

BROOKLYN BOOK AND PAPER FAIR
September 8-10, 2017

1. Barnet, Will. **WOMAN READING**. Szoke 139, Cole 137. Serigraph in colors, 1970. Edition of 300 plus artist's proofs. Signed, titled, and numbered 161/300 in pencil. Printed by Fine Creations, Inc., and published by Poster Originals. 35 3/4 x 27 1/4 inches, 910 x 693 mm. In excellent condition. \$7500.00
2. 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. \$8500.00
"Most artists pass through a place like this at some time." (Bellows).
The setting is Robert Henri's evening life class at 1947 Broadway, for men who worked during the day, and where Bellows shared a studio with Ed Keefe and Eugene O'Neill.
3. Bishop, Isabel. **LITTLE NUDE - STUDY**. Ink drawing on paper, not dated. 6 x 4 1/4 inches. Signed in pencil. This drawing appears to be a study for LITTLE NUDE, etching, 1964, T.60. In excellent condition \$1250.00
4. Bonnard, Pierre. **LA TOILETTE ASSISE (Woman Dressing, Seated)**. Bouvet, 96. Lithograph printed in black, 1925. First State, before the addition of the Monogram. Edition of 25 published by Frapier in the portfolio "Pierre Bonnard - Peintre et Lithographe," one of the albums in the series "Maitres et Petits Maitres d'Aujourd'hui". Signed in pencil, and with Frapiers stamps (Lugt 2921a and 2921e, lower left). 13 x 9 1/4 inches, 330 x 235 mm (image), 19 1/4 x 12 3/4 inches (sheet) In excellent condition. \$2500.00
5. 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
6. Cezanne, Paul. **GUILLAUMIN AU PENDU**. Etching, 1873. From the published edition of approximately 1000. Unsigned 6 3/8 x 4 5/8 inches. In excellent condition. \$1100.00
7. Davidson, Bruce. **THE DWARF, PALISADES, NJ, 1958**. Gelatin silver print, 1958, printed later. Signed and annotated in pencil, verso. 12 3/4 x 8 5/8 inches (image) 14 x 11 inches (sheet). In excellent condition. This image is from a series Davidson did for Magnum of the Clyde Beatty Circus. \$5500.00
8. Dine, Jim. **HAND COLORED FLOWERS**. D'Oench and Feinberg 1. Etching, soft-ground etching, aquatint, drypoint, engraving, and electric tools, 1977. Numbered 25/50 from the edition of 50, plus 8 artist's proofs, and a further 16, without color, lettered A through P. Dated and signed in pencil. Printed in black, with handpainting of the flowers in watercolor in blue, two shades of pink, yellow, violet and green, the color applied after the editioning of the print. 35 1/4 x 23 3/8 inches (image), 41 1/2 x 29 1/2 inches (sheet). Printed in NY by Mitchell Friedman assisted by Jeremy Dine, and published by Pace.
In excellent condition. \$4500.00
This very complex print, which uses so many techniques, was printed on a single piece of plumber's copper, already randomly scratched. Dine reused the plate to make two more prints (D. & F. 2 and 8), cutting it down each time, so that this is considered the first state of 3. For most prints a change of state occurs when the artist makes modifications to an existing image which remains basically the same; for these works Dine completely reworked the plate so that, other than all being floral subjects, the images are completely different.
9. Estes, Richard. **UNTITLED**. Oil on paper. Signed in pencil and inscribed "For Francis, 2002." 8 x 4 1/4 inches, 203 x 108 mm. (image) 14 x 11 3/4 inches, (sheet). In excellent condition. A gift from the artist to a friend. In excellent condition. \$24,000.00

10. Forrester, Patricia Tobacco (American, 1940-2011). **JUDITH'S GARDEN**. Etching, not dated. Edition of 50, titled, numbered 49/50, and signed in pencil. 8 3/4 x 11 3/4 inches.
In excellent condition. \$450.00

Born in Northampton, MA., Forrester received a B.A from Smith College in 1962, and was elected to Phi Beta Kappa. At Smith she was one of several of the many students of Leonard Baskin who went on to have distinguished careers as artists. She earned a B.F.A. at Yale in 1963, and went on to receive an M.F.A. in 1965. At Yale she studied with Chuck Close and Janet Fish. She was a Guggenheim Fellow in 1967. In 1992 she was elected into the National Academy of Design as an Associate member, and became a full Academician in 1994. She won a 2005 and 2009 Artist Grant from the DC Commission on Arts and Humanities. Her works are in the Corcoran Gallery of Art, the Smithsonian American Art Museum, the Brooklyn Museum, the Art Institute of Chicago and the British Museum. She lived from the sixties to 1981 in San Francisco, and moved to Washington, D.C., in 1982. (From an article in Wikipedia).

Forrester is best known for her very large scale watercolors of the natural world which show the influence of Janet Fish. The same detail which went into the paintings is evident in the etching, "Judith's Garden."

An obituary from the Washington Post, in which critical praise from Hilton Kramer and others is quoted can be found at http://www.washingtonpost.com/local/obituaries/patricia-tobacco-forrester-70-artist/2011/03/23/ABDhnLLB_story.html

11. Gloeckner, Michiel. **UNTITLED GEOMETRIC ABSTRACTION**. Oil on canvas, 1965. Monogrammed lower right, and with the artist's name, address and the date "1965" written on the stretcher in ink. 10 x 24 inches. In very good condition. Framed. \$475.00
12. 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
13. Hirsch, Joseph. **SEPTEMBER MORN**. Cole 53. Lithograph in six colors, 1966. Edition of 90 printed on Arches paper by Lucien Detruit, Paris. 17 1/2 x 24 3/4 inches. Numbered 2/90, signed in pencil, and inscribed "To Han From Joe Thanksgiving '66."
(The recipient was a close relative of the artist). In excellent condition except for faint adhesive residue at the top and bottom edges, verso. \$4800.00
14. 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
15. (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. \$1600.00
16. Kollwitz, Kathe. **BRUSTBILD EINER ARBEITERFRAU MIT BLAUEM TUCH (WORKING WOMAN IN A BLUE SHAWL)**. Klipstein 68(III)(a), Kniesbeck 75(III)(a). Lithograph in three colors (dark blue, light blue and brown), 1903. Signed in pencil. Edition of 100 (issued without numbering; there was a further edition, with lettering in the margins published in the same year in the portfolio issued by the Gesellschaft Fur Vervielfaltigende Kunst). 13 3/4 x 9 1/2 inches, 352 x 246 mm. (image); 22 x 17 inches (Sheet). In very good condition. One of Kollwitz's most striking color images.
\$15,000.00
17. 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 pointillist style, but later he developed a looser manner. He was close to Seurat and to Camille Pissarro.
18. 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. \$3000.00

19. 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. There were only a total of six proofs in the three states and no edition, so that this print is rare. In excellent condition. \$3750.00
20. Moy, Seong (American, born China, 1921-2013). **WINTER'S PATH**. Color woodcut, 1965. Edition of 210 published by IGAS. Signed, numbered 188/210, and titled in pencil. In very good condition except for tape residue in the margins. \$1500.00
21. Sloan, John. **GREETINGS, 1915 or MOTHER AND CHILD AT THE WINDOW**. Morse 170. Etching, 1914. Edition of 100 of which only 75 were printed. Signed in pencil and inscribed in pencil "Greetings 1915 from Dolly and John Sloan," and also inscribed "100 proofs." 3 3/4 x 2 3/8 inches, 96 x 61 mm. (plate) 7 x 8 1/4 inches (sheet), with tackholes along the right edge. In excellent condition. \$1100.00
22. Sloan, John. **HANGING CLOTHES**. Morse 160. Etching and drypoint, c. 1920. Inscribed "100 proofs," Titled and signed in pencil. Of the intended edition of 100, only 45 were printed. Delicately executed, and seldom seen. In excellent condition. \$2200.00
23. 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. \$7500.00
24. Zuniga, Francisco. **EL BANO (THE BATH)**. Charcoal on Ingres Fabriano laid paper, 1979. Signed and dated, lower left. 27 1/2 x 19 1/2 inches, 699 x 495 mm. Provenance: from the artist through Jose M. Tasende, an art dealer who operated a prestigious gallery in La Jolla California. In very good condition with some traces of mat burn and with tape residue, verso. \$6500.00
25. 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
26. Arp et al, Jean. **JEAN ARP - SONIA DELAUNAY - ALBERTO MAGNELLI - SOPHIE TAEUBER-ARP**. Aux Nourritures Terrestres, Paris, 1950. Edition of 165 copies, this copy numbered "No 47/J.G.," and signed by the participating artists in pencil, except that Taeuber-Arp's signature is stamped, she having died before the work was completed. Title page, Justification page and ten color lithographs created cooperatively by the participants, each print having been created by two or three of the artists, as shown on the diagram at the top of the Justification page. Printed by Edmond and Jacques Desobert on Arches paper. Housed in a chemise and slipcase. 16 x 12 inches. OCLC locates only two copies. The plates in Fine condition; the chemise and slipcase with some wear and foxing. \$7500.00

These works were done while the four artists were living together in the south of France during WWII, where their informal art colony became known as the "Groupe de Grasse." Taeuber-Arp died in 1943 of accidental carbon monoxide poisoning caused by a malfunctioning gas stove while on a visit to Switzerland in 1943. It was only after things returned to normal after the end of the war that the artists undertook to publish this portfolio.

27. 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. \$550.00
28. 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. \$675.00

29. 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. \$675.00
30. 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, and mounted to thin Japanese tissue for conservation and support. \$300.00
31. Bacon, Peggy. **BILL ROBINSON (BOJANGLES)**. Charcoal on paper, not dated, but c. 1935. Signed and titled. 14 x 9 5/8 inches. Small losses and tears at the edges of the sheet, well away from the image, otherwise in very good condition. A sensitively executed portrait drawing of the famous dancer Bill "Bojangles" Robinson, at the peak of his career, showing him in jacket and tie, in three-quarter face. A similar drawing, full face, in apparently the same dress, is in the collection of the Smithsonian Institution. \$875.00
32. Bacon, Peggy. **PICNIC**. Drypoint, 1926. Titled and signed in pencil. 5 7/8 x 8 3/8 inches. Printed on laid paper with deckle on four sides. Very faint matstain, else in excellent condition. \$1750.00
33. Bacon, Peggy. **UNTITLED (MAN AND WOMAN AT A BAR)**. Charcoal on paper, not dated. Initialled "P.B." lower left. 7 3/4 x 4 15/16 inches. Another drawing on verso. Provenance, Alexander Brook, the artist's son. In excellent condition. \$650.00
34. Bacon, Peggy. **UNTITLED (TWO BOYS WITH BASKETBALL)**. Pencil on paper, not dated. Unsigned. From the estate of the artist. 10 3/4 x 7 7/8 inches. In very good condition except for small losses at the edges of the sheet. A small, economical drawing suggesting the motion of the players. \$225.00
35. Bacon, Peggy. **THE VILLAGE BOOTLEGGER**. Flint 111. Drypoint, 1932. First State (Annotated by Bacon "1st State, 1st Print"). Titled and signed in pencil. Edition of 35. 6 3/8 x 4 inches, 162 x 102 mm., (image), 12 x 10 inches (sheet). Annotated "(Alex Collection)," and with many pencilled annotations in the margins as to changes to be made. In excellent condition, with the artist's tack holes. A rare insight into the artist's process. Unique. \$3000.00
"Alex" refers to Bacon's husband, the painter Alexander Brooke.
36. Bacon, Peggy. **WALKING THE DECK**. Pencil on paper, 1931. Titled, dated and signed in pencil. 10 3/4 x 7 7/8 inches. In very good condition except for a few small nicks at the sheet edges. \$550.00
37. Barnet, Will. **AT THE SEASHORE**. Szoke 69, Cole 68, Johnson 54. Woodcut printed in black, brown and white, 1939. There was no edition, only a few proofs printed by the artist on Japanese paper. 9 x 10 1/2 inches (image), 12 1/2 x 16 3/4 inches (sheet). Rare. \$2800.00
38. Barnet, Will. **CHILD REACHING**. Szoke 83, Cole 82, Johnson 65. Woodcut, 1940. Edition of 25. Titled and signed in pencil. Printed on Japanese paper. 7 1/4 x 11 1/4 inches (image), 8 1/8 x 11 1/2 inches (sheet). Traces of tape residue at the upper corners, else in very good condition. \$1800.00
39. Barnet, Will. **CHILDREN UNDER TABLE or UNDER THE TABLE**. Cole 87, Szoke 88. Auatint, 1942. Edition of 100. Titled "Under the Table" and signed in pencil. 5 3/4 x 7 1/4 inches. In excellent condition. \$1400.00
40. 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. \$1400.00
41. Barnet, Will. **SOLILOQUY**. 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. \$1750.00
42. Beckmann, Max. **DER ZEICHNER IN GESELLSCHAFT**. Hofmeier 230. Drypoint, 1922. Third state of three. Edition of approximately 100. Signed in pencil, lower right, and numbered 10/40 in pencil by Günther Franke, lower left. Printed on cream wove paper. 13 x 9 5/8 inches, 328 x 242 mm (plate), 19 1/2 x 14 3/4 inches (sheet). Published by R. Piper & Co., Munich. A very good impression with dark burr; in excellent condition.
- "The man who draws is the painter and printmaker Rudolf Grossmann (1882-1941), with whom Beckmann probably became acquainted at the Berlin home of Karl and Johanna Loeb. He was known for his compulsive drawing, whether alone or in public . . . The seated and bespectacled figure to the right of Grossmann is the Munich painter Rolf E. von Hoerschelmann (1885-1947)." (From Hofmaier).
43. Benson, Frank. **THE BRIDGE**. Paff 227. Drypoint on copper, 1923. A trial proof of the second state, printed on uncalendared Japanese Vellum, annotated "B-1," the first of two trial proofs in this state, before the additional work described by Paff with respect to the published state for the edition of 150. Signed in pencil. 13 13/16 x 10 7/8 inches, 350 x 275 mm. In very good condition, but with a few unobtrusive printing creases, and some adhesive residue at the top corners. Rare. \$2500.00
44. 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. \$500.00
45. Benson, Frank. **RIVERMAN**. Paff 195. Etching, 1920. Edition of 150. Signed in pencil. Printed on vellum paper, with wide margins and deckled edges. 6 1/8 x 4 inches, 154 x 100 mm. In excellent condition. \$3200.00
46. 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. \$3500.00
47. Benson, Frank. **WILDFOWLER**. paff 220. Etching, 1923. Edition of 150. Signed in pencil, lower left. 7 7/8 x 11 7/8 inches. In excellent condition. \$3500.00
48. Benton, Thomas Hart. **WHITE CALF**. Fath 67. Lithograph, 1945. Edition of 250 published by Associated American Artists (A.A.A.). Signed in pencil. 10 x 12 3/4 inches (image), 12 x 16 inches (sheet). In excellent condition. \$1200.00
49. 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. \$650.00
50. 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. \$650.00
51. 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. \$350.00
52. 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. \$575.00
53. Bishop, Isabel. **DOUBLE DATE DELAYED - STUDY - 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. Provenance: Midtown Galleries, New York, with

- their label. In excellent condition. \$1750.00
54. Bishop, Isabel. **DOUBLE DATE DELAYED OR ENTRY E.** Teller 48. 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. \$2800.00
55. 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. Rare. \$2800.00
56. 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. \$575.00
57. 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. \$2500.00
58. 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
59. 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
60. Bishop, Isabel. **MENDING.** Etching, 1947. Teller 42. Signed and inscribed "To _____ Staff" in pencil. 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
61. Bishop, Isabel. **MENDING.** Etching, 1947. Teller 42. Signed in pencil. 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
62. 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. \$2800.00
63. Bishop, Isabel. **REACHING FOR THE COAT SLEEVE.** T.32. Etching, 1943. 5 7/8 x 4 inches; 150 x 100 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. \$575.00

64. 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. \$575.00
65. 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
66. 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 Leonard_____" 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. \$2500.00
67. 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 of Bishop's self-printed proofs, with smudges or fingermarks in the margin. With the label of Midtown Gallery, New York. Rare. \$1750.00
68. Bishop, Isabel. **UNTITLED - THREE AT A LUNCH COUNTER.** Ink and wash on card, not dated. With a fragment of another version of the same subject on the verso. Signed in pencil and inscribed "To Peggy." 4 1/4 x 3 1/8 inches (image), 6 5/8 x 5 5/8 inches (sheet). "Peggy" is Peggy Bacon, according to Alexander Brook, Bacon's son, from whom the drawing was acquired. Two women are seated on stools at a counter; one is talking with a man who is drinking from a glass.
- "For most of her career Bacon lived in the East Village or Greenwich Village neighborhoods of New York City. She spent extended periods in Woodstock, NY, Cape Cod, Massachusetts, and the coastal region of Maine, to which she moved in 1961. Many of her fellow students and neighbors became close colleagues, including Isabel Bishop, Minna Citron, Wanda Gag, Kai Klitgaard, Yasuo Kuniyoshi and his wife Katherine Schmidt, Reginald Marsh, Raphael Soyer, Dorothy Varian, and Marguerite Zorach. (From "Artfix Daily," July 24, 2011, re the exhibition "Peggy Bacon and her Circle" at the Susan Teller Gallery.
69. Bishop, Isabel. **UNTITLED (MAN SEATED ON STEPS, HAND TO CHIN).** Ink, gray wash, and white gouache, not dated. Signed in pencil, lower right. A sketch of a man putting on or taking off his coat on the verso, and the remnant of another drawing of two figures at the top, recto. 4 3/8 x 4 inches (image) 7 3/8 x 6 1/2 inches (sheet). The drawing in excellent condition, the sheet with a loss, top right, pinholes near the edges, soiling and tape remnants in the margins. \$875.00
70. Bishop, Isabel. **UNTITLED (PARK BENCH WITH THREE PEOPLE).** Drawing, ink on paper, not dated. Signed in pencil. 4 1/2 x 5 3/4 inches on a sheet 7 x 8 1/2 inches. Two women converse, while a man sits, apparently bored. In excellent condition. \$875.00
71. Bishop, Isabel. **UNTITLED (SEATED WOMAN WITH HEADBAND).** Ink on paper, not dated. Signed in pencil, lower right, and inscribed, top "To Mary with love." 4 1/4 x 2 7/8 inches (image), 8 1/4 x 6 inches (sheet). An evocative portrait, the face carefully worked, with the figure and background lightly sketched in. A line of light matstain around the pencilled border, old paper tape at the top corners, else an exquisite drawing in very good condition. \$1875.00
72. Bishop, Isabel. **UNTITLED (WOMAN LOOKING IN PURSE).** Ink on cardstock, not dated. Unsigned. A fast, likely unposed sketch of a passerby. In excellent condition. \$750.00

73. 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. \$2500.00
74. 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. \$975.00
- "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).
75. 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. \$2200.00
76. 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. \$575.00
77. 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. \$1200.00
78. 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. \$1100.00
79. Buhot, Felix. **UNE MATINEE D'HIVER AU QUAI DE L'HOTEL-DIEU (CABSTAND)**. Etching, 1876. 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, with margins of about 1 1/2 inch (trimmed). \$650.00
80. Buhot, Felix. **UNE MATINEE D'HIVER AU QUAI DE L'HOTEL-DIEU (CABSTAND)**. Etching, 1876. 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. \$475.00
81. Burr, George Elbert. **SOAPWEED** Etching, c. 1920s. Seeber 191 (from the Desert Set). "A beautiful deset 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. \$575.00
82. 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. \$375.00

83. 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. \$375.00
84. 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
85. Cheret, Jules (1836-1932). **UNTITLED ORIGINAL DRAWING.** About 1890-95. Pen and ink and watercolor on card stock. 8 1/8 x 5 3/4 inches; 205 x 145 mm. Signed in ink, "JCh" lower center. Toned, and with matstain, residue of old tape, verso, else in vey good condition. \$3500.00
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. A fine drawing from one of the Belle Epoch's most exuberant chroniclers.
86. Chillida, Eduardo. **IBILI I, ANDAR.** Aquatint, 1962. Edition of 50 published by Maeght, Paris. Numbered 21/50 and signed in pencil. Printed on Rives paper. 6 1/8 x 8 1/8 inches, 154 x 204 mm. (plate), 15 1/8 x 19 inches (sheet). In excellent condition. \$2500.00
87. Chillida, Eduardo. **UNTITLED.** Lithograph printed in black and tan. Edition of 1000, signed in pencil and numbered A901/1000. 17 3/4 x 12 3/4 inches, 450 x 324 mm. In excellent condition. \$975.00
88. 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
89. Clark, Roland. **THREE BLACK DUCKS.** Etching, 1929. Edition of 65 or 70. Signed in pencil. 8 x 10 inches. In excellent condition. \$750.00
90. 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. \$1500.00
91. 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. \$875.00
92. 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. Initaled in pencil, lower center, and with a pencil inscription "?? Nachlass Munchen ??" indicating that this example was part of Cornth'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. \$675.00
93. 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
94. 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. \$875.00
95. 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. \$2500.00
96. 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. \$1500.00
Sketchbook drawings initialed in this manner appear occasionally on the market; this one was purchased from a dealer specializing in Mexican art.
97. Covarrubias, Miguel. **UNTITLED - SEATED WOMAN**. Pencil drawing, c. 1925. Initialed "W.C." in pencil. 6 3/4 x 4 inches. In excellent condition. \$1200.00
Sketchbook drawings initialed in this manner appear occasionally on the market; this one was purchased from a dealer specializing in Mexican art.
98. Crawford, Ralston. **LAFAYETTE STREET**. Freeman 54.11 Lithograph printed in gray and black on white paper, 1954. Edition of 30, signed in pencil and numbered 23/30. 16 x 22 inches, 407 x 560 mm. (image) 19 3/4 x 26 inches (sheet) with full margins. In excellent condition. \$5500.00
99. Curry, John Stuart. **JOHN BROWN**. Lithograph, 1939. AAA edition of 250. Signed in pencil. 14 3/4 x 10 3/4 inches. In excellent condition. \$7,500.00
100. 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. \$2500.00

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.

101. 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
102. 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. \$450.00
103. DeMartelly, John (American, 1903-1979). **CHORE BOY**. Zink 12, AAA1942.013. Lithograph, 1942. Edition of 250 published by Associated American Artists, NY. Signed in pencil. 9 x 12 1/8 inches (image), 11 1/4 x 16 5/8 inches (sheet). Old hinges on upper corners, else in excellent condition. \$650.00
104. Derain, Andre. **AUTOPORTRAIT 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. \$975.00
105. Dickson, Jane (American, born 1952). **GLOBE HOTEL BAR**. Aquatint in colors, 1984. Edition of 45. Signed dated and numbered 10/45. 29 1/2 x 16 7/8 in., 748 x 428 mm. In excellent condition. \$750.00
106. Dickson, Jane. **WOMAN ON STAIRS**. Aquatint in colors, 1984. Edition of 45. Signed, dated and numbered 10/45. In excellent condition. \$750.00
107. 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. \$475.00
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.
108. Dohanos, Steven. **HOSE COMPANY nO. 4**. Lithograph, 1950. AAA Edition of 250. Signed in pencil. 13 x 9 3/4 inches. In excellent condition. \$350.00
109. 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." Also annotated "Hurricane's End, Maine" at the sheet edge, lower left. 9 5/8 x 15 3/4 in. Original tack holes. Very Good condition. \$550.00
110. (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. \$500.00
111. 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. \$2400.00

112. 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. \$1750.00
113. 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. \$1750.00
114. 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
115. Grant, Gordon. **WINTER HARBOR**. Lithograph, 1950. AAA edition of 250. 9 x 12 inches. In excellent condition. \$350.00
116. 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
117. Gwathmey, Robert (American, 1903-1988). **TOBACCO FARMERS**. Color serigraph, 1947. Edition of 300. Signed in ink within the image, lower left. 13 3/4 x 10 1/2 (image), 19 3/4 x 13 3/4 (sheet). In excellent condition, with the colors very fresh. \$2500.00
118. 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. \$450.00
119. Haden, Francis Seymour. **THE MOAT HOUSE, SONNING**. S.93, H.114. Etching and drypoint, 1865. The published state, used as the frontispiece for Haden's "About Etching," 1879. Signed in pencil, and with the collector's stamps of Neal Green. 5 1/2 x 8 3/8 inches, 138 x 213 mm. (image); 9 1/4 x 12 inches (sheet). In excellent condition. \$350.00
120. 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. \$375.00
121. 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. \$375.00
122. 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
123. Hassam, Childe. **THE BIG HORSE CHESTNUT TREE, EASTHAMPTON**. C/C 304. Etching, 1922. Signed with the cypher and inscribed "imp." in pencil, and signed, dated and titled in the plate. The full sheet with deckled edges, and with the artist's tack holes for drying at all of the edges. 8 7/8 x 11 7/8 inches, 155 x 310 mm. A beautiful and delicate impression in excellent condition. \$5500.00
124. 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. \$2750.00

125. 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. \$3500.00
126. 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. \$2750.00
127. 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. 19 1/4 x 15 3/4 inches; 490 x 400 mm. In excellent condition. \$1100.00
128. 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. \$1100.00
129. 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. \$1100.00
130. 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. \$875.00

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.

131. Henry, Bill. **DANCE CONCERT - YOUNGBLOODS - MOUNT RUSHMORE - PHOENIX - AVALON BALLROOM.** Family Dog production, February 16-18, 1968 at the Avalon Ballroom in San Francisco. Original lithographed poster in colors, 1968. Signed by Bill Henry in the plate. Bill Hnery is known for his Rock concert posters in psychedelic style. In excellent condition. \$250.00
132. 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. \$850.00
133. 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
134. Hirsch, Joseph. **THE BRIEF.** Cole 13. Lithograph, 1946. Edition of 250 published by AAA. 13 x 8 5/8 inches. Signed in pencil. \$450.00
135. Hirsch, Joseph. **COFFEE.** Lithograph, 1963. Cole 38. 13 1/8 x 10 1/4 in. A.A.A. edition of 250. Signed in pencil. \$650.00
136. 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. \$450.00
137. 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
138. 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
139. 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. \$600.00
140. 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. \$650.00
141. Hirsch, Joseph. **SOUP.** Lithograph, 1963. Cole 43 12"x 9 1/2" A.A.A. Edition of 250. Signed in pencil. Very good condition. \$600.00
142. 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. \$600.00
143. 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. \$500.00
144. 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. \$750.00

145. Hnizdovsky, Jacques. **BOUQUET**. Tahir 41. Woodcut, 1964. Edition of 150. Signed, titled, dated and numbered 92/150 in pencil. 15 x 18 inches on a sheet 20 x 23 1/2 inches. Among Hnizdovsky's most extraordinary tour-de-force achievements in the woodcut medium. In excellent condition. \$1500.00
146. Hnizdovsky, Jacques. **PRAYER**. Tahir 7. Woodcut, 1944. Artist's proof before the edition of 100. Inscribed in pencil in Ukrainian and 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. \$650.00
147. 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. \$650.00
148. 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. \$650.00
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.
149. Hurd, Peter (American, 1904-1984). **SHEEP HERDER**. Lithograph, 1937. Edition of 250 published by Associated American Artists, NY. Titled and signed in pencil. 10 3/4 x 9 3/8 inches (image), 15 x 13 1/8 inches (sheet). Hinging residue, upper corners, else in excellent condition. \$350.00
150. Itchkawitch, David (American, 1937-). **THE MASTER OF THE COURTS II**. Etching, signed, titled and numbered 30/100 in pencil. 6 x 9 inches. In very good condition but with some minor foxing in margins.
151. Johnston, Ynez (American, born 1920). **UNTITLED COLLAGE**. Watercolor, colored papers, not dated. Inscribed "Greetings From Ynez & John," verso. The support sheet is somewhat irregular at the edges, but measures about 8 x 10 inches, with the collaged image measuring about 5 1/2 x 8 inches. "John" is John Berry, Ynez Johnston's husband. In excellent condition. \$750.00
152. Johnston, Ynez (American, born 1920). **UNTITLED**. Woodcut in colors, not dated. Printed on rice paper. Inscribed "Merry Xmas, Jo w. best wishes Ynez & John," recto. Image is about 9 x 5 1/2 inches on a sheet 11 x 8 7/8 inches. "John" is John Berry, Ynez Johnston's husband. In excellent condition except for an unobtrusive crease at the lower left edge. \$750.00
153. Kent, Rockwell, et al. **TWELVE PRINTS BY CONTEMPORARY AMERICAN ARTISTS**. Edited by Carl Zigrosser (1891-1975) and designed by Bruce Rogers (1870-1957) and printed by Edwin Rudge on watermarked Japan paper. E. Weyhe, NY, 1919. Edition of 115 copies, of which 15 were reserved for the artists and collaborators, and 100 were for sale, this being one of the latter. Folio (19 x 14 inches, 48 x 36 cm.), cloth portfolio with title label, Title page, two pages of text by Zigrosser, Table of Contents and twelve plates of varying sizes, each signed by the artist.

Erhard Weyhe (1883-1972) established the Weyhe Galley at 794 Lexington Avenue in New York in 1919, with Zigrosser as the Director. In addition to dealing in art, the gallery published prints, singly and in portfolios, usually of the work of emerging American Modernists. This portfolio, dating from the first year of Weyhe Gallery's existence was the first of these publications. Zigrosser engaged Bruce Rogers to design the portfolio, and also personally sought out the artists, visited their studios and selected the works to be included in "Twelve Prints." "Blue Bird," was Rockwell Kent's first published print (Burne-Jones 1); "The Copyist at the Metropolitan," (Morse 148) was being worked on when Zigrosser visited, and its inclusion in the portfolio preceded Sloan's own edition.

The full list of artists and the titles and media of their works is as follows:

Earl Horter - The Dark Tower, etching
 Rockwell Kent - Blue-bird, wood engraving
 William Auerbach-Levy - Tony, etching
 Kenneth Hayes Miller - The Bather, drypoint
 Jerome Myers - Springtime, drypoint
 Walter Pach - Brooklyn Bridge, etching
 Boardman Robinson - Russia, 1915, lithograph
 Rudolph Ruzicka - East River, Evening, wood engraving
 John Sloan - The Copyist at the Metropolitan, etching
 Maurice Sterne - Dancing Figure, lithograph
 Albert Sterner - Earth, lithograph
 Mahonri Young - Navaho Woman and Pony, drypoint

The prints all in excellent condition except for creasing and associated nicks at the extreme sheet edges; the slipcase in very good condition except for the loss of the string ties and some wear to the inner sides of the flap folds. Complete sets are now rare; none has come to auction in more than ten years. OCLC locates 12 copies. \$17,500.00

154. 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. \$975.00
155. 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. \$550.00
156. Kollwitz, Kathe. **HEIMARBEIT**. Klipstein 209, Knesebeck 217. Lithograph, 1925. Third state of 3. Published for members of the Deutschen Kunstgemeinschaft. Signed in pencil, lower right. Printed on cream colored wove paper. 13 1/2 x 17 inches, 340 x 430 mm. (image); 15 1/4 x 19 1/2 inches (sheet). This was originally published as a poster for an exhibition by the Society for Social Reform of work done by those who worked at home, that is, those who took in piecework. In excellent condition. \$4200.00
157. Kuniyoshi, Yasuo. **CIRCUS GIRL WITH PLUMED HAT**. Davis L-60. Lithograph, 1933. Edition of 25, Printed by Grant Arnold on cream colored wove paper. Signed, dated, and inscribed "25p" in pencil, and inscribed "to Myra - Yas." 12 5/8 x 9 1/2 inches, 321 x 241 mm. In excellent condition. \$4800.00
158. Kuniyoshi, Yasuo. **DANCING**. Davis L-29. Lithograph on stone, 1928. Edition of 30. Signed, dated, and numbered 20/30, and inscribed "To Myra - Yas" all in pencil. Printed by Desjobert, Paris, chine colle. 11 1/2 x 10 1/8 inches, 292 x 257 mm. (image), 16 3/4 x 12 3/4 inches, (sheet). Provenance: estate of the recipient; Brock & Co. In excellent condition. \$5500.00
159. Kuniyoshi, Yasuo. **FOUR NUDES**. Davis L-28. Lithograph on stone, 1928. Edition of 41. Signed, dated, and numbered 23/41, and inscribed "To Myra - Yas" all in pencil. Printed by Desjobert, Paris, chine colle. 9 1/4 x 13 1/4 inches, 235 x 337 mm. (image), 12 3/4 x 18 3/4 inches, (sheet). Provenance: estate of the recipient; Brock & Co. In excellent condition. \$5500.00
160. Kuniyoshi, Yasuo. **GIRL AT TABLE (AT THE CAFE)**. Davis L-30. Lithograph on stone, 1928. Edition of 30. Signed, dated, and numbered 30/30, and inscribed "To Myra - Yas" all in pencil. Printed by Desjobert, Paris, chine colle. 9 1/8 x 5 3/4 inches, 232 x 146 mm. (image), 19 x 12 3/4 inches, (sheet). Provenance: estate of the recipient; Brock & Co. In excellent condition. \$4500.00
161. Kuniyoshi, Yasuo. **THREE DANCERS**. Davis L-17. Lithograph on stone, 1927. Edition of 50. Signed, titled, dated, numbered 19/50, inscribed "To Myra - Yas," and with the original price of \$15.00, all in pencil. Printed by Desjobert, Paris, chine colle. 12 1/8 x 10 3/8 inches, 308 x 264 mm. (image), 16 x 11 1/2 inches, (sheet). Provenance: estate of the

- recipient; Brock & Co. In excellent condition. \$5500.00
162. Lamore, Chet. **CONSTRUCTION**. Color woodcut, 1930s. Edition size not known. Titled and signed in pencil, and stamped "New York City WPA Art Project." 10 3/4 x 15 3/4 inches, plu margins. In very good condition. \$1100.00
163. 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. \$3750.00
164. Lehmsbruck, 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. (image), 16 1/4 x 12 1/4 inches (sheet), In excellent condition, with full margins. \$850.00
165. 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. \$750.00
166. Lewis, Allen (American, 1873-1957). **TWILIGHT TOIL**. Woodcut in colors, 1943, signed in pencil, edition of 200. This work was the 1943 Presentation Print for The Woodcut Society. 10 x 7 inches. In very good condition. \$550.00
167. Lewis, Martin. **CHANCE MEETING**. McCarron 131. Drypoint, 1940-41. Edition of 105. Signed in pencil, lower right. 10 1/2 x 7 1/2 inches, 265 x 188 mm. In excellent condition. \$12,500.00
168. Lewis, Martin. **NIGHT IN NEW YORK**. McCarron 102. Etching, 1932. Edition of 125 published by the Chicago Society of Etchers. Signed in pencil. 8 3/8 x 8 3/4 inches (image), 13 1/2 x 12 inches. A fine impression in excellent condition. \$12,500.00
169. 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. \$1100.00
170. 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. \$1800.00
171. 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. \$575.00
172. 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
173. Mack, Harry F. **POCKETS FOR POWDER IN THE MINE**. Etching with aquatint, not dated, but circa 1930s. Titled and signed "H. F. Mack" in pencil. 7 7/8 x 6 inches (plate), 10 3/4 x 9 1/4 inches (sheet). The title refers to workers drilling in rock in a mine to insert explosive powder. Likely a print done for the W.P.A. In excellent condition. \$750.00
174. 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 editon of 100 published in 1905. In very good condition. \$1200.00
175. 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. \$1400.00

176. 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. \$1200.00
177. 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. \$1400.00
178. 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
179. Marin, John. **SAILBOAT**. Z 155. Etching 1932. Edition of 200 published by American Artist's Group, after the steelfacing of the plate (there was an edition of 30 on Whatman paper, signed in pencil). Signed and dated in the plate. 6 7/8 x 9 1/4 inches.
Short, well-closed tears in the upper and lower margins, well away from the image, else in excellent condition. \$975.00
180. 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. In addition, although not noted by Sasowsky, this proof appears "touched," a term Sasowsky uses to describe proofs with work added by Marsh to the proof by hand; there is what looks like gray wash added to the men's clothing and to the background. Unique. \$4500.00

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, this is the first of many street scenes picturing New Yorkers going about their daily activities.

181. 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, (there were, in addition, posthumous editions printed by Jones (7) and by the Whitney Museum (100)). In excellent condition. \$4800.00

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, though he does occasionally refer to a colored example as being in a museum collection. 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.

182. 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. \$4800.00
183. 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.)." 10 x 8 inches, 255 x 204 mm, (plate). Sasowsky records three states, with only one proof made by Marsh for each state. In the final state a man's figure is added at the right, but no additional work was done on the main subject. 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 excellent condition. Rare.

\$4500.00

184. 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. (plate). In excellent condition. \$4800.00
185. Marsh, Reginald. **SPEAKEASY - JULIUS' ANNEX**. S. 81. Etching, 1929. Third state of three. One of only six impressions printed by Marsh of the final state (there were three trial proofs in the earlier states, and 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
186. 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
187. Marsh, Reginald. **TWO GIRLS IN SUBWAY**. S.58. Etching, 1928. Printed on cream-colored wove paper, with a watermark, upper left. One of a few proofs of the third state (Sasowsky records two only), showing the man reading, to the right of the girls. The plate was subsequently cut in two by Marsh, and 8 impressions were taken of the left side (Sasowsky's fourth, final state), with the two girls (apparently none of the right side). Signed in pencil, lower right; signed and dated in the plate (this was part of the right side of the plate and does not appear in the fourth state. 7 x 10 5/8 inches, 178 x 270 mm., with a very narrow left margin, and wider margins on the other sides. There are some printing creases in the lower margin, but not within the image, else in excellent condition. This print is rare. \$6500.00
188. Marshall, Jim. **JANIS JOPLIN BACKSTAGE AT THE WINTERLAND, SAN FRANCISCO**. Photograph, 1968, printed later. Gelatin Silver print on glossy paper. Unsigned. 17 7/8 x 12 1/4 inches, 455 x 310 mm. In very good condition. \$2400.00
189. **MASKA XXV. EUROPEAN, C. 1960S**, by Jaroslav Jezek. Glazed and painted ceramic mask of a comic figure (Uncle Sam?), signed within the image, and mounted to a wooden hanging plaque 11 3/4 x 8 1/2 inches. With a Gallery label (DILO) identifying the piece. In excellent condition. \$85.00
190. Mauzey, Merritt. **NAPPING TIME FOR J. WINSTON APPLGATE**. Lithograph, not dated; edition size not known. Titled and signed in pencil. 8 x 10 inches. In very good condition. \$550.00
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.
191. McNulty, William C. American, 1889-? **GOTHAM or WHIRLPOOL**. Etching, 1928. 13 5/8 x 7 1/8 in. Signed in pencil. \$975.00
192. 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. Provenance: Collection of Auguste Pequegot (French printmaker, 1819-1878, who owned 16 of Meryon's prints), with his collector's stamp, lower right corner,, ("AP" in a circle, Lugt 160, as identified in Cohen, "Meryon at Chantilly, Print Quarterly, Vol 21, 2004, p. 427). On thin laid Japan paper. A superbly printed impression in excellent condition apart from a small hole in the margin, upper right, far from the image.

\$2400.00

193. 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. \$1800.00
194. 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. \$4500.00
195. 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. \$575.00
196. Miller, Lilian May (American, 1895-1943). **PAGODA AT DUSK, KYOTO**. Color woodblock print, 1934. Signed in ink within the image, and also with the artist's chop. 5 3/4 x 13 3/4 inches, 146 x 349 mm. In very good condition. \$675.00
Miller was born and raised in Japan, and studied art there, learning traditional Japanese methods of painting and printmaking. She went to college at Vassar, but considered Japan her home. She was a successful artist in her lifetime, with her work being collected by Anne Morrow Lindberg, First Lady Lou Henry Hoover, and the Empress Nagako of Japan. She was a feminist, liked to be called "Jack," and wore masculine clothing.
197. 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. \$875.00
198. Myers, Jerome. **MORNING ON THE EAST SIDE**. Colored Etching, c. 1930s. 7 5/8 x 6 3/8 inches; 193 x 163 mm. Titled in pencil, and signed "Jerome Myers imp" in pencil. In excellent condition. \$450.00
199. 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. \$350.00
200. Nason, Thomas. **ON THE ISLAND**. BPL 213. Wood engraving, 1937. Inscribed "Ed. 80" and signed and dated in pencil. 5 3/8 x 10 inches (image), 10 1/4 x 13 1/2 inches (sheet). In excellent condition. \$575.00
201. Nordfeldt, B.J.O. (American 1878-1955) **NORTH SEA FISHERMAN**. Woodcut in colors. Titled, numbered "52" and signed and dated 1906 in ink, upper left, within the image. In very good condition. \$4800.00
202. 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 margin edges, well away from the image, else in excellent condition. \$650.00
203. 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

204. 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
205. 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
206. (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. \$1750.00

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

207. 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. \$650.00
208. 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. \$875.00
209. 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.

\$1100.00

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."

210. 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. \$4500.00
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
211. 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
212. Pierce, Danny. **SAD SOLOIST**. Edching, 1958. Signed and dated in pencil. Edition size not known. 11 3/4 x 8 5/8 inches (plate), 16 1/2 x 13 inches (sheet). Excellent condition. \$450.00
Daniel P. (Danny) Pierce (September 10, 1920 - March 6, 2014) was a painter, printmaker and sculptor. He taught printmaking at several universities, and wrote, illustrated and printed his own books at The Red Door Press in Kent, Washington.
213. 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. \$650.00

214. Pytlak, Leonard. **UNTITLED**. Screenprint in colors, not dated. Edition size not known. Signed in pencil. 7 1/2 x 10 inches (image), 9 x 10 1/2 inches (sheet). In excellent condition. \$300.00
215. 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. 12 x 9 inches. 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. \$750.00
- 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
216. Rector, Anne (American, 1899-1970). **UNTITLED (MOTHER AND CHILD)**. Etching, circa 1917. Edition size not known, but likely very small. Not signed. \$350.00
Anne Rector studied with John Sloan at the Art student's League. She was a good friend of Peggy Bacon. Her husband, Edmund Duffy was a Pulitzer Prize winning political cartoonist.
217. 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. \$1875.00
218. Ross, John T. (American, born 1921) **VOYAGE**. Collagraph in colors, not dated, but circa 1980s. Edition of 75, numbered 8/75, titled and signed in pencil. 19 x 23 1/2 inches (image) 26 x 29 1/2 inches (sheet). Faint matstain, else in excellent condition. \$1200.00
219. 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 3/4 inches. Signed on a tab and trimmed to the platemark in the manner of Whistler. A beautiful impression in excellent condition. \$875.00
220. 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. \$325.00
221. 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
222. 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
223. Silverman, Mel. **SUMMERTIME**. Etching in colors, 1965. Edition of 30, titled, numbered 24/30, signed and dated in pencil. 18 1/2 x 23 5/8 inches (plate), 20 5/8 x 25 inches (the full sheet, not trimmed, with deckle on three sides). An image of Coney Island, NY, with the roller coaster and the parachute jump in the background, and the beach with bathers and umbrellas in the foreground. In excellent condition. \$675.00
224. Sloan, John. **COMBING HER HAIR**. Morse 161. Etching, 1913. 3 3/4 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.

225. 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)

226. 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. \$2400.00

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.

227. 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

228. 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. \$2800.00

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."

229. 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. \$2250.00

"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.

230. 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)

231. 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.

\$1500.00

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

232. 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.

\$1750.00

"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"

233. 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.

\$2250.00

"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).

234. 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

235. 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. 5 1/4 x 7 inches, 134 x 179 mm. (plate), plus margins. In excellent condition.

\$2800.00

Sloan wrote about this print: "I have always liked to watch the people in the summer, especialy 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.

236. 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.

\$2750.00

237. 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."

238. 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. \$2250.00
- "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.
239. Sloan, John. **SIXTH AVENUE, GREENWICH VILLAGE**. Morse 207. Etching, 1923. One of 20 early impressions printed by Sloan from a total printing of 75 of an intended edition of 100 (Platt printed 25, and Roth printed 30). Titled "6th Ave Greenwich Village, inscribed "100 Proofs" and signed in pencil. 5 x 7 inches, 127 x 178 mm. (plate); 9 1/2 x 12 1/8 inches (sheet). With Sloan's tack holes for drying near the edges. In excellent condition. \$3750.00
240. Sloan, John. **SWINGING IN THE SQUARE**. M. 156 Etching, 1912. Edition of 100, of which only 75 were printed, of which this is likely one of 25 early impressions printed by Sloan (Platt and Roth each printed 25 further editions, but their usual practice was to sign the prints). Inscribed "100 proofs, titled and signed in pencil. 4 x 5 1/4 inches, 102 x 133 mm. The scene is Stuyvesant Square at 8th Street (now St. Mark's Place) and Avenue A, which is now called Tomkins Square Park. In excellent condition. \$1800.00
241. 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. \$2200.00
"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."
242. 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. \$450.00
243. Smith, Lawrence Beall. **SOLITUDE**. Lithograph, 1940. AAA Edition of 250. Titled and signed in pencil. 10 3/4 x 11 1/2 inches. In excellent condition. \$450.00
244. 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 (the man in the doorway appears to be a self-portrait). 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. \$3750.00
245. Soyer, Raphael. **BACKSTAGE**. Cole 36. Lithograph, 1935. 15 1/4 x 11 1/2 inches. Edition of about 30. In excellent condition. Rare. \$3500.00
246. 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. \$450.00
247. 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
248. 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."

249. 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. \$3750.00

250. 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

251. 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. \$650.00

252. 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).

253. 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. \$875.00

254. 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. Wear to the portfolio flaps, else Fine. \$5500.00

255. Soyer, Raphael. **TWO GIRLS**. Cole 33. Lithograph, 1934. A proof aside from the edition of 25, A trial, or working proof before the edition, inscribed in pencil "Artist's 1st proof.". Signed and dated in the stone, and signed in pencil in the lower right margin, just below the image. 11 x 13 1/2 inches (image), 12 1/2 x 16 3/8 inches (sheet). Some tape residue along the top edge of the sheet, and a small loss at the upper left corner, well away from the image, else in excellent condition. A beautiful impression of this very scarce print from the period of the artist's best work. \$5500.00

256. 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. \$1800.00

257. 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.

\$1600.00

258. 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
259. Sterner, Albert. **NOON HOUR**. Drypoint, 1935. Edition of 25, Inscribed "Ed 25 No.1" and signed, dated "35," inscribed "imp" in pencil, and further inscribed "'Noon Hour" Drypoint." 10 3/4 x 7 7/8 inches (plate), 13 3/8 x 10 inches (sheet). In excellent condition. This is Sterner's own edition which preceded the 1939 edition of 111 published by A.A.A. \$500.00
260. 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
261. 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
262. Thoma, Hans. **FAUN KOPF**. Beringer 29. Etching, 1898. Signed in pencil. Only state. Edition size not known. 4 1/16 x 3 9/16 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
263. Tunnicliffe, 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. \$875.00
264. 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. \$350.00
265. 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. \$1100.00
266. 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. \$1100.00
267. 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. \$2500.00
268. 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. \$2500.00
269. 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
270. 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. \$450.00

271. Wengenroth, Stow. **THE OUTER SHORE - PORT CLYDE, MAINE.** BPL 218 Lithograph. 1954. Edition of 50. Numbered and signed in pencil. 10 5/8 x 15 13/16 inches (image), 14 x 20 inches (sheet). In excellent condition. \$450.00
272. Whistler, James A. M. **THE DOCTOR.** Spink 110, Way 78, Levy 117. Lithograph, 1894. One of 33 lifetime impressions printed by Way in 1895 on laid paper watermarked "HN," (Spink's watermark 166; the countermark to watermarks 41-42. (An edition of 3000, printed on wove paper was published in The Pageant in 1896. There was no posthumous printing). The stone was not signed, and this impression is not signed. Rosalind Birnie Philip's square stamp denoting a lifetime impression is on the verso, in the lower left corner. The image is 7 x 5 1/8 inches, 178 x 130 mm, and the sheet is 12 7/16 x 8 1/16 inches, 315 x 205 mm. The subject is Whistler's brother, the surgeon William Whistler. As Whistler selected old laid papers, removed from books or ledgers, and as they might have foxing marks or other defects which he retained in using them for printing, we have presumed the prominent foxing mark in the blank space to the left of the image on this impression to be original to the printing, and have left it untreated. This sheet also has evidence of red ink used to stain the foreedges of the book from which it was removed, and an irregular left edge. The print is else in excellent condition. \$2800.00
273. Whistler, James A. M. **THE SMITH'S YARD.** Spink 124, Way 88, Levy 126. Lithograph, 1895. One of 25 posthumous impressions printed by Goulding in 1903 on laid paper watermarked with the Hunting Horn in Shield and "D & C Blauw." (Spink's watermark 50-56. An edition of 3000, printed on wove paper was published in The Studio in 1897. Signed in the stone with the printed butterfly on the facade, upper right. The image is 7 1/2 x 6 3/16 inches, 191 x 158 mm, and the sheet is 14 5/16 x 8 7/8 inches, 365 x 225 mm. In excellent condition. \$1600.00
274. Whistler, James A. M. **THE TYRESMITH.** Spink 36, Way 27, Levy 41. Lithograph, 1890. From the posthumous edition of 51 impressions printed by Goulding in 1904 (there were 8 lifetime impressions printed by Way in 1890, and an edition of 500-1000 published in The Whirlwind in 1890. See the "Note" below). Printed on laid paper with the Spink catalogue's Watermark Number 211 (M and C Flanking Lion in Shield, impressed in mirror images). With the printed butterfly signature, center left. The image is 6 13/16 x 6 7/8 inches, 170 x 175 mm., the sheet is 16 3/8 x 10 1/2 inches, 416 x 267 mm. Note: Lifetime impressions were signed with the butterfly and printed on laid papers with watermarks different from those of the posthumous edition; the published edition was printed on wove paper without watermark; the watermark thus definitively distinguishes the Goulding printing from that of Way and from the published edition. In excellent condition. \$1600.00
275. 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. \$2400.00
276. 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. \$1800.00
277. 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
278. Wood, Grant. **JANUARY.** Lithograph, 1938. Edition of 250 published by Associated American Artists (A.A.A.). Signed in pencil. 9 x 12 inches (image), 12 x 16 inches (sheet). In excellent condition. \$6800.00
279. Wood, Grant. **JULY FIFTEENTH.** Lithograph, 1938. Edition of 250 published by Associated American Artists (A.A.A.). Signed in pencil. 9 x 12 inches (image), 12 x 16 inches (sheet). In excellent condition. \$6800.00
280. Zorn, Anders. **ANTONIN PROUST.** H&H 26, Asplund 33, Delteil 33. Etching, 1889. Signed in pencil. Asplund's

- fourth state of five (Delteil's third state of three), before the added lines in the lower left corner. a few small losses at the extreme left edge and the upper right corner, else in excellent condition. \$1500.00
Antonin Proust, 1832-1905 was a French politician and author, and served as Minister of Beaux Arts in 1881.
281. 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. \$975.00
282. 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
283. Zorn, Anders. **FREDRIK MARTIN**. A.210, H&H 137, D.209. Etching, 1907. Signed in pencil. 4 3/4 x 7 inches, 119 x 178 mm. (image); 8 1/4 x 11 3/16 inches (sheet). H&H describes this as rare, but several copies have appeared at auction in the last 20 years. Fredrik Martin was a connoisseur and collector of Asian art. He wrote books on Asian ceramics and carpets, and on Persian miniature painting. In excellent condition. \$1100.00
284. Zorn, Anders. **GOPSMAR COTTAGE**. Etching, 1917 (Asplund 275, 3rd state). Signed in pencil. 11 1/8 x 7 3/4 inches. \$2400.00
285. Zorn, Anders. **GROVER CLEVELAND II**. A144;HH95;D142. Etching, 1899. 222 x 172mm; 8 11/16 x 6 3/4in. Signed in pencil. Pritned on laid paper with wide margins. Paper Loss in margin, top, expertly restored. \$2100.00
286. 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. \$1250.00
287. 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. \$975.00
288. 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. \$2400.00
289. Zorn, Anders. **SELFPORTRAIT WITH MODEL II**. Asplund 149, H&H 98, D.148. Etching, 1899. The fifth state of six, as illustrated in Asplund and in H. & H. Signed in pencil. According to Delteil and H. & H. there were 30 printed in the 6th State; all of the other states are rare. In excellent condition. \$6500.00
290. 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 the American etcher Bertha Jacques and signed in pencil. \$1100.00
291. (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 edtion 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. \$2800.00
292. (Ballagh, Robert)illus. **DUBLINERS** by James Joyce. Limited Editions Club, NY, 1986 (LEC 547). Number 88 of the edition of 1000. 4to., Nigerian goatskin leather over Irish Handkerchief Linen, bound at Jovonis Bookbinder, Springfield, MA, 289pp, printed on moldmade paper at Wild Carrott Letterpress and Heritage Printers, with an introduction by Thomas Flanagan and with six photogravures by Robert Ballagh, and signed by both. The book was designed by Benjamin Shiff, then the Director of LEC, and is one of his first efforts at producing a luxurious book in the tradition of the Livre d'Artiste. The Monthly Letter, and a note on the process of Photogravure are laid in. Very Fine

- throughout. \$375.00
293. (Bar, Alain)illus. **LE SIGNE ET LA FORET** by Danielle Bello. Editions Ex-Libris, Albertville, France, 1989. Number 48 of the edition of 55 copies, signed by the poet and the artist on the Justification page (there were also 5 copies, numbered A-E, designated as "exemplaires de tete," for which an etching was inlaid (enchassee) into the wooden case). 4to., case of polished walnut, with a removable slide for opening, on which the title is carved, glassine covered wraps, six folded sheets containing Title page, text by Bello, five etchings by Bar, and the Justification and copyright information, all of or on Moulin de Pombie paper. An elegant and rich production; Fine throughout. \$550.00
294. (Burckhardt, Jacquette, 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 Jacquette, 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
295. Ernst, Max (illus). **LA BREBIS GALANTE** by Benjamin Peret. Artist and the Book, 100. Edition Premieres, Paris, 1949. Number 74 of an edition of 300 numbered copies; this copy enhanced with the signature of Max Ernst on the Justification page below the numbers. Small 4to., pictorial wraps in color lithography over stiff boards with glassine jacket, 119pp., 3 etchings in color aquatint, and 22 illustrations, of which 18 are colored in pochoir, plus 11 decorative capital letters, one at the head of each each chapter. Housed in a custom chemise and slipcase. A repair to the glassine at the spine, else Fine throughout. \$5500.00
- This is considered one of major books of the Surrealist movement, of which both Peret and Ernst were leading members.
296. (Hafftka, Michael)illus. **IN THE PENAL COLONY** by Franz Kafka. Limited Editions Club, NY, 1987. Number 88 of the edition of 800 copies signed by Hafftka. Small 4to., cloth clamshell box, parchment covered boards, text block handsewn with 53pp., and four lithographs. The whole Very Fine. \$300.00
297. (Harrer, Heinrich)illus. **THE WHITE SPIDER - AN ACCOUNT OF THE FIRST ASCENT OF THE EIGER** by Heinrich Harrer. Limited Editions Club, New York, 1996. Number 5 of an edition of 300 copies, signed by Harrer. 4to., cloth clamshell box, 1/4 morocco over cloth, with a label in morocco and imitation stone on the front board, 69 pages, illustrated with photos by Harrer. Fine throughout. \$1200.00
298. (Hejduk, John)illus. **THE BLACK SWAN** by Thomas Mann. Limited Editions Club, NY, 1990. Number 88 of the edition of 375 copies signed by Hejduk. Quarto, slipcase in black cloth, full brown crushed morocco leather, bound at Jovonis bindery, 183pp., with eight lithographs, seven in color, by Hejduk. Another of the very deluxe books produced by Shiff, in a very much smaller edition than had been LEC's practice. Very Fine throughout. \$750.00
299. (Hui-Ming, Wang)illus. **THE BIRDS AND THE ANIMALS** by Wang Hui-Ming. Gehenna Press, Northampton, MA, 1969. 8vo. Edition of 200 copies. Unbound sheets in a folding box of morocco backed red cloth. Title page, etc., plus 21 signed woodblock illustrations. Printed by Harold McGrath. Fine. \$375.00
300. (Indiana, Robert)illus. **NUMBERS** by Robert Creeley. Edition Domberger Stuttgart-Schmela Dusseldorf, 1968. (1st edition of 2500 copies). 4to., wraps with mylar jacket, printed paper-covered slipcase, poems by Creeley and ten silk-screened numbers (0-9) by Indiana. Signed by Creeley and Indiana on the front free endpaper (signatures are not called

for as part of the edition, and despite the size of the edition, copies are not common, and signed copies are rare). An exquisite copy, Fine throughout.

\$975.00

301. Lipchitz, 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 Lipchitz" 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. \$2200.00
302. (Mapplethorpe, Robert)illus. **A SEASON IN HELL** by Arthur Rimbaud. Limited Editions Club, NY, 1986. 4to., red goatskin, black cloth slipcase, 88pp. and eight photogravures by Mapplethorpe. Number 88 of the edition of 1000 copies, signed on the colophon page by Robert Mapplethorpe and by Paul Schmidt, the translator. The whole Fine throughout. \$875.00
303. (Miro, Joan). **JOAN MIRO: PLENTUDE - 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
304. O'Connor, Thom (American, born 1937). **WIZARDS & CABALISTS & MYSTICS & MAGICIANS**. Associated American Artist's (A.A.A.), New York, 1966. One of the edition of 100 printed on Italia paper (there were a further 15 "Artist Proofs," and a further 10 "Deluxe Portfolios."). Folio, cloth slipcase with paste-on labels on the cover and spine, cloth portfolio with Title, three fascicles or folders, each with text on the recto of the outer sheet, enclosing the associated etchings, each with tissue-guard, on loose sheets, comprising three "Incantations" by Arthur Plotnik and ten black and white etchings by O'Connor, and a Justification sheet numbered 99 from the edition of 100, and signed by the artist and the poet. Fine throughout. \$450.00
- Thom O'Connor studied at Cranbrook, is an emeritus Professor at the University of Albany, has exhibited widely, throughout the world, most recently in 2015. His work is in the collections of more than 40 institutions.
305. (Stein, Walter)illus. (American, 1924-1983). **ELEGY 1586** by Chidioc Tichborne. Walter Stein, NY, 1966. 4to. Card folder with a spine label, enclosing 17 folded sheets with reproductions of Stein's handwritten copy of the text and his drawings illustrating the poem, and a pamphlet in stapled wraps with the Isaac Disraeli's 1823 essay about Tichborne. Fine throughout. \$65.00
306. 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. \$175.00
307. 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
308. 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. \$275.00

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.

309. 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. \$300.00
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.
310. 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. \$275.00
311. 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
312. 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
313. 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
314. Hankey, William Lee. **LEON - ETAPLES 1923**. Etching, 1923. Edition size not known. Signed in pencil and with Hankey's embossed chop. 7 3/8 x 6 3/8 inches. In excellent condition. \$350.00
315. 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
316. Jackson, (W)illiam (H)enry. **JACKSON'S FAMOUS PICTURES (THE WHITE CITY - AS IT WAS)**. Text by Stanley Wood. White City Art Co., Chicago and Denver, 1896. This edition was published in parts subsequent to the edition issued as "The White City - As it Was." This copy is a bound edition comprising the introduction by Wood, 80 plates printed on one side only, and four pages of text at the end. Oblong Folio, 3/4 black leather with gold tooled and lettered spine, over gold-lettered black cloth, text and 80 black and white plates, after photographs by Jackson of the buildings and grounds of The White City - the Columbian Exposition held in Chicago in 1892 to commemorate the 400th anniversary of Columbus's discover of America. A magisterial production. Some scuffing to the leather, the front free endpaper with wrinkling, some foxing to the endpapers; The internals are Fine. \$750.00

The following is quoted from the website of Brigham Young University:

"William Henry Jackson, 1843-1942, was one of the most renowned 19th Century landscape photographers of the American West. He was a man of great energy and love for the outdoors and especially the breadth and heights of the mountain west. His life spanned the first century of the new visual art of photography and the great era of westward expansion. He began his photography career in 1858 in New York as a photographic retouching artist in the burgeoning photography industry and ended it in New York City with his death in 1942. In between these years he became increasingly proficient in his chosen field through his studio and field work in Omaha, NE, his nine year odyssey as the official photographer with Ferdinand Vandever Hayden's United States Geological Survey of the Territories, his 15 years in Denver, CO, 17 months of Asian and Pacific travel with the World Transportation Commission, his 27 years in Detroit associated with the Detroit Photographic Company and its successor the Detroit Publishing Company, and finally his highly productive "so-called" retirement years from 1924-1942."

The following is quoted from the website of Chicago Imagebase Project of the Department of Art History, The University of Illinois, Chicago:

"A dispute between Charles Dudley Arnold and the Directors of the Fair traced itself tortuously back to the first contracts making Arnold the official photographic concessionaire of the Exposition. Arnold had taken on a "partner"-- Harlow N. Higinbotham, Jr., son of the head of the Fair itself, and many, perhaps rightly, saw this as sycophantism. In addition, Arnold's concession had received many complaints over the quality of the smaller and cheaper views. In addition, Burnham himself had been dissatisfied with Arnold's high-handedness. As Director of Works, Burnham needed a set of complete views of the Fair at its fairest; Arnold demurred to provide these freely, and so Burnham turned to William Henry Jackson, at that point arguably the most famous, and the best, landscape photographer in the world, and a man already onsite and desperate for the work, to offset losses he'd encountered in his business due to the Panic. Jackson's views ended up not only in the final portfolio, but in at least two lavish halftone souvenir books."

317. Jaques, Bertha. **RAIN ON THE THAMES**. Etching, printed with platetone, not dated. Edition size not known. Signed in pencil below the image, and titled and priced "7.00" at lower left edge of the margin, In excellent condition. \$300.00
318. 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
319. 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
320. 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
321. Lowell, Nat. **ROCKEFELLER CENTER**. AAA1948.048. Etching, 1948. Edition of 250 published by Associated American Artists, NY. Signed in pencil. 13 3/8 x 8 1/4 inches (plate), 16 7/8 x 12 7/8 inches (sheet). In excellent condition. \$225.00
322. Lucioni, Luigi (American, 1900-1988). **CLOUDS OVER MANCHESTER**. Etching, 1945. A.A.A. edition of 250. Signed and dated in the plate and also in pencil. 12 x 8 7/8 inches (plate), 14 1/2 x 11 1/4 inches (sheet). In excellent condition. \$225.00
323. 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
324. 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
325. 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
326. Moore, Benson Bond. **MANDARIN DUCKS**. Etching in colors. Edition of 40, signed in pencil, and annotated "40" in the margin just below the image, and titled in pencil below. 8 3/4 x 6 7/8 inches (plate), 11 5/8 x 8 1/2 inches (sheet). In excellent condition. \$250.00
327. Parish, Betty Waldo (American, 1910-1986). **UNTITLED STILL LIFE**. Etching, not dated, signed in pencil. 10 x 2

3/4 inches (image); 11 1/2 x 4 inches (sheet). Pinholes at the corners, some soiling in the left margin, top, else in very good condition. \$125.00

Betty Waldo Parish studied at the Art Student's League with John Sloan and Eugene Speicher, and is usually associated with the Ashcan School of New York realists of the early and mid-20th century.

328. 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).

329. Ryerson, Margery. **RESTING**. Drypoint, not dated. Edition size not known. Signed in pencil. 9 7/8 x 8 inches, 253 x 201 mm. (image); 14 3/4 x 11 1/2 inches (sheet). In excellent condition. \$375.00

330. 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

331. Abbott, Berenice. **WASHINGTON SQUARE LOOKING NORTH**. Vintage Gelatin Silver print, 1936. Stamped verso "Federal Art Project/"Changing New York"/Photographs by Berenice Abbott" and also stamped and inscribed "Title: Washington Square Looking North/Place: Manhattan/Neg # 103/Code: IB/Date: April 16, 1936." A contact print With the number "103" in white, recto, upper left, and with "Agfa Safety Film" printed in the corner, upper right, recto. 8 x 10 inches, 203 x 254 mm. In excellent condition. \$5500.00

332. **Africa. KENYATTA, NYERERE AND OBOTE - SIGNED PHOTOGRAPH**. Photograph, 11"x14", matted and framed, of Jomo Kenyatta, Julius Nyerere and Milton Obote, c. 1965. Signed and dated on the mat by each Obote "25th Novmeber, 1965"; Kenyatta, "9/11/65"; Nyrere, 12/4/1966". With the stamp "East African Common Services, Reference Number 35/209" on the back of the photo. The signatures of Kenyatta and Nyerere rather faded. Very nice, except mat somewhat darkened, minor dampstain on mat lower right and left corners, a tiny indentation in the image on Nyerere's jacket just below his wrist. \$475.00

Jomo Kenyatta (1889-1978) became President of Kenya on December 12, 1964. His signature on this photograph is the earliest of that of any of the signatories, and is within only a few months of his inauguration.

Julius Nyerere (1922-1999) was President of Tanzania from 1962 until 1985.

Milton Obote was President of Uganda, ousted by Idi Amin, and became President again after the overthrow of Amin, only to overthrown himself in 1986.

Kenya, Uganda and Tanzania are geographically adjacent in East Africa. All became independent of British rule in the early 1960s.

I have not been able to determine the occasion on which this photograph was taken. It is a striking image of three of the leaders of the African nationalist movement.

333. Bentley, Harvey Wilder (aka Wilder Bentley the Elder, 1900-1990). **SEVEN DRAWINGS**. Sumi ink and brush, 1948-51. Each signed and dated in the artist's flowing handwriting, and with his red chop; four (Centaur, A Human Lectern, Desolate Woman, and Done to Debussy) titled directly on the sheet, two (Bal Masque and Present Arms) titled by the artist on the mat, one (Figure with Pole or Rod) not titled. Each in its original paper mat. All in excellent condition except for minor smudging of the ink in the title of Done to Debussy and the Signature of Desolate Woman. These emulate Chinese or Japanese brush calligraphy, and while all are clearly figurative, they approach abstraction.

Harvey Wilder Bentley, was a California painter, printmaker, and printer of fine books at his own Archetype Press.

334. (Chickering, Elmer). **HEADHOUSE AND RECREATION PIER, SOUTH BOSTON**. Original photograph, 1906. 8 3/4 x 16 1/4 inches. Signed, titled and dated in the negative. In very good condition.

\$350.00

The Headhouse, which contained a bathhouse and a restaurant, was built in 1893, designed by architect Edmund M. Wheelwright, who based it on the design of a building erected by the German government for its pavilion at the Columbian Exposition of 1892.

Wheelwright was the official architect of the city of Boston, as well as designer of Horticultural Hall, the Longfellow bridge and New England Conservatory's Jordan Hall. The pier is alluded to in the 1908 book "A Civic Reader for New Americans: "From Franklin Park, Columbia Road and the Strandway connect with Marine Park at City Point, South Boston, with its long recreation pier and Pleasure Bay, terminating a continuous pleasure drive of twelve and a half miles from the Public Garden." The Strandway is now William J. Day Boulevard, named for the Congressman and father of the South Boston activist and politician Louise Day Hicks.

Elmer Chickering (1857-1915) was an active and successful Boston photographer with a studio at 21 West Street. Although best known for his portraits of celebrities, Chickering also did architectural photography. On our website we have posted two examples from the 11th edition of the Encyclopedia Britannica which are credited to him.

335. Greenhaus, Ben (American, 1908-1951). **WENDELL WILLKIE STEPPING OUT OF A CAR**. Mounted gelatin silver photograph of Willkie, presumably during the campaign of 1940. c. 12 x 10 inches. The verso with the photographer's stamp (Greenhaus photographed for the New York Times) and a label of the Press Photographer's Association of New York stating that this photograph was included its Sixth Annual Exhibition at the Museum of Science and Industry, Rockefeller Center, NY, March 29 to April 27, 1941. Wendell Willkie, 1892-1944, was a lawyer and utilities executive who was the Republican candidate for the US Presidency in 1940. The sandwich mount is not archival, showing some discoloration at the bevel, and chipping at the edges, but the photograph appears to be in very good condition.

\$375.00

336. Greenhaus, Ben. **WENDELL WILLKIE MAKING A CAMPAIGN APPEARANCE**. Mounted gelatin silver photograph of Willkie, presumably during the campaign of 1940. c. 12 x 10 inches. The verso with the photographer's stamp and a label of the Press Photographer's Association of New York stating that this photograph was included its Sixth Annual Exhibition at the Museum of Science and Industry, Rockefeller Center, NY, March 29 to April 27, 1941. Wendell Willkie, 1892-1944, was a lawyer and utilities executive who was the Republican candidate for the US Presidency in 1940.

The sandwich mount is not archival, showing some discoloration at the bevel, and chipping at the edges, but the photograph appears to be in very good condition.

\$150.00

337. (Mitchell, Gen. Billy). **GENERAL BILLY MITCHELL - SIGNED AND INSCRIBED PHOTO DATED JANUARY, 1926** by an unknown photographer. A portrait photograph of the General in full uniform, inscribed "To President Lewis of my Alma Mater with the regards and admiration of Wm. Mitchell Jan. 1926." William Mather Lewis

was President of George Washington University from 1923 to 1927. Mitchell resigned from the Army on February 1, 1926, after being found guilty of insubordination by a Court Martial, the charges arising from his allegations of incompetence against Army and Navy Officers who disagreed with his views about the importance of air power in warfare. This is one of a series of photos all apparently taken at the same sitting, all in the same uniform and pose, some with Mitchell wearing his hat, some without. 9 1/2 x 7 1/2 inches (image), 14 x 10 3/4 inches (sheet). In very good condition with some discoloration to the verso. \$1250.00

338. Muray, Nicholas. **RUTH ST. DENIS AND TED SHAWN**. Original photograph of St. Denis and Shawn, undated. Signed in ink within the matrix by both subjects, with the blindstamp signature of Muray, lower right, also within the matrix, and with his copyright stamp on the verso. 14 x 10 7/8 inches, 356 x 278 mm. In very good condition except for some light creasing not seriously obtruding on the image. \$975.00
339. Unidentified Photographer. **AMELIA EARHART AT CAMDEN, NJ AIRPORT, OCTOBER 5, 1932**. Gelatin silver original press photo of Amelia Earhart stands between Camden Mayor Roy Stewart and Kern Dodge, Public Safety Director of Philadelphia, PA. A microphone for radio stations WIP-WFAN stands in front of them. Earhart landed at Camden en route to Philadelphia, her home town. With the photo is a typed caption reading "'Miss Lindy', Amelia Earhart Putnam, as she arrived by plane at the Camden Airport Wednesday, October 5. Amelia Earhart was the first woman to fly alone across the Atlantic Ocean and is shown with Mayor Roy R. Stewart and Director of Public Safety Kern Dodge, of Philadelphia." On September 24, the city of Philadelphia had held a dinner to celebrate Earhart's achievement as the first woman to fly alone across the Atlantic, and had struck a medal in her honor. She had previously flown the Atlantic in 1928 as part of on of a crew of three, having been chosen as the woman member by George P. Putnam, a publisher and publicist, who she subsequently married. The Bettman Archive has a photograph apparently taken moments before this one, which shows Earhart shaking hands with Mayor Stewart. 10 x 8 inches. Mounted to card; in Very Good condition. \$300.00
340. Unknown Photographer. **ACROBATIC MAN BALANCING CHAIRS ON ROOFTOP**. Original photograph, c. 1920s. 13 3/4 x 11. A striking image, showing young man in suit and tie sit on a chair which balances precariously on another chair, close to the edge of a roof high above of an urban vista of buildings, with waterfront in the distance. Expertly removed from an old mount, and backed with Japanese tissue for support, the photograph is in good condition except that there is a crease running across the center of the image. \$300.00
341. Unknown Photographer. **RUSSIAN FAMILY PHOTOGRAPH**. Silver gelatin photograph, not dated, but early 20th century, depicting three adults and two children. 5 3/4 x 4 1/8 inches on a 10 x 8 inch mount. A memory picture taken in a photographer's studio and sent from a family in Russia to relatives in America. On the verso, writing in Russian is translated as "For good remembrance to my good brother-in-law -- Leon and his sister Vassa," and identification of the sitters. Photo in excellent condition; mount has some wrinkling. \$75.00
342. Van Vechten, Carl. **ALICE B. TOKLAS, NEW YORK**. Gelatin silver print on textured photographic paper, 1935. 9 5/8 x 6 1/2 inches on a mount 19 1/8 x 14 1/2 inches. Toklas seated in front of a drapery. Signed by Van Vechten in ink on the mount, recto, just below the image, and annotated, verso, as follows: "Alice B. Toklas, New York" in ink, and with the photographer's stamp with the date "January 4, 1935" and an inventory number in ink. The photo in excellent condition; the mount darkened, stained, and chipped, but preserving the photographer's signature and annotations. \$2800.00
343. Van Vechten, Carl. **GERTRUDE STEIN AT BILIGNIN**. Original photograph, 1934. 6 3/4 x 9 1/2 inches, mounted to card 17 x 13 1/2 inches. Titled and dated, and with the photographer's rubber stamp, all verso. The photo in excellent condition; the mount browned and with dampstain at the lower edge. \$1400.00
344. Van Vechten, Carl. **GERTRUDE STEIN WITH FLAG (2)**. Gelatin silver print on textured photographic paper, 1935. 9 5/8 x 6 1/2 inches on a mount 19 1/8 x 14 1/2 inches. Stein, in front of an American Flag. Signed by Van Vechten in ink on the mount, recto, just below the image, and annotated, verso, as follows: "Alice B. Toklas, New York" in ink, and with the photographer's stamp with the date "January 4, 1935" and an inventory number in ink. The photo in excellent condition; the mount darkened, stained, and chipped, but preserving the photographer's signature and

annotations.

\$1800.00

Images from this session, especially one of Stein smiling in front of the flag have been much reproduced, and are among the most well known photographs of her. Copies of similar images from this sitting are in the New York Public Library collection.

On October 23, 1934, Stein and Toklas arrived in New York on the S.S. Champlain, and accepted an invitation to dine with Van Vechten and Fania Marinoff Van Vechten the following night. This was at the beginning of a lecture tour from which Stein and Toklas returned to New York on January 2, 1935. An image from the January 4 sitting showing the photographer and Gertrude and Alice in front of the same drapery as in the photo of Alice appears on Page 378 of Volume I of the Letters of Gertrude Stein and Carl Van Vechten. The lecture tour resumed, with Stein and Toklas going as far as California, returning to France on the Champlain finally on May 11, 1935.

345. Van Vechten, Carl. **GERTRUDE STEIN WITH FLAG (3)**. Gelatin silver print on textured photographic paper, 1935. 9 5/8 x 6 1/2 inches on a mount 19 1/8 x 14 1/2 inches. Stein in front of an American Flag. Signed by Van Vechten in ink on the mount, recto, just below the image, and annotated, verso, as follows: "Alice B. Toklas, New York" in ink, and with the photographer's stamp with the date "January 4, 1935" and an inventory number in ink. The photo in excellent condition; the mount darkened, stained, and chipped, but preserving the photographer's signature and annotations. \$1800.00

Images from this session, especially one of Stein smiling in front of the flag have been much reproduced, and are among the most well known photographs of her. Copies of similar images from this sitting are in the New York Public Library collection.

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