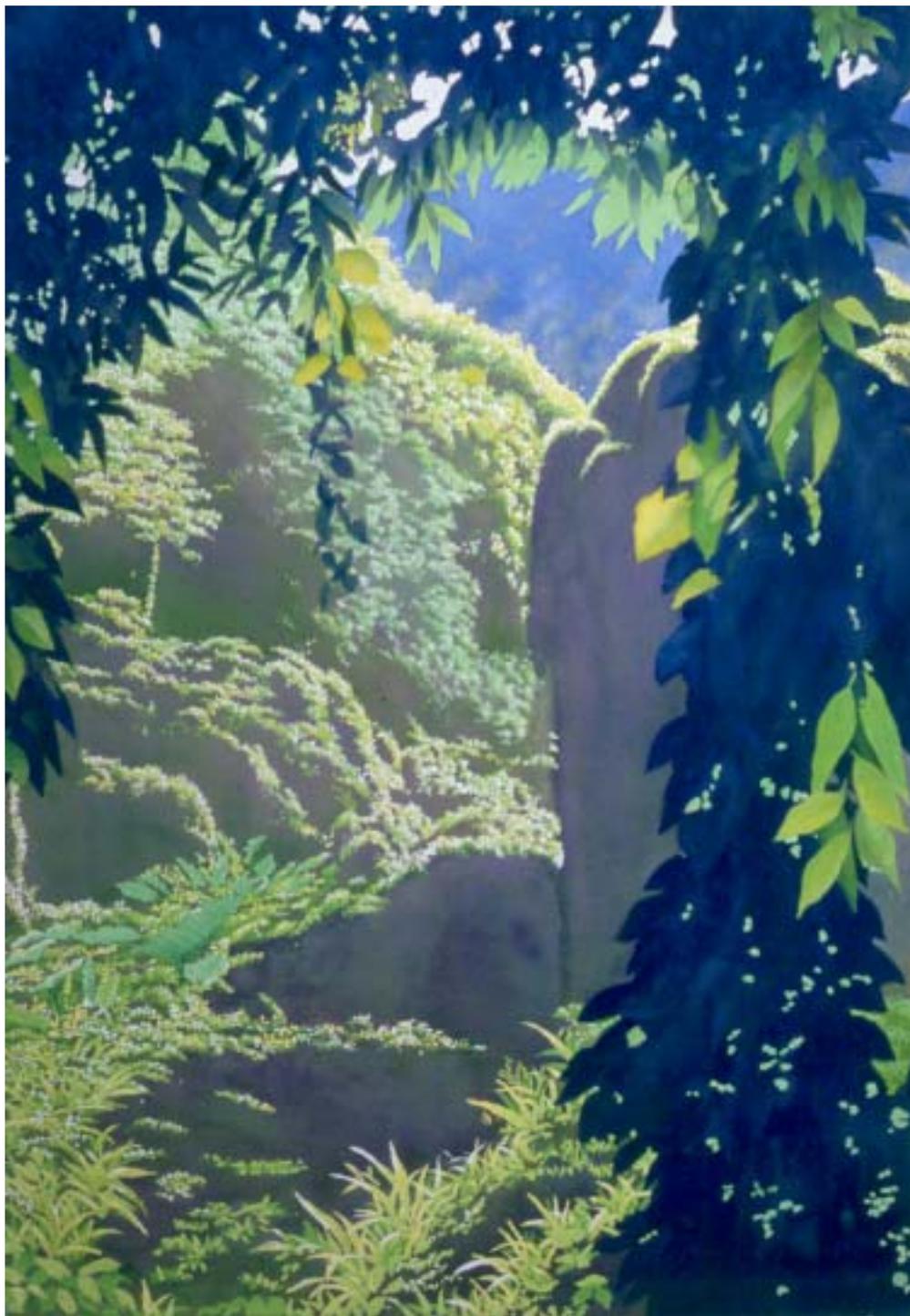


CHILDS GALLERY

WORKS ON PAPER

Volume V

Five dollars





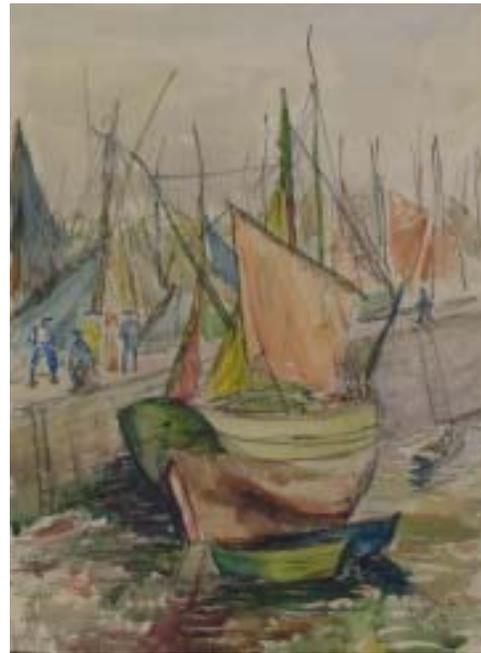
Florence Robinson, American (1874-1937). *[Pompeii, Italy]*, c.1900. Watercolor on paper, 15 1/8 x 10 5/8 inches. Signed lower right: "Florence Robinson". \$1,800



Gertrude Beals Bourne, American (1868-1962). *Azaleas, Rhododendrons and Fall Pines*, c.1900. Watercolor on paper, 15 x 10 1/2 inches. From the estate of the artist. \$2,000



Lilian Greene, American (1856-1940). *Modesty*, c.1885. Watercolor on paper, 16 3/8 x 10 5/8 inches. Initialed lower left "L.G." \$750



Jan Gelb, American (1906-1978). *Sailboat at Seawall [Brittany, France]*, 1929. Watercolor and pencil on paper, 13 1/2 x 10 inches. Signed and dated lower right: "J Gelb / 5-7-29". Verso inscribed: "Concarneau Harbor" and contains figurative sketch. \$450

CHILDS GALLERY WORKS ON PAPER

Volume V

We are delighted to present *Works on Paper V* and equally happy to report the enthusiastic reception of last year's catalogue. *Works on Paper V* is intended to show works on paper priced at less than \$20,000 (there is a single exception) with most priced at well under \$10,000—without sacrificing quality. This year adds a new feature: two pages of fine small oils priced at \$5,000 or less. Last year's experiment in replacing transparencies with digital images was, we think, a complete success. Even we had a hard time differentiating between digital images and those images made from transparency. This year the catalogue is entirely digital.

Our other digital advance was the complete rebuilding of our website in August of 2002. We believe that we have been able to bring you an exciting tool to browse our inventory and to receive both e-catalogues that are only available on the website, and advance copies of our conventional catalogues. If you wish to see samples of them or sign up for these e-catalogues you have only to visit the website www.childsgallery.com.

We are particularly excited by the introduction this year of the monumental watercolors of the Hawaiian rain forest by Ben Norris. The cover illustration is typical (although not the largest) of these works. As with Norris, most of the artists whose work is in the catalogue are either represented by Childs, or have many other works in the Childs Gallery inventory. Please feel free to inquire about any of the other holdings by these artists and to view other works on our website.

Stephanie Bond and Kyran Wilson are happy to answer your questions and help you with sales.

D. Roger Howlett, President



Ross Sterling Turner, American (1847-1915). *Near Sakonnet [Rhode Island]*, c.1900. Watercolor on paper, 9 ⁵/₈ x 17 ³/₄ inches. Initialed lower left: "R.T." Exhibited at the Ogunquit Museum of American Art July 1 - August 12, 1998 as part of the exhibition "Charles H. Woodbury and His Students." \$3,500

FRONT COVER:

Ben Norris, American (born 1910). *Morning Light II*, 1999. Watercolor on paper, 41 x 29 inches. Signed and dated lower right: "Norris '99". \$10,000



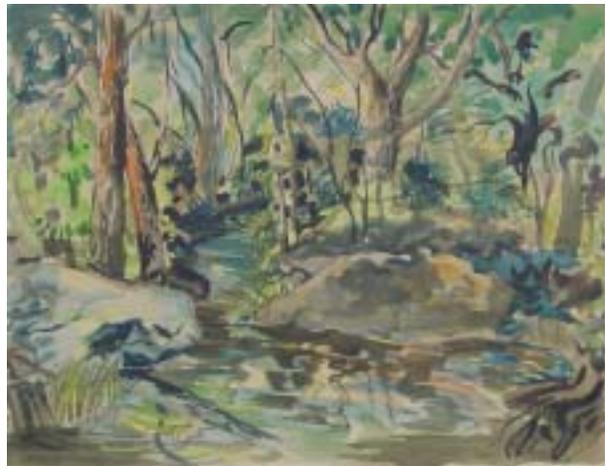
Otto Heinigke, American (1850-1915). *[Working the Fields]*, c.1880. Watercolor on paper, 7 x 9 ³/₄ inches. Estate stamp verso. \$950



Erskine Nicol, British (1825-1904). *Lake Scene with Boats.* Watercolor on paper, 4 ⁵/₁₆ x 6 ¹⁵/₁₆ inches. Signed lower left: "Nicol". Exhibited in the spring of 1967 at J.S. Maas & Co., Ltd., London. \$1,500



Fanny Topanelian, American (20th century). *Rocky Coastline, Cape Ann, Massachusetts*, c.1925. Watercolor on paper, 9 ¹/₂ x 12 ³/₄ inches. Signed verso: "F. N. Topanelian". \$375



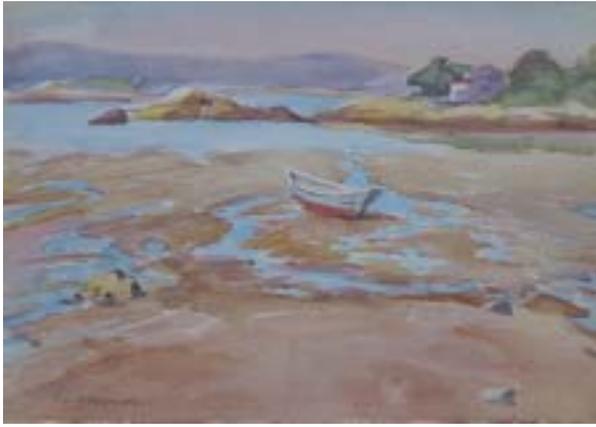
Howard Simon, American (1903-1979). *[River Scene]*, 1948. Watercolor and ink on paper mounted to board, 15 ³/₄ x 20 inches. Signed and dated lower left: "Howard Simon 1948". \$450



Aarne Parker, American (1902-1995). *Suncook, New Hampshire*, 1936. Watercolor on paper, 5 ¹/₂ x 6 ¹/₂ inches. Initialed lower right: "AP". \$850



Beatrice Whitney Van Ness, American (1888-1981). *Bartlett's Harbor, Maine*, c.1930. Watercolor on paper, 19 ¹/₂ x 26 inches. \$900



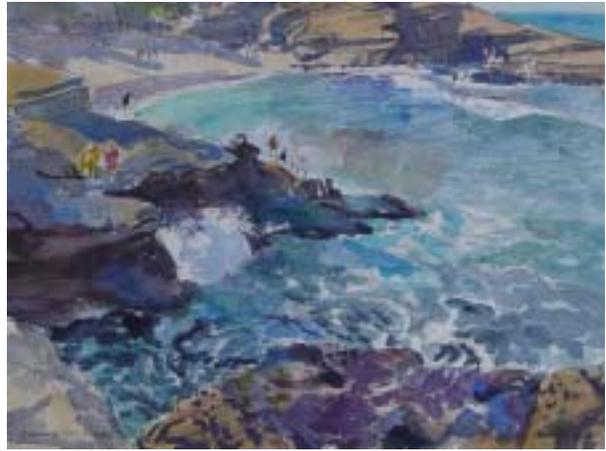
Joseph Margulies, American (1896-1984). *Rocky Neck as seen from East Gloucester*, c.1950. Watercolor and pencil on paper, 14 ¹/₈ x 20 ¹/₁₆ inches. Signed lower left: "Jos. Margulies". \$1,200



Henry Gasser, American (1909-1981). *White Boats with Figures*, 1945. Watercolor and pencil on paper, 9 ⁷/₈ x 14 inches. Signed lower left: "H. Gasser". \$1,200



Leo Blake, American (1887-1976). *Booth Bay Harbor, Maine*, c.1940. Watercolor on paper mounted to board, 12 ⁷/₈ x 16 ³/₈ inches. Signed lower right: "Leo B. Blake". From the estate of the artist. \$950



Paul Parker, American (1905-1987). *Surf and Rocks, La Jolla, California*, 1972. Watercolor and ink on paper, 12 ¹/₈ x 16 ¹/₈ inches. Signed lower right: "Paul Parker". Inscribed lower left: "8 January, 1972 La Jolla". \$850



Otto Heinigke, American (1850-1915). *[Lake Waramaug, Connecticut]*, c.1885. Watercolor on paper, 7 x 10 inches. \$950



W. Lester Stevens, American (1888-1969). *Vinal Haven Islands*, c.1944-55. Watercolor on paper, 24 x 30 inches. Signed lower right: "W. Lester Stevens, N.A." Titled verso. \$2,000

Sally Michel, American (born 1902)



Occupied Lap, 1986. Watercolor on paper, 20 x 14 $\frac{1}{8}$ inches. Signed and dated in pencil lower right: "Sally Michel 1986". Titled verso. \$3,300



Birthday Bouquet, 1986. Watercolor on paper, 20 x 14 $\frac{1}{8}$ inches. Signed and dated in pencil lower right: "Sally Michel 1986". Titled verso. \$3,300

Born in 1902, Sally Michel studied at the Art Students League in New York City. In 1924, she spent the summer painting in East Gloucester, where she met and fell in love with artist Milton Avery, American (1893-1965). Together they created a style of "high Modernist" painting that is most often solely attributed to Milton's hand. It is only in recent years that Sally's works have gained national attention. Several retrospectives have been mounted; her paintings have been included in museum exhibitions throughout the country, as well as in the permanent collections of The National Museum of Women in the Arts, Washington, D.C., The Metropolitan Museum, The Wadsworth Atheneum, The Corcoran Gallery, and many other fine public and private collections.



Chaise Sleeper, 1986. Watercolor on paper, 16 x 20 inches. Signed and dated in pencil lower right: "Sally Michel 1986". Titled verso. \$4,000



Couch Chat, c.1987. Watercolor on paper, 12 x 16 inches. Titled verso. \$3,000

Ted Davis, American (1908-1995)



Herring, Monhegan, 1974. Watercolor on paper, 20 ⁷/₈ x 26 inches. Signed and dated lower right: "3-74 / Ted Davis". Titled verso. \$2,800

Ted Davis was born in New York City in 1908 and began his study of art at the Cooper Union Institute in the late 1920s. During the 1930s he was a student of John J. Newman. Following service in World War II, he used the GI Bill to study art in New York City, and in the early 1950s he became a student of Hans Hoffman. From 1948 to 1992 he maintained studios in Manhattan and Monhegan Island, Maine. From the late 1940s to the end of his life, Ted's work became increasingly abstract, yet always contained elements of the natural environment, as can be seen by the three works illustrated here.



Lubec, Maine, 1949. Watercolor on sketchbook paper, 7 x 10 inches. Signed and dated lower right: "L. Theo. Davis 1949". \$550



Monhegan, Maine, 1957. Watercolor on sketchbook paper, 10 x 14 inches. Signed lower right: "Ted Davis". \$950



Laurence Sisson, American (born 1928). *Black Mesa, October.* Watercolor on paper, 22 x 30 inches. Signed lower right: "L. Sisson". \$3,800

Sisson, a student of Herbert Barnett (1910-1972), is one of America's preeminent realist painters. Born in Boston in 1928, Sisson studied at the Worcester Museum School and later earned a scholarship to the Yale Summer School. He had his first one-man show at Vose Galleries, Boston, at the age of twenty-three. His work is found in the collections of the Boston Museum of Fine Arts, Worcester Museum and many other public, corporate and private collections.



Natalie Hays Hammond, American (1904-1985). *Early Spring, Alabama, 1951.* Watercolor on henna paper mounted to board, 13 1/2 x 12 inches. Signed and dated on mat: "Natalie Hays Hammond, 1951". \$2,200



Edward Vance Warren, American (early 20th century). *Swimming Under the Brooklyn Bridge, c.1938-42.* Watercolor and charcoal on paper, 13 x 20 1/4 inches. \$3,500



Keith Shaw Williams, American (1905-1951). *Pacific Coast, c.1940.* Watercolor on paper, 8 7/8 x 12 3/4 inches. Signed and dated in pencil lower left: "Keith Shaw Williams 1940". \$850



Molly Luce, American (1896-1986). *[South of France], 1922-3.* Watercolor and pencil on paper, 9 x 12 1/4 inches. From the estate of the artist. \$850



John Whorf, American (1903-1959). *The Homestead (August)*, c.1945. Watercolor on paper, 14 ¹/₂ x 21 ³/₄ inches. Signed lower right: "John Whorf". Titled verso. \$8,500



Charles Woodbury, American (1864-1940). *Dominica*, 1937. Watercolor on paper, 11 ¹/₄ x 16 ⁷/₈ inches. Signed lower left: "Charles H Woodbury". Dated and titled verso. \$6,500



Andrei Jigorov, Russian (1878-1954). *Winter in Russia*, 1895. Gouache on board, 15 x 20 1/2 inches. Signed lower right: "A. Jigorov". \$1,800



William Partridge Burpee, American (1846-1940). *Winter in the Fens, Boston [Hotel Somerset in the distance]*, c.1910. Pastel on blue paper, 8 x 10 inches. Signed lower left: "W.P. Burpee". \$3,200



Irwin D. Hoffman, American (1901-1989). [*Barn Landscape, Cavendish or Barnard, Vermont*], c.1940. Watercolor on paper, 15 x 22 inches. Signed lower right: "Irwin D. Hoffman". \$900



George B. Wood, American (1832-1910). *Mosshora Brathorn*, c.1898. Watercolor on paper, 11 7/16 x 17 3/8 inches. Signed lower left: "Geo B Wood". \$850



Keith Shaw Williams, American (1905-1951). *Mountain Scene*, 1930. Watercolor on paper, 16 1/8 x 22 inches. Signed and dated lower left: "Keith Shaw Williams 1930". \$3,250



John R. Chapin, American (1823-1904). [*Hilly Landscape with Cows, New York State*], 1890. Watercolor on paper, 9 1/2 x 13 7/8 inches. Signed and dated lower right: "J R Chapin '90". \$750



Keith Shaw Williams, American (1905-1951). [*Clematis*], c.1935. Watercolor on paper, 14 x 9⁷/₈ inches. From the estate of the artist. \$600



Keith Shaw Williams, American (1905-1951). [*Lilies*], c.1935. Watercolor on paper, 13⁷/₈ x 9⁷/₈ inches. From the estate of the artist. Another watercolor verso: [*Woman with a Pail of Water*]. \$600



Ross Sterling Turner, American (1847-1915). *Apple Blossoms*, c.1895. Watercolor on paper, 19 x 12⁷/₈ inches. Signed lower right: "Ross Turner". \$4,000



Herbert Barnett, American (1910-1972). *Irises in a Vase*, c.1960. Watercolor and charcoal on sketch-book paper, 24 x 17¹³/₁₆ inches. From the estate of the artist. \$600

A Selection of Small Oils



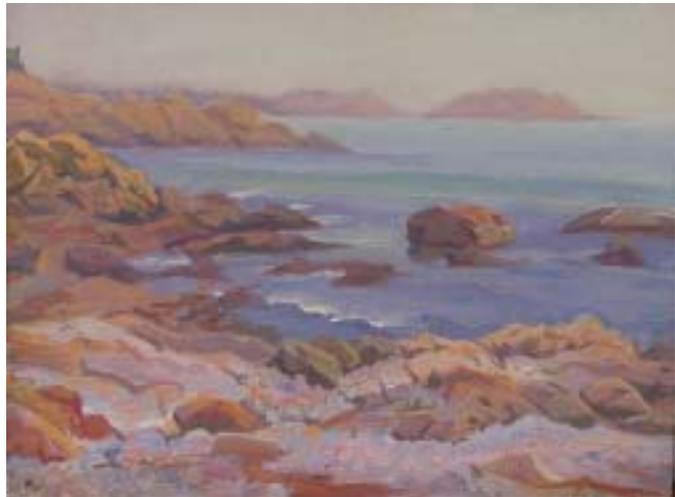
Natalie Hays Hammond, American (1904-1985). *Farmhouse in Ipswich, Massachusetts*, 1933. Oil on canvasboard, 10 x 8 inches. Initialed lower right: "NHH". \$1,200



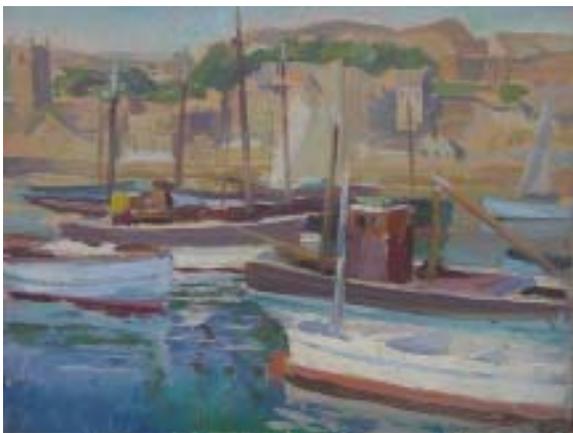
Charles Lewis Fox, American (1854-1927). *Poppies in the Garden*, c.1915. Oil on board, 10 x 17 inches. \$2,500



Henry Botkin, American (1896-1983). *Number Eleven*, 1958. Collage on board, 9 1/2 x 10 1/4 inches. Barilleaux 551. Signed lower right: "Botkin". Titled and dated verso. \$1,100



Joseph Margulies, American (1896-1984). *Back Shore (Milk Island as seen from Bass Rocks)*, c.1940. Oil on canvasboard, 12 x 16 inches. Signed verso: "Joseph Margulies". \$2,000



Herbert Barnett, American (1910-1972). *St. Ives Fishing Boats* (recto, pictured left) and *St. Ives Fishermen* (verso, pictured right), 1933-34. Double-sided oil on panel, 10 1/2 x 13 3/4 inches. Recto signed lower right: "Herbert Barnett", verso signed lower left: "Barnett". \$2,500

A Selection of Small Oils



Otto Heinigke, American (1850-1915). *Strength in Love, Raquette Lake [Adirondacks, New York]*, c.1885. Oil on canvas, 9 ³/₄ x 13 ¹/₂ inches. Estate stamp and title verso: "Raquette Lake / NY / Strength in Love". \$2,200



Otto Heinigke, American (1850-1915). *Farm Buildings, St. Anne de Beaupré [Quebec, Canada]*, c.1885. Oil on panel, 9 ⁷/₈ x 14 inches. Signed and inscribed in pencil verso: "O Heinigke NY / St Anne / Canada / Farm Buildings at / Beaupre / Canada". \$2,200



Bryson Burroughs, American (1869-1934). *Maine Sketch: View of Maine*, c.1925. Oil on panel, 7 ¹/₂ x 10 ¹/₂ inches. \$1,400



Edward A. Page, American (1850-1928). *Cove at Ogunquit, Maine*, c.1915. Oil on canvasboard, 8 x 11 ³/₈ inches. Signed lower right: "E. A. Page." \$1,400



Charles Woodbury, American (1864-1940). *Easter Cove [Maine]*, c.1900. Oil on canvasboard, 8 ¹/₈ x 10 ¹/₄ inches. Signed and titled lower right: "C. H. Woodbury / Easter Cove". \$3,000

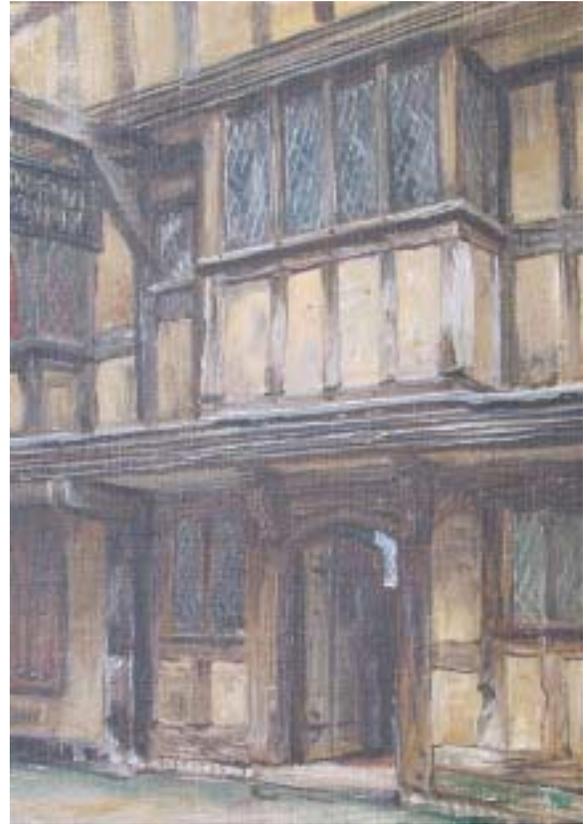


Leo Blake, American (1887-1976). *House in the Woods*, c.1940. Oil on canvas, 22 x 24 inches. Signed lower left: "Leo B Blake". From the estate of the artist. \$5,000

A Selection of Small Oils



Frank Moss Bennett, British (1874-1953). *Shrewsbury [England]*, 1937. Oil on canvasboard, 14 x 10 inches. Titled and dated verso. \$4,500



Frank Moss Bennett, British (1874-1953). *Butcher's Row, Shrewsbury [England]*, 1937. Oil on canvasboard, 14 x 10 inches. Titled and dated verso. \$4,500

Frank Moss Bennett belongs to the late 19th and 20th century tradition of exploring Old England as subject matter. Born in Liverpool, England, Bennett was a talented painter of landscapes, genre, and historical subjects. He studied at St. John's Wood School, the Slade School, and at the Royal Academy School, where he won a traveling scholarship as well as a gold medal. He exhibited often at the Royal Academy and the Paris Salon. His work was published frequently and as a result was widely known.



Marion Patten, American (1889-1941). *[Houses along the Road, Provincetown]*, c.1935. Oil on canvasboard, 12 x 16 inches. Signed lower right: "M. Patten". \$1,800



Beatrice Whitney Van Ness, American (1888-1981). *Marblehead*, c.1925. Oil on canvasboard, 12 x 16 inches. Estate stamp verso. \$2,400



Dodge Macknight, American (1860-1950). *Crater Lake [Oregon]*, c.1915. Watercolor on paper, 17 $\frac{1}{2}$ x 22 $\frac{3}{4}$ inches. Signed lower right: "Dodge Macknight". \$25,000

Dodge Macknight was regarded by many of his contemporaries as America's first modernist. He based his work upon "the solid and eternal base of continual communion with nature." In the 1910s Macknight added the American West to his many subjects from across the world. In addition to Crater Lake, the canyons of the south west, the Grand Canyon, Bryce, Zion and other spectacular scenery of the western American landscape became images for his brush.

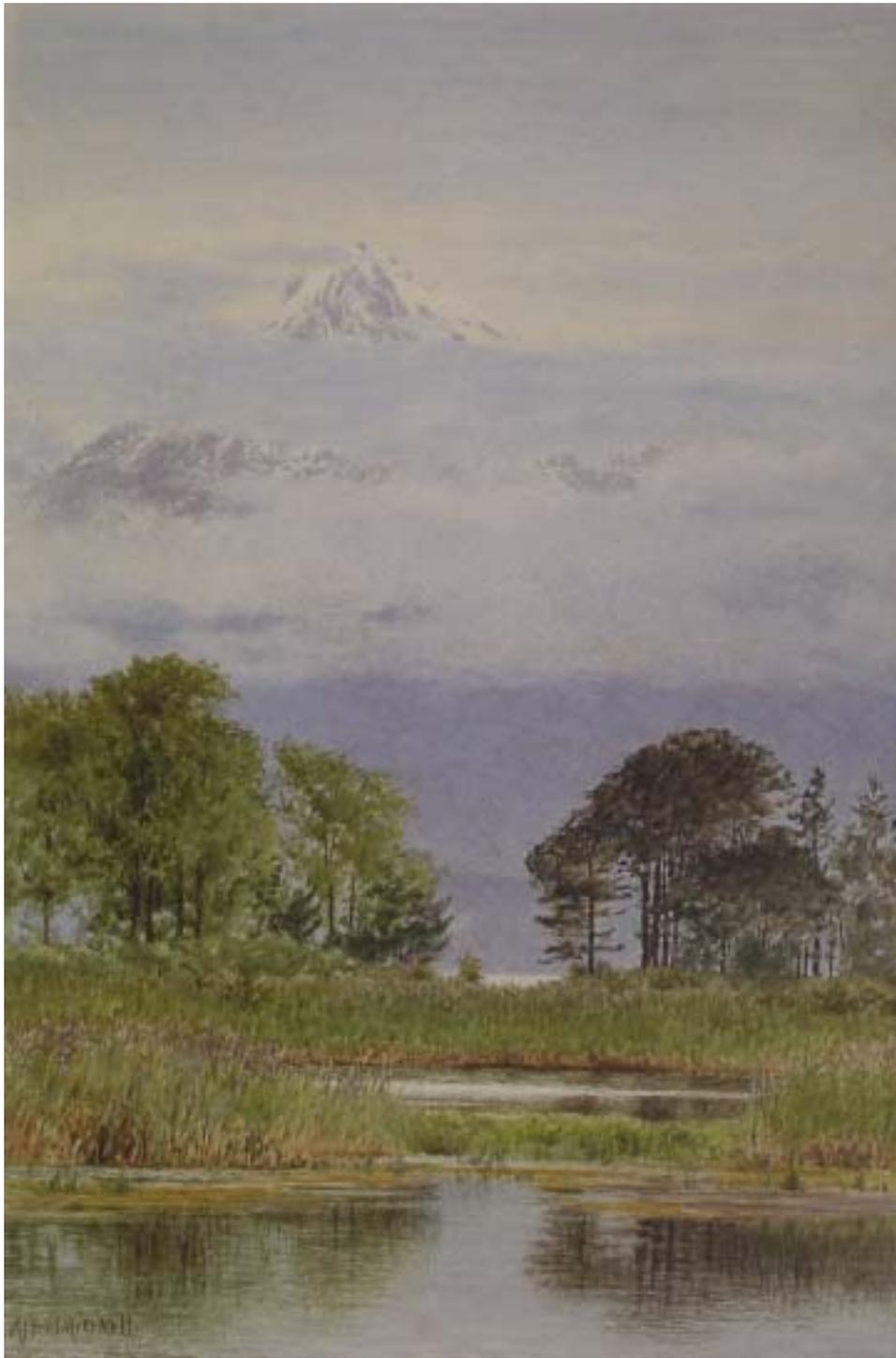
To Receive Our New E-Catalogues:

In addition to the *Print Annual*, the *Painting Annual*, *Works on Paper* and the *Childs Gallery Bulletin*, we now offer a series of specialized *e-catalogues* which will take the form of a single artist catalogue when we have had significant new additions, or a subject such as sporting art, music, law, portraits of artists, or geographical locations. Also, our printed publications will be available as advance copies in the form of *e-catalogues*. We will need your e-mail address as well as an indication of the categories that interest you. We hope you will let us know how we can shape this new set of catalogues to serve you better. You can reach us at info@childsgallery.com.

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Alfred Mitchell, British (exhibited 1894-1904). [*Mountain Landscape*]. Watercolor on paper mounted to board, 18 ³/₄ x 12 ³/₈ inches. Signed lower left: "Alfred Mitchell". \$950

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