

REGINALD MARSH PRINTS

September 2011

1. Marsh, Reginald (American, 1898-1954. **FLYING CONCELLOS**. Etching and engraving, 1936 (Sasowsky, 163). One of 3 proofs printed by Marsh of the 2d state of 4, before additional etching and engraving work (there was a lifetime edition of 40 in the final (4th state), and a posthumous edition of 100, published by the Whitney Museum). 7 7/8 x 10 in. This was among Marsh's collection of his working proofs, left in Marsh's studio at his death. Signed "Reginald Marsh (F.M.M)" by Felicia Myers Marsh. Very good condition. Rare. \$1875.00
2. Marsh, Reginald. **THE BARKER**. S.115. Etching, 1931. Probably one of the posthumous edition of 11 printed by Alfred Jones in 1956 and signed by Felicia Marsh "Reginald Marsh (F.M.)." There were 31 lifetime impressions signed by Marsh, and a later posthumous edition of 100 published by the Whitney Museum in 1969. The print is rarely seen. Printed on wove paper with deckled edges. 10 x 8 inches, 255 x 205 mm. (image), 16 x 13 inches (sheet). In excellent condition. \$4500.00
3. Marsh, Reginald. **BATHERS IN THE HUDSON**. S.213. Engraving, 1941. One of and unknown number of impressions printed by Marsh of the Second, final state (Sasowsky records two impressions in this state, and two proofs in the first state). Signed in pencil by Marsh, lower right. This impression hand-colored. In excellent condition. \$3750.00
4. Marsh, Reginald. **BATHERS ON THE HUDSON**. S.213. Engraving with handcoloring, 1941. Second state of 2. Signed by Marsh in pencil, and inscribed "2" lower left. Handcolored. In very good condition. \$2800.00
5. Marsh, Reginald. **BEACH PICNIC**. S.182. Engraving, 1939. Third state of three. Signed by Marsh in pencil and titled "Beach Picnic" at the lower left edge of the sheet. One of only 20 impressions. There were no posthumous editions. A very fine impression in excellent condition. Ten young, attractive women crowded together on towels and blankets at the beach. \$5500.00
6. 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
7. Marsh, Reginald. **CONEY ISLAND BEACH #1**. S. 191. Etching and engraving, 1939. One of 7 posthumous impressions printed by Jones in 1956 for Felicia Marsh, and signed by her (there were 17

lifetime impressions printed by Marsh, and 100 unsigned posthumous impressions printed by the Whitney Museum in 1969). 10 x 12 inches, 204 x 305 mm. (image), 13 x 16 1/8 inches, 330 x 410mm. (sheet). Printed on wove paper. In excellent condition. \$2750.00

8. Marsh, Reginald. **CRRNJ. S.127, State V (proof K).** Etching, 1931. 8 x 11 3/4 inches; 203 x 298 mm. Signed "Reginald Marsh (F.M.)" by the artist's widow, Felicia Marsh. Proofs marked with letters were lifetime impressions, printed by Marsh, which remained in his estate on his death. According to Sakowsky, Marsh kept detailed records of the progress of his proofs, and it was Marsh himself who marked them with alphabet letters. With narrow margins (1/2"+/-), in excellent condition. \$2250.00
9. 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
10. 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.

11. Marsh, Reginald. **ERIE R. R. AND FACTORIES.** (S. 90). Etching and engraving, 1930. 8 x 12 inches; 203 x 304 mm. Numbered "33" and signed in pencil. As with most Marsh prints, there was no "edition" as such; prints were made to satisfy demand, which, according to Marsh was nearly nonexistent. The highest numbered print of this subject is number 46, rather a large number for Marsh's work. A fine impression in excellent condition. \$3000.00
12. Marsh, Reginald. **ERIE R. R. LOCOS WATERING.** S.155. Etching with handcoloring, 1934. Signed in pencil and numbered "6" in the lower right corner of the sheet. Sasowsky locates 18 signed numbered impressions (a further 14 were printed by Jones and signed by Felicia Marsh, and 100 were printed by the Whitney Museum and are unsigned). 9 x 12 inches, 229 x 305 mm. Although Sasowsky does not record handcolored prints, Marsh is known to have colored his prints on occasion. In excellent condition. Rare. \$4500.00
13. Marsh, Reginald. **GIRL-HAT WINDOW.** S. 203. Engraving, 1940. Second state of four. Annotated "State II" and signed in pencil by Felicia Marsh "Reginald Marsh (F.M.M.)." One of a very few proofs of an intermediate state of this unpublished print, before the addition of the man and buildings at right. State proofs signed by Felicia Marsh are those left in Marsh's estate when he died. For many of the prints, as appears to be the case with this example, these proofs are the only printed record of work, and Marsh never issued an edition. Margins of about 1 - 1 1/2 inches. In very good condition. \$2500.00

14. Marsh, Reginald. **GRAND TIER AT THE MET**. S.190 Engraving, 1939. Probably one of the 12 printed by Jones in 1956, signed by Felicia Marsh "Reginald Marsh (F.M.). Printed on Rives paper, and with the letter "P" in the lower right corner. Although Sasowsky asserts that his addition of the letter "P" in the lower right corner indicates a proof left in Marsh's estate and catalogued by Sasowsky prior to 1956, he also says that the 15 lifetime impressions printed by Marsh were printed on Whatman paper. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$2200.00
15. 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
16. Marsh, Reginald. **HARLEM DANCER**. S.77. Drypoint, 1929 6th state of 6. 6 x 8 inches; 152 x 203 mm. Signed in pencil and numbered "7," and with the original price "15-" partly erased but still visible, and with Sasowski's number "P36" in the lower right corner (a numbering system used by him and Hyatt Mayor in cataloguing Marsh prints between 1954 and 1956). One of only 3 impressions in this state. According to Sakowski there was one trial proof in each of the states, and three additional prints in State 6, numbered 7,8, and 9. Impression 8 is in the Benton Collection's complete set of Marsh's prints and impression 9 is in the collection of the New York Public Library, so that impression 7 is the only one of the three signed final proofs not in an institutional collection. A beautifully printed impression with rich burr. Very rare. \$4800.00
17. Marsh, Reginald. **MINSKY'S CHORUS**. Etching, 1935. Not in Sakowsky. Inscribed with the artist's name and initialed by his wife (FMM), titled, and annotated "State II 6/12." 9" x 11 3/4" (230x300mm). In very good condition. \$1875.00

A copy was sold as lot 430 at Sotheby's in May 1993, with the following entry:

"This appears to be an unrecorded early version of **Minsky's New Gotham Chorus**" (S170). Marsh probably used an impression of this print as a model for the later print, so that **Minsky's New Gotham Chorus** has a very similar composition, except it is reversed as a result of the printing process.

18. Marsh, Reginald. **N. Y. SKYLINE**. S.167. Etching, 1936. 11th State of 11. Edition of 200 or fewer published by American Artists Group, NY in 1937. 5 7/8 x 14 7/8 inches; 150 x 378 mm. Not signed, as issued. In excellent condition. One of Marsh's great New York City view images. In addition to the AAG edition (one of only a very few of Marsh's etchings that ever had a lifetime edition), there were forty proofs of state six printed by him in 1936, plus one or a few proofs of each of the states. Between the sixth and the eleventh state Marsh made numerous changes to the image; thus the unsigned AAG image differs from the signed proofs of state six, comprising a separate edition, as distinguished from unsigned proofs where a signed edition also exists. In excellent condition. \$1100.00
19. Marsh, Reginald. **ON THE BEACH (NUDE COUPLE)**. Drawing, pencil. 9 1/4 x 7 5/8 inches; 233 x 195 mm. Framed. Annotated on the backing of the frame "Reginald Marsh/pencil study On the Beach/donated by Felicia Meyer Marsh/to the Whitney Museum/Numbered on the back," and with two stickers one bearing the date "Feb 2 83" and the number "90," and the other printed "Christie's

East" and with the number "90," indicating deaccession by the Whitney and sale at auction at Christies in 1983. \$2500.00

20. Marsh, Reginald. **OPERA BOX**. Engraving, 1936 (Sasowsky 162). 6 7/8" x 4 15/16." Signed in pencil. First state proof, before added shading and modeling (Sasowsky records one proof in state 1, five each in states 2 and 3, and no edition). Rare. Excellent condition. \$2500.00
21. Marsh, Reginald. **P.R.R. LOCO WAITING TO BE JUNKED**. S.130, State V. Etching, 1932. Edition of 19. 6 x 11 3/4 inches; 152 x 298 mm. Signed by Marsh in pencil. Excellent condition.\$3500.00
22. Marsh, Reginald. **SPEAKEASY - JULIUS' ANNEX**. S. 81. Etching, 1929. Third state of three. One of only six impressions printed by Marsh (there were no posthumous editions). Numbered "4" lower left, titled "Speakeasy," annotated RM116, denoting the item number in Marsh's records, signed "Felicia Marsh" in pencil, annotated "D39" at the lower left, and further titled "Speakeasy" at the top left edge, in pencil. This is likely an impression which remained unsigned in Sloan's estate, and it is likely that the annotations are by Sasowsky, the cataloguer of Marsh's prints. 6 x 8 inches, 152 x 203 mm.  
  
Julius' bar on 10th Street in Greenwich village mutated over the years from a prohibition speakeasy into a mixed bar, and later into a gay bar, which it remains to this day. When it was mixed, the back room, or Annex was reserved for straight couples. A very good impression, in excellent condition except for narrow, irregular margins. \$4800.00
23. 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
24. Marsh, Reginald. **SWITCH ENGINES, ERIE YARDS, JERSEY CITY, STONE NO. 3**. S. 30. Lithograph, 1948. Edition of 253 published by the Print Club of Cleveland. Signed by Marsh in pencil. 9 x 13 inches, 228 x 330 mm., (image), 12 5/8 x 16 5/8 inches (sheet). In excellent condition.\$2750.00
25. 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
26. Marsh, Reginald. **TWO MODELS ON A BED**. Lithograph, 1928 (Sasowsky 9). 9 1/16" x 10 5/8." Signed in pencil and annotated "15 proofs." Only state. Excellent condition. Marsh's early lithographs were all produced in small editions, and are rare. \$3000.00

27. Marsh, Reginald. **WALL STREET (SKYLINE FROM LAURENTS)** Etching with touches of engraving, 1931. S. 118. 6 x 4 inches; 151 x 102 mm. 3rd (final) state, dated in the plate, and signed "Reginald Marsh (F.M)" by the artist's widow. One of about 16 impressions printed by Marsh, this would have been left in his estate at his death, and sold later by Mrs. Marsh, with her signature. Although this print was included in the set published by the Whitney Museum in 1969, lifetime impressions such as this are very rare. A fine impression. \$2250.00
28. Marsh, Reginald. **THE WILD PARTY**. Sasowsky 47. Etching on old laid paper, 1928, one of only two or three impressions of this print (there was no edition). An apparent proof between Sasowsky's first and second state (Sasowsky describes the second state as having Marsh's name and the date added; this proof has only the name; there are also fewer shading lines in this impression than in the second state). 5 3/4 x 8 1/2 inches; 146 x 215 mm.  
Printing weakly; the sheet is trimmed irregularly along the platemark on three sides, with a narrow margin, about 1/2 in., 15 mm., on the left side. Stains in the lower corners, visible mostly verso. Very rare. \$3750.00

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

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