

## KEITH SHERIDAN, LLC – IFDPA 2022 SPRING SHOW

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### FEATURED WORKS

**Lyonel Feininger** – *Manhattan I, Stone 2*, lithograph, edition 25, 1951. Prasse L16.

Signed in pencil. Titled *Manhattan I* and *Stone II* in pencil, in the bottom right sheet edge.

A fine, richly inked impression on off-white Rives wove paper, with full margins (1 1/2 to 2 3/4 inches), in excellent condition. Image 11 1/4 x 8 5/8 inches, sheet 16 x 11 1/2 inches. Scarce.

Feininger produced only 20 lithographs throughout his prolific career—a handful of much earlier works created from 1906-12 were never editioned, with only a few proofs providing a record of those formative experiments. The success of his work *Off the Coast, Stone 3* in 1951 led the artist to produce 5 other lithographs printed by master lithographer George C. Miller.

Collections: Boston Public Library, Cambridge Fine Arts Museum, Cleveland Museum of Art, Bezalel National Art Museum (Jerusalem), Philadelphia Museum of Art, Washington Library of Congress.

5,500 USD

**Louis Lozowick** – *Backyards of Broadway (Waterfront I)*, lithograph, edition 10, 1929. Flint 7.

Signed in pencil. A superb impression, on BFK Rives off-white, wove paper, with full margins (1/2 to 1 1/8 inches, deckle all around), in excellent condition. Printing is attributed to Ben Shahn.

Image 14 3/8 x 9 1/4 inches, sheet 15 3/4 x 11 1/2 inches. Very scarce.

A view from Broadway looking toward the Hudson River piers, New York City.

Collections: Cleveland Museum of Art, Harvard Art Museums, Museum of Modern Art, Philadelphia Museum of Art, Smithsonian American Art Museum.

5,800 USD

**Hughie Lee-Smith** – *Artist Life #2*, lithograph, edition unknown but small, 1939. Signed and titled in pencil. Image size 9 x 9 7/8 inches; sheet size 10 7/8 x 13 inches. A fine impression, on cream, wove paper; the full sheet with margins (3/4 to 1 1/2 inches) in excellent condition. Created by the artist for the Ohio WPA. Very scarce.

In a series of three prints, Hughie Lee-Smith mused about the role of the artist in American society during the Great Depression. Should he devote himself to creating works of art and teaching, or should he join the ranks of activists confronting the economic and political issues of the day, as the demonstrators in the lower-left image suggest? For Lee-Smith, the answer was “yes” to both engagements. “The late 1930s...found me employed on the Ohio WPA Art Project, working mainly in lithography. The artworks produced there derived their inspiration directly from my involvement in union activity and workers’ demonstrations, as well as my role as an art instructor to disadvantaged youngsters at the [WPA’s] Karamu House [in Cleveland].

—edited from the Metropolitan Museum of Art online listing, *Artist’s Life No. 1*

The Metropolitan Museum of Art online collection shows a different image from the same series by Lee-Smith with the title *Artist’s Life No. 2*.

Provenance: Ex. collection of Richard and Linda Scott, Sidney, OH.

(continued)

Exhibited: *Prints from the Great Depression: The Richard and Linda Scott Collection*, The Dayton Art Institute, 2010.

8,000 USD

**Margo Humphrey** - *Adam and Eve*, color woodcut, edition not stated, 1989. Signed, dated, and annotated A/P in pencil. A superb, richly-inked impression, with fresh, vivid color, on BFK Rives, heavy off-white wove paper; the full sheet with margins (1 to 1 3/8 inches) in excellent condition.

Image size 27 1/4 x 39 1/8 inches; sheet size 29 1/2 x 42 inches.

6,500 USD

**Christopher R. W. Nevinson** - *Three AM: A Corner by Madison Square at Night*, drypoint, edition 75, 1920. Black 72. Signed in pencil. A superb, richly-inked impression, in dark brown ink, on cream laid paper; the full sheet with margins (1 1/8 to 2 5/8 inches), in excellent condition. Scarce.

Provenance: Metropolitan Museum of Art, with the deaccession stamp verso (Lugt 1943).

Literature: *C.R.W. Nevinson: The Twentieth Century*, Ingleby, Black, Cohen and Cooke, Imperial War Museum, London, exhibition catalogue, 1999, page 140.

Collection: Philadelphia Museum of Art.

Image 9 15/16 x 6 7/8 in., sheet 15 1/8 x 10 1/8 in.

16,000 USD

#### **ADDITIONAL SPRING SHOW WORKS** *(listed alphabetically by last name)*

For further details — [www.keithsheridan.com](http://www.keithsheridan.com)

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**Lou Barlow (Louis Breslow)** - *Tenant Farmers*, color wood engraving, edition 25, 1936. Signed, titled, and numbered 15/25 in pencil. Created for the New York City WPA.

Image 7 15/16 x 10 15/16 in., sheet 11 x 15 in.

1,600 USD

**Margaret Burroughs** - *Emma Lazarus*, linoleum cut, edition unknown but small, 1956.

Signed, and titled in pencil. Initialed in the block MTB, lower right.

Image 12 x 8 in., sheet 17 1/2 x 11 5/8 in.

4,500 USD

**Elizabeth Catlett** - *Survivor*, linoleum cut, edition 1000, 1983.

Signed, titled, dated, and numbered 582/1000 in pencil.

Image 9 3/8 x 7 7/16 in, sheet size 11 1/8 x 10 in.

6,800 USD

**Howard Cook** - *Chrysler Building (Chrysler Building in Construction)*, wood engraving, edition 75 (only 50 printed), 1930. Duffy 122. Signed, dated, and annotated *imp* in pencil. Titled *Chrysler Bldg.* in the bottom left margin.

Image 10 1/16 x 6 11/16 in., sheet 11 7/8 x 9 in.

16,000 USD

**Kawase Hasui** - *Cloudy Day at Mizuki in Ibaraki (Mizuki no kumoribi Ibaraki-ken)*, color woodblock, 1946. Signed *Hasui* with the artist's seal *Kawase*, lower left. Published by Watanabe Shozaburo with the 6mm *Watanabe* round seal indicating a lifetime impression.

Image 9 3/4 x 13 13/16 in., sheet 10 1/2 x 14 5/8 in.

1,900 USD

**Ellison Hoover** - *Washington Arch in Snow*, lithograph, edition 40, c. 1930. LC 6.

Signed in pencil.

Image 12 1/2 x 9 1/2 in., sheet 15 3/4 x 12 in.

2,600 USD

**Eli Jacobi** - *D-Day*, linoleum cut, edition not stated but small, 1951.

Unsigned, with the artist's estate stamp monogram beneath the image, lower right. Very scarce.

Image 9 1/2 x 12 7/8 in., sheet 12 1/2 x 15 3/4 in.

1,600 USD

**George Josimovich** - *Untitled (Harbor with Sailboats)*, linoleum cut, edition 35, 1923.

Signed, dated, and annotated 4/35 in pencil. Initialed *G J* in the matrix, lower left.

Image 9 x 8 in., sheet 14 1/2 x 10 3/4 in.

2,400 USD

**Rockwell Kent** - *The Bather*, wood engraving, edition 120, 1931. Burne Jones 63.

Signed in pencil.

Image 5 3/8 x 7 7/8 in., sheet 11 1/8 x 14 1/2 inches.

4,500 USD

**Otto Kuhler** - *Grand Central Station*, etching and drypoint, edition c. 50, 1927.

Signed and titled in pencil.

Image 14 3/8 x 8 15/16 in., sheet 19 1/8 x 13 3/8 in.

2,600 USD

**Paul Landacre** - *Monterey Hills*, wood engraving, edition 50 (only 33 signed impressions), 1930-31.

Wien 88. Signed, titled, and numbered 5/50 in pencil. The artist's monogram in the block, lower left.

Image 5 7/8 x 7 7/8 in., sheet 8 13/16 x 11 1/4 in.

4,600 USD

**Paul Landacre** - *Spring 1944*, wood engraving, 1944, Wien 261. No edition—one of only four known impressions (only three signed). Wien 261. Signed and titled in pencil. Extremely rare.

Image 9 7/8 x 7 1/4 in., sheet 13 1/2 x 10 1/2 in.

7,500 USD

**Clare Leighton** - *Snow Shovellers, New York*, wood engraving, edition 45, 1929. BPL 146.

Signed, titled, and numbered 29/45 in pencil.

Image 8 1/16 x 6 in., sheet 9 1/2 x 7 1/8 in.

4,200 USD

**Martin Lewis** - *Tree, Manhattan*, drypoint, edition 91 (including 10 trial proofs), 1930. McCarron 87.

Signed in pencil.

Image 12 5/8 x 9 3/4 in., sheet 16 1/4 x 13 3/8 in.

16,000 USD

**Louis Lozowick** - *Brooklyn Bridge*, lithograph, edition 100, 1929. Flint 48.  
Signed, dated '30, and numbered 1/100 in pencil. Signed with the artist's monogram in the stone, lower left. Annotated *TO LEONARD SPIGELGASS* and titled in the lower left margin, in pencil.  
Image 13 x 7 7/8 in., sheet 15 3/4 x 11 1/4 in.  
19,000 USD

**John Marin** - *Brooklyn Bridge No. 6 (Swaying)*, etching, 1913. Edition c. 12 (Steiglitz); 1924, unknown but small for the New Republic. Zigrosser 112.  
Signed in pencil. Signed and dated 13 and B.B. 6 in the plate, lower left. One of only c. 12 impressions before the steel facing of the plate. Printed by the artist.  
Image 10 7/8 X 8 7/8 in., sheet 18 5/8 x 14 5/8 in.  
45,000 USD

**John Marin** - *Downtown, The El*, etching, edition 30 (before the steel-facing), 1921. Zigrosser 134.  
Signed and titled in pencil. Annotated (1-30) before the artist's signature; and 2 M.1 after the title and A.1. (the artist's notation) in the bottom right sheet corner. Signed and dated in the plate, lower right. One of only 30 impressions before the steel facing of the plate. Printed by the artist.  
Image 6 7/8 X 8 3/4 in., sheet 10 7/8 x 13 3/4 in.  
13,500 USD

**Angelo Pinto** - *Shooting Gallery*, wood engraving, edition 50, 1935. Signed, titled, and annotated 50 in pencil.  
Image 6 3/4 x 8 1/2 in., sheet 9 7/8 x 14 1/8 in.  
2,400 USD

**Mary B. Schuster** - *God Made the Integers, All the Rest is the Work of Man*, lithograph, edition c. 25, 1939. Signed, titled, and dated in pencil.  
Image 14 1/4 x 10 1/8 in., sheet 19 3/4 x 15 3/4 in.  
2,600 USD

**John Tarrell Scott** - *St. George*, woodcut, edition 20, 1992. Signed, dated, titled, and numbered 18/20 in pencil.  
Image 9 x 6 1/8 in., sheet 12 x 9 1/2 in.  
1,900 USD

**Charles Turzak** - *La Salle and Washington Street (Chicago, Illinois)*, woodcut, edition c. 25, c. 1935. Signed and titled in pencil. Created for the Chicago WPA.  
Image 11 1/16 x 9 in., sheet 13 1/2 x 11 1/16 in.  
2,600 USD

**Edward Arthur Wilson** - *Untitled (Pipe Fitters)*, 2-color lithograph, edition not stated, 1941. Signed and dated '41 in pencil. Initialed in the stone, lower right.  
Image 13 11/16 x 9 9/16 in., sheet 10 7/8 x 15 3/4 in.  
2,200 USD

**Arnold Wiltz** - *Masonry Versus Sky*, wood engraving, edition 30, 1936. Signed, dated Oct 1936, titled, and numbered 1/30 in pencil.  
Image 7 1/16 x 5 1/16 in., sheet 9 3/4 x 7 3/8 in.  
1,500 USD

**Hiroshi Yoshida** - *Chion-in Temple Gate*, color woodblock, 1935. Signed in brush *Yoshida* and in pencil *Hiroshi Yoshida*, with the artist's jizuri (self-printed) seal in the upper left margin.  
Image 9 5/8 x 14 3/4 in., sheet 10 7/8 x 16 in.  
3,400 USD

**Hiroshi Yoshida** - *Taj Mahal, Night*, color woodblock, 1931. Signed in brush *Yoshida* and in pencil *Hiroshi Yoshida*, with the artist's jizuri (self-printed) seal in the upper left margin.  
Provenance: M. Nakazawa, Tokyo.  
Image 9 5/8 x 14 3/4 in., sheet 10 7/8 x 16 in.  
4,400 USD

**Noteworthy Works on our website: [keithsheridan.com](http://keithsheridan.com)**

ALBERS, JOSEF - *Interim* from the series *Graphic Tectonics*, zinc plate lithograph, edition 30, 1942. Danilowitz 101. Signed, titled, dated and numbered 3/30 in pencil.  
\$16,000.

ALBERS, JOSEF - *Interlinear K50*, zinc plate lithograph offset to stone for printing, edition 20, 1934. Danilowitz 151. Signed, titled, dated and annotated (*proof*) in pencil.  
\$12,000.

ALBERS, JOSEF - *Segments*, linoleum cut, edition 20, 25, plus proofs, 1934. Danilowitz 79. Signed, titled, dated, and annotated (*proof*) in pencil.  
\$14,000.

ANDREWS, SYBIL - *Flower Girls*, color linocut, edition 60, 1934. White 28. Signed, titled, numbered 2/60 in pencil.  
\$ 28,000.

ANDREWS, SYBIL - *Rue du Hallage*, color monotype, edition 3, circa 1925. Signed *Sybil Andrews pinx et imp* titled, and annotated *No 3* in pencil.  
\$ 2,800.

ANDREWS, SYBIL - *Le Petit Bay, St. Malo*, color monotype, edition 3, circa 1925. Signed *Sybil Andrews pinx et imp*, titled, and annotated *No 2* in pencil.  
\$ 3,200.

ARMS, JOHN TAYLOR - *Downtown, New York (New York City, Downtown)*, etching, edition 75, 1921. Fletcher 108. Signed, dated, and numbered 14/75 in pencil.  
\$ 5,800.

BARLOW, LOU - *On the Beach*, wood engraving, edition c. 25, c. 1937. Signed and titled in pencil. Stamped FEDERAL ART PROJECT NYC WPA  
\$1,700.

BARNET, WILL - *Child Reaching*, woodcut, edition 25, 1940. Cole 82. Signed and titled in pencil. Reprinted in an edition of 60 as part of the portfolio *Will Barnet, Images of Children* published by Associated American Artists, 1982.  
\$1,600.

BECKER, FRED - *The Angel*, woodcut, edition c. 15, c. 1955.  
Signed, dated, and titled in pencil.  
\$1,200.

BIBEL, LEON - *Untitled (Death March)*, pencil, pen and brush, and ink, c. 1936  
Estate stamped verso. Provenance: Estate of the Artist.  
\$ 5,500.

BIBEL, LEON - *Untitled (War Machine)*, pencil, pen and brush, and ink, c. 1936.  
Estate stamped verso. Provenance: Estate of the Artist.  
\$ 5,500.

BIBEL, LEON - *War Casualty*, etching, edition 6, 1937.  
Signed, dated, titled, and numbered 5/6 in pencil. Very scarce.  
\$ 2,600.

BILLOPS, CAMILLE - *Mondo Negro III*, color etching, edition 20, 2000.  
Signed, dated, titled and numbered 7/20 in pencil.  
\$ 2,200.

BISTTRAM, EMIL - *The Harbor*, lithograph, edition small.  
Signed, annotated *TAOS*, and numbered *No 15* in pencil. Initialed *B* in the stone, lower right, c. 1950.  
\$1,800.

BISTTRAM, EMIL - *Untitled (Geometric Abstraction)*, encaustic.  
Signed and dated, lower left, 1939.  
\$ 7,500.

BLACKBURN, MORRIS - *Arnold's Wharf*, linocut, edition 30, circa 1940.  
Signed, titled and numbered 3/30 in pencil.  
\$ 550.

BOREIN, EDWARD - *New Bucking Horse*, etching, circa 1916. Galvin 72.  
Signed in the plate, lower right.  
\$1,200.

BOREIN, EDWARD - *Scratchin' High*, etching, circa 1919. Galvin 69.  
Signed in pencil.  
\$ 3,200.

BRUSSEL-SMITH, BERNARD - *Allen Street EI*, chiaroscuro wood engraving, edition 140, 1941.  
Signed, titled and numbered 84/140 in pencil. Signed and dated in the block, upper right.  
\$ 850.

BRUSSEL-SMITH, BERNARD - *City Scene I*, wood engraving, edition 100, 1949.  
Signed, titled, and numbered 93/100 in pencil.  
\$ 3,200.

BRUSSEL-SMITH, BERNARD - *City Scene II*, wood engraving (artist's proof), edition 100, 1949.  
Signed, titled and annotated *AP* in pencil  
\$ 600.

CADMUS, PAUL - *Coney Island*, etching, edition 50, 1935. Johnson and Miller 81.  
Signed in pencil. Annotated *Edition of 50 – 1935* in pencil, in the artist's hand, bottom left margin.  
After the 1934 painting of the same title in the collection of Los Angeles County Museum of Art.  
\$9,500.

CASTELLON, FEDERICO - *Spanish Landscape*, lithograph, edition 20, 1938. Freundlich 5.  
Signed in pencil. Signed in the stone, lower left.  
\$ 2,200.

COOK, HOWARD - *Financial District*, lithograph, edition 75, 1931. Duffy 155.  
Signed, dated, and numbered 75 in pencil.  
\$12,000.

COOK, HOWARD - *Soaring New York*, aquatint, soft-ground etching, roulette, edition 25, 1931-32.  
Duffy 165. Signed, dated, and annotated *imp* in pencil.  
\$15,500.

DEHNER, DOROTHY - *Lunar Series No. 6*, lithograph, edition 20, 1971.  
Signed, dated, titled, and numbered 11/20 in pencil.  
\$ 5,200.

DEHNER, DOROTHY - *Bird Machine No. 2*, engraving, edition 35, 1953.  
Signed, dated, titled, and numbered 12/35 in pencil.  
\$ 2,600.

DREIER, KATHERINE - *Variation 8, Vol. I from 1 to 40 Variations*, Lithograph with Pochoir and Hand-Coloring, edition 65, 1934. Stenciled signature and date, lower right. Annotated *Vol. I. 8.* in ink, bottom left sheet corner. Stamped verso *Made in France*.  
\$1,800.

DREIER, KATHERINE - *Variation 16, Vol. I from 1 to 40 Variations*, Lithograph with Pochoir and Hand-Coloring, edition 65, 1934. Stenciled signature and date, lower right. Annotated *Vol. I. 16.* in ink, bottom left sheet corner. Stamped verso *Made in France*.  
\$1,800.

DREIER, KATHERINE - *Variation 34, Vol. II from 1 to 40 Variations*, Lithograph with Pochoir and Hand-Coloring, edition 65. Stenciled signature and date, lower right. Annotated *Vol. II. 34.* in ink, bottom left sheet corner. Stamped verso *Made in France*. 1934.  
\$1,800.

DREWES, WERNER - *Composition VII - Two Large Fighting Forms and a Row of Small Forms, (Abstraction No. 7)* - woodcut, edition 20, a proof impression apart from the published edition, 1934. Rose III.93. Signed, dated, and titled *Abstraction No. 7* in pencil.  
\$ 4,500.

DREWES, WERNER - *Composition IX - Crescents*, woodcut, edition 20, 1934. Rose III.95.  
Signed, dated, and numbered 17/20 in pencil.  
\$ 4,500.

DREWES, WERNER - *Harlem River*, woodcut, edition 20, 1930, Rose III.44.  
Signed, titled, dated, and numbered *IV* in pencil.  
\$ 2,500.

EDMONDSON, LEONARD - *Winter Garden*, color etching, edition 50, 1957.  
Signed, dated 1957, and numbered 50/50 in pencil.  
\$1,400.

FEININGER, LYONEL - *Hafendock (Harbor Dock)*, woodcut, no published edition - one of only 5 known proofs, 1919, Prasse W153. Signed in pencil and numbered 1934 (the artist's work number) in the bottom center margin. Estate stamped and numbered W 716 in pencil, in the bottom left sheet corner. Very scarce.  
\$ 6,400.

FEININGER, LYONEL - *Kreuzende Segelschiffe 2 (Cruising Sailing Ships 2)*, woodcut, 1919. Prasse W 175. Edition 275 unsigned for portfolio *Die tunlte Jahresgabe des Kreises graphischer Kunstler und Sammier*, 1925; 25 signed de luxe edition nos. I-XXV, on Japanese Milo paper; 150 signed edition nos. 1-150, on Zanders laid paper; 100 unsigned nos. 151-250. Signed and titled in pencil, apart from the numbered editions. Feininger estate stamp in the bottom right sheet corner.  
\$11,000.

FITSCH, EUGENE - *Broadway Night (Times Square)*, lithograph, edition 25, 1932.  
Signed and dated 32 in pencil. Signed and dated in the stone, lower left.  
\$1,900.

FREEMAN, DON - *Passing Fancy*, lithograph with hand-coloring in watercolor, edition 25, 1934. McCulloch 98. A unique impression. Signed in pencil. Signed in the stone, lower right, Hand-colored by the artist for his friend Arnold Rubin. Ex. collection Ernest Shapiro.  
\$1,400.

FREEMAN, DON - *Wig and Mask Window*, lithograph with hand-coloring in watercolor, edition 25, 1932. McCulloch 121. Signed, dated and inscribed *To Arnold Rubin* in pencil. Signed in the stone, lower left. A unique impression.  
Hand-colored by the artist for his friend Arnold Rubin. Ex. collection Ernest Shapiro.  
\$1,200.

FREEMAN, MARK - *Chatham Square*, etching, edition not stated, 1932.  
Signed, titled, dated, and annotated *A/P* in pencil.  
\$1,200.

GANSO, EMIL - *Summer Night, Central Park*, drypoint, edition 35, 1929. Smith 1-162.  
Signed, numbered 23/35 and titled *Central Park* in the bottom left margin, in pencil.  
\$1,400.

GEERLINGS, GERALD - *Black Magic*, etching and aquatint, edition 100, 1929. Czestochowski 6.  
Signed, titled and annotated (*New York 1928*) in pencil.  
\$ 8,500.

GIKOW, RUTH - *Flood*, color serigraph, edition c. 25, c. 1939.  
Signed, titled in pencil. Annotated with the WPA number *G-9100* in pencil, lower left sheet corner.  
\$ 2,400.



GLEIZES, ALBERT - *Descente de Croix* (Descent from the Cross), color pochoir, 1928. Signed and dated in pencil. With the publisher's ink stamp ÉDITIONS MOLY-SABATA, in the bottom left margin. After the 1927 painting *Descente de Croix*, one of three religious-themed works which Gleizes developed as preliminaries for murals at the church at Serrières, France. The project was terminated at its final phase and Gleizes commissioned master printer Robert Pouyaud to create pochoirs of the paintings, overseeing the production.  
\$ 4,500.

GWATHMEY, ROBERT - *The Hitchhiker*, color serigraph, edition unknown but small, 1937, Williams 1. Signed in ink, in the image, lower right.

After the 1936 painting 'The Hitchhiker', one of Gwathmey's earliest surviving oil paintings; the artist destroyed most of his early work in 1938. Judd Tully, a journalist who interviewed Gwathmey in 1985, confirms that the painting is autobiographical: "The shirt-sleeved figure in the foreground, with thumb to the sky, could well be the painter, heading back home to Richmond" –Hot Off the Press.

Literature: *Hot Off the Press: Prints and Politics*, Linda Tyler and Barry Walker, Tamarind Institute, 1994; *American Screenprints: 1930s-1960s*, Clifford Ackley and Shelly Langdale, Museum of Fine Arts, Boston, 1991; *Order and Enigma; American Art Between the Two Wars*, Sarah Clark-Langager, Munson-Williams-Proctor Institute, 1984; *Pressed In Time: American Prints 1905-1950*, Henry E. Huntington Library and Art Gallery, San Marino, 2007; *The American Scene: Prints from Hopper to Pollock*, Stephen Coppel, The British Museum, 2008 (back cover illustration).  
\$ 9,000.

GWATHMEY, ROBERT - *Non-Fiction*, color serigraph, edition unknown, 1945. Williams 5. Signed in ink, in the image, lower left.  
\$ 4,700.

HASUI, KAWASE

*The Beach at Kaiganji in Sanuki Province (Sanuki Kaiganji no hama)*, color woodblock, 1934. Signed *Hasui* with the artist's seal *Kawase*, lower left. A fine, atmospheric impression, with fresh colors; the full sheet, in excellent condition. Signed 'Hasui' with the artist's seal 'Kawase', lower left. Published by Watanabe Shozaburo with the Watanabe 'E' seal indicating an early impression printed between 1931-1941. Stamped faintly 'Made in Japan' in the bottom center margin, verso.  
\$ 4,700

HAYTER, STANLEY WILLIAM - *Torero*, engraving, edition 30 (16 printed), trial proof, Black & Moorehead 71. Signed, titled, dated, and inscribed *Essai* (test) in pencil. Scarce.  
\$ 2,400.

HAYTER, STANLEY WILLIAM - *Danse du Soleil (Danseuse du Soleil, Sun Dance, Sun Dancer)* 1951, Color engraving, soft-ground etching, and scorper. Edition 200, 1 of 12 artist's proofs, Black & Moorehead 197. Signed and inscribed *Epreuve d'Artiste II/XII* and *Pour Nesto Gacometti avec amitié* in pencil. Printed by Hayter and Atelier 17. Published by La Guilde Internationale de la Gravure, Geneva.  
\$ 3,500.

HAYTER, STANLEY WILLIAM - *Feu Sous l'Eau (Fire Under Water)*, engraving, soft-ground etching, and scorper, with yellow silkscreen onto the plate; edition 50, plus 10 artist proofs. 1955. Black & Moorehead 221. Signed, titled *Fire Under Water*, dated and annotated *Essai* in pencil. Dedicated in the artist's hand for *Adja and Dove WH Bill 17-5-55* in the top margin. One of 10 artist proofs. Published by La Jeune Gravure Contemporaine, Paris.  
\$ 2,200.

HECHT, JOSEPH - *Predators and Prey*, engraving, edition c. 50, 1928. Signed and annotated *epreuve definitive* (final proof) in pencil.  
\$ 2,400.

HOOVER, ELLISON - *Pulitzer Fountain, Evening*, lithograph, edition c. 40, c. 1930. Signed in pencil.  
\$1,800.

KELLY, JOHN MELVILLE - *Kanani (Hawaii)*, drypoint, edition unknown, 1946. Signed, titled, and annotated *No 36* in pencil.  
\$ 4,800.

KENT, ROCKWELL - *Sea and Sky*, wood engraving, edition 150, 1931 (pub. 1932), Burne Jones 85. Signed in pencil.  
\$ 3,600.

KUHLER, OTTO - *The Furnace*, drypoint, edition 26, 1924, Kennedy 5. Signed and annotated *Drypoint, Ltd Ed. Del. et imp. and Prt. Nr. 67* in pencil. Titled in pencil, in the bottom center sheet edge.  
\$1,600.

LANDACRE, PAUL - *Hill*, wood engraving, edition 60, 1936, Wien 191. Signed, titled, and numbered *49/60* in pencil. An impression from the first edition, printed by the artist.  
\$ 5,500.

LANDACRE, PAUL - *Laguna Cove*, wood engraving, edition 60, 2nd edition 150, Woodcut Society 200, 1935. Wien 247. Signed and titled in pencil,  
\$ 3,400.

LANDON, EDWARD - *The French Farm*, color serigraph, edition 50, 1942. Ryan 86. Signed, titled, and annotated *Edition 50* in pencil.  
\$ 2,800.

LEIGH, WILLIAM ROBINSON - *Foul Rope (Left)*, etching, edition unknown but small, c. 1920. Signed in pencil; signed in the plate, lower left. Scarce.  
\$ 5,500.

LEIGHTON, CLARE - *Fat Stock Market*, wood engraving, edition 100, 1933. Signed, titled, and numbered *11/100* in pencil.  
\$1,700.

LEWIS, MARTIN - *Rainy Day, Queens*, drypoint, edition 70 (including 6 trial proofs), 1931. Signed in pencil. Signed in the plate, lower right  
\$ 40,000.

LEWIS, MARTIN - *Spring Night, Greenwich Village*, drypoint and Sand Ground, edition 92, McCarron 85. Signed in pencil. Signed in the plate, lower right. Titled in pencil on the bottom left sheet edge. An exceptionally fine, atmospheric impression; ex-collection Patricia Lewis, the artist's daughter-in-law, with her collection stamp in the bottom right sheet corner, verso.

The scene depicted is on Bedford Street, New York (now a landmark street in the West Village), near Lewis' home at the time he created this evocative nocturne. The soft atmospheric light was achieved with drypoint over a finely textured ground created by pressing sandpaper on the copper plate matrix.

Lewis won the 1931 Charles M. Lea Prize from the Philadelphia Print Club for this work, the second year in a row he was the recipient of the prestigious award.

\$ 27,000.

LOZOWICK, LOUIS - *Georgia Landscape (Georgia Moss)*, lithograph, edition 20, 1943. Flint 195. Signed, dated, and numbered 12/20 in pencil. Titled *Georgia Landscape* in pencil in the bottom right sheet corner, verso.

\$ 2,800 USD

MARIN, JOHN - *Downtown, The El*, etching, edition 30 (plus c. 500 for the New Republic in 1924), 1921. Ziggrosser 134. Signed in pencil. Signed and dated in the plate, lower right. A post-steel-faced impression from the New Republic edition.

\$ 5,500.

MEYEROWITZ, WILLIAM - *New York Central Park*, etching, edition 40, c. 1930.

Signed in pencil. Titled and numbered 14/40 on the bottom sheet edge in pencil. Signed in the plate, lower left.

\$ 1,800.

QUEST, CHARLES - *Two Women*, color woodcut, edition 25, 1947. Signed, titled, dated, and numbered 13/25 in pencil.

\$ 1,500.

RIGGS, ROBERT - *Children's Ward*, 2-color lithograph, edition c. 50, c. 1940, Beall 11.

Signed, titled, and numbered 14 in pencil. Signed in the stone.

\$ 1,400.

RIGGS, ROBERT - *Psychopathic Ward*, 2-color lithograph, edition c. 50, c. 1940. Beall 60.

Signed, titled, and numbered 14 in pencil. Signed in the stone.

\$ 4,800.

SCHUTZ, ANTON - *Heart of San Francisco*, etching, edition 100, circa 1927.

Signed and numbered 80/100 in pencil.

\$ 400.

SCOTT, JOHN TARRELL - *Storm's Coming #2*, woodcut, edition 10, 1992.

Signed, dated, titled, and numbered 8/10 in pencil. Scarce.

\$ 1,400.

SCOTT, JOHN TARRELL - *Storm's Coming #3*, woodcut, edition 10, 1992.

Signed, dated, titled, and numbered 1/10 in pencil. Scarce.

\$ 1,400.

SPRUANCE, BENTON - *Nero*, 2-color lithograph, edition 35, 1944. Fine & Looney 233. Signed, titled, and annotated *Ed 35* in pencil. Initialed *BS* in the stone.  
\$ 3,200.

THON, WILLIAM - *Upper Tuscany*, two-sided watercolor.  
Signed, lower right; titled verso. Provenance: Estate of the artist.  
\$ 3,600.

TITTLE, WALTER - *Grand Central, Night*, drypoint, edition unknown, c. 1920s.  
Signed in pencil. Titled, and annotated 36.00 and the inventory number *G2155* in pencil, in the bottom left sheet edge. Scarce.  
\$ 6,500.

WARD, LYND - *Judges* from the series *Moriae Encomium (The Praise of Folly)*, mezzotint, proofs only, 1943. Signed, dated, and titled in pencil.  
\$ 850.

WARD, LYND - *Dogs of War* from the series *Moriae Encomium (The Praise of Folly)*, mezzotint, proofs only, 1943. Signed in pencil  
\$ 850.

WEBER, MAX - *Feast of Passover*, woodcut, 1920, Rubenstein 30. Signed in pencil.  
From the edition of 25 printed in 1956 at the artist's request, by Joseph Blumenthal, The Spiral Press, New York.  
\$ 2,000.

WHISTLER, JAMES - *Little Arthur*, etching and drypoint, edition 61, 4th state of 4, 1857-58, Kennedy 9. Signed in the plate, lower left. Annotated *No. 20* in the top left sheet corner, in pencil. Signed in the plate, lower left.  
This work is included in Whistler's first set of 13 published etchings dating from 1857 and 1858, entitled 'Douze eau-fortes d'après Nature' ('Twelve Etchings from Nature'), known as the 'French Set'. On one impression Whistler identified the boy as Arthur Haden—Arthur Charles Haden was the younger son of Whistler's half-sister Deborah Delano Haden and Francis Seymour Haden, Sr. This is one of a series of portraits of their children by Whistler which includes Seymour, Standing; Annie Haden with Books, and Annie.  
\$ 1,800.

WHISTLER, JAMES - *En Plein Soleil* from the 'French Set' (*Douze eau-fortes d'après Nature*), etching, edition 61, 4th state of 4, 1858, Kennedy 15. Signed in the plate, lower left, and a faint *Whistler* with 's' reversed, upper left corner. Annotated in the plate, lower right, *Imp. Delatre. Rue St. Jacques. 171.* ('J' reversed).  
\$ 4,200.