

**NEW YORK CITY IMAGES  
PRINTS, DRAWINGS AND PHOTOGRAPHS  
SEPTEMBER 2013**

1. Bellows, George. **THE LIFE CLASS - SECOND STONE (THE MODEL, LIFE CLASS)**. Mason 43, Bellows 193. Lithograph, 1917. Edition of 49, signed by Bellows. Inscribed "No.20," titled and signed in pencil. 13 7/8 x 19 3/8 inches, 354 x 494 mm. In excellent condition. \$7500.00  
"Most artists pass through a place like this at some time." Bellows  
This is Robert Henri's evening life class at 1947 Broadway, for men who worked during the day, and where Bellows shared a studi with Ed Keefe and Eugene O'Neill.
2. Belsen, Louise. **HARLEM JUNK YARD**. Etching, n.d. (c. 1920s-30s). 5 7/8 x 6 1/4 inches. Titled and signed in pencil. A crease extending through the upper right corner of the image, else in very good condition. \$225.00
3. Bernhardt, John (American 1921-1963. **QUEENSBRIDGE**. Color Woodcut, 1955. Titled, signed, dated and annotated "To Smitty" in pencil. 17 3/4 x 28 inches. In very good condition. \$975.00  
Bernhardt's was educated at Columbia University, and although he died young, he was a successful and respected modernist printmaker and assemblage artist. His work is in the collections of the NY Public Library, Boston Public Library, Metropolitan Museum of Art, Hartford Atheneum and other public collections.
4. Bishop, Isabel. **DOUBLE DATE DELAYED or ENTRY E. T. 43**. Etching, 1948. Signed in pencil and inscribed "To Helen Goodall with Love." A proof printed by the artist aside from the incomplete edition of 35, and prior to the edition of 50 printed in 1978. A fine impression in excellent condition. \$2250.00
5. Bishop, Isabel. **INTERLUDE**. Teller 48. Etching 1952. Edition of 25, printed in 1981 (there were a few proof printed earlier by the artist). 7 3/8 x 4 3/8 inches; 186 x 112 mm. Numbered xviii/xxv and signed in pencil. With the embossed stamp of the printer Stephen Sholinsky, l.r. Excellent condition. \$900.00
6. Bishop, Isabel. **MAN PUTTING ON JACKET**. Drawing, ink on paper, not dated. 8 1/2 x 7 inches. Signed in pencil. Men and women putting on or taking off coats or jackets is a prevailing theme in Bishop's work. There are numerous etchings, from as early as 1929 to as late as 1968, in which this theme is explored. These include Teller numbers 10, 10A, 23, 23A, 28, 31, 32, 37A, 37B, 38, 38A, 46A, 55A, 61, 61A, 63, and 65. \$1250.00
7. Bishop, Isabel. **MENDING**. Etching, 1947. Teller 42. 5 x 3 inches, 127 x 87 mm. Proofs printed by the artist only, no edition. Scarce. This one of only a few of Bishop's prints which was not included in a lifetime or posthumous edition. In very good condition, though expertly reinforced at the platemark. Scarce. \$2500.00
8. Bishop, Isabel. **SHOWING THE SNAPSHOT**. Teller 20. Etching, 1936. Artist's proof signed, titled and inscribed "AP" in pencil. 4 x 3 inches; 100 x 75 mm. A rare proof printed by the artist, likely long before the edition of 50 published in 1981. In excellent condition. \$3500.00

9. Bishop, Isabel. **SNACK BAR**. T. 53. Etching, 1959. 6 7/8 x 4 3/8 inches; 174 x 111. Signed and titled in pencil and inscribed "Love to Helen Goodall." A proof printed by the artist. There was an edition of 50 printed in 1978 by Stephen Sholinsky. A fine impression in very good condition, with tape residue at the upper corners. \$2250.00
10. Bishop, Isabel. **SPECTATORS**. Teller 15. Etching, 1933. 7 x 5 inches; 177 x 125 mm. Signed in pencil. One of only a few lifetime proof impressions (there was an edition of 60, published posthumously in 1989). A very good impression in excellent condition. Very scarce. \$3000.00
11. Bishop, Isabel. **WAITING**. Teller 11. Etching, 1930. 6 x 4 inches; 152 x 101 mm. Signed in pencil. One of only a few lifetime proof impressions (there was a posthumous edition of 60 in 1989). A very good impression in excellent condition. Scarce. \$2750.00
12. Blashko, Abe. **MARKET VENDORS**. Lithograph, 1940. Edition of 35. Signed, dated, titled and numbered 7/35 in pencil, and also signed and dated in the stone. 19 1/2 x 12 inches, 495 x 305 mm. (image), 21 3/4 x 15 inches, 557 x 382 mm. (sheet) In very good condition, with a few thin spots, verso. \$1500.00
13. Egleson, Jim. **HASIDIM**. Etching, 1973. Edition of 60. Signed, titled and numbered 8/60, all in pencil, and monogrammed and dated in the plate. In excellent condition. \$125.00
14. Franck, Frederick S. **HUDSON FUGUE**. Aquatint in colors, c. 1940s-50s. An artist's proof aside from the edition of 200. 12 1/4 x 15 3/4 inches. Titled, inscribed "Artist's Proof" and signed in pencil. Franck is an American artist, author, religious philosopher and peace activist born in 1909. He stopped exhibiting his artwork for many years to pursue his other interests, but had an exhibition, at the age of 95, at Albert Shahinian Fine Art & Poughkeepsie Art Museum Galleries, Poughkeepsie, New York, October 18, 2003 - January 4, 2004. \$650.00
15. George Platt Lynes. **MARIANNE MOORE**. Original portrait photograph printed in gelatin silver, circa 1935. With the photographer's stamp, verso, "George Platt Lynes/145 East 52 Street New York" 9 1/4 x 7 1/2 inches. In very good condition except with a small repaired chip at the extreme right edge, and a few other very small nicks along the edges. \$1500.00
16. Goldsmith, Lloyd (American, born 1945). **ATTIC VIEW**. Graphite on paper, 1978. Signed "Goldsmith 78" in pencil, very subtly, within the image. 7 x 10 inches, image, 14 1/4 x 16 1/2 inches, sheet. In excellent condition. Lloyd Goldsmith is a painter and draughtsman who lives and works in New York, and who takes the architecture of the city as his primary subject.

Golsmith's work is in the collections of the Museum of Modern Art, NY, and the New York Public Library, as well as in corporate and private collections. He has had many solo and group exhibitions in museums and galleries going back to 1967, including MOMA, the Marlborough Gallery, the Brooklyn Museum, Hirschl and Adler Modern, Gerold Wunderlich & Company and Jonathan Greenberg Incorporated.

This drawing is a view looking south from the roof a building on Congress Street in the Cobble Hill section of Brooklyn, New York. Exhibited: "2002 collector's show," no. 70, at The Arkansas Art Center, Little Rock, Arkansas, 2002. \$975.00

17. Haring, Keith. **PARADISE GARAGE BIRTHDAY INVITATION HANDKERCHIEF**. Screenprint on man's linen Handkerchief, 1984. The handkerchief was the invite to Haring's first "Party of Life," celebrating his 26th birthday. According to the Keith Haring Foundation there were about 5,000 printed; given the nature of the item and of the event, it is unlikely that many survived. A search of art and print auction records indicates that none has appeared at auction. In a custom frame. Fine. \$2000.00
18. Heckel, Erich. **ZAUBERKUNSTLER (ERRINERUNG AN PAUL KLEE)**. Woodcut, 1956 Dube 416. Second state of two, signed, dated and titled in pencil. 15 x 9 3/4 inches (380 x 248 mm). Excellent condition. \$2500.00
19. 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. \$1400.00
20. 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
21. Hirsch, Joseph. **CONFERENCE AT THE BENCH**. Lithograph, 1946 (Cole 12). 13 3/4 x 9 inches. Signed in pencil. Edition of 250 published by A.A.A. Printed by George Miller. Excellent condition. \$550.00
22. 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
23. 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. \$850.00
24. Hirsch, Joseph. **SOFT AND LOW**. Cole 49. Lithograph, 1964. Edition of 250 published by AAA. 12 X 5 1/2 inches. Signed in pencil. Excellent condition. \$650.00
25. Hirsch, Joseph. **WINDOWS**. Lithograph(s), 1977. Not in Cole. Two images on a single sheet. 14 x 21 inches (sheet); man at window 8 7/8 x 7 1/2 inches; woman at window 8 7/8 x 7 1/2. Each image numbered 68/100 and signed in pencil. These were designed to be shown together, or to be separated; there are impressions printed vertically so that the window with the man is above that with the woman, and they appear to be talking with each other, and there are impressions printed, as is this, horizontally, so that the man and woman are in adjoining windows, but each appears to be talking to someone else. Fine impressions in excellent condition. \$2000.00

26. Hollyer, Samuel. **OLD NEW YORK - VIEWS BY S. HOLLYER.** New York, 1905, 1909 & 1912. 3 Volumes, oblong 4to., bound in full red morocco leather, gilt, with elaborate dentelles, marbled endpapers and with all edges gilt. Volume I with title page, descriptive table of contents, 65 engraved view plates with the images averaging about 3 1/2 x 5 1/2 inches, and an engraved self-portrait of Hollyer, each plate signed and titled by Hollyer in pencil; Volume II, as above, with 45 plates; Volume III, as above with 31 plates; comprising the complete series of 141 views, and collating with the three volume set in the Museum of the City of New York. The internals pristine, minor rubbing at some of the extremities, and a 1/4 x 3/4 inch scuff to the leather on the rear cover of Volume I, else a Very Fine copy of this very important and extremely rare set of historical views of New York City landmarks.

\$12,000.00

OCLC locates no complete sets. It identifies the New York Public library as having a copy of Volume I with 65 plates, and Central Connecticut State University as having Volumes I and II with 110 plates. The Museum of the City of New York has a complete bound set, and the New York Historical Society has a complete set of the plates, unbound.

Samuel Hollyer, 1826-1919, was born in England and worked as an engraver in both England and the US. In his career of almost seventy years, he did portrait engravings of literary figures, landscapes, and book illustrations. The Old New York views are the work for which he is primarily remembered, as they picture many structures which had already vanished when he published his work, or which are no longer standing now, and for which his engraving is now a primary record.

"Samuel Hollyer's Old New York views were created at the turn of the twentieth century to recall sites and scenes in the city and the Hudson River Valley that had largely disappeared in the previous three centuries. The images are historically important sites, houses, taverns, churches, forts, theaters, and public buildings (NY Historical Society Guide to Samuel Hollyer's Old New York Views 1901-1912, NYHS, NY 2003, NYU Libraries, publisher)."

27. Horter, Earl. **NEW YORK CITYSCAPE.** Etching, not dated. Edition size not known. Printed on heavy laid paper, and signed in pencil. 6 1/2 x 6 1/8 inches. In very good condition with traces of erasues and soiling in the margins. \$300.00
28. Horter, Earl. **NEW YORK CONSTRUCTION.** Etching. Signed in pencil. 10 3/4 x 9 inches, 274 x 228 mm. In excellent condition. \$825.00
29. Sloan, John. **READING ON THE SUBWAY.** Etching, 1926 (M.223). 5" x 4", signed and inscribed in pencil with the lines quoted below. Edition of 100, of which 85 were printed, this being one of 50 early proofs printed by Platt. Very good condition. \$3500.00

"Her feet beneath her petticoat,  
Like little mice peeped in and out  
As if they feared the light."

(Sir John Suckling 1620).

"I had these lines in mind when I saw the scene. I've always written them on every proof..." (Sloan).

30. Jacquette, Yvonne. **EAST 15TH STREET**. Faberman 8. Lithograph in five colors, 1974. Edition of 125. Signed and numbered 13/125 in pencil. Printed by Paul Narkiewicz and Chip Elwell on Arches Cover Paper. Undertaken by the artist in cooperation with Brooke Alexander, Inc. to benefit the Horace Mann School. In excellent condition. \$2500.00
31. Jacquette, Yvonne. **NORTHWEST VIEW FROM EMPIRE STATE BUILDING**. Faberman 12. Offset lithograph on Transpagra Vellum, 1982. Edition of 60 (there were also 12 artist's proofs and 2 printer's proofs). Numbered 54/60 and signed and dated in pencil. Published by Brooke Alexander Editions, and printed at Siena Studios, NY. 50 3/8 x 34 3/4 inches, 1280 x 883 mm. In excellent condition and in a fine custom frame. \$9000.00
32. Johnson, F. T. **BATTERY PARK**. Etching, c. 1920s. View of Battery Park, NYC, and surrounding buildings. Signed in the plate and signed and titled in pencil. Printed on fine laid paper. Attractive and well-executed NYC view. 8 x 9 inches, 203 x 228 mm. In excellent condition. \$300.00
33. Johnson, F. T. **CITY HALL PARK**. Etching, c. 1920s. Edition size not known. Signed in the plate and signed and titled in pencil. A New York City view, showing City Hall, the Park, the Woolworth Building and other surrounding buildings. 12 1/8 x 8 1/8 inches, 307 x 205 mm. Printed on fine laid paper. We have not found any information about this artist. Attractive and well executed; in very good condition, but with tape residue at the bottom of the sheet, recto, and a repaired puncture in the margin, top left, both well away from the image. \$300.00
34. Kallem, Henry (American, 1912-1985). **WEST SIDE**. Woodcut, c. 1940. Edition size unstated and not known. Signed and titled in pencil. Printed on thin Japanese paper. 9 1/2 x 22 inches, 242 x 558 mm. In very good condition. \$650.00
35. Leighton, Clare. **SNOW SHOVELING, NEW YORK**. BPL146. Wood Engraving, 1929. Edition of 60. Signed, titled and numbered 24/60 in pencil. 8 1/8 x 6 inches; 207 x 153 mm. In excellent condition. \$4250.00
36. Locke, Charles. **UNTITLED - (ACTORS ON BROADWAY)**. Lithograph, n.d. (1930s). 8 1/8 x 6 1/2 inches. Inscribed "40 prints" and signed in pencil. Excellent condition. \$500.00
37. Lowell, Nat. **NEW YORK CITY - CHURCH ON FIFTH AVENUE**. Etching, 1933. 11 3/4 x 7 1/4, signed in pencil. There is no edition stated, nor is the print titled. The image shows an open top double-decker bus, which, given the year 1933, places the scene on Fifth Avenue. In very good condition with some rippling to the margins. \$225.00
38. Marsh, Reginald. **BATHERS ON THE HUDSON**. S.213. Engraving with handcoloring, 1941. Second state of 2. Signed by Marsh in pencil, and inscribed "2" lower left. Handcolored. In very good condition. \$2800.00

39. 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
40. Marsh, Reginald. **BOWERY**. S.54. Etching, 1928. A proof, one of only four, from the 5th State of 7. This proof is numbered "9" (there was one proof in each of the first three states, three proofs in State 4, four proofs in State 5 (Nos. 7-10), one proof in State 6, and about 17 in State 7. As working proofs such as this were not signed by Marsh, but were retained for his records, and remained in his estate at the time of his death, this proof was signed by his widow, Felicia Marsh, in accordance with her usual practice "Reginald Marsh (F.M.M.)." 6 1/4 x 4 3/4 inches, 159 x 146 mm. (plate), 10 1/8 x 7 5/8 inches (sheet). A beautiful impression with plate tone and selective wiping, and with ink finger smudges at the lower edge of the sheet. This was one of Marsh's early etchings (he made his first etching in 1926, this is his 23rd, and he went on to make about 180 more between 1928 and 1951. Preceding this etching there are portraits, burlesque scenes, railroad trains, and city skylines, but, along with the lithograph "The Bowery" also from 1928, is the first of many street scenes picturing New Yorkers going about their daily activities. \$2750.00
41. Marsh, Reginald. **CONEY ISLAND BEACH #1**. S. 191. Etching and engraving, 1939. One of 7 posthumous impressions printed by Jones in 1956 for Felicia Marsh, and signed by her (there were 17 lifetime impressions printed by Marsh, and 100 unsigned posthumous impressions printed by the Whitney Museum in 1969). 10 x 12 inches, 204 x 305 mm. (image), 13 x 16 1/8 inches, 330 x 410mm. (sheet). Printed on wove paper. In excellent condition. \$2750.00
42. Marsh, Reginald. **DANCING COUPLE - GIRLS IN CHOP SUEY**. s.80. Etching, 1929. 5 x 4 inches; A proof of the second state of three, signed "Reginald Marsh (FM), in pencil by the artist's widow. A very good impression. Very scarce. \$2500.00
43. Marsh, Reginald. **EAST TENTH STREET JUNGLE**. S. 154. Etching with handcoloring, 1934. Signed in pencil. 8 x 12 inches; 203 x 305 mm. (image); 10 x 14 1/4 inches; 254 x 362 mm. (sheet). Edition of about 22 lifetime impressions printed by Marsh, according to Sasowsky (there were, in addition, posthumous editions printed by Jones (7) and by the Whitney Museum (100)). In very good condition. \$5000.00  
Whether the coloring of Marsh's prints was done by Marsh, done under his supervision, or done independent of his participation is problematical. Sasowsky does not comment on the subject at all. We have seen several colored prints (S.2, S.79, S.101 and S154), and the coloring in each case has been professional, discreet, and of a similar character, implying the hand of a single colorist.
44. Marsh, Reginald. **GIRL-HAT WINDOW**. S. 203. Engraving, 1940. Second state of four. Annotated "State II" and signed in pencil by Felicia Marsh "Reginald Marsh (F.M.M.)." One of a very few proofs of an intermediate state of this unpublished print, before the addition of the man and buildings at right. State proofs signed by Felicia Marsh are those left in Marsh's estate when he died. For many of the prints, as appears to be the case with this example, these proofs are the only printed record of work, and Marsh never issued an edition. Margins of about 1 - 1 1/2 inches. In very good condition. \$2500.00

45. Marsh, Reginald. **GRAND TIER AT THE MET**. S.190 Engraving, 1939. Third, final state. One of 15 impressions printed by Marsh in 1939. Signed by Marsh in pencil, lower right. This impression hand-colored. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$3750.00
46. Marsh, Reginald. **HARLEM DANCER**. S.77. Drypoint, 1929 6th state of 6. 6 x 8 inches; 152 x 203 mm. Signed in pencil and numbered "7," and with the original price "15-" partly erased but still visible, and with Sasowski's number "P36" in the lower right corner (a numbering system used by him and Hyatt Mayor in cataloguing Marsh prints between 1954 and 1956). One of only 3 impressions in this state. According to Sakowski there was one trial proof in each of the states, and three additional prints in State 6, numbered 7,8, and 9. Impression 8 is in the Benton Collection's complete set of Marsh's prints and impression 9 is in the collection of the New York Public Library, so that impression 7 is the only one of the three signed final proofs not in an institutional collection. A beautifully printed impression with rich burr. Very rare. \$4800.00
47. Marsh, Reginald. **MERRY-GO-ROUND**. S. 179. Engraving, 1938. Second state of four. Signed by Marsh in pencil. Sasowsky's proof "B" (so annotated by him, lower left) of proofs "b" and "c," the only impressions in this state, this one with hand-coloring (There was one proof of state III, and ten impressions printed by Marsh in the final state IV; a further 8 posthumous impressions were printed by Jones in 1956, which are signed by Felicia Marsh, and 100 printed by the Whitney Museum, which bear no signature. Very Rare. Provenance: Collection of Otto and Eloise Spaeth. In excellent condition. A superb Marsh Coney Island image. \$4500.00
48. Marsh, Reginald. **MINSKY'S CHORUS**. Etching, 1935. Not in Sakowsky. Inscribed with the artist's name and initialed by his wife (FMM), titled, and annotated "State II 6/12." 9" x 11 3/4" (230x300mm). In very good condition. \$1875.00
- A copy was sold as lot 430 at Sotheby's in May 1993, with the following entry:
- "This appears to be an unrecorded early version of **Minsky's New Gotham Chorus**" (S170). Marsh probably used an impression of this print as a model for the later print, so that **Minsky's New Gotham Chorus** has a very similar composition, except it is reversed as a result of the printing process.
49. Marsh, Reginald. **N. Y. SKYLINE**. S.167. Etching, 1936. 11th State of 11. Edition of 200 or fewer published by American Artists Group, NY in 1937. 5 7/8 x 14 7/8 inches; 150 x 378 mm. Not signed, as issued. In excellent condition. One of Marsh's great New York City view images. In addition to the AAG edition (one of only a very few of Marsh's etchings that ever had a lifetime edition), there were forty proofs of state six printed by him in 1936, plus one or a few proofs of each of the states. Between the sixth and the eleventh state Marsh made numerous changes to the image; thus the unsigned AAG image differs from the signed proofs of state six, comprising a separate edition, as distinguished from unsigned proofs where a signed edition also exists. In excellent condition. \$1100.00

50. Marsh, Reginald. **OPERA BOX**. Engraving, 1936 (Sasowsky 162). 6 7/8" x 4 15/16." Signed in pencil. First state proof, before added shading and modeling (Sasowsky records one proof in state 1, five each in states 2 and 3, and no edition). Rare. Excellent condition.  
\$2500.00
51. Marsh, Reginald. **SPEAKEASY - JULIUS' ANNEX**. S. 81. Etching, 1929. Third state of three. One of only six impressions printed by Marsh (there were no posthumous editions). Numbered "4" lower left, titled "Speakeasy," annotated RM116, denoting the item number in Marsh's records, signed "Felicia Marsh" in pencil, annotated "D39" at the lower left, and further titled "Speakeasy" at the top left edge, in pencil. This is likely an impression which remained unsigned in Sloan's estate, and it is likely that the annotations are by Sasowsky, the cataloguer of Marsh's prints. 6 x 8 inches, 152 x 203 mm.  
  
Julius' bar on 10th Street in Greenwich village mutated over the years from a prohibition speakeasy into a mixed bar, and later into a gay bar, which it remains to this day. When it was mixed, the back room, or Annex was reserved for straight couples. A very good impression, in excellent condition except for narrow, irregular margins.  
\$4800.00
52. 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
53. Marsh, Reginald. **THREE GIRLS ON A CHICKEN**. S.214ii. Engraving, 1941. Sasowski's second state of two (there are only two trial proofs of the first state). 8 x 10 inches; 203 x 254 mm. Edition of only 20 lifetime impressions. Signed in pencil. A fine, strong impression, in excellent condition, though with the sheet roughly cut or torn along the lower edge, well away from the platemark.  
\$3750.00
54. Marsh, Reginald. **WALL STREET (SKYLINE FROM LAURENTS)** Etching with touches of engraving, 1931. S. 118. 6 x 4 inches; 151 x 102 mm. 3rd (final) state, dated in the plate, and signed "Reginald Marsh (F.M)" by the artist's widow. One of about 16 impressions printed by Marsh, this would have been left in his estate at his death, and sold later by Mrs. Marsh, with her signature. Although this print was included in the set published by the Whitney Museum in 1969, lifetime impressions such as this are very rare. A fine impression.  
\$2250.00

55. Marsh, Reginald. **THE WILD PARTY**. Sasowsky 47. Etching on old laid paper, 1928, one of only two or three impressions of this print (there was no edition). An apparent proof between Sasowsky's first and second state (Sasowsky describes the second state as having Marsh's name and the date added; this proof has only the name; there are also fewer shading lines in this impression than in the second state). 5 3/4 x 8 1/2 inches; 146 x 215 mm.  
Printing weakly; the sheet is trimmed irregularly along the platemark on three sides, with a narrow margin, about 1/2 in., 15 mm., on the left side. Stains in the lower corners, visible mostly verso. Very rare. \$3750.00

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

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

56. McNulty, William C. American, 1889-? **GOTHAM or WHIRLPOOL**. Etching, 1928. 13 5/8 x 7 1/8 in. Signed in pencil. \$1250.00
57. Mielatz, Charles. (American, born Germany 1864-1919) **CHERRY STREET** Etching and drypoint, 1904. Imprinted with Mielatz's red "Lizard" stamp four times in the lower margin, and once within the image. 12" x 7 1/2" (30.3 x 19 cm). Very good, with a light printers crease at lower left of image. \$1200.00
58. Mielatz, Charles. (American, born Germany, 1864-1919). **THE LOCK, MOTT HAVEN CANAL**. Etching with drypoint, 1891. Signed "Mielatz, Imp" in pencil. 10" x 7" (25 x 17.5 cm) Very Good. \$650.00
59. Mielatz, Charles. (American, born Germany, 1864-1919) **SPEEDWAY, HIGHBRIDGE, HARLEM RIVER, N.Y.C.** Etching and drypoint, 1913, 2d state. Signed and dated in the plate. 11 3/4" x 9" (29.4 x 22.5 cm). Very good. \$650.00
60. 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. \$425.00
61. Neufeld, Woldemar. (American, 1909-2002). **BEEKMAN PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 14/50 in pencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along Beekman Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00

62. Neufeld, Woldemar. (American, 1909-2002). **SUTTON PLACE HOUSES**. Linoleum cut in colors, c. 1940s-50s. Edition of 50. Signed, titled and numbered 7/50 in pencil, and monogrammed in the plate. 12 1/2 x 18 1/2 inches, 318 x 470 mm. Some tape residue at the edges, verso, else in excellent condition, with the colors fresh and vivid. The view is of the buildings along Sutton Place as seen from the East River, and of the skyline beyond. Neufeld, who moved to NYC in 1945 was known as "The Artist Laureate of the East River. There was an exhibition of his work at the South Street Seaport Museum in 1975. \$1500.00
63. Pennell, Joseph. **LITHOGRAPHS OF NEW YORK**. Wuerth 144-147, 150-152, 154-156, 158, 160. Lithographs, 1904. Various sizes, about 8 1/2 x 11 inches (sheets), with full margins. The complete set of twelve lithographs, printed on thin laid paper. Edition of 100, each signed in pencil. With the original Table of Contents, but lacking the portfolio. Each print matted. Published by the Iconophiles, New York. All very good impressions in excellent condition. \$5500.00
- Titles are:  
 Battery Park  
 Broadway from Bowling Green  
 "Broadway Towers"  
 The Stock Exchange  
 Nassau Street  
 Pine Street  
 William Street  
 "Building the Building"  
 "The Flat Iron"  
 Union Square  
 Broadway Above 23d Street  
 The Times Building
64. Pennell, Joseph. **ST. DUNSTAN'S, FLEET STREET**. W.269. Etching, 1903. Wuerth says the edition was "probably fifty proofs." Signed "J. Pennell, imp" in pencil, center. 11 x 7 3/8 inches. Margins trimmed to about 1/4 inch, top, 1/2 inch sides, and 1 inch at the bottom, and with a crease in the lower left margin, not touching the platemark, else a nice copy. \$500.00
65. Pollak, Max. **NEW YORK: DEVISION STREET [Division Street]**. Etching and drypoint. Edition of 150, numbered 30/150, and titled and signed in pencil. 8 7/8 x 8 inches, 225 x 203 mm. \$850.00
66. Roth, Ernest. **UNTITLED - TENEMENT BUILDINGS**. Etching, 1916. Signed and dated in pencil, and with the blindstamp of the Chicago Society of Etchers in the margin, lower left. 8 13/16 x 5 7/8 inches. In excellent condition. \$375.00
67. Sanger, William. **MAN STANDING**. Watercolor drawing, not dated, likely c. 1930s. 13 1/8 x 7 1/2 inches, signed with brush, lower left. A striking image, boldly painted in black, gray and tan, of a man standing with a hand in his pocket, a doleful expression on his face, wearing a suit and a flat workingman's cap. In excellent condition. William Sanger (1875-?), was an architect, mural painter and graphic artist. He did mural work for the WPA, and was otherwise active as an artist who chronicled the depression, of which this work seems to be an example. He is listed in Who Was Who

in American Art. From 1902 until they divorced in 1923 he was married to Margaret Sanger, the birth control and women's rights advocate, and was the father of her three children. Although they separated in 1914, he helped her with her work, and in 1915 was arrested for distributing one of her pamphlets on birth control. The attribution of this work to him is based upon comparison of style and signature with other works. \$575.00

68. Shahn, Ben. **SUPERMARKET**. Prescott 28. Serigraph in black with hand coloring, 1957. Edition of unspecified size; Prescott states 80 known. 17 x 38 1/4 (image); 25 1/4 x 38 5/8 inches (sheet). Inscribed and signed in pencil. In excellent condition with the colors fresh and vibrant. \$5500.00
69. Simkhovich, Simka. **AT THE BEACH**. Lithograph, 1933. Edition of 50, Signed, dated, and numbered 36/50 in pencil. 11 x 8 1/4 inches, 278 x 209 mm. In very good condition. \$300.00  
Simkha Simkhovitch (Russian/American, 1893-1949)
70. Sloan, John. **ANSHUTZ ON ANATOMY**. Morse 155. Etching, 1912. Signed in pencil. Edition 100 of which only 80 were printed, this being one printed prior to 1916 (after 1916 Sloan inscribed his prints "100 proofs"). 7 1/2 x 9 inches, 191 x 229 mm. In excellent condition. \$4000.00
71. Sloan, John. **FUN, ONE CENT**. Etching, 1905. Morse 131. 5 x 7 in. (127x178mm.)2d (published state. Edition 100, only 60 printed, this one of 35 "early" impressions. Signed in pencil. \$2500.00
72. 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
73. 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. \$3500.00

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."

74. Sloan, John. **JAMES B. MOORE, ESQ.** Etching, 1905 (M. 126). 11 1/4 x 9 1/4 in. Annotated "100 proofs" and signed in pencil; only 25 were printed, by Platt. One of Sloan's larger plates. \$3250.00

"It represents James B. Moore, who as proprietor The Cafe Francis, Bohemian Rendevous, figures quite importantly in the artistic life of New York. His house, 'the secret lair beyond the moat,' 450 West 23rd Street, was the scene of such gay 'parties' as few of us who participated can hope or wish to see again. He dozed in the chair while I drew the copper. I got a good portrait of his burly body--but the head shows the difficulty I had making a representation of the man awake from the sitter asleep...A typical New York bon vivant Tammany man, a friend and patron of artists. He was keen on enterprising artists and bought some pictures. But he couldn't keep up his restaurant." Sloan quoted by Morse, p. 133.

75. Sloan, John. **LOVE ON THE ROOF.** Etching, 1914. M. 167.  
151 x 111mm; 6" x 4 3/8", signed, titled, and inscribed "100 proofs" in pencil (50 printed, of which this is one of 30 by Platt). Tack holes in the margin. In very good condition. \$4500.00

"Poetic license probably permitted me to introduce many details in these city life plates. Note the protest of the fluttering garments and the neglected child. This woman was about thirty and the boy about eighteen. The nightshirts and underwear belonged to he husband. Seen from fourth street and sixth avenue, 11th floor studio. All these comments are deductions. I just saw it and etched it." (JS, 1945)

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

76. Sloan, John. **MARS AND BACCHANTE.** Morse 174. Etching, 1915. Edition of 100, of which only 56 were printed, this one by Charles White. Titled, inscribed "100 proofs," signed by Sloan and inscribed "Charles White, imp." In excellent condition. \$1750.00  
Sloan states: "A happy old harridan of pre-prohibition days cosntituted herself a problem by seeking support from the U. S. Mail Box."

77. 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. \$1250.00

"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).

78. Sloan, John. **RETURN FROM TOIL**. M. 175. Etching. 1915. Edition of 100 of which only 85 were printed, this being one of 45 printed by Ernest Roth. Signed, titled and annotated "100 proofs," and signed "Ernest Roth, imp" at the lower left. 4 1/4x6 inches, 109 x 152 mm., plate, 8 x 11 inches, sheet. A simplified version of this subject was done as a drawing which was used as the cover of the July 1913 issue of "The Masses." In very good condition except for a spot of ink in the margin at right, far enough from the image to allow for a proper distance between the plate mark and the mat opening. \$1875.00
79. Sloan, John. **SHINE, WASHINGTON SQUARE**. Morse 206. Etching, 1923. Signed, titled and inscribed "100 proofs," and further inscribed "Peter Platt imp." Morse says that 80 were printed, 55 by Sloan, and 25 by Roth, and notes that "Platt also had this plate." It therefore seems likely that Platt would have printed the remaining 20 to complete the edition. A strong New York City subject showing the Park, the Arch, a double decker bus, well-dressed women and a shoeshine boy. Sloan, in a comment, states that John Leech's work was an influence, not Cruikshank's. "Cruikshank's people always have a quality of caricature." In excellent condition, with tack holes on three sides. \$3750.00
80. Sloan, John. **THE SHOW CASE**. Etching, 1905 (M.129)  
4 1/2" x 6 3/4", signed, titled and inscribed "100 Proofs" in pencil, of which 75 were printed, this being one of 50 early proofs. From the New York Life series. Very good condition, with tack holes for drying. \$2250.00
81. Sloan, John. **SIDEWALK**. Etching, 1917. Morse 184. 3 1/4 x 6 1/2 (82x165 mm) Signed, titled and numbered "100 proofs" (only 90 printed). In very good condition but for small areas of tape residue at corners, visible on verso only. \$2500.00
- Sloan: "An everyday incident on New York's East Side. A plate missing from most American collections."
82. Sloan, John. **SISTERS AT THE WINDOW**. Etching, 1923 (M. 208).  
5" x 4", signed and titled in pencil and inscribed "100 Proofs," of which only 76 were printed this being one of 25 early proofs, on laid paper, with tack holes for drying. Very good condition. \$2500.00
- "A girl on the brink of adolescence under the watchful eye of her younger sister, both under the watchful eye of the neighboring etcher. Subject matter which produced one of my best plates.
83. Smith, Lawrence Beall. **PENT HOUSE**. Lithograph, 1938. Titled, signed and inscribed "Edition of 75," in pencil. 9 15/16 x 11 5/8 inches, 252 x 297 mm. In excellent condition. \$600.00
84. Soyer, Raphael. **BOWERY NOCTURNE**. Cole 28. Lithograph, 1933. 12 3/4 x 17 7/8 inches. Edition of 25. Signed in pencil. In excellent condition. Soyer considered this and its companion piece, "The Mission" to be among his most important works as a printmaker. Rare. \$37,500.00

85. Soyer, Raphael. **BRONX STREET**. Lithograph, 1928 (Cole 11) Edition of 50, signed and dated in pencil. 7 x 8 3/4 inches (180 x 224 mm). \$3000.00  
From Gettings: "This is Bourne Avenue in the Bronx, the same street shown in Night Scene. I had finished an oil painting of this scene and copied it onto transfer paper. Miller then put it onto a lithographic stone and printed it..."
86. Soyer, Raphael. **EAST HOUSTON STREET**. Lithograph, 1928 (Cole 15). 5 1/2 x 9 1/2 inches; 140 x 241 mm. Edition of about 50. Full margins. A repaired tear in the margin, right, and a light crease visible within the image, upper right, else a fine impression in very good condition. Very scarce. \$2500.00
87. Soyer, Raphael. **FURNISHED ROOM**. Etching, 1937 (Cole 48). Edition of 25 or fewer, signed and titled in pencil. Published by the W.P.A. Federal Arts Project, with its ink stamp in the margin, lower left. 7 x 8 3/4 inches (180 x 224 mm). Three parallel printing creases, right, else a fine impression in excellent condition of this very scarce print. One of Soyer's most affecting images of the period of the depression. \$6500.00
88. Soyer, Raphael. **JOHN REED CLUB - THE COMMITTEE**. Lithograph, 1932 (Cole 22). Edition of 25, titled "Meeting" signed in pencil. 7 1/4 x 10 inches (185 x 255 mm). A fine impression in excellent condition. Very scarce. \$5500.00  
John Reed Club Committee members pictured are Nemo Piccoli, Adolf Wolff, Walter Quirt, Ivar Rose and Anton Refregier.

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

89. Soyer, Raphael. **OLD MAN WARMING HIMSELF**. Etching, 1937 (Cole 45). 9 7/8" x 5 7/8". Signed and titled in pencil, and with the stamp "Federal Arts Project NYC WPA." Edition of about 25 (See Gettings, Raphael Soyer, Sixty Five Years of Printmaking, Hirshhorn Museum, 1982, #36); Cole states edition is of unknown size. Rare.

\$3750.00

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

90. Soyer, Raphael. **PORTRAIT (STUDY FOR "PORTRAIT OF A MAN - A TRANSIENT)**. Drawing, pencil, c. 1937. c. 13 x 12 1/2 inches, 330 x 317 mm. The same subject, Soyer's model, Walter Broe, posed similarly to Cole 49, except in reverse, and with the hand resting on the table, as opposed to being out of sight as in the lithograph. In excellent condition. Framed. \$9500.00
91. Soyer, Raphael. **RAILROAD WAITING ROOM**. Lithograph, 1954 (Cole 69). 12" x 9 1/2." Signed and annotated "ap", aside from the edition of 250 published by AAA. Very good. \$1500.00
92. Soyer, Raphael. **SEAMSTRESS, THE**. Cole 75. Lithograph, 1954. Edition of 250 published by A.A.A. 9 5/8 x 11 3/8 inches; 245 x 298 mm. Signed in pencil. With original A.A.A. label. Excellent condition. \$1250.00
93. Soyer, Raphael. **SKETCH CLASS (ART CLASS)** Cole 47. Etching, 1937. 6 x 9 7/8 in. Edition of about 25. Executed for and printed by WPA (Federal Art Project), and with its stamp, verso. An unsigned copy of this scarce print. The group of prints Soyer did for the WPA project were printed in small editions, and not all copies were signed. \$1875.00

"We used to have sketch groups. We artists would get together and hire a model, then meet at someone's house and draw from the nude. I made many drawings, not only of the model but also of the whole scene of people drawing the model." (Gettings #38)

94. Soyer, Raphael. **SPRINGTIME**. Cole 56. Lithograph, 1938. 14 x 17 1/4 inches; 356 x 440 mm. Signed and titled in pencil. Edition of about 25. Upper right corner professionally replaced, else a very good impression in very good condition. Inscribed to "For Morris Carnovsky" in the margin just below the image. Along with *The Mission* and *Bowery Nocturne* of 1933 (Cole 27 and 28), *Springtime* is one of three large format lithographs in which Soyer powerfully portrayed Depression-era scenes of New York City life. Although done in the studio, it depicts Washington Square Park. A scarce and important item in Soyer's graphic oeuvre. \$12,500.00

Morris Carnovsky, 1897-1992, was a distinguished American stage and screen actor, whose long career included work with the Yiddish Theater, the Provincetown Playhouse, starring roles in Odets' "Awake and Sing" and "Golden Boy," the film "Life of Emile Zola" and acclaimed portrayals of King Lear and Shylock. He was blacklisted in 1950, but was cast by John Houseman in Ibsen's *Enemy of the People*.

95. Soyer Raphael. **UNION SQUARE**. Lithograph, 1929. (Cole 17A) Edition of 10, titled and signed in pencil. 7 1/8" x 8 3/4". With the blindstamp of the printer Jacob Friedland center, bottom, and the date stamp of Downtown Gallery "Nov 15, 1932" on reverse. In Very Good condition. \$3000.00

One of five New York scenes produced by Soyer in 1929-30 (Cole 15-18). All were done in very small editons (10-25), and are therefore very rare.

96. Soyer, Raphael. **WAITRESSES**. Lithograph, 1954. (Cole 71). AAA Ed of 250. 11 1/2" x 9 1/2", signed. Excellent condition, frmed. \$1500.00
97. Soyer, Raphael. **WASHINGTON SQUARE PARK** (Cole 18, Gettings 15). Lithograph, 1930. 9 1/4 x 7 inches; 235 x 178 mm. Edition of about 25, of which some were signed in pencil. Signed in the plate only. \$1400.00
98. Soyer, Raphael. **THE WINDOW (Cole 70)**. Lithograph, 1954. Edition 250 published by Associated American Artists. 11 x 9 1/2 inches 282 x 243mm; Signed in pencil. In excellent condition. \$1100.00
99. Sterne, Maurice (American 1877-1957). **ON THE BEACH - CONEY ISLAND** Etching, 1903 3 5/8 x 7 7/8 in. Signed and dated and inscribed "to my friend Dr. Emanuel Baruch" in pencil. A well repaired break at the platemark, top, else in very good condition. \$675.00
100. Van Vechten, Carl. **SNOW IN CENTRAL PARK - FROM THE WINDOWS OF 101 CPW**. Original photograph, 1944. With the photographer's stamp and inked title and annotations, verso. 7 x 5 inches. In excellent condition. \$300.00
101. 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. \$250.00
102. Wolcott, Burton. **CENTRAL PARK, NY**. Original photograph, 1947. 9 7/8 x 12 inches on a mount 20 X 16 inches. Titled and signed in pencil on the mount. In excellent condition. \$125.00
- Burton and May Wolcott were very accomplished amateur photographers who lived in New York City and Vermont. They were members of The Camera Club, New York (Stieglitz had once been a member) and of the Southern Vermont Art Center, and regularly participated in exhibitions of both organizations. Subjects are mostly New York City urban scenes and New England landscape.
103. Wolcott, Burton. **GREENWICH VILLAGE NEW YORK**. Original Photograph, not dated (c.1940s-50s). 16 x 13 3/4 on mount 19 3/4 x 15 3/4 inches. Signed and titled in pencil on the mount below the image. With the rubber stamp "May L. Wolcott/Clarendon, Vermont 05759" on the mount, verso. Wear to the mount at edges, photo in excellent condition. \$100.00
104. Wolcott, Burton. **NY CITY POLICE BAND - ST. PATRICK'S CATHEDRAL**. Original photograph, not dated. Printed in sepis. 14 x 19 inches on a mount 16 X 20 inches. Titled and signed in pencil on the mount. In excellent condition, except wear to the mount. \$125.00
105. Wolcott, Burton. **SPRING PLANTING**. Original photograph, not dated. 12 1/2 x 15 3/4 inches, on mount 16 x 11 3/4 inches. Titled and signed in pencil on the mount. In excellent condition. \$125.00

106. Wolcott, May. **CENTRAL PARK STROLLER.** Original Photograph, c. 1947-1950. 15 1/2 x 11 1/2 inches, 394 x 292 mm., on aN 18 1/4 x 16 inch mount. Titled and signed in pencil on the mount. In very good condition except for a few stain spots on the image. \$125.00
107. Wolcott, May. **SHOWER BATH - CITY STREETS NEW YORK, NY or NEW YORK - SUMMER DAY.** Original Photograph, undated. 15 7/8 X 13 inches, flush mounted. Signed and titled on the mount, verso, and also with the alternative title in pencil on the image, recto. Mount has light wear at edges, photo is in excellent condition. \$125.00