

CHILDS GALLERY  
ESTABLISHED 1937

# PRINT ANNUAL

WINTER 2010

**Volume 32**



# CHILDS GALLERY

ESTABLISHED 1937

*Fine American and European Paintings,  
Prints, Drawings, Watercolors and Sculpture*

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COVER **Martin Lewis**  
American (1881-1962)  
*Corner Shadows*, 1930  
Drypoint and sand ground  
8 1/4 X 8 7/8 INCHES

McCarron 83, ii/II. Edition of 242, with 10 trial proofs. Published by the Print Club of Cleveland, Ohio. Signed in pencil. Signed in plate. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

## PRINT ANNUAL

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# PRINT ANNUAL

WINTER 2010

## Volume 32

Taking the Good with the Bad

## OUR PUBLICATIONS

*Childs Gallery Print Annual* was begun in 1976 and has become an established feature of the gallery and part of a publication tradition of more than seventy years of gallery publications and scholarship. In addition, the *Childs Gallery Bulletin* (begun 1950), the *Painting Annual* (begun 1980) have been firmly established and are represented in almost every fine arts library in the country. As early as the mid-1940s, however, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection...* which represented the carefully considered collection of a single owner with Charles D. Childs' commentary that "we cannot recall that a representative collection of these lithographs has been shown in Boston for many years." The newest publication series (2009) is *Childs Gallery Collections* which celebrates collections, collecting, and collectors as a pivotal axis of the art world.

In addition, the gallery partners and staff have produced well-reviewed and seminal books and museum exhibition catalogues. Our newest endeavor in book-length studies is the forthcoming history of the gallery timed to celebrate its 75th year (2012).

# CHILDS GALLERY

ESTABLISHED 1937

169 NEWBURY STREET BOSTON, MASSACHUSETTS 02116-2895



LEFT **Albrecht Dürer**  
German (1471-1528)  
*Hercules at the Crossroads*, circa 1498  
Engraving  
12 3/4 X 8 3/4 INCHES

Bartsch 73; Strauss 24; Meder 63, state 3a (with the scratch in the right lower leg of Hercules). Monogrammed in plate lower center: "AD". Watermark lower center, Strauss 46 (City Crest with Three Towers), in use around 1550. A fine, strong impression from the second half of the 16th century, in fine condition on laid paper, trimmed just within platemark.

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# Taking the Good with the Bad

*Print Annual 32* brings together noteworthy selections from our Print Department mostly acquired during 2009—probably one of the most tumultuous years in the overall economy since the gallery’s founding in 1937. Indeed, Charles D. Childs, in his opening remarks in our first *Print Annual* in 1976, stated that Childs Gallery was, “in a sense, a Depression baby.” The very nature of the difficulties in the marketplace created the conditions for the gallery to flourish because “it had pried loose a quantity of long-held family treasures providing new sources of supply.” As Mr. Childs stated, works not previously negotiable were then available for the first time—thus enabling the gallery to establish its core holdings, and grow into the Boston institution it is today.

Well, these days, it seems that Childs Gallery is somewhat of a “Recession baby” once again. As was the case in the early years, artworks that had been held back have now come forth in great numbers, and other works that would have gone to auction have instead found their way into the gallery. We are delighted to present these special offerings to you today, providing the opportunity to collect significant works that in many cases we have not had for a very long time.

The year 2009 began with the acquisition of the Joseph and Marjorie Relkin Collection: a comprehensive group of noteworthy American and European Modern prints that comprise the core of this annual. Their nearly complete *raisonné* collection of Rockwell Kent prints resulted in our exhibition *Rockwell Kent: Designs for Mankind*, and was the impetus for us to initiate our new catalogue series *Childs Gallery Collections*, which celebrates collections, collectors, and collecting as a pivotal axis of the art world. The close of 2009 saw the publication of Volume II of *Collections*, which featured the contemporary French printmaker *Erik Desmazières: Infinite Perspectives*, and followed his successful museum exhibitions at the Telfair Museum in Savannah (2009) and the Musée des Beaux-Arts, Montreal (2009-2010). Highlights from each of these artists are featured in this annual.

*Print Annual 32* is compiled chronologically, and we hope that the catalogue can be an informative resource to learn about the history of printmaking at a glance, while also offering the opportunity to collect a part of that history. We consider ourselves “generalists with specialties,” and we feel that there are opportunities for both the encyclopedic collector and the specialist looking for that rare find.

The annual begins with selections of Old Masters, from the Roman High Renaissance to the German and Dutch masters, including fine works from Dürer and Rembrandt. The American 19th Century is represented by wonderful examples of “The American Kings” from Pendleton’s lithography. Fine selections of Buhot, Zorn, and Whistler further represent the 19th century, and the 20th century Modern print is prominently featured as well. We are also offering highlights from a few notable exhibitions in Childs’s Print Department, including the Mexican printmakers of *El Taller de Gráfica Popular*, and the *Woodstock Artists Association*. It is also with great pleasure that we introduce for the first time the works of James Egleson, a student of José Clemente Orozco. We invite your inquiries. RICHARD J. BAIANO, PRESIDENT



LEFT **Stow Wengenroth**  
American (1906-1978)  
*Brooklyn Bridge*, 1950

Lithograph  
15 1/8 X 13 1/2 INCHES  
Stuckey 189. Edition of 40.

Signed and numbered in pencil.  
A fine impression in fine condition.

RIGHT **Erik Desmazières**  
French (b.1948)  
*Galerie Vivienne*, 1990

Etching, aquatint, and roulette  
24 3/8 X 17 5/8 INCHES  
Fitch-Febvrel 131. Edition of 90.

A fine impression in fine condition.  
EXHIBITED Rembrandthuis Museum (Amsterdam, 2004-05); Musée Carnavalet (Paris, 2006-07); Museo della Grafica (Pisa, 2009); Telfair Museum (Savannah, Georgia, 2009)

Old Masters  
Italian, Dutch and German



1



2



3

1  
**Giorgio Ghisi**  
Italian (1520-1582)

*The Prophet Jeremiah [after Michelangelo Buonarroti (1475-1564)],* early 1570's

Engraving  
22 X 17 INCHES

Bartsch 17; Boorsch Lewis and Lewis 48 iii/iv (with the publisher's inscription: "Nic.º Van aelst formis / Romæ"). Titled and inscribed in plate. Watermark of a fleur-de-lys in double circle with B and arrow appears in central figure's beard (Boorsch Lewis and Lewis 21).

A strong and rich impression in fine condition trimmed within platemark.

Note: There has been some discussion on revising the dates of the plates to 1549.

2  
**Agostino Veneziano (Agostino Musi)**  
Italian (1490-1540)

*Man and Woman Holding Hands, [after Raphael Sanzio (1483-1520)],* early 16th century

Engraving  
7 1/2 X 4 3/4 INCHES  
Bartsch 471 i/II; The Illustrated Bartsch 471-I. Verso bears collectors stamp of H. Freiherr von und zu Aufsess, (Lugt 2749).

A fine, early impression, most likely lifetime, with oily ink characteristic of a printing before the sack of Rome in 1527. In fine condition, trimmed within platemark, with complete image borderline visible on all sides.

3  
**Monogrammist F.G.**  
Italian (16th century)

*Landscape with Cupids and Lions, [after Raphael Sanzio (1483-1520)],* 1537

Engraving  
4 3/4 X 8 3/8 INCHES  
Monogrammed and dated in plate.

A fine, rich, and clear impression on laid paper, trimmed on or just within the platemark (at times irregularly), in fine condition aside from expertly repaired abrasions verso, and with minor adhesive residue verso.

The identity of the Monogrammist F.G is unclear, with François Gentil (circa 1510-circa 1582), Guido Ruggieri (fl. circa 1541-1544), and Girolamo Fagioli (active by 1539, d. 1574) speculated by various scholars.

4  
**Lucas van Leyden**  
Dutch (1494-1533)

*Virgin, Child, and Saint Anne,* 1516

Engraving  
4 3/8 X 3 1/2 INCHES  
Bartsch 79; The Illustrated Bartsch 79; Hollstein 79a (of b); Monogrammed and dated in plate. Verso bears collector's mark of Heneage Finch, 5th Earl of Aylesford (1786-1859), (Lugt 58), a distinguished collector of fine watercolors, drawings, and prints, with an especially rich collection of Dutch School prints among which Lucas van Leyden was notable.

A very fine, early, bright impression of a print that rarely prints strongly, with complete image borderline and thread margins.

From the Michael Berolzheimer Collection.



4

5  
**Rembrandt Harmensz van Rijn**  
Dutch (1606-1669)

*Joseph and Potiphar's Wife,* 1634

Etching  
3 7/8 X 4 3/4 INCHES  
Bartsch 39; Hind 118 ii/II; Nowell-Usticke 39 ii/V. (A later second state as described by Nowell-Usticke, with the foul-biting at the bottom left). Signed and dated in plate.

A fine impression in fine condition with margins of at least 1/16 inches on all sides.



5

6  
**Lambert Hopfer**  
German (fl. 1520-1530)

*Man of Sorrows Standing, [copy after Albrecht Dürer, German (1471-1528)],* 16th century

Etching  
6 X 3 1/2 INCHES  
Bartsch 2; Hollstein 2 ii/III. Monogrammed and numbered in plate.  
A fine impression in fine condition on laid paper, trimmed on or close to platemark.



6

7  
**Rembrandt Harmensz van Rijn**  
Dutch (1606-1669)

*The Adoration of the Shepherds, with the Lamp,* circa 1654

Etching  
4 1/8 X 5 1/8 INCHES  
Bartsch 45; Hind 273 ii/II, Nowell-Usticke 45 ii/III. Signed in plate.

A fine, posthumous impression, most likely printed by P.F. Basan, in fine condition on laid paper, with margins measuring at least 1/4 inch.



7



*The Little Masters*

Giovanni Battista Piranesi (1720–1778)



8

8

**Heinrich Aldegrever**  
German (1502–circa 1561)

*Adam and Eve Hide Themselves, from the “Story of the First Men” series, 1540*

Engraving

3 1/2 X 2 5/8 INCHES

Bartsch 4; The Illustrated Bartsch 4; Hollstein 4. Signed and dated in plate upper left. Verso bears undescribed collectors stamp: “Dr. W. Shumacker”.

A fine, silvery impression on laid paper, in fine condition, trimmed to the platemark, with partial thread margins on all sides.



9

9

**Georg Pencz**  
German (circa 1500–1550)

*Tomyris with the Head of Cyrus, from “Fables,” circa 1539*

Engraving

7 7/8 X 4 5/8 INCHES

Bartsch 70; The Illustrated Bartsch 70; Hollstein 120 i/II. Inscribed and monogrammed in plate. With collector’s inscriptions verso.

A strong and rich impression, in fine condition aside from expertly repaired abrasion lower right, on laid paper, with margins of 1/8 inches all sides.

Tomyris was a queen who reigned over the Massagetae, an Iranic people of Central Asia east of the Caspian Sea, at approximately 530 B.C., and who defeated the Persian king Cyrus and had his head bathed in blood in revenge for his treacherous role in the death of her son.



10

10

**Hans Sebald Beham**  
German (1500–1550)

*Dido, 1520*

Engraving

5 1/8 X 3 7/8 INCHES

Bartsch 80; The Illustrated Bartsch 80; Pauli 84 i/II. Inscribed, dated, and monogrammed in plate.

A very strong and rich impression, on laid paper, in fine condition, trimmed to or just within platemark.



11

11

*Veduta del Romano Campidoglio con Scalinata che va alla Chiefa d’Araceli (The Capitoline hill with the steps to the S. Maria in Araceli)*

Etching and engraving

16 X 21 3/8 INCHES

Taschen 885; Focillon 807; Wilton–Ely 147. From the series “Vedute di Roma,” most likely the second Roman posthumous edition, printed 1778–1799. Signed and titled in plate. With extensive inscriptions in plate.

A fine impression in fine condition.

12

*Veduta del Tempio di Ercole nella Città di Cora... (View of the temple of Hercules at Cori), 1764*

Etching and engraving

14 3/4 X 20 5/8 INCHES

Taschen 962; Focillon 784; Wilton–Ely 224; Hind 91 ii/IV. From the series “Vedute di Roma,” most likely the second Roman posthumous edition, printed 1778–1799, with the heavy laid paper typical of these editions. Signed and titled in plate. With extensive inscriptions in plate.

A fine impression in fine condition.



12

Pendleton’s Lithography after Gilbert Stuart (1755–1828)



The Pendleton brothers, William S. and John B. Pendleton, first opened their Boston lithographic print shop in 1825, having gained previous experience in the print trade in New York and Philadelphia. Pendleton’s Lithography soon became a driving force behind lithographic art in Boston and produced countless portraits, landscapes and other illustrations between 1825 and its closure in 1836.

Originally planned in 1825, John Doggett and the Pendleton brothers sought to publish a series of portraits of the first five Presidents of the United States after the paintings by Gilbert Stuart in the later 1820s. 1828 saw the realization of the series after John Pendleton returned to Boston from a trip to France with five lithographic stones drawn by Nicholas–Eustache Maurin, the well-known French lithographer, after the Stuart portraits. According to *America on Stone*, “the prints were sold at two dollars each, or two dollars and a half on India paper, and are referred to in the records of Doggett, the publisher, as ‘The American Kings.’” While originally intended as a series of the first six Presidents, only prints of the first five Presidents are known to exist. Printed and published by the Pendleton brothers in Boston, “The American Kings” were widely distributed and imitated by many nineteenth century publishers, including Currier, as they became, according to Wendy Wick Reaves, “a standard format for presidential portrait series throughout the century.”

Presented here are four of the five “American Kings,” with the exception of the portrait of Thomas Jefferson. Accompanying these four is a portrait of Jefferson by the French lithographer Jean Baptist Mauzaisse, a contemporary of Maurin, which we believe to also be after the Stuart portrait seen by French lithographers in Paris. These five portraits are sold as a set.

**13**  
*George Washington, 1828*

Lithograph  
13 1/2 X 9 3/4 INCHES

Published by the Pendleton lithographic company of Boston for John Doggett in 1828 as part of the “American Kings” series. Titled and inscribed on stone.

A fine chine appliqué impression in fine condition.

**14**  
*John Adams, 1828*

Lithograph  
14 X 9 3/4 INCHES

Published by the Pendleton lithographic company of Boston for John Doggett in 1828 as part of the “American Kings” series. Titled and inscribed on stone.

A fine chine appliqué impression in fine condition.

**15**  
*James Madison, 1828*

Lithograph  
14 X 9 5/8 INCHES

Published by the Pendleton lithographic company of Boston for John Doggett in 1828 as part of the “American Kings” series. Titled and inscribed on stone.

A fine chine appliqué impression in fine condition.

**16**  
*James Monroe, 1828*

Lithograph  
13 1/2 X 9 5/8 INCHES

Published by the Pendleton lithographic company of Boston for John Doggett in 1828 as part of the “American Kings” series. Titled and inscribed on stone.

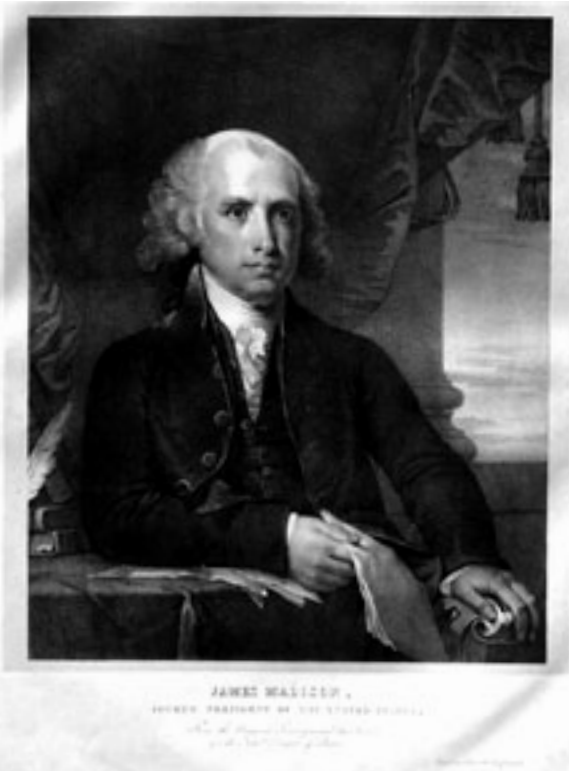
A fine chine appliqué impression in fine condition.

**17**  
*Jean Baptist Mauzaisse*  
*French (1784–1844)*

*Jefferson, 1826*  
Lithograph  
12 1/2 X 9 7/8 INCHES

Signed, dated, inscribed, and titled on stone.

A fine chine appliqué impression in fine condition.



Nineteenth Century  
French

Félix Buhot (1847-1898)



18



19

**18**  
*L'Hiver à Paris ou La Neige à Paris, 1879*  
Etching, drypoint, aquatint, and roulette  
9 3/8 X 13 5/8 INCHES  
Boucard/Goodfriend 128, iv/IX. Signed, inscribed, dated, and monogrammed in plate. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

**19**  
*Le Petit Enterrement, 1878*  
Etching, aquatint, and roulette  
3 1/2 X 4 1/2 INCHES  
Boucard/Goodfriend 154, ii/II. Monogrammed with the artist's owl stamp in plate. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

PUBLISHED  
*Revue de L'Art Ancien et Modern.* 1902.

Born on July 9, 1847 in the town of Valognes in Normandy, France, Félix Buhot lost both his parents by the age of seven. Raised by his godfather and a family friend, Buhot became a model student and was fascinated by the medieval illuminated manuscripts in the Valognes library. Both Valognes and medieval manuscripts continued to influence Buhot's art even after his relocation to Paris in 1865. Buhot began to study art in 1866 at the École des Beaux-Arts in Paris, but only took up printmaking in 1873. From 1873 to 1892, the span of his printmaking period, Buhot produced approximately 180 etchings and 10 lithographs, in which he experimented with printmaking techniques and his representative abilities. Not content to just practice art, Buhot tested many novel print-making techniques through his use of the plate, paper, and ink, but also through a manipulation of the already printed image.

In addition to his experiments, Buhot studied the weather and sought to replicate specific places and times in his prints. His cityscapes evoke precise observations of the weather, people, animals, and architecture, but also the emotions inherent in that moment. Experiments combining printmaking techniques, such as etching, drypoint, and aquatint contributed to Buhot's ability to intricately capture mood and nature.

Buhot's subjects range from cityscapes of Paris and London, to his more intimate and fantastical Japonisme series of still lifes. These themes of urban memory and Japanese influence can be observed throughout many of Buhot's works.



20

**20**  
*Japonisme: Biberon en Faïence d'Oiron, circa 1880*

Etching and drypoint  
8 5/8 X 5 3/4 INCHES

Boucard/Goodfriend 24, iii/IV. Monogrammed in plate. Bearing the artist's red owl stamp lower center (Lugt 977). From the Joseph and Marjorie Relkin Collection.  
A fine chine appliqué impression in fine condition.

**21**  
*The Embankment Westminster, 1892*

Lithograph  
9 3/4 X 6 1/2 INCHES

Boucard/Goodfriend 183, ii/II. Signed, inscribed, and dated on stone. From the Joseph and Marjorie Relkin Collection.  
A fine chine appliqué impression in fine condition.



21



Nineteenth and Twentieth Century  
Swedish



22



23

Anders Zorn (1860-1920)

Anders Zorn, the Swedish painter and etcher of the "Gilded Age," loved, visited, knew, and exploited America and American society, perhaps more than any other European artist. Possibly his illegitimate birth in 1860 to a poor Swedish bottle washer in a brewery managed by his German father always left Zorn wondering if he was truly accepted by the Swedish elite. Although he was acknowledged by his father and his German family gave him financial support, his birth was a stigma in a repressed culture, as described savagely by Henrik Ibsen. Like other painters of his generation, he wandered from cultural capital to cultural capital: Stockholm, Paris, London, Madrid, and Venice. But it was in the new-minted money and equally new society of Boston, New York, Chicago, and Washington that he may have first felt the freedom and acceptance that he never experienced in Europe.

In etching, Zorn found an alternative to painting and used the medium to develop ideas he had gleaned from Rembrandt into his trademark bold, slashing style of cutting quickly across the plate. His apparently carelessly thrown long strokes resolved at a distance to show an unmatched care and understanding of volume and light. His etchings became prized in his lifetime and he lived to see his prints join Whistler's to become the most valuable and sought-after in an age of dedicated print collectors.

**22**  
*John Hay, Secretary of State, 1904*

Etching  
7 3/4 X 5 7/8 INCHES

Asplund 179, ii/III; Delteil 178. Signed in pencil. Initialed and dated in plate. With collector's stamp of Wallace L. de Wolf (Lugt 2637).

A fine impression in fine condition.

**23**  
*Study of a Seated Figure, circa 1906*

Charcoal on paper  
7 7/8 X 6 1/8 INCHES

Two thumbnail sketches verso.

In fine condition aside from a small stain lower left.

**24**  
*Zorn and His Wife, 1890*

Etching  
12 1/2 X 8 3/8 INCHES

Asplund 43, ii/II; Delteil 42, ii/II. Edition of 40-50. Signed in pencil. Signed and dated in plate.

A fine impression in fine condition.



24

**25**  
*Against the Current, 1919*

Etching  
4 1/2 X 6 1/2 INCHES

Asplund 288, ii/II. Signed in pencil. Signed and dated in plate. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.



25

Nineteenth Century  
American



26

Whistler and his circle

With his brother-in-law, Sir Francis Seymour Haden, Whistler led the British etching revival beginning in the late 1850s. After Whistler had placed his stamp on etching, very few younger printmakers could resist observing and following the tenants and principles that Whistler had set forth.

**26**  
**Childe Hassam**  
American (1859–1935)

*Union Square, 1896*

Etching  
4 1/4 X 5 3/4 INCHES

Cortissov 89. Artist monogram and inscription in pencil. Inscribed, monogrammed, and dated in plate.

A fine impression in fine condition, aside from slight mat toning in the margins, and with scattered collector's marginal notations.

After a drawing made in New York, 1896.

**27**  
**James Abbott McNeill Whistler**  
American (1834–1903)

*The Lime-Burner, 1859*

Etching  
9 7/8 X 6 7/8 INCHES

Dodgson 20; Kennedy 46, ii/II. Signed and dated in plate. Watermark.

A fine early impression in cold black ink on laid paper typical of the earlier impressions of the Thames series in fine condition.

PUBLISHED  
*Sixteen Etchings of Scenes on the Thames and Other Subjects.* 1871.



27

Etching Revival

Robert Getscher in *The Stamp of Whistler* says of Hassam: "his prints owe a clear and consistent debt to Whistler." Of Kerr Eby he wrote: "His mother was the daughter of Frederick Keppel, the senior member of the print-dealing firm in New York which was among the first to make Whistler known in America...Several of the etchings he did in France right after [World War I] are Whistlerian, but Whistler's influence is most obvious in a series of Nocturnes he did about 1930."

Muirhead Bone's *Rainy Night in Rome* owes much to Whistler's Venetian Nocturnes as well as the earlier *Street at Saverne* (currently available in inventory). Yet with his mastery of drypoint, Bone has intensified the chiaroscuro of the print, with its brilliant lights and darks that builds to a contrast never seen in Whistler.

**28**  
**Muirhead Bone**  
Scottish (1876–1953)

*Rainy Night in Rome, 1913*

Drypoint  
12 X 9 INCHES

Dodgson 266, x/X. Edition of 125, with 41 impressions in this state. Signed in pencil.

A fine impression in fine condition.

**29**  
**Kerr Eby**  
American (1889–1946)

*Old Cooper Shop at Grasse (Old Cooper Shop; Old Cooperage at Grasse; The Cooper Shop; The Tonnelier), 1921*

Etching  
8 3/8 X 7 1/8 INCHES

Giardina 60, ii/II. Edition of 100. Signed and titled in pencil.

A fine impression in fine condition.



28



29

Twentieth Century  
American and European

Frank Benson (1862–1951) and New England Etchers



30



31



32

When he began to etch seriously in 1912, Frank Benson was one of America’s most prominent painters. He was a leading figure in the “Boston School,” one of the “Ten American Painters,” and was described for his success at painting competitions as “America’s most medalled artist.” In 1934 as honorary president of The American Society of Etchers, he was praised as “dean of American etchers, and enjoying the greatest following of any, he is perhaps responsible for the popularity of American etching.” While initially continuing his interest in the subjects of his beautiful Impressionist paintings of young women (*Head*, 1914), by late 1915 he turned almost exclusively to sporting subjects that he knew well from the field and loved to execute in watercolor and now etching and drypoint. In his career he would complete over 350 etchings and drypoints; revealing mastery in each medium.

Charles D. Childs related the problem that he faced as head of the print department of Goodspeed’s Book Shop in the 1920s and 30s: “Benson’s prints, when they were published, were completely sold out.” The demand for Benson’s etchings was not limited to America. There was a strong market for his work throughout Great Britain and its sportsmen that alongside his American market, persists today.

**30**  
*Head*, 1914

Drypoint  
9 7/8 X 8 INCHES

Paff-Ordeman 29. Published state. 15 in an intended edition of 35, only 18 were printed. Signed and numbered in pencil. Signed in plate. Watermark.

A fine impression in fine condition.

**31**  
*The Lobsterman*, 1915

Etching  
7 7/8 X 9 7/8 INCHES

Paff-Ordeman 64. Published state. 27 in an edition of 50, of which 49 are signed and numbered, on Shogun Paper. Signed, numbered, and titled in pencil. Accompanied by M. Knoedler & Co. label.

A fine impression in fine condition.

**32**  
*Duck Blind*, 1925

Etching  
7 7/8 X 10 7/8 INCHES

Paff-Ordeman 245. Published state. Edition of 150 on Whatman paper. Signed in pencil.

A fine impression in fine condition.

Although Charles H. Woodbury produced more than 560 prints in his lifetime, published many of them, exhibited over 40 at major print exhibitions, had one-man shows at prestigious venues, such as his 1929 exhibition at Frederick Keppel’s gallery in New York—despite all of this—no publication of his etchings was ever made. Now Warren Seamans has produced a working digital on-line *raisonné* at [www.raisonne.org](http://www.raisonne.org) that answers for the first time many of the questions about Woodbury’s prints.

Similarly, Chauncey F. Ryder created more than 200 etchings and lithographs and exhibited more than 80 of them in national venues. Nevertheless, there was no attempt to publish any significant work on Ryder as printmaker until 219 works were described on [www.raisonne.org](http://www.raisonne.org), edited by Anna Kuehl. While most of the etchings and drypoints represent New England and especially New Hampshire, examples of subjects from New York, Virginia, Tennessee, North Carolina, England, Italy, and France extend the range of Ryder’s vision.

**33**  
**Charles Woodbury**  
American (1864–1940)

*Old Portsmouth, or Wentworth Gardner House*, circa 1925

Etching  
8 3/4 X 10 7/8 INCHES

R.ORG CHW–305, i/IV. Stated edition of 150 (with only 27 printed). Titled and inscribed in pencil. Initialed in plate. Stamped verso.

A fine impression in fine condition.

**34**  
**Charles Woodbury**  
American (1864–1940)

*Sunshine and Shadow*, circa 1932

Etching  
8 3/4 X 11 INCHES

R.ORG CHW–379, ii/IV. Stated edition of 150 (with only 20 printed). Titled and inscribed in pencil. Stamped verso.

A fine impression in fine condition.

**35**  
**Chauncey Ryder**  
American (1868–1949)

*South Merrimack Church [New Hampshire]*

Drypoint  
6 7/8 X 8 7/8 INCHES

R.ORG CFR–99, only known state. Signed and titled in pencil. Initialed in plate. From the estate of the artist.

A fine impression in fine condition.



33



34



35



Twentieth Century  
American



36



37



38

American Scene

In the 1920s, 30s, and 40s American Modernism took two main tracks: the increasingly abstract works by American followers of European Modernism and works of “American” subjects, styles, and values by American artists who rejected European styles and subjects. The latter group was centered not only in the Mid-West where Grant Wood taught painting and printmaking that embodied Regionalism, but also in the Art Students League in New York where Thomas Hart Benton was among many influential teachers. The Whitney Studio Club (later the Whitney Museum) was one of the centers of “American Scene,” “Regionalism,” and the more political and socially conscious “Social Realism.” These latter movements were also bolstered during the Great Depression by the Federal Arts Project. It was only in 1951, in Post-War America that Abstract Expressionism began to dominate the elite media, critical discussions, and museum exhibitions. Before that the American Scene was Modern American Art.

**36**  
**Clare Leighton**  
American (1901-1988)

*Bean Winnowers [or Winnowers, Majorca], 1937*

Wood engraving

6 1/8 X 7 1/2 INCHES

BPL 424. 51 in an edition of 60. Signed, numbered, and titled in pencil. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

Commissioned for the Woodcut Society of Kansas City, 1937.

**37**  
**Dale Nichols**  
American (1904-1995)

*Golden Harvest*

Lithograph

7 3/4 X 11 1/2 INCHES

Signed in pencil. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

**38**  
**Georges Schreiber**  
Belgian-American (1904-1977)

*Three Clowns, 1945*

Lithograph

10 X 13 1/4 INCHES

Edition of 250 published by Associated American Artists. Signed in pencil.

A fine impression in fine condition.

**39**  
**Mabel Dwight**  
American (1876-1955)

*Tight Rope Walker, 1932*

Lithograph

12 1/2 X 7 1/8 INCHES

Robinson and Pirog 65. Edition of 35; printed by George Miller. Watermark.

A fine impression in fine condition.

EXHIBITED  
*Mabel Dwight: A Decade of Lithography, 1927-1937*, Weyhe Gallery, New York, NY, 1938; *The American Woman Printmaker*, June 1 Gallery, Bethlehem, CT, January – February, 1985; *Works Progress Administration*, Sylvan Cole Gallery, New York, NY, December, 1987; *The People Work*, Associated American Artists (AAA), New York, NY, June 6-29, 1990.

**40**  
**Benton Spruance**  
American (1904-1967)

*Young Lincoln, 1940*

Lithograph

18 1/4 X 11 3/8 INCHES

Fine & Looney 183. Edition of 50. Signed, titled, and numbered in pencil. Signed on stone.

A fine impression in fine condition.

**41**  
**Roselle Hellenberg Osk**  
American (1884-1954)

*The Sailor / No. 4 Series of Hands, circa 1940*

Drypoint

8 X 10 INCHES

7 in an edition of 100. Signed, titled, and numbered in pencil. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.



41



39



40



42



43

*The Modern Print*

Machines, work, and industry were both glorified and vilified by artists in the first half of the 20th century. Joseph Pen-nell was captivated by “The Wonder of Work” where Clare Leighton saw excesses of industrialization leading to the creation of images like *New York Breadline*. The culture of the 1920s and ‘30s produced a modernist milieu in which most were familiar with the pounding rhythms of Stravinsky and the futurist visions of Fritz Lang’s 1927 *Metropolis*.

Bridge-building, skyscrapers, transportation, steel mills, and armaments fabrication were a staple of the Modern Print. At a time where rustic, rural Regionalism captivated the attention of much of the art-interested public, the industrial, modern, and urban provided alternative and equally powerful subjects.

**42**  
**Jolan Gross Bettelheim**  
American (1900-1972)

*Workers of the World [Flags]*, circa 1940-1945

Lithograph

13 7/8 X 9 3/4 INCHES

Signed in pencil. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

**43**  
**Sue Coe**  
American, (b. 1952)  
*The New World Order*, 1991

Mezzotint

13 3/8 X 9 7/8 INCHES

Signed and dated in pencil. Signed and dated in plate. With collector’s stamp and artist’s stamp. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

**44**  
**Rockwell Kent**  
American (1882-1971)

*Workers of the World, Unite!*, 1937

Wood engraving

8 X 6 INCHES

Burne Jones 111. Edition of 150. Of the 150 printed proofs, 25 were retained by the artist and 125 were for the American College Society of Print Collectors. Signed in pencil. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

PUBLISHED  
*New Masses* magazine, July 1937; Kent’s “This is My Own,” 1940; Howard Fast’s pamphlet “May Day, 1947,” 1947; Kent exhibition catalog for the Pushkin Museum, Moscow, 1960; Chegodaev’s *Rockwell Kent*, 1963; *The American Book Col-lector*, summer 1964; and in *Rockwell Kent, 1882-1971*, 1971.

**45**  
**Leon Gilmour**  
Latvian-American (1907-1996)

*Let the Living Rise*, 1937

Wood engraving

8 X 11 3/8 INCHES

26 in an edition of 50. Signed, dated, titled, and numbered in pencil. Partial watermark. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.



44



45

Twentieth Century  
American



46

Rockwell Kent (1882–1971)

**46**  
*Over The Ultimate (Voyager)*, 1926  
Wood engraving  
5 1/2 X 8 INCHES  
Burne Jones 5. Edition of 110.  
Signed, titled, and inscribed in pencil.  
A fine impression in fine condition.



47

**47**  
*Masthead*, 1926  
Wood engraving  
8 X 5 1/2 INCHES  
Burne Jones 7. Edition of 105. Signed and inscribed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.  
  
PUBLISHED  
*The Studio* magazine, June 1926; *Forum* magazine, March 1929 and May 1937; *N by E*, 1930; *How I Make a Woodcut*, 1934; and in Zigrosser's *Artist in America*, 1942.

For further information on the artist and his work, please inquire for a copy of our recent *Childs Gallery Collections* catalogue Volume I, *Rockwell Kent: The Joseph and Marjorie Relkin Collection*.

**48**  
*Forest Pool*, 1927  
Wood engraving  
5 1/2 X 8 INCHES  
Burne Jones 14. Edition of 150. Signed and inscribed in pencil.  
A fine impression in fine condition.  
  
PUBLISHED  
*Rockwellkentiana*, 1933; *International Studio*, December 1929; *Forum* magazine, February 1934, and January 1937; *Print Collector's Quarterly*, April 1938; and as a postcard for the Cleveland Museum of Art.



48

**49**  
*The End*, 1927  
Wood engraving  
5 X 7 INCHES  
Burne Jones 17. Edition of 100. Signed, titled, and inscribed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.  
  
*The End* is a dramatization of artist's experiences in Alaskan waters, as told in his *Wilderness*, 1920.  
  
PUBLISHED  
*The Woodcut Number II*, 1928; Kent's *N by E*, 1930; and in *The School Arts Magazine*, October 1931.



49

**50**  
*Man at Mast*, 1929  
Wood engraving  
8 X 5 1/2 INCHES  
Burne Jones 33. Edition of 100. Signed in pencil. Watermark. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.  
  
PUBLISHED  
*Forum* magazine, October 1929; *N by E*, 1930 (limited and trade editions); as a commercial Christmas card by the American Artists Group, New York, 1936; "London Studio" magazine, September 1937; and in Chegodaev's "Rockwell Kent," 1963.



50



Twentieth Century  
American



51



52

Louis Lozowick (1892-1973)

**51**  
*Corner of a Steel Plant*, 1929

Lithograph  
11 3/8 X 7 3/4 INCHES

Flint 21. 16 in an edition of 25. Signed, dated, numbered, and titled in pencil. With artist's monogram on stone. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

**52**  
*Tanks #1*, 1929

Lithograph  
14 1/8 X 8 INCHES

Flint 39. 2 in the 1972 edition of 5. Original edition of 50 printed by George C. Miller; 5 additional impressions numbered I/X-V/X printed in 1972 by Burr Miller. Signed, dated, titled, and numbered in pencil. With artist's monogram on stone.

A fine impression in fine condition.

EXHIBITED  
*Fifty Prints of the Year*, The American Institute of Graphic Arts, New York, NY, 1930-1931.

**53**  
*Tel and Tel (T & T)*, 1952

Lithograph  
13 1/4 X 8 1/4 INCHES

Flint 235. 6 in an edition of 15. Signed, dated, and numbered in pencil. With artist's monogram on stone. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

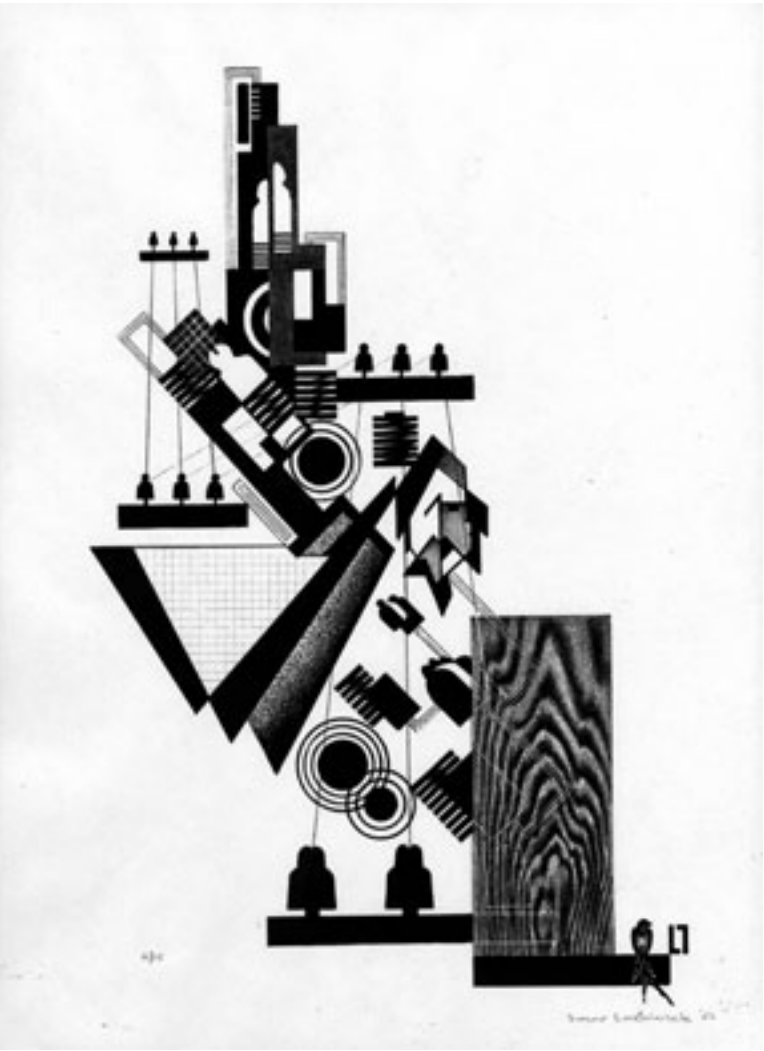
**54**  
*Blast Furnaces*, 1929

Lithograph  
7 1/2 X 14 5/8 INCHES

Flint 16. 2 in an edition of 5. Original edition of 50 printed by George C. Miller; 5 additional impressions numbered I/X-V/X printed in 1972 by Burr Miller. Signed, dated, numbered, and titled in pencil. With artist's monogram on stone. From the Joseph and Marjorie Relkin Collection.

A fine impression in fine condition.

These blast furnaces may be located near Dover, New Jersey, which was once known as the "Pittsburgh of New Jersey." The entire region surrounding Dover was at one time a rich source of iron ore, and was still important in the thirties for its abundant deposits of magnetite and hematite.



53



54

The City



55



56

**55**  
**Harry Brodsky**  
American (1908-1997)  
*Storm Over Kensington*, 1938  
Lithograph  
13 5/8 X 9 7/8 INCHES  
14 in an edition of 15. Numbered, titled, and signed in pencil. Initialed on stone. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

**56**  
**Howard Cook**  
American (1901-1980)  
*Skyscraper 1*, 1928  
Wood engraving  
3 1/8 X 3 INCHES  
Duffy 97. Edition of 100. Signed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

**57**  
**Adriaan Lubbers**  
American (1892-1954)  
*Skyline from Jersey Heights*, 1929  
Lithograph  
10 1/4 X 11 3/4 INCHES  
Signed, dated, titled, and inscribed in pencil. Inscribed in pencil verso. Watermark. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.



57

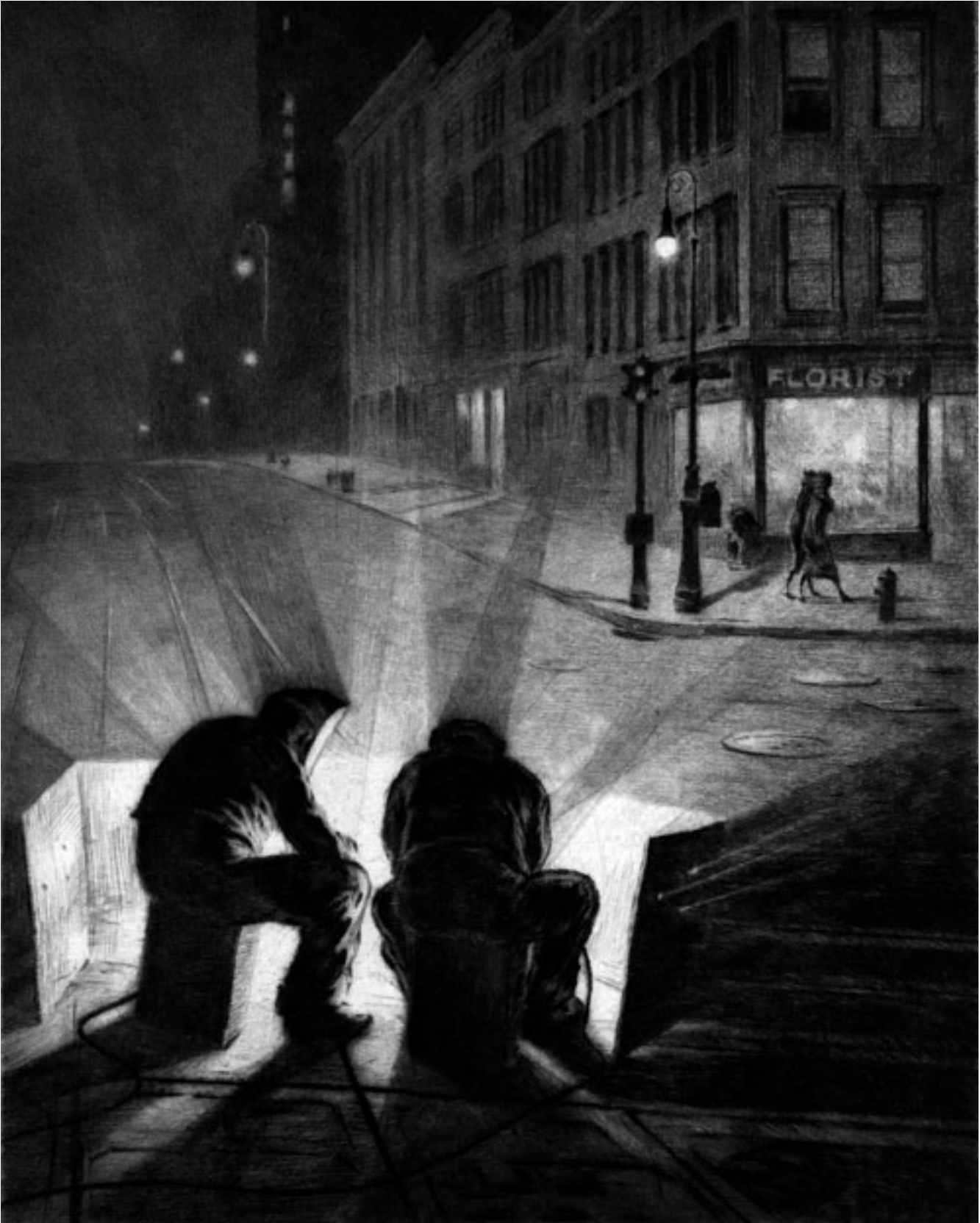
**58**  
**Joseph Pennell**  
American (1857-1926)  
*Sunset, From Williamsburg Bridge*, 1915  
Etching  
8 1/2 X 11 INCHES  
Wuerth 674, only known state. Edition of probably 100 proofs. Signed in pencil.  
A fine impression in fine condition aside from minor marginal tear bottom right, not affecting image.



58



Industry and Transportation



59

**59**  
**Martin Lewis**  
American (1881-1962)

*Arc Welders*, 1937  
Drypoint and sand ground  
10 X 7 7/8 INCHES

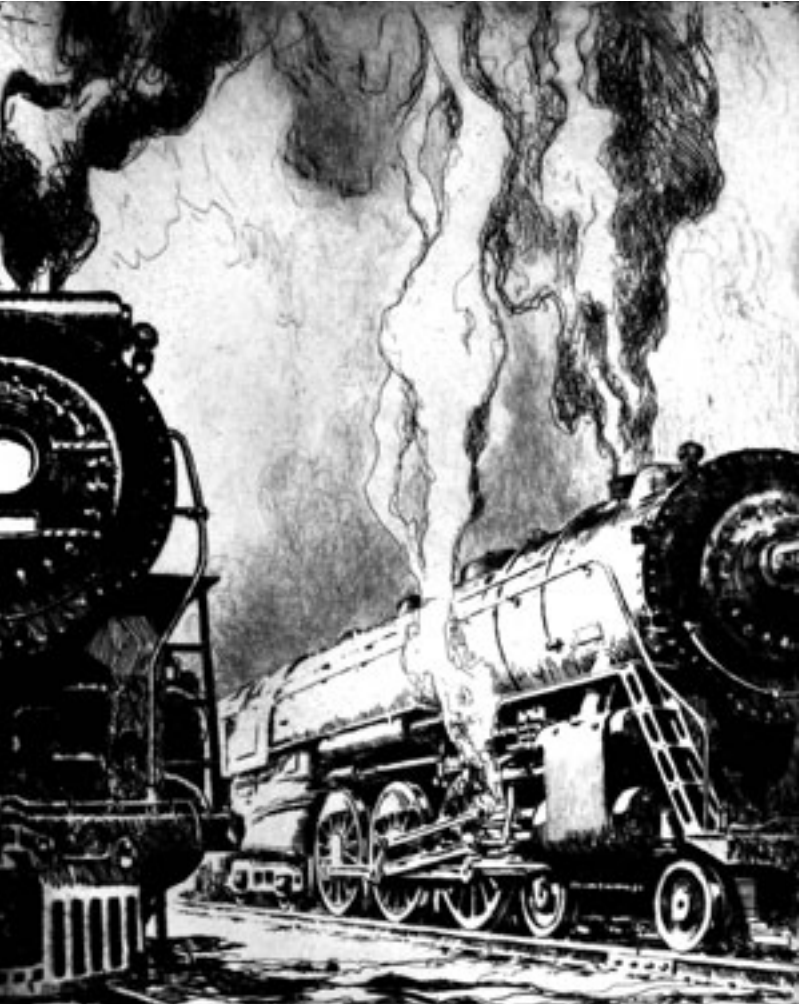
McCarron 124. Edition of 33 with 5 trial proofs. Signed in pencil. Estate stamp and inventory number verso. From the Joseph and Marjorie Relkin Collection.  
A fine, luminous impression in fine condition.

EXHIBITED  
*Fifth International Exhibition Etching and Engraving*, The Art Institute of Chicago, November 4, 1938 to January 9, 1939. *The Society of American Etchers Twenty-Third Annual Exhibition*, National Arts Club, November to December 1938. *Fine Prints of the Year an Annual Review of Contemporary Etching, Engraving, and Lithography*, Sixteenth Annual Issue, 1938.

**60**  
**Otto August Kuhler**  
German-American (1894-1977)

*Giants on Call*, circa 1930  
Etching  
13 1/8 X 10 2/3 INCHES

Edition of 100. Titled and signed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

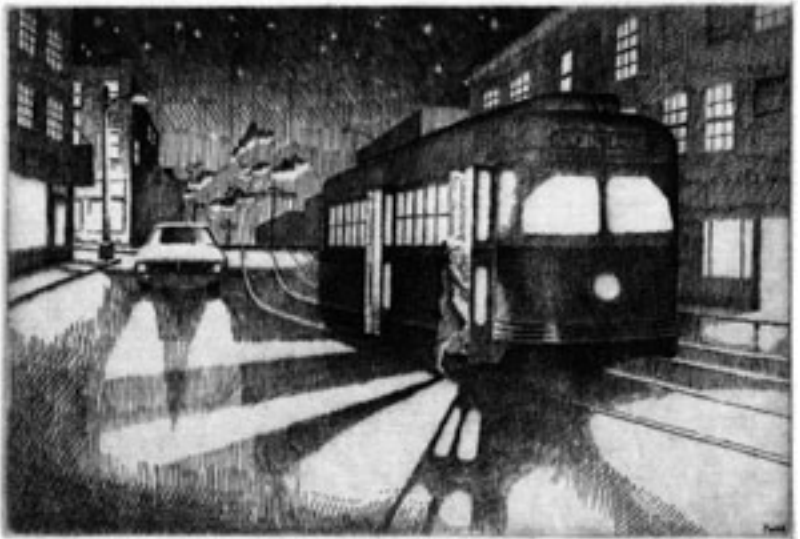


60

**61**  
**Richard Pantell**  
American (b. 1951)

*Boston Twilight*, 1981  
Etching  
5 1/4 X 7 3/4 INCHES

42 in an edition of 100. Signed, dated, titled, and numbered in pencil. Signed in plate. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.



61





62



63

Letterio Calapai (1902-1993)

Letterio Calapai enjoyed a fruitful artistic career that spanned well over fifty years, during which he was deemed “a printmaker for the twentieth century” by *The Chicago Sun-Times* in 1984. After initially working with oil paints at art schools such as Massachusetts Normal Art School (today known as the Massachusetts College of Art), Calapai turned to printmaking under the direction of artist Stanley William Hayter. At this intaglio workshop, Calapai mastered and adopted unique metal engraving techniques that complemented his growing interest in abstraction. The rich varying oeuvre of Calapai’s work has been compiled by Meghan Read Constantinou in an on-line raisonn   at [raisonne.org](http://raisonne.org).

62

*Underground*, 1946

Etching and engraving

17 3/4 X 11 3/4 INCHES

R.ORG LC-68. 28 in an edition of 30. Signed, dated, titled, and numbered in pencil.

A fine impression in fine condition.

Executed in the same year Calapai joined Stanley Hayter’s Atelier 17. Codman Hislop (American, 1906-1995) author of *The Mohawk* and teacher of English at Union College composed a sonnet and commentary inspired by *Underground* in 1946.

According to Michael Bonesteel, “Etching/engravings like *Underground*, 1946, and *11:45 P.M.*, 1947, place teeming crowds    la Reginald Marsh into cubist compositions which tilt buildings, billboards, stairways and subway trains into vertigo-producing designs.” (Michael Bonesteel, “Artist’s odyssey traced at Country Day,” Pioneer Press. Thursday, Dec. 12, 1991, D2.)

63

*Job*, 1946

Woodcut

12 X 18 INCHES

R.ORG LC-20, finished block. Signed, titled, and inscribed in pencil. From the estate of the artist.

A fine impression in fine condition.

Fritz Eichenberg (1901-1990)

Though Eichenberg was born, raised and trained in Cologne, Germany, he settled in the United States in order to escape the turbulence and devastation of the Nazi regime in the early 1930s. Influenced by the works of Goya and Daumier, he vowed to become an artist with “a message” and a social conscience, like those before him. Through works of social-political commentary and the illustration of great literature, Eichenberg captures the spirit of human suffering as well as its redemption.

64

*The Man of La Mancha*, 1975

Wood engraving

14 X 12 INCHES

97 in an edition of 120. Signed, titled, and numbered in pencil.

A fine impression in fine condition.

65

*Nightwatch*, 1961

Wood engraving

13 X 13 INCHES

Artist’s proof before an edition of 100. Signed, dated, titled, and inscribed in pencil.

A fine impression in fine condition.



64



65



66



67

Bernard Brussel-Smith (1914–1989)

Brussel-Smith began his printmaking in the 1930s with an exploration of the American Scene and with socially conscious subjects of Black life in America. However, in the mid-1940s his work took another turn, seen here, in which the human figure is distorted and twisted into patterns. Both the American Scene and this new tendency can be seen in his “Sing of America” series (1945–46), which illustrated American popular songs. Brussel-Smith’s increasing skill in abstraction led him from the abstracted works of the mid 1940s into fully abstract wood engravings of the mid 1950s.

**66**  
*Struggle*, 1945

Wood engraving  
5 1/2 X 5 1/2 INCHES

R.ORG BB-61. 28 in an edition of 50. Signed, titled, and numbered in pencil. Initialed on block. From the estate of the artist.

A fine impression in fine condition.

EXHIBITED  
*A Century of American Woodcuts 1850–1950*, Associated American Artists (AAA), New York, NY, October 7–November 1, 1980; *Bernard Brussel-Smith Wood Engravings: 1940–1981*, AAA, New York, NY, June 7–July 1, 1988; *Bernard Brussel-Smith*, Virginia Barrett Gallery, CT, May 10–June 10, 1991.

PUBLISHED  
*Royal Paper Company Advertisement*. 1955.

**67**  
*Set Down Servant*, 1945–46

Wood engraving  
4 1/2 X 2 1/4 INCHES

R.ORG BB-93. Artist Proof, on thin tissue; Brussel-Smith typically pulled four or five of these proofs in anticipation of an edition. From the “Sing of America” series. From the estate of the artist.

A fine impression in fine condition.

PUBLISHED  
*Tom Scott. Sing of America*. New York: Thomas Y. Crowell Company, 1947. p. 62 (illustrated).

**68**  
*Desire*, 1945

Wood engraving  
6 X 4 1/2 INCHES

R.ORG BB-58. Proof before unrealized edition. Signed and titled in pencil. From the estate of the artist.

A fine impression in fine condition.



68

**69**  
*Tattooed Lady*, 1945

Color wood engraving  
6 X 4 INCHES

R.ORG BB-62. 14 in an edition of 50. Signed, titled, and numbered in pencil. Signed on block. From the estate of the artist.

A fine impression in fine condition.

EXHIBITED  
*47th Annual Water Color & Print Exhibition*, Pennsylvania Academy of Fine Arts, Philadelphia, PA, 1949; *A Century of American Woodcuts 1850–1950*, Associated American Artists (AAA), New York, NY, October 7–November 1, 1980; *Bernard Brussel-Smith: An Exhibition of Wood Engravings*, Fairleigh Dickinson University, NJ, May 15–July 31, 1983; *Bernard Brussel-Smith Wood Engravings: 1940–1981*, AAA, New York, NY, June 7–July 1, 1988; *Pre Politically Correct*, Susan Teller Gallery, New York, NY, August 13–September 13, 1996.



69

Twentieth Century  
American



70



71



72

The Woodstock Artists Association

Woodstock, New York is a byword for 1960s counter-culture, and yet it was more than a half century into its role as a summer art colony when the 1969 summer festival took place. Now more than 100 years old, the Woodstock art colony has been intimately associated with a group of progressive modern American artists. It was the site of the Art Students League summer school from 1906-1922 and again from 1947-1979. It therefore, comes as no surprise that most of the artists most prominently associated with Woodstock are also associated with the Art Students League as teachers or pupils.

**70**  
**Doris Lee**  
American (1905-1983)  
*The Gay Girls*, circa 1971

Lithograph  
9 7/8 X 13 7/8 INCHES  
Edition of approximately 50. Signed, titled, and inscribed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

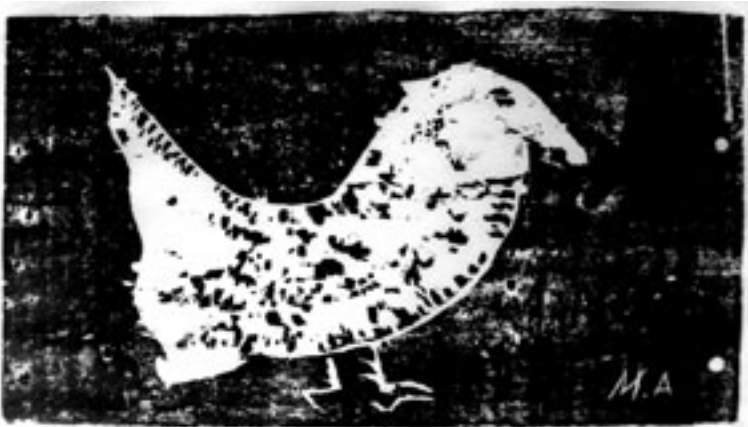
**71**  
**Marion Greenwood**  
American (1909-1970)  
*Eastern Memory*, 1950  
Lithograph  
12 3/4 X 8 INCHES  
Edition of 250 published by Associated American Artists. Signed in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

**72**  
**Ernest Fiene**  
American (1894-1965)  
*Dyckman Street Church*, 1926  
Lithograph  
11 X 15 1/4 INCHES  
Coven 19. Trial proof 2 before an edition of 30. Signed, dated, inscribed, and titled in pencil. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.

EXHIBITED  
*Fifty Prints of the Year, Second Annual Exhibition*  
American Institute of Graphic Arts, 1926-1927.

**73**  
**Milton Avery**  
American (1893-1965)  
*Strange Bird*, 1953

Woodcut  
7 1/4 X 12 3/4 INCHES  
Lunn 45, i/II. Monogrammed on block. Signed, dated, and numbered in pencil.  
A fine impression in fine condition.



73

**74**  
**Doris Lee**  
American (1905-1983)  
*Dove and Olive Branch*, 1956

Color wood block  
17 1/2 X 12 1/4 INCHES  
Signed and initialed on block. From the Joseph and Marjorie Relkin Collection.  
A fine impression in fine condition.



74



Twentieth Century  
Mexican



75



76

El Taller de Gráfica Popular (TGP)

Following the example set by the “los tres grandes” muralists and printmakers: Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, a generation of younger printmakers sought to not only address their pre-Hispanic cultural heritage as Mexicans, but also issues of social justice and politics through print. El Taller de Gráfica Popular (TGP), founded in 1937 in Mexico City by Luis Arenal, Leopoldo Mendez and Pablo O’Higgins, became the most well known graphic arts workshop in Mexico, not only for its prodigious artistic output, but also for its social activism through public print. Reacting to political turmoil, both domestic and international, the TGP produced posters, handbills and fine art prints passionately promoting social reform and awareness as a prominent force in the cultural landscape of Mexico from its inception until 1953. In addition to advocating on behalf of Mexican workers, TGP printmakers including Isidoro Ocampo and Jesus Escobedo boldly demonstrated the TGP’s stance against international fascism in print.

75  
**Raul Anguiano**  
Mexican (1915–2006)

*Emiliano Zapata*, 1940

Lithograph  
16 1/4 X 7 INCHES

3 in an edition of 5. Signed, dated, and numbered in pencil. Inscribed in pencil verso.

A fine impression in fine condition.

76  
**Francisco Mora**  
Mexican (1922–2002)

*Flower Market*, 1944

Lithograph in two colors  
11 X 12 3/4 INCHES

3 in an edition of 14. Signed, dated, and numbered in pencil.

A fine impression in fine condition.

77  
**Raul Anguiano**  
Mexican (1915–2006)

*Portrait of a Girl*, 1938

Lithograph  
12 X 10 1/2 INCHES

5 in an edition of 17. Signed, dated, and numbered in pencil. Inscribed in pencil verso. Taller de Gráfica Popular stamp verso.

A fine impression in fine condition.



77

78  
**Francisco Mora**  
Mexican (1922–2002)

*Night in Mexico City*, 1945

Lithograph  
11 1/2 X 8 1/4 INCHES

Signed and dated in pencil.

A fine impression in fine condition.

79  
**Jesús Escobedo**  
Mexican (1918–1956)

*Woman with Children*

Lithograph  
14 1/2 X 12 1/2 INCHES

12 in an edition of 15. Signed and numbered in pencil. Initialed on stone.

A fine impression in fine condition.



79



78



80

Käthe Kollwitz (1867-1945)

Käthe Kollwitz, as an artist, has a singular voice that speaks powerfully to the human condition and to human suffering. She was raised in a working class family and saw the plight of the workers. She married a doctor who tended the poor—thus providing firsthand knowledge of some of her best-known subjects. And she lost her youngest son Peter to the battlefield during World War I. Despite her individuality and distinctiveness, she is allied in spirit and culture to the German Expressionists and to the principals of the Bauhaus. Her 1903 etching, *Woman with Dead Child*, is one of the best examples of her ability to put powerful emotion in her work and the basis of a sculpture of the same title.

80

*Die Carmagnole*, 1901

Etching and aquatint

20 1/2 X 13 1/2 INCHES

Klipstein 49, viii/VIII. Signed in pencil. Inscribed in plate.

A fine impression in fine condition.

81

*Frau mit Totem Kind (Woman with Dead Child)*, 1903

Etching

16 1/4 X 18 1/4 INCHES

Klipstein 72, viiib/X. 19 in an edition of 50. Signed and numbered in pencil, and with the publisher's (Felsings) signature in pencil. Printed by Richter in 1920. Klipstein notes that only some of the edition of 50 are signed by Felsings. All of the edition is signed by Kollwitz, and numbered. This is the only published edition of this print, all other impressions prior to this are trials and printer's proofs.

A fine impression, in fine condition.

82

*Selbstbildnis mit der Hand an der Stirn (Self-portrait with Hand on Forehead)*, 1910

Etching

5 3/4 X 5 1/8 INCHES

Klipstein 106, iv/IV. Unsigned.

A fine impression in fine condition.



81



82



83



84

James Egleson (1907-1982)

"In the 1930s, my Dad was a muralist. Orozco was his guide, his mentor. He wrote him, he traveled to Dartmouth to sit at his feet, to watch him fill the walls with cascading images. He persuaded the Master to take him on, to take him to Mexico, to the heart of the art, to help him mix and color the plaster, to outline the cartoons on the vaulted ceiling high above, the great figure of Prometheus, hovering overhead, promising enlightenment and destruction. There he is, a young man on the scaffold with Orozco, so full of dreams, so full of hope."

*From ZERO: An Illustrated Memoir by Jan Egleson.  
Illustrated by Kseniya Galper.*

**83**  
*Enigma of Everyman/ the dreamer, the slayer and the slain, 1970*

Etching and Aquatint  
23 3/4 X 17 3/4 INCHES  
Edition of 60. Signed, titled, and inscribed in pencil.  
With artist's monogram and date in plate.

A fine impression in fine condition.

**84**  
*Dark Journeys, 1976*  
Etching and Aquatint  
9 7/8 X 15 5/8 INCHES  
Edition of 70. Signed, titled, and inscribed in pencil.  
With artist's monogram and date in plate.

A fine impression in fine condition.

**85**  
*Enigma of Peace and the Mourners, 1968*

Etching and aquatint  
23 7/8 X 17 7/8 INCHES  
Edition of 50. Inscribed, numbered, titled, and dedicated  
in pencil. With artist's monogram and date in plate.

A fine impression in fine condition.



85



Fine Drawings



86

**86**  
**Abraham Walkowitz**  
American (1878–1965)  
*Isadora Duncan*, circa 1904  
Pen and ink and watercolor  
10 3/8 X 7 7/8 INCHES  
Signed and dated in ink. From the Joseph and Marjorie Relkin Collection.  
In fine condition.



87

**87**  
**Elihu Vedder**  
American (1836–1923)  
*Weeping Woman*  
Charcoal on green paper heightened with white chalk  
14 X 13 INCHES  
Accompanied by Kennedy Galleries, Inc. label.  
In fine condition.

**88**  
**Bryson Burroughs**  
American (1869–1934)  
*Pegasus*, circa 1925  
Watercolor and pastel on paper  
18 1/8 X 14 1/2 INCHES  
Initialed.  
In fine condition.



88

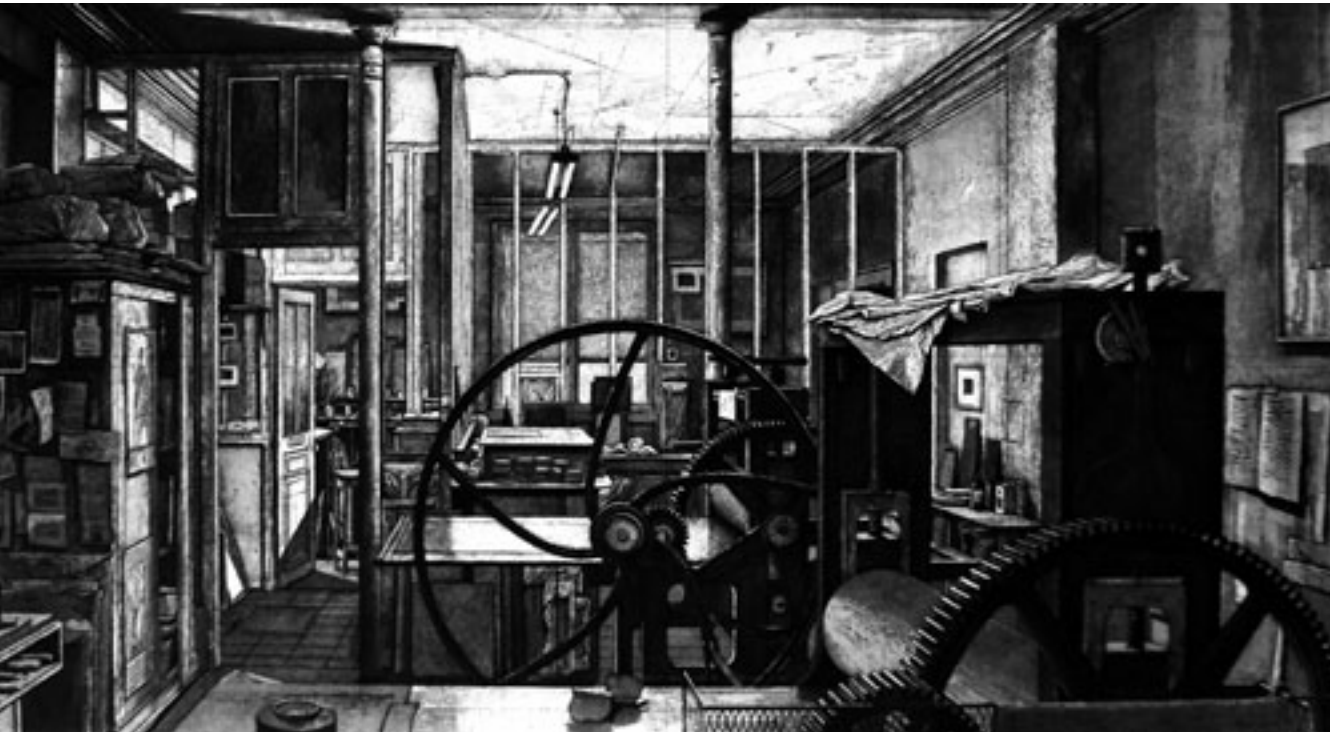
**89**  
**Conger Metcalf**  
American (1914–1998)  
*Head of a Man*  
Ink wash and conte crayon  
11 1/4 X 8 3/4 INCHES  
Signed in pencil.  
In fine condition.



89

Twentieth Century  
Contemporary French

Erik Desmazières (b. 1948)



90



91

90

Atelier de René Tazé VII, 2006

Etching, aquatint, and roulette

17 1/2 X 32 1/4 INCHES.

Fitch-Febvrel 198. 34 in an edition of 90. Signed, dated, titled, and numbered in pencil.

A fine impression in fine condition.

EXHIBITED

Constructions and Inventions: The Etchings of Erik Desmazières, Telfair Museum, Savannah, Georgia, 2009.

91

Paris: 48°51' Nord - 2°20' Est, 2007

Etching, aquatint, and roulette

8 1/8 X 22 1/4 INCHES.

Fitch-Febvrel 199. Signed, dated, and numbered in pencil. Watermark.

A fine impression in fine condition.

TITLE	IMAGE	PAGE	PRICE
Aldegrevier, Heinrich, German <i>Adam and Eve Hide Themselves</i>	<b>8</b>	10	\$3,200
Anguiano, Raul, Mexican <i>Emiliano Zapata</i>	<b>75</b>	40	\$2,800
Anguiano, Raul, Mexican <i>Portrait of a Girl</i>	<b>77</b>	41	\$1,100
Avery, Milton, American <i>Strange Bird</i>	<b>73</b>	39	\$6,500
Beham, Hans Sebald German <i>Dido</i>	<b>10</b>	10	\$3,500
Benson, Frank, American <i>Duck Blind</i>	<b>32</b>	20	\$6,000
Benson, Frank, American <i>Head</i>	<b>30</b>	20	\$6,500
Benson, Frank, American <i>The Lobsterman</i>	<b>31</b>	20	\$8,500
Bettelheim, Jolan Gross, American <i>Workers of the World [Flags]</i>	<b>42</b>	24	\$8,500
Bone, Muirhead, Scottish <i>Rainy Night in Rome</i>	<b>28</b>	19	\$5,500
Brodsky, Harry, American, <i>Storm Over Kensington</i>	<b>55</b>	30	\$1,800
Brussel-Smith, Bernard, American <i>Desire</i>	<b>68</b>	37	\$550
Brussel-Smith, Bernard, American <i>Set Down Servant</i>	<b>67</b>	36	\$1,500
Brussel-Smith, Bernard, American <i>Struggle</i>	<b>66</b>	36	\$500
Brussel-Smith, Bernard, American <i>Tattooed Lady</i>	<b>69</b>	37	\$475
Buhot, Félix, French <i>Japonisme: Biberon en Faïence d'Oiron</i>	<b>20</b>	15	\$600
Buhot, Félix, French <i>L'Hiver à Paris ou La Neige à Paris</i>	<b>18</b>	14	\$4,500
Buhot, Félix, French <i>Le Petit Enterrement</i>	<b>19</b>	14	\$4,000
Buhot, Félix, French <i>The Embankment Westminster</i>	<b>21</b>	15	\$1,800
Burra , Edward J., British <i>Drawing Room at Springfield</i>	Inside Back Cover		POR
Burroughs, Bryson, American <i>Pegasus</i>	<b>88</b>	47	\$2,800
Calapai, Letterio, American <i>Job</i>	<b>63</b>	34	\$650
Calapai, Letterio, American <i>Underground</i>	<b>62</b>	34	\$15,000
Coe, Sue, American <i>The New World Order</i>	<b>43</b>	24	\$900
Cook, Howard, American <i>Skyscraper I</i>	<b>56</b>	30	\$4,000
Desmazières, Erik, French <i>Atelier de René Tazé VII</i>	<b>90</b>	48	\$3,500
Desmazières, Erik, French <i>Galerie Vivienne</i>		7	\$1,800
Desmazières, Erik, French <i>Les Coloquintes</i>		49	\$975
Desmazières, Erik, French <i>Paris: 48°51' Nord - 2°20' Est</i>	<b>91</b>	48	\$1,200
Dürer, Albrecht, German <i>Hercules at the Crossroads</i>		4	POR
Dwight, Mabel, American <i>Tight Rope Walker</i>	<b>39</b>	23	\$475
Eby, Kerr, American <i>Old Cooper Shop at Grasse (Old Cooper Shop; Old Cooperage at Grasse; The Cooper Shop; The Tonneller)</i>	<b>29</b>	19	\$375
Egleson, Jim (James), American <i>Dark Journeys</i>	<b>84</b>	44	\$900
Egleson, Jim (James), American <i>Enigma of Everyman / the dreamer, the slayer and the slain</i>	<b>83</b>	44	\$1,800
Egleson, Jim (James), American <i>Enigma of Peace and the Mourners</i>	<b>85</b>	45	\$2,000
Eichenberg, Fritz, American <i>Nightwatch</i>	<b>65</b>	35	\$950
Eichenberg, Fritz, American <i>The Man of La Mancha</i>	<b>64</b>	35	\$450
Escobedo, Jesús, Mexican <i>Woman with Children</i>	<b>79</b>	41	\$900
Fiene, Ernest, American <i>Dyckman Street Church</i>	<b>72</b>	38	\$575
Ghisi, Giorgio, Italian <i>The Prophet Jeremiah [after Michelangelo Buonarotti]</i>	<b>1</b>	8	\$3,800
Gilmour, Leon, Latvian-American <i>Let the Living Rise</i>	<b>45</b>	25	\$1,200
Greenwood, Marion, American <i>Eastern Memory</i>	<b>71</b>	38	\$500
Hassam, Childe, American <i>Union Square</i>	<b>26</b>	18	\$14,000
Hopfer, Lambert, German <i>Man of Sorrows Standing</i>	<b>6</b>	9	\$850
Kent, Rockwell, American <i>Forest Pool</i>	<b>48</b>	27	\$4,400
Kent, Rockwell, American <i>Man at Mast</i>	<b>50</b>	27	\$5,000
Kent, Rockwell, American <i>Masthead</i>	<b>47</b>	26	\$4,500
Kent, Rockwell, American <i>Over The Ultimate (Voyager)</i>	<b>46</b>	26	\$2,700
Kent, Rockwell, American <i>The End</i>	<b>49</b>	27	\$3,700
Kent, Rockwell, American <i>Workers of the World, Unite!</i>	<b>44</b>	25	\$5,200
Kollwitz, Käthe, German <i>Die Carmagnole</i>	<b>80</b>	42	\$3,500
Kollwitz, Käthe, German <i>Frau mit Totem Kind (Woman with Dead Child)</i>	<b>81</b>	43	POR

LIST OF WORKS



Erik Desmazières

French (b.1948)

Les Coloquintes, 1997

Color etching and aquatint

7 X 9 3/8 INCHES

Fitch-Febvrel 155. 62 in an edition of 90. Signed, dated, titled, and numbered in pencil.

A fine impression in fine condition.

For further information on the artist and his work, please inquire for a copy of our recent Childs Gallery Collections catalogue Volume II, Erik Desmazières: Infinite Perspectives.

POR Price on request.

LIST OF WORKS



**Paul Howard Manship**  
American (1885-1966)

*Study for a Sagittarius Weathervane,*  
circa 1948

Pen and ink on paper

10 1/2 X 8 1/4 INCHES

Signed in ink. Printed typeface verso:  
“6. Rue Du Val De Grace V” (Paul  
Manship’s studio address).

In fine condition, backed to a fine  
sheet of Japanese tissue.

Study for the copper “Sagittarius  
Weathervane”, completed in 1948  
for Manship’s Gloucester,  
Massachusetts studio.

POR Price on request.

TITLE	IMAGE	PAGE	PRICE
Kollwitz, Käthe, German <i>Self-portrait with Hand on Forehead</i> <i>(Selbstbildnis mit der Hand an der Stirn)</i>	<b>82</b>	43	\$800
Kuhler, Otto August, German-American <i>Giants on Call</i>	<b>60</b>	33	\$6,500
Laning, Edward, American <i>Water for Florence [Piazzale degli Uffizi]</i>	Back Cover		\$4,800
Lee, Doris, American <i>Dove and Olive Branch</i>	<b>74</b>	39	\$1,000
Lee, Doris, American <i>The Gay Girls</i>	<b>70</b>	38	\$1,200
Leighton, Clare, American <i>Bean Winnowers [or Winnowers, Majorca]</i>	<b>36</b>	22	\$975
Lewis, Martin, American <i>Arc Welders</i>	<b>59</b>	32	\$24,000
Lewis, Martin, American <i>Corner Shadows</i>		Cover	\$16,000
Lozowick, Louis, American <i>Blast Furnaces</i>	<b>54</b>	29	\$5,000
Lozowick, Louis, American <i>Corner of a Steel Plant</i>	<b>51</b>	28	\$6,500
Lozowick, Louis, American <i>Tanks #1</i>	<b>52</b>	28	\$3,500
Lozowick, Louis, American <i>Tel and Tel (T &amp; T)</i>	<b>53</b>	29	\$12,000
Lubbers, Adriaan, American <i>Skyline from Jersey Heights</i>	<b>57</b>	31	\$1,600
Manship, Paul Howard, American <i>Study for a Sagittarius Weathervane</i>		50	\$6,500
Mauzaisse, Jean Baptist, French <i>Jefferson</i>	<b>17</b>	13	POR
Metcalf, Conger, American <i>Head of a Man</i>	<b>89</b>	47	\$3,400
Monogrammist F.G., Italian <i>Landscape with Cupid and Lions</i>	<b>3</b>	8	\$4,500
Mora, Francisco, Mexican <i>Flower Market</i>	<b>76</b>	40	\$1,100
Mora, Francisco, Mexican <i>Night in Mexico City</i>	<b>78</b>	41	\$1,100
Nichols, Dale, American <i>Golden Harvest</i>	<b>37</b>	22	\$950
Osk, Roselle, American <i>The Sailor/ No. 4 Series of Hands</i>	<b>41</b>	23	\$975
Pantell, Richard, American <i>Boston Twilight</i>	<b>61</b>	33	\$500
Pencz, Georg, German <i>Tomyris with the Head of Cyrus</i>	<b>9</b>	10	\$2,800
Pendleton’s Lithography, American <i>George Washington</i>	<b>13</b>	12	POR
Pendleton’s Lithography, American <i>James Madison</i>	<b>15</b>	13	POR
Pendleton’s Lithography, American <i>James Monroe</i>	<b>16</b>	13	POR
Pendleton’s Lithography, American <i>John Adams</i>	<b>14</b>	12	POR
Pennell, Joseph, American <i>Sunset, From Williamsburg Bridge</i>	<b>58</b>	31	\$1,800
Piranesi, Giovanni Battista, Italian <i>Veduta del Romano Campidoglio con Scalinata che va alla Chiefa d’Araceli</i> <i>(The Capitoline hill with the steps to the S. Maria in Aracoeli)</i>	<b>11</b>	11	\$3,000
Piranesi, Giovanni Battista, Italian <i>Veduta del Tempio di Ercole nella Città di Cora...</i> <i>(View of the temple of Hercules at Cori)</i>	<b>12</b>	11	\$3,500
Rembrandt Harmensz van Rijn, Dutch <i>Joseph and Potiphar’s Wife</i>	<b>5</b>	9	\$15,000
Rembrandt Harmensz van Rijn, Dutch <i>The Adoration of the Shepherds, with the Lamp</i>	<b>7</b>	9	\$3,800
Ryder, Chauncey, American <i>South Merrimack Church [New Hampshire]</i>	<b>35</b>	21	\$650
Schreiber, Georges, Belgian-American <i>Three Clowns</i>	<b>38</b>	22	\$450
Spruance, Benton, American <i>Young Lincoln</i>	<b>40</b>	23	\$1,400
van Leyden, Lucas, Dutch <i>Virgin, Child, and Saint Anne</i>	<b>4</b>	9	\$18,000
Vedder, Elihu, American <i>Weeping Woman</i>	<b>87</b>	46	\$8,500
Veneziano (Agostino Musi), Agostino, Italian <i>Man and Woman Holding Hands, [after Raphael Sanzio]</i>	<b>2</b>	8	\$9,500
Walkowitz, Abraham, American <i>Isadora Duncan</i>	<b>86</b>	46	\$2,500
Wengenroth, Stow, American <i>Brooklyn Bridge</i>		6	\$32,000
Whistler, James Abbott McNeill, American <i>The Lime-Burner</i>	<b>27</b>	18	\$16,000
Woodbury, Charles, American <i>Old Portsmouth, or Wentworth Gardner House</i>	<b>33</b>	21	\$2,500
Woodbury, Charles, American <i>Sunshine and Shadow</i>	<b>34</b>	21	\$2,000
Zorn, Anders, Swedish <i>Against the Current</i>	<b>25</b>	17	\$3,200
Zorn, Anders, Swedish <i>John Hay, Secretary of State</i>	<b>22</b>	16	\$3,000
Zorn, Anders, Swedish <i>Study of a Seated Figure</i>	<b>23</b>	16	\$4,500
Zorn, Anders, Swedish <i>Zorn and His Wife</i>	<b>24</b>	17	\$13,000



**Edward J. Burra** British (1905-1976)  
*Drawing Room at Springfield, 1925-26*

Ink on paper 16 7/8 X 13 1/4 INCHES  
Causey, Plate 17. Signed. In fine condition.

An English painter, draughtsman, and printmaker, Edward Burra is perhaps best known for his gritty paintings of urban life from the 1920s and ‘30s. Separating himself from popular trends of abstraction, Burra sought to capture life and the people and objects of which it is composed. Burra constantly adapted his artistic style, turning to landscapes and still lifes after World War II. A well-traveled social observer, Burra still maintained strong ties to his hometown of Rye in Sussex, England and his childhood home of Springfield Lodge on Rye Hill throughout the majority of his artistic career.

CHILDS GALLERY

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**Edward Laning** American (1906-1981)  
*Water for Florence, Piazza degli Uffizi, 1944*  
 Pen and ink wash on paper 11 1/4 X 15 1/8 INCHES

Signed, inscribed, and dated. In fine condition.  
 EXHIBITED *Edward Laning: Paintings and Drawings* (no. 23), Kennedy  
 Galleries, New York, NY, March 21 - April 18, 1992.

In addition to his numerous WPA mural projects, which can be seen in buildings such as the New York Public Library, Edward Laning worked as an American artist-correspondent for *LIFE Magazine* in Italy during World War II. According to *LIFE*, the role of the war artists was to "make drawings of stories which [could not] be satisfactorily photographed." His eye-witness pen and ink images of Florence during the conflict appeared in *LIFE* in 1945, documenting the damage inflicted on the city and its population by retreating German forces. Seriously wounded near Minturno in Italy, Laning received a Purple Heart in recognition of his wartime service.

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