

**AMERICAN PRINTS, DRAWINGS & PHOTOGRAPHS
OF THE 20TH CENTURY
REALISM AND MODERNISM**

A. MAIN FLOOR FRONT

1. Ben-Zion. **MAN PLAYING LYRE.** Oil on canvas. Signed. 17 x 8 inches. In very good condition. A powerful, expressionistic image. \$2500.00
Born Ben-Zion Weinman in Ukraine, 1897, came to the US in 1920, taught at Cooper Union, and died in NYC 1987. Ben-Zion was a painter primarily of Jewish subjects, but he had strong affinities to the expressionism of the post-war New York School of painters.
2. Ben-Zion. **STILL LIFE WITH BOWL OF FRUIT AND PITCHER.** Gouache on board. Signed within the image, center right. 11 x 11 inches. In excellent condition. \$1500.00
3. Bernhardt, John (American 1921-1963). **QUEENSBRIDGE.** Color Woodcut, 1955. Titled, signed, dated and annotated "To Smitty" in pencil. 17 3/4 x 28 inches. In very good condition. \$975.00
Bernhardt's was educated at Columbia University, and although he died young, he was a successful and respected modernist printmaker and assemblage artist. His work is in the collections of the NY Public Library, Boston Public Library, Metropolitan Museum of Art, Hartford Atheneum and other public collections.
4. Calder, Alexander. **PYRAMIDES.** Lithograph in colors, c. 1970. Edition of 95. Signed in pencil and numbered 65/95. 28 1/2 x 42 1/2 inches. In excellent condition. Perhaps the strongest of all of the prints in the Pyramid series. \$6800.00
5. Frankenthaler, Helen. **BROOME STREET AT NIGHT.** Etching and aquatint with drypoint in colors, 1987. Edition of 68, Numbered, signed and dated in pencil. 27 x 28 (image); 32 x 33 inches (sheet). Excellent condition. Well framed. \$9500.00
6. Frasconi, Antonio. **THE BEEKEEPER.** Color woodcut, 1952. 19 1/2 x 16 1/8 inches (493 x 410 mm.). Signed, titled, dated and numbered 6/14 in pencil. Printed on thin Japan paper. In excellent condition. \$2500.00
7. Frasconi, Antonio. **BOY WITH COWBOY TOY.** Color woodcut, no date. Titled and signed in pencil. Edition size not known. 27 1/2 x 11 3/8 inches. A striking image, in very good condition with strong, bright colors, but with the signature faded and the title difficult to decipher. \$2500.00
8. Frasconi, Antonio. **PORTRAIT OF A PICKER.** Color Woodcut. In excellent condition. \$1800.00
9. Frasconi, Antonio. **SPRING TIDE.** Baltimore Catalogue 374. Lithograph in colors, 1956. Edition of 10. Printed by George Miller and Son, NY. Titled, inscribed "Ed 10," Signed and dated in pencil. Though most of his oeuvre is in woodcuts, this is one of a series of seven lithographs on which Frasconi collaborated with the Millers in 1956. Thematically, this print resembles the much larger woodcut "Summer Tide," which Frasconi executed in 1955. 16 3/4 x 23 inches. In excellent condition. Framed. \$1200.00
10. Frasconi, Antonio. **TUSCANY IV.** Woodcut in colors, 1966. Edition of 17, titled and signed in pencil. 34 x 21 1/2 inches, 864 x 546 mm., plus margins. In excellent condition. \$3000.00
11. Gloeckner, Michiel (1915 - 1989). **WAITING FOR THE SUMMER, MARCH 1971.** Watercolor on paper, 1971. 3 3/4 x 4 5/8 inches centered on a sheet c. 8 x 10 inches. Handsomely framed with gold-leafed molding, gold-leaf fillet and a silk mat. The composition is of rows of square, oblong and triangular shapes in various colors. In very good condition. \$300.00
[Born Dresden, Germany; moved to NY after WWII. Also had a home and studio in West Cornwall, CT. He studied painting under Otto Dix and was also influenced by Paul Klee. Michiel Gloeckner exhibited in Dresden, Munich, Berlin, Geneva, Paris, Manhattan, Philadelphia and Hartford.]

12. Gloeckner, Michiel (1915 - 1989). **UNTITLED GEOMETRIC ABSTRACTION**. Oil on board, 1957. 9 x 5 inches. In very good condition. \$475.00
13. Gloeckner, Michiel. **TRURO #3**. Ink and Watercolor on paper. Titled, dated and monogrammed in ink. 7 x 7 1/2 inches, plus margins. Nicely framed. \$350.00
14. Heliker, John. (American, 1909-2000). **FARM BOY**. Oil on Masonite, not dated. Signed, lower right. 16 x 14 inches, 406 x 356 mm. In very good condition, framed. \$3200.00

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

15. Hnizdovsky, Jacques. **GLADIOLUS**. Tahir 45. Woodcut, 1964. Edition of 100. Signed, titled, dated, and numbered in pencil. 32 x 5 1/4 inches, plus margins. \$1250.00
16. Kohn, Misch. **SLEEPING SOLDIER**. Zigrosser 80. Wood engraving, 1951. Edition of 30. Signed, titled, dated and inscribed "30 imp." 17 3/8 x 23 3/8 inches, 442 x 594 mm. In excellent condition. \$3750.00
17. Landon, Edward A. **PRIEST**. Screenprint in colors. Signed, titled and numbered 9/28 in pencil. 17 1/2 x 9 inches, 444 x 228 mm. In excellent condition. Framed. \$1400.00
Edward August Landon, American, 1911-1984, was an American modernist who worked in New York and Vermont.
18. Lasansky, Mauricio. **DARWIN**. Etching, drypoint, soft ground, scraping and burnishing, 1986. Edition of 70. Printed from twenty plates: one copper master plate, one copper color plate, eighteen assembled shaped zinc plates. Some of the pieces used in Darwin are also found in several other prints, i.e., the roses and orchids (the description of the technique, and of the kind and number of plates used is taken from the Lasansky website). 30 x 24 inches, 760 x 610 mm., with full margins. Signed, titled and numbered 16/70 in pencil, lower margin. In excellent condition. \$4500.00
19. Lasansky, Mauricio. **NACIMIENTO EN CARDIEL**. Fern 97, Iowa 53, Zigrosser 92. Etching, Drypoint, soft-ground, aquatint, electric stippler, shallow surface bite, scraping and burnishing, 1958. A single copper plate, printed twice, first in yellow ochre, then in black. Edition of 50. 21 1/4 x 32 1/4, 539 x 819 mm. In excellent condition. \$4500.00
20. Lasansky, Mauricio. **SELF-PORTRAIT**. Fern 95, Iowa 52, Zigrosser 90. Engraving, electric stippler, scraping and burnishing on a magnesium plate, 1957. Artist's Proof aside from the edition of 50. Printed from a single plate printed twice, first with yellow-ochre, and then with black. 35 1/2 x 20 1/2 inches, 902 x 521 mm. (image), 42 3/8 x 25 inches, 1075 x 635 mm. (sheet). Signed, titled and inscribed "Artist's Proof" in pencil. In excellent condition. \$5000.00
21. Lasansky, Mauricio. **SELF-PORTRAIT**. Univ. of Iowa 88. Colored engraving, etching, aquatint, electric stippler, scraping and burnishing, 1950. Edition of 50. Printed from a master plate and two color plates. Numbered 45/50, titled and signed in pencil. 21 1/16 x 19 inches, 534 x 484 mm. In excellent condition. Framed. \$2750.00
22. Lasansky, Mauricio. **TIME IN SPACE** Iowa City Museum catalogue, 24, Univ. of Iowa, 70. Engraving, etching, aquatint, burnishing, scraping and electric stippler 17 15/16 x 23 13/16 inches, 455 x 605 mm. Edition of 35, printed in black on cream-colored paper. Titled, numbered and signed in pencil. In excellent condition. \$3200.00
23. Lasansky, Mauricio. **TOLSTOY**. etching, drypoint, soft ground, scraping and burnishing, 1986. This complex and innovative print is described in the catalogue of Lasansky's works as comprising "fifteen plates: one copper master plate, one copper color plate, one galvanized color plate, twelve assembled shaped plates." Edition of 70. Signed, titled and numbered 67/70 in pencil. 31 3/4 x 25 3/8 inches, 805 x 645 mm. In excellent condition. \$4500.00

24. Lasansky, Mauricio. **THE VISION**. Fern 93, Iowa 50, Zigrosser 88. Etching, engraving, aquatint, soft-ground, electric stippler, scraping and burnishing, 1956. The single copper plate was printed twice, first in yellow ochre, then in black. An Artist's Proof aside from the edition of 50. 23 7/8 x 21 5/8 inches, 605 x 550 mm. In excellent condition. \$4500.00
25. Motherwell, Robert. **LA GUERRA I**. Terenzio/Belknap 219; Tyler Graphics 408. Lithograph, 1979-80. Initialed in ink and numbered from the edition of 50 (there were also 16 Artist's Proofs). Published by Tyler Graphics, with their chop-mark. Printed in black from a single stone on Japanese Suzuki handmade paper by Lee Funderberg. 29 x 44 inches; 732 x 1118 mm. (image); 37 1/4 x 49 inches; 946 x 1245 mm. (sheet). In excellent condition. Handsomely framed with the full sheet floated on a silk mat. \$3750.00
26. Neufeld, Woldemar. (American, 1909-2002). **BEEKMAN PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 14/50 in pencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along Beekman Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00
27. Neufeld, Woldemar. (American, 1909-2002). **SUTTON PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 7/50 in pencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along Sutton Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00
28. Nevelson, Louise. **THE STONE FIGURES THAT WALK AT NIGHT**. Baro 26, Pace Editions 50. Etching and drypoint, 1953-55. Edition of 20, printed by Emiliano Sorini under the supervision of Irwin Hollander at Hollander Graphic Workshop, New York, 1965/6. 18 3/4 x 18 3/4 inches, 475 x 475 mm. with full margins. Signed, titled and numbered 16/20 in pencil, and with Sorini's embossed chop "ES." In excellent condition. \$4500.00
- Nevelson studied with Hayter at Atelier 17 in 1947, and later, between 1953 and 1955 she executed 30 etchings at Atelier 17. Proofs made at this time are on various papers, have inconsistent titles, and were printed in small numbers. Editions of 20 were printed at Hollander Graphic Workshop in 1965-1966.
29. Nevelson, Louise. **UNTITLED**. Lithograph, 1984. Edition of 105, signed, numbered 33/105 and dated in pencil. Label of Grippi Gallery, NYC. 34 x 23 3/4 inches (image), 39 3/4 x 29 3/4 (sheet). In excellent condition. \$2800.00
30. Olitski, Jules. **UNTITLED**. Lithograph in colors. Numbered 51/60 and signed in pencil. In excellent condition. \$2500.00
31. Pace, Stephen. (American, 1918-2010). **ON THE PORCH**. Ink on paper, 1977. Signed and dated, lower right. 11 x 13 1/2 inches, 279 x 343 mm. Framed. In excellent condition. \$2500.00
- After 1960, Stephen Pace embraced his rural roots, spending time in Pennsylvania and then Maine, a region that allowed him to reconnect with nature. Dividing his time between studios in New York City and Stonington, Maine, he returned to figural art, working in a style characterized by simplified shapes and a liberal use of color while exploring subjects ranging from Maine lobstermen to landscapes and nudes. It seems likely that this drawing, a view of water and boats from the front porch of a house set well back from the beach, was done in Stonington, very possibly from the porch of Pace's own house.
32. Peterdi, Gabor. **BLOOMING ICE**. Combined technique (intaglio and screenprint) in six colors, 1965. P.228. Edition of 25. 20 x 32 inches, 504 x 813 mm. In excellent condition. \$3000.00
33. Peterdi, Gabor. **DESERT I**. J.190. Soft ground and hard ground etching, engraving and aquatint on zinc in three colors, 1961. Edition of 50, numbered, titled and signed in pencil. 20 x 24 inches, 508 x 610 mm. In excellent condition. \$2200.00

34. Peterdi, Gabor. **DESERT II**. Etching, 1961. Edition of 50, Numbered 5/50, titled, signed and dated in pencil. In excellent condition. \$2200.00
35. Peterdi, Gabor. **GLOWING TREE**. Peterdi 152. Etching, engraving, lift ground and five stencilled colors, 1958. Edition of 30. 20 x 24 inches. In excellent condition. \$2200.00
36. Peterdi, Gabor. **WINGS OF THE OCEAN**. Peterdi 157. Engraving and hard and soft ground etching, printed in green, 1958. Edition of 30. 23 x 31 1/2 inches. \$2400.00
37. Peterdi, Gabor. **WOUNDED DARKNESS**. P.132. Etching, engraving and aquatint on zinc, with four stenciled colors, 1956. Edition of 35. Signed in pencil and numbered 3/35. 18 x 24 inches. In excellent condition. \$3000.00
38. Peterdi. **RED DESERT**. Johnson 266. Combined technique, 1967. Edition 150 published by Lublin, NY. Signed in pencil. 20 x 24 inches. In excellent condition. \$2250.00
39. Porter, Fairfield. **STREET SCENE**. Lithograph in colors, 1969. Edition of 100, signed in pencil and numbered 84/100. 22 1/4 x 30 inches, handsomely framed to 34 x 42 inches. In excellent condition. \$2500.00
40. Prestopino, Gregorio (American, 1907-1984). **FIESTA ITALIANO**. Color woodcut on paper, c. 1940s-50s. Edition of 48, signed and numbered 20/48. 21 7/8 x 29 7/8 inches, 556 x 785 mm. In excellent condition. \$750.00
From the website devoted to the artist:
"Born on New York's Lower East Side in 1907, Prestopino showed early promise and, at the age of fourteen, was awarded a scholarship to the National Academy of Design. It was there that he fell under the influence of the Ashcan painters. As a young man, he set up his first studio in Harlem and, for the next thirty years, concentrated on depicting the grit of city life - docks, laborers, vendors, Lower East Side streets and, in the 1950's, Harlem life.
41. Rice Pereira, Irene. **GEMINI**. Drawing, 1965. Gouache on rice paper. Signed "Pereira" and dated in gouache, lower right. 35 x 24 inches (890 x 610 mm). \$2250.00
42. Schrag, Karl (American, 1912-1995). **SILENCE ABOVE THE STORM**. Johnson 131. Etching and aquatint in three colors, 1964. Printed from two plates. Edition of 40. Titled, numbered 24/40, and signed and dated in pencil. 24 x 15 inches, 610 x 382 mm. In excellent condition. \$2200.00
43. Schrag, Karl. **BOUQUET - BLACK AND GOLD**. Freundlich 185. Aquatint and stencil in five colors. Edition of 50. Titled, numbered 15/50 and signed and dated in pencil, and also inscribed "fur Alice mit Liebe wie immer Karl." In excellent condition. \$1800.00
44. Schrag, Karl. **EVENING HOUR**. Johnson 109. Etching, engraving and aquatint in five colors, 1961. Edition of 50, plus 10 Artist's Proofs. Titled, inscribed "Artist's Proof 7/10," signed and dated in pencil. 14 x 20 inches, 356 x 508 mm. A 1 1/2 inch expertly closed tear, at the bottom edge of the sheet, far from the platemark, else in excellent condition. \$2500.00
45. Schrag, Karl. **THE SOUND OF THE SEA**. Johnson 97. Etching and aquatint in four colors, 1958. Edition of 50. Signed, titled and numbered "No. 8 Edition 50" in pencil. Printed from two plates. 20 x 28 inches. Handsomely framed. In excellent condition. \$2800.00
46. Solman, Joseph. **VENUS OF 23RD STREET**. Linocut, 1936. Artist's Proof (edition size, if any, not known). Inscribed "A.P.", dated and signed in pencil. 9 1/2 x 5 inches, 243 x 128 mm. In excellent condition and nicely framed. \$1250.00
47. Summers, Carol. **THE LIKIANG**. S.177. Color Woodcut, 1982. Edition of 150. Titled, numbered 87/150, and signed in pencil. 24 x 24 inches, 609 x 609 mm. In very good condition. Framed. \$675.00

48. Summers, Carol. **MEMORY**. Color woodcut on paper, 1969. Edition of 50. Signed, titled and numbered "40/50...Carol Summers" in pencil within image. Printed on the full sheet; 36 1/2 x 36 1/2 in. (527 x 527 mm). Framed. In excellent condition. \$1500.00
49. Williams, Walter (American 1920-1998). **CAGED BIRD**. Color woodcut, 1966. Edition of 210, signed, dated, titled and numbered 43/210 in pencil. 18 x 24 inches. In excellent condition. \$4500.00
50. Williams, Walter (American, 1920-1998). **GIRL WITH BUTTERFLIES #2**. Color Woodcut, 1964. Edition of 210, signed, dated, titled and numbered 172/210 in pencil. 20 x 26 inches. In excellent condition. \$4500.00
51. Williams, Walter. **SUNFLOWERS**. Linoleum cut in colors, 1959. Edition of 200. Signed, titled, numbered 113/200 and dated in pencil in the lower margin. Printed on thin imitation Japan paper. In very good condition. \$4500.00

B. MAIN FLOOR – BACK HALLWAY

52. Beard, Peter. **MICK JAGGER - ORIGINAL PHOTOGRAPH**, 1972. 18 1/2 x 12 3/8 inches (framed to 26 3/4 x 20 3/4 inches). Unsigned, but documented by its inclusion in "Peter Beard - Fifty Years of Portraits. The image is of Jagger in performance. Beard is best known as the author of books about Africa and its wildlife (The End of the Game; Eyelids of Morning) and as a photographer not only of wildlife and the peoples of Africa, but also for his work in fashion and his portraits of celebrities. \$2250.00
53. Clapperton, J. **LAWN BOWLING TEAM WITH TROPHY**. Original photograph late 19th or early 20th Century. Original photograph showing the four members of the winning Lawn Bowling team of the "Annual Rink Competition." Photo 7 x 9 1/2 inches, mounted to light card and then to heavier stock with the stamped signature "J. Clapperton" lower left, and "Galashiels" lower right. Galashiels is in Scotland. Robert D. Clapperton founded the Clapperton photography studio in the 1860s, and it remains in business to this day. In excellent condition in its original frame. \$75.00
- 54.
55. Harrah, Richard **IGOR STRAVINSKY AND RICHARD MOHR AT RCA RECORDING SESSION**, 1949. Original photograph by Richard R. Harrah. 10 x 13 inches, 254 x 330 mm. Signed and dated on the verso. Richard Mohr was a record producer for RCA and assisted Stravinsky on the recording of Stravinsky's composition "Kyria," which Stravinsky also conducted. In excellent condition, and in its original frame, with the label of Joan E. Kaplan, Fine Contemporary Art on the backing. \$650.00
56. Legere, Brent. **MT. KATAHDIN - THE KNIFE'S EDGE**. Digital photograph, 2007. \$450.00
57. Lynes, George Platt. **MARIANNE MOORE**. Original portrait photograph printed in gelatin silver, circa 1935. With the photographer's stamp, verso, "George Platt Lynes/145 East 52 Street New York" 9 1/4 x 7 1/2 inches. In very good condition except with a small repaired chip at the extreme right edge, and a few other very small nicks along the edges. \$1500.00
58. (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. \$1750.00
59. Moore, James A. (American, 1911-?) **THE BOOTHBAY MAN - PAPPY ROBINSON - MAINE'S OLDEST ACTIVE LOBSTER FISHERMAN**. Photograph, Gelatin Silver, 1954. A portrait of George A. "Pappy" Robinson, Honorary Marshall of the Maine Seafood Festival parade, August 7, 1954. Signed "Jim Moore," lower left, and titled "The Boothbay Man," lower right, in pencil, and further identified with labels and handwritten annotations on the verso of the mount. Exhibited at the Knox County Camera Club, Rockland, Maine, and apparently used for an article in the Portland Press Herald. The following is from the Biddeford Journal of July 30, 1954: "George A. "Pappy" Robinson of Boothbay Harbor, who figures he is at least 94, was named Honorary Marshall yesterday of the Maine Seafood Festival Aug. 7 parade. He was designated Maine's oldest active lobster fisherman." 14 x 11 inches, mounted, matted and framed. In excellent condition. \$350.00
60. 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. \$1250.00

61. Shorey, Guy. **WARREN G. HARDING SIGNED, INSCRIBED AND DATED PHOTOGRAPH.** Original gelatin silver photograph, 1921. Inscribed and signed on the photograph, lower center, "Gratefully and Sincerely from/Warren G. Harding/August 5, 1921." The mount embossed with Guy Shorey's blindstamp "The Shorey Studio Lancaster, N.H." The photo, which is likely unique (see below), shows a three-quarter length view of Harding, his face in profile to the left, gazing out from the tower, in a suit, wearing a bow tie and holding a straw hat in his left hand. 15 x 12 inches, mounted and framed to 24 x 18 inches.

On the paper backing of the frame, the following is written:

"Taken in Lancaster, N.H. 1921 by my father. Pres. Harding was guest of Sec'y of War Weeks at latter's summer home on Mt. Prospect. Dad took this picture in the observation tower - finished it and got it autographed. Harding died in 1923.

"While in Lancaster, Harding made a speech in the park near the Library. I waited in line a long time - or so it seemed to me - and finally went away without shaking his hand.

"The photo hung in my family's home in Lancaster for many years.

"Since it was taken by a Shorey, I want Nick to have this for the Shorey line.

Gwen Shorey

2/27/71"

Guy Shorey, 1891-1961 was a photographer based in Gorham, NH, which is the next town to Lancaster, NH. He was noted for his photography of the White Mountain region and its people. An Exhibition of his work titled "Guy Shorey: Among the White Hills" was presented by Plymouth University and the Museum of the White Mountains in 2011. We attribute this photo to Shorey based on the fact that he was an active photographer in the vicinity of Lancaster at the time of Harding's visit there, on the quality of the photograph which seems clearly to be the work of a professional, and on the statement by his daughter (Gwen Shorey was his only child) that he "finished it and got it autographed," which it seems would have required access to a photographic workshop.

The photo in excellent condition, the mount with, with margins of 3-4 inches around the photo, has some staining near the bottom. the frame is handsome and appropriate to the subject. \$3500.00

62. Tice, George. **SHAKER INTERIOR - SABBATHDAY LAKE, MAINE.** 1971 (printed in 1978). Gelatin Silver print. Signed on the mount in pencil, and inscribed by the photographer in pencil on the verso of the mount, 'Shaker Interior, Sabbathday Lake, Maine, 1971/Print 12/19/78". 13 x 19 1/4 inches. In excellent condition. \$3000.00
63. Unknown Photographer. **GEORGE BERNARD SHAW.** Frontal photo of Shaw in hat and overcoat. 13 3/8 x 10 1/4 inches. Fine. \$450.00
64. Unknown Photographer. **GEORGE BERNARD SHAW.** Shaw in profile, in hat and overcoat. 13 7/8 x 10 3/4 inches. Some surface oxidization and a 1/2 tear, bottom, still very good. \$450.00
65. Unknown Photographer. **SIGNED ORIGINAL PHOTOGRAPH OF ORSON WELLES.** Photographer not known, no date. Photograph, 7 x 5 inches, of Orson Welles inscribed "To Arnold/Love/Orson." Welles is very young in the photograph, seated, in profile, with his right hand in the pocket of his jacket. The photograph came from the estate of L. Arnold Weissberger, 1907-1981, an attorney who represented many prominent personalities in the theater, dance, film and other arts through his law firm Weissberger and Frosch. He was named as alternate executor to his law partner Frosch in Marilyn Monroe's will. Weissberger was Welles' personal attorney from 1938 until 1949, playing a leading role in helping to manage the financial affairs of both Welles and the Mercury Players, and in the successful handling of the defamation lawsuit brought by William Randolph Hearst over Welles' film "Citizen Kane." (See Orson Welles: Rise and Fall of an American Genius by Charles Higham, Macmillan, 2002). His sister, Augusta Weissberger, became Welles' personal secretary in 1935, and later was his business manager. A superb photograph, and an important association item. In excellent condition. A copy of Weissberger's book "Famous Faces" is included with this item. \$2250.00

66. Van Vechten, Carl. **GEORGIA O'KEEFE AND FRIEDA LAWRENCE**. Photograph, 1950. 5 x 7 inches, with Van Vechten's blindstamp, recto, and annotated by him, verso, in ink "Georgia O'Keefe/Frieda Lawrence" above his stamp, and below the stamp "Taos./August 17, 1950/xvi LL. 7" In excellent condition. \$875.00
- Frieda Lawrence (Frieda Feiin von Richtoven), 1878-1856, married D. H. Lawrence in 1914. They later owned a ranch in Taos NM, to which she returned to live (with her third husband) after Lawrence died in 1930. In her earlier years as the wife of a British academic, she published stories which she translated from German to English. She also wrote an autobiography "Not I, But the Wind" in 1934, and is the subject of a biography "A Genius for Living" by Janet Byrne, Bloomsbury, 1995. O'Keefe and the Lawrences were among the literary and artistic figures who settled in Taos and its environs.
67. Van Vechten, Carl. **MARLON BRANDO**. Original photograph by Carl Van Vechten, 1948. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 7 X 4 1/2 Inches. In excellent condition. \$1200.00
68. Van Vechten, Carl. **PAUL CADMUS**. Original photograph by Carl Van Vechten, no date, but likely 1930s-1940s. Photographer's embossed blindstamp on recto. Mounted to cardboard, the verso of which is stamped "Collection of Paul Cadmus," and with a partial label inscribed "Photo by Carl Van Vechten." 9 7/8 x 6 1/2 inches. In excellent condition. \$1200.00
69. Van Vechten, Carl. **TENNESSEE WILLIAMS**. Original photograph by Carl Van Vechten, 1948. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 9 1/2 x 8 inches. In excellent condition. \$1200.00
70. Van Vechten, Carl. **TRUMAN CAPOTE**. Original photograph by Carl Van Vechten, 1948. Photographer's rubber stamp with ink annotations on verso. 9 3/4 x 7 3/4 inches. In excellent condition. \$1800.00
71. Van Vechten, Carl. **W. H. AUDEN**. Original photograph by Carl Van Vechten, 1939. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 13 3/4 x 11 inches. In excellent condition. \$1800.00
72. Van Vechten, Carl. **NORMAN MAILER**. Original photograph by Carl Van Vechten, 1948 (The year of publication of *The Naked and The Dead*, Mailer's first novel). Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 9 1/4 X 7 1/4 inches. In excellent condition. \$875.00
73. Walker, James Perry (American, born 1945). **MISSISSIPPI RIVER BRIDGE, HELENA, AR 1991**. Gelatin Silver print, 1991. A beautiful and haunting portrait of a worker dressed for painting, or removing paint from the bridge. Titled, dated and signed by the photographer on the verso of the print. 13 x 9 7/8 inches, (image), 14 x 11 inches, (sheet). In excellent condition. \$575.00

The following is quoted from the catalogue of an exhibition of Walker's photographs titled "The Preacher and His Congregation," presented in 2006 by the Flint Institute of Arts, Flint Michigan:

"Inevitably, the photographs of James Perry Walker tap an emotional key, giving witness to a deep faith. Growing up in Marshall County, Mississippi in the 1950s and 1960s, Mr. Walker witnessed life in an isolated, impoverished rural community.

"Following his graduation from college, he spent the summer of 1967 working in Marshall County as a teacher at Gatewood Baptist Church, whose pastor was the Reverend Louis Cole."

74. Wolcott, Burton. **JOHNSON FARM, SHREWSBURY**. Original photograph, not dated (c.1940). 10 x 13 inches on a mount 10 7/8 x 14 inches. Titled and signed in pencil on the mount. With the photographer's New York City address in pencil on the mount verso. In excellent condition. \$350.00

C. STAIRWAY

75. Bishop, Isabel. **DOUBLE DATE DELAYED or ENTRY E.** T. 43. Etching, 1948. Signed in pencil and inscribed "To Helen Goodall with Love." A proof printed by the artist aside from the incomplete edition of 35, and prior to the edition of 50 printed in 1978. A fine impression in excellent condition. \$2250.00
76. Bishop, Isabel. **IN FRONT OF THE 42ND STREET LIBRARY.** Teller 3. Etching, 1927. 4 x 3 inches; 100 x 75 mm. Signed in pencil. One of only a few lifetime impressions (there was a posthumous edition of 60 in 1989). This, Bishop's third etching, is the first in her lifetime exploration of figure studies set against New York City backgrounds. A very good impression in excellent condition. Very scarce. Attractively framed. \$3500.00
77. Bishop, Isabel. **MAN STANDING.** Teller 9. Etching, 1929. 5 7/8 x 4 inches; 150 x 100 mm. Signed in pencil. One of only a few impressions printed by the artist between the time of its creation in 1929, and the edition of 25 published by A.A.A. in 1981. A fine impression in excellent condition. Very scarce. \$3000.00
78. Bishop, Isabel. **SHOWING THE SNAPSHOT.** Teller 20. Etching, 1936. Artist's proof signed, titled and inscribed "AP" in pencil. 4 x 3 inches; 100 x 75 mm. A rare proof printed by the artist, likely long before the edition of 50 published in 1981. In excellent condition. \$3500.00
79. 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
80. Bishop, Isabel. **TWO GIRLS OUTDOORS (HELPING WITH THE VEIL).** T.49. Etching, 1953. From the edition of 50 published by Associated American Artists in 1981 (there are a few earlier proofs printed by the artist). Printed by Stephen Sholinsky, and with his embossed chop. Numbered 24/50 and signed by Bishop in pencil. In excellent condition. \$875.00
81. Cheffetz, Asa. **UNTITLED [BOY SEATED WITH ARMS FOLDED].** Not in the Springfield Museum catalogue. Drypoint, 1919. Signed and dated in the plate. Size of edition, if any, unknown. 6 3/4 x 3 3/4 inches (image). 11 1/2 x 7 5/8 inches (sheet). With tack holes (for drying). In excellent condition. Rare. \$650.00
82. Marsh, Reginald. **BOWERY.** S.54. Etching, 1928. A proof, one of only four, from the 5th State of 7. This proof is numbered "9" (there was one proof in each of the first three states, three proofs in State 4, four proofs in State 5 (Nos. 7-10), one proof in State 6, and about 17 in State 7. As working proofs such as this were not signed by Marsh, but were retained for his records, and remained in his estate at the time of his death, this proof was signed by his widow, Felicia Marsh, in accordance with her usual practice "Reginald Marsh (F.M.M.)." 6 1/4 x 4 3/4 inches, 159 x 146 mm. (plate), 10 1/8 x 7 5/8 inches (sheet). A beautiful impression with plate tone and selective wiping, and with ink finger smudges at the lower edge of the sheet. This was one of Marsh's early etchings (he made his first etching in 1926, this is his 23rd, and he went on to make about 180 more between 1928 and 1951. Preceding this etching there are portraits, burlesque scenes, railroad trains, and city skylines, but, along with the lithograph "The Bowery" also from 1928, is the first of many street scenes picturing New Yorkers going about their daily activities. \$2750.00
83. Marsh, Reginald. **DANCING COUPLE - GIRLS IN CHOP SUEY.** s.80. Etching, 1929. 5 x 4 inches; A proof of the second state of three, signed "Reginald Marsh (FM), in pencil by the artist's widow. A very good impression. Very scarce. \$2500.00
84. Marsh, Reginald. **EAST TENTH STREET JUNGLE.** S. 154. Etching with handcoloring, 1934. Signed in pencil. 8 x 12 inches; 203 x 305 mm. (image); 10 x 14 1/4 inches; 254 x 362 mm. (sheet). Edition of about 22 lifetime impressions printed by Marsh, according to Sasowsky (there were, in addition, posthumous editions printed by Jones (7) and by the Whitney Museum (100)). In very good condition. \$5000.00

Whether the coloring of Marsh's prints was done by Marsh, done under his supervision, or done independent of his participation is problematical. Sasowsky does not comment on the subject at all. We have seen several colored prints (S.2,

S.79, S.101 and S154), and the coloring in each case has been professional, discreet, and of a similar character, implying the hand of a single colorist.

85. Marsh, Reginald. **GRAND TIER AT THE MET**. S.190 Engraving, 1939. Third, final state. One of 15 impressions printed by Marsh in 1939. Signed by Marsh in pencil, lower right. This impression hand-colored. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$3750.00
86. Marsh, Reginald. **MERRY-GO-ROUND**. S. 179. Engraving, 1938. Second state of four. Signed by Marsh in pencil. Sasowsky's proof "B" (so annotated by him, lower left) of proofs "b" and "c," the only impressions in this state, this one with hand-coloring (There was one proof of state III, and ten impressions printed by Marsh in the final state IV; a further 8 posthumous impressions were printed by Jones in 1956, which are signed by Felicia Marsh, and 100 printed by the Whitney Museum, which bear no signature. Very Rare. Provenance: Collection of Otto and Eloise Spaeth. In excellent condition. A superb Marsh Coney Island image. \$4500.00
87. 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
88. Sloan, John. **ANSHUTZ ON ANATOMY**. Morse 155. Etching, 1912. Signed in pencil. Edition 100 of which only 80 were printed, this being one printed prior to 1916 (after 1916 Sloan inscribed his prints "100 proofs"). 7 1/2 x 9 inches, 191 x 229 mm. In excellent condition. \$4000.00
89. 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 the 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)

90. Sloan, John. **MAN MONKEY**. M.130. Etching, 1905. Edition of 100, Signed by Sloan. Dated in the lower margin "June 13 - 1905," and further inscribed "J. S. imp. dated by Sloan - final state." A printers crease at the lower right corner of the image, else in very good condition. \$1800.00
91. Sloan, John. **MEMORY**. Etching, 1906. (Morse 136). Edition of 110. Signed in pencil. 7 3/8" x 9" (18.7 x 22.8 cm). A repaired tear in the upper margin, almost touching the plate mark. Framed. \$4800.00

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

92. Sloan, John. **READING ON THE SUBWAY**. Etching, 1926 (M.223). 5" x 4", signed and inscribed in pencil with the lines quoted below. Edition of 100, of which 85 were printed, this being one of 50 early proofs printed by Platt. Very good condition. \$3500.00
 "Her feet beneath her petticoat,/Like little mice peeped in and out/ As if they feared the light." (Sir John Suckling 1620).
 "I had these lines in mind when I saw the scene. I've always written them on every proof..." (Sloan).
93. Sloan, John. **ROBERT HENRI, PAINTER**. Etching, 1931, (Morse 246), 8th state, edition of 100, of which only 60 were printed; signed, titled and inscribed "100 proofs." 14" x 11". In Very Good condition, framed. \$6500.00
94. Sloan, John. **ROOFS, SUMMER NIGHT**. M.137. Etching, 1906. Edition of 100 (110 actually printed, this being one of 35 printed by Ernest Roth). From Sloan's series "New York City Life." Inscribed "100 proofs," and signed and titled in pencil. Also inscribed "Ernest Roth imp. [old paper]." Printed on antique laid paper with fragmentary script in brown ink on the verso. In excellent condition. \$3750.00
 Sloan wrote about this print: "I have always liked to watch the people in the summer, especially the way they live on the roofs. For many years I have not seen the summer life of the city, which has perhaps been better for my health than my production of city life etchings." Morse at page 148.
95. Sloan, John. **SHINE, WASHINGTON SQUARE**. Morse 206. Etching, 1923. Signed, titled and inscribed "100 proofs," and further inscribed "Peter Platt imp." Morse says that 80 were printed, 55 by Sloan, and 25 by Roth, and notes that "Platt also had this plate." It therefore seems likely that Platt would have printed the remaining 20 to complete the edition. A strong New York City subject showing the Park, the Arch, a double decker bus, well-dressed women and a shoeshine boy. Sloan, in a comment, states that John Leech's work was an influence, not Cruikshank's. "Cruikshank's people always have a quality of caricature." In excellent condition, with tack holes on three sides. \$3750.00
96. Sloan, John. **SISTERS AT THE WINDOW**. Etching, 1923 (M. 208). 5" x 4", signed and titled in pencil and inscribed "100 Proofs," of which only 76 were printed this being one of 25 early proofs, on laid paper, with tack holes for drying. Very good condition. \$2500.00

"A girl on the brink of adolescence under the watchful eye of her younger sister, both under the watchful eye of the neighboring etcher. Subject matter which produced one of my best plates.

D. BALCONY

97. Arms, John Taylor. **LE PENSEUR DE NOTRE DAME**. F.136. Etching, 1923. 1st State, edition of 150. 12 5/8 x 10 1/8 inches; 322 x 252 mm. Signed in pencil. In excellent condition. Framed. \$5850.00
98. Avery, Milton. **HELEN AND LILY**. Lunn 23. Drypoint, 1941. Edition of 60. Signed, dated and numbered 36/60 in pencil. 6 13/16 x 5 3/4 inches. In very good condition. Nicely framed. \$5500.00
99. Barnet, Will. **STUDY FOR "MOTHER AND CHILD."** Drawing, pencil on paper, 1961. 9 x 7 1/2 inches. Provenance: Terry Dintenfass Gallery (exhibition label for a 1994 show on frame, verso), and Alexandre Gallery (label on frame verso). In excellent condition.
\$5000.00
100. Baumann, Gustave (American, born Germany, 1881-1971). **THE SYCAMORE**. Color Woodblock, 1915. Edition not stated. Titled and signed in pencil, and stamped with the Swanli chop in blue. 10 7/8 x 9 13/16 inches, image, 12 5/8 x 11 1/8 inches, sheet. In one of Baumann's own frames measuring 20 x 18 1/2 inches, with the opening 12 x 10 1/2 inches. The print and the frame in very good condition. \$10,500.00
101. Bellows, George. **THE LIFE CLASS - SECOND STONE (THE MODEL, LIFE CLASS)**. Mason 43, Bellows 193. Lithograph, 1917. Edition of 49, signed by Bellows. Inscribed "No.20," titled and signed in pencil. 13 7/8 x 19 3/8 inches, 354 x 494 mm. In excellent condition. \$7500.00
"Most artists pass through a place like this at some time." Bellows
This is Robert Henri's evening life class at 1947 Broadway, for men who worked during the day, and where Bellows shared a studi with Ed Keefe and Eugene O'Neill.
102. Benson, Frank. **DUSK**. P.34. Etching on zinc, 1914. Edition of 50, signed and numbered in pencil. 9 1/4 x 10 7/8 inches. This atmospheric image, showing a hunter with a gun and brace of birds wading to shore as evening falls, is an early Benson print (with the exception of Paff 1, from 1882, the earliest Benson prints date from 1912, and the last from 1942). Additionally, the edition is relatively small (his usual edition was 150), so the work is not frequently seen. \$4800.00
103. Benson, Frank. **HERONS AT REST**. P.219. Etching, 1923. Edition of 150. Signed in pencil. 11 7/8 x 7 7/8 inches. In excellent condition. \$1800.00
104. Benson, Frank. **MIGRATING GEESE**. Paff 106. Drypoint, 1916. Signed in pencil, lower left, and numbered "14" lower right. The first of the three published states. There were 17 in the first state, numbered 1-17, of which this is number 14; in the second state there were 36, numbered 18-53, and in the third state there were 109, numbered 54-162. The second state had additions to the image, and the third state reworked various details. Because of the small number printed, images in the first state are rare. In excellent condition. \$1250.00
105. Benson, Frank. **THREE YELLOWLEGS**. Paff 184. Drypoint, 1920. Edition of 150. Signed "Frank W. Benson." in pencil. 4 1/2 x 5 7/8 inches, 113 x 149 mm. In excellent condition. \$1200.00
106. Borein, Edward. **[COWBOYS RIDING]** Pencil drawing, 1933. Signed and dated 1933, in pencil. 10 1/2 x 3 3/4 inches. Ex collection of Jean Bowlen, whose father, William C. Bowlen was a member of the California Printmaker's Society, and a friend of Borein's. In excellent condition. Framed. \$3000.00
107. Cadmus, Paul. **DANCERS RESTING**. Davenport 55. Color Lithograph with additional hand-coloring with crayon, 1974. Artist's Proof in addition to the edition of 40. Signed and inscribed "artist's proof" upper right. 22 x 15 1/2 inches (image). 28 1/8 x 20 1/2 inches (sheet). Provenance Midtown Payson Galleries, NY, and Louis Newman Galleries, LA, with their labels on the verso of the frame backing. This is the largest of Cadmus's prints, and his only color lithograph, as well as the only one which, as part of the edition, includes hand-coloring; its imagery and execution are very similar to those of his "NM" series of drawings. In excellent condition, framed. \$7500.00

108. 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

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

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

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

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

The left edge of the sheet is uneven, apparently removed from a sketchbook. In fine condition. \$18,500.00

110. Diederich, William Hunt (American, born Hungary, 1884-1953). **SILHOUETTE OF A GREEK ARCHER ON HORSEBACK**. Black paper cutout mounted on cream-colored paper, circa 1920. Signed in pencil. Image about 6 1/2 x 8 1/2 inches, plus ample margins. A few losses to the curved grasses under the horse, else in very good condition.
\$2800.00

The image depicts a highly stylized horse in full gallop, with the helmeted rider facing backward, his curved bow held out as he reaches toward his quiver of arrows. This is Diederich at his best: art deco stylization, sense of movement, and fineness of lines. An exceptional example of this artist's work. The ink drawing which was the basis for this cut-out was used as the cover illustration for the Diederich exhibition at the Wigmore Gallery, New York, NY, in 2005. Diederich was the grandson of William Morris Hunt.

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

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

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

112. Grabach, John R. (American 1886-1981) **THE FERRY**. Oil on panel, not dated. Signed within the image, lower right, and also on the back of the panel. 5 1/2 x 8 3/4 inches, 140 x 122 mm. In very good condition, framed. \$2500.00
John R. Grabach spent his early life in Newark, NJ. Beginning in 1904, he took night classes at the Art Students League in New York City, commuting from Newark, where he also worked in a silver manufacturing company. Among his teachers were Kenyon Cox and George Bridgman. He later became an educator, silver designer and also designed postage stamps

for the US Government, but his career was primarily as a painter. He took his subject matter primarily from the urban landscape of New York and New Jersey, and he is most often grouped with the Social Realist school of artists. We have not located the scene of The Ferry with specificity, but given the presence of industrial buildings and machinery in the background, it seems likely that it is an industrial port area in New York or New Jersey.

113. Hassam, Childe. **UNION SQUARE**. C.89. Etching and Drypoint, 1896. Edition size not known, but apparently small as this print is seldom seen. Signed with the cypher and "imp." in pencil, and also with the cypher, and "NY" and "1896" in the plate. Provenance: William Macbeth Gallery, NY. 4 1/4 x 5 3/4 inches, 105 x 145 mm. The sheet has been roughly torn along three of its four edges, with losses and tears in the margins; two pieces have been replaced by a conservator along the lower edge, but even without these, there is sufficient undamaged margin on each side to allow for adequate matting, and everything within the platemark is in excellent condition. Framed, with the label of Macbeth Gallery preserved. A beautifully achieved impressionistic image of great delicacy. Scarce and special. \$8500.00
114. Hassam, Frederick Childe (American, 1859-1935). **OLD LACE**. Cortissoz & Clayton 56. Etching, 1915. Monogrammed and inscribed "imp" in pencil. Monogrammed and inscribed "Cos Cob 1915" in the plate. 6 3/4 x 6 7/8 inches (171 x 176 mm), margins of 1/2 inch or greater. a few printing creases in the margin and in the image, else in very good condition. \$3250.00
115. Hirsch, Joseph. **WINDOWS**. Lithograph(s), 1977. Not in Cole. Two images on a single sheet. 14 x 21 inches (sheet); man at window 8 7/8 x 7 1/2 inches; woman at window 8 7/8 x 7 1/2. Each image numbered 68/100 and signed in pencil. These were designed to be shown together, or to be separated; there are impressions printed vertically so that the window with the man is above that with the woman, and they appear to be talking with each other, and there are impressions printed, as is this, horizontally, so that the man and woman are in adjoining windows, but each appears to be talking to someone else. Fine impressions in excellent condition. \$2000.00
116. 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
117. Kent, Rockwell. **FOREST POOL**. Burne-Jones 14. Wood Engraving, 1927. Edition of 150. Signed in pencil. 5 1/2 x 8 inches, 141 x 205 mm. With full margins. In excellent condition. \$6500.00
118. Kent, Rockwell. **HAIL AND FAREWELL**. Burne-Jones 55. Wood engraving, 1930. Edition of 120. 8 x 5 1/2 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
119. Kent, Rockwell. **THE LOOKOUT**. Burne-Jones 51. Wood engraving, 1930. Edition of 120. 7 31/32 x 5 15/32 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
120. Kent, Rockwell. **MAN AT MAST**. B-J33. Wood engraving, 1929. Edition of 100, signed in pencil. 8 x 5 1/2 inches. In excellent condition. \$5200.00
121. Kent, Rockwell. **SERMILIK FJORD**. BJ65. Lithograph in three colors from stone and zinc plates, 1931. Edition of 150. Titled and signed in pencil, and further inscribed by Kent in pencil "Godthab District, Greenland" and "To Hans." 13 1/8 x 18 3/4 inches. In excellent condition. \$4500.00
122. Lozowick, Louis. **BARGE CANAL, HARLEM**. Flint 172. Woodcut in color, 1940. Edition of 15. 9 1/8 x 5 5/8 inches, 232 x 143 mm. (image); 13 x 9 3/4 inches, 330 x 247 mm. (sheet). Signed and dated in pencil just beneath the image, right, and titled "Barge Canal" and with a price of \$10.00 at the lower edge of the sheet. Small tears and losses and tape residue at the upper and lower edges of the sheet, well away from the image. Scarce. \$2800.00
123. Marin, John. **LOBSTER FISHERMAN**. Z.172. Etching, 1948. Edition of 125 published by Twin Editions in 1950. Signed in pencil, and titled, signed and dated in the plate. 9 x 7 1/16 inches, 229 x 179 mm. Printed on laid paper watermarked J. Whatman. In excellent condition. \$3500.00

124. Marsh, Reginald. **THREE GIRLS ON A CHICKEN**. S.214ii. Engraving, 1941. Sasowski's second state of two (there are only two trial proofs of the first state). 8 x 10 inches; 203 x 254 mm. Edition of only 20 lifetime impressions. Signed in pencil. A fine, strong impression, in excellent condition, though with the sheet roughly cut or torn along the lower edge, well away from the platemark.
\$3750.00
125. Myers, Jerome. **DRAWING - [THREE GENERATIONS]**. Pencil and watercolor on paper. c. 4 3/4 x 5 3/8 inches; 121 x 137 mm. Signed and dated "N.Y. 1907" in pencil within the image. In very good condition, but with a few small spots of foxing. Framed. A grandmother, and mother with baby in arms seated side by side. \$750.00
Jerome Myers, American, 1867-1940, best known for his paintings and etchings of New York City street scenes showing children at play.
126. Sandzen, Birger. **SUNSHINE CREEK**. G.68. Linocut 1931. About 150 printed. Titled and signed in pencil. In very good condition. 12 x 18 inches (image), with margins. \$1800.00
127. Sloan, John. **PAVANNA**. M.244. Etching, 1930. 5 x 4 inches; 127 x 101 mm. Edition of 100, of which only 80 were printed. Titled, signed and inscribed "100 proofs," and dedicated "To my dear friend, Aline Rionie, N.Y. 1930, J.S." A good impression in excellent condition.
Together with:
Farr, Helen. **NO. 2: ANGNA ENTERS IN PAVANA**. Etching and aquatint, c. 1930. 6 x 8 inches. Signed in the plate, and signed, titled and inscribed "50 proofs" in pencil in the lower margin. Very good condition. Printed by the artist.
The two prints are presented together in a single frame \$2500.00

Helen Farr (Sloan), American, born 1911 is best known as the second wife, and widow of John Sloan, primarily because of her writings with and about him, her gifts of his works to museums and educational institutions, and her generous cooperation with Sloan scholars. She is a well regarded artist in her own right, both a painter and a printmaker, her primary subjects being city scenes and the landscape of New Mexico. Farr studied at the Art Students League of New York in the late 1920's, where John Sloan was her drawing instructor. She made notes of his principles and philosophy in the margins of her sketches as he uttered them, which later provided the basis for Sloan's book "The Gist of Art". Farr and Sloan married in 1941, after the death of Dolly Sloan.

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

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

128. Solotaire, Robert. **VIEW FROM CLARK STREET**. Acrylic on Canvas, 1983. Unsigned, but identified on labels, verso, from Barridoff Galleries, Portland, ME. Ex collection John C. Lightbody, Portland, ME. 14 x 14 inches, framed. In excellent condition. \$2500.00
129. Soyer, Raphael. **BACKSTAGE**. Cole 36. Lithograph, 1935. 15 1/4 x 11 1/2 inches. Edition of about 30. In excellent condition. Rare. \$4500.00

130. Soyer, Raphael. **BOWERY NOCTURNE**. Cole 28. Lithograph, 1933. 12 3/4 x 17 7/8 inches. Edition of 25. Signed in pencil. In excellent condition. Soyer considered this and its companion piece, "The Mission" to be among his most important works as a printmaker. Rare. \$37,500.00
131. Soyer, Raphael. **CONVERSATION**. Cole 21. Lithograph, 1931-32. Hand colored in watercolor. 11 x 15 inches; 280 x 382 mm., with wide (full ?) margins. Edition of 25. Signed, and titled in pencil, lower margin, and also further inscribed, and signed in pencil. A very good impression of this scarce print, with fresh colors. Although Cole does not mention that any of the prints of this edition were colored, it was not unusual for Soyer to handcolor prints, particularly a presentation print like this one. Rare and Fine. \$5500.00
132. Soyer, Raphael. **OLD FIDDLER**. Cole 44. Etching, 1937. Published by Federal Art Project, WPA in an edition of unknown size. Signed and titled in pencil. With full margins. In excellent condition. Rare. \$4500.00
- "I did these etchings from pen and ink drawings. In those days you would see people standing around doing nothing. I would sketch them all the time. Sometimes I would ask them to hold a pose and give them twenty-five or fifty cents. The man with his hands in front is warming his hands over the sidewalk grate." (Soyer, quoted in Gettings).
133. Soyer, Raphael. **PORTRAIT (STUDY FOR "PORTRAIT OF A MAN - A TRANSIENT)**. Drawing, pencil, c. 1937. c. 13 x 12 1/2 inches, 330 x 317 mm. The same subject, Soyer's model, Walter Broe, posed similarly to Cole 49, except in reverse, and with the hand resting on the table, as opposed to being out of sight as in the lithograph. In excellent condition. Framed. \$9500.00
134. Soyer, Raphael. **SELF PORTRAIT**. Lithograph, 1920 (Cole 8). Second State. 8 11/16" x 6 18" (Sheet 13 1/2" x 9"), printed on Chine Applique. Edition of about 15, signed and titled in pencil. Small area of paper tape on margin, verso, else in excellent condition A very early Soyer print; rare. \$4000.00
135. Soyer, Raphael. **SPRINGTIME**. Cole 56. Lithograph, 1938. 14 x 17 1/4 inches; 356 x 440 mm. Signed and titled in pencil. Edition of about 25. Upper right corner professionally replaced, else a very good impression in very good condition. Inscribed to "For Morris Carnovsky" in the margin just below the image. Along with The Mission and Bowery Nocturne of 1933 (Cole 27 and 28), Springtime is one of three large format lithographs in which Soyer powerfully portrayed Depression-era scenes of New York City life. Although done in the studio, it depicts Washington Square Park. A scarce and important item in Soyer's graphic oeuvre. \$12,500.00
- Morris Carnovsky, 1897-1992, was a distinguished American stage and screen actor, whose long career included work with the Yiddish Theater, the Provincetown Playhouse, starring roles in Odets' "Awake and Sing" and "Golden Boy," the film "Life of Emile Zola" and acclaimed portrayals of King Lear and Shylock. He was blacklisted in 1950, but was cast by John Houseman in Ibsen's Enemy of the People.
136. Soyer, Raphael. **STREET SCENE WITH MOSES SOYER**. Gettings 113 (not in Cole). Lithograph, 1970. 19 1/4 x 14 1/4 inches; 488 x 362 mm. Edition of 150, printed by Burr Miller. In excellent condition. Very attractively framed. \$1500.00
137. Soyer, Raphael. **THE TEAM**. Lithograph with hand coloring, 1932 (Cole 23). 14 3/4" x 11." Edition of 25 published by Associated American Artists, NY. A unique, or one of a few colored by Soyer. Signed in pencil. In very good condition but with traces of glue, verso. \$6500.00
138. Sprinchorn, Carl. **ON THE BOARDWALK**. Pastel, not dated. Provenance: The Artist's estate. 23 1/2 x 17 1/2 inches, 597 x 445 mm. In excellent condition, framed. \$4500.00
139. Weir, Julian Alden (American, 1852-1919). **NEIGHBORING FARM**. Flint 12. Etching, c. 1887. 10 7/8 x 7 7/8 inches. Signed in pencil within the image, lower left. A fine, fresh impression. Framed. \$4500.00

140. Whistler, James A. M. **VITRE: THE CANAL, BRITTANY.** Levy 65, Spink 63. Lithograph, 1893. From the posthumous edition printed by Goulding in 1904 (there were 32 lifetime impressions with Whistler's butterfly signature, and 45 impressions printed by Goulding, which are unsigned). 9 1/4 x 5 7/8 inches, 240 x 148 mm. In very good condition. \$4800.00
- This is one of five lithographs done by Whistler during a trip to Brittany with his wife in 1893, and one of the most effective and desirable of his lithographs. There was much controversy, including a famous lawsuit, over whether Whistler's use of lithographic transfer paper, as opposed to direct working on the stone, was a legitimate means of producing an original artwork. During the trip in France, Whistler would send his transfer paper drawings to his printer, Thomas Way, and Way would make proofs for Whistler's approval. "Vitre, the Canal" was the first transfer lithograph for which Whistler employed the use of a "stump," a piece of rolled paper used in lithography to soften contours and create tonal effects. Way went to considerable effort to produce Whistler's desired effect, which he describes in his book "Memories," as follows:
- "He sent first the subject known as 'Vitre - The Canal.' The drawing was made with chalk and finished with stump, the sky and watery foreground being almost entirely so drawn. Now, if this had been drawn on stone, it would have been a simple matter for the printer; but it was done on transfer paper, and was new to us, and one dared not risk such a charming drawing without learning how to treat it. So I made some little drawings in the same manner, and had them put on stone, and worked out the proper treatment, and I was well rewarded by the successful result when the "Canal" was proved, and the confidence it gave him to follow this line of work with the perfect little group of lithographs of the Luxembourg Gardens and "The Nude Model Reclining."
- (Quoted in McNamara and Siewart, "Whistler: Prosaic Views, Poetic Vision, Thames & Hudson, 1994).
141. Wood, Grant. **APPROACHING STORM.** Lithograph, 1940. Cole 19. 11 7/8 x 9 inches (304 x 230 mm). Published by Associated American Artists in an edition of 250. Signed in pencil, lower right. In excellent condition. \$8500.00
142. Berry, Carroll Thayer. **AT ANCHOR - ROCKPORT - MAINE COAST.** D.54A. Woodcut, 1948. The first state before the addition of color, but with the second state title. Titled and signed in pencil. 10 1/16 x 12 1/16 inches. In excellent condition. \$650.00
143. Berry, Carroll Thayer. **PEMAQUID LIGHT - MAINE COAST.** D. 103. Woodcut, 1947. Edition of 150-200. Titled and signed in pencil. 8 7/8 x 12 inches. In excellent condition. \$675.00
144. Homer, Winslow. **GLOUCESTER HARBOR.** Beam 203. Wood Engraving for Harper's Weekly, September 27, 1873. Titled, and with the printed inscription "Drawn by Winslow Homer" in the margin below the image. Image 9 3/8 x 14 inches, on the full magazine sheet. Lettering from obverse side text visible in the white areas, as always. Excellent condition, and very handsomely framed. One of the prints from Homer's great Gloucester series. \$575.00
145. Homer, Winslow. **SEA-SIDE SKETCHES - A CLAM-BAKE.** Beam 201. Wood Engraving for Harper's Weekly, September 27, 1873. Titled in the margin below the image. Image 9 1/4 x 14 inches, on the full magazine sheet. Lettering from obverse side text visible in the white areas, as always. Excellent condition, and very handsomely framed. \$575.00
146. Kleiber, Hans. **MALLARDS DISTURBED.** Color etching and aquatint, c. 1930. Edition size not known. Titled and signed in pencil. 11 7/8 x 8 7/8 inches. In excellent condition. \$850.00
147. Kleiber, Hans. **REDHEADS LOAFING.** Drypoint. Titled and signed in pencil. 4 3/4 x 6 7/8 inches. In excellent condition. \$425.00
148. Clark, Roland. **EVENING FLIGHT.** Derrydale 11. Etching and drypoint, 1929. Edition of 75. Signed in pencil. 12 x 15 inches. In excellent condition. \$750.00
149. Clark, Roland. **THREE BLACK DUCKS.** Etching, 1929. Edition of 65 or 70. Signed in pencil. 8 x 10 inches. In excellent condition. \$750.00