

ITEMS EXHIBITED AT THE NY SATELLITE PRINT FAIR 2018

1. Avery, Milton (American, 1893-1965). **THREE BIRDS**. Lunn 43. Woodcut printed in Yellow and Black, 1952. Artist's Proof aside from the edition of 20 in these colors (there were 15 printed in black, and 15 printed in black and blue). Signed, dated, and inscribed "Artist's Proof, all in pencil. 9 5/8 x 25 inches, 245 x 635 mm. (Image), on a larger sheet with wide margins. With labels identifying it as from the collection of Donald A. Sellers, Detroit, MI., and exhibition labels from The Midland Arts Council, Midland MI., Findlay College, Findlay, OH., Plymouth House Galleries, Plymouth, MI., Sginaw Art Museum, and London Arts Group. Some rippling to the sheet, else in excellent condition. Well framed. \$8800.00
2. Avery, Milton. **TWO BIRDS**. Lunn 44. Woodcut, printed in blue, 1952. Artist's proof aside from the edition of 20 printed in blue (there were also 30 printed in black). Inscribed "A/P" and signed and dated in pencil. Provenance: Collection of Donald Sellers, Detroit MI; with exhibition labels from Midland Arts Council, Saginaw Art Museum, London Arts Group, and Findlay College. 2 5/8 x 7 inches, 67 x 178 mm. (image), 7 7/8 x 8 7/8 inches, 200 x 225 mm (sheet). In excellent condition. \$6500.00
3. Bellows, George (American, 1882-1925). **THE WHITE HOPE**. Mason 96, Bellows 44. Lithograph, 1921. Edition of 50, this being one signed in pencil by Emma Bellows and Bolton Brown after the death of the artist. It is inscribed "21" in the lower left corner which may or may not be the edition number of the print. 14 1/2 x 18 3/4 inches, 372 x 476 mm. (image), 16 3/4 x 20 5/8 inches (sheet). Framed to 21 x 28 inches. A strong impression in excellent condition. 22,500.00
4. Bellows, George. **IN THE SUBWAY**. Mason 88, Bellows 181. Lithograph, 1921. Edition of 16. Signed by Bellows, titled, and also signed by the printer, Bolton Brown. 8 3/8 x 7 inches, 216 x 179 mm. (image), 10 1/8 x 8 3/4 inches (sheet). In excellent condition. Rare. A rich impression, with deep blacks shading to light grays and white. A quintessential New York City subject. \$7500.00
5. Bolotowsky, Ilya (American, born Russia, 1907-1981). From PORTFOLIO III Silkscreen (serigraph) printed in two shades of red and in blue on white wove paper, 1965. Published by Parasol Press. Signed in pencil and inscribed "A/P," aside from an edition of 125. 33 3/4 x 19 inches, 858 x 481 mm., (image), plus margins. Framed to 40 x 28 inches. In excellent condition. \$1500.00
6. 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
7. Burlinuk, David. **WOMAN WITH RED KERCHIEF**. Oil on canvas, not dated. Signed, lower left. 6 x 5 3/8 inches. \$2500.00
8. Campendonk, Heinrich. **DER HIRT MIT DER GROSSEN ZIEGE (THE SHEPHERD WITH THE LARGE GOAT)**. WV47(b). Woodcut printed in colors, 1920. 12 5/8 x 9 7/8 inches; 321 x 250 mm. Signed in pencil. One of only 10-12 examples. Rare. In excellent condition; framed. \$35,000.00
9. Corinth, Lovis. **WEIBLICHER AKT MIT BREITKREMPIGEM HUT (Female Nude with Broad-Brimmed Hat)**. Schwartz 226A. Etching, 1916. 11 3/4 x 7 3/4 inches, 300 x 198 mm. The earlier version, before cutting down of the plate. Schwartz identifies three states of version A, of which this appears to be the third state (with diagonal lines through the bright spot in the center of the hat), for each of which he notes only one proof, and states that only the three were printed. Inscribed "Probedruck" and signed in pencil, and further inscribed below. With margins of 1 1/4 to 1 1/2 inches. In excellent condition. Rare, possibly unique. \$7500.00
Schwartz's version B, measuring 6 5/8 x 4 3/4 inches, 168 x 120 mm., shows the head down to just below the breasts. It as published in an edition of 50 signed and numbered copies.

10. Dove, Arthur (American, 1880-1946). **CENTERPORT SERIES #23**. Watercolor on paper, 1940. Signed "Dove," at the lower center. Labels identifying the work on the backing paper of the frame, verso, from The Downtown Gallery, Terry Dintenfass, Inc, where the work was offered for sale, and from the Wadsworth Atheneum and the Fort Worth Art Center, where it was exhibited. Other provenance: The Alpha Gallery, Boston, MA, and a private New England collection. The painting fills the entire 5 x 7 inch sheet, which is mounted to a larger sheet. In excellent condition, with the colors very fresh. Framed. \$37,500.00

In 1938, Arthur Dove and his wife, the painter Helen Torr moved from Geneva, NY to Centerport, NY where, for \$980.00, they purchased a small building which had formerly been a post office. Dove's work evolved during the eight years he had remaining to him before his death in 1946 so that it became more lyrical, what he described as "a sequence of formations" similar to musical harmonies.

The work he did at Centerport is considered among his most distinctive. In a letter to Duncan Phillips written shortly before Dove's death, thanking him for providing financial support, Dove mentions having shown some of the Centerport paintings which he thought "had something new in them," to Alfred Stieglitz, who, he says, immediately and intuitively understood the new ideas in them.

Helen Torr stopped painting after Dove's death, and continued to live in the Centerport Cottage until her death in 1967. The Dove/Torr Cottage is now on the National Register of Historic Places. It is a sad commentary on the lives of artists that even with the recognition and support of such leading artworld figures as Stieglitz and Phillips, Dove could not support himself as an artist, and that Torr's work, fifty years after her death is only just now receiving some recognition.

11. 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. \$32,000.00

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.

12. 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. \$27,500.00

13. Grosz, George. **GOTTES SICHTBAR SEGEN IST BEI MIR**. Duckers MV6 Photolithograph, 1922. Edition of 100. Signed in pencil, lower right. The title translates as "God's blessings are visible to me." 18 x 14 inches, 467 x 367 mm. (image), 28 x 24 inches (sheet), framed to 31 x 26 1/2 inches. In excellent condition. \$1750.00

14. 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. \$7800.00

15. Hnizdovsky, Jacques. **LEAFLESS TREE**. Tahir 65. Woodcut, 1965. Signed, titled dated and inscribed "Trial Proof" in pencil. 24 x 19 1/4 inches (sheet), framed to 29 x 23 inches, with the sheet floated. In excellent condition. \$3000.00

16. Kaus, Max. **BADENDE MANNER: (THREE MALE BATHERS AT THE SHORE)**. Lithograph, c. 1924. Signed, lower left, in pencil, and numbered 6-10, further inscribed, lower center, in ink, illegibly, and dated or otherwise

numbered "9/24" in pencil at the top left. 25 1/4 x 19 inches, 645 x 480 mm. In excellent condition, and handsomely framed. \$7500.00

17. 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
18. Kollwitz, Kathe. **FRAUENKOPF (WOMAN'S HEAD)**. K.76(iii)(b). Soft-Ground etching, c. 1905. The third state of five (with the lock of hair over the forehead), signed in pencil and numbered "49/50," and with the signature of the printer, Felsing, at left, just above the numbering. Provenance, Galerie St. Etienne, NYC, with its label on the verso of the frame. 9 1/8 x 5 3/8 inches, 230 x 141 mm. (image), 16 x 12 inches (sheet), framed to 18 x 13 1/2 inches. In excellent condition. \$4500.00
19. Meryon, Charles. **LE PONT AU CHANGE**. S.40(v), DW.34. Etching with drypoint, 1854. Fifth State of twelve, with the inscriptions in cursive, "C. Meryon del. sculp. mdcccliii," lower left, and "Imp. R. Neuve St. Etienne du Mont. 26," lower right. 6 1/8 x 13 3/16 inches; 155 x 335 mm. On paper watermarked "D&C Blauw." \$14,000.00

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

"Meryon did numerous etchings of the city of Paris, the most famous of which were published between 1850 and 1854 as the series Eaux-Fortes sur Paris. Meryon received several important commissions during the late 1850s, and his works were exhibited at the Salon, but he was increasingly plagued by financial hardship and mental instability. In 1859 he met Charles Baudelaire, who greatly admired his prints and tried to foster his artistic career by arranging for the reprinting of Eaux-Fortes sur Paris. Meryon's etchings were exhibited at the Salons of 1863 to 1867, and in 1863 a catalogue of his works was published in the prestigious "Gazette des beaux-arts." Meryon's urban views documented a Paris that was rapidly vanishing in the wake of Baron Georges-Eugene Haussmann's radical transformations of the city in the 1840s. Rather than engendering a romantic nostalgia for a "lost" France, however, Meryon's views of urban life are ominous reflections of the increasingly depersonalized city. The expansive, panoramic view of Paris in Le Pont-au-Change is somewhat unusual for Meryon, whose cityscapes were generally more limited in scope. Just beyond the Pont-au-Change, one sees the tower of the Pompe Notre-Dame, and to the right, on the Ile de la Cite, are the Palais de Justice and the Tour de l'Horloge. In various states Meryon reworked the fantastic imagery that appears in the sky, each time altering the meaning of the print. The fifth state was the first published edition of the print. The balloon in the sky bears the word SPERANZA (Italian for "hope"), as if to comment on the man floundering in the river near a small boat, ignored by the boaters as they watch the balloon. In the seventh state Meryon penciled reclining females, a snake, and a chariot in the clouds, although these changes were never rendered on the copper plate. The next major revision of the print occurred in the tenth state, when Meryon added a crescent moon and a large flock of birds that circle the city in a predatory manner. It has been suggested that Edgar Allen Poe's The Raven may have inspired this alteration. The eleventh state underwent a dramatic change; the menacing birds were removed, and a series of small balloons were added, endowing the print with a more lighthearted, whimsical character. In 1854 Meryon wrote the poem "L'Esperance" to accompany the print and metaphorically parallel the image." (From the Online Archive of California; <http://ark.cdlib.org/ark:/13030/tf3f59n5xz/>).

20. Neufeld, Woldemar. **THE HARBOR WORKHORSE**. Woodcut in colors, not dated (c.1940s-50s). Edition size not known, but likely 50 or fewer. 17 1/2 x 12 inches, plus margins of 1 inch or more. A striking composition with strong colors. In excellent condition except for small paper losses at the edges of the top margin, well away from the image. \$2500.00

21. Pace, Stephen.(American, 1918-2010). **UNTITLED DRAWING (MEREDITH IN MAINE).**" Ink on paper, 1977. Signed and dated, lower right. 11 x 13 1/2 inches, 279 x 343 mm. Framed. In excellent condition. This drawing and the painting to which it is related are illustrated in "Stephen Pace - Maine and Reminiscences 1953-1993," the Catalogue of a 1994 exhibition held at both Maine Coast Artists, Rockport, ME and Bates College Museum of Art, Lewiston, ME. Although the catalogue calls this a "preliminary drawing" for the painting, it is a fully finished drawing in its own right, not simply a preparatory sketch. \$2800.00

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

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

After 1960, Stephen Pace embraced his rural roots, spending time in Pennsylvania and then Maine, a region that allowed him to reconnect with nature. Dividing his time between studios in New York City and Stonington, Maine, he returned to figural art, working in a style characterized by simplified shapes and a liberal use of color while exploring subjects ranging from Maine lobstermen to landscapes and nudes. It seems likely that this drawing, a view of water and boats from the front porch of a house set well back from the beach, was done in Stonington, very possibly from the porch of Pace's own house. As noted above, there is also a painting of the same subject, titled Meredith in Maine, also from 1977.

22. Redon, Odilon (French 1840-19160). **VIEUX CHEVALIER (OLD KNIGHT).** Mellerio 158. Lithograph, 1896. Chine colle on a large support sheet. Initialed in pencil and numbered "26" from the edition of 100 published by Ambrose Vollard for the L'Album des Peintre-Graveurs. 11 1/2 x 9 1/4 inches, image; 22 x 16 1/8 inches (sheet). A very good impression, with the blacks very strong. \$8500.00

23. Shahn, Ben. American, born Russia, 1898-1969. **GANDHI.** Collotype, 1965 Prescott, 214. 38 x 25 in (sheet), 32 x 21 in (image). Edition 200. Signed in pencil, and with the artist's red chop. Framed. \$2800.00

Shahn did a drawing of Gandhi for Look Magazine in 1964, to illustrate an article on Gandhi by Leo Rosten (known for his books on Yiddish language) which he later used as the basis for three different prints. In 1965 he produced a serigraph (silkscreen) version of the drawing which was published in a small edition (only 29 were known to Kenneth Prescott at the time he wrote "The Complete Graphic Works of Ben Shahn" in 1973). The serigraph is No. 57 in Prescott's book; it contains the portrait only, not the quotation. Also in 1965 Shahn did the Collotype version (Prescott 214), which is almost the same size as the serigraph (the sheet is 38 x 25 inches), and a photo-offset version which is much smaller (the sheet is only 17 x 11 inches). Both of these versions contain the lettering, which is a quotation from Mark Twain's "The Mysterious Stranger." The nature of the collotype process is such that it produces a soft, blurred line, and in this respect it differs significantly from the serigraph version in which the line is thin, sharp and tight.

Prescott says of the Shahn portrait of Gandhi:

"It is not surprising that Shahn wanted to pay his respects to the great man, the prophet of non-violence. Through the magic of his inimitable brush line Shahn has imbued the seated Gandhi with a quiet grandeur. The figure commands attention. The curved line of the head, the wrinkles of the brow, lead directly to the steady gaze of the eyes. The thin legs, abnormally small feet, and the bony hand emphasize the elongated torso of the figure, seated in the cross-legged position of meditation. The erect back suggests controlled strength and perhaps, by implication, a moral and ethical strength as well."

The quotation, about War, reads as follows:

"There has never been a just one, never an honorable one - on the part of the instigator of the war. I can see a million years ahead, and this rule will never change in so many as half a dozen instances. The loud little handful - as usual - will shout for the war. The pulpit will - warily and cautiously - object - at first; the great, big, dull bulk of the nation will rub its sleepy eyes and try to make out why there should be a war, and will say, earnestly and indignantly, "It is unjust and dishonorable, and here is no necessity for it." Then the handful will shout louder. A few fair men on the other side will argue and reason against the war with speech and pen, and at first will have a hearing and be applauded; but it will not last long; those others will outshout them, and presently the anti-war audiences will thin out and lose popularity. Before long you will see this curious thing: the speakers stoned from the platform, and free speech strangled by hordes of furious men who in their secret hearts are still at one with those stoned speakers - as earlier - but do not dare to say so. And now the whole nation - pulpit and all - will take up the war-cry, and shout itself hoarse, and mob any honest man who ventures to open his mouth; and presently such mouths will cease to open. Next the statesmen will invent cheap lies, putting the blame upon the nation that is attacked, and every man will be glad of those conscience-soothing falsities, and will diligently study them, and refuse to examine any refutations of them; and thus he will by and by convince himself that the war is just, and will thank God for the better sleep he enjoys after this process of grotesque self-deception."

The entire text of The Mysterious Stranger is online at http://www.shsu.edu/~eng_wpf/authors/Twain/Mysterious-Stranger.htm

24. Shahn, Ben. **PORTRAIT OF SACCO AND VANZETTI**. P.32. Serigraph in black, 1958. Edition unspecified; Prescott knew of 55 copies. Printed on Japan paper. Signed "Ben Shahn" in red brush; without the "chop" noted by Prescott. 12 3/4 x 15 7/8 inches (image), 25 X 19 1/2 inches (sheet). This is the same image used as the top portion of "The Passion of Sacco and Vanzetti" (Prescott 31). In excellent condition. Framed. \$4500.00
25. Sheets, Millard. **FAMILY FLATS**. Lithograph, 1934. Edition of about 75. Titled and signed in pencil. 15 3/4 x 21 3/4 inches (image). In excellent condition. \$7800.00
26. Tamayo, Rufino. **DOS NINOS MEXICANAS (TWO MEXICAN GIRLS)**. Pereda 1. Woodcut, 1925. Signed in pencil. Edition size not known, but likely small. 3 1/4 x 3 1/2 inches (image) 7 5/8 x 5 7/8 inches (sheet). In very good condition. \$2500.00
27. Tooker, George (American, 1920-2011). **PORTRAIT HEAD OF JARO FABRY**. Oil on canvas, not dated, but before 1953. 20 x 14 inches. In very good condition, with minor retouching. Provenance, Marisa del Re Gallery, Inc. New York; Donny Malone Auction Gallery, Saugerties, New York; a private collector; Skinner Auctions, Boston, MA. \$37,500.00
- A note accompanying the lot, written on a George Tooker exhibition announcement postcard (1985) from Marisa del Re Gallery, Inc., New York, indicates that the canvas was inscribed on the reverse with the name of the sitter, Jaro Fabry, now covered due to lining.
- Fabry (1912-1953) was an artist and illustrator, working primarily in Hollywood from the 1930s until his death. His work appeared in the New Yorker, Colliers and other popular magazines. A book about his work, "Jaro Fabry: The Art of Fashion, Style, And Hollywood In The 1930s - 1940s" was published in 2008 with an introduction by Alex Chun.
28. Vack, Klaus. **PROTEST/FOLKSONG JAZZ/JOAN BAEZ** et al. Concert Poster, 1966. Lettering by Vack in Red and Black on cream colored paper. The 1966 Easter Protest March in Frankfurt, of which this concert was a feature, was peaceful; two years later, the same concert sparked what came to be known in Germany as the Easter Riots. Joan Baez needs no introduction; other participants in the concert included the satirist Wolfgang Neuss, the Albert Mangelsdorf Quintet, the actor and singer Hanns Ernst Jager, the painter and songwriter Dieter Suverkrup, the folksinger/songwriter/poet/satirist/novelist Franz-Josef Degenhardt, and others. Klaus Vack who organized the March, the concert, and designed and lettered the poster was, and remains a left-wing activist in Germany. 33 1/4 x 23 3/8 inches. Folds; a very small chip at the right, near the bottom, and some minor staining along the bottom edge. Archival mounted for support to a sheet of Japanese tissue, and very handsomely framed. An unusual artifact of the World protest movements of the 1960s, and a superb example of the graphic power of lettering as the sole design element in a poster. We have not found other examples of this poster anywhere. \$2250.00

29. Whistler, James A. M. **READING BY LAMPLIGHT**. Etching and drypoint, 1859. Glasgow 37, W.25, K.32. Third state of three, with the revisions to the sitter's facial expression and the darkening of the background. Glasgow records 40 impressions, but that is limited to those in public collections. Printed on old laid paper. 6 1/4 x 4 5/8 inches, 161 x 120 mm. (platemark), 10 1/8 x 7 1/8 inches, 257 x 181 mm. (sheet). The sitter is Deborah Delano Haden, Whistler's half-sister, and the wife of the British etcher Francis Seymour Haden. In excellent condition. \$6000.00
30. Zorach, William (American, 1887-1966). **LANDSCAPE WITH CLOUDS**. Watercolor on paper, 1913. Signed and dated in pencil, lower right. 9 1/2 x 11 inches, the full sheet. Provenance, The artist to his niece, by descent to her son, then to Susanna Fichera Fine Art, Brunswick, Maine. This watercolor was painted in the year of the Armory Show, in which several of Zorach's works were exhibited, though it does not appear that this was among them. A very strong image, on the cusp between abstraction and representation, with fresh, brilliant colors. In its life the print was matted with its edges covered by the mat, resulting in a perceptible line about 1/4" into the image, at left, running top to bottom, and much less perceptible lines top and right; tiny nicks to the sheet at the top and bottom left corners, else in Fine condition. These notwithstanding, we have rematted it, to float the piece within the mat window. \$7500.00
31. Abramovitz, Albert (American, born Latvia, 1879-1963). **MEETING IN THE SHAFT**. Linoleum cut, not dated, but circa 1930s. Edition size not known. Monogrammed in the block and signed in pencil. 8 5/8 x 10 5/8 inches (image), 11 1/2 x 16 inches (sheet). Creasing at the left margin edge, a few small nicks at the margin edges, all far from the image, else in very good condition. Men and women working together in a mine shaft identifies this as one of the many prints Abramovitz made of industrial activities in the Soviet Union. \$650.00
32. Abramovitz, Albert (American, born Latvia, 1879-1963). **MUSICAL FAMILY**. Linoleum cut, not dated, but circa 1930s. Edition size not known. Monogrammed in the block and signed in pencil. 6 x 8 3/4 inches (image), 8 x 11 1/8 inches (sheet). In excellent condition. \$525.00
33. Abramovitz, Albert (American, born Latvia, 1879-1963). **UNTITLED (TWO CONSTRUCTION WORKERS WITH BRICKS)**. Linoleum cut on wove paper, c. 1930s. Signed in pencil. Edition size not known. 11 1/2 x 9 1/16 inches, 292 x 230 mm., plus margins of about 1 1/4 inches, and deckle on three edges. This print has an affinity with the Artist's "Subway Work at Night, Moscow" of 1935, but may also be one of a group of prints he made for the WPA Federal Arts Project between 1935 and 1939. In very good condition. \$650.00
34. Arms, John Taylor. **U.S.S. COLUMBIA UNDER CONSTRUCTION AT THE NEW YORK SHIPBUILDING CORPORATION, CAMDEN, N.J., 1942. Etching and drypoint, 1945. Second State, Edition of 766**. Inscribed "II" lower left, and signed and dated 1945, lower right. A small repaired tear in the margin, lower left, else in very good condition. \$750.00
35. 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.
36. 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

37. 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
38. 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
39. Avedon, Richard. **BEATLES - FIVE POSTERS FOR STERN MAGAZINE**. Photomechanical prints, 1967. These are from the original printing done for the German magazine, Stern. Each 27 x 18 3/4 inches. All in excellent condition. Set: \$1200.00
40. Avery, Milton. **FLIGHT**. Lunn 51. Woodcut printed in black and brown, 1953. One of the edition of 100 printed in black and brown for the Collectors of American Art (there were also 25 printed in blue and black, and 20 printed in black). Signed and dated in pencil. 7 x 9 inches, 178 x 229 mm. (image), 7 5/8 x 9 3/4 inches (sheet). In excellent condition. \$6500.00
41. Avery, Milton. **HEAD**. Lunn 59. Color woodcut, 1955. Edition of 25 printed in blue. Numbered 13/25 and signed and dated in pencil in the margin just below the image, and titled in pencil in what appears to be Avery's hand near the lower left corner of the sheet. 12 x 9 1/2 inches, 305 x 243 mm, (image), 18 x 12 1/8 inches (sheet). In very good condition. \$4200.00
42. Avery, Milton. **MARCH WITH BABUSHKA (HEAD OF MARCH)**. Drypoint, 1948. Edition of 100, published by Collectors of American Art. Unsigned, as called for. 7 x 6 5/8 inches (plate size, measured along the edges), 9 3/4 x 9 5/8 (image, measured on the diagonal, as oriented), 11 1/4 x 11 inches (sheet). In excellent condition, except that three of the four corners of the plate have been trimmed to about one inch from the platemark. A spare and elegant portrait of the artist's daughter, the artist March Avery. \$2500.00
43. Avery, Milton. **ROOSTER**. Woodcut, 1953. Printed in Blue and Black. Edition of 100 published by Collectors of American Art. Signed and dated in pencil. 9 5/8 x 7 1/4 inches, 245 x 184 mm. (block), 11 1/4 x 8 3/4 inches (sheet). In excellent condition. \$3750.00
44. 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
45. Bacon, Peggy (American, 1895-1987). **BELINDA**. Flint 53. Drypoint, 1925. Edition size not known, but likely small. Titled "Belinda," dated "1925," and signed in pencil. 4 x 3 inches. In very good condition. \$1100.00
46. Bacon, Peggy (American, 1895-1987). **BOUQUET**. Flint 54. Drypoint, 1925. Edition size not known, but likely small. Titled "Bouquet," dated "1925," and signed in pencil. 5 x 4 inches. In very good condition, but with a 3/4 inch well-closed clean tear in the margin, lower left, far from the platemark, and with traces of adhesive residue, verso. \$1100.00
47. Bacon, Peggy (American, 1895-1987). **ICE CREAM**. Flint 6. Drypoint, 1918. Edition size not known, but likely very small. Titled "Ice Cream," dated "Nov. 1918," and signed in pencil. 3 15/16 x 5 inches. Printed by the artist, with her smudges in the margins. In very good condition, but with traces of adhesive, verso. Rare. \$1800.00

1918 was the first year that Bacon made prints, producing drypoints using a heavy steel needle on zinc plates, which she printed on an unused press which she found in the corner of Kenneth Hays Miller's life drawing studio at the Art Students League. Working with fellow student Anne Rector, she became so interested in drypoint that it supplanted painting as her main artistic medium. "The abstraction of design, the physical distortion of the figures, and the large flat areas of light and dark found in Peggy Bacon's early drypoints...dated November, 1918, were a result of her confrontation with the avant-garde forces active in New York at the time." (Roberta K. Tarbell, "Peggy Bacon -

Personalities and Places," Smithsonian Press, DC, 1975, pp. 9-10).

48. Bacon, Peggy. **THE CLINIC**. Flint 109. Drypoint, 1932. Edition size not known, but likely very small as the print is rare. 4 15/16 x 6 7/8 inches, plus wide margins (the sheet is 11 x 11 3/4 inches). Signed, titled and dated in pencil. In excellent condition with deckled edges, and with the artist's tack-holes for drying, near the edges, all around. \$3000.00
49. Bacon, Peggy. **HATTY**. Flint 48. Drypoint, 1921. Titled, signed and dated in pencil. 5 1/2 x 8 7/16 inches (plate), 9 5/16 x 12 1/2 inches (sheet). In excellent condition. \$1875.00
"A restaurant in Chelsea, London. Hatty, the waitress, later became the proprietress. Round the table, lower left, are the Brooks with Alex Whitehead, Bookstore owner." (Flint).
Bacon and Brook married in 1920, and moved to London for a year in 1921, where their daughter Belinda was born.
50. 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. \$1800.00
51. Bacon, Peggy. **THE PROMENADE DECK**. Flint, 47. Drypoint, 1920. Edition of about 500 published by The New Republic in the portfolio Six American Etchings, 1924. The artist and her husband, Alexander Brook (also an artist) are the two figures with pencils and drawing pads at the lower right of this image of travelers aboard the S.S. New Amsterdam. 6 x 8 inches (image), 10 7/8 x 14 1/8 inches (sheet), printed on cream colored laid paper. In excellent condition. \$1200.00
52. Bacon, Peggy. **THE RIVAL RAGMEN**. Flint 130. Drypoint, 1936-38. Edition of 139 published by Associated American Artists. Titled and signed in pencil. 5 15/16 x 8 15/16 inches (image), 10 x 12 1/2 inches (sheet). Very faint matstain, else in excellent condition. \$1200.00
53. Bacon, Peggy. **THE VILLAGE BOOTLEGGERS**. 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.
54. 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
55. Barnet, Will. **AWARENESS OF DAWN**. Szoke 101, Cole 99, Johnson 85. Color Lithograph, 1951. Edition of 18, titled and signed in pencil. Printed on Arches paper by Barnet and Robert Blackburn. Estate of the artist via Swann Galleries. 19 x 27 1/2 inches (image), 22 1/8 x 29 3/4 inches (sheet). In excellent condition. \$5500.00
56. 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
57. 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
58. Barnet, Will. **ENFANT WITH YELLOW BACKGROUND (BETSY)**. Szoke 108, Cole 106, not in Johnson. Color lithograph, 1951. Edition of 10, titled and signed in pencil. Printed by Barnet and Robert Blackburn on Rives paper. Estate of the artist via Swann Galleries. 13 3/4 x 16 1/2 inches (image), 19 3/4 x 26 1/2 (sheet). Registration marks upper right and lower left. In excellent condition. Rare \$3500.00
59. Barnet, Will. **LOVE AFFAIR or THE LOVERS**. Szoke 19, Cole 18. Etching and aquatint on Rives paper, 1935. A

few proofs printed by the artist, no edition. Titled "Love Affair" and signed in pencil. 9 x 11 1/4 inches (image), 11 3/8 x 15 7/8 inches (sheet). This proof with Barnet's fingerprints and associated smudges in the margins. In excellent condition. Rare. \$2200.00

60. 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
61. Barnet, Will. **MORNING**. Szoke 102, Cole 100, Johnson 88. Color Lithograph, 1951. Edition of 12, titled and signed in pencil. Printed on Rives paper by Barnet and Robert Blackburn. Estate of the artist via Swann Galleries. 13 3/4 x 16 1/2 inches (image), 19 7/8 x 26 1/4 inches (sheet). In excellent condition. Rare. \$3500.00
62. Barnet, Will. **NIGHT**. Szoke 65, Cole 64. Etching and aquatint on Rives paper, 1939. A small number of proofs only, printed by the artist; there was no edition. 10 7/8 x 13 7/8 inches (image), 14 7/8 x 20 inches (sheet). In excellent condition apart from some hinging residue at the top edge, verso. \$1800.00
63. Barnet, Will. **OLD MAN (HEAD OF OLD MAN)**. Szoke 11, Cole 10. Etching on Rives paper, 1935. Edition of about 25, signed and titled "Head of Old Man," and stamped in the margin with the stamp of the Federal Arts Project, NYC WPA. In excellent condition. \$1800.00
64. 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. \$2500.00
65. Barnet, Will. **SPRING**. Szoke 109, Cole 107, not in Johnson. Color Lithograph, 1951. Edition of 12, titled and signed in pencil. Printed on Rives paper by Barnet and Robert Blackburn. Estate of the artist via Swann Galleries. 13 7/8 x 17 inches (image), 20 1/8 x 26 1/4 inches (sheet). In excellent condition. Rare. \$3500.00
66. Barnet, Will. **THE STORY**. Lift-ground etching and Aquatint, 1940. Cole 78, Szoke 79. Edition of 25. Titled and signed in pencil. 7 7/8 x 5 3/4 (plate), 12 1/2 x 9 1/2 inches (sheet). In excellent condition, but printed askew on wove paper with deckle on the four sides. \$1500.00
67. Barnet, Will. **SWING SHIFT**. Szoke 41, Cole 40, Johnson 44. Etching and aquatint, 1937. Edition of 30. Printed by the artist on Rives paper, and with his fingerprints in the margins. 9 3/4 x 10 3/4 inches (plate), 12 1/2 x 15 3/4 inches (sheet). Estate of the Artist; Swann Galleries. In Very Good condition. Una Johnson notes that this print received Honorable Mention in the 1943 exhibition "America In The War," and was exhibited simultaneously in 26 museums. \$3800.00
68. Barnet, Will. **THE TAILOR**. Szoke 39, Cole 38, Johnson 30. Aquatint and etching, 1938. Edition of 25, titled, inscribed "25 Prints, and signed in pencil. Printed by the artist on Rives paper. Provenance, estate of the artist; Swann Galleries. 9 7/8 x 11 7/8 inches (plate), 11 1/2 x 16 inches (sheet). This print received an Honorable Mention at the Philadelphia Art Alliance Exhibition in 1938. A small loss at the upper left margin, well away from the plate mark, and with adhesive residue at the upper right corner and on the right edge, center. One of the most compelling of Barnet's early prints on social themes. Rare. \$3000.00
69. baskin, Leonard. **SELF-PORTRAIT AT AGE 44 (L.B. AET 44)**. Etching, 1966. Edition of 100. Titled in the plate and numbered 75/100 and signed in pencil. In excellent condition. \$750.00
70. 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).

71. Bell, Cecil C. **SELF PORTRAIT**. Drypoint with pencil highlights, 1931. Titled and signed in pencil, and with Bell's drystamp in the margin, lower left. In excellent condition. \$750.00
72. 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
73. 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
74. 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
75. 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
76. Benson, Frank. **YELLOWLEGS NO. 4**. Paff 284. Drypoint, 1928, printed on laid paper. Edition of 150. Signed in pencil. 7 7/8 x 9 7/8 inches, 199 x 250 mm. (plate); 11 1/2 x 13 3/16 inches (sheet). In excellent condition. \$1600.00
77. 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
78. 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
79. 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
80. 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
81. 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
82. Bishop, Isabel. **DOUBLE DATE DELAYED OR ENTRY E**. Teller 48. Etching, 1948. An unsigned working proof printed by the artist before the incomplete edition of 35, and before the edition of 50 printed in 1978. This proof has extensive additions in ink in the area of the plantings at the top left and right of the image. A very good impression, but with a break along the platemark, likely the result of excessive pressure in the press during printing. \$3000.00

83. 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
84. 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
85. 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
86. 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
87. 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
88. 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
89. 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. \$1250.00
- "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).
90. 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
91. 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

92. Bransom, Paul. **UNTITLED (TWO DOGS)**. Aquatint, not dated. Edition size not noted. Signed in pencil. 4 1/2 x 6 inches. Thin spots in lower margin, away from image, else in very good condition. \$250.00
Paul Bransom (American, 1885-1979) was a leading natural history and sporting artist, whose career spanned much of the 20th Century. He is noted for his paintings and watercolors, and as the illustrator of some 50 books, as well as a large number of covers and story illustrations for Saturday Evening Post and other magazines.
93. 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
94. 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
95. 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
96. 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
97. Burr, George Elbert. **COAST AT MONTEREY, CALIFORNIA**. Seeber 277. Etching. 10 x 7 7/8 in. This copy unsigned and untitled, as was Seebers'own copy, though there are also signed copies of this print known. In excellent condition. \$350.00
98. 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
99. Cadmus, Paul. **NUDO #1, NUDO #2 AND NUDO #3**. Davenport 57. Etchings, 1984. Trial Proofs aside from the editions of 30, as follows: Nudo #1: 1st State, Trial Proof #3; Nudo #2, Second State, Trial Proof, Nudo #3, Second State, Trial Proof. Each signed in pencil and inscribed with the State and Proof information. The images of the proofs of Nudos 2 & 3 are the same as for the published editions; the published image for Nudo #1 in the second state differs from first state image in that there is further cross-hatching in the background area. "Trial proofs" differ from "Artist's Proofs" in that they are actual working proofs made as the work is brought to completion. Here, the Trial Proofs of Nudos 2 & 3, show the work as completed, while that for Nudo #1 shows it before additional work was undertaken on the plate. The proof for Nudo #1 is printed on heavy wove paper watermarked "Somerset England;" the others are printed on heavy wove paper without a watermark. 9 x 8 inches, 230 x 205 mm. (Plates), 14 7/8 x 11 inches (sheets for Nudos 1 & 3, 16 3/4 x 12 1/4 Sheet for Nudo #2). Some minor soiling to the margins, and evidence of previous hinging, else strong impressions in excellent condition. \$11,500.00
100. Cheffetz, Asa. **BRIDGE OVER MAD RIVER (VERMONT)**. Spfld. 84. Wood-engraving, c. 1947. AAA edition of 250. Titled and signed in pencil. 5 1/8 x 7 3/8 inches, 130 x 187 mm. In excellent condition. \$375.00
101. Cheffetz, Asa. **COUNTRY SCENE (HAMPDEN, MASS.)**. Spfld. 73. Wood Engraving, 1945. AAA edition of 250. Titled and signed in pencil. 5 x 9 inches, 127 229 mm. In excellent condition. \$375.00
102. Cheffetz, Asa. **COVERED BRIDGE**. Spfld. 75. Wood-engraving, c. 1945. AAA edition of 250. Titled and signed in

- pencil. 5 x 8 5/8 inches, 127 x 219 mm. In excellent condition. \$375.00
103. 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
104. 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
105. 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
106. Chillida, Eduardo. **BARCELONA I**. Koelin 71018. Lithograph on Guarro paper, 1971. Edition of 75 numbered 51/75 and signed in pencil. 28 1/8 x 19 5/8 inches, 715 x 498 mm. In excellent condition. This lithograph, with lettering added, was used as a poster for Chillida's exhibition at Sala Gaspar in Barcelona. \$3250.00
107. 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
108. 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
109. 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
110. Clark, Roland. **THREE BLACK DUCKS**. Etching, 1929. Edition of 65 or 70. Signed in pencil. 8 x 10 inches. In excellent condition. \$750.00
111. 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
112. Corinth, Lovis. **VORFRUHLING IM GEBIRGE (EARLY SPRING IN THE MOUNTAINS)**. M.568-572. Lithographs, 1922. The series of five lithographs published by Euphorion Verlag, Berlin, 1922. From the edition of 125 on wove paper (there were also 25 on china paper) Each 12 5/8 x 16 7/8 inches; 320 x 430 mm.; sheets 18 1/4 x 23 inches; 464 x 585 mm. Each print signed in pencil, and with the publisher's blindstamp, lower right. Titles of the five lithographs are: 1. See-Ufer (Seashore); 2. Fruhling am Walachensee (Spring by the Walachensee); 3. Berg-See; 4. Tal-Grund (The Valley); 5. Buchenwald (Beech Woods). In very good condition, with the title page, but lacking the portfolio. \$12,500.00
113. 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

114. Curry, John Steuart. **STALLION AND JACK FIGHTING**. Lithograph, 1943. Edition of 260 published by Associated American Artists. Signed in pencil. 11 3/4 x 15 1/2 inches, 298 x 394 mm. (image), 14 x 17 1/2 inches (sheet). In very good condition. \$1600.00
115. 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. \$3500.00

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.

116. 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
117. 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
118. 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
119. 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.

120. 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
121. Dufresne, Charles. **LE MARIN**. Etching, colored with pochoir, 1923. 12 15/16 x 15 5/8 inches (315 x 400 mm.). Edition of 40. Signed, titled and numbered in pencil in the lower margin, and with the blindstamp of Sagot. Very Good condition. \$2200.00
122. 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
123. Felixmuller, Conrad. **MUTTER UND SOHN**. Sohn 172. Etching, 1919. Printed in red-brown ink on cream wove paper. Signed, dated, titled and inscribed "kupferstitch" and with a signed presentation inscription in pencil at the bottom of the sheet. 9 1/4 x 5 7/8 inches, 235 x 150 mm. A very good impression in excellent condition. \$3000.00
124. Frasoni, Antonio. **AFTER THE RAIN II**. Color Woodcut, 1969. Edition of 25. 7 1/4 x 10 inches. Titled, signed, and annotated "Ed 25" in pencil. In excellent condition. \$575.00
125. 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
126. 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
127. 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
128. Gorsline, Douglas. **BROOKLYN LOCAL**. Engraving, 1945. Edition of 250 published by Associated American Artists. Signed in pencil, lower right. Printed on wove paper watermarked "Arches A&W." In excellent condition. 8 3/8 x 7 inches, 212 x 177 mm. (plate), 12 x 10 inches (sheet). In excellent condition. \$1200.00
129. Grant, Gordon. **WINTER HARBOR**. Lithograph, 1950. AAA edition of 250. 9 x 12 inches. In excellent condition. \$350.00
130. Greenwood, Marion. **SISTERS**. Lithograph, 1965. Edition of 250 published by Associated American Artists. Signed in pencil and inscribed "Ed 250." 14 1/4 x 10 1/2 inches. In excellent condition. \$250.00
131. 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. \$3500.00
132. Gwathmey, Robert. **END OF THE DAY**. Williams 4. Screenprint in colors, 1944. Editions size not known. Signed in ink, lower right, within the image. 12 1/4 x 14 inches, 315 x 356 mm. (image), 15 7/8 x 20 inches (sheet). some rippling to the sheet else in very good condition. \$3500.00
133. 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
134. 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
135. Hamaguchi, Yozo. **MUD SNAILS.** MA73. Color Mezzotint, 1960. Edition of 50. Numbered 9/50, and signed in pencil. 4 x 3 1/8 inches, 101 x 78 mm. In excellent condition. \$1400.00
136. 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
137. 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
138. Haring, Keith. **THE GREAT PEACE MARCH 1986.** Offset Lithograph in colors, 1986. Signed, dated and with the cross-in-circle sign, in felt marker along the right side, but outside of the image. This poster was for the coming of the 15 state Anti-nuclear march, which began on March 1, to New York City on October 23, 1986. 20 5/8 x 17 1/4 inches. A few unobtrusive staple punctures, else about Fine. Rare. \$2200.00
139. Hart, George Overbury (Pop). **AWAITING THE BOATS' RETURN.** Etching, not dated. Edition size not known. Signed in pencil, lower right. 5 x 7 inches, 126 x 177 mm. (plate), 7 1/4 x 9 1/2 inches (sheet). In excellent condition. \$475.00
140. 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
141. 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
142. 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
143. 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
144. Hayter, Stanley William. **PALIMPSEST.** BM170. Sugar lift, soft-ground etching, scorper, and silscreen, in colors, 1946. Edition of 30. Signed, dated, and numbered 14/30 all in pencil. A few spots in the margin, and some discoloration at the corners, all well away from the image, else in excellent condition. 8 7/8 x 7 inches, 25 x 175 mm. (plate), 13 1/8 x 10 1/8 inches (sheet). \$2250.00
145. Hayter, Stanley William. **PERSONNAGE VIRTUEL.** BM182. Engraving, soft-ground etching and scorper, 1947. Edition of 70, signed, dated, and numbered 42/70, all in pencil. 11 3/4 x 8 7/8 inches, 298 x 228 mm. (plate); 16 1/4 x 13 inches (sheet). In excellent condition. \$4500.00
146. Hayter, Stanley William. **WIND.** B/M 372. Soft-ground etching in colors, 1974. 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
147. Heckel, Erich. **FRAUENKOPF**. Dube 382. Woodcut, 1947. Edition size not known. Signed and dated "Heckel 47" in pencil. Printed on Japanese laid paper. 15 3/4 x 11 5/8 inches (image), 18 1/4 x 14 1/4 inches (sheet). In excellent condition. Framed. \$1800.00
148. Helleu, Paul Cesar. **JEUNE FILLE ET GARCON LISANT**. Drypoint, c. 1900. Edition of 20. 7 3/4 x 11 inches, 197 x 280 mm. (image); 13 1/2 x 17 1/2 inches, 343 x 445 mm. (sheet). Signed in pencil and annotated "Tiree a 20." Faint mat stain and a few soft handling creases in the left margin, else a very good impresssion with burr printing strongly. Scarce. \$2200.00
149. Hewitt, Charlie. **UNTITLED COMPOSITION**. Woodcut, not dated, but circa 1995. Edition of 100. Signed and numbered in pencil. 20 x 24 inches. In excellent condition. \$350.00
150. Hewitt, Charlie. **UNTITLED COMPOSITION**. Woodcut, not dated, but circa 1995. Edition of 100. Signed and numbered in pencil. 20 x 24 inches. In excellent condition. \$350.00
151. Hewitt, Charlie. **UNTITLED COMPOSITION**. Woodcut, not dated, but circa 1995. Edition of 100. Signed and numbered in pencil. 20 x 24 inches. In excellent condition. \$350.00
152. Heyboer, Anton (Netherlands, 1924-2005). **FIGURES**. Etching and aquatint with handcoloring, 1959. Edition of 9. Inscribed "9/9 Eigendruck," signed, and dated 1959, all in ink. 7 1/2 x 6 3/4 inches, 189 x 171 mm (plate). Provenance Willard Gallery, NY, with its label. In excellent condition. Framed. 1500.00
153. 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
154. 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
155. 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
156. 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
157. 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
158. 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
159. Hnizdovsky, Jacques. **HERD OF SHEEP**. T.50. Woodcut, 1964. Trial Proof before the edition of 100. Signed and titled in pencil and also inscribed "Woodcut, 1964 from 'Poems of John Keats' - Crowell/Trial Proof. 12 1/2 x 9 inches (sheet). In excellent condition. \$1800.00
160. Hnizdovsky, Jacques. **PRAYER**. Tahir 7. Woodcut, 1944. Artist's proof before the edition of 100. Inscribed in pencil in Ukranian 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

161. 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
162. Hnizdovsky, Jacques. **TREE TRUNK**. T.26. Woodcut, 1958. Edition of 100. Signed in pencil, numbered 32/100, and inscribed "Tree Trunk, Woodcut, 1958," all in pencil. 18 x 6 3/4 inches (image), 21 x 9 1/2 inches (sheet). In excellent condition. \$3000.00
163. 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.
164. Hockney, David. **ACCORDING TO PRESCRIPTIONS OF ANCIENT MAGICIANS**. Etching, 1966. Plate from Fourteen Poems by C P. Cavafy, Editions Electo, 1966. From an incomplete broken copy (not broken by us) of Edition B (edition of 500), from the total edition of 600. Unsigned, as issued, with, "Edition B" stamped verso, as issued. 13 5/8 x 8 3/4 inches (image), 18 3/8 x 13 inches (sheet). In excellent condition. \$950.00
165. Hockney, David. **THE BEGINNING**. Etching, 1966. Plate from Fourteen Poems by C P. Cavafy, Editions Electo, 1966. From an incomplete broken copy (not broken by us) of Edition B (edition of 500), from the total edition of 600. Unsigned, as issued, with, "Edition B" stamped verso, as issued. 13 5/8 x 8 3/4 inches (image), 18 3/8 x 13 inches (sheet). In excellent condition. \$950.00
166. Hockney, David. **HE INQUIRED AFTER THE QUALITY**. Etching, 1966. Plate from Fourteen Poems by C P. Cavafy, Editions Electo, 1966. From an incomplete broken copy (not broken by us) of Edition B (edition of 500), from the total edition of 600. Unsigned, as issued, with, "Edition B" stamped verso, as issued. 13 5/8 x 8 3/4 inches (image), 18 3/8 x 13 inches (sheet). In excellent condition. \$950.00
167. Hockney, David. **IN DESPAIR**. Etching, 1966. Plate from Fourteen Poems by C P. Cavafy, Editions Electo, 1966. From an incomplete broken copy (not broken by us) of Edition B (edition of 500), from the total edition of 600. Unsigned, as issued, with, "Edition B" stamped verso, as issued. 13 5/8 x 8 3/4 inches (image), 18 3/8 x 13 inches (sheet). In excellent condition. \$950.00
168. Howarth, Albany. **PALAZZO DARIO, VENICE**. Etching, 1923. Edition of 210 published by Alfred Bell. Signed in pencil, and with the publisher's blindstamp. 15 1/2 x 8 1/8 inches (plate), 19 3/4 x 13 3/8 inches (sheet). The Palazzo Dario is on the Grand Canal. Pale matstain, else in excellent condition. \$750.00
169. 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
170. Hurley, Edward Timothy. (American, 1869-1950) **FEEDING CHICKENS**. Etching. 11 7/8 x 7 1/4. Signed in pencil. Very good condition, with some toning to the sheet. Hurley lived in Ohio, and was one of the major pottery decorators for Rookwood Potteries. \$750.00
171. 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.

172. Johnson, Lester. **MEN IN STREET #2**. Etching in colors, 1973. Edition of 35, numbered 33/35, titled, and signed in pencil. 19 1/2 x 25 inches, 494 x 635 mm. (plate); 25 x 31 inches, 635 x 787 mm. (sheet). In excellent condition. \$950.00
173. 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
174. 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
175. Johnston, Ynez. **THE COSMIC MOUNTAIN**. Etching in colors printed from two plates, 1981. Edition of 100, numbered 64/100, titled, signed, and dated, all in pencil. 18 x 11 3/4 inches (outer plate), 23 7/8 x 17 3/4 inches (sheet). Printed on heavy wove paper. Minor abrasion, verso, top from old hinging, else in excellent condition. \$1800.00
176. Johnston, Ynez. **DRUIDS VISITING**. Etching and gauffrage (embossing) in colors, 1973. Edition of 35, numbered 25/35, titled signed, and inscribed "imp/A," all in pencil. 9 1/2 x 11 7/8 inches (plate), 15 x 17 1/2 inches (sheet). In excellent condition. \$1875.00
177. Johnston, Ynez. **THE HE AND THE SHE OF IT**. Etching, Aquatint, and gauffrage (embossing) in colors, not dated. Titled, signed and inscribed "Artist's Proof," all in pencil. Edition size, if any, not known. 17 1/4 x 11 1/2 inches (plate), 22 1/2 x 15 1/2 inches (sheet). In excellent condition. \$2200.00
178. Johnston, Ynez. **THE IVORY COAST**. Etching with aquatint in colors. Edition of 210. Titled, signed and numbered 128/210 in pencil. 14 3/4 x 11 3/8 inches, 375 x 290 mm. In excellent condition. \$1100.00
179. Johnston, Ynez. **UNTITLED**. Etching, not dated (but likely 1950s). Edition of 20, signed in pencil and numbered 4/20. 6 7/8 x 9 inches (plate), 8 x 10 5/8 inches (sheet). In excellent condition. \$1500.00
180. Kandinsky, Wassily. **BOGENSCHUTZE (ARCHER)**. Roethel 79. Woodcut, 1938 (the Second edition of 1200; first published in an edition of 50 in 1912 in Der Blau Reiter portfolio). Monogrammed within the image, center left. 6 1/2 x 6 inches, 165 x 153 mm (image) 12 1/2 x 9 5/8 inches, 318 x 245 mm. (sheet). In excellent condition, except for two small thin spots near the top edge of the sheet from old adhesive. \$1875.00
181. Kandinsky, Wassily. **ZWEI REITER VOR ROT (TWO RIDERS AGAINST A RED BACKGROUND)**. Roethel 95. Woodcut, 1938 (the Second edition of 1200; first published in 1913 In Klange). Monogrammed within the image, lower left. 4 1/4 x 6 1/4 inches, 118 x 158 mm (image) 12 1/2 x 9 5/8 inches, 318 x 245 mm. (sheet). In excellent condition. \$1875.00
182. 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

183. 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. \$1975.00
184. Kirmse, Marguerite. **A PAIR OF ACES**. Etching, not dated. Edition size not noted. Titled and signed in pencil. 6 3/4 x 9 1/2 inches. In excellent condition. \$750.00
185. Kleiber, Hans (American, 1887-1967). **FIGHTIN' PHEASANTS**. Etching, 1949. Signed and titled in pencil, and with the collection stamps of A. E. Howse. Edition of 250 published by Associated American Artists. 8 1/4 x 12 inches. In very good condition. \$650.00
Howse's papers are in the collection of Wichita University. This biographical information comes from the University's website:
When looking at the life of A. E. Howse it is evident that the native Wichitan enjoyed a challenge. Born in 1908, Howse easily made his way through the Wichita School system with a straight-A average. Upon arriving at the University of Chicago, Howse made an arrangement with the head of the school. If the young man was able to pass a special examination arranged by the University, he would be allowed to take graduate courses without enrolling in any undergraduate course work. As with most challenges Howse faced, he prevailed, and two and one half years later he graduated from the University having only enrolled in one undergraduate class. Howse was a success not only in education, but also in business. After graduation he traveled the country working in the investment field before returning home to Wichita to open a number of furniture businesses. Never one to shy away from a challenge, Howse entered World War II along with the United States and organized an \$80 billion Air Corps program to buy military planes. For his military accomplishments he was commissioned a colonel and retired from the Army in 1944. Back in Wichita, Howse continued his business ventures, raised horses, collected art, and hungered for another competition. This time he offered his services to better his community. Howse chaired the Kansas State Crime Commission, the Eisenhower Foundation, and helped establish the Kansas Highway Patrol. He also served as a Wichita City Commissioner during the 1950s as well as Mayor of the city in 1956 and 1957. Despite everything he accomplished, fellow Wichitans may owe the greatest debt of gratitude to Howse for his research and advocacy in the field of water resources. In fact, with his effort to build Cheney Reservoir, Wichita was ensured a long-term water supply. Throughout his life, A. E. Howse sought challenges, and through his successes fought for the betterment of his country and his community. He died in 1986.
186. Kloss, Gene (American, 1903-1996). **RAIN OVER WIDE LANDS**. Kloss 488. Drypoint and aquatint, 1960. Edition

- of 50, numbered 26/50, titled signed and inscribed "imp.," all in pencil. 10 7/8 x 17 7/8 inches, 276 x 455 mm. (plate), 13 7/8 x 20 1/4 inches (sheet). In excellent condition. \$6800.00
187. Kollwitz, Kathe. **JUNGES PAAR**. K73. Etching, 1904. Fourth state of five, with the addresses of Richter and Felsing. 12 3/8 x 13 1/4 inches; 297 x 318 mm. (image), 16 3/4 x 19 1/8 inches (sheet), with deckle on the four edges. Unsigned, as are most in this state. States I and II were not editioned; there are signed proofs in State III(a), and a signed edition of 50 in state III(b); there were larger editions by Von der Becke, unsigned in 1931, and again posthumously, after Kollwitz's death in 1945. In very good condition, but with a well repaired tear in the lower margin, far from the platemark. \$1500.00
188. Kuniyoshi, Yasuo. **CAFE**. Davis L-62. Lithograph, 1934. Edition of 30, this being one of 27 printed in black. Printed by Emil Ganso on ivory paper chine-colle to a white support. Signed in pencil, and inscribed "to Myra - Yas." 10 x 7 7/8 inches, 254 x 200 mm. In excellent condition. \$7500.00
"Cafe" and "Cafe No.2" are among Kuniyoshi's most sought-after prints.
189. 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
190. 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
191. 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
192. Kuniyoshi, Yasuo. **GIRL DRESSING**. Davis L-26. Lithograph, 1928. Edition of 30, Printed by Desjobert in Paris on cream colored paper chine-colle to a white support. Signed, dated, and numbered 12/30 in pencil, and inscribed "to Myra - Yas." 12 3/4 x 8 5/8 inches, 324 x 219 mm. In excellent condition. \$4800.00
193. 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
194. 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
195. Landeck, Armin. **ALLEYWAY**. Kraeft 101. Drypoint, 1948. Edition of 100. Inscribed "Ed 100" and signed and dated in pencil. 13 7/8 x 7 inches (plate), 16 3/8 x 10 1/4 inches (sheet). In excellent condition. \$675.00
196. Laurens, Henri. **EXTERMINEE**. (Volker 15). Etching, 1947. Edition of 50, numbered 36/50 and signed in pencil. 7 x 5 inches, 177 x 125 mm. (plate); 18 x 13 1/4 inches (sheet). With evidence of the sheet previously folded back for framing, else in excellent condition. \$1750.00
197. Laurens, Henri. **L'ANGE EXTERMINATEUR**. (Volker 16). Etching, 1947. Edition of 50, numbered 27/50 and signed in pencil. 7 x 5 inches, 177 x 125 mm. (plate); 18 x 13 1/4 inches (sheet). With evidence of the sheet previously folded back for framing, else in excellent condition. \$1750.00

198. Leaf, Ruth. **FLUTE PLAYER**. Woodcut, not dated. Second State. Edition of 150. Signed, titled, numbered in pencil. 10 x 8 inches. In excellent condition. \$350.00
199. Lehmbruck, Wilhelm. **MUTTER UND KIND (MEINE FRAU UND KIND)**. P.142. Drypoint, 1915. Not signed (this print was not signed, but some copies exist with an estate stamp). 6 7/16 x 4 13/16 inches, 164 x 123 mm. (image), 16 1/4 x 12 1/4 inches (sheet), In excellent condition, with full margins. \$850.00
200. Levine, Jack (American, 1915-2010). **THE GENERAL**. Etching and aquatint, not dated. Edition of 100, numbered 19/100 and signed in pencil. 14 3/4 x 17 1/2 inches (plate), 19 1/4 x 21 7/8 inches (sheet). Toning, light matstain, else in very good condition. \$350.00
201. Levy, Beatrice. **CITY NOCTURNE**. Etching and aquatint, 1924. Edition of 20. Signed, dated and numbered in pencil just below the platemark, and titled, priced "\$15.00," and inscribed "2 Plates" and "1504 E. 57th" in the margin near the bottom edge of the sheet. In excellent condition. \$550.00
202. Levy, Beatrice. **THE FIELD MUSEUM THROUGH THE TREES**. Etching and aquatint, 1915. Edition of 25. Signed in pencil and numbered 11/25 just below the platemark, and inscribed with the title date and edition size in the margin near the bottom edge of the sheet. 16 x 10 7/8 inches (plate), 19 3/4 x 13 inches (sheet). In excellent condition. \$875.00
203. Levy, Beatrice. **NEVADA MOUNTAIN TOWN**. Etching with aquatint in colors, 1949. Edition of 40. Signed in pencil, dated and numbered just below the platemark, and titled and inscribed "3 plate aquatint etching" in the margin near the bottom edge of the sheet. 7 3/4 x 10 inches (plate), 10 3/4 x 14 5/8 (sheet). In excellent condition. \$650.00
204. Levy, Beatrice. **PROVINCETOWN HOUSES**. Aquatint, not dated, but circa 1920-1925. Edition size not known, but likely 25 or less. Unsigned. Printed on wove paper watermarked "Cambria/Italia." 9 7/8 x 7 7/8 inches (plate), 15 x 12 inches (sheet, with deckle on all sides). Some foxing in the margins, else in very good condition. \$750.00
205. Levy, Beatrice. **SONG OF SUMMER**. Etching with aquatint, 1914. Artist's Proof aside from an edition of unknown size, likely 25 or fewer. Unsigned. Inscribed with the title, date and artist's name in the lower margin. 13 3/4 x 10 inches (plate), 20 1/4 x 15 inches (sheet). In excellent condition. \$875.00
206. Levy, Beatrice. **ST. FRANCIS**. Etching and aquatint, 1923. Edition of 25. Signed, dated, and numbered "20/25" in pencil, and inscribed with the title in the lower margin. 14 3/4 x 15 7/8 inches (plate), 15 1/4 x 19 inches (sheet). In excellent condition. \$750.00
207. Levy, Beatrice. **THE TIDE COMES IN**. Etching with aquatint in colors, 1925. Artist's proof aside from an edition of unknown size. Signed and dated in pencil, and inscribed "'A/P," and titled, and further inscribed in the margin near the bottom of the sheet "Color aquatint 1925." 8 x 9 7/8 inches (sheet), 10 3/4 x 15 1/8 inches (sheet). A cut at the top edge of the sheet, distant from the platemark, else in excellent condition. \$750.00
208. 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
209. 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
210. 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
211. 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
212. 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
213. 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
214. 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
215. Manet, Edouard. **CHAPEAU ET GUITARE (FRONTISPIECE FOR AN EDITION OF ETCHINGS)**. Harris 39, Guerin 22. Etching and Aquatint, 1874, state 3, after removal of the letters. Probably from the Strolin edition of 100 published in 1905. In very good condition. \$1200.00
216. 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
217. 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
218. 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
219. Marsh, Reginald. **THE BOWERY - UPRIGHT**. S.26. Lithograph, 1932. Edition of 21, signed and numbered 3/21 in pencil. 9 1/2 x 7 1/4 inches, 241 x 184 mm (image), Chine colle to a sheet 14 3/8 x 11 1/18 inches. In very good condition. \$3500.00
220. 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.
221. 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.

222. 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

223. 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

224. Marsh, Reginald. **LOCO - ERIE WATERING**. Etching, 1929 (Sasowsky 85). 6 7/8" x 9 7/8." Signed in pencil, and numbered "13." This is one of 21 proofs printed by Marsh. There is also a later edition of between 50 and 100, published by Friends of American Art, and signed in pencil by Marsh, but without numbering. In very good condition. \$4500.00

225. 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

226. 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

227. 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.

228. McNulty, William C. American, 1889-? **GOTHAM or WHIRLPOOL**. Etching, 1928. 13 5/8 x 7 1/8 in. Signed in pencil. \$975.00
229. 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
230. 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
231. Meryon, Charles. **LE STRYGE**. S.27. Etching, 1853. Printed in brown on cream laid paper, 1853. 6 3/4x5 1/4 inches; 171 x 130 mm., with wide margins. Sixth state (of 10), before the addition of the printed title, and with the burnisher marks in the lower margin. Crowned coat-of-arms watermark. A good, strong impression of this early state. \$6500.00
232. 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
233. 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
234. 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
235. 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
236. Neufeld, Woldemar. **QUEENSBORO BRIDGE**. Linoleum cut in colors, not dated. 7 3/8 x 13 3/8 inches (image), 10 1/2 x 15 3/4 inches (sheet). Edition size not known. Signed and titled in pencil. A well repaired area of loss within the image, lower right. else in very good condition. \$650.00

Woldemar Neufeld was born in Russia in 1909. He emigrated to Canada in 1924, where he studied art and had his first exhibitions. In 1935 he moved to Cleveland and in 1945 to New York City. Though primarily a painter, he was also a prolific printmaker, using the linoleum block as a preferred medium. He did many linoleum cuts of New York City scenes, especially of buildings facing the East River and of activity on the river, which led to his being called "The poet laureate of the East River. He received an honorary degree from Wilfid Laurier University in Canada, which has a major collection of his work in a gallery dedicated to him. He died in 2002 at the age of 93.

237. 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

- eges, well away from the image, else in excellent condition. \$650.00
238. 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
239. 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
240. OSPAAAL - Raul Martinez. **CUBA - JULY 26-JUILLET 26-JULIO 26 1968**. OSPAAAL, Havana, 1968. 21 x 13 inches. Restored at corners, else in very good condition. \$500.00
241. Pennell, Joseph. **ST. DUNSTAN'S, FLEET STREET**. W.269. Etching, 1903. Wuerth says the edition was "probably fifty proofs." Signed "J. Pennell, imp" in pencil, center. 11 x 7 3/8 inches. Margins trimmed to about 1/4 inch, top, 1/2 inch sides, and 1 inch at the bottom, and with a crease in the lower left margin, not touching the platemark, else a nice copy. \$450.00
242. Peterdi, Gabor. **SPAWNING II**. J.88. Etching and engraving with five stencilled colors, 1952. Edition of 200. Numbered and signed in pencil. In excellent condition. Published by I.G.A.S. \$875.00
243. 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.
244. Rathbone, Augusta (American, 1897-1990). **BRITTANY VILLAGE**. Etching and Aquatint, not dated, but circa 1930-1938. Edition of 16, signed in pencil and numbered "3/16." Rathbone was from California, but she travelled in Europe, spending time in Paris and on the French Riviera. In 1938 she collaborated with a writer and a photographer on a book titled "French Riviera Villages," in which reproductions of 12 of her Riviera aquatints were colored in pochoir. 9 5/8 x 12 5/8 inches (plate), 13 1/4 x 19 1/2 inches (sheet). A very strong Modernist composition, in excellent condition. \$500.00
245. Rathbone, Augusta (American, 1897-1990). **NEW YORK - WASHINGTON SQUARE**. Etching and Aquatint, not dated, but 1940s. Edition of 6, signed in pencil and numbered "2/6," and titled on the verso. There are several other prints by Rathbone of Washington Square, some in color and others in b/w. 8 5/8 x 6 3/4 inches (plate), 12 7/8 x 9 7/8 inches (sheet). An almost expressionist composition, with strong blacks and several varied grays. In excellent condition. \$750.00
246. Renoir, Pierre-Auguste (French, 1841-1919). **AMBROISE VOLLARD**. Stella 37. Lithograph, c. 1904. Edition of 1000 (this, one of 950 unsigned) published by Vollard in "L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir" in 1919. 9 3/8 x 6 3/4 inches, 238 x 170 mm (image) 12 1/2 x 9 5/8 inches (sheet). Traces of old tape at sheet edges, else in excellent condition. \$1875.00
247. Renoir, Pierre-Auguste (French, 1841-1919). **LOUIS VALTAT**. Stella 38. Lithograph, c. 1904. Edition of 1000 (this, one of 950 unsigned) published by Vollard in "L'Album des Douze Lithographies Originales de Pierre-Auguste Renoir" in 1919. 11 3/4 x 9 3/8 inches, 297 x 237 mm. (image); 12 7/8 x 9 5/8 inches (sheet) In excellent condition. \$2200.00
248. 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

249. Rodo-Boulanger, Graciela. **PATERMITE**. Lublin 36. Etching with aquatint in colors, 1968. Edition of 100. Numbered 30/100 and signed in pencil. 16 1/2 x 23 3/8 inches, 420 x 595 mm. Printed on Rives paper. In excellent condition. Framed. \$2000.00
250. Roth, Ernest (American, 1879-1964). **FONDAMENTO RIELO, VENICE**. Etching, 1924. Edition of 80. Signed and dated in pencil. Printed on cream simili Japan paper. 10 1/4 x 9 5/8 inches (plate), 14 1/2 x 12 1/2 inches (sheet). Some hinge residue, upper left corner, and faint matstain, else in very good condition. \$875.00
251. Roth, Ernest (American, 1879-1964). **SAN GREGORIO, VENICE**. Etching, 1907. Titled signed and dated, and inscribed "(small plate)" all in pencil, and with an original price of \$15.00 marked in pencil at the lower right corner. Printed on laid paper. 9 1/2 x 4 7/8 inches (plate), 12 3/4 x 7 1/2 inches (sheet). A beautiful impression of this delicately rendered subject. In excellent condition. \$750.00
252. Roth, Ernest (American, 1879-1964). **TWO PALACES, VENICE**. Etching, 1907. Signed and dated in pencil. Printed on cream simili Japan paper. 10 1/2 x 7 7/8 inches (plate), 14 3/8 x 10 1/4 inches (sheet). Hinge residue at the top edge of the sheet, else in excellent condition. \$950.00
253. Roth, Ernest. **TEMPLE BETH-EL FROM CENTRAL PARK**. Etching, 1924. Edition size not known. Signed and dated, both in the plate and in pencil, and inscribed lower left "Temple Beth-El From Central Park, NY City" 13 7/8 x 10 1/2 inches (plate), 16 3/8 x 13 1/2 inches (sheet). In excellent condition. \$750.00
254. Roudebush, Harriet. **FISHERMAN'S WHARF**. Etching, 1930s-40s. Edition not stated. Titled and signed in pencil. 3 3/4 x 6 3/8 inches (image), 5 x 8 1/2 inches (sheet). In excellent condition. \$275.00
 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).
255. Roussel, Theodore. **BANK HOLIDAY - CORNER OF BEAUFORT STREET, CHELSEA**. Hausberg 14. Etching, 1888-9. 3 x 2 3/4 inches, 76 x 69 mm. Trimmed to the platemark and signed in pencil on a tab, and also signed in the plate, upper right. Hinged to a support sheet. \$1500.00
256. Roussel, Theodore (French, 1847-1926). Hausberg 26. **THE STREET - CHELSEA EMBANKMENT**. Etching, 1888-9. Edition of about 40, of which some were signed in pencil on a tab. This signed in the plate only. 5 3/4 x 8 inches, 150 x 208 mm. (Plate), 8 1/2 x 11 1/2 inches (sheet). In excellent condition. \$975.00
257. 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. \$1500.00

258. Ryan, Anne. **FRUIT ON A WHITE PLATE**. Color woodcut, not dated. Edition of 30, signed, titled and numbered 7/30 in pencil. 16 3/8 x 17 1/2 inches, 415 x 445 mm. with full margins. In excellent condition. \$3000.00
259. 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
260. Sandzen, Birger. **SUNSHINE CREEK**. G.68. Linocut 1931. About 150 printed. Titled and signed in pencil, and also inscribed to Harold Bodley, who was President of the Bank of Commerce of Kansas City. In very good condition. 12 x 18 inches (image), with margins. \$1800.00
261. Schanker, Louis. **THREE MEN ON HORSES**. Brooklyn Museum 20, Johnson 13. Color woodcut, 1938. Edition of 28 (there were also 12 trial proofs). Signed in pencil and numbered 22/28. 10 1/8 x 12 5/8 inches (image), 11 1/2 x 14 inches (sheet). In excellent condition, with the colors fresh and bright. \$2500.00
262. Schrag, Karl. **EVENING SUN - LOW TIDE**. Freundlich 195. Etching in five colors, from two plates, 1976. Edition of 50. Titled, numbered 49/50, signed and dated, all in pencil. Printed by Elisabeth Egbert. 12 x 10 inches (plate), 14 3/8 x 17 inches. In excellent condition. \$1100.00
263. Schrag, Karl. Freundlich 179. **TREE TOPS AND AUTUMN MOON**. Etching and aquatint in eight colors, 1972. Edition of 50. Printed by Robert Cale and published by Associated American Artists, NY. Signed, titled and numbered 30/50 in pencil. 23 5/8 x 17 11/16 inches, 600 x 450 mm. (plate), 29 15/16 x 22 5/16 inches, 760 x 566 mm. (sheet). In excellent condition, with the colors very strong. \$2500.00
264. Seguy, E. A. (French, 1889-1985). **PAPILLONS**. Tolmer, Paris, not dated, but about 1925 (only edition). Folio, cloth-backed pictorial boards with string ties, Title page, Introduction, Contents, and 20 plates, loose, as issued, colored in pochoir. 16 plates each depicting five butterflies in flight, and four plates each presenting four decorative designs derived from butterfly motifs. Some wear to the covers, the plates generally fresh and bright. Complete portfolios are increasingly hard to find as copies are frequently broken up and the plates framed and sold separately. \$17,500.00
265. Shahn, Ben (American, Born Russia, 1898-1969). **NOBSKA**. Etching, 1920s. 3 1/2 x 5 inches, plus margins. Not in Prescott, or otherwise recorded, to our knowledge. Titled and signed and inscribed "imp." in pencil and also signed in the plate. The subject is the Nobska Lighthouse at Woods Hole, Cape Cod, MA.
Rare, possibly unique. \$1200.00
In the early to mid 1920s Ben Shahn spent two summer semesters studying biology at the Marine Biological Laboratory at Woods Hole on Cape Cod, MA., where the lighthouse is located. It is likely that he did this etching at that time.
266. 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
267. 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.
268. 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)
269. 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.

270. 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

271. 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, but with a small loss in the upper right corner of the sheet. \$3750.00

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."

272. 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.

273. 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).

274. 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

275. 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

276. 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."

277. 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.

278. 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

279. 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

280. Sloan, John. **A THIRST FOR ART**. Morse 306. Etching, 1939. 3rd State of four. Titled, signed, and inscribed "100 Proofs, all in pencil. There were 110 actually printed, by Charles White. A Second Edition of 100 was printed of the fourth state and donated by Sloan to the Society of Independent Artists, of which Sloan was President. These are distinguished by minor state changes, and by the absence of the "100 Proofs" inscription. 4 x 6 inches, 100 x 135 mm. (plate), 8 x 9 3/4 inches (sheet). In excellent condition. \$2800.00
A satirical print about the lack of interest in art at an art opening. "They don't see the pictures at all, knocking them crooked on the wall with their shoulders." (Sloan, writing in 1945, quoted in Morse).

281. 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."

282. 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

283. 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

284. 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

285. 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."

286. Soyer, Raphael. **IN STUDIO** (Cole 29). Lithograph, 1933. Edition of 25. 15" x 10 1/4." Signed and titled in pencil, and with Soyer's gift inscription "For Margaret Lowengrund" also in pencil, lower left (Margaret Lowengrund, 1902-1957, was an American painter and printmaker; she was the founder of what is now the Pratt Graphic Arts Center at Pratt Institute. In excellent condition. \$3500.00

287. Soyer, Raphael. **JOHN REED CLUB - THE COMMITTEE**. Lithograph, 1932 (Cole 22). Edition of 25, signed in pencil. 7 1/4 x 10 inches (185 x 255 mm). In excellent condition. Scarce. \$4500.00

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

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

288. 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

289. Soyer, Raphael. **LIFE CLASS**. Cole 42A. Lithograph, 1937. Edition size not known, but likely very small. Titled and signed in pencil, and with the blindstamp of the printer: "Jacob Friedland/Lithographic Printing/55 East 9th Street N.Y.C." 5 7/8 x 8 1/2 inches (image), 10 x 12 1/4 inches (sheet). Light matstain, else in excellent condition. \$2800.00

290. Soyer, Raphael. **THE MISSION**. Cole 27, Gettings 33. Lithograph, circa 1933-5. 12 1/8 x 17 5/8 inches; 310 x 450 mm. Edition of 25. Signed and titled in pencil. small losses at the top margin, and at the corner, lower right, all distant from the image, else in excellent condition. Soyer considered this, and its companion piece, "Bowery Nocturne" to be among his most important prints. Rare. 22,500.00

291. 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

292. 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).

293. 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

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

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

295. 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
296. 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

297. 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

298. 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

299. Summers, Carol. **BON APPETIT**. S.67. Woodcut in b/w, 1966. Edition of 50. 8 x 7 inches. Signed, titled and numbered 6/50 in pencil. A few spots of light foxing in the margins, else in very good condition. \$450.00

300. Summers, Carol. **SUMMER PASTURE**. S.199. COLOR WOODCUT, 1987. Edition of 150. Signed, Titled and numbered in pencil. In excellent condition. 24 1/2 x 25 inches. \$675.00
301. Tanguy, Yves (American, born France, 1900-1955). **UNTITLED - FROM VVV PORTFOLIO**. Wittrock 10. Etching, 1942. Published as one of the prints in the "VVV Portfolio" published by VVV Editions in New York 1943 in an Edition of 20, signed and dated in pencil. 12 3/4 x 9 7/8 inches (plate), 16 1/8 x 11 1/2 inches (sheet). In excellent condition. Because the edition was so small, the print is rare. \$7500.00
- The following is from the Wikipedia article about the magazine VVV, which published the portfolio:
 "VVV was first published in June 1942.[2] The magazine was published and edited by David Hare[3] in collaboration with Marcel Duchamp, André Breton, and Max Ernst. VVV's editorial board also enlisted a number of associated thinkers and artists, including Aimé Césaire, Philip Lamantia, and Robert Motherwell. Each edition focused on "poetry, plastic arts, anthropology, sociology, (and) psychology," and was lavishly illustrated by Surrealist artists, including Giorgio de Chirico, Roberto Matta and Yves Tanguy."
- The magazine was experimental in format, as well as, in content. VVV included fold-out pages, sheets of different sizes and paper stock, and bold typography and color. The second magazine (which included issues two and three) featured a "readymade" by Duchamp as the back cover which was a cutout female figure "imprisoned" by a piece of actual chicken wire.
- Only four issues of VVV were published (the second and third issues were printed as a single volume). The last one was published in February 1944.[2] However, it provided an outlet for European Surrealist artists, who were displaced from their home countries by World War II, to communicate with American artists."
302. 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
303. 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
304. Tunnicliffe, Charles. **THE WATER TROUGH**. Etching, not dated (circa 1930s/40s). Edition of 75, signed in pencil and numbered 75/75. 5 7/8 x 5 7/8 inches, framed to 16 1/2 x 14 1/2. In excellent condition. \$675.00
305. 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
306. 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
307. 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). Framed to 17 x 18 inches, In excellent condition. \$3500.00
308. 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
309. Vondrous, J. C. **PONTE VECCHIO, FLORENCE**. Etching, 1914-17. 6 3/8 x 14 inches. Signed and dated in pencil. \$325.00

310. Warhol and Jean Michel Basquiat, Andy. **WARHOL BASQUIAT PAINTINGS POSTER**. Offset lithograph in colors, 1985. Printed on coated wove paper. Edition of unknown size, published by Tony Shafrazi in NY and Bruno Bischofberger in Switzerland. 18 7/8 x 12 inches, 479 x 304 mm. Estate of Fred Hughes via Stair Galleries. In excellent condition. \$3500.00
311. 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
312. 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
313. Whistler, James A. M. **THE DRAPED FIGURE SEATED**. Spink 72, Way 46, Levy 74. Lithograph, 1893. From the lifetime printing of by Way of about 45 impressions, outside of the edition of 107 printed for L'Estampe Originale (There was also a posthumous edition of 45 impressions printed by Goulding in 1904 . Signed with the butterfly in pencil, lower center. 7 3/8 x 6 1/2 inches, 186 x 162 mm. (image), 10 5/8 x 8 1/8 inches (sheet). Printed on laid paper, with part of a watermark showing. In excellent condition. \$6500.00
Andre Marty, the publisher of L'Estampe Originale solicited a print from Whistler for inclusion in the work. Whistler provided a group of five drawings on lithographic transfer paper, and asked Marty to have Way make prints of each. Whistler vacillated among several of the images before selecting "The Draped Figure Seated." Way put his printed name, and also numbered each of the impressions he printed for the edition of 107 for Marty (100 for the publication; 7 to be deposited with Government agencies). All of the Marty impressions are pencil signed by Whistler with the butterfly. Additionally, Way printed a number, believed to be about 45, for Whistler's use, without Way's printed signature and without numbering, which were also pencil signed by Whistler, of which this example is one. Like Vitre, The Canal, this image makes significant use of "stumping."
314. Whistler, James A. M. **THE FIFTH OF NOVEMBER**. Spink 133, Way 97, Levy 149. Lithograph, 1895. From the posthumous edition of 42 impressions printed by Goulding in 1904 (there were 15 lifetime impressions printed by Way in 1895, and no published editions). Printed on laid paper with a partial watermark "GR" which does not conform with any of the watermarks listed in Spink for the papers of either the lifetime or the posthumous edition. With the printed butterfly signature, center right. Collector's stamps of _____, verso.
The image is 6 1/2 x 6 1/2 inches, 166 x 165 mm., the sheet is 9 7/16 x 7 3/16 inches.
In excellent condition. \$1600.00
November 5th is Guy Fawkes Day in England. Whistler made the drawing during a Guy Fawkes Day celebration in Lyme Regis. The image is of a group standing around a bonfire of burning tar barrels at Cobb Gate. According to Spink, this print was likely the first that Whistler made using an improved type of transfer paper which Way had provided to him. The sheet on which this drawing was made was apparently creased in the upper right, which, when the drawing was transferred to the stone, resulted in the two diagonal lines at the upper right. Despite being notified of the problem by Way, Whistler elected to go forward with the printing of the lithograph.
315. Whistler, James A. M. **THE MEDICI COLLAR**. Spink 170, Way 153, Levy 186. Transfer lithograph, 1897. Number of impressions unknown. Printed in Paris by Lemercier in black on cream colored laid paper without watermark, and with the printed butterfly at right. The print is inscribed, near the lower left edge of the sheet "essai," implying that this is

a trial proof. 1st (only) state. 7 1/4 x 4 3/8 inches, 185 x 112 mm. (image), 12 1/2 x 8 inches, 317 x 203 mm. (sheet). There is a soft fold across the center of the plate, left to right; else in very good condition. The plate was in Lermrcier's possession from 1897 until 1901, when, at Whistler's request it was canceled. This came about when Whistler was informed that Lemerrier had printed and sold impressions from another of his lithographic stones without authorization. Thus it is uncertain whether or not Lemerrier made unauthorized prints of this work, though given that the print is infrequently seen, it is likely that only those authorized by Whistler were printed. Ex-collection of H. H. Benedict, with his collector's stamp, Lugt 2936, verso. Benedict was the manufacturer and marketer of Remington typewriters; he owned a pair of mansions at 5 and 7 East 75th Street, and was a major and serious collector of art, including prints. \$3500.00

316. Whistler, James A. M. **OLD BATTERSEA BRIDGE**. Spink 18, Way 12, Levy 24. Lithograph, 1879 and 1887. Second state of 2, chine colle on a support sheet, as issued. From the "small set" of the edition of 100 printed by Way for the Notes Portfolio published by Boussod, Valadon and Co. in 1887 (30 were on a support sheet larger than this example, and are referred to as the "large set."; 70 in this size). It is not known whether the state changes were made in 1879, when the work was created, or in 1887, when it was published). Signed with the butterfly in the stone. Printed in black on ivory-colored paper. 5 5/8 x 13 inches, 144 x 332 mm. (image) 8 1/4 x 13 1/8 inches, 209 x 332 mm. (printed sheet), 13 3/8 x 17 3/8 inches, 343 x 503 mm. (support sheet). In excellent condition. \$3500.00

Whistler made the drawing directly on the lithographic stone, working on a boat below the bridge.

317. 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

318. 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

319. 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

320. 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

321. 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

322. Wood, Grant. **MIDNIGHT ALARM**. Cole 12. Lithograph, 1939. Signed in pencil. Edition of 250 published by Associated American Artists. 11 7/8 x 7 inches, 302 x 177 mm. (image); 15 x 11 5/8 inches (sheet). In excellent condition. \$4200.00

323. Zorn, Anders. **GOPSMAR COTTAGE**. Etching, 1917 (Asplund 275, 3rd state). Signed in pencil. 11 1/8 x 7 3/4 inches. \$2400.00
324. Zorn, Anders. **SELF-PORTRAIT 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
325. 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
326. Adams, Cassilly (American 1843-1921). **NATIVE AMERICANS HUNTING - TWO DRAWINGS**. Charcoal and watercolor, not dated. One signed within the matrix of the drawing, lower right. Each about 7 x 10 inches. Both with a tack hole top and bottom, center, and with residue from an old mount, verso. One with a 1/2 x 1/2 inch loss at the top right corner. The images fresh. One shows two hunters with grass head-dress disguises, crouched behind low grasses, each with a rifle, a killed deer between them, and a herd moving across the field on the far side of the grasses. The other depicts two hunters wearing animal-skin disguises, each with a rifle, crouched behind grasses, beyond which a small herd of bison grazes. The Pair: \$1750.00

The following is from American Western Art by Dorothy Harmsen:

Cassilly Adams painted many western scenes. But he is best remembered for his epic work, Custer's Last Fight, which he completed in 1885. His rendering of that famous battle at the Big Horn River in Montana eventually was obtained by the Anheuser-Busch Brewing Company, which made thousands of reproductions for advertising and promotional purposes. Lithographs hung in taverns across the nation. "

(The lithograph can even be seen in the movie, "The Gunfighter" 1950, starring Gregory Peck. The large painting on the wall behind Gregory Peck's chair in a bar room scene is "Custer's Last Fight".)

"Anheuser-Busch then produced a lithographic print of the painting and in 1896 gave prints to their distributors, bars, and other outlets. Through its display, it became widely known to diverse audiences.

Born in Zanesville, Ohio, Adams was the son of William Apthorp Adams, a lawyer who traced his ancestry back to the John Adams family of Boston. The elder Adams was an amateur artist. At an early age, young Adams was interested in art.

He studied at the Boston Academy of Arts, under Thomas S. Noble, and later at the Cincinnati Art School. He served in the army during the Civil War and was wounded while aboard the U.S.S. Osage at the Battle of Vicksburg. Late in the 1870s, Adams moved to St. Louis where he found work as an artist and engraver.

Custer's Last Fight took one year to complete. As models he used actual Sioux Indians in battle dress and cavalrymen in uniforms of the period. The painting, which measured approx. 9 1/2 feet by 16 1/2 feet, was produced for two members of the St. Louis Arts Club, who exhibited the historical canvas around the country, charging a fifty-cent admission fee. The two promoters did not realize the profit they wanted from the venture, so they sold the painting to a St. Louis saloonkeeper who hung it in his barroom. When the saloon went bankrupt, the painting was acquired by one of the creditors- Anheuser-Busch Company. At the time it was valued at \$10,000. The brewery gave the painting to the 7th Cavalry, and it was destroyed in a fire at Fort Bliss, Texas in 1946.

Adams is a relatively unknown artist, a victim of circumstance. Most of his illustrations were done for book publishers who did not credit him with the work. Therefore, many of his illustrations were borrowed for other books and were not attributed to him. Actually, he painted many scenes of frontier life, and it is known that he illustrated Conquering the Wilderness by Frank Triplett, published in 1883.

Adams died at Trader's Point near Indianapolis, Indiana in 1921."

327. 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

328. Bacon, Peggy. **PORTRAIT OF AN UNIDENTIFIED MAN**. Charcoal on paper, not dated. Signed, and with illegible notations at both top and bottom of the sheet. 12 5/8 x 9 1/8 inches. Losses to the sheet edges and corners, and with tape remnants at the edges, some visible on the recto. A lively portrait of a gentleman in a sweater and cap, seated in front of a bar or countertop on which is a bowl of fruit and another object, and behind which is a mirror in which the back of the subject's head is reflected. Provenance, the artist through her son Alexander Brook. \$375.00
329. 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
330. 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
331. Ben-Zion. **PROPHET AND SCROLL**. Ink on paper, undated. Titled and signed in ink lower left. 10 1/8 x 6 3/4 inches. Light foxing or dampstaining to the sheet. A strong drawing in Ben-Zion Weinman's modernist style, achieved rapidly and with an economy of line. Provenance Lyonel Feininger, T. Lux Feininger. \$350.00
332. 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.
333. 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 etching "Double Date Delayed," 1948, Teller 43. Provenance: Midtown Galleries, New York, with their label. In excellent condition. \$1750.00
334. 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
335. 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
336. 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.

337. 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
338. 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
339. Bishop, Isabel. **UNTITLED (WOMAN LOOKING IN PURSE)**. Ink on cardstock, not dated. Unsigned. A fast, likely unposed sketch of a passerby. In excellent condition. \$975.00
340. Browne, Byron (American, 1907-1961). **UNTITLED PORTRAIT (Self Portrait?)**. watercolor and pencil, 1942. Signed and dated, lower right. 14 x 11 inches. In excellent condition with the colors strong and fresh.

The following is the Smithsonian Institution's Artist Biography for Browne:

Byron Browne was a central figure in many of the artistic and political groups that flourished during the 1930s. He was an early member of the Artists' Union, a founding member of the American Abstract Artists, and participated in the Artists' Congress until 1940 when political infighting prompted Browne and others to form the break-away Federation of Modern Painters and Sculptors. Browne's artistic training followed traditional lines. From 1925 to 1928, he studied at the National Academy of Design, where in his last year he won the prestigious Third Hallgarten Prize for a still-life composition. Yet before finishing his studies, Browne discovered the newly established Gallery of Living Art. There and through his friends John Graham and Arshile Gorky, he became fascinated with Picasso, Braque, Miró, and other modern masters.

The mid 1930s were difficult financially for Browne.(1) His work was exhibited in a number of shows, but sales were few. Relief came when Burgoyne Diller began championing abstraction within the WPA's mural division. Browne completed abstract works for Studio D at radio station WNYC, the U.S. Passport Office in Rockefeller Center, the Chronic Disease Hospital, the Williamsburg Housing Project, and the 1939 World's Fair.(2)

Although Browne destroyed his early academic work shortly after leaving the National Academy, he remained steadfast in his commitment to the value of tradition, and especially to the work of Ingres.(3) Browne believed, with his friend Gorky, that every artist has to have tradition. Without tradition art is no good. Having a tradition enables you to tackle new problems with authority, with solid footing.(4)"

Browne's stylistic excursions took many paths during the 1930s. His WNYC mural reflects the hard-edged Neo-plastic ideas of Diller, although a rougher Expressionism better suited his fascination for the primitive, mythical, and organic. A signer, with Harari and others, of the 1937 Art Front letter, which insisted that abstract art forms "are not separated from life," Browne admitted nature to his art-whether as an abstracted still life, a fully nonobjective canvas built from colors seen in nature, or in portraits and figure drawings executed with immaculate, Ingres-like finesse.(5) He advocated nature as the foundation for all art and had little use for the spiritual and mystical arguments promoted by Hilla Rebay at the Guggenheim Collection: When I hear the words non-objective, intra-subjective, avant-garde and such trivialities, I run. There is only visible nature, visible to the eye or, visible by mechanical means, the telescope, microscope, etc."(6)

Increasingly in the 1940s, Browne adopted an energetic, gestural style. Painterly brushstrokes and roughly textured

surfaces amplify the primordial undercurrents posed by his symbolic and mythical themes. In 1945, Browne showed with Adolph Gottlieb, William Baziotés, David Hare, Hans Hofmann, Carl Holty, Romare Bearden, and Robert Motherwell at the newly opened Samuel Kootz Gallery. When Kootz suspended business for a year in 1948, Browne began showing at Grand Central Galleries. In 1950, he joined the faculty of the Art Students League, and in 1959 he began teaching advanced painting at New York University.

1. When she met him in October 1934, Rosalind Bengelsdorf Browne recalled that her future husband's daily diet consisted of a quart of milk, a box of cornmeal, a head of lettuce, and some raisins. See Rosalind Bengelsdorf Browne Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

2. Browne was also involved with Léger's mural project for the French Line terminal building that was canceled after officials discovered Léger's communist sympathies. See Rosalind Bengelsdorf Browne Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

3. The abstract quality of Ingres's work held special appeal not only for Browne, but for John Graham and Arshile Gorky. Rosalind Bengelsdorf Browne remembered Gorky waving an Ingres reproduction around at the opening of the first American Abstract Artists annual exhibition and proclaiming that the French master was more "abstract" than all the work in the exhibition. See Rosalind Bengelsdorf Browne Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

4. Gorky is quoted in Melvin P. Lader, "Graham, Gorky, de Kooning and the "Ingres Revival" in America," Arts Magazine 52, no. 7 (March 1978): 99.

5. The classical drawings, a group of which was exhibited at Washburn Gallery in 1977, show heads (often of cross-eyed women) and classically garbed and garlanded seated figures. They have important stylistic parallels to John Graham's paintings and drawings of the period.

6. Quoted in Gail Levin, "Byron Browne in the Context of Abstract Expressionism," Arts Magazine 59, no. 10 (Summer 1985): 129. Browne's notebook is in the collection of his son Stephen B. Browne. The idea of portraying matter visible through telescope or microscope parallels the fusion of scientific and artistic vision discussed by Rosalind Bengelsdorf.

341. 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 very 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.
342. 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.
343. Fulkerson, Clint. **UNTITLED 10**. Drawing, ink on paper, 2017. Tondo, 17 inches diameter, 30 x 22 5/8 inches (sheet). Numbered "11" from a series of unique drawings on the same theme, and signed and dated in pencil. In excellent condition. \$1200.00

Clint Fulkerson was born in Portland, ME in 1980. He is a graduate of the Massachusetts College of Art, where he studied metalsmithing. His current work includes drawings and paintings based on geometric elements. Clint has received several commissions to create large murals using themes similar to those seen in his studio work, but on much

larger scale. Commissions have included works for office spaces at Facebook and Google, and for a large public space at the Maine Maritime Institute.

344. Fulkerson, Clint. **UNTITLED 11**. Drawing, ink on paper, 2017. Tondo, 17 inches diameter, 30 x 22 5/8 inches (sheet). Numbered "11" from a series of unique drawings on the same theme, and signed and dated in pencil. In excellent condition. \$1200.00

Clint Fulkerson was born in Portland, ME in 1980. He is a graduate of the Massachusetts College of Art, where he studied metalsmithing. His current work includes drawings and paintings based on geometric elements. Clint has received several commissions to create large murals using themes similar to those seen in his studio work, but on much larger scale. Commissions have included works for office spaces at Facebook and Google, and for a large public space at the Maine Maritime Institute.

345. Fulkerson, Clint. **UNTITLED 14**. Drawing, ink on paper, 2017. Tondo, 17 inches diameter, 30 x 22 5/8 inches (sheet). Numbered "11" from a series of unique drawings on the same theme, and signed and dated in pencil. In excellent condition. \$1200.00

Clint Fulkerson was born in Portland, ME in 1980. He is a graduate of the Massachusetts College of Art, where he studied metalsmithing. His current work includes drawings and paintings based on geometric elements. Clint has received several commissions to create large murals using themes similar to those seen in his studio work, but on much larger scale. Commissions have included works for office spaces at Facebook and Google, and for a large public space at the Maine Maritime Institute.

346. Fulkerson, Clint. **UNTITLED 5**. Drawing, ink on paper, 2017. Tondo, 17 inches diameter, 30 x 22 5/8 inches (sheet). Numbered "11" from a series of unique drawings on the same theme, and signed and dated in pencil. In excellent condition. \$1200.00

Clint Fulkerson was born in Portland, ME in 1980. He is a graduate of the Massachusetts College of Art, where he studied metalsmithing. His current work includes drawings and paintings based on geometric elements. Clint has received several commissions to create large murals using themes similar to those seen in his studio work, but on much larger scale. Commissions have included works for office spaces at Facebook and Google, and for a large public space at the Maine Maritime Institute.

347. Hague, Michael. **HAPPY BIRTHDAY ANNE**. Ink and Watercolor, not dated, but likely 1970s. Initialed "M.H." in ink within the image, and inscribed, within the image, upper left, "Happy Birthday Anne! O! I just love your monkey tails." The image is of a naked baby. White paper mounted to card, the image 6 1/2 x 4 inches, the sheet, 10 x 8 inches. A crease, forming a 1 x 2 inch triangle, upper right, well away from the image, else in excellent condition. \$250.00

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

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

350. Kuhn, Walt (American, 1877-1949). **ORTHOPHONIC EVENING**. Drawing, ink and watercolor, 1928. Titled, signed and dated within the image, in ink, and further inscribed with the copyright symbol (c in a circle) and signed and dated 1937, in pencil, presumably to preserve reproduction and publication rights. 9 1/2 x 15 1/2 inches, plus margins of about 1/2 inch. \$5500.00

The "Orthophonic Victrola," introduced in 1925, was the first electric record player sold commercially. In the drawing it is seen at the left, with the host changing a record. The rest of the drawing reveals that listening to music was not the primary activity of the "orthophonic evening."

The following is quoted from The Pillips Collection's biography of Kuhn:

Walt Kuhn is remembered as an early promoter of modern art in America. He was not only a well-known painter, but also a cartoonist, sculptor, printmaker, writer, teacher, and producer of vaudeville shows. Born in 1877, Kuhn grew up in Brooklyn, where he received his education in private schools until he was sixteen. In 1899 he ventured to San Francisco to work as a cartoonist for *The Wasp*, a political and literary weekly. In 1901 Kuhn traveled to Europe for formal art training at the Académie Colarossi in Paris and later at the Munich Academy. Returning to New York in 1903, he established a studio in Manhattan and helped arrange the 1910 Exhibition of Independent Artists. He was a founding member and officer of the Association of American Painters and Sculptors, the organization responsible for mounting the Armory Show of 1913, and in this role traveled through Europe in 1912 looking at art and helping to select works to be exhibited. Seeing paintings by Cézanne, Derain, Dufy, Pascin, and the cubists affected his style, and throughout the teens and early twenties Kuhn experimented with fauve colors, using blocks of color akin to Cézanne and with cubist space, integrating abstracted forms into the space of the picture plane. Finally, he developed his own painting style characterized by solid, sculptural depictions of single figures.

Kuhn had his first solo show in 1910 at the Madison Gallery in New York, and in 1925 he abandoned most of his theatrical work in favor of painting. From 1930 to 1942 Kuhn was represented by the Marie Harriman Gallery, New York, and he was included in a 1930 Museum of Modern Art exhibition, thus firmly establishing his reputation. His boundless energy stimulated his creative output, which lasted until the year before his death in 1949.

351. 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
352. Soyer, Raphael. **DRAWING OF A BOY (VI)**. Ink on paper. c. 12 1/4 X 9 inches; 310 x 228mm. (sheet). Signed. In very good condition. \$750.00
353. 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
354. 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
355. Vance, E. **UNTITLED - WOMAN WITH PARASOL AND PIPE**. Pencil on paper, 1985. Signed "E. Vance '85" in pencil lower right. c. 5 x 3 1/2 inches (image) on sheet 7 1/4 x 5 1/4 inches. Tape residue at top edge, verso, else in excellent condition. A lively, well-assured depiction of a woman walking, smoking a very long pipe and carrying a parasol and a handbag. The subject may be Caribbean; we have no information about the artist. \$175.00

356. 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

357. **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.

358. (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.

359. 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, mounted to 20 x 16 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. \$475.00

360. Levick, Edwin (American, born England 1867-1929). **RACING YACHT.** Gelatin Silver photograph, before 1929.

With the photographer's stamp and inventory number 132138, verso. 7 1/2 x 9 1/2 inches. Printed on glossy paper. The last three letters of the boat's name "...TAN" and "New York/N.Y." can be read on the boat's stern. In excellent condition. \$150.00

Levick came to America from London to work as a translator, but took up photography and eventually became one of the leading maritime photographers, and is known for his photographs of America's Cup yachts. Many of Levick's photographs are in the collection of The Maritime Museum in Newport News, VA.

361. (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
362. 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
363. Sunami, Koichi. **PEGGY BACON**. Gelatin Silver photograph, Signed and dated in pencil on the mount, recto, with the photographer's blindstamp on the print, recto, and with his stamped name and address on the mount, verso. 9 1/2 x 7 1/2 inches (photo), 13 3/8 x 10 7/8 inches (mount). Light soiling to the mount, silvering to the image, still in very good condition. \$1250.00
- Soichi Sunami, 1885-1971, was born in Japan, and came to the US in 1905, living for many years in Seattle, where he studied painting and worked as a photographer. He moved to New York City in 1922, where he worked as an assistant to Nicolas Muray, and studied with John Sloan at the Art Students League. It is likely that he and Peggy Bacon met in Sloan's class, and that this photo dates from the early days of their friendship. Through his associations with artists Sunami had a practice which involved photographing their work. This eventually led to his employment at MoMA, where he photographed thousands of artworks for its archives.
364. 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
365. 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
366. 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
367. 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.

368. 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.

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.