

WEST COAST SHOWS LIST PRINTS-DRAWINGS-PHOTOGRAPHS

A. AMERICAN PRINTS

1. 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
2. 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
3. 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
4. Albee, Grace. **ON THE BEACH.** Etching, 1963. Edition of 20. Titled, numbered "1/20" and signed in pencil. 5 7/8 x 8 1/8 inches. In excellent condition. \$750.00
5. Anonymous. **PARKS AND PLAYGROUNDS SAFER - NEARLY OUT.** Screenprint in Orange, blue, gray and brown. 24 x 18 1/4 inches. A not too obtrusive streak of discoloration across the image, about 1/4 of the way up from the bottom, and some expertly repaired tears at the edges of the sheet, else a very good copy of this striking image. Backed with Japanese tissue for support. \$650.00
6. 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: \$1800.00
7. 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
8. 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. \$2800.00

9. 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. \$4200.00
10. 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
11. 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).

12. 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. \$3500.00
13. 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. \$2250.00
"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.
14. Bacon, Peggy. **THE LUNCH ROOM (LUNCH AT THE LEAGUE)**. Flint 8. Drypoint, 1918. Edition size not known, but likely quite small as the print is uncommon. Signed and titled in pencil. 5 7/8 x 7 15/16 inches (plate), 8 1/4 x 11 3/4 (sheet). The scene is the lunchroom of the Art Students League in New York. Among those pictured are Doris Rosenthal (front, center, facing left), Peggy Bacon (figure farthest to the left, in profile), Dorothy Varian (in striped sweater), Isabel Howland (center, with hat and glasses), Edmund Duffy (standing at right, looking left). In very good condition. \$3500.00
15. 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. \$2250.00

16. 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
17. Bacon, Peggy. **THE VILLAGE BOOTLEGGER**. Flint 111. Drypoint, 1932. First State (Annotated by Bacon "1st State, 1st Print"). Titled and signed in pencil. Edition of 35. 6 3/8 x 4 inches, 162 x 102 mm., (image), 12 x 10 inches (sheet). Annotated "(Alex Collection)," and with many pencilled annotations in the margins as to changes to be made. In excellent condition, with the artist's tack holes. A rare insight into the artist's process. Unique. \$3000.00
"Alex" refers to Bacon's husband, the painter Alexander Brooke.
18. 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
19. Barnet, Will. **BOWLING ALLEY SCENE**. Szoke 6, Cole 4, Johnson 2. Lithograph, 1934. Edition of 6. Titled and signed in pencil. 9 7/8 x 8 3/4 inches (image), 17 x 11 5/8 inches (sheet) Provenance, Estate of the Artist, Swann Galleries, NY. Several small creases in the margins, a few short tears at edges, else in very good condition. This early print is Rare. \$3750.00
20. 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
21. 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. \$1875.00
22. 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
23. 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
24. Baskin, Leonard. **JACK PLAIN DEALING**. FO'S173. Woodcut, 1952. Artist's Proof aside from the edition of 50. Inscribed "AP" in pencil, lower left, and signed in pencil, lower right. 3 7/8 x 7 inches, 104 x 177 mm. (image), 8 3/4 x 11 3/4 inches, 223 x 284 mm. (sheet). Fern & O'Sullivan were unable to locate an impression to illustrate in the catalogue, which may account for the incorrect dimensions given in their entry; it may also suggest that the edition of 50 was not printed in full, as this early print is not commonly found. A few inking spots in the margin, verso, else in excellent condition. \$375.00

25. Baskin, Leonard. **JOSEPH CONRAD**. FO'S494. Woodcut, 1966. Presumably from, or a proof aside from the edition of 1100 printed for inclusion in the Gehenna Press publication of Conrad's "Manifesto - Preface to a Career." In excellent condition. \$275.00
- 26.
27. 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
28. Bellows, George. **THE LIFE CLASS - SECOND STONE (THE MODEL, LIFE CLASS)**. Mason 43, Bellows 193. Lithograph, 1917. Edition of 49, signed by Bellows. Inscribed "No.20," titled and signed in pencil. 13 7/8 x 19 3/8 inches, 354 x 494 mm. In excellent condition. \$8500.00
- "Most artists pass through a place like this at some time." (Bellows).
The setting is Robert Henri's evening life class at 1947 Broadway, for men who worked during the day, and where Bellows shared a studio with Ed Keefe and Eugene O'Neill.
29. 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
30. Benson, Frank. **MARSH GUNNER**. Paff 149. Etching, 1918. Edition of 150. Signed in pencil, lower left, and numbered "93" in pencil, lower right. 10 7/8 x 8 7/8 inches (plate), 15 3/4 x 13 1/4 inches (sheet). Printed on Van Gelder paper. Adhesive residue at the extreme edges of the sheet, recto, else in excellent condition. \$7200.00
31. 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
32. Benson, Frank. **RUNNING THE RAPIDS**. Paff 269. Etching, 1927. Edition of 150. Signed in pencil. Printed on Whatman paper. 5 7/8 x 7 3/4 inches (plate), 8 1/2 x 10 5/8 inches (sheet). Annotated with title, a price of \$40.00 and framing notes at the lower edge of the margin, else in excellent condition. \$3500.00
33. 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. \$2200.00
34. Bishop, Isabel. **FRIENDS**. T29, sixth state of ten. Etching 1942. 7 5/8 x 4 inches; 198 x 102 mm. Signed in pencil, and annotated "vi" at the bottom left edge of the sheet. The sixth state, with the

addition of the two parallel lines at right, above and below the skirt hem, but before the filling in of the shoes, the building at right, the urn and vertical lines at right, and the decorative loops on the urn. Teller says "The Plate for this subject is steel faced and canceled, indicating that it may have been editioned. However, only unnumbered proofs printed by the artist are known to the author." One of only a few of Bishop's prints which were not included in a lifetime or posthumous edition. Rare. \$3750.00

35. Bishop, Isabel. **LEANING ON THE WALL**. Teller 4. Etching, 1927. A rare Proof printed by the artist; there was no edition of this print. Signed in pencil, lower right, and inscribed "___Man," lower left. 3 7/8 x 3 inches (plate), 7 3/8 x 6 inches (sheet). The sheet is irregular along its left side. In excellent condition. Bishop made prints throughout her long career, but rarely editioned them, printing only occasional proofs of most of them to give as gifts. In later years she embarked on a project with Associated American Artists to produce editions of her prints. \$3500.00
36. Bishop, Isabel. **LUNCH COUNTER** by Isabel Bishop. T.24. Etching, 1940. 7 1/4 x 3 7/8 inches; 186 x 98 mm. An early proof printed by the artist before the edition published by A.A.A. in 1978. Signed and inscribed "early proof" in pencil. In excellent condition. Rare. \$3500.00
37. 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. \$3500.00
38. Bishop, Isabel. **SHOWING THE SNAPSHOT**. Teller 20. Etching, 1936. Artist's proof signed, titled and inscribed "AP" in pencil, and also inscribed at the bottom right edge "printed 1936." 4 x 3 inches; 100 x 75 mm. A rare proof printed by the artist, long before the edition of 50 published in 1981. Light toning, some marginal soiling, else in very good condition. \$4500.00
39. 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. \$3500.00
40. Bishop, Isabel. **TWO GIRLS OUTDOORS (HELPING WITH THE VEIL)**. T.49. Etching, 1953. From the edition of 50 published by Associated American Artists in 1981 (there are a few earlier proofs printed by the artist). Printed by Stephen Sholinsky, and with his embossed chop. Numbered 24/50 and signed by Bishop in pencil. In excellent condition. \$750.00
41. 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. \$3500.00
42. Bradley, Will. **THE CHAP BOOK**. Lithographed poster, 1895. 21 x 14 inches (sheet). Restoration including some in-painting at the top left corner, else in very good condition with the

colors still fresh. \$1500.00

43. 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. \$375.00

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.

44. Brussel-Smith, Bernard. **ALLEN STREET EL**. Wood Engraving, not dated. Edition of 140. Titled, numbered and signed in pencil. 4 x 6 1/8 inches (image), 10 X 11 3/8 inches (sheet). In excellent condition. \$450.00

The El Station was actually on Allen Avenue, in lower Manhattan.

45. Bumbeck, David. **DANCER**. Etching and aquatint, 1983. Edition of 65, titled, numbered, signed and dated in pencil. 8 5/8 x 9 5/8 inches, 220 x 245 mm. In excellent condition, and nicely framed. \$650.00

Born in 1940, David Bumbeck received his B.F.A. from the Rhode Island School of Design and a M.F.A. from Syracuse University. For the last 20 years, he has been a professor at Middlebury College in Vermont. Bumbeck employs techniques of intaglio printmaking such as etching, aquatint, engraving and photo-transfer. The human figure has been the dominant motif in his prints for over 25 years.

46. Bumbeck, David. **JOHN**. Middlebury 8. Etching, Aquatint, Photo-etching, and engraving, 1979. Edition of 50. Signed, numbered and titled in pencil. 15 x 19 inches. In excellent condition. \$650.00

47. 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

48. 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. \$450.00

49. 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. \$375.00
50. 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
51. Curry, John Stuart. **JOHN BROWN**. Lithograph, 1939. AAA edition of 250. Signed in pencil. 14 3/4 x 10 3/4 inches (image), 18 1/2 x 13 1/2 inches (sheet), with deckle on three sides. In excellent condition. \$9,800.00
52. Day, Francis (American, 1863-1942). **FEBRUARY CENTURY** Color lithographed poster, circa 1895. 22 x 14 1/2 inches. Small edge tears and stains, but still Very Good overall. \$300.00
53. 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
54. 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. \$550.00
Dohanos is best known for the more than 100 cover illustrations he did for The Saturday Evening Post, but he was also a versatile printmaker. A few of his prints were published by Associated American Artists, but others, such as the elegant wood engraving "Houses" and the color woodcut "Departure" were done in smaller editions, as they are not seen frequently.
55. Gag, Wanda. **ABANDONED QUARRY**. W.115. Lithograph, 1939 (this impression printed 1951). From the posthumous 1951 edition of 8 printed by George Miller (there was a lifetime edition of 12, also printed by Miller). 9 x 12 3/8 inches, 228 x 314mm. Signed in pencil and titled by Robert Jansen, Gag's brother-in-law. In excellent condition. \$1875.00
56. Gag, Wanda. **CHRISTMAS EVE II. GREETINGS FROM THE HOUSE OF WEYHE**. Winnan 54. Lithograph, 1927. Edition of 1500 unsigned copies, used by Weyhe Gallery as a Holiday card. There was a signed edition of 100, without the lettering, printed by George Miller. 4 5/8 x 6 3/4 inches, 117 x 172 mm. In very good condition. Despite the large size of the edition, not many have survived, and the print is uncommon. \$550.00
57. 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. \$2750.00

58. 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
59. Haring, Keith. **APOCALYPSE - PROSPECTUS OR FLYER FOR THE PORTFOLIO**. Offset print, 1989. The front from a photo of Haring and William S. Burroughs by Tseng Kwong Chi, Signed by Haring, dated "89", and with a small drawing by Haring of a baby and a cross in a circle, all in black marker. The verso with information about the portfolio, which comprised 20 silkscreen prints, 10 with images by Haring, and 10 with texts by Burroughs. The prospectus was issued by Dorothy Berenson Blau's Hokin Gallery. Blau (1917-2014), was a leading art dealer in Miami. In excellent condition. Uncommon. \$2800.00
60. 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. \$575.00
61. Hassam, Childe. **THE BIG HORSE CHESTNUT TREE, EASTHAMPTON**. C/C 304. Etching, 1922. Signed with the cypher and inscribed "imp." in pencil, and signed, dated and titled in the plate. The full sheet with deckled edges, and with the artist's tack holes for drying at all of the edges. 8 7/8 x 11 7/8 inches, 155 x 310 mm. A beautiful and delicate impression in excellent condition. \$6500.00
62. 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. \$3750.00
63. 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. \$875.00
64. Hirsch, Joseph. **BOOTH**. Cole 48. Lithograph, 1964. Edition of 60 published by Associated American Artists. Printed by Lucien Dutroit in Paris, on BFK Rives paper. Signed in pencil. In excellent condition. \$2200.00
65. Hirsch, Joseph. **COFFEE**. Lithograph, 1963. Cole 38. 13 1/8 x 10 1/4 in. A.A.A. edition of 250. Signed in pencil. \$875.00
66. Hirsch, Joseph. **CONFIDENCE, THE**. Lithograph, 1944. Cole 8. 9 1/2" x 11 1/4" Signed in pencil. AAA edition of 250. 3rd Purchase Prize, Library of Congress, 1945. Very good condition. \$650.00
67. 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. \$875.00
68. Hirsch, Joseph. **NUDE DRAWING**. Lithograph, 1963 (Cole 45). 14 5/8 x 18 1/4 inches. Artist's

- Proof aside from the edition of 50, printed by Lucien Dutruit, Paris, and published by A.A.A. Inscribed "A.P." and signed in pencil. Excellent condition. \$2500.00
69. Hirsch, Joseph. **PLAYER (POOL PLAYER)**. Lithograph, 197?. Not in Cole. 16 7/16 x 20 9/16 in. The "OK" (bon a tirer) proof. Printed in black and green. Signed in pencil. \$2500.00
70. Hirsch, Joseph. **TOAST, THE**. Lithograph, 1970. (Not in Cole). 11 1/2 in. diameter tondo (15 x 15 1/2 in sheet with 4 deckled edges) Numbered 12/100 and signed in pencil. Printed in sepia with a blue background (there were also copies printed in black, and copies printed in sepia In excellent condition. \$750.00
71. Hirsch, Joseph. **TOAST, THE**. Lithograph, 1970. (Not in Cole). 11 1/2 in. diameter tondo (15 x 15 1/2 in sheet with 4 deckled edges) Numbered 76/100 and signed in pencil. Printed in black and white (there were also copies printed in sepia, and copies printed in sepia with blue background. In excellent condition. \$500.00
72. 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. \$750.00
73. Hnizdovsky, Jacques. **WINTER LANDSCAPE**. T.59. Woodcut, 1965. Edition of 100. Numbered 62/100, and titled, dated, inscribed "Woodcut," and signed in pencil. 16 1/8 x 24 3/4 inches (sheet). In excellent condition. \$2800.00
74. 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. \$450.00
75. Huty, Alfred. **PHOEBE PASSES MY GATE**. Drypoint, c. 1931. Edition size c.75. Signed and titled in pencil. 8 1/8 x 7 1/4 inches (plate), 10 1/4 x 8 3/4 inches (sheet). Printed on laid paper. In excellent condition. \$4800.00
76. Hyman, Moses (American, 1870-?). **UNTITLED PORTRAIT**. Etching, 1941. printed with platetone. Edition size not stated. Signed in pencil, lower right, and with a presentation inscription, lower left. 9 7/8 x 6 7/8 inches (plate), 11 3/8 x 8 inches (sheet). Printed on paper watermarked "Rives," with deckle on four sides. A striking image, very well achieved, with much of its effect attributable to the wiping of the plate. A crease in the lower left corner, and with evidence of hinging in the top corners, else in excellent condition. \$750.00
We have found little biographical information on this artist, but we have seen etched portraits of Toscanini and of Justice Holmes. We have seen an example of this print offered with the title "Sam."
77. 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

78. 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
79. 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. \$2250.00
80. Johnston, Ynez. **ICE AGE**. Etching and aquatint in colors, not dated. Edition of 25, numbered 16/25, titled, and signed in pencil. 18 x 11 1/2 inches (plate), 25 x 16 inches (sheet). In excellent condition. \$1750.00
81. Johnston, Ynez. **INHABITED WORLD**. Etching with aquatint in colors, 1962. Edition of 210 published by International Graphic Arts Society. Numbered 21/210, and titled, signed and dated, all in pencil. 17 1/2 x 11 1/2 inches (plate), plus full margins. In excellent condition. \$1750.00
82. 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
83. 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. \$1800.00
84. Kent, Rockwell. **THE LOOKOUT**. Burne-Jones 51. Wood engraving, 1930. Edition of 120. 7 31/32 x 5 15/32 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
85. 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
86. 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.
87. 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

88. 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
89. 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
90. 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
91. 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
92. 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
93. 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
94. Levy, Beatrice. **UNTITLED (LANDSCAPE WITH FLOWERING TREE)**. Aquatint in colors, 1924. Signed, dated and inscribed "proof" in pencil. 8 x 9 7/8 inches (plate), 12 1/2 x 16 inches sheet. Abrasion to the paper in the margin, lower left, else very good. \$550.00
95. 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
96. 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. \$15,000.00
97. 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. \$875.00

98. 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. \$1100.00
99. Marsh, Reginald. **BEACH PICNIC**. S.182. Engraving, 1939. Third state of three. Signed by Marsh in pencil and titled "Beach Picnic" at the lower left edge of the sheet. One of only 20 impressions. There were no posthumous editions. 5 x 7 inches (image), 7 1/2 x 10 inches (sheet). A very fine impression in excellent condition. Ten young, attractive women crowded together on towels and blankets at the beach. \$5500.00
100. 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 1/8 inches. In very good condition. \$4500.00
101. 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.

102. Marsh, Reginald. **BURLESK RUNWAY**. S.39. Etching, 1927. Third (final) state. One of only 17 impressions located by Sasowsky (there were also two trial proofs in each of the earlier states). Signed in pencil, lower right, annotations in lower margin, date stamped February 7, 1929 verso. 5 x 6 3/4 inches, 127 x 171 mm. (plate); 7 11/2 x 10 inches (sheet). This is one of Marsh's earliest etchings, and the first of his many burlesque subjects. Rare. \$4800.00
103. Marsh, Reginald. **CONEY ISLAND BEACH**. S.159. Etching, 1935. State 4 (Final). Edition of about 200 printed for American Artist's Group. Unsigned, as called for. This edition was in addition to Marsh's signed edition of 50, of which only 24 were printed. 9 x 12 inches, 228 x 305 mm. (plate), on a larger sheet with full margins. In excellent condition. \$1500.00

104. Marsh, Reginald. **DISCUSSION or AT THE BASE OF UNION SQ. WASH STATUE.** Sasowsky 152. Etching, 1934. Signed in pencil. There was no edition; the number printed is unknown, but likely only a few; Sasowsky located only one print, of an early State, in the Middendorf Gallery in Washington, DC. The illustration of the final state in Sasowsky's catalogue appears to indicate deeper shading in some areas than is evident on this example, suggesting that this is an earlier state. Provenance, The Oresman Collection, NY. 6 x 9 inches, 152 x 228 mm. (plate), 7 x 10 1/8 inches (sheet). In excellent condition. Rare. \$6800.00
105. Marsh, Reginald. **GRAND TIER AT THE MET.** S.190 Engraving, 1939. Third, final state. One of 15 impressions printed by Marsh in 1939. Signed by Marsh in pencil, lower right. This impression hand-colored. 7 x 10 inches, 178 x 254 mm. (plate). In excellent condition. \$4800.00
106. Marsh, Reginald. **SUBWAY - THREE PEOPLE.** S. 149. Etching, 1934. 9 x 7 inches; 228 x 178 mm. Numbered "10b," and signed in pencil "Reginald Marsh (F.M.)" by the artist's widow, Felicia Marsh. Impression "10b" is recorded by Sasowsky as one of 14 lifetime impressions of the 3rd, final state, printed by Marsh. The signature of Felicia Marsh indicates that the proof was in Marsh's studio, unsigned, at the time of his death. There is no "Jones" edition of this print (posthumous printings, usually of about 12 impressions, authorized by Felicia Marsh and signed by her), nor is there a Whitney Museum edition (unsigned printings of 100). This print, a classic Marsh image, is thus very rare. In excellent condition. \$5500.00
107. Marsh, Reginald. **THREE GIRLS ON A CHICKEN.** S.214ii. Engraving, 1941. Sasowski's second state of two (there are only two trial proofs of the first state). 8 x 10 inches; 203 x 254 mm. Edition of only 20 lifetime impressions. Signed in pencil. A fine, strong impression, in excellent condition, though with the sheet roughly cut or torn along the lower edge, well away from the platemark. \$4500.00
108. 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. \$7800.00
109. Matsubara, Naoko. **SPRING VISITOR.** Color Woodcut, c.1971. Edition of 100. Signed in pencil and numbered 15/100. Printed on laid paper with the blindstamp "FR." 12 1/2 x 11 3/4 inches (image), 15 3/4 x 14 1/2 inches (sheet). In excellent condition. \$650.00
110. Meissner, Leo. **BROOK - WINTER.** Wood engraving, not dated. Edition size unknown. 3 5/8 x 2 7/8 inches (image), 9 5/8 x 6 inches (sheet). In excellent condition. \$300.00
111. 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). In excellent condition. \$750.00
112. 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
113. Myers, Jerome. **MORNING ON THE EAST SIDE**. Colored Etching, c. 1930s. 7 5/8 x 6 3/8 inches; 193 x 163 mm. Titled in pencil, and signed "Jerome Myers imp" in pencil. In excellent condition. \$675.00
114. 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. \$575.00
115. Parish, Betty Waldo (American, 1910-1986). **UNTITLED STILL LIFE**. Etching, not dated, signed in pencil. 10 x 2 3/4 inches (image); 11 1/2 x 4 inches (sheet). Pinholes at the corners, some soiling in the left margin, top, else in very good condition. \$225.00
Betty Waldo Parish studied at the Art Student's League with John Sloan and Eugene Speicher, and is usually associated with the Ashcan School of New York realists of the early and mid-20th century.
116. Penfield, Edward. **HARPER'S MARCH 1899**. Lithographed poster in black, brown, green and red, 1899. Kiehl 219. 15 3/8 x 10 1/2 inches. In excellent condition except for two unobtrusive creases, one top left, the other in the lower left corner, both visible only from the back, and minor roughness or nicking to the sheet edges, left and top. \$750.00
117. Penfield, Edward. **HARPER'S MAY, 1895**. Lithograph in colors. 13 1/4 x 17 inches; 337 x 432 mm. Condition A. \$875.00
118. Penfield, Edward. **HARPER'S MAY, 1897**. Poster for Harper's New Monthly Magazine, May 1897. Woman walking her greyhound. Four-color lithograph: brown, yellow, red and black. New York: Harper & Brothers, published April 1897. Signed in the stone, top left, and with the artist's bull's head logo. 18 7/16 x 13 1/4 inches. Horizontal center fold, else in very good condition. \$875.00
119. Peterdi, Gabor. **STILL LIFE IN GERMANY**. Peterdi 28. Engraving, 1946. Edition of 30. Numbered 30-30, titled, dated, and signed in pencil. 11 7/8 x 9 inches (plate), 18 x 13 3/4 (sheet). In excellent condition. \$300.00
120. 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

121. 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
122. Rector, Anne (American, 1899-1970). **UNTITLED (MOTHER AND CHILD).** Etching, circa 1917. Edition size not known, but likely very small. Not signed. \$350.00
Anne Rector studied with John Sloan at the Art student's League. She was a good friend of Peggy Bacon. Her husband, Edmund Duffy was a Pulitzer Prize winning political cartoonist.
123. Reed, Doel. **REST.** Etching and aquatint, 1941. CR43. AAA edition of 250, with its label present. 9 x 15 inches, 226 x 380 mm. In excellent condition. \$1875.00
124. Rhead, Louis. **CYCLE CIGARETTES.** Lithograph, 1891. 24 1/2 x 17 1/2 inches; 622 x 445 mm. Signed in the stone. A magnificent Art Nouveau image. Paper losses at lower edge expertly filled-in, tears along right edge extending well into the image expertly closed. A wonderful example of the Art Nouveau poster, still impressive despite condition problems. \$850.00
125. Romano, Clare (American, 1922-2017). **EIGHTEEN STREET EL.** Collagraph in colors, 1952. Edition of 14. Numbered 10/14. titled, signed and dated, all in pencil. 14 3/4 x 11 inches (image) 19 7/8 x 16 inches (sheet). In very good condition; there are two small triangles cut out of the paper, upper left and lower right, likely part of the artist's process for registration of the several color matrices. \$1500.00
18th Street was a station on the IRT line of the NYC subway, running along 3rd Avenue; it ceased operation in 1955, and the elevated railway was demolished.
A Collagraph is a form of relief print in which surfaces are built up by cutting out shapes and pasting them to a backing; as with woodcut and other relief processes, a separate "block" is used for each color. Because the "collage" is made with papers and cardboards, it will not withstand too much repeated printing, which is why editions are small. Romano and her husband John Ross, were leaders in the use of collagraph as a print medium.
126. Roth, Ernest (American, 1879-1964). **CUENCA - THE CLIFF DWELLERS.** Etching, 1921. Signed, dated, and titled in the plate, and signed and dated in pencil. Printed on laid paper. 9 7/8 x 8 7/8 inches (plate), 14 1/8 x 11 1/4 inches (sheet). Printed with platetone. A well repaired short tear at the left edge in the lower margin, well away from the image, else in excellent condition. \$550.00
127. Roth, Ernest (American, 1879-1964). **FLORENCE PALACES OR FLORENTINE PALACES.** Etching, 1927. Signed, dated, and titled "Florence Palaces" in the plate, and signed, dated and titled "Florentine Palaces" in pencil. With an original price of \$30.00 in pencil in the lower right corner. Printed on watermarked laid paper. 9 7/8 x 11 7/8 inches (plate), 11 1/2 x 13 3/4 inches (sheet). Printed with platetone. A superb impression of this magnificent view of old palazzos seen from the far side of the canal. In excellent condition. \$1200.00

128. Roth, Ernest (American, 1879-1964). **OLD HOUSES ON THE ARNO, FLORENCE.** Etching, 1907. Edition of about 70. Signed and dated in pencil. Printed on cream simili Japan paper. 9 1/4 x 7 1/8 inches (plate), 12 1/2 x 9 7/8 inches (sheet). In excellent condition. \$975.00
129. Roth, Ernest (American, 1879-1964). **SAN GREGORIO, VENICE.** Etching, 1907. Titled signed and dated, all in pencil, and with an original price of \$20.00 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 superb impression of this delicately rendered subject, printed on laid paper. In excellent condition. \$750.00
130. 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

131. 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).

132. Roudebush, Harriet. **FISHERMAN'S WHARF.** Etching, 1930s-40s. Edition not stated. Titled and signed in pencil. 4 x 3 inches, with narrow margins. In excellent condition. \$150.00
133. Sandzen, Birger. **REPUBLICAN RIVER.** Woodcut, 1945. Signed and titled in pencil, and initialed in the block. 12 x 16 inches. 304 x 406 mm, (image), 15 x 19 inches (sheet). In excellent condition. \$1800.00
134. Sandzen, Birger. **THE SENTINEL OF THE MESA.** Greenough, 141. Lithograph, 1933. Edition of 75, titled and signed in pencil. 12 3/4 x 16 3/4 inches (image), 15 3/4 x 18 1/2 (stone mark), 16 3/4 x 20 1/4 (sheet). In excellent condition. \$1800.00
135. 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

136. Seymour, Ralph Fletcher (American, 1876-1966). **JOE'S OYSTER BAR**. Etching, not dated. Edition size not known. Titled and signed in pencil. 8 1/2 x 10 1/4 inches (plate), 10 5/8 x 13 1/2 inches (sheet). In excellent condition. \$875.00

The following is from the Wikipedia article on Seymour:

Seymour was born in Milan, Illinois, and studied in Cincinnati with Lewis Meakin and Vincent Nowattny, and later in Paris as well. He taught decorative illustration at the Art Institute of Chicago, and was an artist-in-residence at Knox College. He painted, and produced etchings, woodcuts and block prints. He was a noted designer of bookplates.

For a time around the turn of the twentieth century, Seymour was associated with L. Frank Baum, and worked on Baum's books *By the Candelabra's Glare* (1898), *Father Goose: His Book* (1899), and *American Fairy Tales* (1901). Seymour illustrated or designed a range of books, often in high-quality limited editions, including Elizabeth Barrett Browning's *Sonnets from the Portuguese* (1899), John Keats's *The Eve of St. Agnes* (1900), John Milton's *Ode on the Morning of Christ's Nativity* (1901), Percy Bysshe Shelley's *A Defence of Poetry* (1904), the *Biblical Book of Ruth* (1904), and William Blake's *Songs of Innocence and Experience* (1906).

For almost seven decades, Seymour ran his own book publishing firm in Chicago. Among the works he published were Frank Lloyd Wright's *The Japanese Print* (1912) and *Experimenting with Human Lives* (1923), and Alice Corbin's *Red Earth: Poems of New Mexico* (1920). He published Henry Blake Fuller's *Bertram Cope's Year* (1919), a novel about homosexuals in Chicago and an early example of gay literature in America. Seymour's Alderbrink Press maintained traditions of the Arts and Crafts Movement into the 1950s.

Seymour wrote *Across the Gulf* (1928), about his travels in southern Mexico - another expression of his interest in Native American cultures. He also published his own account of his life and art, in which he stated that the Chicago artists of his generation saw themselves as "peculiarly American" practitioners who disregarded "European, eastern or conventional rules for guidance in saying what they wanted to say."

137. 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. \$2250.00

"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.

138. 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)

139. 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. \$2800.00

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.

140. 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

141. 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."

142. Sloan, John. **HEAD WITH NECKLACE**. Morse 163. Etching, 1913. Edition of 100, of which only 75 were printed. Titled, signed and inscribed "100 proofs" all in pencil, and further signed by the printer "Peter Platt, imp." 3 3/4 x 2 3/8 inches, 95 x 60 mm. (plate), 9 1/2 x 8 7/8 inches (sheet). The sheet has deckle on all edges, and tack holes for drying. In excellent condition. \$1600.00

Morse quotes Sloan as bearing the influence of Rembrandt.

143. Sloan, John. **LOVE ON THE ROOF**. Etching, 1914. M. 167. 151 x 111mm; 6" x 4 3/8", signed, titled, and inscribed "100 proofs" in pencil (50 printed, of which this is one of 30 by Platt). Tack holes in the margin. In very good condition. \$5800.00

"Poetic license probably permitted me to introduce many details in these city life plates. Note the

protest of the fluttering garments and the neglected child. This woman was about thirty and the boy about eighteen. The nightshirts and underwear belonged to the husband. Seen from fourth street and sixth avenue, 11th floor studio. All these comments are deductions. I just saw it and etched it." (JS, 1945)

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

144. Sloan, John. **MAN MONKEY**. M.130. Etching, 1905. Edition of 100, Signed by Sloan. Dated in the lower margin "June 13 - 1905," and further inscribed "J. S. imp. dated by Sloan - final state." A printers crease at the lower right corner of the image, else in very good condition. \$2500.00
145. Sloan, John. **MAN, WIFE AND CHILD**. Morse 135. Etching, 1905. Titled, signed, and inscribed "100 proofs," all in pencil. 5 x 7 inches (plate), 10 x 12 3/4 inches (sheet). Printed on watermarked laid paper. Some tape residue, top, verso, and a very tiny nick at the right edge of the sheet, about 1/2 inch from the top, else in excellent condition. \$2800.00
146. Sloan, John. **NUDE ON POSING STAND**. Etching, 1931. M. 261. 177 x 140mm; 7" x 5 1/2", signed, titled and inscribed "100 proofs" in pencil (45 printed). In very good condition. \$1875.00

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

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

147. 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. \$3200.00
"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).
148. 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." 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. \$4000.00

149. 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. \$2750.00

"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.

150. 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. \$4800.00

151. 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. \$4800.00

152. 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. \$7800.00

153. 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."

154. 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

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

in pencil. Rare. \$4800.00

156. Soyer, Raphael. **MOTHER AND CHILD**. Cole 93. Gettings 70. Etching, 1963. The first state of 2, printed by Emiliano Sorini in an edition of only 15 (the Second State, with added aquatint, was included in the portfolio "Sixteen Etchings by Raphael Soyer," published by Associated American Artists in 1964). Signed in pencil. 9 3/4 x 7 3/4 inches (plate), 16 1/4 x 12 1/2 inches (sheet). In excellent condition. Rare. \$1100.00

157. 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. \$4500.00

"I did these etchings from pen and ink drawings. In those days you would see people standing around doing nothing. I would sketch them all the time. Sometimes I would ask them to hold a pose and give them twenty-five or fifty cents. The man with his hands in front is warming his hands over the sidewalk grate." (Soyer, quoted in Gettings).

158. 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. \$1250.00

159. 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. \$6500.00

160. Ward, Lynd (American, 1905-1985). **ALGOMA SUNDAY**. Wood-engraving, 1964. Edition not known. Titled and signed in pencil. 9 x 15 inches (image), 12 1/2 x 18 7/8 inches (sheet). Algoma is a city in Wisconsin. In excellent condition. \$350.00

161. 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

162. 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. Two unidentified collector's stamps, "ER" in a double circle, and "DB" within a square, 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.

163. Whistler, James A. M. **THE MEDICI COLLAR.** Spink 170, Way 153, Levy 186. Transfer lithograph, 1897. Number of impressions unknown. Printed in Paris by Lemerrier 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

164. Whistler, James A. M. **MODEL DRAPING.** Levy 50, Way 31. Lithograph, 1890. The earlier state, before the strengthening of the tone values, and with only one butterfly signature. 7 3/8 x 5 1/4 inches, 188 x 132 mm. (image), 12 1/8 x 8 1/4 inches (sheet). With significant losses to the sheet, not affecting the image, and very well restored by mounting to a support sheet. \$1200.00

165. 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.

166. 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
167. 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
168. 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
169. Wilson, John Woodrow. **SEATED WOMAN**. Etching and aquatint, 1973. A Proof aside from the edition of 75. Inscribed "Guide Proof" and signed in pencil. 18 x 12 1/2 inches, 457 x 315 mm. (plate); 22 1/4 x 16 1/8 inches (sheet). Printed on BFK Rives paper. Pinholes and light evidence of handling in the margins, else in excellent condition. A "Guide Proof" is a proof pulled by the artist working in collaboration with a Master Printer; it is a progressive proof in the effort to reach a final "Bon a Tirer" (Good to Print) proof which will serve as the standard from which an edition will be printed. A guide proof may be marked up by the artist and printer to indicate changes, though except for the pinholes, that was not done in this case. \$3750.00
170. Zorach, Marguerite. **THE FARMER AND CHILDREN (also titled A NEW ENGLAND FAMILY, or THE FATHER)**. Linoleum cut, circa 1917. Titled, Signed, and dated 1920 in pencil in the margin and signed within the block. 12 1/2 x 8 7/8 inches (block), 17 3/4 x 12 1/2 inches (sheet). In very good condition. \$7500.00

B. FOREIGN PRINTS

171. 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. \$7200.00

"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).

172. 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). \$875.00

173. Corinth, Lovis. **WEIBLICHER AKT MIT BREITKREMPIGEM HUT (Female Nude with Broad-Brimmed Hat)**. Schwartz 226A. Etching, 1916. 11 3/4 x 7 3/4 inches, 300 x 198 mm. The earlier version, before cutting down of the plate. Schwartz identifies three states of version A, of which this appears to be the third state (with diagonal lines through the bright spot in the center of the hat), for each of which he notes only one proof, and states that only the three were printed. Inscribed "Probedruck" and signed in pencil, and further inscribed below. With margins of 1 1/4 to 1 1/2 inches. In excellent condition. Rare, possibly unique. \$7500.00

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

174. 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.

175. Derain, Andre. **AUTO PORTRAIT A LA PIPE (SELF-PORTRAIT WITH A PIPE)**. A,44. Etching, 1913. Proof printed on gray laid paper, aside from the edition of 60. Initialed "A D" in pencil. 3 5/16 x 2 5/16 inches, 84 x 57 mm. (image), 8 3/4 x 6 3/8 inches, 248 x 162 mm. (sheet), with deckled edges on three sides. In excellent condition. \$1500.00
176. Dix, Otto. **DAME MIT REIHER II**. K.62. Lithograph on wove paper, 1923. 385 by 275 mm., 15 1/8 by 10 7/8 in., image; 600 by 473mm., 23 5/8 by 18 5/8 in., frame. Signed in pencil, the third state of three, from the edition of c. 120, with full margins. A repaired tear, upper right, in the white area outside the image, else in very good condition. \$6500.00
177. Felixmuller, Conrad. **MUTTER UND SOHN**. Sohn 172. Etching, 1919. Printed in red-brown ink on cream wove paper. Signed, dated, titled and inscribed "kupferstich" and with a signed

- presentation inscription in pencil at the bottom of the sheet. 9 1/4 x 5 7/8 inches, 235 x 150 mm. A very good impression in excellent condition. \$3000.00
178. Haden, Francis Seymour. **A SUNSET IN IRELAND**. S.47. Etching and drypoint, 1863. State xiii (the final state before cancellation), with the scratch in the sky at right. With the signature and the date 1863, lower left, and signed in pencil in the margin lower right. Printed on laid paper. 5 1/2 x 8 1/2 inches, 139 x 215 mm. (image), 8 1/2 x 13 1/2 inches (sheet). A fine, rich impression, with strong burr, and in excellent condition. It is generally agreed that this plate, of the Dundrum River running through the estate of Viscount Hawarden, is Haden's masterpiece. \$1500.00
179. 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. \$2200.00
180. Hayter, Stanley William. **FAMILLE JAPONAISE**. Engraving, Soft-ground etching and scorper, in colors, 1955. A Trial Proof (Essai) preceding the Edition of 100. Titled, dated, signed and inscribed "Essai" in pencil. 15 1/2 x 11 3/4 inches, 395 x 299 mm. Rippling to the paper within the platemark, likely the result of the interaction of the inks and the paper; else in very good condition. \$2200.00
181. Hayter, Stanley William. **FOU SOUS L'EAU**. B/M 221. Color engraving and soft-ground etching, 1955. Fourth state of four. Edition of 50 (there were also 10 artist's proofs), published by La Jeune Graveur Contemporaine, Paris. Signed, titled, dated and numbered 35/50 in pencil. 10 3/8 x 7 inches, 262 x 178 mm. In excellent condition. \$3500.00
182. Hayter, Stanley William. **L'ESCOUTAY**. B/M 200. Engraving, soft-ground etching and woodblock, 1951. Edition of 200 published by IGAS. Signed, numbered and dated in pencil. 7 5/8 x 12 1/8 inches, 198 x 310 mm. In excellent condition. \$3000.00
183. 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). \$2750.00
184. 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. \$6500.00
185. 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
186. 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 impression with burr printing strongly. Scarce. \$2750.00

187. 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
188. Hockney, David. **THE SHOP WINDOW OF A TOBACCO STORE**. 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
189. Hockney, David. **TO REMAIN**. 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
190. 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
191. 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. \$2200.00
192. 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. \$2200.00
193. 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. \$1875.00
194. Lindsay, Lionel (Australian, 1874-1961). **PHEASANT AND MAGNOLIA**. Wood-engraving, not dated. Edition of 100. Signed in pencil, lower left, numbered "70," lower right, and inscribed "Pheasant and Magnolias" near the bottom edge of the sheet. 7 5/8 x 5 3/4 inches (image), 10 x 7 5/8 inches (sheet). In excellent condition. \$575.00
195. Manet, Edouard. **CHAPEAU ET GUITARE (FRONTISPIECE FOR AN EDITION OF ETCHINGS)**. Harris 39, Guerin 22. Etching and Aquatint, 1874, state 3, after removal of the letters. Probably from the Strolin editon of 100 published in 1905. 9 1/8 x 8 1/2 inches. In very good condition. \$2200.00

196. 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. \$1875.00
197. 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. \$3500.00
198. 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. \$8500.00
199. Pissarro, Camille. **RUE SAINT-ROMAIN A ROUEN**. Delteil 176(ii). Lithograph on zinc (zincograph), 1896. Second State of 2. One of about 19 lifetime impressions in this state (there were 2 in the first state). Signed, titled, and inscribed "Ep Def No. 9 1ere serie" in pencil. 7 1/2 x 5 1/2 inches, 190 x 140 mm (image), 11 1/2 x 9 3/8 inches (sheet), with deckle on all four sides. In excellent condition. The British Museum has "Ep définitive no 8/1er serie," and its notes for the print state "He made eleven lithographs [of Rouen] in all, of which four show this same view of the rue Saint-Romain. The title and date prove the topographical and archaeological purpose of the print; the fact that he labels it as the first series suggests that he was intending to make further studies." In excellent condition. \$9500.00
200. 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."

201. Tiepolo, Giovanni Domenico. **THE HOLY FAMILY WITH A BEGGAR AND HIS SON.** DeVesme 30, Rizzi 57. Etching, c. 1750. 7 1/2 x 4 inches; 188 x 101 mm. With thread margins, or trimmed near the plate mark. A beautiful impression of this scarce print. \$2750.00
This print predates, and was not made a part of the series "The Flight Into Egypt," Renzi 67-96.
202. Villon, Jacques. **LES HALEURS.** GP E-332. Etching and drypoint, 1930. Final state. Edition of 50, numbered 34/50 and signed in pencil. 7 1/8 x 8 5/8 inches, 181 x 222 mm. (plate). Framed to 17 x 18 inches. In excellent condition. \$3875.00
203. Villon, Jacques. **LES PETITS HALEURS.** GP 176. Etching and Aquatint, 1907. Edition of 50, signed in pencil, and with the blindstamp of the publisher, Sagot, and annotated at the bottom right of the sheet "50 epreuves." 5 3/4 x 7 3/4 inches; 146 x 197 mm (image); 9 1/4 x 12 1/8 inches; 235 x 308 mm (sheet). Framed to 17 x 18 inches. In excellent condition. \$3875.00
204. Vuillard, Eduard. **JEUX D'ENFANTS.** Roger-Marx 29. Color lithograph, 1897. Third (final) State. Edition of 100 printed by Clot for the "Album des Peintres-Graveurs" published by Vollard. Signed in pencil. 11 x 17 inches, 280 x 430 mm. (image), 15 3/4 x 19 1/8 inches (sheet). A crease through the sheet at left, a few smaller creases, a few unobtrusive spots of foxing, and a tiny pinhole, lower center outside the image; still a very good example of this important and beautiful print. \$4500.00
205. Zorn, Anders. **SAPPHO.** Asplund 278, H&H 283. Etching, 1917. Third state, with the edges of the plate beveled. Signed and dated in the plate, and signed in pencil. In excellent condition. \$1500.00

C. DRAWINGS AND WATERCOLORS

206. 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:

Cassily 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."

207. Bacon, Peggy. **UNTITLED (MAN AND WOMAN AT A BAR)**. Charcoal on paper, not dated. Initialed "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
208. 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. \$750.00
209. 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.

210. 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 is a preparatory drawing for the etching "Double Date Delayed," 1948, Teller 43. Provenance: Midtown Galleries, New York, with their label. In excellent condition. \$2750.00
211. Bishop, Isabel. **GIRLS ON A BENCH.** Ink on paper, 1949 or earlier. Signed in pencil. 4 1/2 x 4 inches (image) on a larger sheet. Provenance Midtown Galleries, NY, with their label. The drawing was illustrated in the June, 1949 issue of American Artist, June, 1949, in an article noting that it was currently being exhibited at a show of Bishop drawings at Midtown Galleries. In excellent condition. \$3500.00
212. 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. \$1800.00
213. Bishop, Isabel. **STUDY FOR "TWO GIRLS."** Drawing, ink and wash on paper, circa 1935. Initialed "I.B." lower right. On card stock. 2 7/8 x 3 5/8 (image), 7 x 9 inches (sheet). Provenance: Midtown Galleries, NY, with its label on the frame backing. Framed to 11 7/8 x 12 1/4 inches. A handsome, well finished drawing, relating to Bishop's painting "Two Girls," an oil and tempera on masonite, measuring 20 x 24 inches, which is in the collection of the Metropolitan Museum of Art, NY.
In excellent condition; some pinholes in the sheet, and some old tape residue, not near the image. \$3500.00
214. 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. In excellent condition. \$2250.00

"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.

215. 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. \$1500.00
216. 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. \$2500.00
217. Bishop, Isabel. **UNTITLED (WOMAN LOOKING IN PURSE)**. Ink on cardstock, not dated. Unsigned. A fast, likely unposed sketch of a passerby: Bishop's studio was on Union Square in Manhattan, and she often went down to the street to sketch. In excellent condition. \$1500.00
218. Borein, Edward. **[COWBOYS RIDING]** Pencil drawing, 1933. Signed and dated 1933, in pencil. 10 1/2 x 3 3/4 inches. Ex collection of Jean Bowlen, whose father, William C. Bowlen was a member of the California Printmaker's Society, and a friend of Borein's. In excellent condition. Framed. \$3000.00
219. Davis, Vestie E. (African-American, 1903-1978) **THE PARACHUTE JUMP, CONEY ISLAND**. Ink on canvas board, 1954. Signed "Vesty Davis" and dated, lower right. 16 x 12 inches. In excellent condition. \$3000.00
Vestie Davis was self-taught. He began painting in 1947, taking New York city landmarks as his subject. This work is one of many he did of various attractions at Coney Island, and one of many he did of the Parachute Jump, including one which was part of a Coney Island scene used as a cover of the New Yorker in 1958.
220. Dove, Arthur. **STUDY FOR "WOODPILE."** Watercolor and ink on paper, 1938. 4 3/4x6 3/4 inches, 125 X 175 mm., the full sheet. Signed in ink, lower center. Provenance: estate of the artist, Sid Deutsch Gallery, New York; The Downtown Gallery, New York, 1963; Nardin Fine Arts, Ltd., New York; Terry Dintenfass, Inc., New York; Owings-Dewey Fine Art, New Mexico; private collection, Alabama. Labels for these are on the backing of the frame. This drawing was included in the exhibition "Arthur Dove: A Retrospective," at the Addison Gallery of American Art and the Phillips Collection, Cambridge, Massachusetts, 1997; Somerville Manning Gallery, Delaware, 2018, with the labels for these also on the frame backing. This drawing is a study for 1937-38 painting "Woodpile," which is included in Arthur Dove, Life and Work, with a Catalogue Raisonné, by Ann Lee Morgan. University of Delaware Press, 1984, page 259, number 38.22. In excellent condition, framed. \$52,500.00

221. Marsh, Reginald. **UNTITLED - MAN AND WOMAN RIDING A CAROUSEL ANIMAL.** Tempera on board, 1951. Signed and dated, lower left. 5 x 4 inches, framed to 6 x 9 inches. Provenance: Collection of William Benton. In excellent condition. \$6500.00
William Benton, 1900-1973, was, with Chester Bowles, the co-founder of the advertising agency Benton and Bowles, was the publisher of the Encyclopedia Britannica, served as a U.S. Senator from Connecticut from 1949-1953, amassed a significant collection of art which included a large number of works by Marsh, and was a major donor to the Art Museum at the University of Connecticut at Storrs, which is named for him.
222. Marsh, Reginald. **UNTITLED - TWO WOMEN.** Oil on panel, not dated. Initialed "R.M." lower right. 4 1/4 x 3 3/4 inches, framed to 6 x 9 inches. Provenance: Collection of William Benton. In excellent condition. \$6500.00
William Benton, 1900-1973, was, with Chester Bowles, the co-founder of the advertising agency Benton and Bowles, was the publisher of the Encyclopedia Britannica, served as a U.S. Senator from Connecticut from 1949-1953, amassed a significant collection of art which included a large number of works by Marsh, and was a major donor to the Art Museum at the University of Connecticut at Storrs, which is named for him.
223. Politi, Leo. **UNTITLED (WOMAN NURSING BABY).** Gouache in colors, c. 1935. 6 7/8 x 4 1/2 inches, 175 x 114 mm.(sheet 12 x 10 inches). Signed. In excellent condition. \$1750.00
Leo Politi (American, 1908-), best known as an illustrator of children's books, was also a painter and muralist. He studied at the Milan Art Institute. He was a member of the Painters & Sculptors of Los Angeles and exhibited at the Art Institute of Chicago, Pennsylvania Academy of Fine Arts and in Milan. He illustrated many books and this work may be an original book illustration.
224. Warhol (Attributed), Andy. **SHEET OF BUTTERFLY DRAWINGS.** Ink on red paper, circa 1950s. 10 x 6 3/4 inches (sheet). The butterfly drawings are very similar in form and in their profusion on the page (there are 32, in eight rows of four) to those Warhol did during the 1950s. Unlike those, this was not re-produced as an offset print. Not signed. The center of the sheet lightstruck and faded, apparently from prior matting, with the margins and verso still a deep red. Adhesive residue to the top one inch of the sheet. \$3750.00

D. PHOTOGRAPHS

225. **Africa. KENYATTA, NYERERE AND OBOTE - SIGNED PHOTOGRAPH OF THREE POST-COLONIAL AFRICAN PRESIDENTS .** 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. As with so many mounted photos, the mount has not held up as well as the photo. The signatures of Kenyatta and Nyerere are faded but readable, the mount is somewhat darkened, there is minor dampstain at the lower right and left corners of the mount, and a tiny indentation in the image on Nyerere's jacket just below his wrist. Still an extraordinary image and record of the early period of African independence from colonial rule. \$750.00

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 be 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.

226. 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.
227. Marshall, Jim. **JANIS JOPLIN BACKSTAGE AT THE WINTERLAND, SAN FRANCISCO**. Photograph, 1968, printed later. Gelatin Silver print on glossy paper. Unsigned. 17 7/8 x 12 1/4 inches, 455 x 310 mm. In very good condition. \$2800.00
228. Marshall, Jim. **JIMI HENDRIX AND BRIAN JONES, MONTEREY POP FESTIVAL**. Photograph, 1967, printed later. Gelatin Silver print on glossy paper. Inscribed "4058-21 [copyright symbol]1983," and stamped "Photograph by Jim MARshall," twice on the verso. 6 3/8 x 9 1/2 inches, 165 x 241 mm. (image); 8 x 10 inches (sheet). Two small stains at upper sheet edge, else in very good condition. \$2500.00
229. (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
230. Muray, Nicholas. **RUTH ST. DENIS AND TED SHAWN**. Original photograph of St. Denis and Shawn, undated but probably very early (Shawn and St. Denis met in 1914 and were married in 1915; Muray came to New York from Hungary in 1913 and though he opened his first NY studio in

1920, he was an active photographer for years before that. Shawn, born in 1891, looks so young in the photo, that it is likely from 1915-1920. 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. \$1800.00

231. Unknown Photographer. **ROBERT PEARY, THE LORD MAYOR OF MANCHESTER, ENGLAND AND OTHERS.** Gelatin silver print, 1910. The image shows Commander Peary with Charles Behrens, the Lord Mayor of London, with the Lady Mayoress, Major Church Howe, the U.S. Consul, Canon Wainright, and the Mayor's daughters in a group portrait. Peary had claimed discovery of the North Pole in 1909; the photo likely commemorates a celebratory event related to Peary's fame following the expedition. 11 5/8 x 13 3/8 inches, affixed to a mount. The names of the people in the photo are inscribed in ink near the bottom edge; on the verso of the mount is written in black ink "England 1910" and, in pencil, "Manchester Guardian Photo, 1910." A 1 1/2 x 1 3/4 inch triangular loss to the lower right corner of the image; else in very good condition. \$750.00
232. 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. \$3500.00
One of the best images of Alice Toklas we have seen. Most Van Vechten photos of Toklas and/or Stein have only his embossed stamp and annotations. This, with his signature, is rare.
233. Van Vechten, Carl. **BEAUFORD DELANEY.** Original photograph by Carl Van Vechten, 1953. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 6 3/4 x 9 1/2 inches. Bottom corner, lower left slightly dogeared, else in excellent condition. \$975.00
234. Van Vechten, Carl. **BIRTHDAY FLOWERS: LES GEORGE SCHUYLERS.** Original photograph, 1956. With the photographer's stamp and inked title and annotations, verso. 9 5/8 X 6 1/2 inches. In excellent condition. \$450.00
George Schuyler, 1895-1977, was an African-American journalist and novelist, known for his conservative political views.
235. Van Vechten, Carl. **EUGENE O'NEILL.** Original photograph by Carl Van Vechten, 1933. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 9 3/4 x 7 3/4 inches. In excellent condition. \$750.00
236. Van Vechten, Carl. **FRANCISCO MONCION AS SEBASTIAN.** Original photograph, 1944. 7 1/2 x 10 inches. Titled and dated, and with the photographer's rubber stamp, all verso. In excellent condition. \$1100.00
Francisco Moncion, 1919-1995, was born in the Dominican Republic, but came to New York while still a child. He enrolled in George Balanchine's School of American Ballet in 1939. He was one of

the original members of the Ballet Society, founded by Balanchine and Lincoln Kirstein in 1946; he continued with the company when it became the New York City Ballet in 1948, remaining, as its senior principal dancer until 1985. This early photograph, depicting Moncion at age 25, was taken in 1944, when he was a soloist with the Marquis de Cuevas's International Ballet.

237. Van Vechten, Carl. **FRANCISCO MONCION AS SEBASTIAN**. Original photograph, 1944. 7 x 5 inches. Titled and dated, and with the photographer's rubber stamp, all verso. Ex collection of the novelist James Purdy, who received it as a gift from the photographer. In excellent condition. Francisco Moncion, 1919-1995, was born in the Dominican Republic, but came to New York while still a child. He enrolled in George Balanchine's School of American Ballet in 1939. He was one of the original members of the Ballet Society, founded by Balanchine and Lincoln Kirstein in 1946; he continued with the company when it became the New York City Ballet in 1948, remaining, as its senior principal dancer until 1985. This early photograph, depicting Moncion at age 25, was taken in 1944, when he was a soloist with the Marquis de Cuevas's International Ballet. \$875.00
238. 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. \$1875.00
239. Van Vechten, Carl. **ISAK DINESEN (BARONESS KAREN BLIXEN)**. Original photograph by Carl Van Vechten, 1959 (In the final months of her life). Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 9 3/4 x 8 inches. In excellent condition. \$750.00
240. Van Vechten, Carl. **LUIGI PIRANDELLO**. Original photograph by Carl Van Vechten, 1935. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 10 X 8 inches. a small white spot in the jacket, presumably a printing defect, else in excellent condition. Pirandello won the Nobel Prize for literature in 1934. \$875.00
241. Van Vechten, Carl. **PAUL BOWLES**. Gelatin Silver photograph, 1958. With the photographer's blind stamp, recto and his stamp and annotations, verso. 10 x 7 3/4 inches. In excellent condition. \$1100.00
242. Van Vechten, Carl. **PAUL CADMUS**. Original photograph by Carl Van Vechten, no date, but likely 1930s-1940s. Photographer's embossed blindstamp on recto. Mounted to cardboard, the verso of which is stamped "Collection of Paul Cadmus," and with a partial label inscribed "Photo by Carl Van Vechten." 9 7/8 x 6 1/2 inches. In excellent condition. \$1200.00
243. Van Vechten, Carl. **TRUMAN CAPOTE**. Original photograph by Carl Van Vechten, 1948. Photographer's rubber stamp with ink annotations on verso. 9 3/4 x 7 3/4 inches. In excellent condition. \$1800.00

244. Van Vechten, Carl. **VIEW FROM FRONT WINDOW 9D 146 CENTRAL PARK WEST.** Silver gelatin photograph, 1954. Titled and annotated in ink, and with the photographer's copyright stamp, verso, and with his blindstamp, recto. 9 3/4 x 6 1/2 inches. In excellent condition. \$375.00
245. Van Vechten, Carl. **WILLA CATHER.** Original photograph by Carl Van Vechten, 1936. Photographer's embossed blindstamp on recto, and rubber stamp with ink annotations on verso. 10 x 8 inches. In excellent condition. \$1100.00