for another competition. This time he offered his services to better his community. Howse chaired the Kansas State Crime Commission, the Eisenhower Foundation, and helped establish the Kansas Highway Patrol. He also served as a Wichita City Commissioner during the 1950s as well as Mayor of the city in 1956 and 1957. Despite everything he accomplished, fellow Wichitans may owe the greatest debt of gratitude to Howse for his research and advocacy in the field of water resources. In fact, with his effort to build Cheney Reservoir, Wichita was ensured a long-term water supply. Throughout his life, A. E. Howse sought challenges, and through his successes fought for the betterment of his country and his community. He died in 1986.
838. Kleiber, Hans. **AT THE HITCHROCK**. Etching, not dated. Edition size not known. Titled, signed, and inscribed in pencil. 5 1/2 x 8 inches. In excellent condition. \$450.00

839. Kleiber, Hans. **MALLARDS DISTURBED**. Color etching and aquatint, c. 1930. Edition size not known. Titled and signed in pencil. 11 7/8 x 8 7/8 inches. In excellent condition. \$850.00
840. Kleiber, Hans. **REDHEADS LOAFING**. Drypoint. Titled and signed in pencil. 4 3/4 x 6 7/8 inches. In excellent condition. \$425.00
841. Klein, Anita. **GATHERING LEAVES**. Screenprint, 2000. Edition of 75. Signed and numbered. 53 1/2 x 38 1/2 inches, 1360 x 985 mm. In excellent condition and in a fine custom frame. \$3500.00
842. Kleinschmidt, Paul. **FEMALE NUDE**. Drypoint, 1915. 5 3/8 x 4 1/2 inches, 136 x 115 mm. Signed, dated and inscribed "Probedruck" in pencil. Framed. \$500.00
843. Kleinschmidt, Paul. **FEMALE NUDE**. Drypoint, 1918. 9 5/16 x 7 3/4 inches, 236 x 197 mm. Signed, dated and inscribed "Einiges Exemplar" in pencil. Framed. \$575.00
844. Knapton and Arthur Pond, Charles. **44 ENGRAVED PLATES AFTER CLAUDE LORRAINE, GASPARD POUSSIN AND OTHERS**. London, 1741-46. Published by Charles Knapton and Arthur Pond. 12 1/8 x 15 3/4 inches; 308 x 400 mm. (plate); 16 x 22 3/8 inches; 405 x 568 mm. (sheet). Of the 44 plates, there are 9 plates after Claude Lorrain, 31 after Poussin (Gaspard Dughet, Italian painter 1615-1675), and one each after Rembrandt, Salvador Rosa

All fine, strong impressions, almost all in very good condition. A few with soiling and foxing, some with occasional spots of light foxing in the margins. \$12,500.00

Rosa, Filippo Lauri, and Giacomo Cortesi.

Engravers include Jean Baptiste Claude Chatelain, 1710-71 (11), J. Wood (8), James Mason, 1710-80 (9), Francois Vivares, 1709-80 (11), P. C. Canot, 1710-77 (2), and Granville (2). There is one plate, Claude's Landscape with a Rural Dance, with etching by Chatelain and engraving by Vivares, noted in Godfrey, "Printmaking in Britain" (NYU Press, NY, 1978), as "one of the earliest engavings after Claude to be published in England (p. 44). Godfrey also states, "Vivares and Chatelain are important...for their prints after Gaspar Poussin, Patel, Claude and Rosa."

Arthur Pond, 1705-58, was a painter, printmaker, publisher and collector. His publishing venture with Charles Knapton, 1700-60, produced a famous series of 70 prints between 1732 and 1736 which imitated drawings, as well as this series, in collaboration with the engravers Chatelain and Vivares.

An entry under Mason in the Devon Library's directory of members of the British Book Trades, referencing this series of prints reads as follows:

"MASON, James, engraver, Phoenix Court, Hart Street. Covent Garden 1763; Phoenix Alley, Long Acre 1764 Windmill Street, Tottenham Court Road 1765-69; n<1 10 176869; Paddington 1771; 3, Winchester Row, Paddington 1772-74; 15, Winchester Row 1776-83. B. c1710; d. c1785. Landscape engraver fl. 1743-83. A series of plates after Claude and Gasper Poussin was publ. by Arthur Pond 1743-48. Many engravings after Scott, Lambert, Serres, Bellers etc. cl 75()-70. Employed by Boydell 1769-72. Exhibited Society of Artists 1761 -83, Free Society 1761-fi7. Last plate publ. 178fi. DNB; Thieme and Becker."

The following material relating to Calude Lorraine and Gaspard Poussin is quoted from "The Classical Tradition in Art" by Michael Greenhalgh, London, 1978.

Claude

Poussin, like most of the Italian artists, was a figure painter who sometimes set his scenes in a landscape. Claude, on the other hand, was exclusively a landscape painter. Since he was a good friend of Poussin's, it is conceivable that Poussin encouraged the development of his landscape style, and equally possible that he led Claude toward his more classical style

of the 1640s. Although all Claude's works contain figures, and most have definite subjects⁶¹¹ prescribed by his mainly aristocratic patrons, Claude's true concern in his painting was to show the subtly changing atmosphere of the different times of day. As Sandrart writes of one of his morning pieces, 'one can truly recognize how the sun, risen for some two hours above the horizon, dissipates the nebulous air ... showing everything perfectly in natural light and shadow, including the reflection, so that the distance of each object can be, as it were, measured in proportion and found correct, as in life itself.

Claude left his native Lorraine in about 1618 to go to Rome, and was in the large studio of the landscapist Tassi from about 1620 to about 1625. There he gained experience in the use of perspective which, allied to the emphasis on light alluded to above, provided the basis of his own ideal landscape style of the 1640s. His earlier works, indeed, take their basic vocabulary from Tassi: landscapes or coast scenes, with figures mythological, biblical or genre, and natural or man-made features.

In the 1640s, Claude began to take his subjects from classical mythology. His compositions became more serene and more firmly balanced. Because they are bigger, there tend to be more details to delight the eye. This development can be seen by comparing the recently discovered Pastoral with a Rock Arch and a River (c. 1629, private collection), which shows features from the manner of both Paul Bril and Tassi, with the Pastoral Caprice with the Arch of Constantine (c. 1651, Grosvenor Estate), where the elements of a classical landscape are displayed: a flat foreground is marked by a tall, back-lit tree to one side, with smaller trees to the other. These lead the eye to a prominent feature in the middle ground, in this case an antique structure, beyond which the ground undulates to a hazy distance. A river, a herd of cows, and the movement of the ground connect the foreground figures with the middle ground and the horizon. Bridges, gently leaning trees and winding rivers, grazing animals, idyllic peasants, and an idealized, tranquil picture of nature are echoes of Claude's sketching trips into the Roman Campagna, which many of his canvases evoke, but do not depict exactly. The formal elements are combined with subjects classical or religious, or even simply genre, to portray a pastoral or heroic mood. As Claude grew older, this mood became increasingly poetic and elegaic, as in the renowned Landscape with Psyche at the Palace of Cupid (1664, T. C. Lloyd Estate).

The impetus toward antique subject-matter, especially from Virgil,⁶⁰⁹ might have come from Poussin, whose own style was becoming more sober and heroic, and his themes much more serious, during the same period. But the inventor of the heroic landscape was Annibale Carracci, whose excursions into landscape are crucial because they were the first to demonstrate that landscape, like architecture, could be organized. The prime examples of Annibale's landscape style are lunettes painted in about 1604 for the chapel of the Aldobrandini Palace in Rome, now in the Galleria Doria-Pamphili. In Landscape with the Entombment of Christ, Annibale made the mood of the setting evoke and concentrate that of the small figures executing their mournful task. The Flight into Egypt, a less sombre subject, plays a closed and dark foreground against a lighter middle distance which is filled with incident. The placing of the figures, the cattle, the slope of the ground, river and waterfall, the angle of the light, the links between the planes of the composition are all calculated to enhance the significance of the main figure group and to help their measured progress from right to left. A similar landscape style was continued by Annibale's heir, Domenichino, well represented in London by his frescoes of The Story of Apollo of 1615-17 (National Gallery).

Claude also painted works with the monumental seriousness of an Annibale Carracci or a Domenichino (see pp. 149ff., above), such as the group of eight large canvases painted between 1652 and 1675. Among these are numbered the 'Altieri' Claudes of Landscape with the Father of Psyche sacrificing at the Milesian Temple of Apollo (1663) and its much later pendant, the Landscape with the Arrival of Aeneas at Pallanteum (1675; both National Trust). Both works show a much stricter reliance on the antique texts than had earlier been Claude's custom, and a desire to accurately construct both setting and monuments.⁶⁰⁸ But if they equal their literary sources (principally Apuleius and Virgil) in heroic style they surpass them in delicate poetry. It is this poetry, never so apparent as in these late works, which ensured Claude's continuing reputation as the greatest of all landscape painters. Admiration for his compositional techniques, and for his idealized vision of the Roman hills and fields of classical Antiquity, made his art one of the foundation stones of English landscape painting in the eighteenth century,⁶⁰⁷ and of its three-dimensional extension, landscape gardening.⁶¹⁰

Claude recorded his compositions in a volume, the *Liber Veritatis*, to guard against plagiarism and forgery. The volume was bought by the 2nd Duke of Devonshire in about 1720, and the designs were the subject of a series of engravings by Earlom, published in 1777. The popularity of Claude in England is to be judged not only by the profusion of prints after his works, by men like Arthur Pond and Charles Knappton, but also by the fabulous prices fetched by his pictures. Thus the two 'Altieri' Claudes were sold for £12,600 in 1808, much more than any work of the Dutch School. The English critics of the eighteenth century, schooled in the academic tradition, tended to place landscapes on the lower rungs of the ladder of the genres. Jonathan Richardson declared in 1719 that landscapes 'cannot Improve the Mind . . . excite no Noble Sentiments'. Towards the end of the century, however, James Barry, Professor of Painting at the Royal Academy (1782-99), praised Poussin's landscapes as 'sometimes verging to sublimity, and always engaging from their characteristic unity, graceful

simplicity, or ethical associations'. Claude had been approved by Sir Joshua Reynolds himself, for in his work 'truth is founded upon the same principle as that by which the Historical Painter acquires perfect form' (Fourth Discourse, 1771). Thanks mainly to the Grand Tour, an institution rather strangely neglected by the French, Great Britain is rich in the works of Poussin and Claude, and their example is of the greatest importance for the patronage in Britain of Neoclassicism.

Gaspard Dughet

A lesser figure in classical landscape painting was Gaspard Dughet. He is sometimes called Gaspard Poussin, since he married Nicolas Poussin's sister and took his name, probably seeing in it a commodity of value. Baldinucci, writing in 1684, claimed that Dughet was a pupil of Claude, and implied that he learned fresco painting from him. Certainly, his early works in and around Rome are frescoes. He has never been fully studied, but he appears to have imitated both Claude and his brother-in-law, to the confusion of scholars and collectors. He sometimes seems to have steered a middle course between Poussin and Claude, avoiding the reticence and austerity of the one and enlivening somewhat the tranquillity of the other. His fame in eighteenth-century England was great, and may be gauged by the attitude of Sir Henry Hoare, who in 1758 was searching for a Claude. None was to be had in Italy at any price, so he made do with two Dughets, both of which are still at Stourhead, whose gardens were a realization of a Claudian landscape.

The three artists discussed above, Poussin, Claude and Dughet, we tend to think of as French, but this needs qualification. Claude was from Lorraine, worked in Rome from the 1620s until his death in 1682, and received commissions almost equally from Italians, French and English. Poussin, apart from the abortive visit to Paris in 1640-2, likewise remained in Rome from 1624, but many of his mature works went to bourgeois French patrons. His work was therefore well known in the original in France—much better than Claude's, whose mature works are almost all in England, even today ('and may they always remain with us', wrote Turner in 1811). Gaspard's work followed much the same routes as that of Claude. All were frequently engraved. Claude and Gaspard made their own etchings, but their fame through engravings came mainly in the eighteenth century, in England. Nicolas Poussin, on the other hand, was copied in engravings much earlier, and his works were used to support the academic structure in France in the later seventeenth century. All three artists can justly be seen as members of the Roman school of painting, for it is in Rome that the origins of their styles are to be found, and not in their native lands. About Poussin's importance in France, more will be said later. Claude's early works had frequently been sold to French collectors, and it was therefore his early style which was imitated in France, by artists like Pierre Patel and Sebastien Bourdon. This was continued by a whole series of Claudian artists in the next century, the most noteworthy of whom was Claude Joseph Vernet, the friend of Richard Wilson.

See: <http://www.darvillsrareprints.com/Lorraine%20Poussin%201741.htm>

845. Kohn, Misch. **ACE**. Mixed media printed on an etching press, 1980. Edition of 20, on handmade paper watermarked "Misch." Signed, titled, dated and numbered 2/30 in pencil. 12 x 17 3/4 inches, 305 x 451 mm., on a much larger sheet. In excellent condition. \$975.00
846. Kohn, Misch. **BECKETT**. Mixed media printed on an etching press, 1977. Edition of 30. Signed, titled, dated and numbered 2/30 in pencil. 15 5/8 x 23 5/8 inches, 391 x 600 mm. Some rippling to the paper, resulting from the interaction of the inks with the paper, else in excellent condition. \$1000.00
847. Kohn, Misch. **A SECRET PLACE REMEMBERED**. Mixed media printed on an etching press, 1977. Edition of 25. Printed on heavy, textured, handmade paper. Signed, titled, dated and numbered 1/25 in pencil. 17 1/4 x 13 1/2 inches, 438 x 342 mm. In excellent condition. \$975.00
848. Kohn, Misch. **SLEEPING SOLDIER**. Zigrosser 80. Wood engraving, 1951. Edition of 30. Signed, titled, dated and inscribed "30 imp." 17 3/8 x 23 3/8 inches, 442 x 594 mm. In excellent condition. \$3750.00
849. Kohn, Misch. **TROIS VISITORS AVEC ENTOURAGE (THREE VISITORS WITH ENTOURAGE)**. Wood engraving, 1952. Edition of 30. Inscribed "30 imp.", titled, signed and dated in pencil. 13 3/4 x 17 1/2 inches, 350 x 445 mm. In excellent condition. In excellent condition.

\$2200.00

850. Kokoschka, Oskar. **SELBSTBILNIS VON ZWEI SEITEN ALS MALER (SALON WOLFSBERG)**. Lithographed poster in colors, 1923. 48 7/8 x 34 1/2 inches, 1252 x 882 mm. Poster for a gallery exhibition of Kokoschka's paintings in Zurich. Mounted to masonite, else an exceptionally bright and fresh image without folds or other defects. Framed. \$12,500.00
851. Kollwitz, Kathe. **FRAU MIT UBEREINANDERGELEGTEN HANDEN**. K.41. Etching, 1898. 11 x 9 1/8 inches, 286 x 228 mm. In very good condition. \$675.00
852. Kollwitz, Kathe. **JUNGES PAAR**. K73. Etching, 1904. Fourth state of five, with the addresses of Richter and Felsing. 12 3/8 x 13 1/4 inches; 297 x 318 mm. Unsigned, as are most in this state. States I and II were not editioned; there are signed proofs in State III(a), and a signed edition of 50 in state III(b); there were larger editions by Von der Becke, unsigned in 1931, and again posthumously, after Kollwitz's death in 1945. In excellent condition. Framed. \$1100.00
853. Kollwitz, Kathe. **SCHWANGERE FRAU**. Etching and soft ground, 1910. Klipstein 108(V) 14 7/8 x 9 3/8 inches (377 x 236 mm.). Signed in pencil, and with the names of the publisher Richter and the printer Felsing printed in the margin just below the image. Excellent condition. \$3500.00
854. Kollwitz, Kathe. **SELBSTBILDNIS VON VORN**. K.168. Woodcut, 1923. Edition of 275, published in 1923 by Emil Richter in Ludwig Kaemmerer, "Kathe Kollwitz - Griffelkunst und Weltanschauung." Signed in pencil. In very good condition. \$4500.00
855. Kollwitz, Kathe. **TOD, FRAU UND KIND**. K.113 (xiii/xv), KN.108. Etching, drypoint and soft-ground printed with brown ink, 1910. Signed in pencil. Lifetime edition published by Richter and printed by Felsing, with their blindstamps. Small, well-repaired tears in the margins, top and bottom, far from the image, and some evidence of old tape residue in the margins, verso, else in very good condition. One of Kollwitz's strongest images, showing a mother struggling against the figure of Death for the life of her child. \$5800.00
856. Kroll, Leon. **MONIQUE**. Lithograph, 1945. 12 3/8 x 10 3/16 in. Edition of 227 published by the Print Club of Cleveland. Signed in pencil. \$750.00
857. Kuhler, Otto. **THE GIANT PRESS**. Etching. Edition of 100. Signed in pencil. 16 1/2 x 13 3/8 inches. In very good condition. \$3500.00
858. Kuhler, Otto. **THE PANTING BRUTE**. Etching. Edition of 100. Signed in pencil. 13 1/4 x 16 3/8 inches. Very good condition. \$3500.00
859. Kuhler, Otto. **STEEL CASTLES**. Etching. Edition of 50. Signed in pencil. 16 11/16 x 13 3/8 inches. In very good condition. \$3500.00
860. Kuniyoshi, Yasuo. **FEMALE NUDE ON SOFA**. Pen and Sepia Ink drawing on heavy wove paper. 9 1/4 x 12 5/8 inches, 234 x 321 mm., image; 11 7/8 x 17 7/8 inches, 302 mx 455 mm (sheet). Signed in ink "Kuniyoshi" lower left. In very good condition. \$2800.00
Yasuo Kuniyoshi, American, born Japan, 1893-1953. Female subjects, along with landscapes and still-life, were among his major themes. He is also well known as a printmaker.
861. Kuniyoshi, Yasuo. **FRUIT IN WHITE BOWL (BOWL OF FRUIT)**. Davis, I-10. Lithograph, 1927. Edition of 50, printed by George Miller. Printed on BFK Rives paper, watermarked "France." Signed in pencil and also inscribed. In excellent condition. \$4500.00
862. Kuniyoshi, Yasuo. **PEARS AND GRAPES (THREE PEARS AND GRAPES)**. Davis, L-41. Lithograph, 1928. Signed

- in pencil and numbered 29/44. Printed on ivory paper, laid down on white wove watermarked Arches, as issued, with the signature and numbering on the mount. 8 1/8 x 11 inches, 206 x 279 mm. (image), 12 3/4 x 17 1/2 inches, 324 x 444 mm. (sheet). In excellent condition. \$2500.00
863. Kupferman, Lawrence. **ABANDONED HOUSE**. Etching, 1939. 2d edition of 100(c. 1980) with the embossed stamp of the printer. 10 3/8 x 11 7/8 inches; 264 x 301 mm. Signed in pencil and numbered 48/100. Excellent condition. \$550.00
864. Kupferman, Lawrence. **VICTORIAN CARRIAGE HOUSE** Etching, c. 1940 (2d edition of 100, c. 1980, with the embossed stamp of the printer). 9 3/4 x 11 5/8 inches; 247 x 295 mm. Signed, titled and numbered in pencil. Excellent condition. \$550.00
865. Laboreur, Jean Emile. **UNTITLED - WOMAN ON BED**. Woodcut, c. 1890s. Monogram in plate. Creases and small tear as well as some soiling in the margins and in the image above the woman's head. \$175.00
866. Landeck, Armin. **MOONLIGHT IN THE COUNTRY**. K.108. Engraving on copper, 1951. Edition of 250 (per Kraeft), but numbered 118/200 and signed in pencil. 10 x 11 7/8 inches, 254 x 302 mm. In excellent condition. \$450.00
867. Landon, Edward A. **PRIEST**. Screenprint in colors. Signed, titled and numbered 9/28 in pencil. 17 1/2 x 9 inches, 444 x 228 mm. In excellent condition. Framed. \$1400.00
Edward August Landon, American, 1911-1984, was an American modernist who worked in New York and Vermont.
868. Landon, Edward. **VERMONT MOON**. Serigraph in colors, 1955. Edition of 25. 12 x 9 inches. (image) 16 x 12 inches (sheet). Signed and numbered 9/25 in pencil, and inscribed "To Emily and Carroll Ford." \$875.00
869. Lasansky, Mauricio. **DARWIN**. Etching, drypoint, soft ground, scraping and burnishing, 1986. Edition of 70. Printed from twenty plates: one copper master plate, one copper color plate, eighteen assembled shaped zinc plates. Some of the pieces used in Darwin are also found in several other prints, i.e., the roses and orchids (the description of the technique, and of the kind and number of plates used is taken from the Lasansky website). 30 x 24 inches, 760 x 610 mm., with full margins. Signed, titled and numbered 16/70 in pencil, lower margin. In excellent condition. \$4500.00
870. Lasansky, Mauricio. **DOMA**. Fern 57, Iowa 18, Zigrosser 57. Engraving, 1944. Edition of 50. Printed on BFK Rives paper. The edition was only partially printed, and was completed in 1975. Zigrosser lists the edition as 25, but it was expanded to 50 in 1974. Signed, titled and numbered 25/50, this example was part of the edition printed in 1974. 19 7/8 x 13 7/8 inches, 504 x 353 mm. In excellent condition. \$2250.00
871. Lasansky, Mauricio. **NACIMIENTO EN CARDIEL**. Fern 97, Iowa 53, Zigrosser 92. Etching, Drypoint, soft-ground, aquatint, electric stippler, shallow surface bite, scraping and burnishing, 1958. A single copper plate, printed twice, first in yellow ochre, then in black. Edition of 50. 21 1/4 x 32 1/4, 539 x 819 mm. In excellent condition. \$4500.00
872. Lasansky, Mauricio. **SELF-PORTRAIT**. Fern 95, Iowa 52, Zigrosser 90. Engraving, electric stippler, scraping and burnishing on a magnesium plate, 1957. Artist's Proof aside from the edition of 50. Printed from a single plate printed twice, first with yellow-ochre, and then with black. 35 1/2 x 20 1/2 inches, 902 x 521 mm. (image), 42 3/8 x 25 inches, 1075 x 635 mm. (sheet). Signed, titled and inscribed "Artist's Proof" in pencil. In excellent condition. \$5000.00
873. Lasansky, Mauricio. **SELF-PORTRAIT**. Univ. of Iowa 88. Colored engraving, etching, aquatint, electric stippler, scraping and burnishing, 1950. Edition of 50. Printed from a master plate and two color plates. Numbered 45/50, titled and signed in pencil. 21 1/16 x 19 inches, 534 x 484 mm. In excellent condition. Framed. \$2750.00
874. Lasansky, Mauricio. **TOLSTOY**. etching, drypoint, soft ground, scraping and burnishing, 1986. This complex and innovative print is described in the catalogue of Lasansky's works as comprising "fifteen plates: one copper master plate,

one copper color plate, one galvanized color plate, twelve assembled shaped plates." Edition of 70. Signed, titled and numbered 67/70 in pencil. 31 3/4 x 25 3/8 inches, 805 x 645 mm. In excellent condition. \$4500.00

875. Lasansky, Mauricio. **THE VISION**. Fern 93, Iowa 50, Zigrosser 88. Etching, engraving, aquatint, soft-ground, electric stippler, scraping and burnishing, 1956. The single copper plate was printed twice, first in yellow ochre, then in black. An Artist's Proof aside from the edition of 50. 23 7/8 x 21 5/8 inches, 605 x 550 mm. In excellent condition. \$4500.00

876. Leaf, Ruth. **EVENING**. Etching in colors, not dated. Signed, titled and numbered 17/100 in pencil. Edition of 100. 17 3/4 x 35 1/4 inches, 451 x 895 mm. (image), 25 3/4 x 42 inches, 654 x 1067 mm. (sheet). Apparently printed from two plates, with a fine white line dividing the image. In excellent condition. \$350.00

Ruth Leaf, American, born 1923, is the author of "Etching, Engraving and Other Intaglio Printmaking Techniques, and has had her work exhibited in numerous shows throughout the United States as well as in Mexico, France, and Japan. Her work can be found in both college and metropolitan museums. Although she is best known for her etchings, her work also includes woodcuts, solar prints, monoprints, and mixed media (information from Butler Institute of Art).

Ruth Leaf has a website on which editioned etchings in this 18 x 24 inch format are offered at \$600.00. There is nothing listed on the site for an 18 x 36 inch format such as this.

877. Leaf, Ruth. **FLUTE PLAYER**. Woodcut, not dated. Second State. Edition of 150. Signed, titled, numbered in pencil. 10 x 8 inches. In excellent condition. \$350.00

878. Leaf, Ruth. **GLEN**. Etching in colors, not dated. Titled, signed and inscribed "Artist's Proof" in pencil in the margin just below the image. Artist's Proof aside from the edition (Leaf's editions for these large format etchings typically run between 75 and 175). 23 3/4 x 17 1/2 inches, 591 x 444 mm (plate); 29 3/4 x 22 inches, 755 x 558 mm. (sheet). In excellent condition. \$275.00

Ruth Leaf, American, born 1923, is the author of "Etching, Engraving and Other Intaglio Printmaking Techniques, and has had her work exhibited in numerous shows throughout the United States as well as in Mexico, France, and Japan. Her work can be found in both college and metropolitan museums. Although she is best known for her etchings, her work also includes woodcuts, solar prints, monoprints, and mixed media (information from Butler Institute of Art).

Ruth Leaf has a website on which editioned etchings in this 18 x 24 inch format are offered at \$600.00

879. Leaf, Ruth. **HEATHER**. Etching, not dated. Signed, titled and inscribed "Artist's Proof" in pencil in the margin just below the image. Artist's Proof aside from the edition (the only etching in 20" round format on the Ruth Leaf website was published in an edition of 50, but her editions for large format etchings typically range between 75 and 175). Tondo (round), 19 1/2 inches. 495 mm. (plate), 29 1/2 x 22 inches (sheet). In excellent condition. \$275.00

Ruth Leaf, American, born 1923, is the author of "Etching, Engraving and Other Intaglio Printmaking Techniques, and has had her work exhibited in numerous shows throughout the United States as well as in Mexico, France, and Japan. Her work can be found in both college and metropolitan museums. Although she is best known for her etchings, her work also includes woodcuts, solar prints, monoprints, and mixed media (information from Butler Institute of Art).

Ruth Leaf has a website on which editioned etchings in this 18 x 24 inch format are offered at \$600.00.

880. Leaf, Ruth. **LAKE VIEW**. Etching in colors, not dated. Titled, signed and numbered 6/175 in pencil in the margin just below the image. 17 1/2 x 23 3/4 inches, 444 x 603 mm. (plate); 22 x 29 3/4 x 22 inches, 558 x 755 mm. (sheet). In excellent condition. \$275.00

Ruth Leaf, American, born 1923, is the author of "Etching, Engraving and Other Intaglio Printmaking Techniques, and has

had her work exhibited in numerous shows throughout the United States as well as in Mexico, France, and Japan. Her work can be found in both college and metropolitan museums. Although she is best known for her etchings, her work also includes woodcuts, solar prints, monoprints, and mixed media (information from Butler Institute of Art).

Ruth Leaf has a website on which editioned etchings in this 18 x 24 inch format are offered at \$600.00.

881. Leaf, Ruth. **MISTY FIELDS**. Etching in colors, not dated. Titled, signed and inscribed "Artist's Proof" in pencil in the margin just below the image. Artist's Proof aside from the edition of 100. 23 3/4 x 17 1/2 inches, 603 x 444 mm (plate); 29 3/4 x 22 inches, 755 x 558 mm. (sheet). In excellent condition. \$350.00

Ruth Leaf, American, born 1923, is the author of "Etching, Engraving and Other Intaglio Printmaking Techniques, and has had her work exhibited in numerous shows throughout the United States as well as in Mexico, France, and Japan. Her work can be found in both college and metropolitan museums. Although she is best known for her etchings, her work also includes woodcuts, solar prints, monoprints, and mixed media (information from Butler Institute of Art).

Ruth Leaf has a website on which editioned etchings in this 18 x 24 inch format are offered at \$600.00.

882. Lear, Edward. **MAGUARI STORK**. Lithograph with hand coloring, 1832-37. Plate 285 of John Gould's "Birds of Europe." 20 7/8 x 14 1/8 inches, 530 x 359 mm. With Lear's signature in the plate, and with the title and the names of Lear and Hullmandel, the publisher, printed in the margin below the image. Framed elaborately, and with a window on the verso to show the accompanying textual material. In excellent condition. \$1250.00

883. Lear, Edward. **WHITE STORK**. Lithograph with hand coloring, 1832-37. Plate 283 of John Gould's "Birds of Europe." 20 7/8 x 14 1/8 inches, 530 x 359 mm. With Lear's signature in the plate, and with the title and the names of Lear and Hullmandel, the publisher, printed in the margin below the image. Framed with a window on the verso to show the accompanying textual material. In excellent condition. \$1250.00

884. Lebrun, Rico. **FIGURE STUDY**. Ink and wash on heavy paper, 1961. Signed and dated "61" in the margin, lower left. 19 1/4 x 10 inches on a sheet of handmade Grumbacher watercolor paper, 22 x 18 inches. In excellent condition. \$750.00

885. Lebrun, Rico. **FLIGHT (Alternative Title: The Wind Takes Their Likes Away)**. Lithograph, 1945. Edition of 45. Signed, titled "Flight" and numbered 45-12 in pencil. 14 1/8 x 17 7/8 inches, 362 x 455 mm. In excellent condition. \$1200.00

Rico Lebrun (American, Born Italy, 1900-1964), painter, animator, muralist, illstrator and printmaker. "In symbolic paintings of the 1940s, beggars, cripples, harlequins and clowns became vehicles for communicating the tragic condition of man as a result of war and poverty (Tobey Moss Gallery)." Lebrun worked for Disney during the 1930s, and created the animation for the film "Bambi."

886. Lebrun, Rico. **FLIGHT (Alternative Title: The Wind Takes Their Likes Away)**. Lithograph, 1945. Edition of 45. Signed and numbered 45-32 in pencil. 14 1/8 x 17 7/8 inches, 362 x 455 mm. In excellent condition. \$1200.00

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887. Lebrun, Rico. **MOONLIT EARTH**. Lithograph, 1945 Edition of 50. Signed and dated, and inscribed "4" and "50/39, in pencil (given his practice, this is likely an edition of 50 and not of 450; the copy in the Fogg Museum is numbered 50, a copy sold at Swanns is stated to be an edition of 45, a copy owned by Tobey Moss Gallery is described as from an edition of 50, but a copy on the website of Pascale Ianetti says it is one of 450). 13 3/4 x 17 1/4 inches. 350 x 438 mm. In excellent condition apart from small perforated holes in the margins at the left and right center.

- \$1200.00
888. Lehmbruck, Wilhelm. **MUTTER UND KIND (MEINE FRAU UND KIND)**. P.142. Drypoint, 1915. Not signed (this print was not signed, but some copies exist with an estate stamp). 6 7/16 x 4 13/16 inches, 164 x 123 mm. In excellent condition, with full margins. \$1100.00
889. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Colored wax pencils on black paper. 10 3/4 x 6 3/4 inches. Signed and annotated, verso. Framed. \$1750.00
890. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Pencil on mauve-colored paper. 7 5/8 x 5 1/4 inches; 195 x 134 mm. Signed and annotated, verso. \$1200.00
891. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Pencil on mauve-colored paper. 11 1/2 x 9 5/8 inches; 292 x 243 mm. Signed and annotated, verso. \$1500.00
892. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Pencil on mauve-colored paper. 13 1/2 x 10 1/8 inches; 343 x 257 mm. Signed and annotated, verso. \$1500.00
893. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Pencil on blue paper. 9 3/4 x 13 3/4 inches; 243 x 292 mm. Signed and annotated, verso. Framed \$1750.00
894. Leichter, Douglas (American, Born 1946). **UNTITLED DRAWING**. Pencil on ochre-colored paper. 12 1/2 x 11 inches. Signed and annotated, verso. Framed. \$1750.00
895. Leichter, Douglas. **UNTITLED**, 1999. Gouache and crayons. 29 3/4 x 22 1/2 inches. Signed on the verso. In excellent condition, framed. \$3750.00
Douglas Leichter, American, born 1946 in New York, lives and works in Tucson, AZ. The artist has a long connection to Maine, having vacationed in the Long Lake area with his family as a child, later attending Skowhegan, and still later working as an assistant to Malcolm Morley at the latter's Maine studio.
896. Leichter, Douglas. **UNTITLED**. Scratchboard drawing, 2002. Signed on the verso. 9 7/8 x 6 1/2 inches. Framed. \$1800.00
897. Leighton, Clare (1901-1989). **CYPRESSES, THE OLIVE, THE RIVER**. Wood-Engravings (3), each c. 1 1/2 x 2 in. Titled and signed in pencil. \$375.00 (group)
898. Leighton, Clare. **MUSSEL GATHERERS**. BPL27. Wood Engraving, 1926. Edition of 75. Signed, titled and numbered 39/75 in pencil. 6 7/16 x 4 3/4 inches; 164 x 121 mm. In excellent condition. \$850.00
899. Leighton, Clare. **SNOW SHOVELING, NEW YORK**. BPL146. Wood Engraving, 1929. Edition of 60. Signed, titled and numbered 24/60 in pencil. 8 1/8 x 6 inches; 207 x 153 mm. In excellent condition. \$4250.00
900. Leighton, Clare. **SNOW SHOVELING, NEW YORK**. BPL146. Wood Engraving, 1929. From the book "Woodcuts - Examples of the Work of Clare Leighton, published in an edition of 450 in 1930 (there was a signed edition of 60 in 1929). 8 1/8 x 6 inches; 207 x 153 mm. In excellent condition. \$375.00
901. Lenski, Lois. (American, 1893-1974). **BACKYARD PINES**. Lithograph, 1932. Edition of 29. Titled, numbered "4/29," and signed and dated in pencil. 8 1/2 x 10 1/4 inches (sheet 9 3/4 x 12 1/2 inches). In excellent condition. \$950.00

Lois Lenski was known primarily as an author and illustrator of children's books. In 1929 she and her family moved to a farm in Connecticut, where she lived for more than thirty years. It was there that this group of lithographs was made. Copies of these prints are in the University of North Carolina's Lenski collection, and from discussion with them, this group may comprise all of her editioned lithographs.

902. Lenski, Lois. (American, 1893-1974). **BRIDGE IN THE WOODS**. Lithograph, 1932. Edition of 27. Titled, numbered "6/27," and signed and dated in pencil. 9 1/2 x 12 inches (sheet 12 1/2 x 14 1/2 inches). In excellent condition. \$950.00

Lois Lenski was known primarily as an author and illustrator of children's books. In 1929 she and her family moved to a farm in Connecticut, where she lived for more than thirty years. It was there that this group of lithographs was made. Copies of these prints are in the University of North Carolina's Lenski collection, and from discussion with them, this group may comprise all of her editioned lithographs.

903. Lenski, Lois. (American, 1893-1974). **DOWN TO THE SEA**. Lithograph, 1932. Edition of 27. Titled, numbered "6/27," and signed and dated in pencil. 12 x 9 7/8 inches (sheet 14 1/4 x 11 3/8 inches). In excellent condition. \$950.00

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904. Lenski, Lois. (American, 1893-1974). **FARM BY THE ROAD**. Lithograph, 1932. Edition of 30. Titled, numbered "5/30," and signed and dated in pencil. 7 1/4 x 9 3/4 inches (sheet 9 1/2 x 11 1/2 inches). In excellent condition. \$950.00

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905. Lenski, Lois. (American, 1893-1974). **GIRL AT THE PUMP**. Lithograph, 1932. Edition of 34. Titled, numbered "4/24," and signed and dated in pencil. 7 1/2 x 9 7/8 inches (sheet 10 1/4 x 11 1/4 inches). In excellent condition. \$950.00

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906. Lenski, Lois. (American, 1893-1974). **HILL ROAD**. Lithograph, 1932. Edition of 27. Titled, numbered "3/27," and signed and dated in pencil. 9 1/2 x 12 inches (sheet 12 1/2 x 14 5/8 inches). In excellent condition. \$950.00

Lois Lenski was known primarily as an author and illustrator of children's books. In 1929 she and her family moved to a farm in Connecticut, where she lived for more than thirty years. It was there that this group of lithographs was made. Copies of these prints are in the University of North Carolina's Lenski collection, and from discussion with them, this group may comprise all of her editioned lithographs.

907. Lenski, Lois. (American, 1893-1974). **OLD HARWINTON ROAD**. Lithograph, 1932. Edition of 29. Titled, numbered "4/29," and signed and dated in pencil. 7 3/4 x 10 inches (sheet 9 1/4 x 12 1/2 inches). In excellent condition. \$950.00

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908. Lenski, Lois. (American, 1893-1974). **PASTURE GATE**. Lithograph, 1932. Edition of 28. Titled, numbered "8/28," and signed and dated in pencil. 9 1/2 x 12 inches (sheet 12 1/2 x 14 5/8 inches). In excellent condition. \$950.00

Lois Lenski was known primarily as an author and illustrator of children's books. In 1929 she and her family moved to a farm in Connecticut, where she lived for more than thirty years. It was there that this group of lithographs was made.

Copies of these prints are in the University of North Carolina's Lenski collection, and from discussion with them, this group may comprise all of her editioned lithographs.

909. Lenski, Lois. (American, 1893-1974). **PEGGY'S COVE - NOVA SCOTIA**. Lithograph. Edition not stated. Titled, inscribed "lithograph," and signed in pencil. 10 x 12 7/8 inches (sheet 12 1/2 x 16 inches). In excellent condition. \$950.00

Lois Lenski was known primarily as an author and illustrator of children's books. In 1929 she and her family moved to a farm in Connecticut, where she lived for more than thirty years. It was there that this group of lithographs was made. Copies of these prints are in the University of North Carolina's Lenski collection, and from discussion with them, this group may comprise all of her editioned lithographs.

910. Levine, David. **CARICATURE**. Original pen & ink drawing, 1971. Subject shows a large British figure dangling puppets of French and English working men. About 12 x 12 inches. Signed and dated in ink. In excellent condition. \$1200.00
911. Levy, Beatrice. **SUNSET**. Color Aquatint, 1924. A proof from an edition of unknown, but likely very small size. Signed, dated, titled and inscribed "proof" in pencil. In excellent condition. \$750.00
912. Levy, Benjamin. (Israeli, born 1940). **YO YO**. Etchings with aquatint, 1970. Edition of 100. Livre d'artiste with poem and 10 etchings, each signed and numbered in pencil. Very large folio (sheets 21 x 17 1/4 inches; 533 x 437 mm.), cloth clamshell box, title page, poem by Leo Vroman (Dutch poet, born 1918), one page text about Levy by Bruce Glaser, List of Prints, with justification. In fine condition. \$575.00
913. Lichtenstein, Roy. **AS I OPENED FIRE**. Tryptich comprising three offset color lithographs, 1964. Stedelijk Museum, Amsterdam. Each 25 x 20 1/2 inches. In excellent condition. \$875.00
914. Liebermann, Max. **BADENDE KNABEN**. Schiefler, 56. Etching, 1904. 7 x 9 1/4 inches; 175 x 235 mm. The second state, published by Cassirer in 1909 (the first state exists as a proof only). Signed in pencil. A well repaired tear in the upper margin, well away from the image. \$1500.00
915. Liebermann, Max. **KAFFEEGARTEN**. S.358. Drypoint, 1922. 8 7/8 x 12 1/2 inches; 225 x 318 mm. with wide, apparently full, margins, with one deckled side. The second state of 2. Published by Bruno Cassirer in an edition of about 50. Signed in pencil, lower right. A very good impression. Scarce. \$2500.00
916. Liebermann, Max. **SPIELENDEN KIND UND WARTEN**. S.332(IV)(c). Drypoint, 1921. Signed and numbered 59/100 in pencil. 8 3/4 x 11 1/8 inches, plus margins, 205 x 285mm. \$1500.00
917. Lillie, Ella Fillmore. **COON IN THE CORN PATCH**. Lithograph, not dated. Edition of 50. Titled, Signed and inscribed "50 imp." in pencil. 10 x 7 7/8 inches, plus margins. In excellent condition. \$275.00
918. Lindner, Richard. **LENOX HILL HOSPITAL & SKOWHEGAN SCHOOL OF PAINTING POSTER**. Offset lithograph poster for an exhibition and sale, 1967. Signed and numbered 12/100 in ink. 29 3/8 x 20 3/8 inches. \$650.00
919. Lipchitz, Jacques. **UNTITLED (FIGURES)**. Uninked intaglio print. Signed in pencil, but not titled, numbered or dated. 6 x 4 5/8 inches (image), 9 3/4 x 8 1/8 inches (sheet). In very good condition, except the plate may have also been printed with inking, as there are faint traces of inking in some of the lines. \$550.00
920. Lippincott, William Henry. **BY THE SHORE**. Etching with hand-painted highlighting in white, 1887. Signed and dated in the plate, artist's copyright notice at top, and a remarque, lower left. In very good condition. \$675.00
921. Lipschitz, Jacques. **DANSEUSE ET COQ**. Etching and aquatint, c. 1947. Edition of 50 (this Numbered 49/50) which

accompanied the the first 50 copies of the book "Jacques Lipschitz" by Maurice Reynal, published in Paris by Editions Jeanne Boucher in 1947 (4to, glassine covered wraps, 16pp. text and about 60 plates picturing sculptures). The etching is 6 3/4 x 5 3/8 inches, 172 x 137 mm. (sheet 9 x 12 inches). The total edition of the book was 950 copies; numbers 1-50 were accompanied by this etching, which is loosely laid-in, and the book is also numbered "49" and signed by Lipschitz (there were also five copies A-E, which were hors commerce). As this etching appears on the market periodically without the book, it is likely that many, if not most copies have been separated from the book, so that the book with the etching laid in is rare. The etching is in Excellent condition, and the book is Very Good, with some browning to the wraps and some losses to the glassine. \$2500.00

922. Little (First name not known). **PREPARATION I**. Screenprint in colors, 1968. Edition of 5. Printed on black paper, signed and dated in pencil, and inscribed "one in edition of five." A handsome still life with bottle, bowl and vegetables. In excellent condition except for tape residue at the top of the sheet, recto. We have no information about this artist, but find the work very appealing. \$250.00
923. Locke, Charles. **UNTITLED - (ACTORS ON BROADWAY)**. Lithograph, n.d. (1930s). 8 1/8 x 6 1/2 inches. Inscribed "40 prints" and signed in pencil. Excellent condition. \$500.00
924. Lowell, Nat. **NEW YORK CITY - CHURCH ON FIFTH AVENUE**. Etching, 1933. 11 3/4 x 7 1/4, signed in pencil. There is no edition stated, nor is the print titled. The image shows an open top double-decker bus, which, given the year 1933, places the scene on Fifth Avenue. In very good condition with some rippling to the margins. \$225.00
925. Lozowick, Louis. American, 1893-1973. **CIRCUS MOON**. Lithograph, 1953 Flint, 237 13 x 8 9/16 in. Edition of 20. Signed in pencil. \$1400.00
926. Lozowick, Louis. **BARGE CANAL, HARLEM**. Flint 172. Woodcut in color, 1940. Edition of 15. 9 1/8 x 5 5/8 inches, 232 x 143 mm. (image); 13 x 9 3/4 inches, 330 x 247 mm. (sheet). Signed and dated in pencil just beneath the image, right, and titled "Barge Canal" and with a price of \$10.00 at the lower edge of the sheet. Small tears and losses and tape residue at the upper and lower edges of the sheet, well away from the image. Scarce. \$2800.00
927. Lubell, Winifred (American, 1914-2012). **THE COMPASS**. Color Woodcut, 1952. Titled, signed, dated, and inscribed "ed II" in pencil. Printed on thin Japanese tissue. 12 x 17 inches (image); 17 x 24 inches (sheet). Some light creases to the tissue, else in very good condition. \$1250.00
Winifred Milius Lubell was an artist, writer, and social activist (she was a member of the Communist party until 1956). Her mother was the sister of the theater designer Lee Simonson, and she grew up in a family which had associations and friendships with many of the prominent artists of her time.
928. Lubell, Winifred (American, 1914-2012). **HARRIET TUBMAN**. Woodcut, 1951. Titled, signed, and dated in pencil. Printed on thin Japanese tissue. 18 3/4 x 12 1/4 inches (image); 24 x 17 inches (sheet). In very good condition. \$1500.00
Winifred Milius Lubell was an artist, writer, and social activist (she was a member of the Communist party until 1956). Her mother was the sister of the theater designer Lee Simonson, and she grew up in a family which had associations and friendships with many of the prominent artists of her time.
929. Luce, Maximilien. **JEUNE HOMME AU REPOS** or **HOMME RECLINE**. Drawing, pencil on tan wove paper, not dated. 4 3/4 X 7 3/4 inches; 120 x 196 mm. Signed, lower left. Framed, with a Christies label and the stamp of Hammer Galleries on the backing. In very good condition. \$2400.00
Maximilien Luce, French, 1858-1941, was a leader in the Post-Impressionist movement. His early work is in the pointilist style, but later he developed a looser manner. He was close to Seurat and to Camille Pissarro.
930. Lucioni, Luigi. **MY BIRTHPLACE**. Embury 63. Etching, 1939. Edition of 178, published by A.A.A. Signed in pencil, 8 7/8 x 6 7/8 inches, 225 x 176 mm. \$425.00

931. Lumsden, Ernest. **ROLLER COASTER AND BEACH**. Etching, c. 1930+/- . Signed and inscribed "imp." in pencil. Edition size not known. 5 3/4 x 8 3/4 inches, plus margins. In excellent condition. \$500.00
932. MacLaughlan, Donald Shaw (Can/Amer. 1876-1938). **PASTORALE** Etching, 5 1/2 x 12. Signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$150.00
933. MacLaughlan, Donald Shaw. Canada/US, 1876-1938. **THE BIG DOME**. Etching. 7 1/8 x 4 11/16 inches; 182 x 120 mm. Signed in pencil, and signed and dated (1910?) in the plate. Trimmed at or close to the platemark. \$275.00
934. MacLaughlan, Donald Shaw. **EVENING SHADOWS**. Etching, 1912. Printed in gray-green ink on laid paper. Dated in the plate, and signed in pencil. 7 3/4 x 11 7/8 inches, 198 x 303 mm. In very good condition. \$350.00
935. MacLaughlan, Donald Shaw. **IN GIORGIONI'S LAND**. Etching, 1912. Printed in sepia on laid paper. Signed and dated in the plate, and signed in pencil and titled (probably in another hand) in the lower margin. Margins about 1/2 inch. 9 7/8 x 12 7/8 inches, 250 x 327 mm. In very good condition. \$350.00
936. MacLaughlan, Donald Shaw. **RIVER SONG NUMBER FOUR**. Etching, 1918. Edition of about 60. Signed in pencil and also signed and dated in the plate. 7 3/4 x 5 3/8 inches, 194 x 141 mm. In excellent condition. \$350.00
937. MacLaughlan, Donald Shaw. **SUMMER MORNING**. Drypoint, not dated. Signed in pencil. 8 x 11 1/2 inches, 203 x 292 mm., plus wide margins. In very good condition. \$350.00
938. MacLaughlan, Donald Shaw. **TENNESSEE PIKE**. Etching, 1917. Edition size not known. Printed on thin Japanese paper and signed in pencil and also signed and dated in the plate. 8 7/8 x 13 3/4 inches. In excellent condition. \$350.00
939. MacLaughlan, Donald Shaw. **UNTITLED - COUNTRY ROAD WITH CART**. Etching, 1913. Edition size not known. Printed in brown on laid paper. Signed in pencil, and signed and dated 1913 in the plate. 10 x 12 1/4 inches. In excellent condition. \$450.00
940. MacLaughlan, Donald Shaw. **UNTITLED - RIVER SCENE**. Etching, 1913. Signed and dated in the plate, and signed in pencil. Edition size and title not indicated. 8 x 11 3/8 inches, 203 x 287 mm. In excellent condition. \$275.00
941. Mallarme and Ellsworth Kelly, Stephane. **UN COUP DE DES JAMAIS N'ABOLIRA LE HASARD (A THROW OF THE DICE NEVER WILL ABOLISH CHANCE) and THE MALLARME SUITE**. Limited Editions Club, NY, 1992.

A:The Book: Folio (c. 17 1/2 inches tall), cloth-covered clamshell box, full black goatskin with gold-stamped leather label on the spine. Edition of 300 (this copy 3), signed by Kelly on the Justification page, text of the poem and 11 lithographs in black and white. Fine in Fine box. Castleman, A Century of Artist's Books, p. 202.

B: The Suite: Elephant Folio (30 1/2 inches tall). Limited Editions Club, NY, 1992. Cloth-covered clamshell box with half-title and title sheets, four lithographs in colors, each numbered "3/40" and signed in pencil on the verso (there were additional proofs and special copies, bringing the total edition to 64). Each lithograph is printed on the full sheet and measures 28 1/2 x 21 3/8 inches. Fine throughout. Complete Suites are hard to find, as many have been broken and the plates sold individually.

\$27,500.00

Lot 233

Ellsworth Kelly

B.1923

MALLARMÉ SUITE (A. 266.1-4)

The complete portfolio, comprising four lithographs printed in colors, 1992, each signed in pencil on the verso and numbered 17/40 (total edition includes 10 artist's proofs), on Rives BFK white paper, published by The Limited Editions Club, New York, with justification and title page, contained in the original blue, cloth-bound portfolio box (4 prints) sheets: 737 by 546 mm 29 by 21 1/2 in

Estimate

15,000 - 25,000

USD

LOT SOLD. 16,250 USD

(Hammer Price with Buyer's Premium)

942. Manahan, William P. **BUNKER BOATS**. Woodcut. Signed and titled in pencil. Printed on thin wove or rice paper. In excellent condition except with evidence of an erased inscription in the center margin just below the image. A powerful and dramatic image. \$1200.00
943. Manahan, William P. **FUNDY SIDE**. Woodcut. Not dated. Titled and signed in pencil. 9 7/8 x 23 3/4 inches, 252 x 604 mm., plus margins. Printed on thin wove or rice paper. In excellent condition. \$1200.00
944. Manessier, Alfred. **FLAMME VIVE**. Lithograph in colors, 1959. Artist's Proof in addition to the edition of 175. Inscribed "Epreuve d'Artiste" and signed in pencil. 20 x 13 1/2 inches, 514 x 355 mm. In excellent condition. \$750.00
945. Manet, Edouard. **CHAPEAU ET GUITARE (FRONTISPIECE FOR AN EDITION OF ETCHINGS)**. Harris 39, Guerin 22. Etching and Aquatint, 1874, state 3, after removal of the letters. Probably from the Strolin edition of 100 published in 1905. In very good condition. \$1200.00
946. Manet, Edouard. **LE BUVEUR D'EAU**. Harris 43, Guerin 22. Etching 1865, 1st state. 9 3/8 x 6 3/8 inches; 239 x 160 mm. On Van Gelder Zonen laid paper, and likely from the 1905 edition of 100 published by Strolin. A very good impression in very good condition. \$1650.00
947. Manet, Edouard. **LE GAMIN**. Etching, 1862 (but a later printing, probably from Duret's 1902 book on Manet, which included this etching and "Olympia."). Harris 31, second state. 8 1/4 x 5 7/8 inches, with margins of 3/4 to 1 1/4 in. Also present is a tissue guard with the title "Le Gamin au Chien, 1860, eau-forte originale." Printed in sepia on paper without a watermark. Excellent condition. \$1650.00
948. Manet, Edouard. **TORERO MORT**. Etching and aquatint, 1867-8. (Guerin 33, Harris 55). 7th state, of seven. 6 1/8 x 8 7/8 inches (156 x 224 mm.). Paper watermarked with coat-of-arms with fleur de lis, and letters VGL. \$1750.00
949. Manning, William Westley (English, 1868-?). **UNTITLED LANDSCAPE**. Etching. 7 7/8 x 9 3/4 inches; 200 x 244 mm. Printed on thin laid paper. Signed in pencil. Very good condition. \$175.00
950. Marc, Franz. **DIE HIRTEN (SHEPHERDESS)**. Woodcut, 1912 (Lankheit 828). Printed on thin Japanese paper. A few unobtrusive spots on or in the paper, else a fine impression in excellent condition. A scarce, early impression. \$3000.00
951. Marc, Franz. **TRINKENDES PFERD (DRINKING HORSE)**. Lankheit 832. Woodcut, 1912. 8 5/8 x 3 3/8 inches; 220 x 85 mm. Numbered "No. 10" in pencil, lower left, and with the artist's stamp, and the signature of the artist's wife, verso. Printed on thin, pale blue, laid paper. Some tape residue, verso, else a fine impression in very good condition, except with a printer's crease through the image and some fading to the blue paper. Scarce. \$4500.00

952. Marcoussis, Louis. **SERGE LIFAR**. Etching, 1933. 16 1/8 x 9 1/4 inches; 410 x 235 mm. Unsigned, printed from the original plate by the Chalcographie du Louvre. In excellent condition. \$225.00
953. Margules, De Hirsh. **UNTITLED COMPOSITION**, Ink on paper, 1962. Inscribed and signed in pencil within the image. 28 x 37 inches, 711 x 940 mm. In very good condition. \$1500.00
954. Marin, John. **LOBSTER FISHERMAN**. Z.172. Etching, 1948. Edition of 125 published by Twin Editions in 1950. Signed in pencil, and titled, signed and dated in the plate. 9 x 7 1/16 inches, 229 x 179 mm. Printed on laid paper watermarked J. Whatman. In excellent condition. \$3500.00
955. Marini, Marino. **JUGGLER**. San Lazzarzo Etcng no 35. Etching, 1954. Edition of 65, from the album of 23 etchings published by Crommelynck in 1970. Numbered 62/65 and signed in pencil. 13 x 9 7/8 inches (image), 21 1/2 x 17 inches, sheet. Printed on heavy wove paper. In excellent condition. \$875.00
956. Marini, Marino. **MIRACOLO**. Guastalla L.82. Lithograph, 1965. Edition of 125, signed and numbered in pencil. 30 x 21 inches, 770 x 555 mm. (image), 34 3/4 x 24 3/4 inches, 895 x 635 mm. (sheet). Printed on BFK Rives paper. In excellent condition. \$2500.00
957. Markham, Kyra. **THE FIT YOURSELF SHOP**. Lithograph, 1935. 12 3/4" x 9 3/4", Titled, dated and numbered 10/50 in pencil, but without pencil signature. \$375.00
958. Marsh, Reginald (American, 1898-1954. **FLYING CONCELLOS**. Etching and engraving, 1936 (Sasowsky, 163). One of 3 proofs printed by Marsh of the 2d state of 4, before additional etching and engraving work (there was a lifetime edition of 40 in the final (4th state), and a posthumous edition of 100, published by the Whitney Museum). 7 7/8 x 10 in. This was among Marsh's collection of his working proofs, left in Marsh's studio at his death. Signed "Reginald Marsh (F.M.M)" by Felicia Myers Marsh. Very good condition. Rare. \$1875.00
959. Marsh, Reginald. **BATHERS IN THE HUDSON**. S.213. Engraving, 1941. One of and unknown number of impressions printed by Marsh of the Second, final state (Sasowsky records two impressions in this state, and two proofs in the first state). Signed in pencil by Marsh, lower right. This impression hand-colored. In excellent condition. \$3750.00
960. Marsh, Reginald. **BATHERS ON THE HUDSON**. S.213. Engraving with handcoloring, 1941. Second state of 2. Signed by Marsh in pencil, and inscribed "2" lower left. Handcolored. In very good condition. \$2800.00
961. Marsh, Reginald. **BEACH PICNIC**. S.182. Engraving, 1939. Third state of three. Signed by Marsh in pencil and titled "Beach Picnic" at the lower left edge of the sheet. One of only 20 impressions. There were no posthumous editions. 5 x 7 inches (image), 7 1/2 x 10 inches (sheet). A very fine impression in excellent condition. Ten young, attractive women crowded together on towels and blankets at the beach. \$5500.00
962. Marsh, Reginald. **BOWERY**. S.54. Etching, 1928. A proof, one of only four, from the 5th State of 7. This proof is numbered "9" (there was one proof in each of the first three states, three proofs in State 4, four proofs in State 5 (Nos. 7-10), one proof in State 6, and about 17 in State 7. As working proofs such as this were not signed by Marsh, but were retained for his records, and remained in his estate at the time of his death, this proof was signed by his widow, Felicia Marsh, in accordance with her usual practice "Reginald Marsh (F.M.M.)." 6 1/4 x 4 3/4 inches, 159 x 146 mm. (plate), 10 1/8 x 7 5/8 inches (sheet). A beautiful impression with plate tone and selective wiping, and with ink finger smudges at the lower edge of the sheet. This was one of Marsh's early etchings (he made his first etching in 1926, this is his 23rd, and he went on to make about 180 more between 1928 and 1951. Preceding this etching there are portraits, burlesque scenes, railroad trains, and city skylines, but, along with the lithograph "The Bowery" also from 1928, is the first of many street scenes picturing New Yorkers going about their daily activities. \$2750.00

963. Marsh, Reginald. **CONEY ISLAND BEACH #1**. S. 191. Etching and engraving, 1939. One of 7 posthumous impressions printed by Jones in 1956 for Felicia Marsh, and signed by her (there were 17 lifetime impressions printed by Marsh, and 100 unsigned posthumous impressions printed by the Whitney Museum in 1969). 10 x 12 inches, 204 x 305 mm. (image), 13 x 16 1/8 inches, 330 x 410mm. (sheet). Printed on wove paper. In excellent condition. \$2750.00
964. Marsh, Reginald. **CRRNJ**. S.127, State V (proof K). Etching, 1931. 8 x 11 3/4 inches; 203 x 298 mm. Signed "Reginald Marsh (F.M.)" by the artist's widow, Felicia Marsh. Proofs marked with letters were lifetime impressions, printed by Marsh, which remained in his estate on his death. According to Sasowsky, Marsh kept detailed records of the progress of his proofs, and it was Marsh himself who marked them with alphabet letters. With narrow margins (1/2" +/-), in excellent condition. \$2250.00
965. Marsh, Reginald. **DANCING COUPLE - GIRLS IN CHOP SUEY**. s.80. Etching, 1929. 5 x 4 inches; A proof of the second state of three, signed "Reginald Marsh (FM), in pencil by the artist's widow. A very good impression. Very scarce. \$2500.00
966. Marsh, Reginald. **EAST TENTH STREET JUNGLE**. S. 154. Etching with handcoloring, 1934. Signed in pencil. 8 x 12 inches; 203 x 305 mm. (image); 10 x 14 1/4 inches; 254 x 362 mm. (sheet). Edition of about 22 lifetime impressions printed by Marsh, according to Sasowsky (there were, in addition, posthumous editions printed by Jones (7) and by the Whitney Museum (100)). In very good condition. \$5000.00
- Whether the coloring of Marsh's prints was done by Marsh, done under his supervision, or done independent of his participation is problematical. Sasowsky does not comment on the subject at all. We have seen several colored prints (S.2, S.79, S.101 and S154), and the coloring in each case has been professional, discreet, and of a similar character, implying the hand of a single colorist.
967. Marsh, Reginald. **ERIE R. R. AND FACTORIES**. (S. 90). Etching and engraving, 1930. 8 x 12 inches; 203 x 304 mm. Numbered "33" and signed in pencil. As with most Marsh prints, there was no "edition" as such; prints were made to satisfy demand, which, according to Marsh was nearly nonexistent. The highest numbered print of this subject is number 46, rather a large number for Marsh's work. A fine impression in excellent condition. \$3000.00
968. Marsh, Reginald. **ERIE R. R. LOCOS WATERING**. S.155. Etching with handcoloring, 1934. Signed in pencil and numbered "6" in the lower right corner of the sheet. Sasowsky locates 18 signed numbered impressions (a further 14 were printed by Jones and signed by Felicia Marsh, and 100 were printed by the Whitney Museum and are unsigned). 9 x 12 inches, 229 x 305 mm. Although Sasowsky does not record handcolored prints, Marsh is known to have colored his prints on occasion. In excellent condition. Rare. \$4500.00
969. Marsh, Reginald. **GIRL-HAT WINDOW**. S. 203. Engraving, 1940. Second state of four. Annotated "State II" and signed in pencil by Felicia Marsh "Reginald Marsh (F.M.M.)." One of a very few proofs of an intermediate state of this unpublished print, before the addition of the man and buildings at right. State proofs signed by Felicia Marsh are those left in Marsh's estate when he died. For many of the prints, as appears to be the case with this example, these proofs are the only printed record of work, and Marsh never issued an edition. Margins of about 1 - 1 1/2 inches. In very good condition. \$2500.00
970. Marsh, Reginald. **GRAND TIER AT THE MET**. S.190 Engraving, 1939. Probably one of the 12 printed by Jones in 1956, signed by Felicia Marsh "Reginald Marsh (F.M.). Printed on Rives paper, and with the letter "P" in the lower right corner. Although Sasowsky asserts that his addition of the letter "P" in the lower right corner indicates a proof left in Marsh's estate and catalogued by Sasowsky prior to 1956, he also says that the 15 lifetime impressions printed by Marsh were printed on Whatman paper. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$2200.00
971. Marsh, Reginald. **GRAND TIER AT THE MET**. S.190 Engraving, 1939. Third, final state. One of 15 impressions printed by Marsh in 1939. Signed by Marsh in pencil, lower right. This impression hand-colored. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$3750.00

972. Marsh, Reginald. **HARLEM DANCER**. S.77. Drypoint, 1929 6th state of 6. 6 x 8 inches; 152 x 203 mm. Signed in pencil and numbered "7," and with the original price "15-" partly erased but still visible, and with Sasowski's number "P36" in the lower right corner (a numbering system used by him and Hyatt Mayor in cataloguing Marsh prints between 1954 and 1956). One of only 3 impressions in this state. According to Sakowski there was one trial proof in each of the states, and three additional prints in State 6, numbered 7,8, and 9. Impression 8 is in the Benton Collection's complete set of Marsh's prints and impression 9 is in the collection of the New York Public Library, so that impression 7 is the only one of the three signed final proofs not in an institutional collection. A beautifully printed impression with rich burr. Very rare. \$4800.00
973. Marsh, Reginald. **MERRY-GO-ROUND**. S. 179. Engraving, 1938. Second state of four. Signed by Marsh in pencil. Sasowsky's proof "B" (so annotated by him, lower left) of proofs "b" and "c," the only impressions in this state, this one with hand-coloring (There was one proof of state III, and ten impressions printed by Marsh in the final state IV; a further 8 posthumous impressions were printed by Jones in 1956, which are signed by Felicia Marsh, and 100 printed by the Whitney Museum, which bear no signature. Very Rare. Provenance: Collection of Otto and Eloise Spaeth. In excellent condition. A superb Marsh Coney Island image. \$4500.00
974. Marsh, Reginald. **MINSKY'S CHORUS**. Etching, 1935. Not in Sakowsky. Inscribed with the artist's name and initialed by his wife (FMM), titled, and annotated "State II 6/12." 9" x 11 3/4" (230x300mm). In very good condition. \$1875.00
- A copy was sold as lot 430 at Soheby's in May 1993, with the following entry:
- "This appears to be an unrecorded early version of **Minsky's New Gotham Chorus**" (**\$170**). Marsh probably used an impression of this print as a model for the later print, so that **Minsky's New Gotham Chorus** has a very similar composition, except it is reversed as a result of the printing process.
975. Marsh, Reginald. **N. Y. SKYLINE**. S.167. Etching, 1936. 11th State of 11. Edition of 200 or fewer published by American Artists Group, NY in 1937. 5 7/8 x 14 7/8 inches; 150 x 378 mm. Not signed, as issued. In excellent condition. One of Marsh's great New York City view images. In addition to the AAG edition (one of only a very few of Marsh's etchings that ever had a lifetime edition), there were forty proofs of state six printed by him in 1936, plus one or a few proofs of each of the states. Between the sixth and the eleventh state Marsh made numerous changes to the image; thus the unsigned AAG image differs from the signed proofs of state six, comprising a separate edition, as distinguished from unsigned proofs where a signed edition also exists. In excellent condition. \$1100.00
976. Marsh, Reginald. **ON THE BEACH (NUDE COUPLE)**. Drawing, pencil. 9 1/4 x 7 5/8 inches; 233 x 195 mm. Framed. Annotated on the backing of the frame "Reginald Marsh/pencil study On the Beach/donated by Felicia Meyer Marsh/to the Whitney Museum/Numbered on the back," and with two stickers one bearing the date "Feb 2 83" and the number "90," and the other printed "Christie's East" and with the number "90," indicating deaccession by the Whitney and sale at auction at Christies in 1983. \$3200.00
977. Marsh, Reginald. **OPERA BOX**. Enraving, 1936 (Sasowsky 162). 6 7/8" x 4 15/16." Signed in pencil. First state proof, before added shading and modeling (Sasowsky records one proof in state 1, five each in states 2 and 3, and no edition). Rare. Excellent condition. \$2500.00
978. Marsh, Reginald. **P.R.R. LOCO WAITING TO BE JUNKED**. S.130, State V. Etching, 1932. Edition of 19. 6 x 11 3/4 inches; 152 x 298 mm. Signed by Marsh in pencil. Excellent condition. \$3500.00
979. Marsh, Reginald. **SPEAKEASY - JULIUS' ANNEX**. S. 81. Etching, 1929. Third state of three. One of only six impressions printed by Marsh (there were no posthumous editions). Numbered "4" lower left, titled "Speakeasy," annotated RM116, denoting the item number in Marsh's records, signed "Felicia Marsh" in pencil, annotated "D39" at the lower left, and further titled "Speakeasy" at the top left edge, in pencil. This is likely an impression which remained unsigned in Sloan's estate, and it is likely that the annotations are by Sasowsky, the cataloguer of Marsh's prints. 6 x 8 inches, 152 x 203 mm.

Julius' bar on 10th Street in Greenwich village mutated over the years from a prohibition speakeasy into a mixed bar, and later into a gay bar, which it remains to this day. When it was mixed, the back room, or Annex was reserved for straight couples. A very good impression, in excellent condition except for narrow, irregular margins. \$4800.00

980. Marsh, Reginald. **SUBWAY - THREE PEOPLE**. S. 149. Etching, 1934. 9 x 7 inches; 228 x 178 mm. Numbered "10b," and signed in pencil "Reginald Marsh (F.M.)" by the artist's widow, Felicia Marsh. Impression "10b" is recorded by Sasowsky as one of 14 lifetime impressions of the 3rd, final state, printed by Marsh. The signature of Felicia Marsh indicates that the proof was in Marsh's studio, unsigned, at the time of his death. There is no "Jones" edition of this print (posthumous printings, usually of about 12 impressions, authorized by Felicia Marsh and signed by her), nor is there a Whitney Museum edition (unsigned printings of 100). This print, a classic Marsh image, is thus very rare. In excellent condition. \$5500.00
981. Marsh, Reginald. **SWITCH ENGINES, ERIE YARDS, JERSEY CITY, STONE NO. 3**. S. 30. Lithograph, 1948. Edition of 253 published by the Print Club of Cleveland. Signed by Marsh in pencil. 9 x 13 inches, 228 x 330 mm., (image), 12 5/8 x 16 5/8 inches (sheet). In excellent condition. \$2750.00
982. Marsh, Reginald. **THREE GIRLS ON A CHICKEN**. S.214ii. Engraving, 1941. Sasowski's second state of two (there are only two trial proofs of the first state). 8 x 10 inches; 203 x 254 mm. Edition of only 20 lifetime impressions. Signed in pencil. A fine, strong impression, in excellent condition, though with the sheet roughly cut or torn along the lower edge, well away from the platemark. \$3750.00
983. Marsh, Reginald. **TWO MODELS ON A BED**. Lithograph, 1928 (Sasowsky 9). 9 1/16" x 10 5/8." Signed in pencil and annotated "15 proofs." Only state. Excellent condition. Marsh's early lithographs were all produced in small editions, and are rare. \$3000.00
984. Marsh, Reginald. **WALL STREET (SKYLINE FROM LAURENTS)** Etching with touches of engraving, 1931. S. 118. 6 x 4 inches; 151 x 102 mm. 3rd (final) state, dated in the plate, and signed "Reginald Marsh (F.M)" by the artist's widow. One of about 16 impressions printed by Marsh, this would have been left in his estate at his death, and sold later by Mrs. Marsh, with her signature. Although this print was included in the set published by the Whitney Museum in 1969, lifetime impressions such as this are very rare. A fine impression. \$2250.00
985. Marsh, Reginald. **THE WILD PARTY**. Sasowsky 47. Etching on old laid paper, 1928, one of only two or three impressions of this print (there was no edition). An apparent proof between Sasowsky's first and second state (Sasowsky describes the second state as having Marsh's name and the date added; this proof has only the name; there are also fewer shading lines in this impression than in the second state). 5 3/4 x 8 1/2 inches; 146 x 215 mm. Printing weakly; the sheet is trimmed irregularly along the platemark on three sides, with a narrow margin, about 1/2 in., 15 mm., on the left side. Stains in the lower corners, visible mostly verso. Very rare. \$3750.00

An early Marsh etching, the subject is likely based on New Yorker editor Joseph Moncure March's poem "The Wild Party" (beginning: "Queenie was a blonde and her age stood still/And she danced twice a day in vaudeville"), published, and banned in Boston, in 1928. The image features bared breasts, gentlemen's hands on ladies' thighs and bottoms, passed out drunks, and ladies fondling one another while being fondled by gentlemen. A version of "The Wild Party" was produced as a musical on Broadway in 2000.

Very few of Marsh's etchings were editioned, and many, like this one, never were even printed except as proofs. The plate for this print was not found in Marsh's estate, so that there were no posthumous printings, either by Jones or by the Whitney Museum.

986. Mathey, Georg. (German, 1884-1968) **CIRQUE DE PARIS**. Woodcut, 1922. Image 10 x 8 3/4 inches (255 x 225mm); Sheet 16 1/2 x 12 inches (420 x 310mm). Signed in pencil. Published by Die Schaffenden in an edition of 125, with the Schaffenden blindstamp in the lower-left margin, on wove paper; A strong impression in excellent condition. Framed. \$1875.00
987. Mathieson, John G. **STERLING TOWN**. Drypoint, c. 1920. 6 7/8" x 13 3/4". Very good condition. Framed. \$150.00
988. Matsubara, Naoko. **BOSTON PUBLIC LIBRARY**. Woodcut, before 1972. Edition, if any, unstated. Inscribed "Artist's Proof," titled and signed in pencil. 12 1/2 x 17 1/2 inches (image), 18 1/4 x 23 1/4 inches (sheet). In excellent condition. \$375.00

Matsubara was born in Japan in 1937. She lived in Cambridge, MA. for some time prior to moving to Canada in 1972, where she still lives.

The distinguished woodcut print artist Naoko Matsubara was born on Shikoku Island into an old Shinto family, and grew up in Kyoto, where her father was a senior priest. She was educated at the Kyoto Academy of Fine Art (BFA, 1960); and was a Fulbright Scholar at what is now Carnegie Mellon University, Pittsburgh (MFA, 1962). She was also a Special Invited Student at the Royal College of Art in London (1962).

After travelling extensively in Europe and Asia, Naoko Matsubara returned to Japan for two years, before being lured back to the United States. There she worked as personal assistant to the late Prof. Fritz Eichenberg, and also taught at the Pratt Institute of Graphic Art in New York, as well as at the University of Rhode Island. Subsequently she lived in Cambridge, Mass.

In 1972 Naoko Matsubara moved to Canada, and now lives in Oakville, Ontario. She has continued to be extremely active as an artist: locally, nationally and internationally. Since 1960 she has had some 75 solo exhibitions, in the USA, Canada, Japan, England, Ireland, Germany, Austria, Switzerland, Holland and Mexico. She has also participated in numerous group exhibitions.

Public collections owning work by Naoko Matsubara include: Albertina, Vienna; Art Institute of Chicago; British Museum; Carnegie Institute; Museum für Kunst und Gewerbe, Hamburg; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Cincinnati Art Museum; Detroit Institute of Art; Fogg Art Museum, Harvard University; Haifa Museum, Israel; Kyoto National Museum of Modern Art; Royal Ontario Museum; The White House, Washington DC; Tokyo National Museum of Modern Art; Yale University Art Gallery.

Naoko Matsubara has published some 20 books and portfolios of her work, including most recently *Tibetan Sky* (Calgary: Bayeux Arts Publishers, 1997; Preface by the Dalai Lama); *Tokonoma* (Bath, England: Old School Press, 1999); and *Konjaku monogatari* (Tokyo: ALIS, 2002). Her work also includes a large mural and donor pillar for the new YMCA building in Oakville, Ontario (2003); mixed-media screens; and paintings. In 2005, the Royal Ontario Museum commissioned two large works from Naoko Matsubara for the Museum's Bloor Street window case. The artist generously donated a third work, *Emerald Summer* (2006). The three works (each 195 cm. high by 95 cm. wide) will be rotated at regular intervals into the outside window. This is the first commissioned artwork to be displayed on the Museum's Bloor Street Plaza.

Recent major exhibitions have been in Tokyo, Kyoto, Indiana, and Toronto (Royal Ontario Museum). Further exhibitions are currently being planned in Seattle and Tokyo; new books in process include *In Praise of Hands*. She also continues to travel widely; is frequently invited to speak about her work; and also publishes essays, in both English and Japanese.

Naoko Matsubara's work has been the subject of countless articles and reviews; documentary films (including two from the Canadian Broadcasting Corporation); and several book-length publications: notably *Mokuhan: The Woodcuts of Munakata and Matsubara* (text by Joan Stanley-Baker; Victoria, BC: Art Gallery of Greater Victoria, 1976); *Naoko Matsubara: Development of Artistic Style and Technique* (text by Barbara Woodworth; MFA thesis, Harvard University, 1985); and *Tree Spirit. The Woodcuts of Naoko Matsubara* (text by Arlene Gehmacher, Klaas Ruitenbeek and John M. Rosenfield; Toronto: Royal Ontario Museum, 2003).

In May 2009, Ms. Matsubara received an honorary doctorate in Fine Arts from Chatham University in Pittsburgh.

989. Mattson, E. **LA VIA DELL'ARNO FIRENZE**. Etching and drypoint, not dated. Edition not known. Titled and signed in pencil. 11 7/8 x 10 3/4 inches, 302 x 274 mm. In excellent condition. \$250.00
990. Mauzey, Merritt. **THE HOME PLACE**. Lithograph with handcoloring, c. 1940. Edition size not known. 9 1/4 x 14 5/8 inches, 235 x 370mm. In excellent condition. \$1200.00
991. Mauzey, Merritt. **NAPPING TIME FOR J. WINSTON APPELGATE**. Lithograph, not dated; edition size not known. Titled and signed in pencil. 8 x 10 inches. In very good condition. \$650.00
Merritt Thomas Mauzey, 1898-1973, is best known for his lithographs and children's books. His subject matter is tied closely to his roots in the cotton farms of West Texas.
992. Mazur, Michael. **CONFRONTATION**. H.165. From *The Artist and the Model*. Etching, 1968. Edition of 50. Numbered 46/50, and titled and signed in pencil. image size 22 7/8 x 18 7/8 in. (58.1 x 47.9 cm). 38 x 25 inches (sheet). \$875.00
993. Mazur, Michael. **DIPTYCH - THE ARTIST**. Michael Mazur (American, 1935-2009) from *THE ARTIST AND THE MODEL*. Etching, 1968, edition of 50 (Hansen, 163). Numbered 49/50, titled and signed in pencil. In excellent condition. image size 22 3/4 x 21 in. (57.7 x 63.4 cm); 25 x 38 inches (sheet). \$750.00
994. McBey, James. **THE MIDDAY HALT**. Drypoint, 1919 (Martin Hardie 182). 6 7/8 x 13 inches. Edition 50-75. Numbered "xxxix." and signed in ink. Inscribed in the plate "James McBey, Sinai, July 1917, 1919." This is one of a series of eight plates related to the activities of a British patrol in the Sinai desert which McBey accompanied in 1917, the best known being "Dawn, The Patrol Setting Out." A very good impression. \$850.00
995. McCormick, Katherine Hood (American, 1882-1960). **OCTOBER HOLIDAY**. Color woodcut. Titled and signed in pencil. 8 5/8 x 17 3/4 inches, 220 x 452 mm., plus wide margins. Provenance, the Heald Collection. In excellent condition. \$750.00
996. McCurdy, Michael. **WILLAS STREET, BOSTON**. Wood Engraving, 1983. 3 3/8 x 5 3/16 inches, 85 x 137 mm. Titled, signed and dated in pencil. Faint line of matstain, else in excellent condition. \$125.00
997. McNulty, William C. (American 1884-1963). **BEARSKIN NECK ROCKPORT MASS**. Etching, 1929. Signed and titled in pencil, and further inscribed in pencil "To Gifford Beal 4-24-29." 4 1/2 x 13 3/4 inches. A presentation copy from one member of the Rockport Art Association to another. Bearskin Neck was the hub of the art colony in Rockport. In excellent condition. \$875.00
998. McNulty, William C. American, 1889-? **GOTHAM or WHIRLPOOL**. Etching, 1928. 13 5/8 x 7 1/8 in. Signed in pencil. \$1250.00
999. McNulty, William C. **UNTITLED - RIVER SCENE WITH TREES**. Etching, no date. Signed in pencil. 5 x 7 1/4 inches, plus wide margins. In excellent condition. \$325.00
1000. McVicker, Jay J. **PRIMORDIAL TENSIONS**. Acquaint in colors, 1950. Edition of 30, numbered titled, signed and dated in pencil. 11 5/8 x 13 5/8 inches. In excellent condition. \$1250.00
1001. Meid, Hans. **AM WASSER**. Etching, 1910. 5 3/4 x 5 1/2 inches; 460 x 400 mm. Signed and titled in pencil. Very good condition; well framed. \$675.00
1002. Mendez, Leopoldo (Mexico, 1902-1969). **PELEA DE GALLOS (COCKFIGHT)**. Linocut, 1949. 12 x 16 1/2 inches. Signed and dated 1949 in pencil. \$1100.00

Leopoldo Méndez is considered among the best of Mexico's Twentieth Century graphic artists. He was a founder and long-time member (1937-1962) of the Taller de Grafica Popular (Workshop for Popular Graphic Arts) in Mexico City. Méndez is known for his powerful images and contrast of light and darkness, usually through the medium of linoleum cuts. He helped, along with Jean Charlot and other TGP artists, to revive and build upon the artistic legacy of Jose Guadalupe Posada.

1003. Meryon, Charles (French, 1821-1868). **L'ARCHE DU PONTE NOTRE-DAME**. S28iv, D25iv. Etching with drypoint, 1853. 6 x 7 3/4 inches; 153 x 195 mm. on a sheet measuring 8 5/8 x 11 5/16 inches; 219 x 288 mm. The fourth state of seven, with Meryon's name and address, date and "del. sculp. imp." all in cursive script. With a collector's stamp "AP" in a circle (Lugt 160). On thin laid Japan paper. In very good condition. \$4000.00
1004. Meryon, Charles. **LA RUE DES TOILES - BOURGES**. S.31; D.55. Etching and drypoint, 1853. State 8 of 9. 8 3/8 x 5 3/8 inches; 212 x 119 mm. A very nice impression in excellent condition. \$1100.00
1005. Meryon, Charles. **LE GRAND CHATELET**. S.74, DW52. Etching and drypoint, 1861. Schneiderman's fourth state. Edition of 100 published by Montfaucon. A very good impression in excellent condition. \$1600.00
1006. Meryon, Charles. **LE POMPE NOTRE DAME**. Etching, 1852. 6 11/16 x 9 7/8 inches; 172 x 252 mm. S. 26 State x/x, D/W 31, State ix/ix, with the initials "CM" at top right, the numeral 8 at bottom left, the title and the date printed bottom, center, and the name and address of Delatre, the printer, bottom right. Per Schneiderman and Delteil, this is one of an edition of 30 copies printed in 1861 (an edition of 600 had been printed of D/W's state vii, Schneiderman's state viii, and published in L"Artiste in 1852. A strong impression, printed on Hudelist paper with margins of about 3 1/2 inches all around("...many of the most beautiful impressions are found on fine quality paper. The most common is a fine light cream laid paper, with the Hallines or Hudelist watermark." Schneiderman, p. 16). In excellent condition, except with a very small spot of foxing in the lower margin, right, about two inches below the plate mark. \$2000.00
1007. Meryon, Charles. **LE PONT AU CHANGE**. S.40(v), DW.34. Etching with drypoint, 1854. Fifth State of twelve, with the inscriptions in cursive, "C. Meryon del. sculp. mdcccliiii," lower left, and "Imp. R. Neuve St. Etienne du Mont. 26," lower right. 6 1/8 x 13 3/16 inches; 155 x 335 mm. On paper watermarked "D&C Blauw." \$14,000.00

Le Pont au Change, or Exchange Bridge is one of the plates from Meryon's series "Eaux-Fortes sur Paris. The print went through twelve states, of which this is the fifth. In the early states (1-6) Meryon's pictured a balloon called "L'esperanza" (Hope) floating over the bridge. In states seven through ten, the balloon is replaced by a large flock of menacing birds. In the final two states, the birds are removed and several small balloons float over the bridge.

"Meryon did numerous etchings of the city of Paris, the most famous of which were published between 1850 and 1854 as the series Eaux-Fortes sur Paris. Meryon received several important commissions during the late 1850s, and his works were exhibited at the Salon, but he was increasingly plagued by financial hardship and mental instability. In 1859 he met Charles Baudelaire, who greatly admired his prints and tried to foster his artistic career by arranging for the reprinting of Eaux-Fortes sur Paris. Meryon's etchings were exhibited at the Salons of 1863 to 1867, and in 1863 a catalogue of his works was published in the prestigious "Gazette des beaux-arts." Meryon's urban views documented a Paris that was rapidly vanishing in the wake of Baron Georges-Eugene Haussmann's radical transformations of the city in the 1840s. Rather than engendering a romantic nostalgia for a "lost" France, however, Meryon's views of urban life are ominous reflections of the increasingly depersonalized city. The expansive, panoramic view of Paris in Le Pont-au-Change is somewhat unusual for Meryon, whose cityscapes were generally more limited in scope. Just beyond the Pont-au-Change, one sees the tower of the Pompe Notre-Dame, and to the right, on the Ile de la Cite, are the Palais de Justice and the Tour de l'Horloge. In various states Meryon reworked the fantastic imagery that appears in the sky, each time altering the meaning of the print. The fifth state was the first published edition of the print. The balloon in the sky bears the word SPERANZA (Italian for "hope"), as if to comment on the man floundering in the river near a small boat, ignored by the

boaters as they watch the balloon. In the seventh state Meryon penciled reclining females, a snake, and a chariot in the clouds, although these changes were never rendered on the copper plate. The next major revision of the print occurred in the tenth state, when Meryon added a crescent moon and a large flock of birds that circle the city in a predatory manner. It has been suggested that Edgar Allen Poe's *The Raven* may have inspired this alteration. The eleventh state underwent a dramatic change; the menacing birds were removed, and a series of small balloons were added, endowing the print with a more lighthearted, whimsical character. In 1854 Meryon wrote the poem "L'Esperance" to accompany the print and metaphorically parallel the image." (From the Online Archive of California; <http://ark.cdlib.org/ark:/13030/tf3f59n5xz/>).

1008. Meryon, Charles. **LE STRYGE**. D.23, S.27. Etching, 1853. 6 3/4x5 1/4 inches; 171 x 130 mm., with wide margins. Schneiderman's Seventh, Delteil's Sixth state (of 10), or possibly an intermediate state between Schneiderman's States 6 and 7 (Delteil's states 5 and 6). Before the addition of the etched title, with the burnisher marks in the lower margin removed, or printing very faintly, with the diagonal lines through the initials almost disappearing, but with no perceptible additional work in the area to the right of the gargoyle's horn. Crowned coat-of-arms watermark. A good, strong impression of this early state with warm plate tone and with all the finest lines printing clearly. \$6500.00
1009. Meryon, Charles. **LE STRYGE**. S.27. Etching, 1853. Printed in brown on cream laid paper, 1853. 6 3/4x5 1/4 inches; 171 x 130 mm., with wide margins. Sixth state (of 10), before the addition of the printed title, and with the burnisher marks in the lower margin. Crowned coat-of-arms watermark. A good, strong impression of this early state. \$6500.00
1010. Meryon, Charles. **TOURELLE, RUE DE LA TIXERANDERIE**. S.24, state iv/v. Etching, 1852. Edition of 30 printed in 1861, on paper watermarked "Hudelist." 9 3/4 x 5 1/8 inches; 246 x 131 mm. A strong impression in excellent condition. \$1500.00
1011. Meryon, Charles. **TOURELLE, RUE DE L'ECOLE DE MEDECINE**. S.72; DW41, Etching with drypoint, 1861. Schneiderman's 14th state of 14, as published in the *Gazette des Beaux Arts*, 1861. 8 5/16 x 5 1/8 inches; 211 x 130 mm. With the title, the name of the *Gazette* and the date MDCCCLXI printed in the margin below the image. In Excellent condition. \$1250.00
1012. Meyerowitz, William (American, 1887-1981). **GLOUCESTER HARBOR**. Etching, not dated. Signed in pencil. 7 3/4 x 11 3/4 inches. In excellent condition. Framed. \$650.00
1013. Michallet. **ACADEMIC MALE NUDE FIGURE STUDY (I)**. Charcoal on heavy wove paper, 19th Century. 24 1/2 x 19 1/8 inches (sheet). Not signed. Other drawings which were part of this group were signed Michallet; however, we have no information about this artist. A few nicks at the edges of the deckle, else in Excellent condition. \$350.00
1014. Michallet. **ACADEMIC MALE NUDE FIGURE STUDY (II)**. Charcoal on heavy wove paper, 19th Century. 25 x 19 1/8 inches (sheet). Not signed. Other drawings which were part of this group were signed Michallet; however, we have no information about this artist. A few nicks at the edges of the deckle, else in Excellent condition. \$250.00
1015. Michallet. **ACADEMIC MALE NUDE FIGURE STUDY (III)**. Charcoal on heavy wove paper, 19th Century. 25 x 19 1/8 inches (sheet). Not signed. Other drawings which were part of this group were signed Michallet; however, we have no information about this artist. A few nicks at the edges of the deckle, else in Excellent condition. \$250.00
1016. Michallet. **ACADEMIC MALE NUDE FIGURE STUDY (IV)**. Charcoal on heavy wove paper, 19th Century. 25 x 19 1/8 inches (sheet). Not signed. Other drawings which were part of this group were signed Michallet; however, we have no information about this artist. A few nicks at the edges of the deckle, else in Excellent condition. \$250.00
1017. (Michl, Ferdinand). **SOMMERSTAG** (Summer's Day) by Ferdinand Michl. Color woodcut, 1922. 12 x 15 1/2 inches (305 x 395 mm.), sheet 17 1/2 x 22 inches. Signed "F. Michl" in pencil, l.r. Annotated on reverse, in another hand, with the artists name, the title, and the medium, "Holzschnitt." In this elegant art deco composition three couples, with their

two Borzois and their well-dressed Chimpanzee picnic in a lush meadow under the shade of two huge trees. At center, the monkey holds a mirror up for his lady to admire herself in the nude; her boyfriend stands looking from behind. At right, couple number two lie chatting on the grass. At left, the swain plucks leaves from the tree to add to the posy he has presented to his mistress. A fine impression with fresh, vibrant colors. Some short clean tears at the margins, some glue residue in the lower margin, all well away from the image. \$375.00

Ferdinand Michl, Czech, born 1877. A portrait and landscape painter, was also noted for his woodcuts.

1018. Mielatz, Charles. (American, born Germany, 1864-1919). **ARCH OF ST. JOHN THE DIVINE**. Etching and drypoint, 1900. Signed "Mielatz, Imp, trial proof of third state" in pencil. 10 1/2" x 5 1/4" (26.2 x 13.1 cm). Very good. \$550.00
1019. Mielatz, Charles. (American, born Germany, 1864-1919) **BREAKING UP OF A TOW - NORTH RIVER**. Etching and drypoint. Signed "Mielatz, Imp." in pencil. 7" x 10" (17.5 x 25 cm). Very good. \$750.00
1020. Mielatz, Charles. (American, born Germany 1864-1919) **CHERRY STREET** Etching and drypoint, 1904. Imprinted with Mielatz's red "Lizard" stamp four times in the lower margin, and once within the image. 12" x 7 1/2" (30.3 x 19 cm). Very good, with a light printers crease at lower left of image. \$1200.00
1021. Mielatz, Charles. (American, born Germany, 1864-1919) **SPEEDWAY, HIGHBRIDGE, HARLEM RIVER, N.Y.C.** Etching and drypoint, 1913, 2d state. Signed and dated in the plate. 11 3/4" x 9" (29.4 x 22.5 cm). Very good. \$650.00
1022. Miro, Joan. **AGORA 1 STRASBOURG**. Corredor-Matheos 47 Color lithographed poster, 1971 Edition of unknown size 47 x 30 1/2 inches, 1200 x 780 mm. \$750.00
1023. Miro, Joan. **"HOMMAGE A MIRO - LE MONDE DE MIRO - LITHOGRAPHIES, AQUARELLES, GRAVURES, DESSINS, ET GOUACHES - GABOS ART CENTER, UNIVERSITY HEIGHTS, OHIO, 1974."** Poster, 1974 incorporating an original lithograph, 1971 (See Corredor-Mattheos, 47). The lithograph was produced in an edition of indefinite size (aside from an edition of 125 signed copies, before lettering, for an exhibition in Paris in 1971. The image was later used, with the lettering changed, as the poster for the Ohio exhibition in 1974. In excellent condition; framed. \$125.00
1024. Miro, Joan. **MIRO ET ARTIGAS - DERRIERE LE MIROIR NO.139-140**. The double issue of June, 1963, with an essay by Andre Pieyre de Mandiargues, and 8 original lithographs printed by Mourlot, one three-page folding sheet, 3 two-page sheets (one being the front and rear covers), and two single sheets. About Fine, with a very small, soft crease at the top right corner of the front cover. \$375.00
1025. Miro, Joan. **PIERRE A FEU - DERRIERE LE MIROIR NO.14-15**. The double issue of November-December, 1948, with an essay by Tristan Tzara, and 8 original lithographs printed by Mourlot, Fine. \$300.00
1026. (Miro, Joan). **JOAN MIRO: PLENITUDE - DIBUIXOS, GOUACHES, MONOTIPS** by Pere Gimferrer. Maeght, Barcelona, 1978. 4to., wraps, Spanish text, illustrated. With two original double-page lithographs, one the cover and the other also, like the cover, wrapping around the text. Fine. Uncommon \$195.00
1027. (Miro, Joan). **SOBRETEIXIMS ET SACS**. Derriere le Miroir No. 203. Maeght, Paris, 1973. Folio (15 x 12 in.), with three original double sheet lithographs (cover and pp. 4/5 and 12/13), Fine \$225.00
1028. Misti (Ferdinand Mieflietz). **CYCLES MOTOCYCLES CLEMENT**. Lithographed poster in colors, c. 1898-1900. Signed in the stone. 98 x 33 inches, 2512 x 846 mm. In very good condition, with folds. Framed. \$3000.00

1029. Monogram "E.W.". **DRAWING**. A charcoal drawing of the head and shoulders of a boy or young man carrying a long stick or rod. 6 1/4 x 5 1/4 inches, with a border, and the initials of the artist in ink. Highly accomplished, likely English, 18th-19th century. \$875.00
1030. Monogram "E.W.". **DRAWING**. A charcoal drawing of the head and shoulders of a boy or young man carrying a long stick or rod. 6 1/4 x 5 1/4 inches, with a border, and the initials of the artist in ink. Highly accomplished, likely English, 18th-19th century. \$875.00
1031. Moore, Benson Bond (American, 1882-1974). **HOUSE AND STREET IN WASHINGTON, DC OR ITS ENVIRONS**. Etching, 1930s. Signed in pencil. 6 3/8 x 8 1/4 inches. Moore's subjects were birds or street scenes in the Washington area. In excellent condition. \$475.00
1032. Moore, Henry. **SQUARE FORMS**. Cramer 51. Lithograph, 1963. Edition of 100. Signed and numbered in pencil. 18 x 23 1/4 inches, 457 x 590 mm. \$1750.00
1033. Mora, F. Luis. American 1874-1940 **BOY WITH APPLE**. Etching, n.d. 5 3/4 x 4 inches; 137 x 102 mm. Titled and signed in pencil. In excellent condition. \$350.00
1034. Mora, F. Luis (American 1874-1940). **SELF-PORTRAIT**. Charcoal and gouache, not dated, but c. 1930s. 24 x 18 inches, framed to 28 x 23 1/2 inches, the frame by APF, New York, with their label verso. In very good condition. \$500.00
1035. Mora, F. Luis. **BOY HOLDING DOG**. Etching, n.d. 4 3/4 x 3 inches; 118 x 77 mm. Not signed. In excellent condition. \$350.00
1036. Mora, F. Luis. **FRESH BAIT**. Charcoal drawing. 18 1/4 x 11 3/4 inches; 464 x 298 mm. Signed. Drawing of a barefoot boy baiting the hook of his fishing rod. A large triangular piece (about 7 x 9 inches, irregular) torn from the upper right corner, with losses to the topmost portion of the boy's head, but otherwise not detracting from this very charming image. A few other tears and creases, also not affecting the image. Very attractively framed. \$450.00
1037. Mora, F. Luis. **FRESH BAIT**. Charcoal drawing. 18 1/4 x 11 3/4 inches; 464 x 298 mm. Signed. Drawing of a barefoot boy baiting the hook of his fishing rod. A large triangular piece (about 7 x 9 inches, irregular) torn from the upper right corner, with losses to the topmost portion of the boy's head, but otherwise not detracting from this very charming image. A few other tears and creases, also not affecting the image. Very attractively framed. \$450.00
1038. Moran, Thomas. **VENICE**. Etching and roulette, 1887, after a painting by Andrew Fisher Bunner. Klackner 57, Gilcrease Institute 64. State iv of iv, 22 x 31 inches 560 x 787 mm. (the full sheet was originally 25 5/8 x 37 5/16 inches). Printed on tan simili-japon, trimmed just inside the platemark, leaving margins of 1" at top and sides and the etched remarque of a galleon in the lower margin. Signed in pencil by both Moran and Bunner. A tour de force of interpretation and technique, which presents, through the contrasts of light and shadow, a dazzling and romantic view of Venice. The print is rare. In excellent condition. \$2750.00
1039. Morante, Raphael. **POWER TO THE PEOPLE - GEORGE**. OSPAAAL, Havana, 1971. Original poster published in Cuba by OSPAAAL (ORGANIZATION OF SOLIDARITY WITH THE PEOPLES OF ASIA, AFRICA AND LATIN AMERICA). 13 1/8 x 20 3/4 inches. This is the original, smaller format version of the poster; OPAAAL authorized a later reissue of this poster in a larger (20 x 29 inches) version. Fold marks, else in excellent condition. Rare in this original size and condition. \$450.00

1040. Morisot, Berthe. **BERTHE MORISOT DESSINANT, AVEC SA FILLE**. B-H VIII. Drypoint, 1889 7 1/2 x 5 1/2 inches, 190 x 140 mm. In very good condition. \$1750.00
1041. Morley, Malcolm. **UNTITLED - MARINE HONOR GUARD**. Offset & Silkscreen Print, c. 1967-69. 21 x 17 3/4 inches; 533 x 450 mm. Printed on paper watermarked BFK. An artist's proof in addition to the edition of 75. Inscribed "A.P." and "For Bruce," and signed in pencil. Very good condition, aside from a few soft ripples in the margins. \$1200.00
1042. Morris, Katherine (Amer 20th C). **THE WARDERS, CHARTRES** Etching, 9 3/4 x 7 in. Signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$100.00
1043. Moser, Barry. **THE GREAT SATYR**. Etching with aquatint and embossing, 1971. Titled, signed, dated and numbered 12 from the edition of 50, in pencil. 26 1/4 x 16 inches; 667 x 406 mm. In excellent condition. \$300.00
1044. Moser, Barry. **PEGASUS AND BELLEROPHON**. Etching and aquatint, 1971. Numbered 14 of the edition of 50, and signed, dated, and titled in pencil. 15 1/4 x 11 3/4 inches; 387 x 298 mm. In excellent condition. \$300.00
1045. Moser, Barry. **TREE HOUSE**. Etching, early 1970s, but printed later. Edition of 50, numbered 28/50 and signed in pencil. In very good condition. \$300.00
Vance Studley, who printed the edition, states: "I personally printed this edition for Barry in my printmaking studio here in Pasadena, CA and watched as he signed the edition. Barry's signature is unique in that it has a calligraphic verve to it and is characterized by a flowing B that is followed by a rolling mound of letters to form Moser. This is the result of a sharp pencil lead and a swiftly executed signature. I assure you this signature is his. The portrait at the bottom of the tree is a self portrait of the artist. The overall image recounts a personal memory of the artist's youth."
1046. Motherwell, Robert. **LA GUERRA I**. Terenzio/Belknap 219; Tyler Graphics 408. Lithograph, 1979-80. Initialed in ink and numbered from the edition of 50 (there were also 16 Artist's Proofs). Published by Tyler Graphics, with their chop-mark. Printed in black from a single stone on Japanese Suzuki handmade paper by Lee Funderberg. 29 x 44 inches; 732 x 1118 mm. (image); 37 1/4 x 49 inches; 946 x 1245 mm. (sheet). In excellent condition. Handsomely framed with the full sheet floated on a silk mat. \$3750.00
1047. Motherwell, Robert. **TRICOLOR**. T-App.24. Offset Lithograph in red, blue and black, 1973. 12 1/2 x 9 1/2 inches; 311 x 241 mm.; image; 22 1/2 x 14 inches; 571 x 355 mm.; sheet. Edition of 125 (there were also 15 artist's proofs), signed and numbered in pencil. In excellent condition. \$1750.00
1048. Moy, Seong. **NETS**. Woodcut, 1963. A.A.A. edition of 250. Titled, signed and numbered 224/250 in pencil. In very good condition, in an original AAA frame with the descriptive label on the verso. \$575.00
1049. Mucha, Alfons. **JOB**. Bridges A-6. Lithographed poster in colors, 1896. 20 x 15 1/4 inches, 615 x 400 mm. Signed in the stone lower right. The "small" JOB cigarette papers poster. In very good condition, with the colors fresh, and with minimal restoration along the center fold. Scarce and desirable. \$22,500.00
1050. Mueller, Otto. **STEHENDE KNABE UND ZWEI MADCHEN**. Karsch 67. Lithograph, 1917. 12 3/4 x 9 7/8 inches; 323 x 250 mm. Monogrammed in the stone. Edition of about 300. In excellent condition. Signed and unsigned examples of this print, which is after a similar painting now in the Stedelijk Museum in Amsterdam, are rare. \$7500.00
1051. Munakata, Shiko (Japanese, 1903-1975). **THE FOUNTAIN**. Woodcut on Japan tissue, not dated. Signed "Munakata" in Japanese and Western characters in pencil, and stamped with the artist's chop in red. 3 1/2 x 5 1/4 inches, 88 x 133 mm); framed. \$3500.00

1052. Murray, Elizabeth. **BLUE BODY**, Lithograph in 11 colors on Arches, 1987. Edition of 70 (there were also artist's proofs). Signed, dated and numbered in pencil. 47 3/4 x 31 5/8 inches. 1212 mm x 803 mm. Published by ULAE, with its seal embossed lower right (available from the publisher at \$7500.00). In excellent condition. \$4800.00
1053. Myers, Jerome. (American 1867-1940) **ON PITT STREET**. Etching and drypoint, 1906. Trial proof before the edition. Signed in pencil, and annotated, lower left, "Trial Proof - Pitt St. Large Plate." 9 7/8 x 12 7/8 inches, 252 x 327 mm. In very good condition, but with a small rust spot just outside the platemark, right center. \$975.00
1054. Myers, Jerome. **DRAWING - [THREE GENERATIONS]**. Pencil and watercolor on paper. c. 4 3/4 x 5 3/8 inches; 121 x 137 mm. Signed and dated "N.Y. 1907" in pencil within the image. In very good condition, but with a few small spots of foxing. Framed.
A grandmother, and mother with baby in arms seated side by side. \$750.00
Jerome Myers, American, 1867-1940, best known for his paintings and etchings of New York City street scenes showing children at play.
1055. Myers, Jerome. **EAST SIDE JUNK SHOP**. Etching, c. 1930s. 6 7/8 x 6 1/2 inches; 175 x 165 mm. Titled and signed in pencil, and with traces of an erased presentation inscription. In vety good condition, except for some unevenly printed areas. \$300.00
1056. Myers, Jerome. **THE SAND CIRCLE**. Etching, 1922. Edition of 30, signed, titled, dated, and numbered 7/30 in pencil. 5 1/4 x 7 5/8 inches (146 x 192 mm), 1/2 to 3/4 inch margins. \$425.00
1057. Nadelman, Elie (Born Poland, 1882, Died in New York, 1946). **WOMAN'S HEAD (WOMAN'S HEAD WITH RIBBON)**. Drypoint, 1920. 4 1/4 x 2 3/4 inches, 106 x 69 mm., plus margins. Unsigned, as usual. There is an unsigned impression in the Metropolitan Museum of Art. In excellent condition. \$3200.00
1058. Nesbitt, Lowell. **FLOWER**. Serigraph, 1981. Edition of 200, signed, dated and numbered 122/200 in pencil. 23 7/8 x 23 7/8 inches, 605 x 605 mm. In excellent condition. \$275.00
1059. Nesbitt, Lowell. **TULIPS**. Serigraph in colors, 1980. Edition of 200, signed dated and numbered 47/200. 30 1/4 x 30 1/4 inches, 768 x 768 mm. (sheet); 23 7/8 x 24 3/8 inches, 607 x 620 mm. (image). In very good condition, but with a crease in the top margin, and a small clean tear in the bottom margin, both well away from the image. \$350.00
1060. Nesbitt, Lowell. **TULIPS**. Serigraph in colors, 1980. Edition of 40, signed dated and numbered 31/40. 26 x 15 7/8 inches, 660 x 478 mm. (image); 32 3/8 x 21 7/8 inches, 822 x 555 mm. (sheet). In very good condition, but with a crease in the top margin, and a small clean tear in the bottom margin, both well away from the image. \$350.00
1061. Neufeld, Woldemar. (American, 1909-2002). **BEEKMAN PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 14/50 in pencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along Beekman Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00
1062. Neufeld, Woldemar. (American, 1909-2002). **SUTTON PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 7/50 in mencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along sutton Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00

1063. Neufeld, Woldemar. **THE RED BARN**. Woodcut in colors, not dated. Edition of 25. Signed, titled and numbered 12/25 in pencil. 12 3/8 x 33 3/4 inches. In excellent condition. \$575.00
1064. Neufeld, Woldemar. **YESTERDAY'S LOWER MANHATTAN**. Poster, in colors, 1977, after a woodblock by Neufeld. 17 7/8 x 13 7/8 inches. Initialed in the plate. \$75.00
1065. Neufeld, Woldemar. **YESTERDAY'S LOWER MANHATTAN**. Poster, Screenprint in colors, 1975. 22 x 17 1/16 inches, 558 x 433 mm. Initialed in the plate. Poster for an exhibition of the artist's work as the South Street Seaport Museum. Harbor scene showing boats and the Brooklyn and Manhattan Bridges. \$150.00
1066. Neustadt, Barbara. **JOYOUS PROCESSION**. Etching and aquatint in colors, 1056. Edition of 100, numbered 16/100, titled, signed "B. Neustadt" and dated in pencil. 9 x 12 inches. A lightly creased area in the upper margin, away from the image, else in very good condition. \$450.00

Barbara Neustadt was born in Davenport, IA in 1922.

She studied at Smith College, and received an MA from the University of Chicago. She also studied with Ben Shahn and Arnold Blanch who taught in the artist's colony in Woodstock, New York.

In 1952 she moved to New York and worked at Atelier 17 and with Margaret Lowengrund, Bob Blackburn and Michael Ponce de Leon.

Barbara Neustadt later lived in Maine, and in Woodstock, New York, where she established the Pleiades Press and the Studio Graphic Art Centre. In 1980 she moved to Florida, where she died in 1998.

In this and other works, Neustadt clearly shows her association with American Mid-Century modernism. Her prints are in numerous public collections.

1067. Nevelson, Louise. **THE STONE FIGURES THAT WALK AT NIGHT**. Baro 26, Pace Editions 50. Etching and drypoint, 1953-55. Edition of 20, printed by Emiliano Sorini under the supervision of Irwin Hollander at Hollander Graphic Workshop, New York, 1965/6. 18 3/4x18 3/4 inches, 475 x 475 mm. with full margins. Signed, titled and numbered 16/20 in pencil, and with Sorini's embossed chop "ES." In excellent condition. \$4500.00

Nevelson studied with Hayter at Atelier 17 in 1947, and later, between 1953 and 1955 she executed 30 etchings at Atelier 17. Proofs made at this time are on various papers, have inconsistent titles, and were printed in small numbers. Editions of 20 were printed at Hollander Graphic Workshop in 1965-1966.

1068. Nevelson, Louise. **TOTEM'S PRESENTS**. Baro 69. Etching and aquatint, 1965-66. Edition of 20, printed at Hollander Graphic Workshop, New York, presumably by Emiliano Sorini, though without his chop. 23 5/8x17 1/2 inches, 601 x 445 mm. with full margins. Signed, titled and numbered 7/20 in pencil. In excellent condition. \$4500.00
Nevelson studied with Hayter at Atelier 17 in 1947, and later, between 1953 and 1955 she executed 30 etchings at Atelier 17. Proofs made at this time are on various papers, have inconsistent titles, and were printed in small numbers. Editions of 20 were printed at Hollander Graphic Workshop in 1965-1966. During 1965 and 1966, Nevelson did 12 additional etchings, which were printed in editions of 20 or 40 at Hollander Graphic Workshop.

1069. Nevelson, Louise. **UNTITLED**. Baro 36. Lithograph, 1963. Edition of 20, plus 2 Printer's Proofs, 1 Trial Proof, and 3 Artist's Proofs. Inscribed "Tamarind Impression" (denoting this as one of the Printer's Proofs, signed in pencil, and with the Tamarind blindstamp, and the chop of the printer John Dowell, Jr. below the image, center. Printed on BFK Rives paper. In excellent condition. \$4500.00
From Baro: "In 1963, Louise Nevelson was offered and accepted a fellowship at Tamarind Lithography Workshop. In a little over six weeks she completed twenty-six editions of lithographs, images created by combining hand-drawn elements with printed lace and rags. The prints are black. Occasionally she introduced deep blue and Indian red. The lithographs are

signed in pencil in the lower right margin and each impression bears the Tamarind dry stamp and the chop of the printer. Each was executed in an edition of 20 on French BFK Rives paper."

1070. Nevelson, Louise. **UNTITLED**. Lithograph, 1984. Edition of 105, signed, numbered 33/105 and dated in pencil. Label of Grippi Gallery, NYC. 34 x 23 3/4 inches (image), 39 3/4 x 29 3/4 (sheet). In excellent condition. \$2800.00
1071. Nicholson, Ben. **OLYMPIC FRAGMENT**. (LAFRANCA 9). Etching printed with tone, 1965, signed, dated and numbered 29/50 in pencil. Published by Ganymed and Marlborough, with the Lafranica blindstamp. 8 x 9 3/4 inches; 203 x 248 mm. (image); 12 1/2 x 14 7/8 inches; 318 x 378 mm. (sheet). In very good condition, with traces of tape residue, top edge, verso. \$4200.00
1072. Nieto, Rodolfo. **UNTITLED - MOTHER AND CHILD**. Gouache and crayon. 13 5/8 x 9 1/4 inches. In excellent condition. \$375.00
1073. Nolde, Emil. **TISCHGESELLSCHAFT**. Etching with Aquatint, 1907. S. 38 iv/iv. Published state from "Zeitschrift für Bildende Kunst." 5 7/8 x 7 9/16 inches. Printed with blue ink. Titled below the image, with printed annotations near lower edge of margin. A fine impression, in Fine condition. \$975.00
1074. Nordell, Carl Johan David (Amer. 1885-?). **GLOUCESTER FISHERMAN**. Etching, 7 1/2 x 9 1/2 in. Signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$150.00
1075. Norton, Elizabeth (American 1887-1985). **TIGER**. Color woodblock, 1922. Edition size not known. Signed and dated in pencil, and with the artist's monogram chop. 5 7/8 x 9 inches. A few expertly repaired losses or tears in the margins, well away from the image, else in excellent condition. \$1800.00
1076. Norton, Elizabeth. **CAMPANILE**. Woodblock printed in b/w, 1924. 8 1/2 x 5 3/4 inches. Titled, signed, dated and inscribed "del. sc et imp" in pencil, and with the artist's stamped chop. This print was included in The Woodcut Annual for 1925, in illustrated in Golden Book Magazine. \$300.00
1077. **NOSTALGIA FOR THE PRESENT** by Andrei Voznesensky, with illustrations by Alexander Liberman. Universal Limited Art Editions (ULAE), N.Y., 1979. Very large folio, Unbound book of 17 lithographs on white wove in a lacquered box with a lithograph on the cover 40 3/4 in. x 27 5/16 in. (103.51 cm x 69.37 cm). Publisher's seal embossed lower left corner. Edition 28, signed by both Liberman and Voznesensky. In Fine condition throughout. \$2200.00

From the ULAE website:

Alexander Liberman (1912-1999) was born in Kiev, Russia to wealthy parents, and received a wide-ranging education that included studies in English, carpentry, and photography. After his family moved to Paris in 1924, he attended the École des Roches, where he studied metal working and history before exploring mathematics and philosophy at the Sorbonne. Fleeing Paris with his family after the German invasion, he settled in New York, where he simultaneously encompassed successful careers in the arts and in publishing. Beginning as a photographer for Vogue magazine in 1941, Liberman went on to become artistic director for Condé Nast Publications.

He always pursued abstraction, but his approach varied between hard-edged style in the 1950s to a more painterly approach in the 1960s and 1970s. He displayed his work in one-person shows at the Museum of Modern Art (1959), Betty Parsons Gallery (1960), and André Emmerich Gallery (1967). A retrospective of his work was organized by the Corcoran Gallery of Art (1970). Tatyana Grosman invited Liberman to print at ULAE in 1976, during a dinner party in honor of the Russian poet Andrei Voznesensky. Mrs. Grosman suggested that Liberman and Voznesensky collaborate; the resulting unbound book, *Nostalgia for the Present, 1977-79*, consists of seventeen lithographs with the drips, scribbles and scrawls that define Liberman's gestural style.

From a Wikipedia article:

Andrei Voznesensky, Russian, 1933-2010, was a poet who came to prominence during the cultural "thaw" in Russia in the 1960s, traveled widely as an unofficial cultural ambassador, and was awarded several prizes within Russia.

1078. Novak, Louis. **LANDSCAPE (A) - UNTITLED**. 2 1/2 X 3 1/4 INCHES, 63 X 84 mm. Initialed in pencil. \$125.00
1079. Novak, Louis. **LANDSCAPE (B) - UNTITLED**. 2 1/2 X 3 1/4 INCHES, 63 X 84 mm. Initialed in pencil. \$125.00
1080. Nutting, Wallace. **AMONG OCTOBER BIRCHES**. Hand colored photograph. Titled and signed on the mount. 7 14/ x 9 1/2 inches, framed to 13 1/2 x 16 1/2 inches. In excellent condition, with bright colors, clean mount, frame without damage or wear. \$185.00
1081. Nutting, Wallace. **A CLOGHEEN BRIDGE**. Hand Colored photograph. Signed and titled in ink on the mount. Original Frame. 7 3/8 x 9 5/8 inches, framed to 14 1/8 x 17 1/8 inches. In very good condition; light moisture stain to the mount, lower left, not affecting the photo, frame shows wear. \$165.00
1082. Nutting, Wallace. **DECKED AS A BRIDE**. Hand colored photograph, signed and titled on the mount, framed. 7 3/8 x 9 3/8 inches, framed to 13 x 14 7/8 inches. The photograph in very good condition with the colors strong, the mount with some soiling and a small stain, bottom center. \$150.00
1083. Ocampo, Isidoro. **EN LA NEVERA**. Drypoint, 1929. Edition of 50, numbered 3/50 and signed in pencil. 9 1/2 x 6 3/4 inches. Printed on paper watermarked "F.J. Head & Co." In excellent condition. \$475.00
1084. Ocampo, Isidoro. **GRACIAS**. Drypoint, 1930. Edition of 50, numbered 6/50 and signed in pencil. 8 1/4 x 8 inches. Pale matstain, else a fine impression in excellent condition. Printed on paper watermarked "PMF (Italia)" \$475.00
1085. Ocampo, Isidoro. **UNTITLED (THREE MEN DRINKING)**. Woodcut, 1931. Signed and dated in pencil. Edition size unknown. 8 1/2 x 8 5/8 inches (image); 13 5/8 x 12 inches (sheet). Very pale matstain, else a fine impression in excellent condition. \$475.00
1086. Oldenburg, Claes (American, born Sweden 1929). **THE SPITZHACKE, 1982 SUPERIMPOSED ON A DRAWING OF THE SITE BY EMIL LUDWIG GRIMM, 1822**. Color etching and photogravure, 1982 (Axson/Platzker 180). Edition of 100 signed, dated and numbered in pencil. 6 1/2 x 10 inches (164 x 254 mm). Framed \$1200.00
1087. Oldenburg, Claes. **DANCE COSTUME, IN THE FORM OF A FAG-END, WITH FALLEN DANCER**. Axson/Platzker 81. Lithograph in three colors, 1972. Edition of 50 (there were also 10 Artist's Proofs), signed and dated in blue pencil. Printed on Hodgkinson handmade paper. 17 3/4 x 14 3/4 inches, 451 x 375 mm. Proofed by Ernest Donagh and printed by Richard Shore and Valerie Pedlar at Petersburg Press, London. Published by Petersburg Press, London. In excellent condition. \$2200.00
1088. (Oldenburg, Claes). **MULTIPLES IN RETROSPECT - 1964-1990, WITH THE MULTIPLE "THE SOAP AT BATON ROUGE"** by Claes Oldenburg. Carl Solway Gallery, Cincinnati, 1990. Limited edition of 250 copies, signed by Claes Oldenburg and numbered 216/250. Folio, cloth covered box, with title and stylized Mickey Mouse figures on cover, containing the book, 4to., cloth, 160pp., text and 142 illustrations, 94 in color, describing and illustrating all of Oldenburg's multiples, and a multiple created especially for the city of Cincinnati (see the artist's statement about this work, below), consisting of a cast resin sculpture in the form of a bar of Ivory Soap, 7/16 x 4 3/4 x 2 3/4 inches, 1.1 x 12.1 x 7 cm., incised with the artist's initialed and numbered to correspond with each book. The multiple rests on a plastic padding, designed to resemble the river, and is covered with a sheet of clear plastic adorned with materials designed to resemble river detritus. The actual project which inspired this multiple was not carried out. Prospectus and Artist's Statement laid in.

Exceptionally Fine throughout.

\$2000.00

Artist's Statement: THE SOAP AT BATON ROUGE

When Carl Solway called me in May 1972 and asked if I would be interested in proposing a large-scale work for Cincinnati, he mentioned that partial funding for such a work might be sought from the Proctor & Gamble Corporation, whose world headquarters are in that city. The most familiar product of that company is the bar of pure white soap we all grew up with - IVORY - embossed with its name on top. Its slogan - "it floats- advertises one of its unique properties, a property it has in common with balloons and ships. What sprang to mind almost immediately, given the location of Cincinnati on the Ohio River, was the combination of a floating soap bar and an old-fashioned, paddle-wheel riverboat - in other words, a colossal bar of Ivory soap.

I proposed to Carl that a colossal soap be made by Proctor & Gamble and launched in Cincinnati with appropriate ceremony. It would thereafter float down the Ohio River, stopping at towns along the way. Carl thought the event could be coordinated with celebrations of the Bicentennial in 1976. Another property of Ivory soap, however, had to be taken into account: its tendency to dissolve, which it does rather more quickly than other soaps. As the colossal soap moved from town to town, it would grow smaller, like the icebergs which, I read somewhere, were going to be towed from the arctic to Arabia in order to provide fresh water.

At Cairo, Illinois, the now somewhat-less-than colossal soap would slip into the Mississippi. From there on, it would become more and more difficult to gather people to celebrate the visit of the soap. By the time the soap reached Baton Rouge, it would be the right size for a multiple. Though it seems small, one must remember that in the not-so-distant past, it would have made a very imposing sight, especially coming around the bend in the morning fog.

Claes Oldenburg

1089. Olitski, Jules. **UNTITLED**. Lithograph in colors. Numbered 51/60 and signed in pencil. In excellent condition. \$2500.00
1090. Olivera, Fernando. **VOLANDO JUNTOS (FLYING TOGETHER)**. Woodcut. Edition of 10. Numbered 8/10, titled and signed in pencil. In excellent condition. Framed. \$150.00
Olivera is a Mexican painter and printmaker, based in Oaxaca.
1091. Orozco, Jose Clemente. **CASA ARRUIINADA**. H.8. Lithograph, 1928. Edition 100. 12 1/2 x 17 9/16 inches; 320 x 450mm. Signed in pencil and numbered 87/100. In excellent condition. \$3500.00
1092. OSPAAAL - Anonymous Artist. **MOZAMBIQUE - 25 DE SEPTIEMBRE- DIA DE SOLIDARIDAD MUNDIAL CON LA LUCHA DE PUEBLO DE MOZAMBIQUE (WORLD DAY OF SOLIDARITY WITH THE STRUGGLE OF THE PEOPLE OF MOZAMBIQUE)**. OSPAAAL, Havana, not dated, but circa 1977. 21 x 13 1/8 inches. Original, not a reissue or reproduction. Folds; otherwise in excellent condition. \$300.00
1093. OSPAAAL - Raul Martinez. **CUBA - JULY 26-JUILLET 26-JULIO 26 1968**. OSPAAAL, Havana, 1968. 21 x 13 inches. Restored at corners, else in very good condition. \$500.00
1094. Pace, Stephen.(American, 1918-2010). **ON THE PORCH**. Ink on paper, 1977. Signed and dated, lower right. 11 x 13 1/2 inches, 279 x 343 mm. Framed. In excellent condition. \$2500.00

Stephen Pace enrolled at the Institute of Fine Art in San Miguel Allende, Mexico, with funding provided by the G.I. Bill. After a year south of the border--during which time met and befriended the painter Milton Avery--he decided to go to New York, where he received instruction from Cameron Booth and Morris Kantor at the Art Students League (1948-49). Through Avery, Stephen Pace also came into contact with painters such as Mark Rothko and Barnett Newman. After a trip to Florence in 1950 and a period of study at the Académie de la Grande Chaumière in Paris in 1951, Pace resumed his studies in New York, attending classes at Hans Hofmann's school. Hofmann's teachings--especially his practice of creating volume through dynamic planes of color-- helped inspire the direct and vigorous Abstract Expressionist style Stephen Pace

employed during the 1950s.

During this period, Pace participated in group artist shows at institutions such as the Whitney Museum of American Art and the Brooklyn Museum. He also had solo exhibitions at the Artists Gallery, the Poindexter Gallery, and the Howard Wise Gallery in New York and at venues in Provincetown, San Francisco, Chicago, and elsewhere. By 1961, his reputation was such that the critic, Thomas B. Hess, deemed him a "brilliant member of the second generation of New York School painters that burst on the scene, in the early 1950s, fully made, as if from the forehead of the Statue of Liberty" (quoted in Martica Sawin, Stephen Pace, 2004).

After 1960, Stephen Pace embraced his rural roots, spending time in Pennsylvania and then Maine, a region that allowed him to reconnect with nature. Dividing his time between studios in New York City and Stonington, Maine, he returned to figural art, working in a style characterized by simplified shapes and a liberal use of color while exploring subjects ranging from Maine lobstermen to landscapes and nudes. It seems likely that this drawing, a view of water and boats from the front porch of a house set well back from the beach, was done in Stonington, very possibly from the porch of Pace's own house.

1095. Pappé, Carl. **CALLE EX CONVENTO, TASCO**. Woodcut, c.1940s-60s. Edition unstated. This print is one of a series of 16 images, all of scenes in Taxco, distinguished by the strength of the carving and the richness of the blacks. 12 x 14 1/4 inches (image), 13 1/2 x 15 3/4 (sheet). Titled and signed in pencil. In excellent condition. \$575.00
Carl Pappé, American, born in Hungary. 1900-1998. Pappé lived and worked in Cleveland, and began to spend time in Mexico in the 1930s.
1096. Pappé, Carl. **LA LAGUNA**. Etching, not dated. Edition of 16. Titled, numbered "4/16" and signed in pencil. 19 1/4 x 24 3/4 inches; margins of about 3/4 inch on each side. In excellent condition. Carl Pappé, American, born in Hungary. 1900-1998. Pappé lived and worked in Cleveland, and began to spend time in Mexico in the 1930s. \$550.00
1097. Pappé, Carl. **PUENTE RAMONET, TASCO**. Woodcut, c.1940s-60s. Edition unstated. This print is one of a series of 16 images, all of scenes in Taxco, distinguished by the strength of the carving and the richness of the blacks. 11 7/8 x 14 1/2 inches (image), 13 1/2 x 15 3/4 (sheet). Titled and signed in pencil. In excellent condition. \$550.00
Carl Pappé, American, born in Hungary. 1900-1998. Pappé lived and worked in Cleveland, and began to spend time in Mexico in the 1930s.
1098. Papprell (after Knell), Henry A. **STEAM FRIGATE CYCLOPS OFF SPITHEAD**. etching with hand-coloring, a 20th Century reprint of the original print published by Ackermann in 1857. 18 x 25 inches, 457 x 635 mm. (image); 25 1/2 x 32 1/2 inches, 648 x 826 mm. (sheet), framed to 30 x 36 inches. Matting shows acidity and should be replaced, else in very good condition, with the colors very bright and fresh. \$275.00
1099. Parish, Betty Waldo (American, 1910-1986). **ROOF TOPS**. Etching, not dated, likely 1940s. Edition of 18. Titled, numbered and signed in pencil. 5 x 3 1/2 inches. A printer's crease, and a crease across the lower center of the sheet from folding, still an appealing, atmospheric impression of the city in snow. Rare. \$525.00
1100. Parrish, Maxfield. **AIR CASTLES**. Vintage print, circa 1903, after the original painting done for the cover of the Ladies Home Journal. 16 x 12 inches, in the original period mat and frame. In very good condition, with the colors strong and bright. Along with "Dinky Bird" this was Parrish's most popular print. It was very widely distributed and hung in many homes from the early to the mid-20th century. Since the revival of interest in his work in the 1960s, Parrish has achieved the stature of an important American artist. Though created through a photographic process, these early prints are superior to the glut of modern reproductions. 250.00
1101. Parrish, Stephen. **LANDSCAPE**. Etching, 5 7/8 x 10 3/4 inches. Signed in the plate. Scene with a farmhouse and outbuildings in background at left, sheep grazing in foreground, center, and leafless trees at left and right. Framed, and apparently in very good condition. \$350.00

1102. Patterson, Margaret Jordan. **RAVELLO**. Etching. 7 3/4 x 8 3/4 inches. Numbered, titled and signed in pencil. Light mat stain. \$275.00
1103. Penck, A. R. **UNTITLED COMPOSITION**. Screenprint, 1972. Edition of 55. Signed and numbered 12/55 in pencil. 34 1/2 x 34 1/2 inches, 880 x 880 mm. \$675.00
1104. Penfield, Edward. **HARPER'S MARCH 1899**. Lithographed poster in black, brown, green and red, 1899. Kiehl 219. 15 3/8 x 10 1/2 inches. In excellent condition except for two unobtrusive creases, one top left, the other in the lower left corner, both visible only from the back, and minor roughness or nicking to the sheet edges, left and top. \$750.00
1105. Penfield, Edward. **HARPER'S MAY, 1895**. Lithograph in colors. 13 1/4 x 17 inches; 337 x 432 mm. Condition A. \$875.00
1106. Penfield, Edward. **HARPER'S MAY, 1897**. Poster for Harper's New Monthly Magazine, May 1897. Woman walking her greyhound. Four-color lithograph: brown, yellow, red and black. New York: Harper & Brothers, published April 1897. Signed in the stone, top left, and with the artist's bull's head logo. 18 7/16 x 13 1/4 inches. Horizontal center fold, else in very good condition. \$750.00
1107. Penfield, Edward. **HARPER'S OCTOBER, 1896**. Lithographed poster in colors, 1896. 18 1/4 x 13 3/4 inches; 462 x 350 mm. In excellent condition; mounted to Japan paper for support. \$750.00
1108. Penfield, Edward. **ON SNOW SHOES TO THE BARREN GROUNDS**. Poster for Harper's Magazine, 1896. Poster for a story serialized in Harper's. 18 x 11 inches. In Very Good condition (Condition B+), with strong colors; A short expertly closed tear at the top center, and evidence of creasing and a short tear at the bottom, also expertly repaired; mounted to Japanese tissue for support. \$750.00
1109. Pennell, Joseph. **THE GREAT STACK, SHEFFIELD**. Wuerth 559. Etching, 1909. Edition of "probably" 40 according to Wuerth. Signed in pencil, and further inscribed to William Dean Howells (see below), making this a most interesting association copy. 12 3/8 x 9 3/8 inches (image), 16 1/4 x 10 3/4 inches (sheet). A crease across the sheet from prior folding, small well repaired edge tears, one into the image, else in very good condition. \$1500.00

Inscribed in the margin at left is:

"And - where do I come in? J.P." to the right in the margin, immediately below Pennell's signature:

"to/W. D. Howells/on reading page 31/of Seven English/Cities. Only please remember/this was first drawn by me and published in 1883/Second drawing in Harry (sic) James English Hours./This etching made Sept 1909 - before I/saw the article or book."

The passage referred to in Howells' book reads as follows:

"Between our hotel and the main part of the town there yawned a black valley, rather nobly bridged, or viaducted, and beyond it in every direction the chimneys of the many works thickened in the perspectives. It was really like a dead forest, or like thick-set masts of shipping in a thronged port; or the vents of tellurian fires, which send up their flames by night and their smoke by day. It was splendid, it was magnificent, it was insurpassably picturesque. People must have painted it often, but if some bravest artist-soul would come, reverently, not patronizingly, and portray the sight in its naked ugliness, he would create one of the most beautiful masterpieces in the world. On our first morning the sun, when it climbed to the upper heavens, found a little hole in the dun pall, and shone down through it, and tried to pierce through the more immediate cloud above the works; but it could not, and it ended by shutting the hole under it, and disappearing."

1110. Pennell, Joseph. **LITHOGRAPHS OF NEW YORK**. Wuerth 144-147, 150-152, 154-156, 158, 160. Lithographs, 1904. Various sizes, about 8 1/2 x 11 inches (sheets), with full margins. The complete set of twelve lithographs, printed on thin laid paper. Edition of 100, each signed in pencil. With the original Table of Contents, but lacking the portfolio. Each print matted. Published by the Iconophiles, New York. All very good impressions in excellent condition. \$5500.00

Titles are:

Battery Park
 Broadway from Bowling Green
 "Broadway Towers"
 The Stock Exchange
 Nassau Street
 Pine Street
 William Street
 "Building the Building"
 "The Flat Iron"
 Union Square
 Broadway Above 23d Street
 The Times Building

1111. Pennell, Joseph. **PILOT TOWN, LA.** Wuerth 43. Etching, 1882. Signed in pencil. Printed on simili japan paper. 12 x 18 1/2 inches, 305 x 470 mm., plus wide margins. Tack holes around perimeter in the margin, else in excellent condition. The seven etchings of New Orleans, Wuerth 41, and 43-48, were the product of an assignment Pennell had from Century Magazine in 1882, and the two large format etchings, this, and W.41, Twilight, Pilot Town LA, are among his best works. \$875.00
1112. Pennell, Joseph. **ST. DUNSTAN'S, FLEET STREET.** W.269. Etching, 1903. Wuerth says the edition was "probably fifty proofs." Signed "J. Pennell, imp" in pencil, center. 11 x 7 3/8 inches. Margins trimmed to about 1/4 inch, top, 1/2 inch sides, and 1 inch at the bottom, and with a crease in the lower left margin, not touching the platemark, else a nice copy. \$500.00
1113. Pescheret, Leon. **LAND O' LAKES.** Color etching and aquatint. 14 x 11 inches; 360 x 279 mm. Titled and signed in pencil. \$375.00
1114. Peterdi, Gabor. **ADAM AND EVE.** Peterdi 29. Etching on zinc, 1947. Edition of 35, Printed by the artist on wove paper watermarked "Arches France" and signed, titled and numbered 23/35 in pencil. 19 5/8 x 15 5/8 inches, 500 x 397 mm. In excellent condition. \$2800.00
1115. Peterdi, Gabor (American, born Hungary, 1915-2001). **ECLIPSE IV.** Johnson 247) Aquatint in colors, 1966. Edition of 25, signed, dated, titled and numbered 9-25 in pencil. 36 x 24 inches. In excellent condition. \$2200.00
1116. Peterdi, Gabor (American, born Hungary, 1915-2001). **THE STORM.** Johnson 154) Etching and engraving, 1958. Edition of 15, signed, dated, titled and numbered 3-15 in pencil. 22 x 32 inches. In excellent condition. \$2200.00
1117. Peterdi, Gabor. **AQUARIUM.** J.252. Etching, embossing and soft-ground, 1967. From the Portfolio "Genesis." An artist's proof aside from the edition of 150. Signed and dated and inscribed "Artist's Proof in pencil. In excellent condition. \$550.00
1118. Peterdi, Gabor. **THE BIG NORFOLK.** P.214. Etching and engraving on zinc, 1963. Edition of 50. Titled, signed and numbered "8-50" in pencil, and also incribed "To Bob Bero with Friendship G. Peterdi, 1966" all in the margin immediately below the platemark. Printed in green. 22 x 36 inches. Unusually large and intricate, even for Peterdi. \$2200.00

Robert Bero, 1941-2007 was an American printmaker. The following is from his obituary in the New York Times:
 "Born in Brooklyn, NY in 1941, Bero studied at the Pratt Institute (BFA) and at Yale University (MFA). He later taught at SUNY, Potsdam, Brown University and SUNY, Purchase. John Canaday of the New York Times wrote that "Bero's enormous woodcuts, years in the making and days in the printing expand the horizons of printmaking." Bero's work has been exhibited at the Library of Congress, the Smithsonian Institution, Cornell University, Yale University, the Museum of Fine Arts, Cincinnati, and the Society of American Graphic Artists. Along with his artistic contributions, Robert Bero was a valued mentor to his students and a friend to many in the Tuxedo Park area. His warmth, kindness, and endless knowledge

of art will be deeply missed."

1119. Peterdi, Gabor. **BLOOMING ICE**. Combined technique (intaglio and screenprint) in six colors, 1965. P.228. Edition of 25. 20 x 32 inches, 504 x 813 mm. In excellent condition. \$3000.00
1120. Peterdi, Gabor. **DESERT I**. J.190. Soft ground and hard ground etching, engraving and aquatint on zinc in three colors, 1961. Edition of 50, numbered, titled and signed in pencil. 20 x 24 inches, 508 x 610 mm. In excellent condition. \$2200.00
1121. Peterdi, Gabor. **DESERT II**. Etching, 1961. Edition of 50, Numbered 5/50, titled, signed and dated in pencil. In excellent condition. \$2200.00
1122. Peterdi, Gabor. **GABOR PETERDI GRAPHICS 1934-1969**. Introduction by Una E. Johnson. Touchstone Publishers, NY, 1970. 4to., red cloth, unpaginated, no DJ, as issued. Catalogue Raisonne with 282 prints described and illustrated, in color and b/w. The Limited Edition of 200 copies, with all six of the etchings from the Hawaii series (Nos 277-282 in the catalogue) signed in pencil and numbered 108-200 in pencil and laid into the book loose, as issued (NOTE: per the note at the end of the book, the regular edition was bound in blue cloth, and had an unsigned copy of Red Eclipse II laid in. Note also that all copies of this book, whether from the limited or regular edition, or characterized as folio or quarto, are the same size, 12 5/8 x 9 3/4 inches. Having examined several copies of the regular edition, which is sometimes described as being signed in felt tip pen by Peterdi on the blue cloth cover, it is my opinion that these signatures are in fact printed facsimiles). The book and the prints in Fine condition throughout. This limited edition is Scarce. \$975.00
1123. Peterdi, Gabor. **GLOWING TREE**. Peterdi 152. Etching, engraving, lift ground and five stencilled colors, 1958. Edition of 30. 20 x 24 inches. In excellent condition. \$2200.00
1124. Peterdi, Gabor. **IN THE FOREST**. Johnson 139. Etching and engraving on Zinc, 1957. Edition of 200 published by I.G.A.S., NY. Signed and dated in pencil and numbered "186." In excellent condition. \$875.00
1125. Peterdi, Gabor. **RED RED ECLIPSE**. J.264. Combined Technique in five colors, 1967. Edition of 150. 18 x 24 inches. In excellent condition. \$1100.00
1126. Peterdi, Gabor. **SPAWNING II**. J.88. Etching and engraving with five stencilled colors, 1952. Edition of 200. Numbered and signed in pencil. In excellent condition. Published by I.G.A.S. \$875.00
1127. Peterdi, Gabor. **TRIUMPH OF SPRING, II**. J.104. Etching and engraving with three stencilled colors, 1953. According to the catalogue this is an edition of 35, but this copy is inscribed "199" and may have been published by IGAS in an edition of 200, as was usual with them. Signed in pencil. 17 1/2 x 12 inches, 444 x 305 mm. In excellent condition. \$975.00
1128. Peterdi, Gabor. **TRIUMPH OF STONES**. J.127. Etching, engraving with four serigraphed colors, 1955. Edition of 200 printed for I.G.A.S. (International Graphic Arts Society) - the catalogue is in error in saying the edition was 20. 12 x 18 inches, 307 x 461 mm. Numbered "8" and signed in pencil. In excellent condition. \$975.00

Gabor Peterdi (American, born Hungary, 1915-2001). The following is from the IFPDA Artist Profile:

"Painter, printmaker and teacher, Gabor Peterdi was born in Pestujhely, Hungary in 1915. He studied at the Hungarian Academy of Fine Arts, the Academy Belle in Rome and the Academie Julian in Paris. From 1933 to 1939, he was associated with Stanley William Hayter's Atelier 17. He emigrated to New York City in 1939 and taught printmaking at Yale University in New Haven, Connecticut. Peterdi also spent some time in Hawaii, where he taught at the Honolulu Academy of Art. From 1948 to 1952 he taught at the Brooklyn Art School and from 1952 to 1959, at Hunter College.

"Peterdi made his first color print, "Sign of the Lobster" in 1947. An exceptional printmaker, Peterdi is a master of a medium whose properties he exploits to achieve certain expressions and emotions. The majority of his work is abstract,

though he uses themes such as man, nature and their interrelationships."

1129. Peterdi, Gabor. **WILD BOAR**. Peterdi 5. Engraving on copper, 1934. Artist's Proof in addition to the edition of 12. Signed, titled, dated 1934, and inscribed "Artist Proof" in pencil. Printed in black on heavy wove paper. One of Peterdi's earliest prints, it was the second to be editioned and published; artist's proofs only exist of catalogue numbers 1-3. 10 x 8 inches. In excellent condition. \$875.00
1130. Peterdi, Gabor. **WINGS OF THE OCEAN**. Peterdi 157. Engraving and hard and soft ground etching, printed in green, 1958. Edition of 30. 23 x 31 1/2 inches. \$2400.00
1131. Peterdi, Gabor. **WOUNDED DARKNESS**. P.132. Etching, engraving and aquatint on zinc, with four stenciled colors, 1956. Edition of 35. Signed in pencil and numbered 3/35. 18 x 24 inches. In excellent condition. \$3000.00
1132. Peterdi. **RED DESERT**. Johnson 266. Combined technique, 1967. Edition 150 published by Lublin, NY. Signed in pencil. 20 x 24 inches. In excellent condition. \$2250.00
1133. (Pfister-Schlichter, Marie-Jeanne. **LA REVE DE TOUT HOMME**. Etching, 1907 6 7/8 x 5 in. Edition of 15. Signed, dated, and numbered in pencil, and titled in pencil, verso. \$395.00
1134. Philbrick, Margaret. **WILLOW IN WESTWOOD**. Etching. Titled and signed in pencil. No date or edition size noted. 3 x 4 inches (image), 6 x 7 1/4 inches (sheet). In excellent condition. \$125.00
1135. Phoenix, Lauros Monroe. **MALE NUDE - STUDY FOR KNIGHT - THE TOURNAMENT FROM IVANHOE**. Pencil drawing on gray-green paper. Signed and dated "06" (1906), at right center, and titled, lower left. In very good condition. Phoenix was born in 1885, so this is likely a student work. He studied at the Art Institute of Chicago, He had a career as a painter, educator and designer, teaching at his own school at New York University. \$195.00
1136. Picasso, Pablo. **100 PICASSO-PLAKATE UND STIFTUNG DANIEL-HENRY KAHNWEILER FOUNDATION - 20 GRAPHISCHE WERKE PABLO PICASSOS**. Czwitkitzer 192(b) Poster for Kunsthalle Mannheim, 1970. Color Offset, 33 X 23 3/8 inches, 838 x 594 mm. First Edition of 600 (there was a second edition of 250, and a third edition of 400 copies). Mounted on Japan paper for conservation. In very good condition, with a few clean closed tears at folds, and with very fresh, bright colors. \$650.00
1137. Piper, John (Britain, 1903-1992). **EASTON, PORTLAND, DORSET: ST. GEORGE REFORM - AN 18TH CENTURY CHURCH AMONG THE QUARRIES**. Lithograph, 1964. Lewiston 137. Edition of 70, signed and numbered 32/70 in pencil. Published by Marlborough Fine Art, London. 19 3/4 x 25 1/4 inches, 500 x 640 mm. In excellent condition, and in a fine frame. \$2400.00
1138. Piranesi, Giovanni Battista. **VEDUTA DEGLI AVANZA DEL FORO DI NERVA (THE FORUM OF AUGUSTUS)**. Wilton-Ely 181, Hind 42, F.749. Probably Hind's state III (possibly II) of V. With the Palazzo Tomati address and price. A lifetime impression printed on laid paper with Hind's watermark #3, Robison's #36. 15 3/4 x 24 1/8 inches. In Excellent condition. \$2800.00
1139. Piranesi, Giovanni Battista. **VEDUTA DEL TEMPIO DELLA SIBILLA IN TIVOLI (THE TEMPLE OF THE SIBYL, TIVOLI, WITH ANOTHER TEMPLE)**. Wilton-Ely 194, Hind 61, F.764. A lifetime impression with the Presso l'Autore address and price, center, and Piranesi's signature at right. 16 1/2 X 25 inches. In excellent condition. \$2800.00
1140. Piranesi, Giovanni Battista. **VEDUTA DELLA VILLA DELL'EMO SIGR. CARD. ALESSANDRO ALBANI FUORI DI PORTA SALARIA (THE VILLA ALBANI)**. Wilton-Ely 222, Hind 89, F.823. Etching, 1769. Hind's 1st state, on heavy laid paper without watermark. 17 3/8 x 27 1/4 inches. In very good condition, with a small spot of foxing at left center, and thread holes indicating removal from an album. \$2800.00

1141. Pleissner, Ogden M. **DRIVEN GROUSE - GLANCIE BEAT**. Color print after a watercolor. Signed in pencil. Edition published by Frost & Reed, 1959. 15 x 24 inches (image) on a larger sheet. In very good condition. \$475.00

1142. Politi, Leo. **UNTITLED (WOMAN NURSING BABY)**. Gouache in colors, c. 1935. 6 7/8 x 4 1/2 inches, 175 x 114 mm.(sheet 12 x 10 inches). Signed. In excellent condition. \$1250.00

Leo Politi (American, 1908-), best known as an illustrator of children's books, was also a painter and muralist. He studied at the Milan Art Institute. He was a member of the Painters & Sculptors of Los Angeles and exhibited at the Art Institute of Chicago, Pennsylvania Academy of Fine Arts and in Milan. He illustrated many books and this work may be an original book illustration.

1143. Pollak, Max. **COCOTTE**. Etching of a cat. 4 5/8 x 4 3/4 inches; 117 x 121 mm. Titled in the image and signed in pencil. In excellent condition. \$250.00

1144. Pollak, Max (Czech/American 1886-1970). **WEIB**. Etching. 3 5/8 X 3 1/2 inches; 93 x 89 mm . Annotated, titled, numbered 39/75 and signed in pencil. In excellent condition. \$175.00

1145. Pollak, Max. **JUNGE MUTTER**. Etching 3 1/8 x 4 7/8 inches; 78 x 226 mm. Annotated, titled, numbered 39/75 and signed in pencil. Excellent condition. \$175.00

1146. Pollak, Max. **NEW YORK: DEVISION STREET [Division Street]**. Etching and drypoint. Edition of 150, numbered 30/150, and titled and signed in pencil. 8 7/8 x 8 inches, 225 x 203 mm. \$850.00

1147. Poor, Henry Varnum. **SEATED FEMALE NUDE**. Ink on paper. Signed in ink, lower right. 12 x 8 1/2 plus margins. Inexcellent condition. \$500.00

1148. Porta-Misse, Jose Maria. Spanish 1927-? **CLOWN**. Etching printed in green and black on paper handmade by Laurence Barker. 10 1/2 x 8 5/8 inches; 267 x 200 mm. Published circa 1972 by Associated American Artists, NY, in an edition of 100, and with their label. Numbered and signed in pencil. In excellent condition. \$300.00

1149. Porter, Fairfield. **STREET SCENE**. Lithograph in colors, 1969. Edition of 100, signed in pencil and numbered 84/100. 22 1/4 x 30 inches, handsomely framed to 34 x 42 inches. In excellent condition. \$2500.00

1150. Prestopino, Gregorio (American, 1907-1984). **FIESTA ITALIANO**. Color woodcut on paper, c. 1940s-50s. Edition of 48, signed and numbered 20/48. 21 7/8 x 29 7/8 inches, 556 x 785 mm. In excellent condition. \$750.00

From the website devoted to the artist:

"Born on New York's Lower East Side in 1907, Prestopino showed early promise and, at the age of fourteen, was awarded a scholarship to the National Academy of Design. It was there that he fell under the influence of the Ashcan painters. As a young man, he set up his first studio in Harlem and, for the next thirty years, concentrated on depicting the grit of city life - docks, laborers, vendors, Lower East Side streets and, in the 1950's, Harlem life.

Prestopino received much acclaim during the 1940's, and was, along with Ben Shahn and Philip Evergood, on the best known of the social realist painters. He won a major award in 1946 from the prestigious Pepsi-Cola competition for this painting, Morning Conference. In 1954, on becoming the Director of the McDowell Colony, Prestopino began spending five months each year in Peterborough, New Hampshire.

By the early 1960's, Russell Lynes observed: "[in Prestopino's work] the sound of the city. gave way to the sounds of the country, the relentless of bricks and pavement and steel to the happy disorder of dappled things." Prestopino continued painting the sylvan world until his death in 1984.

Prestopino's influence as a teacher, mostly at the New School for Social Research in New York, has been attested to by

such former students as Red Grooms. Prestopino was Painter in Residence at the American Academy in Rome during 1968-69. His work has been widely exhibited and can be found in many major public collections, including the Whitney Museum of American Art, the Museum of Modern Art in New York the Art Institute of Chicago, the Smithsonian Museum and the Hirshhorn Museum in Washington, D.C., which owns over twenty-five of his works.

1151. Prior, Scott (American born 1949). **TENTS**. Etching with hand-coloring, 1986. Artist's Proof aside from the edition of 30 (the regular edition is not colored; there were three hand-colored Artist's Proofs). Titled, signed, dated and annotated "A.P." in pencil. Provenance: Alpha Gallery, Boston, MA. In excellent condition. \$575.00

1152. Quest, Charles. **BURST FORTH INTO SINGING AND CRY ALOUD (or BREAK FORTH.....)**. Wood Engraving, 1948. Edition of 25, numbered 2/25 and signed in pencil. With a label on the reverse of the frame, apparently Quest's own entry label for an exhibition, written in ink, reading: "Charles Quest/Washington University/School of Fine Arts/St. Louis, Mo./Won 1st Graphic Arts Prize at St. Louis Artist's Guild 1948/Owned by the Mills College Art Museum, Oakland, California/Exhibited at the Library of Congress, Washington, D.C., 1948/Exhibited at St. Louis City Art Museum/& other museums throughout the country," and with a tag affixed to the label with the printed number "325," likely the number of the work in the exhibition. In excellent condition; framed. \$1000.00

Charles Quest, American, 1904-1993. Quest studied and taught at Washington University. He was a painter and a printmaker in the Modernist tradition, exhibited widely, and won many awards. His work is in the collections of many museums

1153. (Raphael (After)). **DRAWING OF A MAN'S HEAD, AFTER RAPHAEL (III)** by Georges Moreau de Tours. Charcoal, 1869. 15 x 22 inches, 382 x 560 mm. (image); 23 x 17 1/4 inches, 585 x 440 mm. (sheet). Inscribed "Rome 16 Janvier 69." On deckled gray paper watermarked "P M." A few soft creases, else in excellent condition. Framed. \$875.00

Georges Moreau de Tours, French, 1848-1901, was a student of Marguerie and of Cabanel. He debuted in the Salon de Paris with genre subjects and some portraits in 1864. He was awarded the Legion d' Honneur in 1892.

The attribution of this drawing to Moreau de Tours is based on the fact that this and other drawings clearly by the same hand were contained in a portfolio bearing the name of Moreau de Tours and "Atelier de Cabanel." Moreau de Tours would have been 20 or 21 in 1869, and it was at this time that he studied with Cabanel.

1154. (Raphael (After)). **DRAWING OF A WOMAN'S HEAD, AFTER RAPHAEL (I)** by Georges Moreau de Tours. Charcoal, 1869. 16 7/8 x 12 inches, 428 x 305 mm. (image); 23 x 17 1/4 inches, 585 x 440 mm. (sheet). Inscribed "Rome le 6 Janvier 69." On deckled tan paper watermarked "P M." A few pinholes and some soft creases, else in excellent condition. \$450.00

Georges Moreau de Tours, French, 1848-1901, was a student of Marguerie and of Cabanel. He debuted in the Salon de Paris with genre subjects and some portraits in 1864. He was awarded the Legion d' Honneur in 1892.

The attribution of this drawing to Moreau de Tours is based on the fact that this and other drawings clearly by the same hand were contained in a portfolio bearing the name of Moreau de Tours and "Atelier de Cabanel." Moreau de Tours would have been 20 or 21 in 1869, and it was at this time that he studied with Cabanel.

1155. (Raphael (After)). **DRAWING OF A WOMAN'S HEAD, AFTER RAPHAEL (II)** by Georges Moreau de Tours. Charcoal, 1869. 18 1/4 x 15 inches, 465 x 382 mm. (image); 23 x 17 1/4 inches, 585 x 440 mm. (sheet). Inscribed "Rome 12 Janvier 69." On deckled tan paper watermarked "P M." A few soft creases, else in excellent condition. \$450.00

Georges Moreau de Tours, French, 1848-1901, was a student of Marguerie and of Cabanel. He debuted in the Salon de Paris with genre subjects and some portraits in 1864. He was awarded the Legion d' Honneur in 1892.

The attribution of this drawing to Moreau de Tours is based on the fact that this and other drawings clearly by the same

hand were contained in a portfolio bearing the name of Moreau de Tours and "Atelier de Cabanel." Moreau de Tours would have been 20 or 21 in 1869, and it was at this time that he studied with Cabanel.

1156. Rayburn, Dale. **SUNDAY SCHOOL CLASS**. Etching in color, 1976. Edition of 100, signed, titled and dated in pencil, and numbered 21/100. 30 x 24 inches. In excellent condition. \$975.00
Dale Rayburn was born in Mississippi in 1942 and lives in Atlanta. He is a highly regarded artist who has won many awards for his prints and paintings, the themes of which usually relate to the South. His work is in the collections of numerous museums.
1157. Redon, Odilon. **PLANCHE D'ESSAI NO. III** (Femme tournée à gauche et portant sur la tête une toque ornée de plumes; woman facing left, wearing an ornate toque with feathers). Lithograph, 1900. Mellerio 188. 10 1/4 x 9 1/2 inches (260 x 240mm). According to Mellerio, Redon executed four plates for a commission, but one was lost in transit to the printer. Of the remaining three (M.186-188), only a few trial proofs were pulled in Paris. Mellerio describes these as being "very rare." In excellent condition, framed. \$3500.00
1158. Reed, Doel (1894-1985). **EVENING MUSIC**. Etching and aquatint, 1946. 15 3/4 x 11 1/8, edition of 100, signed. In excellent condition. A very atmospheric print showing a female cellist in a darkened space, playing in the glow of a single light. \$1500.00
1159. Reed, Doel. **REST**. Etching and aquatint, 1941. CR43. AAA edition of 250, with its label present. 9 x 15 inches, 226 x 380 mm. In excellent condition. \$1875.00
1160. Rhead, Louis. **CYCLE CIGARETTES**. Lithograph, 1891. 24 1/2 x 17 1/2 inches; 622 x 445 mm. Signed in the stone. A magnificent Art Nouveau image. Paper losses at lower edge expertly filled-in, tears along right edge extending well into the image expertly closed. A wonderful example of the Art Nouveau poster, still impressive despite condition problems. \$850.00
1161. Ribot, Theodule Augustin. **FIVE ETCHINGS - RESTAURANT SUBJECTS**. Etchings, c 1880s. **L'AIDE DE CUISINE, LES EPLUCHEURS, LE DEJEUNER DU CHAT** and two UNTITLED kitchen scenes of Chefs and assistants. All India proofs mounted on wove paper; all signed within the image, the first three with the printed titles, the address of Cadart & Luquet, the publishers, and with the printed names of Ribot as the etcher and Delatre as the Printer, the others without the printed titles and Cadart's address. All in very good condition, except for light foxing on the support sheet of Eplucheurs. \$650.00
- Theodule Augustin Ribot (French, 1823-1891) a well-listed and highly regarded 19th Century artist who was a member of the circle of realist painters, including Legros, Fantin-Latour and Whistler, who formed "Les Refuses" in 1859, based on their mutual admiration of Courbet. Among his important works is a painting titled "L'Interieur de Cuisine," which was exhibited at the Salon of 1861, and to which these etchings have a strong affinity.
1162. Rice Pereira, Irene. **THE ASCENT OF THE HEAVENLY TWINS**. Drawing, 1964. White gouache on black paper, mounted on board. Signed, dated, and inscribed "To Nat and Doris" in white gouache, lower right. 25 1/2 x 19 3/4 inches (648 x 500 mm). \$1400.00
1163. Rice Pereira, Irene. **GEMINI**. Drawing, 1965. Gouache on rice paper. Signed "Pereira" and dated in gouache, lower right. 35 x 24 inches (890 x 610 mm). \$2250.00
1164. (Riopelle, Jean-Paul). **RIOPELLE - ARCTIQUE** by Jacques Dupin. Maeght, Paris, 1974. Derrière Le Miroir No. 208. Folio, wraps, text by Dupin and 11 color lithographs by Riopelle. Fine. \$150.00
1165. Rist, Luigi. **PEARS**. Woodcut in colors, 1942. Titled in pencil in the margin, and signed in ink within the image. Edition of 100. 9 1/8 x 7 1/8 inches, 231 x 182 mm. Traces of old tape at the top margin, verso, else in very good condition. \$2500.00

1166. Rivera, Diego. **CLASPED HANDS**. Drawing, charcoal and reddish background wash on newsprint. 9 3/4 x 9 1/2 inches; 250 x 241 mm. Signed, lower right. Mounted to thin Japanese tissue for support by an expert conservator. Handsomely framed. \$18,000.00
1167. Riviere, Henri (French 1864-1951). **LE COUCHER DU SOLEIL (Sunset)**. Lithograph in color, 21 1/2" x 32 1/2", edition of 1000. Framed. Trimmed to image, slight attenuation of colors. \$750.00
1168. Rivoli, Mario. **AFRICAN WARRIOR**. Drawing, c. 1967. Graphite, color pencils and watercolor. 24 x 18 inches. In excellent condition. \$1200.00
Mario Rivoli (American, born 1943) was born in NYC, and lived and worked there until 1975, when he moved to Denver, CO. He currently shows with Julie Artisan's Gallery in New York and with the Lewis Bobrick Gallery in Denver.
1169. Rivoli, Mario. **BELOVED**. Mixed media: Xerograph of found photograph, with decoupage and hand-coloring in spray paint, crayon, grease pencil, and metallic inks, 2006. 34 1/2 x 24 inches. In a fine frame. \$1800.00
1170. Rivoli, Mario. **DRAWINGS FROM THE SIXTIES - VILLAGE PEOPLE: DRAWINGS OF FRIENDS, ARTISTS, WRITERS, ACTORS, DRAG QUEENS.**

Mario Rivoli is a New York artist who has lived in Denver for 25 years. These drawings from the 1960s surfaced recently while Mario was re-organizing his archives.

Rivoli is an artist of wide-ranging creativity, comfortable working with a variety of artistic media. In addition to his drawings, paintings, and posters, he is a brilliant creator of sculptural assemblages which often marry both two- and three-dimensional elements within the same piece. His beaded flower constructions and floral arrangements transform this one-time kitsch activity into an art of sophisticated elegance.

Mario's work is in many distinguished private, corporate and public collections, including those of Sir Elton John, Leona Helmsley, the Whitney Museum of Art in New York, the Museum of International Folk Art in Santa Fe, and Kaiser Permanente in Denver. He exhibits at several galleries, including Julie's Artisan's Gallery in New York; his work was included in Julie Dale's landmark book "Art to Wear."

The following is the list of the drawings shown on this page, with prices. #1-3 top row, 4-6 second row, 7-9 third row, 10-12:

- 1.DANIEL MORALES \$650.00
- 2.H. M. KOUTOUKAS \$375.00
- 3.HOLLY WOODLAWN I (BUTTERFLY; color) \$575.00
- 4.HOLLY WOODLAWN II (FULL FACE \$575.00
- 5.HOLLY WOODLAWN III (PROFILE) \$500.00
- 6.MAURICE \$750.00
- 7.JACKIE CURTIS (I) \$850.00
- 8.JACKIE CURTIS (II) (MONOCLE) \$975.00
- 9.MITCHELL SMITH \$550.00
- 10.LIFE CLASS \$650.00
- 11.HOLLY WOODLAWN POSTER \$375.00
- 12.SOBECHEANSKAYA POSTER \$375.00

1171. Rivoli, Mario. **TATTOO SERIES, I: VANITY - STANDING MALE NUDE WITH TATTOOS**. Mixed media on paper, 2008. 10 7/8 x 8 1/2. Tiled, signed and dated. Framed. \$875.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.

1172. Rivoli, Mario. **TATTOO SERIES, II: STANDING FEMALE NUDE WITH TATTOOS.** Mixed media on paper, 2008. Signed and dated. 10 7/8 x 8 1/2 inches. \$750.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.
1173. Rivoli, Mario. **TATTOO SERIES, III: STANDING FEMALE NUDE WITH TATTOOS - ARMS BEHIND HEAD.** Mixed media on paper, 2008. Signed and dated. 10 7/8 x 8 1/2 inches. \$750.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.
1174. Rivoli, Mario. **TATTOO SERIES, IV: MALE NUDE ON COUCH BEING TATTOOED.** Mixed media on paper, 2008. Signed and dated. 8 1/2 x 10 7/8 inches. \$750.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.
1175. Rivoli, Mario. **TATTOO SERIES, V: FEMALE NUDE BEING TATTOOED ON FACE.** Mixed media on paper, 2008. Signed and dated. 6 3/8 x 9 inches. \$750.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.
1176. Rivoli, Mario. **TATTOO SERIES, VI: SEATED FEMALE NUDE WITH TATTOOS.** Mixed media on paper, 2008. Signed and dated. 9 X 6 3/8 inches. \$750.00
The images in the Tattoo Series were suggested by a group of found photographs from the 1960s depicting men and women with tattoos.
1177. Roberts, David. **MINARET OF THE MOSQUE EL RHAMREE.** Lithograph, 1848. 12 x 9 1/16 inches. A plate from Roberts' "The Holy Land." In very good condition, and nicely framed. \$175.00
1178. Robi (Elvin Robichaud), Al (American, 1922-2007). **PEOPLE WATCHERS.** Linocut in colors, 1960s. 5 x 9 inches, plus margins. Edition of 35, numbered 27/35, titled and signed "Robi" in pencil. In excellent condition. \$350.00
1179. Rodo-Boulanger, Graciela. **GARCON SUR UN CHEVRE.** Etching with aquatint in colors, 1967. Edition of 100. Numbered 31/100 and signed in pencil. 20 7/8 x 20 1/4 inches, 410 x 640 mm. Printed on Rives paper. In excellent condition. Framed. \$2500.00
1180. Rodo-Boulanger, Graciela. **LE BALLON VERT.** Etching with aquatint in colors, 1967. Edition of 100. Numbered 31/100 and signed in pencil. 21 1/8 x 17 1/16 inches, 440 x 545 mm. Printed on Rives paper. In excellent condition. Framed. \$2000.00
1181. Rodo-Boulanger, Graciela. **LE CHEVAL BLANC.** Lublin 16. Etching in colors, 1967. Edition of 100 printed on Rives paper. Signed in pencil. 19 1/8 x 24 3/4 inches; 490 x 630 mm. In excellent condition. Framed. \$2500.00

Graciela Rodo-Boulanger, was born in Bolivia in 1935. While living in Argentina she first saw the work of the printmaker Johnny Friedlaender, and was inspired to study printmaking. She moved to Paris in 1961, and studied with Friedlaender until 1968. Rodo-Boulanger is today one of the most popular and successful artists in the world, her trademark subjects being stylized children and animals. Her popular appeal notwithstanding, she a master of the technical processes of color etching. Her earlier works, including this one, have a stateliness, restraint and elegance which echoes, in representational subjects, the abstract subjects of Friedlaender, and which contrasts with the livelier exuberance of her later work. Whereas most of the earlier prints were color etchings published in editions of 100 or 150, the more recent work tends to be in lithography with edition sizes of 250 or more.

1182. Rosen, Simon. **FISHING BOATS**. Oil on masonite. 8 x 10 inches. Signed lower left. In very good condition. Framed. \$250.00
1183. Ross, John T. (American, born 1921) **PROVINCETOWN BEACH**. Collograph in colors, 1962. Edition of 100, published by Associated American Artists. Numbered 91/100, titled, signed and dated in pencil. 17 x 22 7/8 inches, 432 x 582 mm. \$875.00
1184. Ross, John T. **UNTITLED (LIGHTHOUSE, HOUSES AND BOATS)**. Color woodcut, not dated. Inscribed "proof," lower left, and signed lower right, in pencil. 9 x 14 7/8 inches (image), on a larger sheet. In excellent condition. Framed. \$675.00
1185. Rossellini et al. **OPEN CITY (VILLE OUVERTE) - FRENCH FILM POSTER**. Spectacular graphic, with only the image of Anna Magnani and the French title of the film. 45 1/2 x 62 inches. In very good condition with light wear at the folds. \$350.00
1186. Roszak, Theodore. **SISYPHUS**. Lithograph, 1973. 558x762 mm; 22 x 30 inches, 558 x 762 mm. with full margins. Edition of 50. Signed, titled, dated and numbered 4/50 in pencil, lower margin, and also inscribed "For John Canaday" (Canaday, 1907-85, was the art critic for the New York Times from 1959 to 1974, and also an author and art historian). A very expressionistic print on the theme of the Myth of Sisyphus. In excellent condition. \$1875.00
Theodore Roszak, born 1907-1981, was a sculptor, painter and printmaker, who was born in Germany, came to America at age two, studied at the Art Institute of Chicago, the National Academy of Design and Columbia University.
1187. Roth, Ernest (American, 1879-1964). **ST. MARTIN'S BRIDGE - TOLEDO**. Etching, 1931. Signed and dated in pencil, and signed, dated and titled in the plate. 11 3/4 x 12 5/8 inches. In excellent condition. \$450.00
1188. Roth, Ernest (American, 1879-1964). **TOLEDO - PUENTE DE ALCANTARA**. Etching, 1921. Edition of 70, printed by the artist (from the Frederick Keppel label on the back of the frame). Signed and dated in pencil, and signed, titled and dated in the plate. 10 x 14 3/4 inches (plate), plus margins. In excellent condition. \$575.00
1189. Roth, Ernest. **AMIENS**. Etching, 1914. Signed and dated in pencil, and signed, titled and dated in the plate. Edition probably 100. 10 3/4 x 10 3/4 inches, 275 x 275 mm. In excellent condition. \$475.00
1190. Roth, Ernest. **POPLARS NEAR FLORENCE**. Drypoint, 1907. Signed and dated in pencil. 9 3/4 x 5 7/8 inches, 248 x 150 mm. In excellent condition. \$450.00
1191. Roth, Ernest. **SEGOVIA CATHEDRAL AND VALLEY**. Etching, 1922. Titled, signed, titled and dated in pencil. 11 5/8 x 10 7/8 9ches. In very good condition, but with the pencil title and signature somewhat faded. \$675.00
1192. Roth, Ernest. **SOSPEL**. Etching, 1950. Signed and dated in pencil. 9 x 11 7/8 inches, 230 x 304 mm. In very good condition, with margins of 3/4 inches +/-, but with uneven edges, indicating trimming of margins. \$350.00
1193. Roth, Ernest. **SOUTH SIDE - THE INN AT BUCK HILLS FALLS, PENNSYLVANIA**. Etching, 1940. Signed and dated in pencil. Editon not stated. This etching was reproduced for use as a postcard by the Inn. 9 3/8 x 12 inches. A small loss at the lower right corner, glue residue along the sheet edges, else in good conditon. \$375.00
1194. Roth, Ernest. **UNTITLED - TENEMENT BUILDINGS**. Etching, 1916. Signed and dated in pencil, and with the blindstamp of the Chicago Society of Etchers in the margin, lower left. 8 13/16 x 5 7/8 inches. In excellent condition. \$375.00
1195. Rouault, Georges. **[TWO FIGURES]**. Wood Engraving, restrike edition, 1969. Issued by MOMA NY. 9 x 7 1/2 in. on a 14 x 11 in. sheet. Presented by the Museum to donors. Fine in orginal presentation envelope. \$45.00

1196. Roudebush, Harriet. **FISHERMAN'S WHARF**. Etching, 1930s-40s. Edition not stated. Titled and signed in pencil. 4 x 3 inches, with narrow margins. In excellent condition. \$150.00

Harriet Gene Roudebush was born in Portland, Oregon on July 6, 1908. She and her family moved to Sacramento, California in 1916. She studied at the California College of Arts and Crafts (1925) and for four years on a scholarship at the California School of Fine Arts.

She was known during the 1930s and 1940s for her etchings of the San Francisco Bay Area, which were sold in tourist shops and art galleries at Fishermen's Wharf. She and her husband moved to Pacific Grove (a well-known California artists' colony) in 1972.

She discontinued printmaking and etching, and instead became a watercolorist, painting watercolors of the Monterey, Carmel, and Pacific Grove areas, until her death on January 2, 1998.

Exhibits: San Francisco Women Artists, 1931; Galerie des Beaux Arts (San Francisco), 1930-33; Worden's Gallery (San Francisco), 1932-42; Sausalito Trade Fair, 1952 (solo); San Francisco Art Fairs, 1957-69; Carmel Foundation and Monterey Library, 1975 (solos); Pacific Grove, 1994 (solo).

1197. Roudebush, Harriet. **SAN FRANCISCO BAY BRIDGE**. Etching, 1930s-40s. Edition not stated. Titled and signed in pencil. 2 3/4 x 4 1/4 inches, with full margins. In excellent condition. \$225.00

Harriet Gene Roudebush was born in Portland, Oregon on July 6, 1908. She and her family moved to Sacramento, California in 1916. She studied at the California College of Arts and Crafts (1925) and for four years on a scholarship at the California School of Fine Arts.

She was known during the 1930s and 1940s for her etchings of the San Francisco Bay Area, which were sold in tourist shops and art galleries at Fishermen's Wharf. She and her husband moved to Pacific Grove (a well-known California artists' colony) in 1972.

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1198. Roudebush, Harriet. **SAUSALITO**. Etching, not dated or numbered. Signed and titled in pencil. 4 1/2 x 6 1/4 inches. In very good condition. \$250.00

1199. Roussel, Theodore. **PENELOPE, A DOORWAY, CHELSEA** Hausberg 23. Drypoint & Etching, 1888-9. Edition of about 30 impressions, printed in brownish ink. 110 x 70mm; 4-5/16 x 2-3/4in. Signed on a tab and trimmed to the platemark in the manner of Whistler. A beautiful impression in excellent condition. \$975.00

1200. (Rungius, Carl). **CARL RUNGIOUS - BIG GAME PAINTER - FIFTY YEARS WITH BRUSH AND RIFLE** by William J. Schaldach. The Countryman Press, West Hartford, VT, 1945. Limited edition of 160 copies, signed by both Schaldach and Rungius and numbered 147, and with an original drypoint etching, "Alaskan Moose," signed in pencil by Rungius as frontispiece. 4to., green cloth spine and gold-stamped red cloth-covered boards, 117 pages, ten tipped-in color plates and numerous b/w plates after works by Rungius. Spine unevenly faded, else Fine. \$4800.00

1201. Ryan, Anne. **BOY AND COLT**. Woodcut in colors, printed on black paper, 1945. Edition of 18, titled, signed

- and numbered in pencil. I excellent condition. \$2200.00
1202. Ryan, Anne. **THE GREEN PITCHER**. Color woodcut, not dated. Edition of 30, signed, titled and numbered 18/30 in pencil. 388x525 mm; 15 5/8x20 5/8 inches, 388 x 525 mm. with full margins. In excellent condition. \$3000.00
1203. Ryan, Anne. **NEW BIRD**. Linocut in colors, not dated. Edition of 50. Titled, numbered 20/50, and signed in white chalk or ink. Printed on black paper. 4 1/4 x 3 1/8 in., 109 x 79 cm, (image). Framed. In excellent condition. \$650.00
1204. Ryder, Chauncey. **SUGAR MAPLES**. Etching & Drypoint, c. 1920. Edition size not known. Signed and titled in pencil. 9 7/8 x 11 3/4 inches, 256 x 300 mm. In excellent condition except for traces of adhesive at the sheet edges, away from the image. \$875.00
1205. Ryder, Chauncey. **WINDSWEPT TREES**. Etching & Drypoint, c. 1920. Edition size not known. Signed and titled in pencil. 8 7/8 x 11 7/8 inches, 225 x 302 mm. In excellent condition except for traces of adhesive at the sheet edges, away from the image. \$875.00
1206. Rye, O. Jan. **PROVIDENCE RIVER**. Etching, no date. 5 7/8 x 7 7/8 inches, 147 x 198 mm. Titled and signed. Framed, with the label of Armour Gallery, 75 The Arcade, Providence, RI. \$300.00
1207. Ryohei, Tanaka. **BACK ENTRANCE**. Etching, 1979. Edition of 150, signed, dated and numbered 117/150 in the margin below the image, and also titled in pencil near the bottom of the sheet, lower left. 5 x 3 7/8 inches, 127 x 97 mm., (image); 9 3/8 x 7 3/4 inches, 238 x 197 mm. (sheet). In excellent condition. \$375.00
1208. Sacker, Amy. **LOVE AND ROCKS BY LAURA E. RICHARDS**. Poster for the novel by Laura E. Richards. Estes & Lauriat, Boston, 1898. The poster shows the cover design of a sunset with a bird flying over a rocky shoreline, with, at left a narrow panel, replicating the book's spine, with title, author and publisher's logo, and a small sailboat on the water. Reference and illustration American Decorated Publishers' Bindings, 1872-1929. by Richard Minsky, item 12. Minsky states about the book cover: "This anonymous work...anticipates the color sensibilities and spatial relationships of the Art Deco period and serigraphic works of the 1970s. The asymmetrical composition shows a Japanese influence reminiscent of the woodblock seascapes of Hokusai and Hiroshige."
 Laura E. Richards, the author of the book, was a longtime resident of Gardiner, Maine. In 1901, for reasons not stated, the book was rejected by the Reading Committee of the Boston Public Library for inclusion in the library's collection. We have been advised by Richard Minsky that published evidence exists that confirms Amy Sacker as the artist of this poster.
 Fine. Scarce - we have not found any record of this poster for sale at auction or within the trade. \$1200.00
1209. Sandzen, Birger. **POND WITH WILLOWS**. G.65. Linoleum Cut, 1930. 5 3/4 x 8 7/8 inches. Titled and signed in pencil. In very good condition, with faint matstain. Greenough does not state an edition size for this print, though he indicates there was only one edition, and also states in the introduction to his catalogue that editions of the linoeum and woodcut prints were usually 100, and sometimes 50. \$975.00
1210. Sandzen, Birger. **THE SENTINEL OF THE MESA**. Greenough, 141. Lithograph, 1933. Edition of 75, titled and signed in pencil. 12 3/4 x 16 3/4 inches (image), 15 3/4 x 18 1/2 (stone mark), 16 3/4 x 20 1/4 (sheet). In excellent condition. \$1800.00
1211. Sandzen, Birger. **SUNSET**. G.43. Linocut, 1921. Edition of 100. Titled and signed in pencil. In very good condition aside from a small pinhole visible from verso. \$750.00
1212. Sandzen, Birger. **SUNSHINE CREEK**. G.68. Linocut 1931. About 150 printed. Titled and signed in pencil. In very good condition. 12 x 18 inches (image), with margins. \$1800.00
1213. Sanger, William. **MAN STANDING**. Watercolor drawing, not dated, likely c. 1930s. 13 1/8 x 7 1/2 inches,

signed with brush, lower left. A striking image, boldly painted in black, gray and tan, of a man standing with a hand in his pocket, a doleful expression on his face, wearing a suit and a flat workingman's cap. In excellent condition. William Sanger (1875-?), was an architect, mural painter and graphic artist. He did mural work for the WPA, and was otherwise active as an artist who chronicled the depression, of which this work seems to be an example. He is listed in *Who Was Who in American Art*. From 1902 until they divorced in 1923 he was married to Margaret Sanger, the birth control and women's rights advocate, and was the father of her three children. Although they separated in 1914, he helped her with her work, and in 1915 was arrested for distributing one of her pamphlets on birth control. The attribution of this work to him is based upon comparison of style and signature with other works. \$575.00

1214. Santomaso, Giuseppe. **UNTITLED**. Lithograph, 1952. Edition of 60. Numbered 39/60, signed and dated in pencil. In very good condition. Framed. \$750.00

Giuseppe Santomaso (1907-1990)

Giuseppe Santomaso was born in Venice on September 26, 1907. He studied at the Accademia di Belle Arti there from 1932 to 1934. In 1938 he began his work in graphics, a medium that continued to interest him. In 1939 the artist traveled to Paris on the occasion of his first solo exhibition at the Galerie Rive Gauche. Santomaso participated in the Quadriennale of Rome in 1943 and executed illustrations for Paul Eluard's *Grand Air* in 1945. In 1946 he was a founding member of the antifascist artists' organization Nuova Secessione Artistica Italiana-Fronte Nuovo delle Arti in Venice.

From 1948 on, Santomaso participated often in the Venice Biennale, where he was awarded the Prize of the Municipality of Venice in 1948 and First Prize for Italian Painting in 1954. He received the Graziano Prize from the Galleria del Naviglio in Milan in 1956 and the Marzotto Prize at the Mostra internazionale di pittura contemporanea in Valdagno in 1958, among other awards. Santomaso taught at the Accademia di Belle Arti in Venice from 1957 to 1975. His first exhibition in the United States was held at the Grace Borgenicht Gallery in New York in 1957. The Stedelijk Museum in Amsterdam gave the artist a solo exhibition in 1960. In 1961 he participated in the Sao Paulo Bienal and he traveled to Brazil the following year. A Santomaso retrospective toured from the Kunstverein in Hamburg to the Haus am Lützowplatz in Berlin and the Museum am Ostwall in Dortmund in 1965-66. He contributed lithographs to *On Angle*, a book of Ezra Pound's poetry published in 1971. His work appeared in the International Engraving Biennial in Cracow in 1972 and 1978. Solo exhibitions of his work were presented in 1979 by the Fondacio Joan Miró in Barcelona and the Staatsgalerie Moderner Kunst in Munich. The Borgenicht Gallery organized a Santomaso show for the spring of 1983. Santomaso died on May 23, 1990, in Venice. (From the Biography on the Peggy Guggenheim Collection website).

1215. Schacht, Rudolf. **WILD HORSES**. Etching. 6 1/2 x 10 3/4 inches. Inscribed and signed "Etching from Rudolf Schacht", titled, and inscribed "No.5" in pencil. In excellent condition. Schacht, German, 1900-1974, did many paintings, drawings and prints of horses. \$375.00

1216. (Schaeffer, Edmund)illus (German, 1880-?). **ERZÄHLUNGEN AUS DEM ORIENT** (Stories From the

- Orient). Introduction by Emil Waldmann. Volksverband der Bucherfreunde, Berlin, n.d. (c. 1920s). Portfolio, cloth backed boards, text and eight b/w woodblock prints of Oriental scenes, each signed in pencil. VG \$150.00
1217. Schanker, Louis. **CIRCLE IMAGE NO. 25**. Relief Print in color, 1954-1955. Edition of 210 published by IGAS. Signed and numbered 17/200 (the edition included 10 artist's proofs). 14 x 18 inches, 355 x 458 mm. In very good condition. \$600.00
1218. Schrag, Karl (American, 1912-1995). **SILENCE ABOVE THE STORM**. Johnson 131. Etching and aquatint in three colors, 1964. Printed from two plates. Edition of 40. Titled, numbered 24/40, and signed and dated in pencil. 24 x 15 inches, 610 x 382 mm. In excellent condition. \$2200.00
1219. Schrag, Karl. **BOUQUET - BLACK AND GOLD**. Freundlich 185. Aquatint and stencil in five colors. Edition of 50. Titled, numbered 15/50 and signed and dated in pencil, and also inscribed "fur Alice mit Liebe wie immer Karl." In excellent condition. \$1800.00
1220. Schrag, Karl. **BRILLIANCE IN THE SKY (2d VERSION)**. Johnson 66. Etching and engraving, 1950. Edition of 30. Titled, numbered "No. 17 Ed 30," and signed and dated in pencil. 20 x 10 inches, 508 x 254 mm. In excellent condition. \$875.00
1221. Schrag, Karl. **THE CASTLES**. Johnson 85. Etching and engraving, 1954. Edition of 30. Titled, numbered "No 1 Ed.30," and signed and dated in pencil. 25 x 15 inches, 635 x 382 mm. A few small nicks at the sheet edges, far from the image, else in excellent condition. \$875.00
1222. Schrag, Karl. **EDGE OF THE WOODS - FULL MOON**. Lithograph, 1982. Edition of 50. Titled, numbered "19/50" and signed in pencil. 13 5/8 x 18 1/2 inches, 346 x 470 mm. (image), 21 1/8 x 26 1/4 inches, 537 x 666 mm. (sheet). In excellent condition. \$875.00
1223. Schrag, Karl. **EVENING HOUR**. Johnson 109. Etching, engraving and aquatint in five colors, 1961. Edition of 50, plus 10 Artist's Proofs. Titled, inscribed "Artist's Proof 7/10," signed and dated in pencil. 14 x 20 inches, 356 x 508 mm. A 1 1/2 inch expertly closed tear, at the bottom edge of the sheet, far from the platemark, else in excellent condition. \$2500.00
1224. Schrag, Karl. **FLOWERING TREE - MOONLIGHT**. Lithograph, 1990. Edition of 260 published by the Print Club of Cleveland. Titled, signed and dated in pencil. 19 1/8 x 18 inches, 485 x 458 mm (image), 26 1/4 x 21 1/4 inches, 666 x 540 mm. (sheet). In excellent condition. \$550.00
Karl Schrag, American, born Germany, 1913-1995. Modernist painter and printmaker.
1225. Schrag, Karl. **GROWING FOREST**. Johnson 51. Etching, engraving and aquatint in two colors, 1947. Edition of 30. Titled, numbered "No. 18 Ed. 30," and signed and dated in pencil. 9 x 6 inches, 229 x 153 mm. In excellent condition. \$875.00
1226. Schrag, Karl. **SNOW FALLING AT NIGHT**. Johnson 130. Aquatint in two color versions, 1964. Edition of 75. Numbers 1-45 in blue, numbers 46-75 in black, this being number 40, printed in blue. Titled, numbered 40/75, signed and dated in pencil. Tondo, 19 1/2 inches, 495 mm., diameter. In excellent condition. \$1800.00
1227. Schrag, Karl. **THE SOUND OF THE SEA**. Johnson 97. Etching and aquatint in four colors, 1958. Edition of 50. Signed, titled and numbered "No. 8 Edition 50" in pencil. Printed from two plates. 20 x 28 inches. Attractively framed. In excellent condition. \$2800.00
1228. Schrag, Karl. **SUMMER NIGHT** Freundlich 199. Lithograph in blue-black, 1976. Edition of 200. Titled, numbered 17/200 and signed and dated in crayon. Printed by Paul Narkiewicz and donated to the Brooklyn Museum for use in fundraising. \$350.00

1229. Schrag, Karl. **SUNFLOWERS AT SUNDOWN**. Etching in colors, 1970. Edition of 40. Titled, numbered "36/40," Signed and dated in pencil. Tondo, 17 5/8 inches, 450 mm. diameter (image); 29 3/4 x 22 1/4 inches, 755 x 565 mm. (sheet). In excellent condition. \$1800.00
1230. (Seeley, J.)illus. **TYPES OF STRIPES - A PORTFOLIO OF PHOTO LITHOGRAPHS** by J. Seeley. Light Impressions, Rochester, NY, 1977. Number 38 of an edition of 110. Thirteen pencil-signed lithographs each prepared from photographic internegatives hand printed onto lithographic plates, printed on Mohawk Superfine paper, and matted on museum board. Contained in a cloth clamshell box and accompanied by a prospectus and a Title Page. The prospectus states: "There has been no process camera or photomechanical screen used. The offset prints produced from these plates are the initial, and only, output of this process. They are of course original prints and not reproductions of existing work." Minimal rubbing to the box, else excellent condition throughout. Scarce. \$1200.00
J. Seeley is the Chair of the Art and Art History Department of Wesleyan University.
1231. Selensky, Vaclav. **CHILDREN'S THEATER**. Woodcut. 8 x 10 7/8 inches, 203 x 275 mm. Signed in pencil. Selensky was a Czech artist; we have not found any information about him, and in fact could not read the signature. However, at the time we acquired this print, the person doing our framing was Czech, and recognized the name and the work immediately, saying that Selensky was very well known in his own country. Nicely framed. \$350.00
1232. Shahn, Ben (American, Born Russia, 1898-1969. **NOBSKA**. Etching, 1920s. 3 1/2 x 5 inches, plus margins. Not in Prescott, or otherwise recorded, to our knowledge. Titled and signed and inscribed "imp." in pencil and also signed in the plate. The subject is the Nobska Lighthouse at Woods Hole, Cape Cod, MA. Rare, possibly unique. \$1200.00
In the early to mid 1920s Ben Shahn spent two summer semesters studying biology at the Marine Biological Laboratory at Woods Hole on Cape Cod, MA. It is likely that he did this etching at that time.
1233. Shahn, Ben. **BLIND BOTANIST**. P.47. Serigraph in black and green, 1961. Edition of 100, printed on Arches paper. Signed lower right with red brush, and upper left with the red chop, and inscribed "To Peggy" above the signature, lower right. 38 1/4 x 23 1/2 inches (image); 39 7/8 x 25 3/8 inches (sheet). In excellent condition. The picture of the botanist is printed in black, and the calligraphy at the bottom is printed in green. It reads:
"So many are the links, upon which the true philosophy depends, of which if one be loose or weak, the whole chain is in danger of being dissolved; it is to begin with the Hands and the Eyes; and proceed on the memory; to be continued by the reason; nor is it to stop there, but to come to the Hands and Eyes again...Robert Hooke, Micrographia, 1665."
According to Prescott, the theme of the Blind Botanist is one which Shahn used in several works including three prints (one of which exists in a unique image, P46, and the other is a color lithograph, P50), a drawing and a painting. Prescott chose this print as the Dust Jacket illustration for "The Complete Graphic Works of Ben Shahn," highlighting its importance within Shahn's oeuvre, and its power as a graphic image. \$2000.00
1234. Shahn, Ben. **BLIND BOTANIST**. Prescott 50. Lithograph in colors, 1963. Edition of about 200, printed on Arches paper by A Manaranche for Mourlot, Paris. Signed in red brush, lower right, and with the printed name of Manaranche, lower left. 25 3/4 x 19 7/8 inches (image); 26 3/4 x 20 1/2 inches (sheet). \$2250.00
In 1963 Shahn collaborated with Mourlot to produce zinc lithograph versions of three of his earlier serigraphs (Mask, Blind Botanist, and Psalm 133).
1235. Shahn, Ben. **MASK**. Prescott 51. Lithograph in colors, 1963. Edition of about 200, printed on Arches paper by A. Maranache for Mourlot, Paris. Signed by Shahn in pencil and with the red chop, lower right, and with Maranache's name printed, lower left. 25 1/2 x 19 1/4 inches (image); 30 x 21 inches (sheet). \$2500.00
In 1963 Shahn collaborated with Mourlot to produce zinc lithograph versions of three of his earlier serigraphs (Mask, Blind Botanist, and Psalm 133).

1236. Shahn, Ben. **MINE BUILDING**. Prescott 22. Serigraph in black, with hand coloring, 1956. Edition of unspecified size (63 known to Prescott). Signed in red brush, lower right. 17 x 28 1/2 inches (image), 22 3/8 x 30 3/4 inches (sheet). In very good condition. \$2250.00
1237. Shahn, Ben. **PATERSON**. Serigraph, 1953. Edition of 50. Signed in red brush and numbered "30-50" in pencil. 31 3/4 x 22 3/4 inches. In excellent condition. \$1875.00
 Shahn did several works on the theme of Paterson (New Jersey), suggested by the following lines from the poem "Paterson" by William Carlos Williams:
 "without invention nothing is well
 spaced
 ...the old will go on
 repeating itself with recurring
 deadlines..."
1238. Shahn, Ben. **SUPERMARKET**. Prescott 28. Serigraph in black with hand coloring, 1957. Edition of unspecified size; Prescott states 80 known. 17 x 38 1/4 (image); 25 1/4 x 38 5/8 inches (sheet). Inscribed and signed in pencil. In excellent condition with the colors fresh and vibrant. \$5500.00
1239. Shahn, Ben. **WARNING - INFLATION MEANS DEPRESSION**. P.156. Poster, photo-offset in colors, 1946. 41 1/8 x 27 3/4 inches. Edition size is unknown. Published by the Political Action Committee of the CIO. Signature printed within the image. Folded, as issued, else in excellent condition, and attractively framed. \$2800.00
 "The antecedent work of this poster is a 1943 tempera, 1943 A.D. According to Bernarda Shahn, her husband did the painting during his stay in the Office of War Information, basing his work on a photograph he had taken in the thirties while traveling in the hills of Arkansas. The photograph was of a farmer, whose seeming integrity and strength greatly impressed Shahn. Engaging his subject in conversation, Shahn found out that the farmer estimated the value of his crop at one dollar and fifty cents. The farmer in the meantime had sent out his two boys with a shotgun and two shells to hunt for their dinner. Before long they returned with two squirrels.
 In the poster, the blue-shirted worker, chin in hand, seems fearful and confused. The appealingly simple proposition, "a equals b, therefore do c," was presented by Shahn as "Inflation Equals Depression, therefore Register and Vote." However, the image of this troubled man lingers with the viewer and takes on a meaning far beyond the intent of the poster message. His facial expression suggests even deeper anxieties, which may be explained that the painted image originated during a period of Shahn's life when the cruelties of the Second World War were foremost in his mind." Prescott, "The Complete Graphic Works of Ben Shahn," p. 132.
1240. Shahn, Ben. **WE FRENCH WORKERS WARN YOU**. Prescott 143; Poster, offset Lithography, 1942. 28 1/4 x 39 3/4 inches, with full margins. Published by the War Production Board and printed by the U. S. Government Printing Office, this was the first of the posters designed by Shahn during his World War II service with the Office of War Information. In excellent condition (Condition A), with folds as usual. \$950.00
1241. (Shahn, Ben)illus. **HALLELUJAH SUITE** by Ben Shahn. Kennedy Graphics/Kennedy Galleries, NY, 1970. Copy "B" from the edition of 240 numbered and 10 lettered (A-J) copies. Oblong folio, cloth with gold-lettered black leather labels, cloth covered clamshell case, with text consisting of an introduction by Bernarda Bryson Shahn, copy of a letter in French from Fernand Mourlot, the text of Psalm 150, and 50 lithographs, including 24 illustrations, and 26 lithographs of Hebrew calligraphy, 24 relating to the illustrations, and 2 as title and tailpiece. Unsigned, as always, as Shahn died before completion of the work, and it was issued posthumously. Typography by Spiral Press, binding and case by Moroquain Bindery, New York. A lavish production, in Fine condition throughout. \$975.00
1242. Shaw, Richard Norman (English Architect, 1831-1912). **CRAGSIDE, NORTHUMBERLAND**. Pen and ink on paper, 1880s. A rendering of this famous country house, designed by Shaw in the years between 1870 and 1885 for William George Armstrong (1810-1900) 1st Baron Armstrong, who used it as a sporting lodge. Since 1977 it has been

owned by the National Trust. Cragside is considered to have been the first private residence fitted with electricity. In very good condition, and in its original frame. \$1200.00

Shaw was considered a revolutionary indomestic architecture in his time because of his return to the traditional craftsmanship which had characterized the Queen Anne and Georgian styles. He was the architect for New Scotland Yard, which is considered his most important work.

1243. Sherwood, William. **SALUTE, VENICE**. Etching. 7 7/8 x 6 1/8 inches, 200 x 155 mm., plus full margins. Signed in pencil, and with the artist's blindstamp. Fine. \$350.00
1244. Siegl, Helen. **OSTRICH**. Woodcut. Edition size not stated. Signed and titles in pencil. 7 3/8 x 7 1/8 inches. In excellent condition. \$250.00
1245. Simbari, Nicola. **UNTITLED (HORSE AND CARRIAGES)**. Lithograph in colors. No date or edition size noted. Signed in pencil. 14 1/2 x 18 3/4 inches. In excellent condition. \$250.00
1246. Simbari, Nicola. **UNTITLED (HORSES AND CARRIAGES)**. Lithograph in colors. No date or edition size noted. Signed in pencil. 10 1/2 x 15 inches. In excellent condition. \$250.00
1247. Simkhovich, Simka. **AT THE BEACH**. Lithograph, 1933. Edition of 50, Signed, dated, and numbered 36/50 in pencil. 11 x 8 1/4 inches, 278 x 209 mm. In very good condition. \$300.00
Simkha Simkhovitch (Russian/American, 1893-1949)
1248. Simkhovich, Simka. **CIRCUS PERFORMERS**. Lithograph, C. 1933. Edition size not known. Unsigned. 11 x 8 1/4 inches, 278 x 209 mm. In very good condition. \$250.00
Simkha Simkhovitch (Russian/American, 1893-1949)
1249. Simon, T. F. **BRETON POTTERS**. Baker 87, Novak 162. Colored etching with soft-ground and aquatint. Edition of 200. Signed and with an impressed stamp. Published by Georges Petit, Paris. 12 3/4 x 15 7/8 inches, 325 x 403 mm. In very good condition in an original period frame. \$1200.00
1250. Simon, T. F. **CHARLES BRIDGE IN WINTER**. Novak 255, Baker 148. Color etching with softground and aquatint, 1916. Edition of 100 per Baker, but this copy numbered 191, signed in pencil and with the green chop. 16 1/8 x 21 1/2 inches, 403 x 544 mm., with full margins. Printed on paper watermarked "Holland." Glue residue and small losses at the top margin, and with an expertly closed clean tear extending about 1/4 inch into the margin, else in very good condition. \$750.00
1251. Simon, T. F. **GROCER, PARIS**. Baker 268, not in Novak. Color etching with softground and aquatint, 1928. Edition of 350. Signed in pencil and numbered "11" in the margin. 11 7/8 x 15 1/2 inches, 301 x 394 mm., with wide margins. Printed on Zanders laid paper. In excellent condition. \$675.00
1252. Simon, T. F. **PLACE MAUBERT**. Baker 135, Novak 227. Etching in colors with soft ground and aquatint, 1914. Edition of 250. Signed and numbered "123" in pencil, and with the blindstamp of L'Estampe Moderne. 12 7/8 x 13 5/8 inches, 327 x 346 mm. In very good condition in an original period frame. \$1200.00
1253. Simon, T. F. **RUE MOUFFETARD, PARIS**. Baker 109, Novak 188. Etching in colors, with soft-ground and aquatint, 1913. Edition of about 250. Signed and numbered "32" in pencil, and with Simon's monogram and the date in the plate, lower center. Published by Georges Petit, Paris. 14 3/4 x 17 7/8 inches, 377 x 455 mm. In very good condition, framed. \$1200.00
1254. Simon, T(avik) F(rantisek). **BIRD SELLER'S MARKET, PARIS**. Novak 388, Baker 197. Edition of 300, this copy numbered "181," signed in pencil and with the blindstamp "EM" in the margin. The paper is watermarked J W Zanders. 12 1/4 X 15 3/8 inches, 311 x 390 mm. (image); 17 x 20 inches, 431 x 508 mm. sheet. In very good condition, but

with two small expertly restored losses at the edge of the right margin and at the bottom margin, and with evidence of glue residue around the edges, recto, all well away from the image. \$675.00

1255. Sintenis, Renee. **FOUR UNTILED DRYPOINTS - NUDE YOUTHS**. Each signed in pencil "Sintenis," lower right. Each c. 9 x 6 5/8 inches (plate) on a larger sheet. All in excellent condition.
Renee Sintenis, German, 1888-1965, was a sculptor and printmaker and book illustrator whose subjects included animals, athletes and male and female youths. She was a successful artist and teacher until she was dismissed by the Nazis, and again after the end of the war. Four prints: \$1200.00

1256. Siporin, Mitchell (American, 1910-1976). **KING DAVID**. Etching, c. 1960. Artist's Proof aside from the edition of 15. Titled and signed in pencil, and annotated "Artist's Proof." In very good condition. \$350.00

1257. Sloan, John. **ANSHUTZ ON ANATOMY**. Morse 155. Etching, 1912. Signed in pencil. Edition 100 of which only 80 were printed, this being one printed prior to 1916 (after 1916 Sloan inscribed his prints "100 proofs"). 7 1/2 x 9 inches, 191 x 229 mm. In excellent condition. \$4000.00

1258. Sloan, John. **BANDIT'S CAVE**. Morse 195. Etching, 1920. Final state, as published in the New Republic, in an edition of up to 1000. Signed in pencil. 7 x 5 inches, 173 x 125 mm. In excellent condition. \$950.00

1259. Sloan, John. **BRUNETTE HEAD AND SHOULDERS**. Etching, 1933. (M.275)
7" x 5 1/2", signed, titled and inscribed "100 Proofs" in pencil, of which Only 75 were printed, this being one of 50 printed by White. Very good condition. \$1250.00

" a color-sculptural effect is produced here which is all too infrequently found in etchings. (Sloan)

1260. Sloan, John. **COMBING HER HAIR**. Morse 161. Etching, 1913. 3 2/4 x 2 3/4 inches; 95 x 70mm. Signed titled and inscribed "100 Proofs" in pencil (only 85 were printed, of which this is one of 35 early proofs printed by Sloan). In excellent condition, with tack holes for drying around the edges. \$1500.00

"The secrets of the toilette as revealed to an incorrigible window watcher. Might also have been called "At the Switch" [i.e., the hair being combed is a chignon, or switch]." Sloan, quoted in Morse.

1261. Sloan, John. **CROUCHED NUDE AND PRESS**. Etching. 1931 (Morse 248) 6 7/8" x 5 1/2." Signed, titled and annotated "100 proofs" in pencil of which 75 only were printed, this proof signed by the printer, Ernest Roth. Very good condition. \$1500.00

"A very successful plate, a favorite of both the artist and some print collectors. A good one **without** flow." (Sloan)

1262. Sloan, John. **FOURTEENTH STREET - THE WIGWAM or TAMMANY HALL**. Morse 235. Etching, 1928. Titled, inscribed "100 proofs" and signed in pencil. 110 were actually printed, 100 by Platt and 10 by Roth. 9 3/4 x 7 inches, 249 x 178 mm. in excellent condition. \$2750.00

Sloan's comments, as quoted by Morse:

"Old Tammany Hall, the headquarters of the bosses of New York City, has ceased to exist. It lurked, menacing in dingy red brick, facing the tawdry amusements of Fourteenth Street."

Sloan did a painting of this subject, copied from the etching.

1263. Sloan, John. **FUN, ONE CENT**. Etching, 1905. Morse 131. 5 x 7 in. (127x178mm.)2d (published) state. Edition 100, only 60 printed, this one of 35 "early" impressions. Signed in pencil. \$2500.00

1264. Sloan, John. **GIRL AND BEGGAR (PUTTING THE BEST FOOT FORWARD)**. Morse 150. Etching, 1910. 4 x 6 inches; 101 x 152 mm. Edition of 100, of which only 85 were printed, this being one of 25 printed by Ernest Roth. Inscribed "100 proofs" and titled and signed in pencil. Also signed by Roth. In excellent condition. \$1750.00

1265. Sloan, John. **GIRLS SLIDING**. Morse 171. Etching, 1915. 4 1/4 x 6 inches; 109 x 151 mm. Signed in pencil. A proof of the third state, or possibly an intermediate state between the third and fourth (published) states. Morse describes the mouth of the central figure as "smiling but nearly closed" in the third state, but in this proof her mouth is open as in the final state. However, the shading lines added to the central and right hand figures in the fourth state are absent from this proof. As a proof from a state prior to publication, this would likely have been printed by Sloan, and is aside from the published edition of the fourth state which totalled 105 impressions (Sloan almost invariably marked his prints "100 proofs," but in most cases fewer were printed. Sloan never printed the edition in its entirety at once, but would print, or have printed, a supply periodically. As a result, in a few cases, if a print was popular, the number printed might exceed 100, as in the case of the published edition of this print. A rare proof. In very good condition. \$3500.00

Sloan's 1945 comment on this print: "Healthy happy girls putting on a floor show for appreciative bums in Washington Square. There are some battles in these things but they are pretty well eliminated."

1266. Sloan, John. **THE GREEN HOUR**. Etching, 1930. (M. 245). 5" x 4", signed and inscribed "100 Proofs" in pencil (90 printed, this being one of the 25 early printings by Platt). On Van gelder Zonen paper, with tack holes for drying. Very good condition. \$1250.00

"I have made several etchings produced under the inspiration of the creative genius of Angna Enters. This one has given me great satisfaction." (Sloan)

1267. Sloan, John. **HALF-NUDE ON ELBOW**. M.250. Etching, 1931. 3 x 5 inches; 71 x 127 mm. Signed in pencil, and titled and inscribed "100 proofs" (of which only 75 were printed, of which this is one of 25 printed by Platt). In very good condition. \$1200.00

"Here there is an attempt at linework of too much delicacy which interferes with the sense of realization." (Sloan, 1945, quoted in Morse).

1268. Sloan, John. **JAMES B. MOORE, ESQ.** Etching, 1905 (M. 126). 11 1/4 x 9 1/4 in. Annotated "100 proofs" and signed in pencil; only 25 were printed, by Platt. One of Sloan's larger plates. \$3250.00

"It represents James B. Moore, who as proprietor The Cafe Francis, Bohemian Rendevous, figures quite importantly in the artistic life of New York. His house, 'the secret lair beyond the moat,' 450 West 23rd Street, was the scene of such gay 'parties' as few of us who participated can hope or wish to see again. He dozed in the chair while I drew the copper. I got a good portrait of his burly body--but the head shows the difficulty I had making a representation of the man awake from the sitter asleep...A typical New York bon vivant Tammany man, a friend and patron of artists. He was keen on enterprising artists and bought some pictures. But he couldn't keep up his restaurant." Sloan quoted by Morse, p. 133.

1269. Sloan, John. **LOVE ON THE ROOF**. Etching, 1914. M. 167. 151 x 111mm; 6" x 4 3/8", signed, titled, and inscribed "100 proofs" in pencil (50 printed, of which this is one of 30 by Platt). Tack holes in the margin. In very good condition. \$4500.00

"Poetic license probably permitted me to introduce many details in these city life plates. Note the protest of the fluttering garments and the neglected child. This woman was about thirty and the boy about eighteen. The nightshirts and underwear belonged to he husband. Seen from fourth street and sixth avenue, 11th floor studio. All these comments are deductions. I just saw it and etched it." (JS, 1945)

In 1934, this print was cited in a trial as an example of "immorality in art." (Morse, p. 190)

1270. Sloan, John. **MAN MONKEY**. M.130. Etching, 1905. Edition of 100, Signed by Sloan. Dated in the lower margin "June 13 - 1905," and further inscribed "J. S. imp. dated by Sloan - final state." A printers crease at the lower right corner of the image, else in very good condition. \$1800.00

1271. Sloan, John. **MARS AND BACCHANTE**. Morse 174. Etching, 1915. Edition of 100, of which only 56 were printed, this one by Charles White. Titled, inscribed "100 proofs," signed by Sloan and inscribed "Charles White, imp." In excellent condition. \$1750.00

Sloan states: "A happy old harridan of pre-prohibition days cosntituted herself a problem by seeking support from the U. S. Mail Box."

1272. Sloan, John. **MEMORY**. Etching, 1906. (Morse 136). Edition of 110. Signed in pencil. 7 3/8" x 9" (18.7 x 22.8 cm). A rpaired tear in the upper margin, almost touching the plate mark. Framed. \$4800.00

The subjects, from left to right are Robert Henri, Linda Henri, Dolly Sloan and John Sloan. Linda Henri died in 1905; Sloan made the etching as a memorial, evoking evenings the two couples had spent around the table in the Henri's apartment, during which Linda would read aloud. Sloan's notebook entries reveal that he showed the plate to Henri as it progressed, and that Henri was very pleased with it, especially that Sloan had recalled from memory Linsa Henri's habit of rolling her fingers on the table as she read. Sloan also noted that the plate was one his most popular. The fact that 110 proofs were printed, exceeding the planned edition of 100 indicates that this is so, as very few of Sloan's editions of 100 proofs were ever printed in full, let alone in excess.

1273. Sloan, John. **NUDE AND BREAKFAST TRAY**. Etching, 1933. M. 263. 140 x 177mm; 5 1/2" x 7", signed, titled "Breakfast Tray," and inscribed 100 proofs in pencil (75 were printed, this being one of 30 by Charles White). Very good condition. \$2250.00

"This plate is very satisfactory to its producer, and it might be hoped that general appreciation may come eventually. If the figure to you looks like brass, I thoroughly agree; that is one reason why I like it. Too many nudes absolutely fail as art because they look like flesh looks...Another of the accomplished ones. Craftsmanly"

1274. Sloan, John. **NUDE AND NEWSPAPERS**. M.276. Etching, 1933. 5 1/2 x 7 inches; 140 x 178 mm. Inscribed "100 proofs," titled, and signed, all in pencil, and further inscribed, also in pencil, lower left, "To Elizabeth B. Johnston/Jan 1940 - J.S." Of the projected edition of 100, only 45 were printed, 20 by White and 25 by Roth. Scarce. \$2500.00

Morse quotes Sloan on this print as follows:

"Strong in drawing and striking black and white relationships. Real and not realistic; has carryig power that may sometimes be desirable in a print. Going further in color-texture had perhaps been my intention, but it is just as well that I left the plate when I did. Perhaps before long the public will begin to realize that nudes are not necessarily cheaply realistic, sentimental or even sensuous, as Thomas Craven seems to demand."

1275. **Sloan, John. NUDE AT BEDSIDE**. Etching, 1933. M.264. 140x178mm; 5 1/2" x 7", signed, titled and inscribed "100 proofs" in pencil (75 printed, this being one of 31 done by White). In very good condition. \$1250.00

"Many of these nude study plates have invented accessories, which in this case assists the figure considerably. The model was just sitting somewhere in the studio. (JS, 1945)

1276. Sloan, John. **NUDE AT DRESSING TABLE**. Morse 268. Etching, 1933. Fourth, published state, edition of 100 of which only 51 were printed, this being one of 31 printed by Charles White. 7 x 5 1/2 inches; 177 x 139 mm. Signed in pencil by both Sloan and White, titled, and annotated "100 proofs." In excellent condition, framed. \$1500.00

"I hope and I almost believe that some day more people will join the artist in liking the nude plates of 1931-1933." Sloan, 1945.

1277. Sloan, John. **NUDE IN A CHAISE LONGUE BY THE WINDOW**. Morse 273. Etching, 1933. 6" x 11 1/2" (177x139 mm). signed, titled and numbered 100 proofs (50 printed of which this is one of 10 done by Platt, and signed by him in the lower margin). Tack holes, hinges, else in very good condition. \$2100.00

Sloan: "I had intended to go on with this plate; however, experience tells me that further work does not always mean improvement."

1278. Sloan, John. **NUDE ON DRAPED COUCH**. Etching, 1931 (M.247). 7" x 5 1/2", signed, titled and inscribed "100 Proofs in pencil. Only 60 were printed of which this is one of 50 printed by Platt. Very good condition. \$1500.00

"Now begins the period of sustained interest in the nude figure, both in my etchings and paintings, which holds me to the present day. This plate has good sculptural qualities." Sloan

Selected for Fine Prints of the Year 1931.

1279. Sloan, John. **NUDE ON THE FLOOR**. M.257. Etching and engraving, 1931. Printed on Navarre paper, and Signed, titled and annotated "100 proofs" all in pencil. As with so many of the Sloan prints, the actual edition size is less than 100, in this case, 75, of which 25 were printed by Platt, 25 by White, and 25 by Roth. 4 x 5 inches, 101 x 127 mm., with wide margins. In excellent condition.

\$1500.00

Sloan's comments about this print, as quoted by Morse:

"One of the best of this group of etchings. Shows my interest in achieving foreshortening without perspective. I have said a great deal of this in my Gist of Art. Line engraving is introduced in this plate...One of the chef d'oeuvres of the lot when you consider that it was drawn directly in the smoked wax. I'd be bored if they were all like this in various degrees. If I had done fifty plates as good, there would be something the matter. This kind of merit might become very monotonous. I might become a skilled craftsman."

"I have been playing around with the graver lately. It is very amusing and I like the clean severe line you can get with it. It is quite difficult to control a curved line, that is, to get something that isn't just an ordinary curve. This plate of the Nude on the Floor has a great deal of graver work in it. These sets of graver lines have something that etched lines don't have - a different tone."

1280. Sloan, John. **NUDE ON POSING STAND**. Etching, 1931. M. 261. 177 x 140mm; 7" x 5 1/2", signed, titled and inscribed "100 proofs" in pencil (45 printed). In very good condition. \$1250.00

"The technical delicacy of this plate is more likely to please others than the artist. It has good tonal qualities and perhaps 'charm.' I don't care about tonality in an etching. My interest is in the graphic force of the line." (JS, 1945)

Sloan apparently considered "charm" a pejorative in reference to his prints. In 1905 Sloan did a series of ten New York subjects which he offered as a complete portfolio, and resisted breaking up for years, doing so only when it became apparent that his only hope of selling any was to offer them separately. In 1905 he showed a number of his prints to the critic Russell Sturgis, who was dismissive, opining that Sloan's work lacked charm, and that the subjects were more suitable to expression in words rather than as pictures. He allowed, however, that one, "Turning Out The Light" had "charm." In spite of this, Sloan made him a gift of a complete portfolio. Some days later Sturgis returned the portfolio as being "too costly a gift," but kept "Turning Out The Light," thereby breaking the set. (See Morse No. 134, page 143).

1281. Sloan, John. **NUDE ON POSING STAND**. Etching, 1931. M. 261. 177 x 140mm; 7" x 5 1/2", signed, titled and inscribed "100 proofs" in pencil (45 printed). In very good condition. \$1250.00

"The technical delicacy of this plate is more likely to please others than the artist. It has good tonal qualities and perhaps 'charm.' I don't care about tonality in an etching. My interest is in the graphic force of the line." (JS, 1945)

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1282. Sloan, John. **NUDE ON STAIRS**. Etching, 1930 (M.241). Signed, titled and inscribed "100 Proofs" in pencil, of which 70 were printed, this being one of 25 impressions printed by Platt. Very good condition. \$1500.00

"One of the larger plates and quite a successful translation of form and color-sculpture." (Sloan)

1283. Sloan, John. **NUDE READING**. (M234) Etching, 1928. 5" x 7", signed in pencil, titled and inscribed "100 proofs," of which 75 were printed, of which this is one of 50 printed by Ernest Roth, and signed by him in the lower left margin. In very good condition.

\$1500.00

"This nude, posed in the etcher's studio, gives the first strong evidence of sculptural approach. It is interesting to recall that the same quality is being sought in the paintings of and since that time." (Sloan)

1284. Sloan, John. **NUDE RESTING ON ELBOW**. Etching, 1931. M.256. 102x127mm; 4"x5", signed, titled and inscribed "100 proofs" in pencil (45 printed, this being one of 20 done by Ernest Roth). In very good condition. Framed. \$1250.00

"Might this plate be too skillful and proficient? Perhaps as well that it is, in this way, rather an exception." (JS, Dartmouth catalogue)

1285. Sloan, John. **NUDE WITH BOWL OF FRUIT**. Etching, 1931. M. 259. 131 x 273mm; 5 1/4" x 10 3/4", signed, titled and inscribed "100 proofs" in pencil (only 50 were printed). In very good condition, framed. \$3500.00

"Someone said the etching of the Nude with Fruit was like steel. I think that is a very good remark about it. Do you notice the work done all through it with the graver? I enjoy using it. You get a kick out of digging the copper out with the tool. And then it is a handsome dry line to use with etched lines." (JS 1931)

1286. Sloan, John. **NUDE WITH MIRROR**. M.220. Etching with aquatint, 1926. 7x5 inches, 177x128 mm. Signed in pencil, and titled and inscribed "100 proofs" (of which only 65 were printed, this one of 45 early impressions by Platt). A fine impression in excellent condition, with tack holes all around. \$1250.00

"Line and aquatint. It may be here noted that with me aquatint tones have no delicacy, nor do I desire such." (Sloan, 1945, quoted in Morse).

1287. Sloan, John. **PAVANNA**. M.244. Etching, 1930. 5 x 4 inches; 127 x 101 mm. Edition of 100, of which only 80 were printed. Titled, signed and inscribed "100 proofs," and dedicated "To my dear friend, Aline Rionie, N.Y. 1930, J.S." A good impression in excellent condition.

Together with:

Farr, Helen. **NO. 2: ANGNA ENTERS IN PAVANA**. Etching and aquatint, c. 1930. 6 x 8 inches. Signed in the plate, and signed, titled and inscribed "50 proofs" in pencil in the lower margin. Very good condition. Printed by the artist.

The two prints are presented together in a single frame \$2500.00

Helen Farr (Sloan), American, born 1911 is best known as the second wife, and widow of John Sloan, primarily because of her writings with and about him, her gifts of his works to museums and educational institutions, and her generous cooperation with Sloan scholars. She is a well regarded artist in her own right, both a painter and a printmaker, her primary subjects being city scenes and the landscape of New Mexico. Farr studied at the Art Students League of New York in the

late 1920's, where John Sloan was her drawing instructor. She made notes of his principles and philosophy in the margins of her sketches as he uttered them, which later provided the basis for Sloan's book "The Gist of Art". Farr and Sloan married in 1941, after the death of Dolly Sloan.

John Sloan and Helen Farr were friends and admirers of the dancer Angna Enters, and both used her frequently as a subject in their work. The present work is one of a group of prints by Helen Farr illustrating Enters performing various of her works. John Sloan did seven etchings of Angna Enters between 1926 and 1930, two of which he used as his and Dolly Sloan's Christmas and New year's Greeting cards, for 1925-26 and 1927-28. The most notable of the Enters etchings is "The Green Hour" (Morse 245), done in 1930, about which Sloan commented, "I have made several etchings produced under the inspiration of the creative genius of Angna Enters. This one has given me great satisfaction." In the same year Sloan also did an etching of Enters performing "Pavanna" in the same costume she wears in the Helen Farr print (Morse 244). Sloan comments, "This plate has merits, but it lacks the disdainful majesty of Miss Enters' portrayal of a proud, sensual and religious Spanish aristocrat." Interestingly, this very quality comes across very strongly in Farr's print. Given that Sloan was Farr's teacher and mentor during the very period of his fascination with Enters and her work it seems likely that both his "Pavanna" and her "Angna Enters in Pavanna" derive from attendance at the same performance.

Angna Enters was born in New York City on April 28, 1907, and died on February 28, 1989 at the age of 81. She was a mime, dancer, author, painter, sculptor, dramatist, composer choreographer, and theatrical designer. She was the first American concert mime, and coined the term "dance-mime." She is the author of a number of books, several autobiographical, including "First Person Plural," in which she discusses some of the Sloan etchings and her composition "Pavanna."

1288. Sloan, John. **READING ON THE SUBWAY**. Etching, 1926 (M.223). 5" x 4", signed and inscribed in pencil with the lines quoted below. Edition of 100, of which 85 were printed, this being one of 50 early proofs printed by Platt. Very good condition. \$3500.00
"Her feet beneath her petticoat,/Like little mice peeped in and out/ As if they feared the light." (Sir John Suckling 1620).

"I had these lines in mind when I saw the scene. I've always written them on every proof..." (Sloan).

1289. Sloan, John. **RENDEZVOUS (Small)**. Morse 227. Etching, 1926. Proof in the First State, with no pupil in the left eye, before the published state, in which the pupil was added to the left eye. Titled and signed in the plate, and signed in pencil. 3 1/4 x 3 1/4 inches, 81 x 82 mm. In excellent condition.

This copy further, and uniquely inscribed:

"For Miss Enters____
This is the second proof.
I think it is better than
the first
J.S.Dec 11/26"

Morse does not say how many proofs, if any, beyond the two which Sloan sent to Enters, were printed. The published state was issued with Sloan's usual annotation "100 proofs," but only 60 were printed, 40 by Sloan for use as his and Dolly Sloan's New Year's card for 1927, and 20 printed for Sloan at a later date by Ernest Roth. A larger and more elaborately rendered version of this subject was also done at the same time (Morse 228).

This print is the second of three etchings Sloan made of Angna Enters in performance which he used as New Year's cards in the years 1926, 1927, and 1928. Additionally, between 1926 and 1930, he made five other prints using her as the subject: Rendezvous (Large), M.228, Odalisque, M.232, Antique A La Francaise, M.239, Pavanna, M.244, and The Green Hour, M.245.

Rare, and important in the documentation of the friendship between Sloan and Enters.

\$2250.00

1290. Sloan, John. **RETURN FROM TOIL**. M. 175. Etching, 1915. Edition of 100 of which only 85 were printed, this being one of 45 printed by Ernest Roth. Signed, titled and annotated "100 proofs," and signed "Ernest Roth, imp" at the lower left. 4 1/4x6 inches, 109 x 152 mm., plate, 8 x 11 inches, sheet. A simplified version of this subject was done as a drawing which was used as the cover of the July 1913 issue of "The Masses." In very good condition except for a spot of ink in the margin at right, far enough from the image to allow for a proper distance between the plate mark and the mat opening. \$1875.00
1291. Sloan, John. **ROBERT HENRI, PAINTER**. Etching, 1931, (Morse 246), 8th state, edition of 100, of which only 60 were printed; signed, titled and inscribed "100 proofs." 14" x 11". In Very Good condition, framed. \$6500.00
1292. Sloan, John. **ROOFS, SUMMER NIGHT**. M.137. Etching, 1906. Edition of 100 (110 actually printed, this being one of 35 printed by Ernest Roth). From Sloan's series "New York City Life." Inscribed "100 proofs," and signed and titled in pencil. Also inscribed "Ernest Roth imp. [old paper]." Printed on antique laid paper with fragmentary script in brown ink on the verso. In excellent condition. \$3750.00
Sloan wrote about this print: "I have always liked to watch the people in the summer, especially the way they live on the roofs. For many years I have not seen the summer life of the city, which has perhaps been better for my health than my production of city life etchings." Morse at page 148.
1293. Sloan, John. **SHINE, WASHINGTON SQUARE**. Morse 206. Etching, 1923. Signed, titled and inscribed "100 proofs," and further inscribed "Peter Platt imp." Morse says that 80 were printed, 55 by Sloan, and 25 by Roth, and notes that "Platt also had this plate." It therefore seems likely that Platt would have printed the remaining 20 to complete the edition. A strong New York City subject showing the Park, the Arch, a double decker bus, well-dressed women and a shoeshine boy. Sloan, in a comment, states that John Leech's work was an influence, not Cruikshank's. "Cruikshank's people always have a quality of caricature." In excellent condition, with tack holes on three sides. \$3750.00
1294. Sloan, John. **THE SHOW CASE**. Etching, 1905 (M.129)
4 1/2" x 6 3/4", signed, titled and inscribed "100 Proofs" in pencil, of which 75 were printed, this being one of 50 early proofs. From the New York Life series. Very good condition, with tack holes for drying. \$2250.00
1295. Sloan, John. **SIDEWALK**. Etching, 1917. Morse 184. 3 1/4 x 6 1/2 (82x165 mm) Signed, titled and numbered "100 proofs" (only 90 printed). In very good condition but for small areas of tape residue at corners, visible on verso only. \$2500.00

Sloan: "An everyday incident on New York's East Side. A plate missing from most American collections."
1296. Sloan, John. **SISTERS AT THE WINDOW**. Etching, 1923 (M. 208).
5" x 4", signed and titled in pencil and inscribed "100 Proofs," of which only 76 were printed this being one of 25 early proofs, on laid paper, with tack holes for drying. Very good condition. \$2500.00

"A girl on the brink of adolescence under the watchful eye of her younger sister, both under the watchful eye of the neighboring etcher. Subject matter which produced one of my best plates.
1297. Sloan, John. **A THIRST FOR ART**. Morse 306. Etching, 1939. Titled and signed in pencil. Edition of 210, 110 in the third state, and 100 in the fourth state (of which this is one). 4 x 6 inches, 100 x 153 mm. In very good condition. \$2500.00
"One of those exhibition opening cocktail parties. Enthusiasm resulting from the lifting of Prohibition prevails over interest in art...they don't see the pictures at all, knocking them crooked on the wall with their shoulders."
1298. Sloan, John. **WILL BRADNER [PORTRAIT OF A MUSICIAN]**. Morse 82. Etching, 1903. Inscribed "100 Proofs,"

titled and signed in pencil. Only 30 were printed, by Peter Platt. 7 1/4 x 5 inches, 184 x 127 mm. In excellent condition. One of Sloan's earliest etchings after his commercial work, done in the midst of the group he did for the DeKock series. A sensitive portrait of Bradner who was a Philadelphia violinist and friend of Sloan. Sloan comments that "this plate shows growing skill with the medium owing to the fact that I was producing the De Kock etchings at this time." Scarce.

\$2250.00

1299. (Smit, Joseph). **PARADISEA APODA**. Lithograph in colors. 21 1/2 x 18 3/8 inches, 546 x 465 mm., plus margins. In very good condition, but with some marginal soiling. \$300.00

Joseph Smit, 1836-1929, was Dutch, but worked extensively in England as an illustrator of ornithological and other natural history subjects.

1300. (Smith, Al). **SMITHEREENS**. Original drawing by an Unknown Artist, pen with white highlighting, circa 1920-1928. Artwork for a campaign poster, showing a caricature of candidate Al Smith embracing two chickens, one dressed as a businessman, in jacket, spats and walking stick, the other dressed as a farmer in overalls and holding a rake. Some light spotting overall, else in very good condition. \$350.00

1301. Smith, Lawrence Beall. **PENT HOUSE**. Lithograph, 1938. Titled, signed and inscribed "Edition of 75," in pencil. 9 15/16 x 11 5/8 inches, 252 x 297 mm. In excellent condition. \$600.00

1302. Soderberg, Yngve. **ROUNDING THE BUOY**. Etching, c. 1930s. Edition of 150. Annotated "Ed 150" and signed in pencil "Yngve Edward Soderberg." In excellent condition. \$475.00

1303. Solman, Joseph. **VENUS OF 23RD STREET**. Linocut, 1936. Artist's Proof (edition size, if any, not known). Inscribed "A.P.", dated and signed in pencil. 9 1/2 x 5 inches, 243 x 128 mm. In excellent condition and nicely framed. \$1250.00

1304. (Solon, Leon V.). **UNTITLED (Illustration depicting 18th Century construction scene)**; Pastel drawing; 13 7/8" x 10 3/4"; Signed. The drawing is on a larger sheet, with a border painted around it in black. Margins soiled and spotted with traces of glue. Drawing in excellent condition. \$300.00

Leon V. Solon (1872-??), English. A ceramicist, painter, illustrator and writer, he executed architectural decorations for the Philadelphia Museum of Art. He was the artistic director for Minton between 1897-1909, and worked in a style with affinities to Mucha. The present work, which shows workers doing exterior finish on a house, appears to be either the original art work for an illustration, or a maquette for a mural.

1305. Solotaire, Robert. **VIEW FROM CLARK STREET**. Acrylic on Canvas, 1983. Unsigned, but identified on labels, verso, from Barridoff Galleries, Portland, ME. Ex collection John C. Lightbody, Portland, ME. 14 x 14 inches, framed. In excellent condition. \$2500.00

1306. Somm, Henry (French 1844-1907). **UNTITLED - ACTRESS ON STAGE**. Drawing, ink on paper. Signed "Hy Somm." 9 7/8 x 6 3/4 inches (250 x 170 mm.). \$2750.00

1307. Soper, George. (English, 1870-1942). **SOUTH DOWN SHEPHERD**. Etching and drypoint, 1920. 6 x 9 7/8 inches, 154 x 250 mm. Signed in pencil and with a blindstamp dated 1920. In excellent condition. \$375.00

1308. Soper, George. (English, 1870-1942). **THE STRANGER (or A FARMER AND HIS DOG II, or SHEPHERD AND DOG)**. Etching and drypoint, 1923. 5 1/4 x 7 1/4 inches, 134 x 184 mm. Signed in pencil, and with a blindstamp dated 1923. We have seen this print given variant titles by those describing it; this copy is titled on what appears to be its original mat. Printed on J. Whatman paper. In excellent condition. \$375.00

1309. Sorgman, Mayo. **MENDING THE NETS**. Watercolor, circa 1940s-1950s. 19 1/4 x 24 1/2 inches. Signed. Richly detailed harbor scene showing three fisherman repairing a net on a dock in the foreground, their boat named "Mayo

Sorgman" tied to the dock, other boats and buildings in the background. Mayo Sorgman is an American artist born in 1912 who is still active. In 2006 his watercolors were exhibited at the Rockport Art Association and at the State of the Art gallery in Gloucester, MA. According to the biographical material accompanying the latter exhibition, "In the 1950's he spent his summers in Rockport and Gloucester, recording fishermen among their nets, boats coming and going in the harbors and waves sweeping over the granite shores." See: [stateofheartgalleryandsculpturegarden](#).

This painting is very similar to those being exhibited at the Gloucester gallery, and is the basis of our attribution of the date. Sorgman also had an exhibition in 2003 at the Cape Museum of Fine Arts on Cape Cod In very good condition except for glue residue on the verso and around all four edges, recto, from being laid down and sandwiched in a mat, a practice of the past which helps in assigning a date. \$875.00

1310. Soyer, Raphael (American, born Russia, 1899-1987). **BACKSTAGE**. Cole 43, Gettings 43. Etching and drypoint, c. 1937. Edition size not known, but likely only about 25, according to Soyer as told to Gettings. Signed in pencil, lower right, and stamped "Federal Art Project/NYC WPA," lower left. 8 3/8 x 6 7/8 inches (image), 13 3/4 x 11 3/4, sheet. Thematically similar to the artist's lithograph "The Team," Cole 23, Gettings 42, but with the addition of the two figures at left. Soyer commented to Gettings in 1982, "I think it is the only complete drypoint I ever made." Soyer did several prints under the auspices of the WPA's Federal Art Project, all in small editions, all now rare. In excellent condition. \$4500.00
1311. Soyer, Raphael. **BACKSTAGE**. Cole 36. Lithograph, 1935. 15 1/4 x 11 1/2 inches. Edition of about 30. In excellent condition. Rare. \$4500.00
1312. Soyer, Raphael. **BACKSTAGE (THE TEAM)**. Lithograph, 1932 (Cole 23). 14 3/4" x 11." Edition of about 25 published by Associated American Artists, NY. Titled "Backstage" and signed in pencil. In very good condition. \$4500.00
1313. Soyer, Raphael. **BACKSTAGE (THE TEAM)**. Lithograph, 1932 (Cole 23). 14 3/4" x 11." Edition of about 25 published by Associated American Artists, NY. Titled "A Team" and signed in pencil. In very good condition. \$4500.00
1314. Soyer, Raphael. **BEDTIME**. Cole 54. Lithograph, 1937. 18 x 10 1/4 inches; 457 x 260 mm. Total edition of 225 commissioned by Rabin & Kreuger Gallery, Newark, NJ (a first edition of 75 was supplemented by a second edition of 150. Although Cole is silent about it, it seems likely that the second edition was really a further printing, done shortly after the first; he offers no indication that there is any variation between the two, or any way to tell them apart). In the next year Soyer did his first lithograph for Associated American Artists, "Protected" which is very similar to this image (here the baby looks at the viewer from the mother's right shoulder; in "Protected" the baby is on the mother's left shoulder; the format for "Protected" is smaller). Bedtime is much less frequently seen than "Protected," a surprise given that the editions were apparently close in size. A fine impression of this large, early print, in excellent condition. \$1750.00
1315. Soyer, Raphael. **BEHIND THE SCREEN**. Etching with aquatint, 1935. Cole 39 (2d state). 4 7/8 x 3 15/16 in. An unrecorded apparent later state from of Cole 39, with additional cross-hatching, creating deeper shading. An unsigned, possibly unique, impression. \$875.00
1316. Soyer, Raphael. **BEHIND SCREEN (MODEL RESTING)**. Cole 68. Lithograph in colors, 1949. 16 x 12 1/4 inches; 405 x 310 mm. Edition of 150, of which 75 were in black and 75 were in color (Soyer used four stones - black, green, pale orange and brown). Signed in pencil. Cole identified this as Soyer's first color print, but in his appendix he added, as Cole 57A, Young Woman Drying Herself, which he dates from 1940, and also identifies as Soyer's first color print. In excellent condition. \$1800.00
1317. Soyer, Raphael. **BOWERY NOCTURNE**. Cole 28. Lithograph, 1933. 12 3/4 x 17 7/8 inches. Edition of 25. Signed in pencil. In excellent condition. Soyer considered this and its companion piece, "The Mission" to be among his most important works as a printmaker. Rare. \$37,500.00
1318. Soyer, Raphael. **BRONX STREET**. Lithograph, 1928 (Cole 11) Edition of 50, signed and dated in pencil. 7 x 8 3/4 inches (180 x 224 mm). \$3000.00
From Gettings: "This is Bourne Avenue in the Bronx, the same street shown in Night Scene. I had finished an oil painting of

this scene and copied in onto transfer paper. Miller then put it onto a lithographic stone and printed it..."

1319. Soyer, Raphael. **CASTING OFFICE**. Lithograph, 1945. (Cole 65).
9 3/4" x 12 3/4", signed and titled in pencil. From the AAA edition of 250. Margins trimmed to about 1 1/2" all around, else very good. \$1200.00
1320. Soyer, Raphael. **CASTING OFFICE**. Lithograph, 1945. (Cole 65).
9 3/4" x 12 3/4", signed and titled in pencil. From the AAA edition of 250. \$2250.00
1321. Soyer, Raphael. **CONVERSATION. Cole 21**. Lithograph, 1931-32. Hand colored in watercolor. 11 x 15 inches; 280 x 382 mm., with wide (full ?) margins. Edition of 25. Signed, and titled in pencil, lower margin, and also further inscribed, and signed in pencil. A very good impression of this scarce print, with fresh colors. Although Cole does not mention that any of the prints of this edition were colored, it was not unusual for Soyer to handcolor prints, particularly a presentation print like this one. Rare and Fine. \$5500.00
1322. Soyer, Raphael. **COUPLE IN INTERIOR**. Etching, 1963. Edition of 85. Signed in pencil and numbered 67/85. From the portfolio Sixteen Etchings by Raphael Soyer, published by Association American Artists in 1965. 9 3/4 x 7 3/4 inches plus full margins. In excellent condition. \$750.00
1323. Soyer, Raphael. **DANCERS**. Lithograph, 1954. (Cole74), Ed of 250, 12"x8", signed. Excellent condition \$875.00
1324. Soyer, Raphael. **DANCERS RESTING**. Cole 42. Lithograph, 1936. 11 x 9 inches; 280 x 228 mm. Signed in pencil. Edition of about 250, of which only a small number were signed. Published by American Artists Group, NY. In excellent condition. \$2250.00
1325. Soyer, Raphael. **DRAWING OF A BOY**. Drawing, ink on paper. 11 x 7 3/8 inches (sheet). Signed in pencil. Sheet edges irregular, else in very good condition. \$750.00
1326. Soyer, Raphael. **DRAWING OF A BOY (I)**. Pencil on brown paper. c. 19 X 14 inches; 482 x 360mm. (sheet). Signed. In very good condition except for chips at sheet edges; mounted to Japanese tissue for support. \$600.00
1327. Soyer, Raphael. **DRAWING OF A BOY (II)**. Pencil on brown paper. c. 19 X 14 inches; 482 x 360mm. (sheet). Signed. In very good condition except for chips at sheet edges; mounted to Japanese tissue for support. \$600.00
1328. Soyer, Raphael. **DRAWING OF A BOY (III)**. Pencil on brown paper. c. 19 X 14 inches; 482 x 360mm. (sheet). Signed. In very good condition except for chips at sheet edges; mounted to Japanese tissue for support. \$500.00
1329. Soyer, Raphael. **DRAWING OF A BOY (IV)**. Pencil on brown paper. c. 19 X 14 inches; 482 x 360mm. (sheet). Signed. In very good condition except for chips at sheet edges; mounted to Japanese tissue for support. \$375.00
1330. Soyer, Raphael. **DRAWING OF A BOY (V)**. Pencil on brown paper. c. 19 X 14 inches; 482 x 360mm. (sheet). Signed. In very good condition except for chips at edges; mounted to Japanese tissue for support. \$500.00
1331. Soyer, Raphael. **DRAWING OF A BOY (VI)**. Ink on paper. c. 12 1/4 X 9 inches; 310 x 228mm. (sheet). Signed. In very good condition. \$750.00
1332. Soyer, Raphael. **EAST HOUSTON STREET**. Lithograph, 1928 (Cole 15). 5 1/2 x 9 1/2 inches; 140 x 241 mm. Edition of about 50. Full margins. A repaired tear in the margin, right, and a light crease visible within the image, upper right, else a fine impression in very good condition. Very scarce. \$2500.00
1333. Soyer, Raphael. **EAST HOUSTON STREET**. Lithograph, 1928 (Cole 15). 5 1/2 x 9 1/2 inches; 140 x 241 mm. Edition of about 50. Full margins. A repaired tear in the margin, right, and a light crease visible within the image, upper

- right, else a fine impression in very good condition. Very scarce. \$2500.00
1334. Soyer, Raphael. **FIGURE COMPOSITION**. Cole 31. Lithograph, 1933. Edition of 25. 16 x 11 1/2 inches; 406 x 292 mm. Signed and titled in pencil. In excellent condition. \$2250.00
1335. Soyer, Raphael. **FURNISHED ROOM**. Etching, 1937 (Cole 48). Edition of 25 or fewer, signed and titled in pencil. Published by the W.P.A. Federal Arts Project, with its ink stamp in the margin, lower left. 7 x 8 3/4 inches (180 x 224 mm). Three parallel printing creases, right, else a fine impression in excellent condition of this very scarce print. One of Soyer's most affecting images of the period of the depression. \$6500.00
1336. Soyer, Raphael. **GIRL AT DOORWAY (GIRL AT WINDOW)**. Etching, 1941. 9 1/2 x 6 7/8 in. Edition of 250, published by AAA. Cole 58. Signed and titled in pencil "Girl at Window." Margins trimmed to about 1" from platemark. \$650.00
1337. Soyer, Raphael. **GIRL AT TABLE**. Cole 32. Lithograph, 1934. Edition of 25. Titled and signed in pencil. 15 1/2 x 11 1/2 inches. In very good condition, though with tape residue at the edges of the lower margin, top and bottom, far from the image. Rare. \$3500.00
1338. Soyer, Raphael. **GIRL COMBING HER HAIR**. Lithograph. 10 1/4 x 8 inches; 260 x 203 mm. Signed in the stone. A proof aside from the signed edition of 125 signed copies. Pale matstain, else in very good condition. Framed. \$225.00
1339. Soyer, Raphael. **GIRL IN STRIPED SWEATER (HELEN)**. Lithograph printed on newsprint, about 1920 (Cole 10, Gettings 7). Edition of about 15, signed in pencil. Printed with wide margins on three sides, and to the sheet edge, bottom, as issued. 10 1/8 x 10 1/2 inches (255 x 265 mm). Chipping at edges resulting from brittleness of paper (newsprint), else a fine impression of this very scarce early print. Mounted to Japanese paper for support. \$4800.00

According to Soyer's comment in the Gettings Hirschhorn catalogue, the model "is the sister of Jacob Friedland, who printed my first lithographs."

1340. Soyer, Raphael. **GREEK GIRL #3. Etching, 6 7/8" x 5 1/4", margins. Cole 111. Ed of 100, Signed and numbered.** Commissioned by A.A.A. for the deluxe edition of the Cole catalogue raisonne. Excellent condition, framed. \$650.00
1341. Soyer, Raphael. **HEAD OF A GIRL**. Cole 82. Lithograph, 1960. Edition of 250 published by A.A.A. 14 x 11 1/8 inches; 356 x 284 mm. Signed and annotated "Artist's Proof" in pencil. Residue from earlier mounting at edges, else in very good condition. \$600.00
1342. Soyer, Raphael. **IN STUDIO**. Lithograph, 1935. 13 1/2 x 9 1/2 in. Edition of 100 Cole 37. With stamp of American Artists School. "First Annual Print Series" on verso. Signed in pencil. \$2500.00
"This was done on the stone in my studio. Those are my sketches tacked on the wall."
(Gettings, #28)
1343. Soyer, Raphael. **IN STUDIO**. Lithograph, 1935. 13 1/2 x 9 1/2 in. Edition of 100 Cole 37, Gettings 28. Titled and Signed in pencil. "This was done on the stone in my studio. Those are my sketches tacked on the wall." Trimmed close to the image, else in excellent condition. \$1250.00
1344. Soyer, Raphael. **JAPANESE GIRL**. Cole 118. Lithograph, 1967. 9 x 15 1/4 inches; 219 x 390 mm. An Artists's Proof aside from the edition of 40 published by A.A.A. Inscribed "A.P." and signed in pencil. Printed by Irwin Hollander, with his embossed monogram, lower right. In excellent condition. An attractive, infrequently seen print. \$500.00
- "This is a Japanese girl who was one of Hollander's assistants...I did this with tusche. I enjoy working with tusche, but it can be a tricky thing. It may come out or it may not. I now think it is better to work with tusche or crayon but not ot mix the

two." Soyer, quoted in Gettings, *Sixty Five Years of Printmaking*, item 95, p. 61.

1345. Soyer, Raphael. **JOHN REED CLUB - THE COMMITTEE**. Lithograph, 1932 (Cole 22). Edition of 25, titled "Meeting" signed in pencil. 7 1/4 x 10 inches (185 x 255 mm). A fine impression in excellent condition. Very scarce. \$5500.00

John Reed Club Committee members pictured are Nemo Piccoli, Adolf Wolff, Walter Quirt, Ivar Rose and Anton Refregier.

We weren't poor. As I said before, you know, I had nothing to lose in the Depression, so I didn't feel it very much. And as far as what happened politically, I became a member of the John Reed Club. That was a club of writers and artists, leftists, all, and I think Rebecca influenced me very much. She was more aware of the politics. She was more aware than I. And I still look back to this John Reed Club as a great kind of, for me it was a great education. Nikolai Cikorsky indoctrinated me into the John Reed Club, and. . . Well, there I knew what was taking place, all the unrest all over the place, the beginning of Nazism that you mentioned, and the advance of Communism, all those things, you know. And I became aware of those things. And that was my political education, the John Reed Club, the John Reed Club for Artists and Writers. There were a number of writers, there were a number of artists and. . . And what's his name again? William Gropper. Joe Jones. Philip Bard. A number of these people. And they were all left and all young in those days. And I came there completely as a novice. I didn't know much about it. Rebecca knew much more what was taking place. (Raphael Soyer, Smithsonian Oral History Archives interview with Milton Brown, 1981).

1346. Soyer, Raphael. **JOHN REED CLUB - THE COMMITTEE**. Lithograph, 1932 (Cole 22). Edition of 25, signed in pencil. 7 1/4 x 10 inches (185 x 255 mm). A very good impression with a well repaired 3" tear extending into the image. Very scarce. \$4800.00

John Reed Club Committee members pictured are Nemo Piccoli, Adolf Wolff, Walter Quirt, Ivar Rose and Anton Refregier.

We weren't poor. As I said before, you know, I had nothing to lose in the Depression, so I didn't feel it very much. And as far as what happened politically, I became a member of the John Reed Club. That was a club of writers and artists, leftists, all, and I think Rebecca influenced me very much. She was more aware of the politics. She was more aware than I. And I still look back to this John Reed Club as a great kind of, for me it was a great education. Nikolai Cikorsky indoctrinated me into the John Reed Club, and. . . Well, there I knew what was taking place, all the unrest all over the place, the beginning of Nazism that you mentioned, and the advance of Communism, all those things, you know. And I became aware of those things. And that was my political education, the John Reed Club, the John Reed Club for Artists and Writers. There were a number of writers, there were a number of artists and. . . And what's his name again? William Gropper. Joe Jones. Philip Bard. A number of these people. And they were all left and all young in those days. And I came there completely as a novice and didn't know much about it. Rebecca knew much more what was taking place. (Raphael Soyer, Smithsonian Oral History Archives interview with Milton Brown, 1981).

1347. Soyer, Raphael. **THE LETTER**. Cole 25. Lithograph, 1933. Edition of 25. 14 1/4 x 11 1/8 inches; 362 x 283 mm. (image); 18 1/4 x 14 1/4 inches; 464 x 362 mm., (sheet). Signed and titled in pencil. Rare. \$4800.00

1348. Soyer, Raphael. **MODEL, THE**. Lithograph, 1944 (Cole 64). 11 3/4" x 7 3/4". Edition of 250, published by Associated American Artists, NY. Signed in pencil. Very good condition. \$1100.00

1349. Soyer, Raphael. **[MOTHER AND CHILD]**. Drawing, color pastels and pencil on paper. 15 3/8 x 11 1/4 inches; 390 x 283 mm. Signed in pencil. Pale toning overall, else a beautiful image in very good condition. \$1750.00

1350. Soyer, Raphael. **MY STUDIO (or In The Studio)**. Lithograph, 1944 (Cole 63). Edition of 250 published by Associated American Artists. Signed and titled in pencil. A short marginal tear at left, stopping just at the image, margins somewhat trimmed, backed with Japanese tissue for support, else in very good condition. An early and relatively hard to

- find image. \$1250.00
1351. Soyer, Raphael. **NIGHT SCENE**. Etching, c. 1917 (not in Cole, but related to Cole 6). One of only a few impressions, signed in pencil. 5 1/8 x 6 inches. \$3500.00
1352. Soyer, Raphael. **NUDE BENDING WITH HANDS ON ANKLE**. Drawing, pencil on paper. 15 7/8 x 11 7/8 inches; 404 x 300 mm. Signed in pencil. In excellent condition. \$1250.00
1353. Soyer, Raphael. **NUDE BENDING WITH HANDS ON ANKLE**. Drawing, pencil on paper. 15 7/8 x 11 7/8 inches; 404 x 300 mm. Signed in pencil. In excellent condition. \$1250.00
1354. Soyer, Raphael. **NUDE IN INTERIOR**. Cole 76. Lithograph, 1954. AAA edition of 250, with their label. 12 1/4 x 9 1/4 inches, signed in pencil. Fine. \$1250.00
1355. Soyer, Raphael. **OLD FIDDLER**. Cole 44. Etching, 1937. Published by Federal Art Project, WPA in an edition of unknown size. Signed and titled in pencil. With full margins. In excellent condition. Rare. \$4500.00
- "I did these etchings from pen and ink drawings. In those days you would see people standing around doing nothing. I would sketch them all the time. Sometimes I would ask them to hold a pose and give them twenty-five or fifty cents. The man with his hands in front is warming his hands over the sidewalk grate." (Soyer, quoted in Gettings).
1356. Soyer, Raphael. **OLD MAN WARMING HIMSELF**. Etching, 1937 (Cole 45). 9 7/8" x 5 7/8." Signed and titled in pencil, and with the stamp "Federal Arts Project NYC WPA." Edition of about 25 (See Gettings, Raphael Soyer, Sixty Five Years of Printmaking, Hirshhorn Museum, 1982, #36); Cole states edition is of unknown size. Rare. \$3750.00
- "I did these etchings from pen and ink drawings. In those days you would see people standing around doing nothing. I would sketch them all the time. Sometimes I would ask them to hold a pose and give them twenty-five or fifty cents. The man with his hands in front is warming his hands over the sidewalk grate." (Soyer, quoted in Gettings).
1357. Soyer, Raphael. **PASSER-BY**. Etching, 1935 (Cole 40.). 9 5/16 x 6 7/8 inches; 237 x 175 mm. Edition of 2 or 3, per Cole, "about three" per Gettings, "Raphael Soyer Sixty-Five Years of Printmaking (Hirschorn catalogue)." A "bon a tirer" proof, signed "OK Soyer" lower left. A stunning image, printed with great clarity and tone, and in excellent condition. Provenance: Sid Deitch Gallery, New York. One of the rarest and among the finest of Soyer's early prints. \$9500.00
Soyer comment, quoted in Gettings: "This is after a painting called "New Hat." The model was Erica, a young woman who posed for me a great deal. She also posed for Reginald Marsh. The etching is about a girl dressed up in a coat, gloves and hat passing a store window on a cold day. I observed people walking like this girl and tried to reproduce it in my studio."
1358. Soyer, Raphael. **PEDESTRIANS**. Etching, 1963 (Cole 90). Edition of 85, signed and numbered in pencil. 9 7/8" x 7 3/4". Very good condition, framed. \$650.00
1359. Soyer, Raphael. **[PORTRAIT OF A BOY]**. Drawing, ink on paper. 12 x 12 inches; 305 x 305 mm. (sheet). Signed in pencil. Sheet edges rough, else in very good condition. \$750.00
1360. Soyer, Raphael. **PORTRAIT (STUDY FOR "PORTRAIT OF A MAN - A TRANSIENT)**. Drawing, pencil, c. 1937. c. 13 x 12 1/2 inches, 330 x 317 mm. The same subject, Soyer's model, Walter Broe, posed similarly to Cole 49, except in reverse, and with the hand resting on the table, as opposed to being out of sight as in the lithograph. In excellent condition. Framed. \$9500.00

1361. Soyer, Raphael. **PROTECTED**. Lithograph, 1938 (Cole 55).
13 3/8" x 6 1/4", signed and titled in pencil. From the AAA edition of 250. Faint staining in upper margin, not affecting image. \$1200.00
1362. Soyer, Raphael. **RAILROAD WAITING ROOM**. Lithograph, 1954 (Cole 69).
12" x 9 1/2." Signed and annotated "ap", aside from the edition of 250 published by AAA. Very good. \$1500.00
1363. Soyer, Raphael. **SCREEN, THE**. Cole 85. Lithograph, 1962. 18 1/2 x 14 inches. Edition of 100, signed and numbered in pencil. Excellent condition. \$1100.00
1364. Soyer, Raphael. **SEAMSTRESS, THE**. Cole 75. Lithograph, 1954. Edition of 250 published by A.A.A. 9 5/8 x 11 3/8 inches; 245 x 298 mm. Signed in pencil. With original A.A.A. label. Excellent condition. \$1250.00
1365. Soyer, Raphael. **SEATED BOY**. Drawing, ink and wash. 15 1/4 x 11 inches; 388 x 279 mm., Sheet. Signed in pencil at right. A boy, age 10-12, full figure, in profile, dressed in dark pants, white shirt, seated on a rock; above a horizon line, a vague cloud. On heavy paper watermarked "...N 1918 England." A very appealing image. Provenance: Arnold Collection. \$750.00
1366. Soyer, Raphael. **SEATED BOY**. Drawing, ink and wash. 15 1/4 x 11 inches; 388 x 279 mm., Sheet. Signed in pencil at right. A boy, age 10-12, full figure, in profile, dressed in dark pants, white shirt, seated on a rock; above a horizon line, a vague cloud. On heavy paper watermarked "...N 1918 England." A very appealing image. Provenance: Arnold Collection. \$750.00
1367. Soyer, Raphael. **SELF PORTRAIT**. Lithograph, 1920 (Cole 8). Second State. 8 11/16" x 6 18" (Sheet 13 1/2" x 9"), printed on Chine Applique. Edition of about 15, signed and titled in pencil. Small area of paper tape on margin, verso, else in excellent condition A very early Soyer print; rare. \$4000.00
1368. Soyer, Raphael. **SELF PORTRAIT**. Lithograph in colors, 1980. Edition of 30, signed and numbered in pencil. 11" x 8", in very good condition, framed. \$650.00
1369. Soyer, Raphael. **SIXTEEN ETCHINGS**. Associated American Artists, NY, 1965. From the Deluxe suite of 25 on Japan paper, this copy number 3/25. (There were a further 60 printed on BFK Rives paper, of which numbers 26/85 through 50/85 were issued in portfolios, and numbers 51/85 through 85/85 were offered for sale separately). Printed by Emiliano Sorini. Folio, cloth, Foreword by Carl Zigrosser, 16 signed numbered etchings, the first printed on the Title Page, and the other 15 loose in folders as issued. Laid in is the Prospectus, a small booklet which reproduces the portfolio. Fine throughout. Rare. \$5500.00
1370. Soyer, Raphael. **SIXTEEN ETCHINGS**. Associated American Artists, NY, 1965. From the Deluxe suite of 25 on Japan paper, this copy number 24/25. (There were a further 60 printed on BFK Rives paper, of which numbers 26/85 through 50/85 were issued in portfolios, and numbers 51/85 through 85/85 were offered for sale separately). Printed by Emiliano Sorini. Folio, cloth, Foreword by Carl Zigrosser, 16 signed numbered etchings, the first printed on the Title Page, and the other 15 loose in folders as issued. Laid in is the Prospectus, a small booklet which reproduces the portfolio. Wear to the portfolio flaps, else Fine. \$5500.00
1371. Soyer, Raphael. **SKETCH CLASS (ART CLASS)** Cole 47. Etching, 1937. 6 x 9 7/8 in.
Edition of about 25. Executed for and printed by WPA (Federal Art Project). Titled "Art Class", and signed in ink. \$3500.00

"We used to have sketch groups. We artists would get together and hire a model, then meet at someone's house and draw from the nude. I made many drawings, not only of the model but also of the whole scene of people drawing the model." (Gettings #38)

1372. Soyer, Raphael. **SKETCH CLASS (ART CLASS)** Cole 47. Etching, 1937. 6 x 9 7/8 in. Edition of about 25. Executed for and printed by WPA (Federal Art Project), and with its stamp, verso. An unsigned copy of this scarce print. The group of prints Soyer did for the WPA project were printed in small editions, and not all copies were signed. \$1875.00

"We used to have sketch groups. We artists would get together and hire a model, then meet at someone's house and draw from the nude. I made many drawings, not only of the model but also of the whole scene of people drawing the model." (Gettings #38)

1373. Soyer, Raphael. **SPRINGTIME**. Cole 56. Lithograph, 1938. 14 x 17 1/4 inches; 356 x 440 mm. Signed and titled in pencil. Edition of about 25. Upper right corner professionally replaced, else a very good impression in very good condition. Inscribed to "For Morris Carnovsky" in the margin just below the image. Along with *The Mission* and *Bowery Nocturne* of 1933 (Cole 27 and 28), *Springtime* is one of three large format lithographs in which Soyer powerfully portrayed Depression-era scenes of New York City life. Although done in the studio, it depicts Washington Square Park. A scarce and important item in Soyer's graphic oeuvre. \$12,500.00

Morris Carnovsky, 1897-1992, was a distinguished American stage and screen actor, whose long career included work with the Yiddish Theater, the Provincetown Playhouse, starring roles in Odets' "Awake and Sing" and "Golden Boy," the film "Life of Emile Zola" and acclaimed portrayals of King Lear and Shylock. He was blacklisted in 1950, but was cast by John Houseman in Ibsen's *Enemy of the People*.

1374. Soyer, Raphael. **STREET SCENE WITH MOSES SOYER**. Gettings 113 (not in Cole). Lithograph, 1970. 19 1/4 x 14 1/4 inches; 488 x 362 mm. Edition of 150, printed by Burr Miller. In excellent condition. Very attractively framed. \$1500.00

1375. Soyer, Raphael. **STUDY FOR PEDESTRIANS**. Cole 87 (Gettings 64, the second state). Etching, 1962. Artist's Proof (there was no edition in this state, and only about 8 in the first state). 5 15/16 x 6 3/4 inches; 151 x 171 mm. Inscribed "A.P." and signed in pencil. Annotated, verso "the artist, his daughter and her friend." A true "working proof," in very good condition. Rare. \$1200.00

In the second state, there is additional drypoint cross-hatching to Soyer's face and jacket, and to the background. This is the first of four related plates on the "Pedestrian" theme, and the first in which Soyer inserted his own likeness into the image (See Soyer's comment at G.63). In Cole 88 (G.65, *Pedestrians - First Plate*) an additional female figure appears at Soyer's left. Cole 89 (G. 66, *Self-Portrait*), shows only the image of the artist, and Cole 90 (G. 67, *Pedestrians*, 1963) shows additional figures to the right, as well as the cityscape in the background. These latter two were included in the portfolio, "Sixteen Etchings by Raphael Soyer."

1376. Soyer, Raphael. **THE TEAM**. Lithograph with hand coloring, 1932 (Cole 23). 14 3/4" x 11." Edition of 25 published by Associated American Artists, NY. A unique, or one of a few colored by Soyer. Signed in pencil. In very good condition but with traces of glue, verso. \$6500.00

1377. Soyer, Raphael. **TOWARD THE LIGHT (Girl at Window)**. Lithograph, 1934-35. (Cole 35). 15 1/4" x 12 1/2". Edition of 25. Signed lower right, and titled "Girl at Window", lower left. Printed by George Miller. A very rare and fine print. \$3500.00

"This was done directly on the stone and was not based on a drawing or a painting. I just asked the model to face the light streaming through the window." Soyer, quoted in Gettings, *Raphael Soyer - Sixty Five Years of Printmaking*, Hirshhorn Museum, 1982.

Until AAA began publishing Soyer's prints in editions of 250, his editions were very small, usually 25 or 30.

1378. Soyer, Raphael. **[TWO FEMALE NUDES]**. Drawing, charcoal. 12 7/8 x 11 inches; 328 x 280 mm., sheet. Signed in pencil. Two models, nude, each bending forward in a similar posture, with right hand on hip, left hand on knee. Provenance: Arnold Collection. \$850.00
1379. Soyer Raphael. **UNION SQUARE**. Lithograph, 1929. (Cole 17A) Edition of 10, titled and signed in pencil. 7 1/8" x 8 3/4". With the blindstamp of the printer Jacob Friedland center, bottom, and the date stamp of Downtown Gallery "Nov 15, 1932" on reverse. In Very Good condition. \$3000.00
- One of five New York scenes produced by Soyer in 1929-30 (Cole 15-18). All were done in very small editions (10-25), and are therefore very rare.
1380. Soyer, Raphael. **WAITING**. Drypoint, 1942. (Cole 59). AAA ed of 250. 7 1/8" x 9 1/8." Signed. Excellent condition, framed. \$1250.00
1381. Soyer, Raphael. **WAITRESSES**. Lithograph, 1954. (Cole 71). AAA Ed of 250. 11 1/2" x 9 1/2", signed. Excellent condition, framed. \$1500.00
1382. Soyer, Raphael. **WASHINGTON SQUARE PARK** (Cole 18, Gettings 15). Lithograph, 1930. 9 1/4 x 7 inches; 235 x 178 mm. Edition of about 25. Titled and signed in pencil, and with the blindstamp of the printer "Jacob Friedland/Lithographic Printers/55 E. 9th Street, N. Y. C." Provenance: Gift of the artist to Nathaniel Dick; Estate of Margaret Dick (per annotation on frame backing paper). Margins apparently trimmed, else in very good condition. Scarce. \$1750.00
1383. Soyer, Raphael. **WASHINGTON SQUARE PARK** (Cole 18, Gettings 15). Lithograph, 1930. 9 1/4 x 7 inches; 235 x 178 mm. Edition of about 25, of which some were signed in pencil. Signed in the plate only. \$1400.00
1384. Soyer, Raphael. **WASHINGTON SQUARE PARK** (Cole 18, Gettings 15). Lithograph, 1930. 9 1/4 x 7 inches; 235 x 178 mm. Edition of about 25. Titled and signed in pencil, and with the blindstamp of the printer "Jacob Friedland/Lithographic Printers/55 E. 9th Street, N. Y. C." Provenance: Gift of the artist to Nathaniel Dick; Estate of Margaret Dick (per annotation on frame backing paper). Margins apparently trimmed, else in very good condition. Scarce. \$1750.00
1385. Soyer, Raphael. **WASHINGTON SQUARE PARK** (Cole 18, Gettings 15). Lithograph, 1930. 9 1/4 x 7 inches; 235 x 178 mm. Edition of about 25, of which some were signed in pencil. Signed in the plate only. \$1400.00
1386. Soyer, Raphael. **THE WINDOW (Cole 70)**. Lithograph, 1954. Edition 250 published by Associated American Artists. 11 x 9 1/2 inches 282 x 243mm; Signed in pencil. In excellent condition. \$1100.00
1387. Soyer, Raphael. **WOMAN WITH LOCKET**. Lithograph, 1969. 15 1/4 x 11 3/8 in. (399 x 288mm.). Edition of 100. Signed and numbered in pencil. Framed \$350.00
1388. Soyer, Raphael. **YOUNG DANCERS**. Cole 112. Lithograph, 1966. A trial proof before the edition of 100. Signed in pencil and inscribed "Sylvan - These are rough proofs," and "Light." Sylvan is presumably Sylvan Cole, whose Associated American Artists published this and many other Soyer prints, and who is the author of the Catalogue Raisonné on the artist's prints. In excellent condition. \$975.00
1389. Soyer, Raphael. **YOUNG GIRL** Lithograph, 1961 (Cole 83). 14 3/8" x 10 1/16." Edition of 250, published by Associated American Artists, NY. Signed in pencil. Very good condition. \$650.00
1390. Soyer, Raphael. **YOUNG MODEL**, Lithograph, 1940. (Gettings 47, Cole 57) 12 x 9 inches; 305 x 228 mm.

Signed and titled "The Model" in pencil. AAA edition of 250. Matted, some tape residue at edges, verso, else a very good impression. \$1500.00

1391. Soyer, Raphael. **YOUNG WOMAN DRYING HERSELF**. Cole 57A. Lithograph in color, 1940. Edition of 300. 19 x 12 1/8 inches; 482 x 308 mm. Signed in pencil and numbered 193/300. In excellent condition. \$1500.00

1392. Soyer, Raphael. **BOY AND GIRL**. Cole 72. Lithograph, 1954. Edition of 250, published by A.A.A. 11 7/8 x 7 1/2 in. Annotated "A.P." and signed in pencil. \$1100.00

1393. Sprinchorn, Carl. **ON THE BOARDWALK**. Pastel, not dated. Provenance: The Artist's estate. 23 1/2 x 17 1/2 inches, 597 x 445 mm. In excellent condition, framed. \$4500.00

1394. Spruance, Benton. **FATHERS AND SONS**. Fine and Looney 226. Lithograph, 1943. Edition of 40. Inscribed "Ed 40," Titled and signed in pencil, and monogrammed and dated in the stone. 11 1/8 x 20 3/16 inches, 284 x 513 mm. In excellent condition. \$2200.00

1395. Spruance, Benton. **FORTUNE TELLER**. F&L331. Lithograph in four colors, 1954. Edition of 200 published by IGAS, NY. Numbered and signed in pencil, and with the blindstamp of the printer, Cuno. 17 1/2 x 12 7/8 inches, 443 x 325 mm. In excellent condition, with the colors very fresh. \$550.00

1396. Stein, Joseph. **PORTRAIT HEAD OF MARTIN LUTHER KING**. Bronze, c. 1970. 12 inches tall, mounted to a 5" stand upon which it can be rotated. A striking sculptural image of the great civil rights leader. In excellent condition. \$3500.00

Joseph Stein was an architect in Waterbury, CT., where he designed several important buildings, including the award winning Silas Bronson Library addition, the Waterbury Club and the American Savings Bank in Waterbury. He had been an officer in command of a black unit during World War II, and thereafter had a strong interest in the Civil Rights movement. He began the portrait head shortly after the murder of King, and worked on it for over a year. Six casts were made, one of which was given to Coretta Scott King by Stein, and is displayed in the Martin Luther King Library. According to an article in the Waterbury American of January 02, 1986, Mrs. King told Joseph Stein that his was the finest portrait of Dr. King that she had seen (an original of the newspaper article accompanies the work). A second cast is in the Bronson Library in Waterbury. The remaining casts were owned by relatives or friends of Stein; the present cast is one of these.

1397. Stella, Joseph. **STUDY OF A MAN WITH A HAT AND OVERCOAT**. Blue, red and black crayon on tan wove paper, c. 1920. 6 7/8 x 4 3/4 inches; 173 x 120 mm. Signed in pencil. Provenance: The Park Avenue Gallery, NY, with their label. Very good condition. \$2250.00

1398. Sterne, Maurice (American 1877-1957). **ON THE BEACH - CONEY ISLAND** Etching, 1903 3 5/8 x 7 7/8 in. Signed and dated and inscribed "to my friend Dr. Emanuel Baruch" in pencil. A well repaired break at the platemark, top, else in very good condition. \$675.00

1399. Sterne, Maurice. **SEATED NUDE**. Drawing, charcoal on paper. 17 x 24 inches. Signed "MS" lower right. In very good condition. Provenance: estate of the artist. A well realized, finished drawing. \$500.00

1400. Strang, William (Scotland, 1859-1921). **LE BOURG DE BATZ**. Drypoint, 1913. (S. 654; DS 681) 13 3/4 x 16 3/4 in. Signed in pencil. \$225.00

1401. Strong, Harris. **OWL**. Intaglio print, embossing (gauffrage, blind printing) on paper. C. 1950s-60s. An Artist's Proof from an edition of unknown size; titled, inscribed "AP" and signed in pencil. 10 3/8 x 7 5/8 inches (image); 13 1/2 x 10 1/2 inches (sheet). In excellent condition except for faint traces of tape on verso. \$375.00

1402. Sullivan, Kate. **LOCOMOTIVES**. Pencil drawing, 2008. 16 x 22 1/2 inches. Signed on verso in pencil. \$1200.00
1403. Sullivan, Kate. **RUNNING GEAR**. Pencil drawing, 2005. 20 x 27 3/4 inches. In excellent condition and nicely framed. \$2750.00
Kate Sullivan is a Boston-based artist and a member of Boston's prestigious Copley Society. A painter and draftsman, she takes her subjects from the urban landscape and the engines of transportation.
1404. Summers, Carol. **BIG SUR**. S.97. Color woodcut, 1970. Edition of 75. Signed, titled and numbered in pencil. 36 1/2 x 37 inches, 925 x 939 mm. \$2250.00
1405. Summers, Carol. **BON APPETIT**. S.67. Woodcut in b/w, 1966. Edition of 50. 8 x 7 inches. Signed, titled and numbered 6/50 in pencil. A few spots of light foxing in the margins, else in very good condition. \$500.00
1406. Summers, Carol. **THE CREATION OF MALWA**. S.98. Woodcut, 1970. Edition of 75, titled, numbered 75/75 and signed in pencil. 37 x 36 1/2 inches. In excellent condition. Framed. \$2400.00
1407. Summers, Carol. **DELTA**. S. 174. Color Woodcut and monotype, 1982. Edition of 150, signed, titled, dated and numbered in pencil. 16 x 20 inches. Excellent condition. \$375.00
1408. Summers, Carol. **FLOWERING LANDSCAPE**. S.203. Color Woodcut, 1988. Edition of 100. Signed, titled and numbered "17/100" in pencil. 37 x 37 1/2 inches. In very good condition. \$1200.00
1409. Summers, Carol. **FLOWERING LANDSCAPE**. S.203. Color Woodcut, 1988. Edition of 100. Signed, titled and numbered "62/100" in pencil. 37 x 37 1/2 inches. In very good condition. \$1200.00
1410. Summers, Carol. **GOKYO**. S.176. Color woodcut with monotype, 1982. Edition of 150, signed, titled, dated and numbered in pencil. 18 3/4 x 18 1/4 inches. In excellent condition. \$550.00
1411. Summers, Carol. **HILO BAY**. S.116, Color Woodcut, 1974. Edition of 75. Signed, titled and numbered 58/75 in pencil, within the image. 37 x 24 1/2 inches. In excellent condition except with a tiny loss at the upper left corner of the sheet. \$1800.00
1412. Summers, Carol. **INDIA**. S.216. Woodcut in colors, 1994. Edition of 75. Signed, titled and numbered in pencil. 37 1/2 x 24 5/8 inches. In excellent condition. \$675.00
1413. Summers, Carol. **JUNGLE BIRDS**. Not in the Catalogue Raisonne. Color woodcut, circa 1950, or earlier; possibly a unique example of a student work. 13 3/4x18 1/4 inches, 350 x 465 mm., with full margins. Signed and titled in pencil, lower margin. \$1750.00
1414. Summers, Carol. **KRISHNA STEALS THE GOPI'S CLOTHES**. Woodcut. Edition of 100, titled, numbered 89/100, and signed in pencil. 36 1/2 x 36 1/2 inches. Framed nicely. In excellent condition. \$1875.00
1415. Summers, Carol. **THE LIKIANG**. S.177. Color Woodcut, 1982. Edition of 150. Titled, numbered 87/150, and signed in pencil. 24 x 24 inches, 609 x 609 mm. In very good condition. Framed. \$675.00
1416. Summers, Carol. **MEMORY**. Color woodcut on paper, 1969. Edition of 50. Signed, titled and numbered "40/50...Carol Summers" in pencil within image. Printed on the full sheet; 36 1/2 x 36 1/2 in. (527 x 527 mm). Framed. In excellent condition. \$1500.00
1417. Summers, Carol. **MUSICAL CHAIRS**. Woodcut in black and green, printed on cream-colored Japan paper, 1949. 9 3/8 x 17 7/8 inches; 240 x 154 mm. A unique print, made while studying with Louis Shanker at Bard College.

- Titled and signed in pencil. In excellent condition. \$1250.00
1418. Summers, Carol. **NARROWS**. S.136. Color woodcut, 1976. Artist's Proof aside from the edition of 75. Signed in pencil, titled, and inscribed "A/P." 37 x 36 1/2 inches. A one-inch well-closed tear, bottom, else in very good condition. \$875.00
1419. Summers, Carol. **NARROWS**. S.136. Color woodcut, 1976. Artist's Proof aside from the edition of 75. Signed in pencil, titled, and inscribed "A/P." 37 x 36 1/2 inches. A one-inch well-closed tear, bottom, else in very good condition. \$875.00
1420. Summers, Carol. **NIGHTFALL**. S.119. Color Woodcut, 1974. Edition of 75. Signed, titled and numbered 36/75 in pencil. 37 x 36 1/2 inches. In excellent condition. 1200.00
1421. Summers, Carol. **SIENNESE LANDSCAPE**. Summers 14. Woodcut, 1954. Woodcut, 1954. Edition of 20. 15 x 25 1/2 inches. Titled, numbered dated and signed in pencil. In excellent condition. \$975.00
1422. Summers, Carol. **SONOMA**. S.143. Color woodcut, 1977. Artist's Proof aside from the edition of 100. Signed, titled and inscribed "A/P" in pencil. 30 x 24 inches. A few nicks along the top edge, else in very good condition. \$675.00
1423. Summers, Carol. **STORM OVER MT. MERU**. S.214. Color Woodcut, 1993. Edition of 75. Signed, titled and numbered in pencil. 37 1/2 x 48 inches. In very good condition. \$1500.00
1424. Summers, Carol. **STRBSKE PLESO (HIGH TATRAS)**. S.96. Woodcut in colors, 1969. Proof aside from the edition of 100 published by Associated American Artists. Signed in Pencil, titled and inscribed "proof." 37 x 25 inches. In excellent condition. \$975.00
1425. Summers, Carol. **SUMMER PASTURE**. S.199. COLOR WOODCUT, 1987. Edition of 150. Signed, Titled and numbered in pencil. In excellent condition. 24 1/2 x 25 inches. \$675.00
1426. Summers, Carol. **SUNSET AT SEA**. S.202. Color woodcut, 1988. Edition of 75. Signed, titled and numbered in pencil. 37 1/2 x 49 inches. In very good condition. \$1500.00
1427. Summers, Carol. **TANTRIC LANDSCAPE**. S.106. Color woodcut, 1971. Proof aside from the edition of 75. Signed, titled and inscribed "Proof" in pencil. 37 x 24 1/2 inches. In excellent condition. \$1200.00
1428. Summers, Ivan (American, 1889-1964). **GLOUCESTER HARBOR**. Etching, not dated. Edition size not known. Titled and signed in pencil and also signed in the plate, 2 7/8 x 3 7/8 inches, 78 x 98 mm., plus wide margins and deckled edges. In excellent condition except for faint hinging residue at the upper corners. \$250.00
1429. Sutherland, Graham (English, 1903-1980). **THE MEADOW CHAPEL**. Tassi 26. Etching, 1928. Likely state 12 of 12, published in an edition of 83 by Twenty-one Gallery, London. Signed in pencil. 4 1/2 x 6 inches, 114 x 154 mm. In very good condition with traces of tape or glue residue at edges, verso, and with lower margin slightly trimmed. \$6500.00
1430. Swenson, Howard. **FOUNTAIN BATHING**. Woodcut, 1940. Edition of 31. Titled, numbered 4-31, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1431. Swenson, Howard. **HYBRID BEARS**. Woodcut, 1940. Edition of 26. Titled, numbered 2-26, and signed and dated in pencil. 5 x 6 7/8 inches. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in

Chicago and in Washington, DC as a sculptor, decorator and graphic artist.

He worked with the WPA, and designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.

1432. Swenson, Howard. **S.S. MT. VERNON**. Woodcut, 1940. Edition of 25. Titled, numbered 3-25, and signed and dated in pencil. 5 x 6 7/8 inches. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1433. Swenson, Howard. **ST. JOHN EPISCOPAL CHURCH**. Woodcut, 1940. Edition of 30. Titled, numbered 3-30, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1434. Swenson, Howard. **TIDAL BASIN**. Woodcut, 1940. Edition of 25. Titled, numbered 4-25, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1435. Swenson, Howard. **TIDAL BASIN**. Woodcut, 1940. Edition of 25. Titled, numbered 3-25, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1436. Swenson, Howard. **UNION STATION**. Woodcut, 1940. Edition of 25. Titled, numbered 2-25, and signed and dated in pencil. 5 x 6 7/8 inches. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1437. Swenson, Howard. **WASHINGTON CIRCLE**. Woodcut, 1940. Edition of 30. Titled, numbered 4-30, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1438. Swenson, Howard. **WASHINGTON CIRCLE**. Woodcut, 1940. Edition of 30. Titled, numbered 3-30, and signed and dated in pencil. 5 x 6 7/8 inches. With the artist's annotations on the verso. In excellent condition. \$225.00
Howard Swenson 1901-1960 was born in Illinois. He studied at the Corcoran School of Art in Washington, and worked in Chicago and in Washington, DC as a sculptor, decorator and graphic artist. He worked with the WPA, designed the bronze handles for the doors of the Senate, and his work was exhibited at the Corcoran Gallery and the Rockport Art Association.
1439. Szanto, Louis. **SPRING PLOWING**. Etching, c.1935. Edition of 100. Signed in pencil. 10 7/8 x 13 3/4 inches. In excellent condition. \$300.00
1440. Talbott, Dorothy. **ROCKY SHORE**. Oil on canvas, 1973. Monogrammed "DAT," and further identified on the

- stretcher. 12 x 12 inches, framed. In excellent condition. \$225.00
1441. Tamayo, Rufino. **EARLY SPRING**. Etching and intaglio, 1941. 13 7/8 x 10 5/8 inches; 354 x 270 mm. Edition of 4. Signed, titled and numbered in pencil. In excellent condition with a small repaired area in the extreme left margin, away from the image. It is likely that Tamayo did this atypical experimental print while working with S. W. Hayter in New York in 1941. Tamayo moved to New York in 1936 and in the late thirties and early forties he exhibited at the Valentine Gallery. He taught at the Dalton School in New York from 1938, and went back to Mexico in 1956. Tamayo developed a printmaking technique called "mixografia" through which he created images with dimension and texture; the intaglio work on this print, is likely an early example of his efforts toward this objective. \$3500.00
1442. (Tapiés, Antonio). **TAPIÉS MONOTYPES** by Georges Raillard. Maeght, Paris, 1974. Derriere Le Miroir, No. 210. Folio, wraps, text by Raillard and with three original lithographs by Tapiés. Fine. \$65.00
1443. Teichman, Sabina. **THE COVE**. Lithograph. Signed and titled in pencil. \$250.00
 Sabina Teichman: (1905 - 1983). Studied at Columbia Univ. and under Charles Martin and Arthur Young. Member of Audubon Artists and PAAM. Exhibited at: Argent Gallery, NYC, 1947 (first solo show), Saltpeter Gallery, NYC, 1949, 52, and 54 (all solo shows), Shore Studios, Boston, 1955 and the ACA Gallery, NYC, 1957. Also at WMAA, Art USA, 1958 and PAAM. Many shows include awards and prizes. Works at: WMAA, Butler Inst., Smithsonian, Fogg Mus. of Art., SFMA and Harvard Univ. Well listed.
1444. Tekeian, Ed. **MR. FAST MOVING HUMAN CANNONBALL and MS. FAST MOVING HUMAN CANNONBALL**. Ink and tracing paper on canvas, 2005. Each 18 x 20 inches, mounted to stretchers. Pair \$650.00
 Ed Tekeian is a Boston-based painter, sculptor and surf-board designer. His work has been shown at the Danforth Museum of Art in Framingham, MA., at galleries in the Boston area and at his own studio in the South End. Of his show at the Danforth, a reviewer commented:
 "In his first Danforth show, Boston-based Tekeian creates metallic masks that display menace and wit. A self-taught artist with a longtime interest in drawing and painting, his work has the power of primitive art and the self-mocking humor of a cartoon. Tekeian's welded "Steel Head Devil" is fierce and funny. Other masks, particularly, "Mr. Severe Tire Damage," have a disturbing tactile quality that hints of an original vision promising greater things.
1445. Tenefy, R. **UNTITLED PENCIL DRAWING - MALE NUDE FIGURE STUDIES**. Drawing, Pencil, 1980. 13 x 11 1/2 inches, signed and dated February, 1980. Five studies each done as a small finished piece on a single sheet, and related through text which surrounds each and continues to the next. In excellent condition and nicely framed. \$275.00
1446. Thibodeau, Paul. **UNTITLED (FISH IN A NET)**. Woodcut, not dated, but circa 1960s-70s. Signed and numbered "1" in pencil. 30 3/4 x 22 7/8 inches; framed to 41 x 32 inches. In excellent condition. \$650.00
 Paul Thibodeau graduated from the Maine College of Art in 1966, and is an active artist in Maine.
1447. Thoma, Hans. **BERNAUER ALB**. Beringer 115. Etching, 1911. Signed in pencil and monogrammed in the plate. 6 3/8 x 9 3/4 inches, 161 x 248 mm. The Bernauer Alb is one of two rivers which are the hearwaters of the Alb River in the Black Forest region of Germany. In excellent condition. \$375.00
1448. Thoma, Hans. **FAUN KOPF**. Beringer 29. Etching, 1898. Signed in pencil. Only state. Edition size not known. 4 1/16 x 9 3/16 inches, 103 x 92 mm. (image), 5 3/4 x 4 9/16 inches, 146 x 116 mm. (plate), 12 3/4 x 9 7/8 inches, 325 x 243 mm (sheet). In excellent condition. \$350.00
1449. Thoma, Hans. **RATSELRACHEN III (JAWS OF THE RIDDLE III)**. Etching, 1908 (Beringer 77, second state). 10 3/8 x 9 5/8 inches (200 x 285 mm), image; 11 x 9 3/4 inches (246 x 296 mm.), plate; 18 3/4 x 15 1/4 inches (477 x 390 mm.), sheet. Monogrammed and dated in the plate, signed "Hans Thoma" in pencil, lower right. Some wrinkling and creasing at the extreme edges, else in excellent condition. \$350.00

1450. Thomas, Lucile. **SAILS ON GRAND LAKE**. Etching, not dated. Signed in pencil, titled, and numbered 6/200. The scene is Grand Lake, Colorado. A striking sailing image in excellent condition. \$250.00
1451. Thompson, Harry E. (American, born MN, 1885, died NH, 1968). **UNTITLED**. Woodcut in green and black. A nocturnal harbor scene, not dated. Signed in pencil, and monogrammed in the block. 6 3/4 x 8 15/16. In excellent condition, framed. \$250.00
1452. Thor, Walter. **EARLY MOTORING: BREAKDOWN**. Lithograph in colors, early 20th century. 15 x 21 7/16 inches. Signed in the plate. Scene showing a well dressed lady in a motoring cap, her broken-down open touring car being pushed by her driver and another man, while local horses watch. A few very small nicks at the sheet edges, else in very good condition. \$300.00
1453. (Tice, CLara). **ELEVEN ETCHINGS** by Clara Tice. Etchings on paper, not dated, but 1930s. Each c. 6 x 4 1/2 inches on a sheet c. 9 1/2 x 6 1/4 inches. Each signed in the plate. From a book or books illustrated by Tice. All in excellent condition. \$950.00
1454. Tidbeck, Samantha. **AND THEY SAILED AWAY**. Etching, 1987. Edition of 10. Signed, titled, numbered 2/10 and inscribed "for Jenifer," in pencil. 9 3/4 x 7 3/4 inches, 247 x 197 mm. (image), 17 1/4 x 12 3/8 inches, 438 x 315 mm. (sheet). Evidence of black tape residue at upper and lower edges, far from the image, else in excellent condition. \$275.00
1455. Tiepolo, Giovanni Domenico. **THE HOLY FAMILY WITH A BEGGAR AND HIS SON**. DeVesme 30, Rizzi 57. Etching, c. 1750. 7 1/2 x 4 inches; 188 x 101 mm. With thread margins, or trimmed near the plate mark. A beautiful impression of this scarce print. \$3000.00
- This print predates, and was not made a part of the series "The Flight Into Egypt," Renzi 67-96.
1456. Tooker, George. **REPOSE (SLEEP)**. Garver 2. Cast paper intaglio, 1976. Edition of 150, printed on buff Arches paper, numbered 133/150 and signed in pencil. 9 3/4 x 12 1/2 inches, 248 x 317 mm. In excellent condition. Framed. \$1250.00
- Repose is the second of only nine prints made by Tooker (American, born 1920), who is primarily a painter. "Repose," and "Night" (Dreamer), which was Tooker's first print, were produced by making a wax relief, casting it in bronze, and then making paper casts by pressing moistened paper into the bronze mold. Tooker's subsequent prints are lithographs.
1457. Townley, Hugh. **PHRASES OF THE MOON**. Embossed print on white paper, 1966. 12 1/4 x 10 1/4 inches (image), 14 3/4 x 19 3/4 inches (sheet). Numbered 61/125 and titled and signed in pencil. In excellent condition. \$250.00
1458. Trevelyan, Julian. **BENARES**. Etching and aquatint in colors, 1968. From the "India" suite. Edition of 75. Signed, titled and numbered 51/75 in pencil. 13 3/4 x 18 5/8 inches, 348 x 473 mm. In excellent condition. \$650.00
1459. Tunncliffe, Charles. **HARVESTERS**. Drypoint, not dated. Edition of 75, numbered 9/75 and signed in pencil. A beautiful impression with some weakness at the platemark, a small loss at the upper right corner, and tape residue at the top, verso. \$1000.00
1460. Tunncliffe, Charles. **THE WATER TROUGH**. Etching, not dated (circa 1930s/40s). Edition of 75, signed in pencil and numbered 75/75. 5 7/8 x 5 7/8 inches, framed to 16 1/2 x 14 1/2. In excellent condition. \$675.00
1461. Turner, Bud. **HEAD IN PROFILE**. Etching, c. 2002. Edition of 7. 6 x 4 inches. Numbered 2/7 and signed in pencil. Bud Turner is a Boston based painter and printmaker who has had numerous exhibitions at galleries and museums. \$125.00
1462. Turner, Bud. **MAN WITH MOHAWK, FACING LEFT**. Etching, c. 2002. Edition of 20. 4 X 3 3/4 inches.

- Numbered 1/20 and signed in pencil. Bud Turner is a Boston based painter and printmaker who has had numerous exhibitions at galleries and museums. \$125.00
1463. Turner, Bud. **MAN WITH MOHAWK, FACING LEFT**. Etching, c. 2002. Edition of 20. 4 X 3 3/4 inches. Numbered 1/20 and signed in pencil. Bud Turner is a Boston based painter and printmaker who has had numerous exhibitions at galleries and museums. \$125.00
1464. Turner, Bud. **MAN WITH MOHAWK, FACING RIGHT**. Etching, c. 2002. Edition of 20. 4 X 3 3/4 inches. Numbered 1/20 and signed in pencil. Bud Turner is a Boston based painter and printmaker who has had numerous exhibitions at galleries and museums. \$125.00
1465. Turner, Bud. **REGULAR 44**. Etching, c. 2002. Edition of 7. 5 3/4 x 4 inches. Numbered 2/7 and signed in pencil. Bud Turner is a Boston based painter and printmaker who has had numerous exhibitions at galleries and museums. \$125.00
1466. (Tuttle, Emerson). **EMERSON TUTTLE - FIFTY PRINTS 1921-1946** introduction by Cahauncey Brewster Tinker. Yale Univ. Press, New Haven, 1948. Number 26 of a limited edition of 100 copies, with an original etching signed by Tuttle as Frontispiece. 4to., cloth, 9pp. text, 50 plates, and a 16 page catalogue raisonne picturing and describing 177 of Tuttle's etchings. Fine, but lacking the DJ and slipcase. \$295.00
1467. Unknown Artist. **THE DYING SLAVE - AFTER MICHELANGELO**. Charcoal drawing, 19th-20th Century. Academic copy after the sculpture by Michelangelo in the Louvre. 20 x 7 7/8 inches. In excellent condition. \$375.00
1468. Unknown Artist. **UNTITLED [COUNTRY SCENE WITH LANDSCAPE AND FIGURES]**. Watercolor, signed illegibly and dated 1879. 7 1/4 x 10 1/4 inches. An attractive genre scene depicting five figures in a bucolic landscape, one sketching, two gathering flowers, etc. In very good condition. \$650.00
1469. Unknown Chinese Artist. **PAIR OF WATERCOLORS OF BIRDS**. Two watercolor paintings, probably 20th Century, of exotic birds perched on branches of flowering trees. Framed \$125.00
1470. Urban, Albert. **PORTFOLIO 1948**. Set of 12 serigraphs and title sheet, each printed in two colors, from an edition of unspecified size. The sheets 22 x 16 3/4 inches; 558 x 425 mm. Each print signed and dated in ink. The work is abstract, classic mid-century modernist in style. Urban was born in Germany in 1909 and died in NY in 1959. Occasional small chips at the sheet edges, else in very good condition. Housed in a custom cloth portfolio. \$1800.00
1471. Vack, Klaus. **PROTEST/FOLKSONG JAZZ/JOAN BAEZ** et al. Concert Poster, 1966. Lettering by Vack in Red and Black on cream colored paper. The 1966 Easter Protest March in Frankfurt, of which this concert was a feature, was peaceful; two years later, the same concert sparked what came to be known in Germany as the Easter Riots. Joan Baez needs no introduction; other participants in the concert included the satirist Wolfgang Neuss, the Albert Mangelsdorf Quintet, the actor and singer Hanns Ernst Jager, the painter and songwriter Dieter Suverkrup, the folksinger/songwriter/poet/satirist/novelist Franz-Josef Degenhardt, and others. Klaus Vack who organized the March, the concert, and designed and lettered the poster was, and remains a left-wing activist in Germany. 33 1/4 x 23 3/8 inches. Folds; a very small chip at the right, near the bottom, and some minor staining along the bottom edge. Archival mounted for support to a sheet of Japanese tissue, and very handsomely framed. An unusual artifact of the World protest movements of the 1960s, and a superb example of the graphic power of lettering as the sole design element in a poster. We have not found other examples of this poster anywhere. \$2250.00
1472. Valloton, Felix. **L'AVERSE**. Zincograph, 1893. V&G 51. 8 1/2 x 12 3/8 in. From the suite "Paris Intense." One of a few unnumbered impressions aside from the numbered edition of 100 published by Joly in the portfolio "Paris Intense" in 1894. Based upon the dimensions of the sheet, this appears to be a posthumous impression. In excellent condition, framed. \$2500.00

Paris Intense was a series of seven Zincographs published in 1893-4. "Each design was printed in about 100 numbered copies and a few unnumbered ones." (The Graphic Work of Felix Vallotton 1865-1925, p.27).

1473. Vallotton, Felix. **LE 1ER JANVIER (LE PREMIER JANVIER)**. V/G 167. Woodcut, 1896. 7 1/4 x 9 inches; 179 x 224 mm. On a much larger sheet, the margins of which were once folded back for framing, and have now been restored, though with evidence of the folds visible. Number 17 of the edition of 100 commissioned by Vollard and published in the 1896 Album des Peintres-Graveurs. Signed and numbered in pencil. In very good condition. \$5500.00
1474. Vallotton, Felix. **LES AMATEURS D'ESTAMPES**. VG 107. Woodcut, 1892. Signed in the block. Originally produced as an advertisement for the print dealer Sagot, this block was also published in the periodical L'Escarmouche. 7 1/4 x 9 7/8 inches, plus full margins. In very good condition. Framed. \$450.00
1475. Valtat, Louis (French, 1869-1952). **FEMME ASSISE DE PROFILE (Seated Woman in Profile)**. Etching, c. 1905. 7 1/8 x 5 1/2 inches; 180 x 140 mm. Inscribed and signed in pencil. A beautiful impression of this very scarce print, done under the influence of the Fauve movement. Attractively framed. \$2500.00
1476. Valtat, Louis. **STILL LIFE WITH FRUIT AND COFFEE POT**. Drawing, charcoal. Untitled. Initialed "L.V." within the matrix. 6 5/8 x 9 inches. In good condition, but with some soiling at edges of the sheet. \$875.00
1477. Valtat, Louis. **TWO WOMEN AT THE BEACH**. Drawing, pen and wash. Untitled. Initialed "L.V." within the matrix. 4 1/4 x 5 1/2 inches. In excellent condition. \$875.00
1478. Van Elten, Kruseman. **UNTITLED [LANDSCAPE WITH COWS]**. Etching, c. 1880s. Signed in the plate and in pencil. 8 1/8 x 14 1/4. In good condition except for a cut-out square at the lower left of the margin. \$350.00
1479. Vasarely, Victor. **COMPOSITION (B)**. Color Serigraph 26 1/2 x 26 1/2 in. Edition of 200. Signed and numbered in pencil. Framed. \$750.00
1480. Vasarely, Victor. **UNTITLED COMPOSITION**. Serigraph in black, grey-green and grey on white paper. Signed in pencil and with the blindstamp of Editions Denise Rene (Vasarely was a founder of the Denise Rene Gallery, of which Editions Denise Rene was the publishing division. Most of Vasarely's prints were published by and marketed through Galerie Denise Rene. This striking design, in which a four-color effect is produced using only two inks (one color from each, one from overlaying the two colors, and one from the white paper, varies from the geometric and "op-art" designs with which Vasarely is usually associated. The print has no date, title or edition size designated, but is likely one of 100, 150 or 200, which were the usual sizes of his editions. Image 16 x 13 1/2 inches, 406 x 343 mm.; sheet 26 x 20 inches 660 x 508 mm. Two soft creases visible in left margin, else in excellent condition. Handsomely framed. \$875.00
1481. Vasarely, Victor. **UNTITLED COMPOSITION**. Serigraph, not dated. Edition not stated. Signed in pencil. 33 1/2 x 24 1/2 inches, 850 x 623 mm. In excellent condition. Framed. \$1200.00
1482. Vertes, Marcel (Hungarian, worked in Paris and US, 1895-1961). **POWDER ROOM/MEN'S ROOM - PLATE FROM "MAISONS" PORTFOLIO**. Color lithograph, circa 1930s-1940s. Signed in pencil. 15 x 22 1/8 inches, 381 x 562 mm. Men in Fezes use the urinals while scantily clad young women powder their noses in a unisex restroom. This is from a portfolio of brothel scenes. Humorous and risqué, it is a striking image. In excellent condition. \$475.00
1483. Villon, Jacques. **CAKE WALK DES PETITES FILLES**. GP.102, second state of four. Drypoint and aquatint in colors, 1904. Edition of only 10 (there was an edition of 30 in state 4, with the image considerably changed by the addition of background elements). 13 3/4 x 17 7/8 inches; 348 x 454 mm. (plate), with wide margins. Signed and dated "04" in pencil. In excellent condition. \$6000.00
1484. Villon, Jacques. **FEMME A L'OMBRELLE (Woman with Umbrella)**. GP 214. Color Lithograph, 1907. 8 x

- 5 inches; 203 x 127 mm. Signed in the stone. From the suite of 10 color lithographs (GP212-221) titled "Impressions Dessinees d'apres Nature" published by Sagot in an edition of 50. In very good condition. \$675.00
1485. Villon, Jacques (French 1875-1963). **MONSIEUR PATRELLE**. Etching, 1932. G&P E356. 3rd State of three. Edition of 50. Signed in pencil and numbered 8/50. In excellent condition. \$750.00
1486. Villon, Jacques. **INTERIEUR**. GP 473. Etching, 1943 10 1/2 x 8 1/2 inches; 267 x 217 mm. Edition of 40. Numbered 11/40 and signed in pencil. In excellent condition. \$1250.00
1487. Villon, Jacques. **LA VIE N'EST PAS UN ROMAN**. G/P E.43. Etching and Aquatint in colors, 1900. Edition of 30. Signed, dated, and inscribed "La vie n'est pas un roman" in the plate, and signed and numbered "30" in blue pencil in the margin. \$2750.00
1488. Villon, Jacques. **L'ABSIDE DE L'EGLISE DE BEAUGENCY**. G/P 449. Etching and drypoint, 1939. A trial proof before the edition of 50. Inscribed "essai" and signed in pencil. A very good impression, in excellent condition. \$1500.00
1489. Villon, Jacques. **L'EGLISE DE BEAUGENCY**. G/P 448. 4 3/8 x 6 1/4 inches; 110 x 158 mm. Fourth state of four. Edition of 50, inscribed "4 etat" and signed in pencil. A very good impression in excellent condition. \$1500.00
1490. Villon, Jacques. **LES PETITS HALEURS**. GP 176. Etching and Aquatint, 1907. Edition of 50, signed in pencil, and with the blindstamp of the publisher, Sagot, and annotated at the bottom right of the sheet "50 epreuves." 5 3/4 x 7 3/4 inches; 146 x 197 mm (image); 9 1/4 x 12 1/8 inches; 235 x 308 mm (sheet). In excellent condition. \$2250.00
1491. Villon, Jacques. **LES PETITS HALEURS**. GP 176. Etching and Aquatint, 1907. Edition of 50 on Arches laid paper, signed and numbered in pencil, 5 3/4 x 7 3/4 inches; 146 x 197 mm (image); 11 x 14 1/4 inches (sheet). In excellent condition. \$3500.00
1492. Villon, Jacques. **MANEGE RUE CAULAINCOURT OU LE PETIT MANEGE AUX CHEVAUX DE BOIS**. G&P E111. Etching and aquatint printed in sanguine, 1904. Edition of 50, Numbered and signed in pencil. 15 1/4 x 19 1/2 inches, 390 x 495 mm. In very good condition, and attractively framed. \$2500.00
1493. Villon, Jacques. **MINNE ETENDUE DANS UN ROCKING-CHAIR, LE REPOS**. G/P 186. Etching and aquatint, 1907. 6 5/8 x 9 5/8 inches; 166 x 245 mm. "Definitive" state. Edition of 50, signed and numbered "w/o 28/50" in pencil. Number 7 from the series Toilette de Minne, published by Sagot, Paris, with their embossed stamp in the margin below Villon's signature. \$3750.00
1494. Vondrous, J. C. **PONTE VECCHIO, FLORENCE**. Etching, 1914-17. 6 3/8 x 14 inches. Signed and dated in pencil. \$325.00
1495. Wachtler, N. **SALOME and MARIA**. Original lithographs with handcoloring. Each about 5 3/4 x 3 3/4 inches; 145 x 95 mm. Each inscribed in pencil with its title, the artist's signature and "Orig lithogr handkol." Each in excellent condition; framed. Pair \$750.00
1496. Walker, G. **LANDSCAPE**. Etching with aquatint, not dated (later 20th Century). Edition, if any, of unknown size. Titled, signed and inscribed "Artist Proof" in pencil. 17 3/8 x 9 inches, 442 x 228 mm. In excellent condition. \$250.00
1497. Walkowitz, Abraham. **UNTITLED DRAWING**. Pencil on paper. 11 x 8 1/2 in. With the stamped signature of the artist. \$750.00
1498. Walkowitz, Abraham. **UNTITLED DRAWING**. Pencil on paper. 9 7/8 x 7 3/4 in.

- With the stamped signature of the artist. \$550.00
1499. Wallersteiner, Jehuda. **UNTITLED (HASSIDIC MAN SEATED ON STEPS)**. Woodcut in colors, not dated. Edition of 30. Signed in pencil and numbered 12/30. \$300.00
Jehuda Wallersteiner, Israeli artist, 1915-2004.
1500. Wallersteiner, Jehuda. **UNTITLED (WOMAN WEAVING)**. Woodcut in colors, not dated. Edition of 85. Signed in pencil and numbered \$675.00
Jehuda Wallersteiner, Israeli artist, 1915-2004.
1501. Wands, Alfred. **SAILFISH**. Wood engraving, not dated. 7 13/16 x 5 7/8 inches, 198 x 152 mm. Numbered, titled and signed in pencil. In excellent condition. \$250.00
1502. Warhol, Andy. **QUERELLE FILM POSTER**. Serigraph poster, Blue version, 1982. Original printing, 39 x 27 1/2 inches. In excellent condition (Condition A, or Mint), with no folds, tears, stains or other imperfections. \$475.00
1503. Warwick, Edward. (American, 1882-1973). **SAINT FRANCIS**. Woodblock print, c. 1920. 12 x 9 7/8 inches, 305 x 251 mm. Titled, signed and inscribed "Imp." in pencil. In excellent condition. St. Francis with two deer, in a very strong Art Deco graphic style. Warwick was Dean of the Philadelphia School of Art. In excellent condition. \$650.00
1504. Weber, Bruce. **ABERCROMBIE AND FITCH - CALENDAR FOR 1999**. Large format hanging calendar with a Bruce Weber photograph for each month. Homoerotic photos in the Weber manner. The calendar was probably produced in a very small edition, and is rare. In excellent condition, in its original portfolio. \$975.00
1505. Weir, Julian Alden (American, 1852-1919). **NEIGHBORING FARM**. Flint 12. Etching, c. 1887. 10 7/8 x 7 7/8 inches. Signed in pencil within the image, lower left. A fine, fresh impression. Framed. \$4500.00
1506. Welliver, Neil. **WINTER RAINBOW** Etching and aquatint on Arches Cover paper, 1983. Inscribed "A/P" and signed in pencil, and further inscribed "For Dick and Susan, 1983." 27 x 28 inches, sheet, The published edition was 150, and there were apparently color variants within the edition (compare Alexandre Gallery and Neil Welliver website with each other and with ours). In excellent condition. Framed. \$2200.00
1507. Wenniger, Mary Ann de Buy. **BEACH SCENE**. Collagraph in colors, printed by the artist on 3 sheets of handmade paper, each framed separately. Not dated. Titled on the first panel, signed by artist "Mary Ann de Buy Wenniger, Imp." on the center panel, and inscribed "Unique" on the right panel, all in pencil. The two side panels 27 x 18 1/2 inches, the center panel 27 x 27 1/2 inches. In excellent condition. Framed. \$975.00

Mary Ann de Buy Wenniger is an American painter and printmaker living in Rockport, Massachusetts. Collagraph, her primary printmaking medium, is a modern process in which the artist collages various materials onto a printable surface such as a metal plate, and coats them with an adhesive; once the adhesive hardens, the surface can be inked and printed with a press in the same manner as an etching plate. The artist's choice of materials allows for interesting variations in texture and surface.

1508. Whistler, James A. M. **VITRE: THE CANAL, BRITTANY**. Levy 65, Spink 63. Lithograph, 1893. From the posthumous edition printed by Goulding in 1904 (there were 32 lifetime impressions with Whistler's butterfly signature, and 45 impressions printed by Goulding, which are unsigned). 9 1/4 x 5 7/8 inches, 240 x 148 mm. In very good condition. \$4800.00

This is one of five lithographs done by Whistler during a trip to Brittany with his wife in 1893, and one of the most effective and desirable of his lithographs. There was much controversy, including a famous lawsuit, over whether Whistler's use of lithographic transfer paper, as opposed to direct working on the stone, was a legitimate means of producing an original artwork. During the trip in France, Whistler would send his transfer paper drawings to his printer, Thomas Way, and Way

would make proofs for Whistler's approval. "Vitre, the Canal" was the first transfer lithograph for which Whistler employed the use of a "stump," a piece of rolled paper used in lithography to soften contours and create tonal effects. Way went to considerable effort to produce Whistler's desired effect, which he describes in his book "Memories," as follows:

"He sent first the subject known as 'Vitre - The Canal.' The drawing was made with chalk and finished with stump, the sky and watery foreground being almost entirely so drawn. Now, if this had been drawn on stone, it would have been a simple matter for the printer; but it was done on transfer paper, and was new to us, and one dared not risk such a charming drawing without learning how to treat it. So I made some little drawings in the same manner, and had them put on stone, and worked out the proper treatment, and I was well rewarded by the successful result when the "Canal" was proved, and the confidence it gave him to follow this line of work with the perfect little group of lithographs of the Luxembourg Gardens and "The Nude Model Reclining."

(Quoted in McNamara and Siewart, "Whistler: Prosaic Views, Poetic Vision, Thames & Hudson, 1994).

1509. Whistler, James A. McNeill. **THE FORGE**. K.68. Drypoint, 1861 (4th state of 4). Printed on thin Japan paper. 7 5/8 x 12 3/8 inches; 196 x 315 mm. From the "Thames Set." A very good impression richly inked and with the burr printing. \$3750.00
1510. Whistler, James A. McNeill. **GREENWICH PARK**. Etching and drypoint on thin laid Japan paper, 1858 (Kennedy 35, second state of two). 4 7/8 x 8 inches (126 x 202 mm.). A very fine impression, with pale mat stain outside the platemark. A scarce, early print. \$2250.00
1511. Wiese, Kurt (American, born Germany, 1887-1974). **AT STEVE'S**. Etching, not dated. Edition size not known. Titled and signed in pencil. 6 x 8 inches, plus margins. In excellent condition. \$375.00
- Wiese was primarily a book illustrator, and is best known for his illustrations to Felix Salten's "Bambi," and for the "Freddy" series of children's books. He was twice awarded the Caldecott Medal and twice the Newberry prize. Discouraged by his family from pursuing an art career, he became a sales representative and lived for six years in China. During World War I he was captured by the Japanese, and turned over by them to the British who interned him in Australia. While in Australia he became fascinated by the wildlife there, which in turn renewed his interest in drawing. After his release he returned to Germany only to find that economic conditions there were so unfavorable that he couldn't earn a living. He emigrated to Brazil, and from there to the United States. His career began in earnest with his work on Bambi in 1929.
1512. Willett, Cora M. **3 O'CLOCK BREAK**. Woodcut, 1959. Edition size not stated. A strongly graphic image of workers on break in a diner or coffee shop. 11 1/4 x 14 1/2 inches, in very good condition. \$375.00
1513. Williams, Walter (American 1920-1998). **CAGED BIRD**. Color woodcut, 1966. Edition of 210, signed, dated, titled and numbered 43/210 in pencil. 18 x 24 inches. In excellent condition. \$4500.00
1514. Williams, Walter (American, 1920-1998). **GIRL WITH BUTTERFLIES #2**. Color Woodcut, 1964. Edition of 210, signed, dated, titled and numbered 172/210 in pencil. 20 x 26 inches. In excellent condition. \$4500.00
1515. Williams, Walter. **SUNFLOWERS**. Linoleum cut in colors, 1959. Edition of 200. Signed, titled, numbered 113/200 and dated in pencil in the lower margin. Printed on thin imitation Japan paper. In very good condition. \$4500.00
1516. Williamson, Albert Curtis (Canada, 20th Century). **STUDIO TEA NO. 1**. Etching. 3 7/8 x 3 7/8 inches; 95 x 95 mm. Signed and titled in pencil. \$150.00
1517. Winkler, John (Amer. 1890-1979). **ON THE FARM**. Etching, 1924. Brooklyn Society of Etchers, Ed of 50. 6 x 7 1/4 in. Signed in pencil. Very good condition. \$150.00
1518. Winkler, Max-Karl. **FISHING**. Woodcut, 2003. Edition of 10, printed on BFK Rives paper. Signed, titled,

- dated and numbered 4/10 in pencil. 19 3/4 x 1 5/16 inches (image); 22 x 2 7/8 inches (sheet), framed to 30 1/4 x 6 1/4 inches. In excellent condition. \$475.00
1519. Winkler, Max-Karl. **TUSCAN TOWN**. Woodcut, 2004. Edition of 20 printed on BFK Rives paper. Signed, titled, dated and numbered 11/20. 19 5/8 x 1 1/4 inches (image); 22 x 2 5/8 inches (sheet); framed to 30 1/4 x 6 1/4 inches. In excellent condition. \$375.00
1520. Witzel, Josef. **DEUTSCHER KUNST UND DEKORATION. Poster, Lithograph in colors, 1898. DFP3453**. Signed in the plate "J. R. Witzel/Munchen." 20 1/2 X 31 inches; 521 X 788 mm. (trimmed). Trimmed of the margins and the lettering, folded and with some surface abrasions and small tears, mounted to card. Nevertheless a great graphic image, essentially intact. Framed. \$1100.00
1521. Wood, Grant. **APPROACHING STORM**. Lithograph, 1940. Cole 19. 11 7/8 x 9 inches (304 x 230 mm). Published by Associated American Artists in an edition of 250. Signed in pencil, lower right. In excellent condition. \$8500.00
1522. Wood, Grant. **IN THE SPRING**. Cole 13. Lithograph, 1939. Edition of 250, published by Associated American Artists. Signed in pencil. In excellent condition. \$6000.00
1523. Woolley, G. Livingston (American, 1893-1970). **BLARE**. Mezzotint, 1959. Edition of unknown size, but likely very small. Titled, signed and dated in pencil. 6 7/8 X 7 3/4 inches. In excellent condition. \$950.00
Woolley lived and worked in New Orleans and in Dallas.
1524. Woolley, G. Livingston (American, 1893-1970). **HIGH MOON OVER METARIE**. Mezzotint, 1948. Edition of unknown size, but likely very small. Titled, signed and dated in pencil. 7 7/8 x 9 1/4 inches. In excellent condition. \$750.00
Woolley lived and worked in New Orleans and in Dallas.
1525. Wunderlich, Paul. **PAUL HALTS MAUL**. Huber 306. Lithograph in five colors, 1967. Edition of 75. Signed and numbered in pencil. 19 3/4 x 25 5/8 inches, 500 x 650 mm. In excellent condition. \$675.00
1526. Yacolino, Crystal G. **GRACE AND GAIL** Artist's book 2007, cardboard, paper, fabric, various mixed media, photographs and text. Velvet covered box with removable tray. The tray with a photograph flanked by two sheaves of flowers, the box containing ten cards, each with text and photograph, the whole tied with string, a small separate envelope containing a card, and a cloth bag containing various objects. 8 1/2 x 6 1/8 x 2 1/2 inches. \$1250.00
1527. Yacolino, Crystal G. **THE POCKET PIANO** Artist's book 2007, paper and black cloth, accordion folded piano keyboard in the form of a book with paste on title and ribbon tie, 3 1/8 x 1 1/8 inches. \$600.00
1528. Yacolino, Crystal G. **RED** Artist's book 2007, Wood, paper, wire, text, and photographs. Wooden box with cardboard cover attached with string ties. Contains a small sculptural construction and a booklet formed from 14 paper bags, each containing a card to which is affixed, with paste and or thread, a photograph and text. 6 1/8 x 5 x 1 1/2 inches. \$900.00
1529. Yacolino, Crystal G. **THE TINDER BOX**. Artist's object, 2008, wood, felt, paper, metal, stone, cloth, bone, shell, etc. Wooden box with paste on hand drawn and lettered title, contains miscellaneous objects including match book, bottle cap, stones, cork, starfish, etc. 4 1/4 x 5 1/2 x 1 5/8 inches. \$350.00
1530. Yacolino, Crystal G. **UNTITLED** Artist's Book 2007. Metal, glass, jewels, paper, cloth, and text. Two pieces, the first a scroll with lettering fastened with a jeweled ring. The second, an octagonal shaped box containing a small framed photograph and 16 pages of accordion- folded text. The scroll and ring 8 1/2 x 1 1/8 ; the box 1 5/8 x 1 1/16 x 3/4 inches. \$1600.00

1531. Yeomans, Walter C. (American 1882-1972). **ROCKS AND SURF**. Etching in colors, not dated. Signed and inscribed "Imp 18." Edition size not known. 5 3/4 x 7 7/8 inches. In excellent condition. Nicely framed. \$475.00
1532. Yeomans, Walter C. **COVERED BRIDGE - CONNECTICUT**. Etching, not dated. Signed in pencil. 7 x 8 7/8 inches. In excellent condition. Framed. \$450.00
1533. Young, Art. **"DISHWASHERS WANTED" - ORIGINAL DRAWING**. India Ink and charcoal on paper, n.d. 12 3/4 x 19 1/4 inches. Signed in ink at the lower right of the image. Powerful Depression era drawing for a political cartoon. A large, diverse crowd of men gathered to apply for a job as restaurant dishwasher. Captioned in the margin below, as follows: Restaurant Manager: "Get in line there. Two dollars a day, twelve hours, and all you want to eat..." Drifting" Dave: Get that, kid? All you want to eat, and no time to eat it. Excellent condition, framed. \$1875.00
- Art Young, 1866-1943, was one of America's great political cartoonists. He was one the original editors of The Masses, was a defendant in two trials for sedition brought against the magazine by the Government during World War One, and later drew political cartoons for the Nation and other liberal and radical political magazines.
1534. Young, Charles Jac (Amer. 1880-1940). **SURF-POUNDED COAST**. Etching, 7 7/8 x 9 7/8 in. Signed in pencil. Published by The Brooklyn Society of Etchers. In excellent condition in the original Society folder. \$150.00
1535. Yunkers, Adja. **SKIES OF VENICE IX**. Lithograph, 1960. Edition of 10. Titled, numbered 8/10, and signed in pencil. 29 1/2 x 41 inches. In excellent condition. \$250.00
1536. Yunkers, Adja. **STILL LIFE WITH BLACK FRUIT**. Johnson 32. Woodcut in colors, 1947. Printed on black tissue paper. Edition of 15. 15 1/4x26 1/2 inches, 390 x 674 mm., with irregular edges. Signed dated and numbered 12/15 within the image, and also titled, dated and numbered 12/15 in blue crayon in the lower margin. In very good condition. A scarce, early work. \$1800.00
1537. Zille, Heinrich (1858-1929). **ZUR MUTTER ERDE**. (Rosenbach #40). Heliogravure and Roulette after a drawing. 9 x 20 inches; 227 x 507 mm. (plate) 14 1/2 x 24 1/2 inches (sheet). Signed in ink "H. Zille," margin, lower right, below image. Printed in black on heavy paper, this is likely Rosenbach's #40(b). A beautiful impression in very good condition. \$1100.00
1538. Zorn, Anders. **AT THE PIANO**. Delteil 159; Asplund 160; Hjert/Hjert 108. Etching, 1900. 8 x 6 inches; 200 x 150 mm; wide (full ?) margins. Second state (of 2). Edition of approximately 70. Signed in pencil, lower right. A good, dark impression, in very good condition. \$3500.00
1539. Zorn, Anders. **AUGUSTUS ST. GAUDENS AND MODEL II**. A.114; H/H74. Etching, 1897. 5 3/8 x 7 3/4 inches; 137 x 198 mm. An unsigned proof. A very good impression of this scarce print, in excellent condition. \$4200.00
1540. Zorn, Anders. **AUORE**. A.221; H/H 142. Etching, 1909. 4th, final state. 7 7/8 x 5 7/8 inches; 199 x 149 mm. Signed in pencil. In very good condition. Scarce. \$2750.00
1541. Zorn, Anders. **BEADLE**. A.244; H/H 154. Etching, 1911, 3rd state. 6 1/4 x 4 1/2 inches; 160 x 119 mm. Signed in pencil. In excellent condition. \$1400.00
1542. Zorn, Anders. **BETTY NANSEN**. A190 (Fourth State). Etching, 1905. 9 7/8 x 6 7/8 inches; 251 x 175 mm. Signed in pencil. Printed on laid paper watermarked "Van Gelder Zonen Holland." \$3500.00
1543. Zorn, Anders. **THE BRIDE'S-MAID**. A.192. Etching, 1905. 5 7/8 x 7 3/4 inches; 149 x 198 mm. (image); 9 7/8 x 12 7/8 inches, 251 x 328 mm. (sheet). Printed on Van Gelder Zonen paper. Signed in pencil. In excellent condition. Attractively framed. \$2750.00

1544. Zorn, Anders. **CABIN**. (Asplund 279iii) Etching, 1917. Third (final) state. 11 5/8 x 7 3/4 inches; 296 x 196 mm. Signed in pencil. A superb impression in very good condition. Framed. \$4500.00
1545. Zorn, Anders. **DALARO**. Etching, 1915. A. 268. 6 x 4 1/2 in. (Sheet 12 7/8 x 10 1/8) Full margins (deckled on 4 sides). Signed in pencil. \$1250.00
1546. Zorn, Anders. **E. R. BACON**. A.116. Etching, 1897. 3rd State. 9 3/4 x 6 1/4 inches; 239 x 157mm. Signed in pencil by Zorn, lower right, and by Bacon, lower left (Bacon was President of the Baltimore & Ohio RR). A fine impression of this strong portrait etching. In excellent condition. \$1400.00
1547. Zorn, Anders. **GOPSMAR COTTAGE**. Etching, 1917 (Asplund 275, 3rd state). Signed in pencil. 11 1/8 x 7 3/4 inches. \$2750.00
1548. Zorn, Anders. **GROVER CLEVELAND II**. A144;HH95;D142. Etching, 1899. 222 x 172mm; 8 11/16 x 6 3/4in. Signed in pencil. Printed on laid paper with wide margins. Paper Loss in margin, top, expertly restored. \$2500.00
1549. Zorn, Anders. **AN IRISH GIRL (ANNIE)**. A.85; D.84; H/H.61. Etching, 1894. 11 x 7 7/8 inches; 278 x 198 mm. Inscribed "Une Irlandaise de New York" and signed, both in pencil, in the lower margin. Edition of about 30. Printed on gray-green laid paper, which is mounted to cream colored laid paper. Margins very close to the platemark on three sides, about 3/4 inch at bottom. A superb, atmospheric impression of this rare, early print. \$6000.00
1550. Zorn, Anders. **JOHN HAY**. A.179, HH118. Etching, 1904. 7 7/8 x 5 7/8 inches, 202 x 151 mm. Signed in pencil. In excellent condition. \$1100.00
1551. Zorn, Anders. **A PAINTER-ETCHER (SELF-PORTRAIT)**. D31, A32, H/H25. Etching 1889. 4th (final) state, with the beveled plate edges and rounded corners. Signed in pencil. Printed on Van Gelder paper with watermark. 4 x 3 inches; 120 x 80 mm. (image), 14 5/8 x 11 1/2 inches (sheet). In addition to a few signed impressions, there was an unsigned edition of 25 on large paper and 350 on small paper issued as a supplement to the Society For Graphic Art's Annual for 1889. A very fine impression, very scarce signed. \$4800.00
1552. Zorn, Anders. **PAUL VERLAINE**. A.94. Etching, 1895. State 3. Edition of 500 published in Pan. Signed and dated in the plate. 9 3/8 x 6 1/4 inches, 238 x 160 mm. In excellent condition, except for paper losses in the upper margin, distant from the image. \$450.00
1553. Zorn, Anders. **SAPPHO**. Asplund 278, H&H 283. Etching, 1917. Third state, with the edges of the plate beveled. Signed and dated in the plate, and signed in pencil. In excellent condition. \$1350.00
1554. Zorn, Anders. **SELF-PORTRAIT, 1911**. Asplund 241. Etching, 1911. 6 3/16 x 4 9/16 inches, 158 x 119 mm. Signed in pencil. Printed on watermarked laid paper with full margins. In excellent condition apart from a 1/4" closed tear at the extreme edge of the left margin. \$2500.00
1555. Zorn, Anders. **SENATOR BILLY MASON**. Etching, 1900 (Asplund 159, 1st state). 7 3/4 x 5 1/2 inches; 199 x 142 mm. This proof is inscribed to Bertha Jacques and signed in pencil. \$1250.00
1556. Zorn, Anders. **STANDING NEGRESS**. D.164; A.164. Etching, 1901. 8 7/8 x 5 3/4 inches; 225 x 148 mm.; full margins. Signed in pencil. A very good impression in excellent condition. Scarce. \$4500.00
1557. Zorn, Anders. **VICKE**. Etching, 1918. (Asplund 281). 7 3/4" x 11 1/2", signed in pencil. Annotated "Early

- state" in lower margin. In excellent condition. \$1250.00
1558. Zuniga, Francisco. **CAMPESINOS**. B.53. Lithograph in six colors, 1980. An Hors de Commerce proof in addition to the edition of 125 (plus 17 proofs). Signed in pencil and inscribed "H.C." Printed by Kyron, Mexico, and published by Brewster Editions, NY. 27 3/8 x 19 5/8 inches, 695 x 498 mm. In excellent condition. \$4200.00
1559. Zuniga, Francisco. **DOS MUJERES CON NINOS**. B.86. Lithograph in six colors, 1982. Printed by Kyron, Mexico and published by Brewster Editions, NY. Signed in pencil and numbered 4/135 from a total edition of 164 (135 plus proofs). 25 3/8 x 35 7/16 inches, 600 x 900 mm. In excellent condition. \$4800.00
1560. Zuniga, Francisco. **LA MECEDORA (ROCKING CHAIR)**. B.68. Lithograph in six colors, 1982. Edition of 135 plus 20 proofs. Printed by Kyron, Mexico, and published by Brewster Editions, NY. Signed and dated in pencil and numbered 62/135. 23 1/4 x 31 1/8 inches, 590 x 790 mm. In excellent condition. Framed. \$2800.00
1561. Zuniga, Francisco. **MUCHACHA EN LA SILLA**. B.46. Lithograph in black and sienna, 1978. From the edition of 100 (the total number published, comprising artist's proof, roman numbers, H/C, etc., was 150; there were also 16 proofs in state II, and 10 in state III). 22 1/2 x 31 3/8 inches; 570 x 797 mm. Numbered, titled and signed in pencil. Very attractively framed. \$4500.00
1562. Zuniga, Francisco. **MUJER BEBIENDO (WOMAN DRINKING)**. B.98. Lithograph in colors, 1984. Edition of 285, including proofs, this being numbered 4/250. Signed, dated and numbered in pencil. 11 1/4 x 10 inches, 286 x 254 mm. (image); 18 1/2 x 14 1/2 inches, 470 x 370 mm. (sheet). In excellent condition. \$1250.00
1563. Zuniga, Francisco. **MUJER CON OLLA**. Brewster 90. Lithograph in six colors, 1983. Numbered xxvi/xxxiii and signed and dated in pencil. The total edition was 153; this "Roman Numeral Edition" of 33 was printed on special paper (Japon Nacre), and the regular edition of 120, including artist's proofs and hors de commerce proofs, was printed on BFK Rives paper. 22 13/16 x 29 3/4 inches. The print was commissioned and published by Galerie Borjeson, Malmo, Sweden, in honor of the Mexican winner of the Nobel Peace Prize for 1982, Alfonso Garcia Robles, to whom it was awarded for his work with the United Nations on nuclear disarmament. In excellent condition. \$3500.00
1564. Zuniga, Francisco. **RITUAL**. B.97. Lithograph, 1984. Edition of 285, including proofs, this being numbered 4/250. Signed, dated and numbered in pencil. 11 1/4 x 10 inches, 286 x 254 mm. (image); 18 1/2 x 14 1/2 inches, 470 x 370 mm. (sheet). In excellent condition. \$750.00
1565. Zuniga, Francisco. **ROSA SENTADA**. B.95. Lithograph in two colors, 1983. One of 16 Hors de Commerce copies from a total edition of 173 (135 plus proofs). The Hors de commerce proofs were printed in sets of two on eight different colored papers, this copy being printed on tan paper. Printed by American Atelier, NY, and published by Brewster Editions, NY. Signed in pencil and numbered HC 1/2. 32 1/16 x 24 inches, 814 x 610 mm. In excellent condition. \$2875.00
1566. Zuniga, Francisco. **SILVIA**. B.52. Lithograph, 1980. First State, printed in two blacks (there is a second state printed in black and sienna, published in an edition of 45). Edition of 125 (plus 17 proofs). Printed by Kron, Mexico and published by Brewster Editions, NY. Signed in pencil and numbered 48/125. 33 x 23 11/16 inches, 837 x 602 mm. In excellent condition. \$2800.00