**Volume 32**  
Taking the Good with the Bad

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**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).

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

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In addition to the Print Annual, the Painting Annual, Childs Gallery Collections, and the Childs Gallery Bulletin, we offer a series of specialized e-catalogues. These email-based announcements are produced as single artist catalogues after having acquired significant new additions to the artist’s work, or pertain to specific subject matter such as marine, still life, portraits, etc. Please provide your e-mail address including an indication of the artists or subjects that interest you. We hope you will let us know how we can shape this set of catalogues to serve you better. You can also register for e-catalogues at childsgallery.com.

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WINTER 2010

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Contents

Taking the Good with the Bad

Old Masters
Italian, Dutch, and German Old Masters 7
German The Little Masters 8

Eighteenth Century
Italian Giovanni Battista Piranesi 9

Nineteenth Century
American Pendleton's Lithography 10
French Félix Buhot 11

Nineteenth and Twentieth Century
Swedish Anders Zorn 12

Nineteenth Century
American Whistler and his circle 13

Twentieth Century
American and European Etching Revival 14
American Frank Benson and New England Etchers 15
American American Scene 16
American The Modern Print 17
American Rockwell Kent 18
American Louis Lozowick 19
American The City 20
American Industry and Transportation 21
American Letteris Calapal 22
American Fritz Eichenberg 23
American Bernard Brussel-Smith 24
American The Woodstock Artists Association 25
Mexican El Taller de Gráfica Popular (TGP) 26
German Käthe Kollwitz 27
American James Egleston 28
American Fine Drawings 29
Contemporary French Erik Desmazières 30

List of Works 31

Winter 2010 Volume 32

Left

Albrecht Dürer
German (1471-1528)
Hercules of the Crossroads, circa 1498
Engraving
12 3/4 x 8 3/4 INCHES

Bartisch 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.
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 freed 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

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**LEFT**

Stow Wengenroth
American (1906-1978)

Brooklyn Bridge, 1925

Lithograph

15 1/8 X 13 1/2 INCHES


Signed and numbered in pencil.

A fine impression in fine condition.

**RIGHT**

Erik Desmazières
French (b.1948)

Galerie Vernet, 1990

Etching, aquatint, and roulette

24 3/8 X 17 3/8 INCHES

Fitch-Feivel 131 Edition of 90.

Exhibited Rembrandthuis Museum (Amsterdam, 2004-05); Musée Carnavalet (Paris, 2006-07); Museo della Grafica (Pisa, 2009); Telfair Museum (Savannah, Georgia, 2009)

A fine impression in fine condition.
1 Giorgio Ghisi
Italian (1520-1582)
The Prophet Jeremiah [after Michelangelo Buonarotti (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.° Van aelst formis / Romæ”). Titled and inscribed in plate. Watermark of a fleur-de-lis 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)], early 16th century
Engraving
4 3/4 X 8 3/8 inches
Bartsch 471-vi; The Illustrated Bartsch 471-i. Verso bears collector’s stamp of H. Freiherr von und zu Außasso, (Lugt 2749).
A fine, early impression, most likely (fatima), 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.

4 Lucas van Leyden
Dutch (1524-1533)
Virgin, Child, and Saint Anne, 1536
Engraving
4 3/8 X 3 1/2 INCHES
Bartsch 70; The Illustrated Bartsch 79; Hollstein 79a (of 8). Monogrammed and dated in plate. Verso bears collector’s mark of Henrigo Finch, 5th Earl of Aylesford (1786-1850), (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.

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 i/ii; Nowell-Utticke 39 i/v. (A later second state as described by Nowell-Utticke, with the foul-biting at the bottom left). Signed and dated in plate.
A fine impression in fine condition with margins of at least 3/16 inches on all sides.

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.

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
A fine, posthumous impression, most likely printed by P.F. Basan, in fine condition on laid paper, with margins measuring at least 3/4 inch.
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 undescibed 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 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 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 Veduta del Romano Campidoiglio con Scalinata che va alla Chiesa d'Araceli (The Capitoline hill with the steps to the S. Maria in Aracoeli)
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 Cori... (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.
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 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.

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 Baptiste 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.
Félix Buhot (1847-1898)

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 printmaking 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.

18
À 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, iv/ii. Monogrammed with the artist’s owl stamp in plate. From the Joseph and Marjorie Relkin Collection.
A fine impression in fine condition.

19
Japonisme: Biberon en Faience d’Oron, circa 1880
Etching and drypoint
8 5/8 X 5 3/4 INCHES
Boucard/Goodfriend 24, iv/iv. Monogrammed in plate. Bearing the artist’s red owl stamp lower center (Lugt 277). 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, i/ii. Signed, inscribed, and dated on stone. From the Joseph and Marjorie Relkin Collection.
A fine chine appliqué impression in fine condition.
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 washed 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.
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 tenets 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
Cortissoz 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-dyner, 1859
Etching
9 7/8 x 6 7/8 INCHES

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.

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 1/2 INCHES
Dodgson 266, i/v. Edition of 125, with 41 impressions in this state. Signed in pencil.

A fine impression in fine condition.

29 Kent Eby
American (1899-1946)

Old Cooper Shop at Grosse (Old Cooper Shop; Old Cooperage at Grosse; The Cooper Shop; The Tennerley), 1921
Etching
8 3/8 x 7 1/8 INCHES

A fine impression in fine condition.
Frank Benson (1862-1951) and New England Etchers

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 sportmen. His print sale of his American market, persists today.

Although Charles H. Woodbury produced more than 500 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 Swann has produced a working digital on-line raisonné at 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, 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.
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. 01 in an edition of 50. Signed, numbered, and titled in pencil. From the Joseph and Marjorie Ralkin 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 Ralkin Collection.  
A fine impression in fine condition.

38  
Georges Schreiber  
Belgian-American (1904-1977)  
Three Owls, 1945  
Lithograph  
10 X 13 1/4 INCHES  
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  
A fine impression in fine condition.

40  
Benton Spruance  
American (1904-1967)  
Young Lincoln, 1940  
Lithograph  
18 1/4 X 11 3/8 INCHES  
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 Ralkin Collection.  
A fine impression in fine condition.
The Modern Print

Machines, work, and industry were both glorified and vilified by artists in the first half of the 20th century. Joseph Penna 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
Rockwell Kent (1882-1971)

46 Over The Ultimate (Voyage), 1926
Wood engraving
5 1/2 X 8 INCHES
Signed, titled, and inscribed in pencil.
A fine impression in fine condition.

47 Masthead, 1926
Wood engraving
8 X 5 1/2 INCHES
A fine impression in fine condition.

48 Forest Pool, 1927
Wood engraving
5 1/2 X 8 INCHES
A fine impression in fine condition.

PUBLISHED
Rockwell Kentiana, 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.

49 The End, 1927
Wood engraving
5 X 7 INCHES
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.

50 Man at Mast, 1929
Wood engraving
8 X 5 1/2 INCHES
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.

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.
Twentieth Century
American

Louis Lozowick (1892-1973)

51
Corner of a Steel Plant, 1929
Lithograph
13 3/4 X 8 3/4 INCHES

52
Tanks #1, 1929
Lithograph
14 1/8 X 8 INCHES

53
Tel and Tel (T & T), 1952
Lithograph
13 3/4 X 8 3/4 INCHES

54
Blast Furnace, 1929
Lithograph
7 1/2 X 14 5/8 INCHES

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.

ExHIBITEd
Twentieth Century
American

55
Harry Brodsky
American (1908-1997)
Storm Over Kensington, 1938
Lithograph
13 5/8 x 9 7/8 INCHES

56
Howard Cook
American (1901-1980)
Skyscraper, 1928
Wood engraving
3 1/8 x 3 INCHES

57
Adrian Lubbers
American (1892-1954)
Skyline from Jersey Heights, 1929
Lithograph
10 1/4 x 13 3/4 INCHES

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.
Martin Lewis
American (1881-1962)
Arc Welders, 1937
Drypoint and sand ground
10 X 7 7/8 INCHES
A fine, luminous impression in fine condition.

EXHIBITED

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 Rekin Collection.
A fine impression in fine condition.

Richard Pantell
American (b. 1951)
Boston Twilight, 1981
Etching
5 1/4 X 7 3/4 INCHES
A fine impression in fine condition.
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 raisonné at raisonne.org.

62

Underground, 1946

Etching and engraving

17 3/4 X 11 3/4 INCHES


A fine impression in fine condition.


63

Job, 1946

Woodcut

12 X 18 INCHES


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.

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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
A fine impression in fine condition.

EXHIBITED

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

68

Desire, 1945
Wood engraving
6 X 4 INCHES
A fine impression in fine condition.

EXHIBITED

69

Tattooed Lady, 1945
Color wood engraving
6 X 4 INCHES
A fine impression in fine condition.

EXHIBITED
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
A fine impression in fine condition.

72
Ernest Fiene
American (1894-1965)
Dyckman Street Church, 1926
Lithograph
11 X 15 1/4 INCHES
A fine impression in fine condition.

73
Milton Avery
American (1883-1965)
Strange Bird, 1953
Woodcut
7 1/4 X 12 3/4 INCHES
Lunn 45. II/II. Monogrammed on block. Signed, dated, and numbered in pencil. A fine impression in fine condition.

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.
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 Méndez 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 Jesús 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
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
A fine impression in fine condition.

77  Raul Anguiano
Mexican (1915-2006)
Portrait of a Girl, 1938
Lithograph
12 X 10 1/2 INCHES
A fine impression in fine condition.

78  Francisco Mora
Mexican (1922-2002)
Night in Mexico City, 1945
Lithograph
11 1/2 X 8 3/4 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
A fine impression in fine condition.
Twentieth Century

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
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, viii/VII. 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
Selbstblihö 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.
“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

85
Enigma of Peace and the Mourners, 1968
Etching and aquatint
23 3/4 X 17 7/8 INCHES
**Twentieth Century American**

**Fine Drawings**

**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 Rukin Collection.

In fine condition.

**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.

**89**

**Conger Metcalf**
American (1914-1998)

*Head of a Man*

Ink wash and conté crayon

11 3/4 x 8 3/4 INCHES

Signed in pencil.

In fine condition.
**LIST OF WORKS**

**Erik Desmazières**

French (b.1948)

La Conquete, 1927

Color etching and aquatint

7 1/2 x 9 3/8 INCHES


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.

**POD** Price on request.

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**Twentieth Century**

**Contemporary French**

**Erik Desmazières** (b. 1948)

**Atelier de René Tazé VII**, 2006

Etching, aquatint, and roulette

17 1/2 x 32 1/4 INCHES.

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

A fine impression in fine condition.

**EXHIBITED**


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<td>81</td>
<td>43</td>
<td>POR</td>
</tr>
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</table>
LIST OF WORKS

Paul Howard Manship
American (1880-1966)
Study for a Sagittarius Weathervane, circa 1948
In fine condition, backed to a fine sheet of Japanese tissue.

For Manship's Gloucester, Massachusetts studio.

POR Price on request.

POR Price on request.
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.


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.