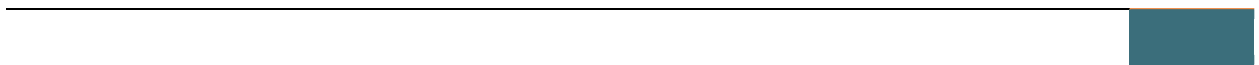


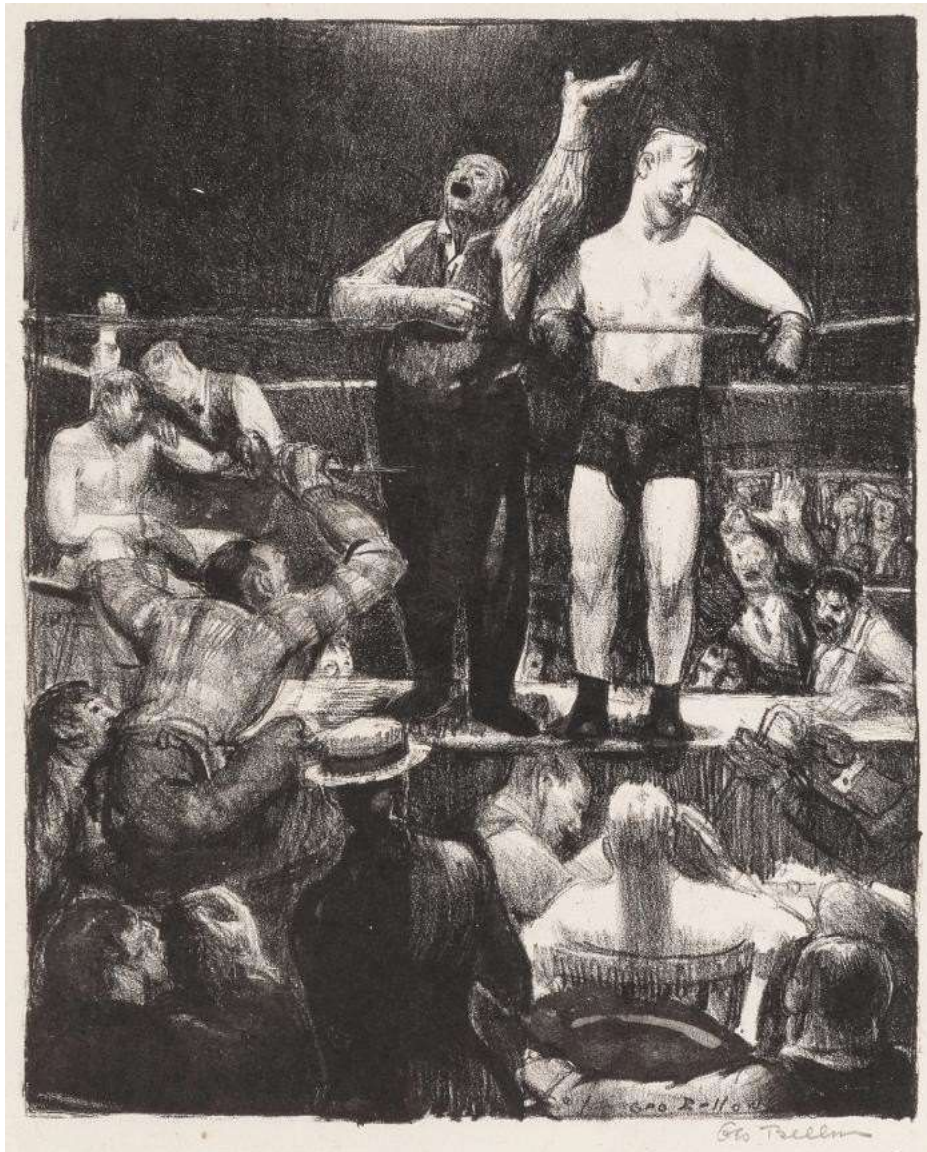
Catherine Burns Fine Art
IFPDA Fall Print Fair 2022

<https://catherineburns.com>

510-654-7910

cburns@catherineburns.com





George Bellows (American 1882-1925)
"Introductions", 1921

Mason 97. Lithograph on china paper. Edition of 57. Signed in pencil.
8 1/2 x 7 inches



Thomas Hart Benton (American 1889-1975)
"Slow Train Through Arkansas", 1941

Fath 46. Lithograph on wove paper, full margins.
Edition of 250 published by Associated American Artists. Signed in pencil.
10 x 12 11/16 inches



Thomas Hart Benton (American 1889-1975)
"Ten Pound Hammer", 1967

Fath 79. Lithograph on wove Rives paper, full margins. Edition of 300. Signed in pencil.

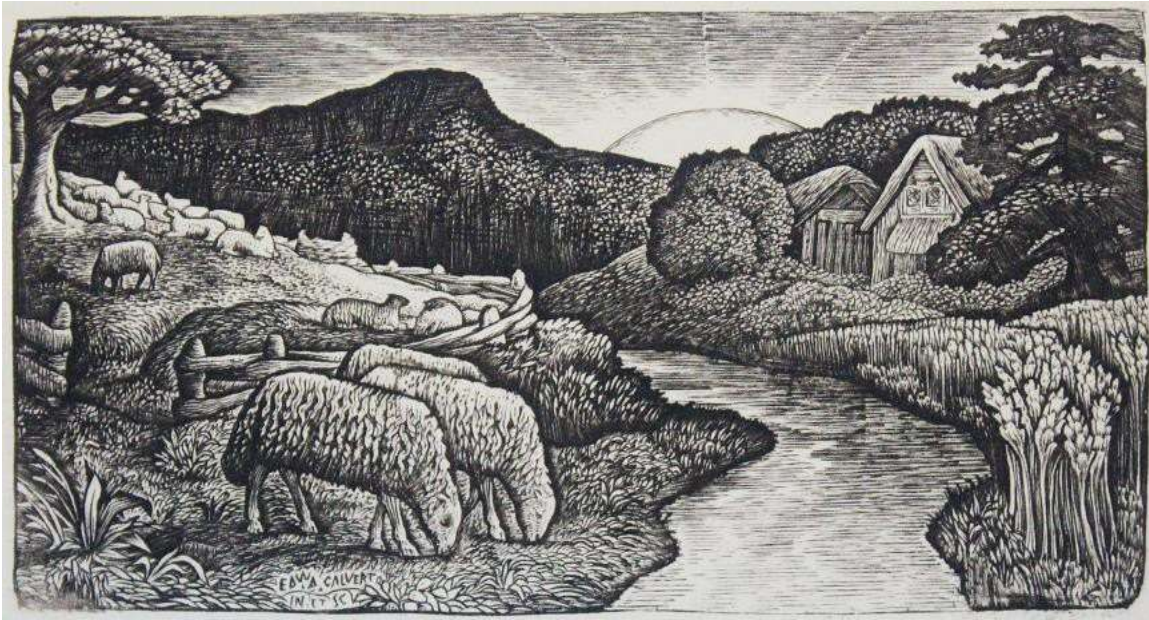
9 13/16 x 13 13/16 inches



Thomas Hart Benton (American 1889-1975)
"The Race (Homeward Bound)", 1942

Fath 56. Lithograph on wove paper, full margins with deckled edges. Edition of 250 published by Associated American Artists. Signed in pencil.

8 15/16 x 13 3/16 inches



Edward Calvert (British 1799-1883)
"The Sheep of his Pasture", 1828

Lister 9 ix/ix. Engraving on wove paper. Signed in plate.
1 9/16 x 3 inches



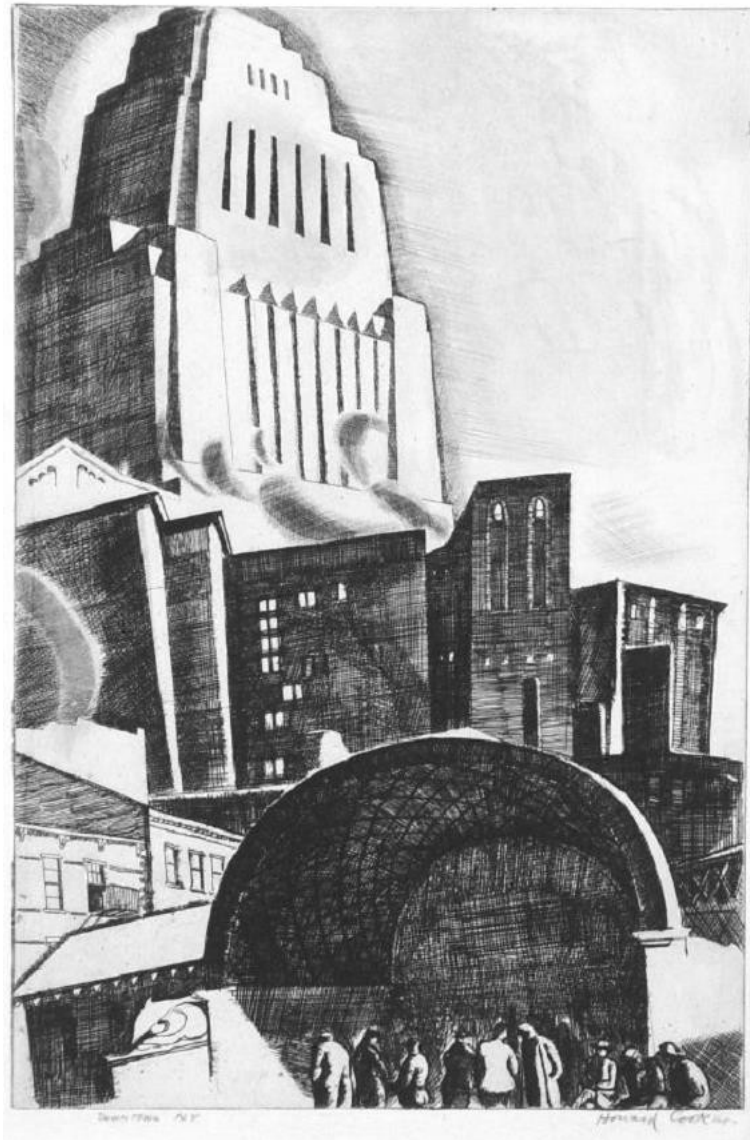
Howard Cook (American 1901-1980)
"Harbor Skyline", 1930

Duffy 129. Soft ground etching and aquatint on wove paper. Edition of 50, but only 40 proofs were printed. Signed "Howard Cook imp.", dated, and numbered 17/50 in pencil, indicating an impression printed by Cook.

9 5/8 x 11 15/16 inches



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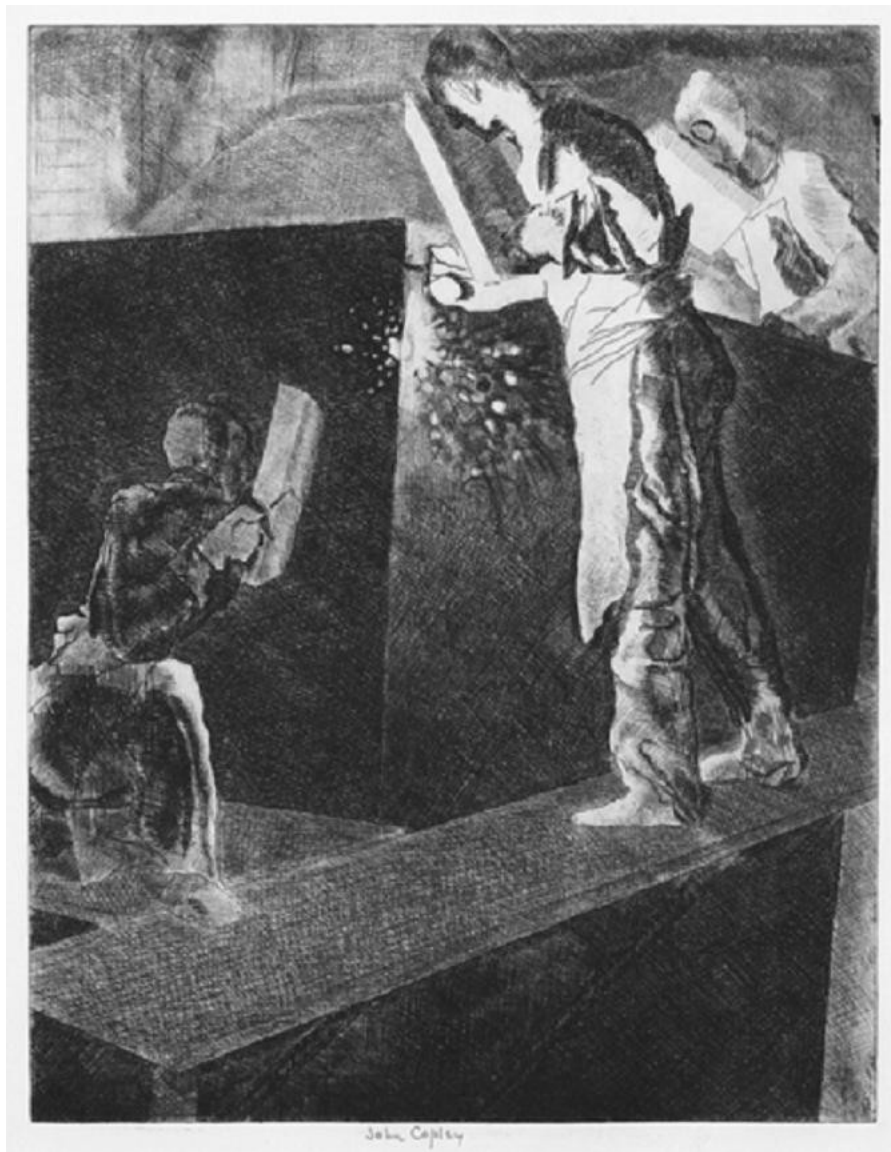


Howard Cook (American 1901-1980)
"Downtown, New York", 1928

Duffy 80. Etching on wove paper. Edition of 50 (only 25 were printed). Very rare.
Signed and titled in pencil.
9 x 6 inches

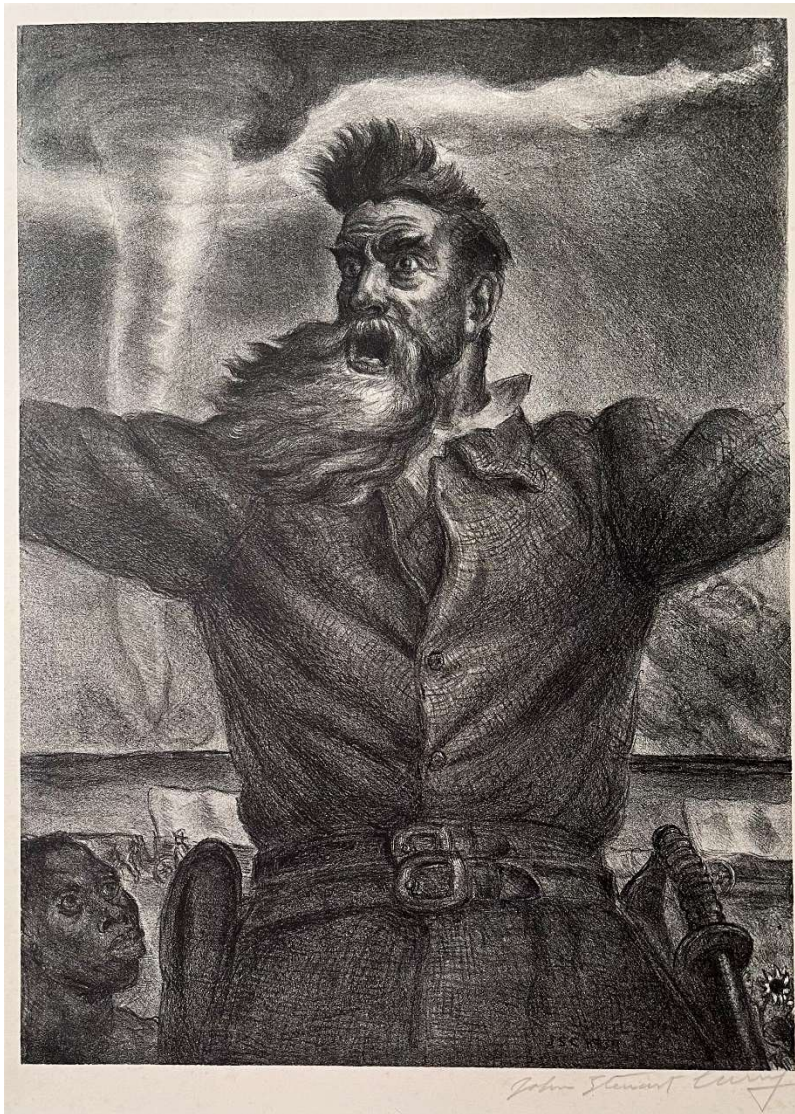


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John Copley (British 1875-1950)
"Pontoon Welding", 1946

Cooke 111. Etching on wove paper, watermarked 23 UNBLEACHED ARNOLD, with full margins.
Edition of 10 - 10. Signed in pencil.
14 5/8 x 11 1/4 inches



John Steuart Curry, American (1897 – 1946)
"John Brown", 1939

Cole 34. Lithograph on wove paper, full margins.
Edition of 250 published by Associated American Artists. Signed in pencil.
14 7/8 x 10 1/8 inches



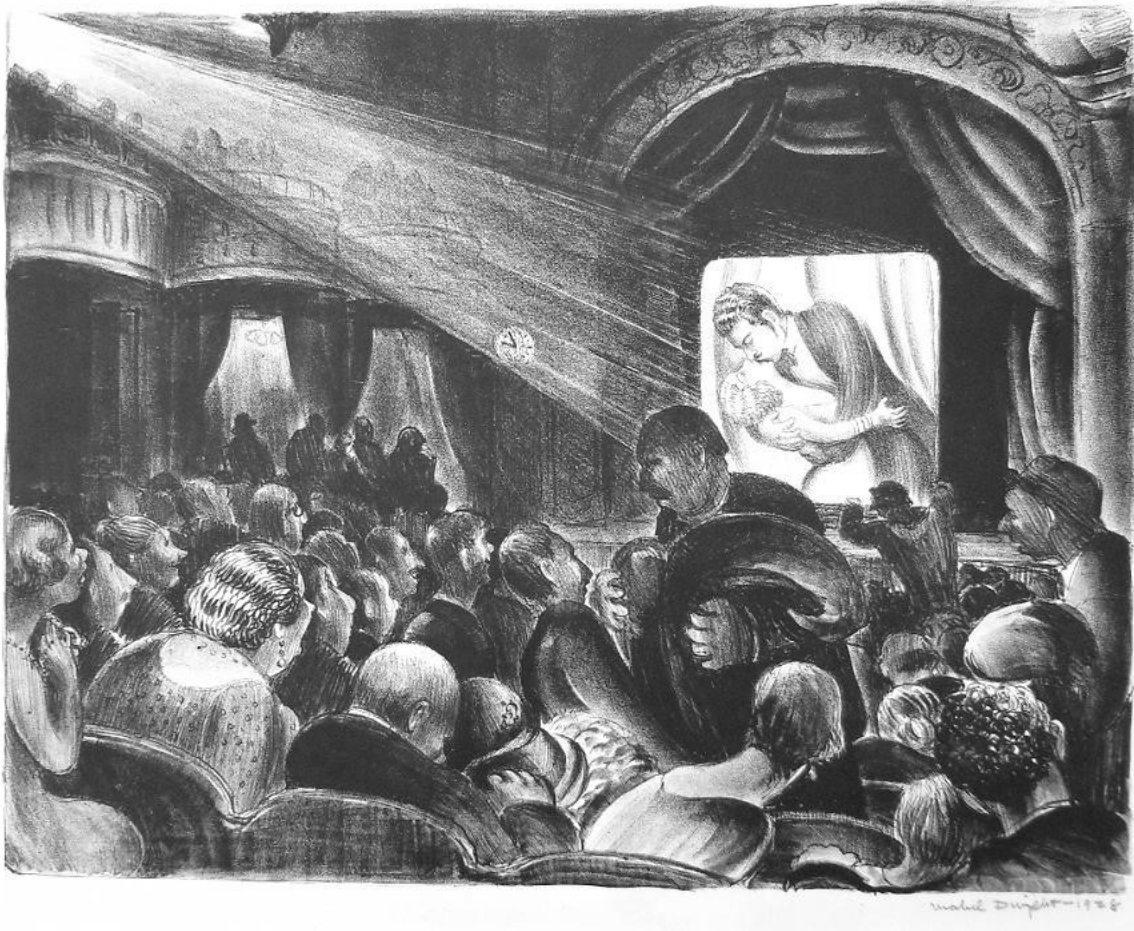
Mabel Dwight (American 1876-1955)

"Hat Sale - \$1.98", 1928

Robinson & Pirog 26. Lithograph on wove paper with full margins and deckled edges.

Edition of 25. Printed by George C. Miller. Rare. Signed and dated in pencil.

12 1/4 x 10 1/8 inches



Mabel Dwight (American 1876-1955)
"The Clinch", 1928

Robinson & Pirog 32. ii/ii Lithograph on wove RIVES paper with deckled edges.
Edition of 50, printed by George C. Miller. Signed, dated and titled in pencil.
11 5/8 x 9 1/16 inches



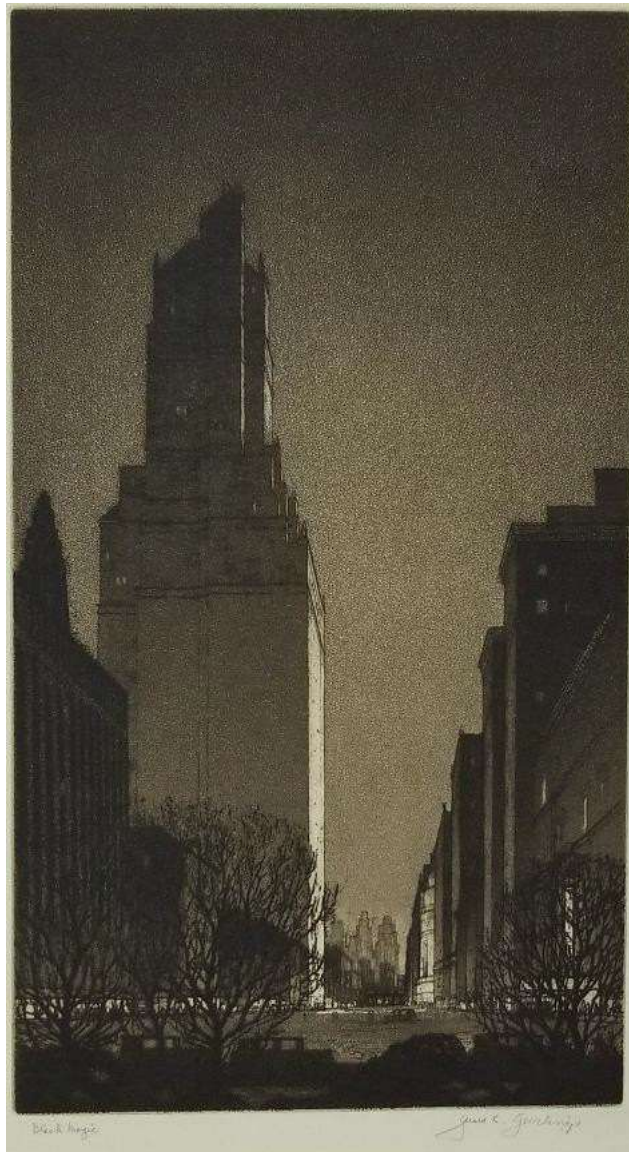
Paul Gauguin (French 1848-1903)
"Le Calvaire Breton", 1898-99

Kornfeld 50D. Woodcut printed in dark olive green on japan paper. Edition of 25 published by
Leicester Galleries, London, 1928 for Pola Gauguinches

Inscribed in pencil "Paul Gauguin fait", "Pola Gauguin imp" and "No 24/25"

6 1/2 x 10 inches

Provenance: R.E. Lewis; William and Patricia Bates, New Mexico



Gerald Geerlings (American 1897-1998)
"Black Magic", 1929

Czestochowski 6 iv/iv. Etching and aquatint printed in brown ink on green laid paper.

Edition of 100. Signed and titled in pencil.

11 3/4 x 6 5/8 inches



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George Grosz (German 1893-1959)
"The Green Door", 1934-35

Black conte crayon drawing. This work will be included in the forthcoming catalogue raisonné of works on paper by George Grosz in preparation by Ralph Jentsch, managing director of the George Grosz Estate. Signed in pencil.

23 1/4 x 18 1/8 inches

Provenance:

- Studio of the artist, Bayside, Long Island, 1934
- George Grosz Estate, 1959
- Private Collection, California



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Childe Hassam (American 1859-1935)
"The Writing Desk", 1915

Cortissov 54. Etching on wove paper. Signed by the artist with his cypher, titled, and inscribed "imp" in pencil.

10 x 7 inches



Edward Hopper (American 1882-1967)
"Evening Wind", 1922

Zigrosser 9; Levin 77. Etching on wove paper. Signed in pencil.

6 7/8 x 8 1/4 inches



Jean-Emile Laboureur (French 1877-1943)
"Le Bal Bullier", 1898

Laboureur 579. Woodcut on laid Arches paper, full margins. Edition of 61.
Signed and numbered 30/60 in pencil.
8 3/4 x 11 3/8 inches



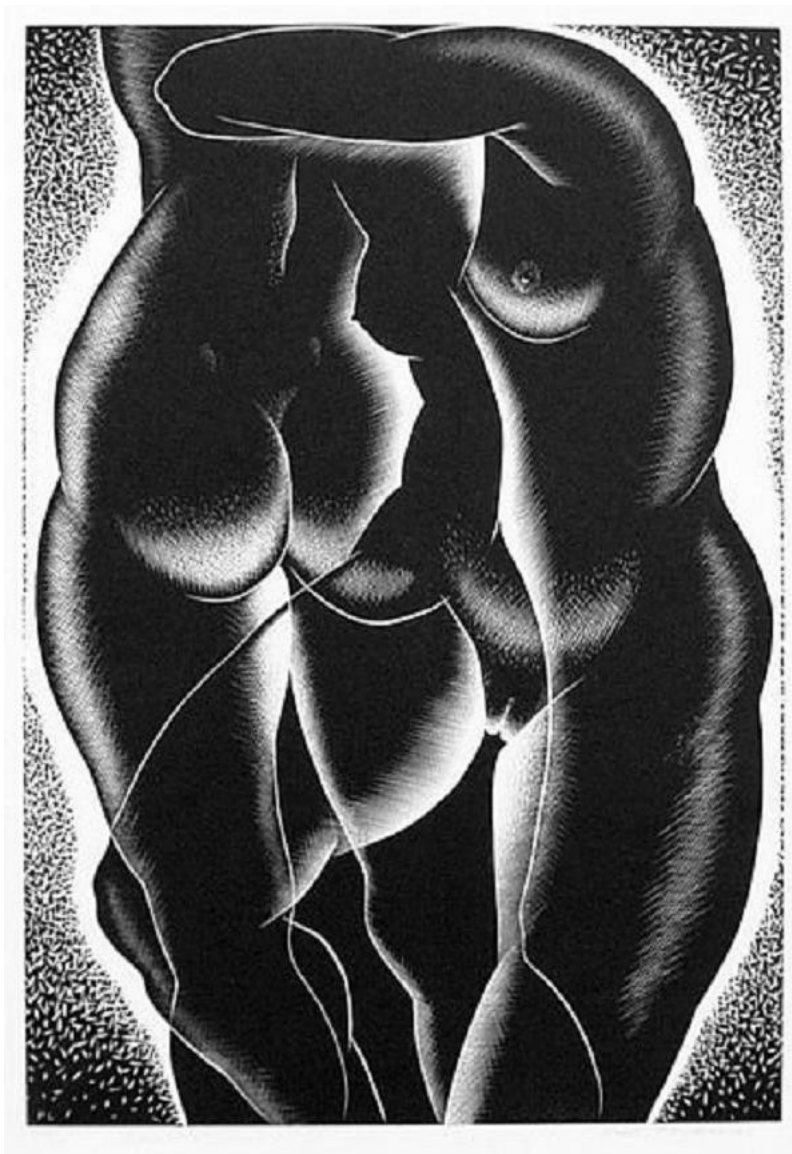
Paul Landacre (American 1893-1963)

"Alceste", 1934

Wien 147. Wood engraving on laid Japanese paper, full margins. Edition of 60.

Signed, titled and numbered 3/60 in pencil.

6 5/8 x 4 1/8 inches



Paul Landacre (American 1893-1963)
"Counterpoint", 1938

Wien 216 iv/iv. Wood engraving on laid japanese paper. One of 21 signed impressions in the second edition (there were also 25 in a first edition, and 8 signed and 7 unsigned in a third edition) Signed, titled, and numbered II 14/25 in pencil.

12 x 8 1/4 inches



Paul Landacre (American 1893-1963)

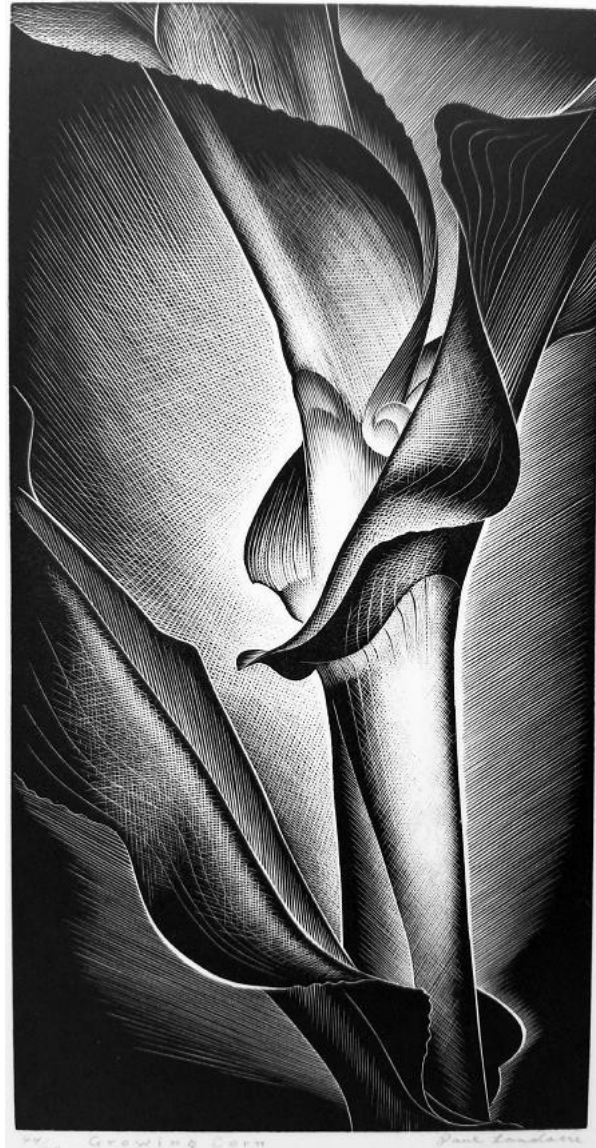
"Death of a Forest", 1937

Wien 204. Wood engraving on wove japanese paper, full margins.

Trial proof printed by artist, before the edition of 60 (of which 53 were signed).

Inscribed "Trial I" in red pencil by the artist and with the original Art stamp verso.

8 1/4 x 11 inches

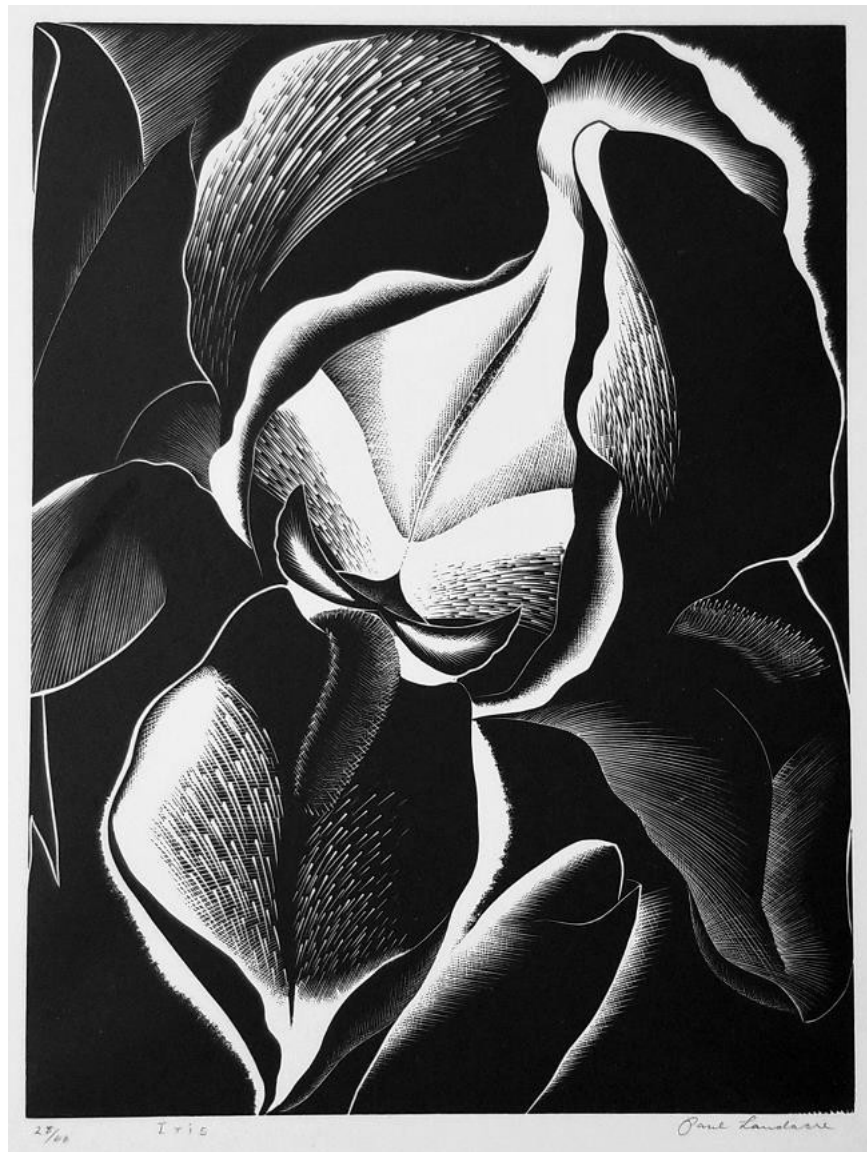


Paul Landacre (American 1893-1963)
"Growing Corn", 1938

Wien 209 ii/ii. Wood engraving on wove japanese paper. First edition of 60 (according to Wien, there were 59 signed impressions in the first edition and seven in the second).

Signed, titled and numbered 10/60 in pencil.

8 3/4 x 4 1/2 inches



Paul Landacre (American 1893-1963)

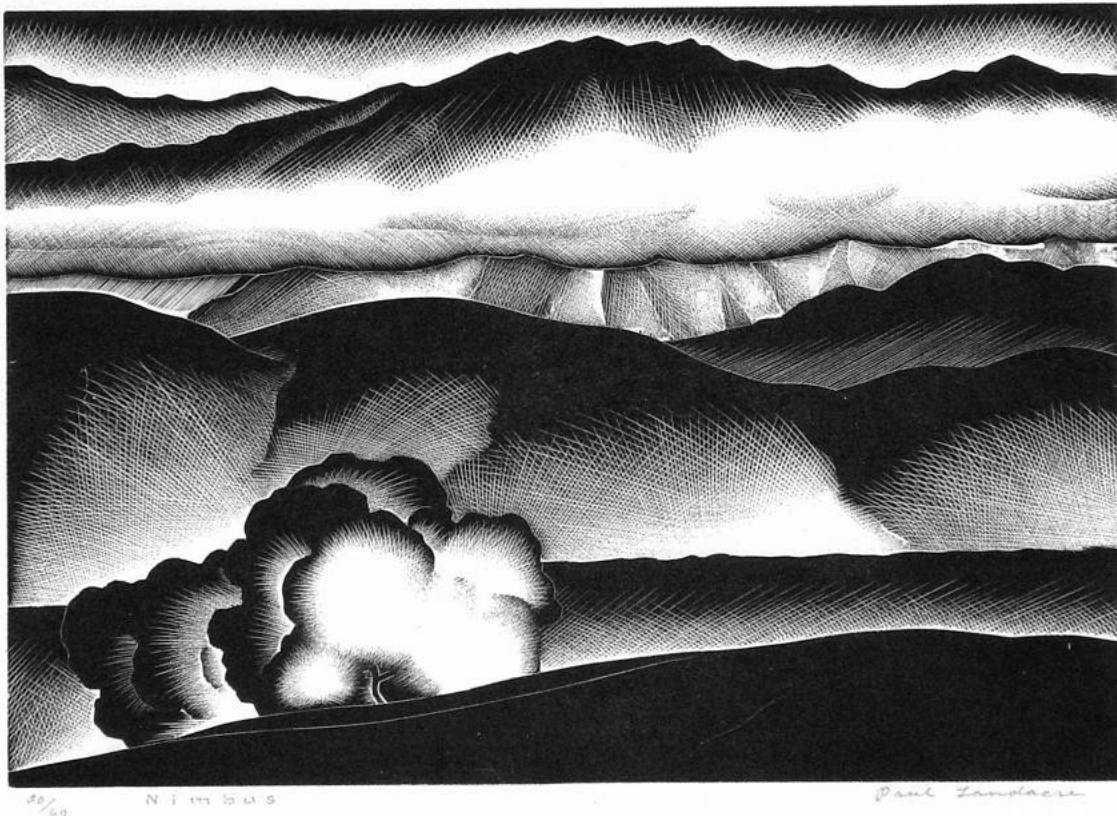
"Iris", 1934

Zeitlin & Ver Brugge 38; Wien 150. Wood engraving on wove paper, full margins.

One of only 34 signed impressions of the edition of 60). Rare.

Signed, titled, and numbered 28/60 in pencil.

8 x 6 inches



Paul Landacre (American 1893-1963)

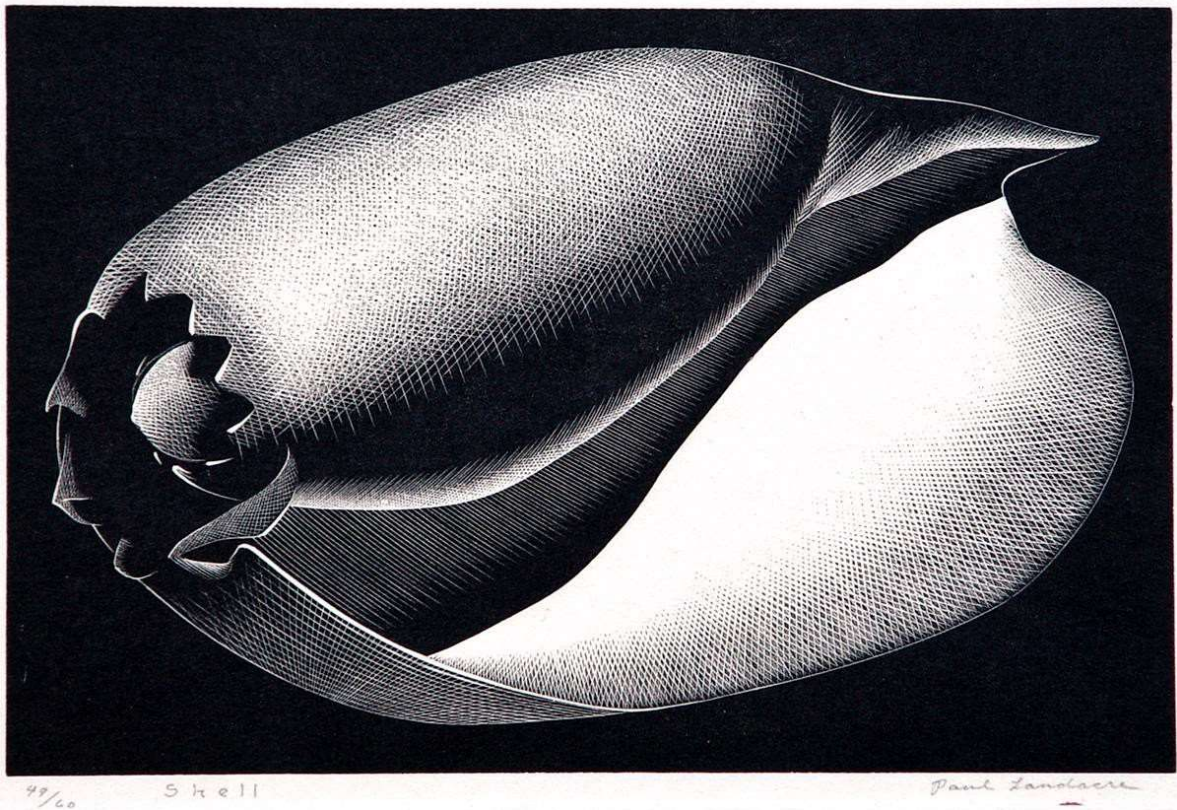
"Nimbus", 1934

Bloch 1; Geiser 2 ii/II b1. Etching and scraper on soft Japon paper.

From the second incomplete edition of 150 (there is also a first edition of 60). Very rare.

Signed, titled and inscribed "II 27/150" in pencil.

5 1/4 x 7 1/2 inches



Paul Landacre (American 1893-1963)

"Shell", 1935

Wien 160 iii/iii. Wood engraving on wove japanese paper. One of 10 signed impressions in the second edition (there were also 54 in the first edition and 12 unsigned in the second edition).

Signed, titled and numbered "II 19/150" in pencil.

Petrel stamp lower right and Origins of Art stamp verso.

4 5/8 x 7 7/8 inches



Paul Landacre (American 1893-1963)
"Storm", 1934

Wien 156. Wood engraving on laid Japanese paper, full margins.

One of 60 in the first edition (there were also 31 in a second edition). Rare.
Signed, titled and numbered 32/60 in pencil. A petrel bird drawn in red pencil by the artist in the lower margin, indicating a fine impression. Origins of art stamp verso.

8 x 10 1/4 inches

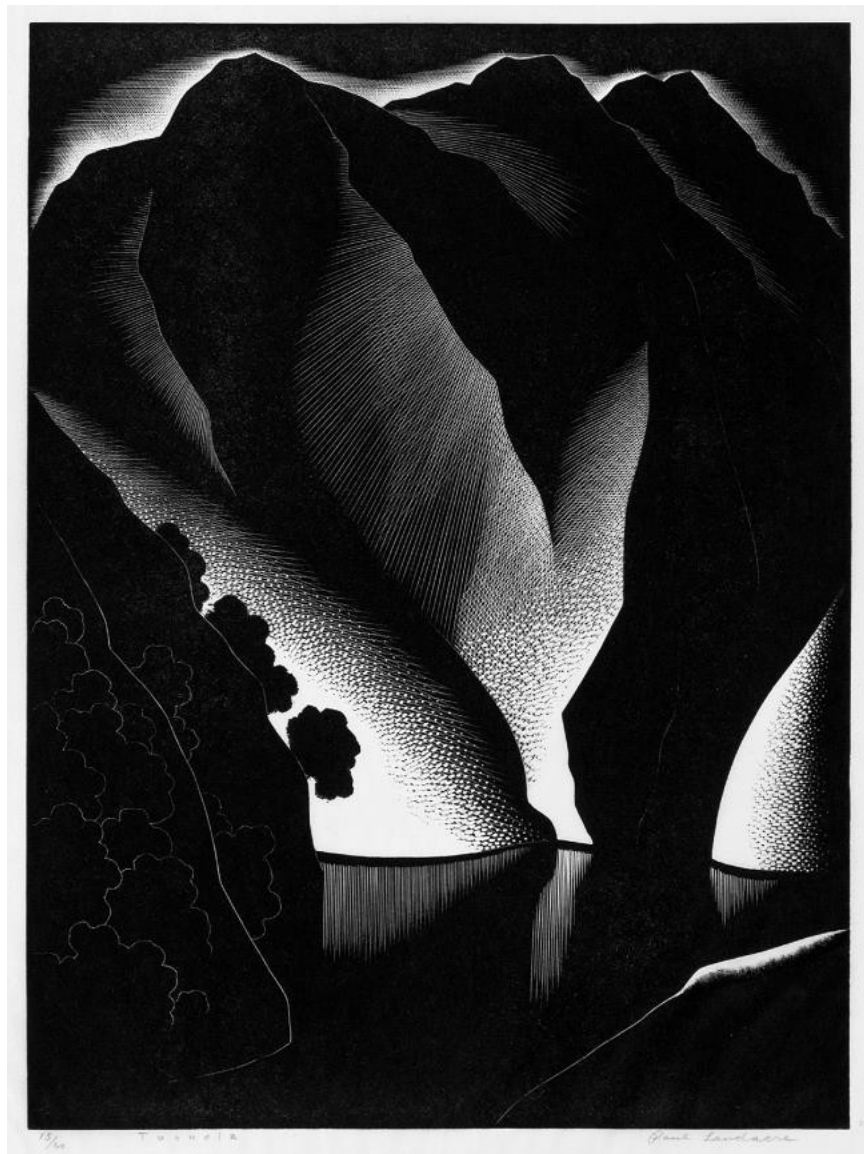


Paul Landacre (American 1893-1963)
"Sultry Day", 1935

Wien 170 ii/ii. Wood engraving on wove paper with partial watermark, full margins. Edition of 200-225 published by the American Artists Group, New York, 1937.

With the four-page presentation folio.

8 x 6 inches



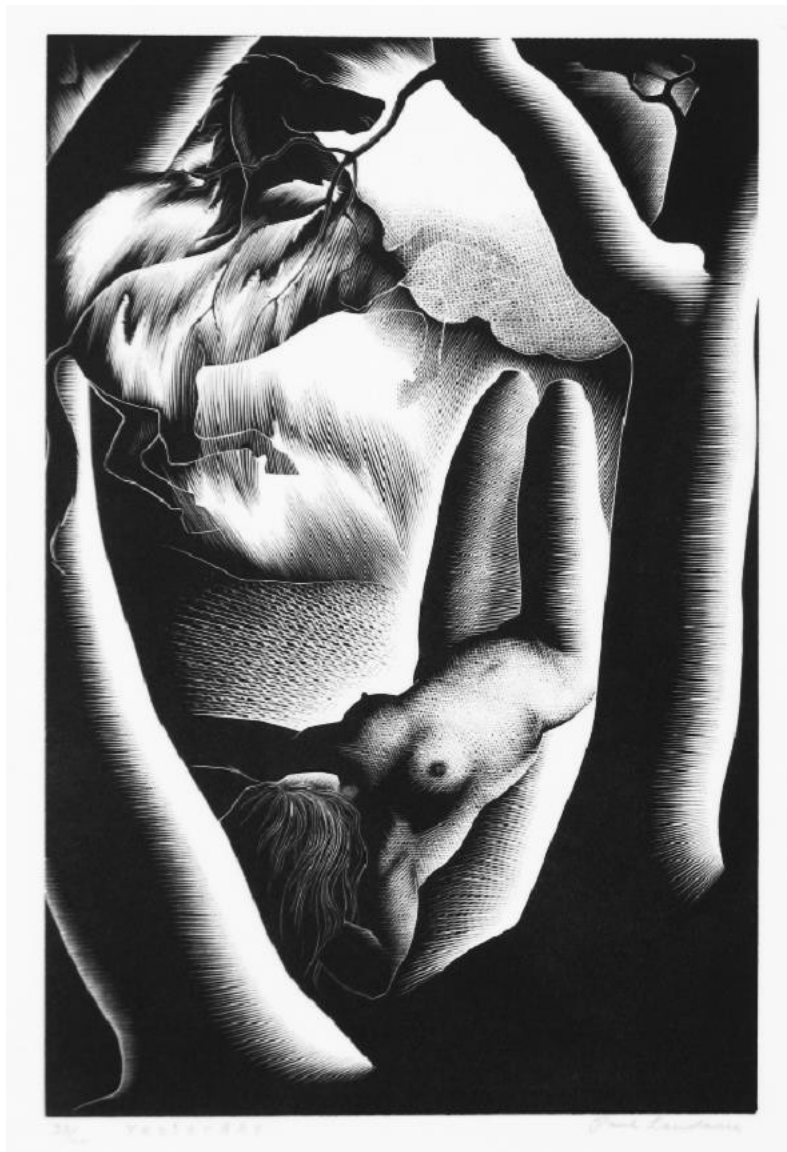
Paul Landacre (American 1893-1963)

"Tuonela", 1934

Wien 152. Wood engraving on Japanese Kitakata paper, full margins. Edition of 60 (there were 60 in the first edition and only 17 in the second edition).

Signed, titled, numbered 15/60 in pencil.

10 1/4 x 7 1/2 inches



Paul Landacre (American 1893-1963)

"Yesterday", 1940

Wien 237. Wood engraving on wove japanese paper. Edition of 60. Very rare.

Signed, titled, and numbered 53/60 in pencil.

9 3/8 x 6 1/4 inches



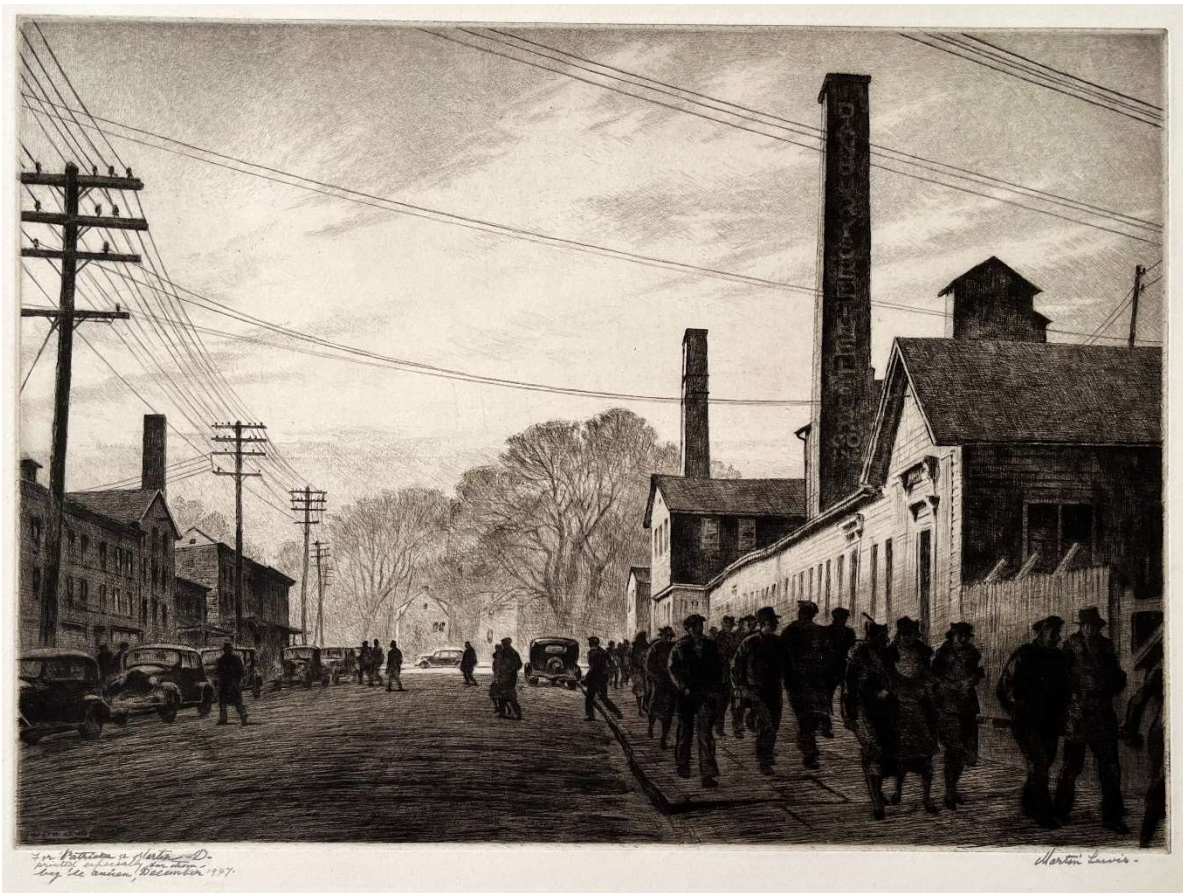
Doris Lee (American 1905 - 1983)

"Thanksgiving", 1942

Lithograph on wove paper, full margins. Published by Associated American Artists, New York. An edition presumably of 250 (the print is very rare and perhaps the edition was incomplete).

Signed and titled in pencil.

8 7/8 x 11 3/4 inches



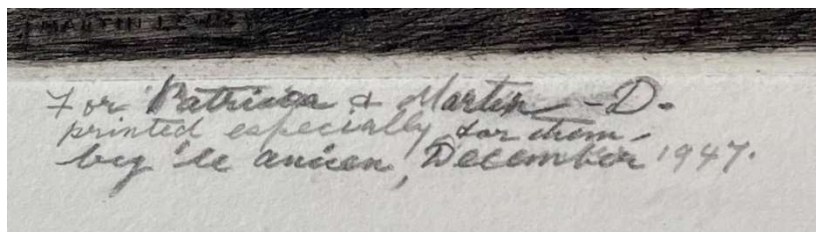
Martin Lewis (American 1881-1962)

"Day's End", 1937

McCarron 120 iii/iii. Drypoint on wove paper, watermarked WHATMAN 1937 and ENGLAND. Eight trial proofs before the edition of 34, according to McCarron. Rare.

Signed in pencil and inscribed "For Patricia and Martin D~ Printed especially for them by 'le ancien', December 1947" (Martin D and Patricia are Martin Lewis' son and daughter-in-law. The artist, the elder of the two Martins, refers to himself as Le Ancien.)

9 5/8 x 13 1/2 inches





Martin Lewis (American 1881-1962)
"Derricks at Night", 1927

McCarron 62 i/ii. Drypoint on wove paper, full margins with FJ Heard & Co watermark.
Signed and inscribed "imp" in pencil
7 15/16 x 11 15/16 inches



Martin Lewis (American 1881-1962)
"Fifth Avenue Bridge", 1928

McCarron 72. Drypoint on tan wove paper with wide margins.
Signed and inscribed "imp" in pencil.
9 7/8 x 11 7/8 inches



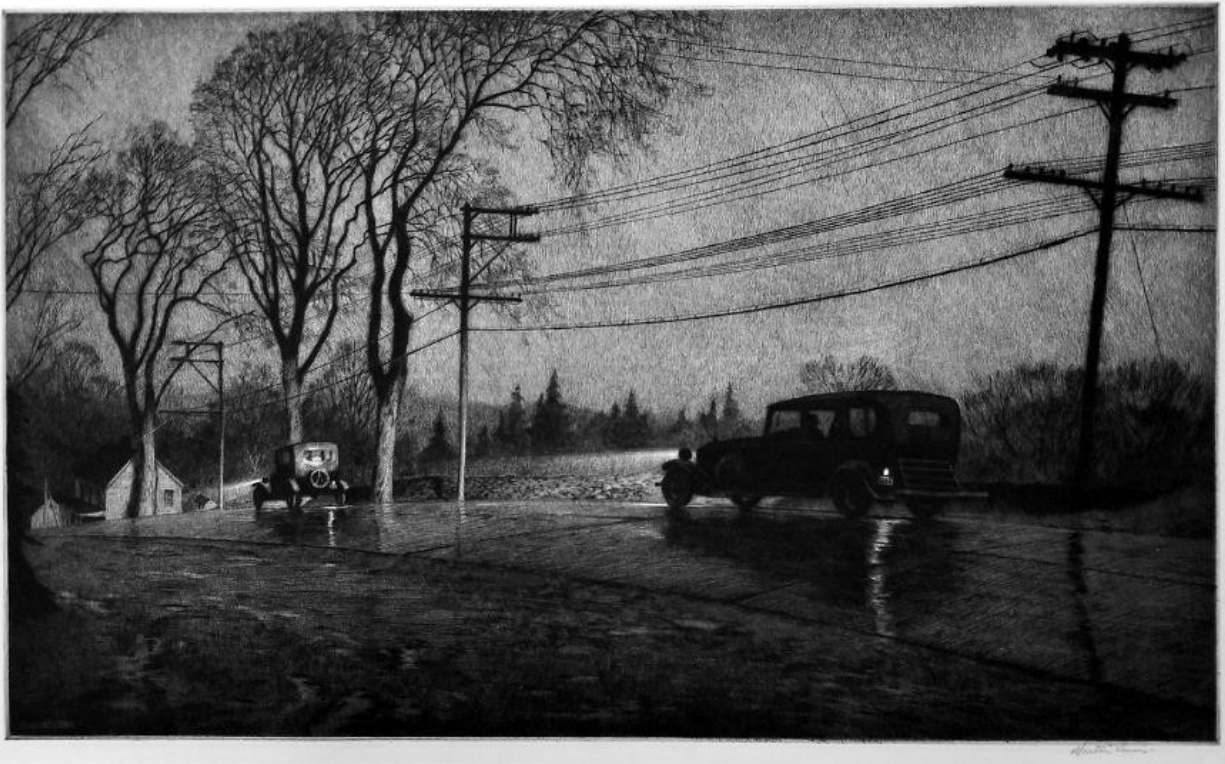
Martin Lewis (American 1881-1962)

"Stoops in Snow", 1930

McCarron 89 ii/ii. Drypoint and sandpaper ground on laid paper.

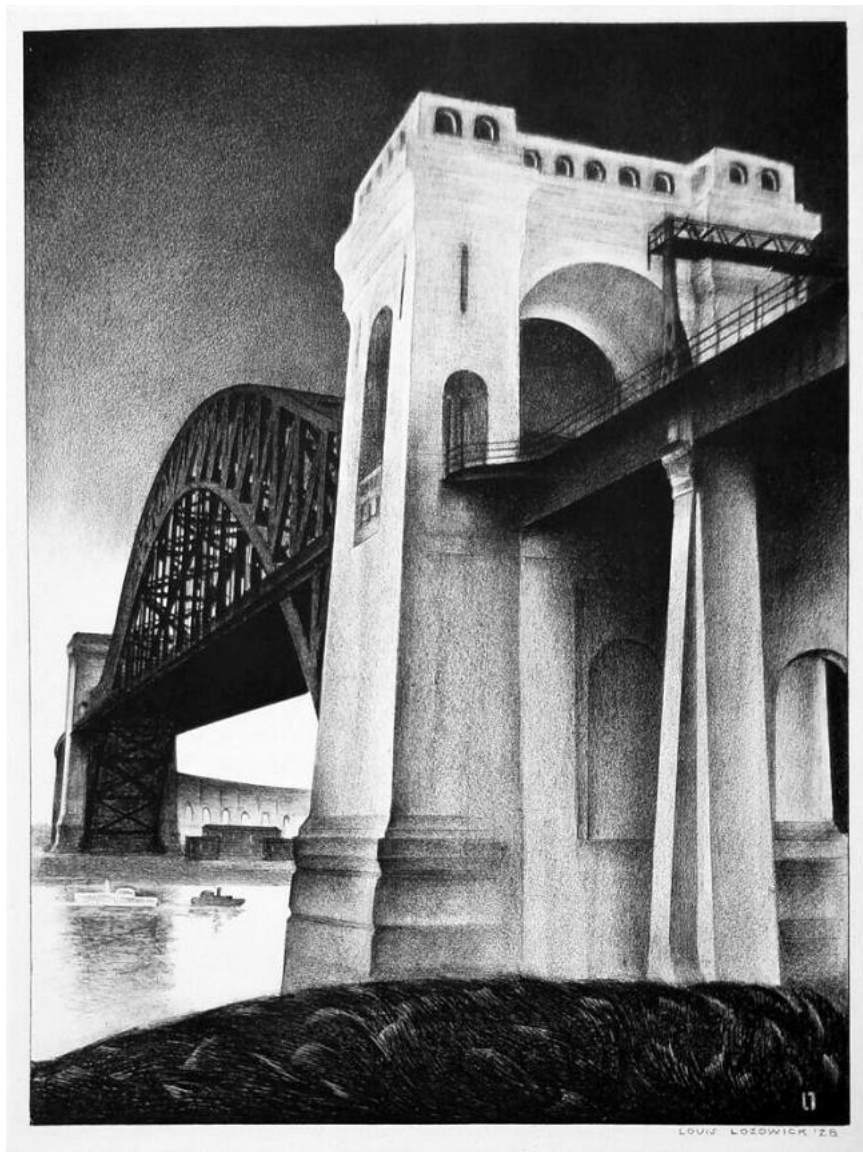
Edition of 115, including 8 trial proofs. Signed in pencil.

10 x 15 inches



Martin Lewis (American 1881-1962)
"Wet Night, Route 6", 1933

McCarron 104. Drypoint on cream laid paper. Signed in pencil.
8 7/8 x 14 5/8 inches



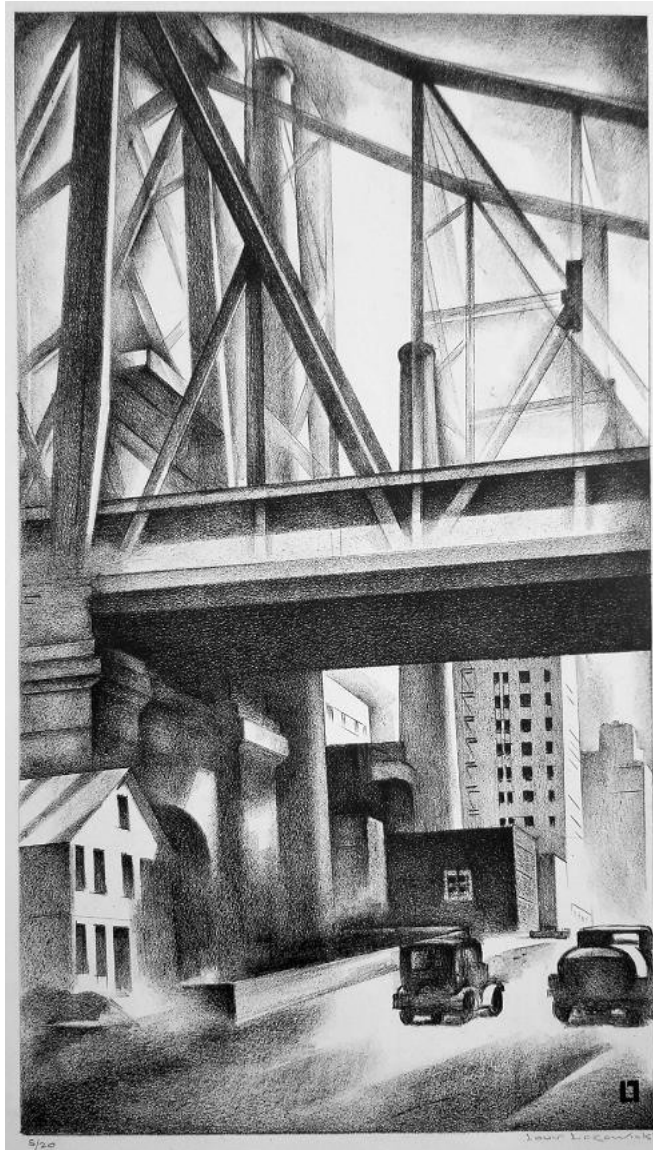
Louis Lozowick (American 1892-1973)
"Hell Gate Bridge", 1928

Flint 12. Lithograph on wove paper watermarked FRANCE, with full margins.
Signed and dated in pencil.

13 x 9 3/4 inches

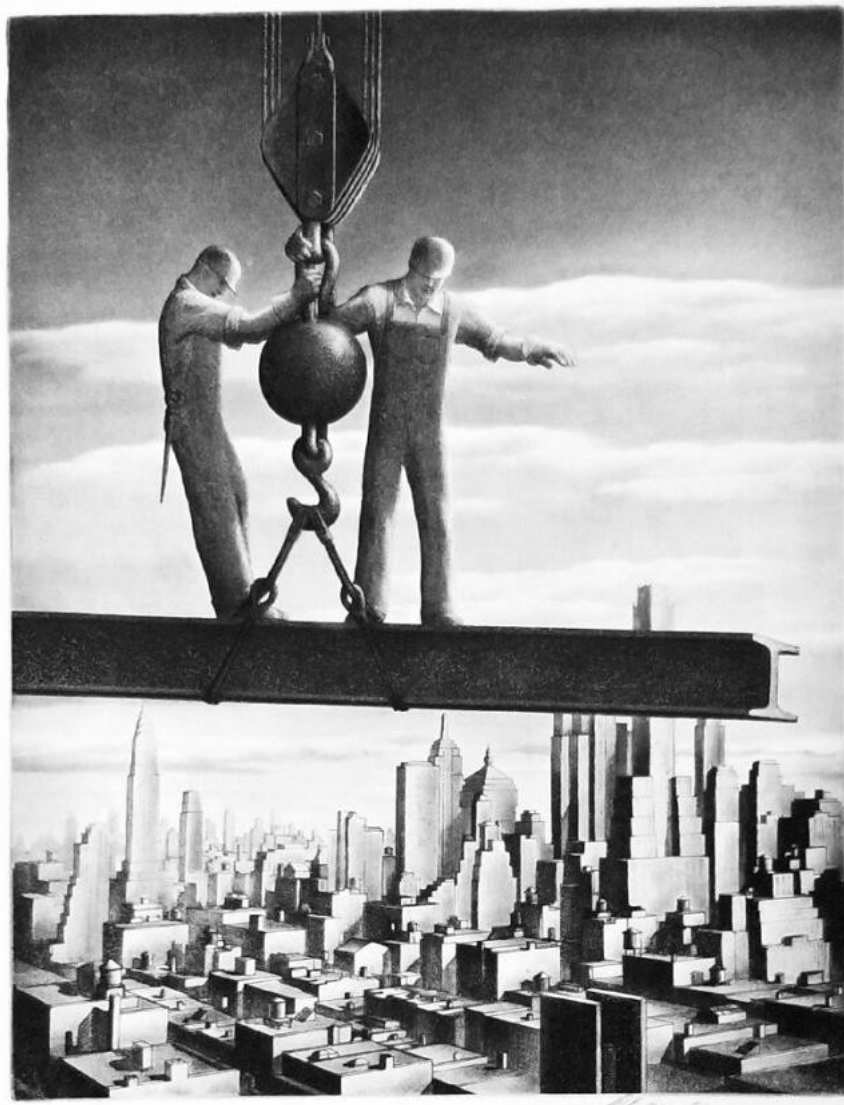


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Louis Lozowick (American 1892-1973)
"Under the Bridge", 1930

Flint 75. Lithograph on BFK wove paper with full margins and deckled edges.
Signed, dated and numbered 5/20 in pencil.
14 1/16 x 8 inches



Samuel Margolies (American 1897-1978)
"Builders of Babylon", 1937

Etching and aquatint on wove paper. Signed in pencil.
14 1/4 x 11 inches



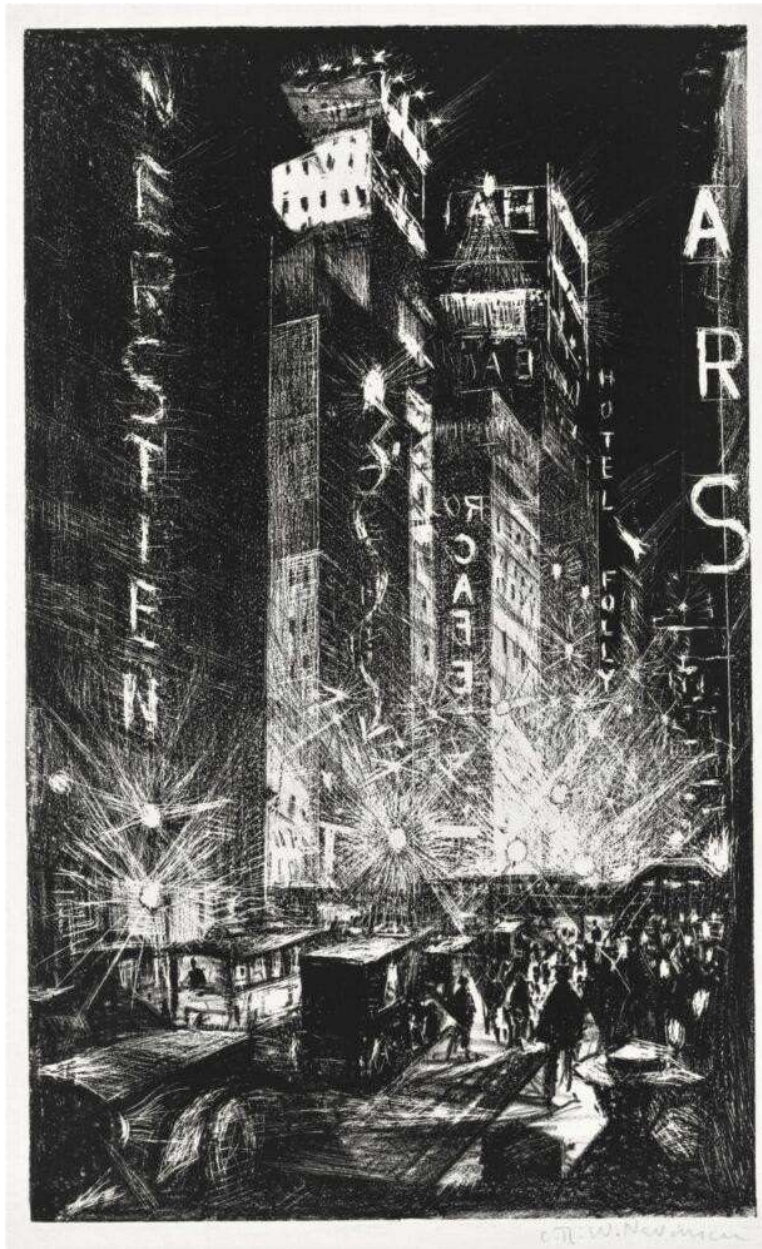


Samuel Margolies (American 1897-1978)
"Men of Steel", 1941

Drypoint and etching on wove paper. Signed in pencil.
14 7/8 x 11 3/4 inches



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Christopher Nevinson (British 1889-1946)

"The Great White Way", 1920

Black 71. Lithograph on Aldwych laid paper, with full margins. Signed in pencil.

19 5/8 x 12 inches

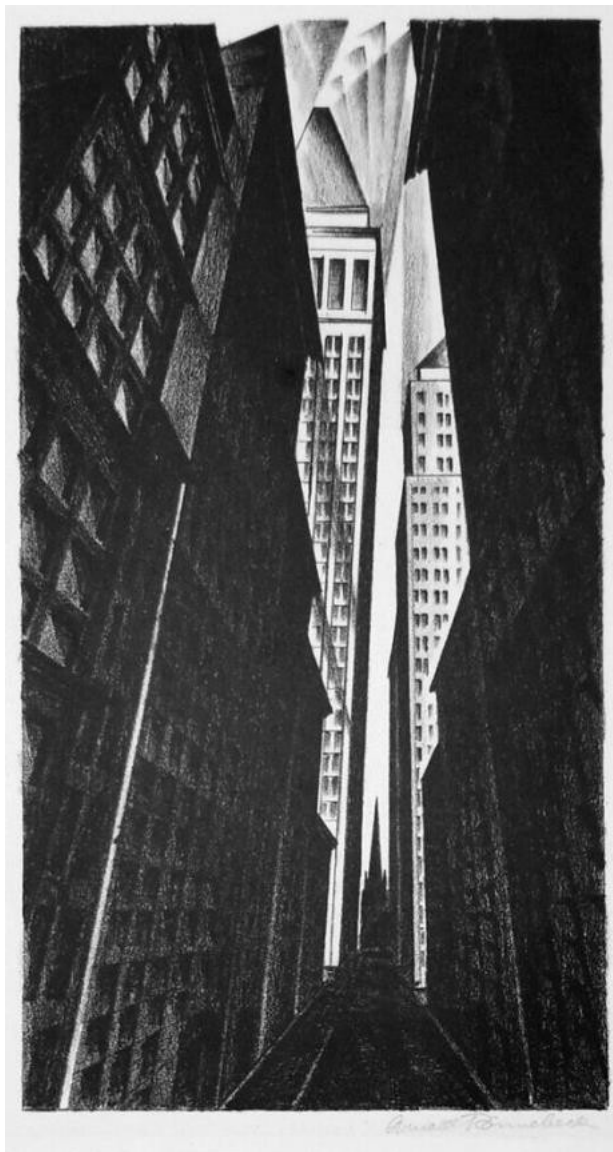


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Emil Nolde (German 1867-1956)
"Hamburg, Freihafen (Hamburg Harbor)", 1910

Schiefler-Mosel 137 ii. Etching on wove paper, full margins. Signed in pencil.
15 13/16 x 12 inches

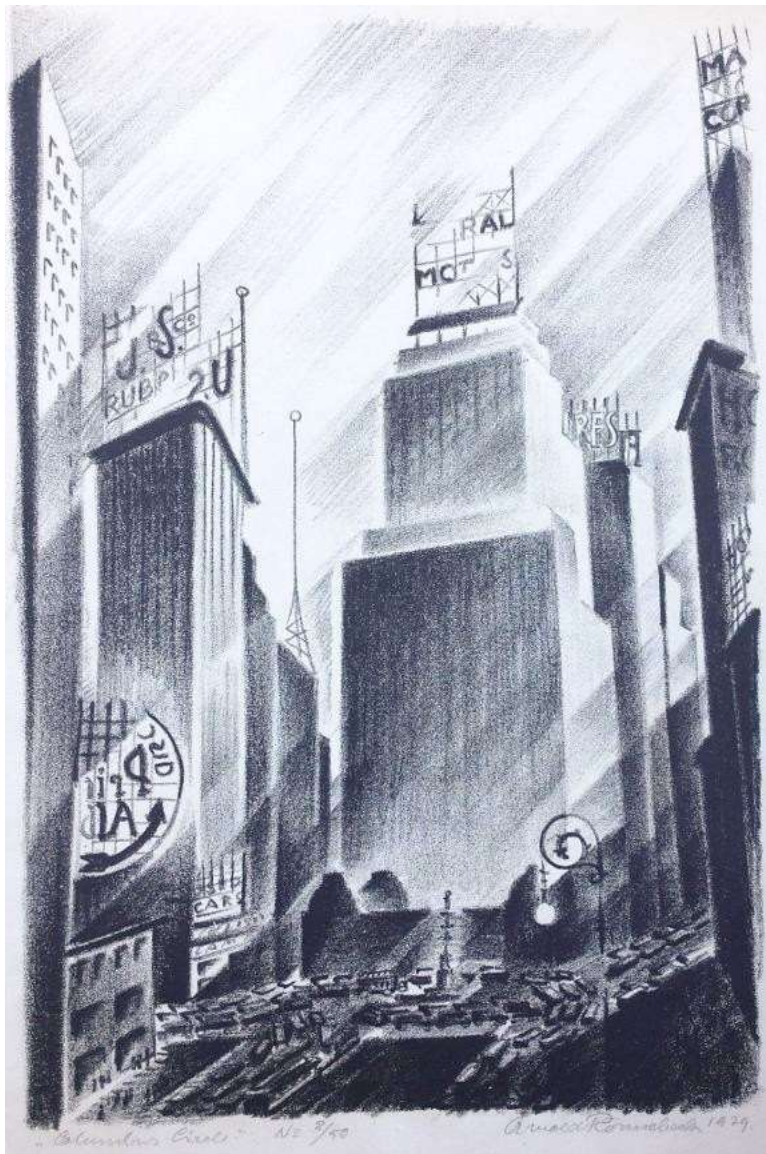


Arnold Ronnebeck (American 1885 - 1947)
"Wall Street", 1925

Lithograph on wove BFK paper, full margins. Signed in pencil.
12 7/16 x 6 1/16 inches



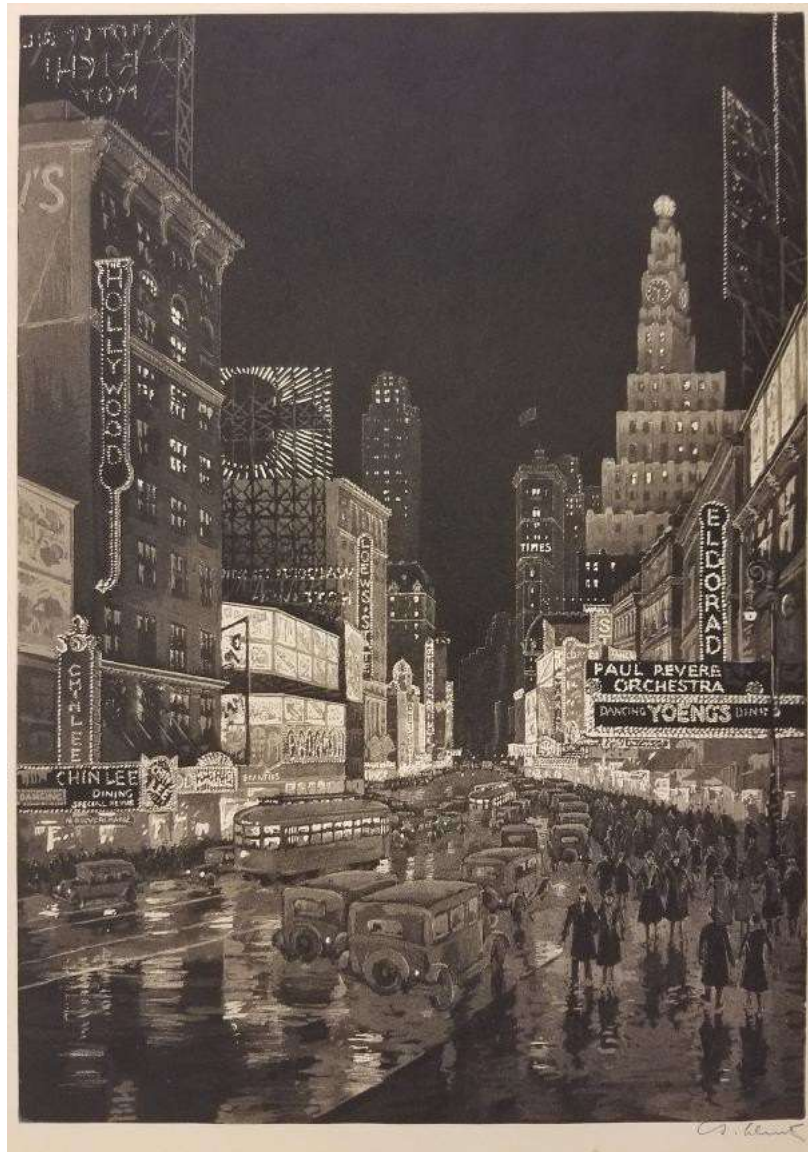
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Arnold Ronnebeck (American 1885 - 1947)
"Columbus Circle", 1929

Lithograph on Rives wove paper, full margins. Signed, dated, titled and inscribed "No. 8/50".
 12 3/8 x 8 1/4 inches





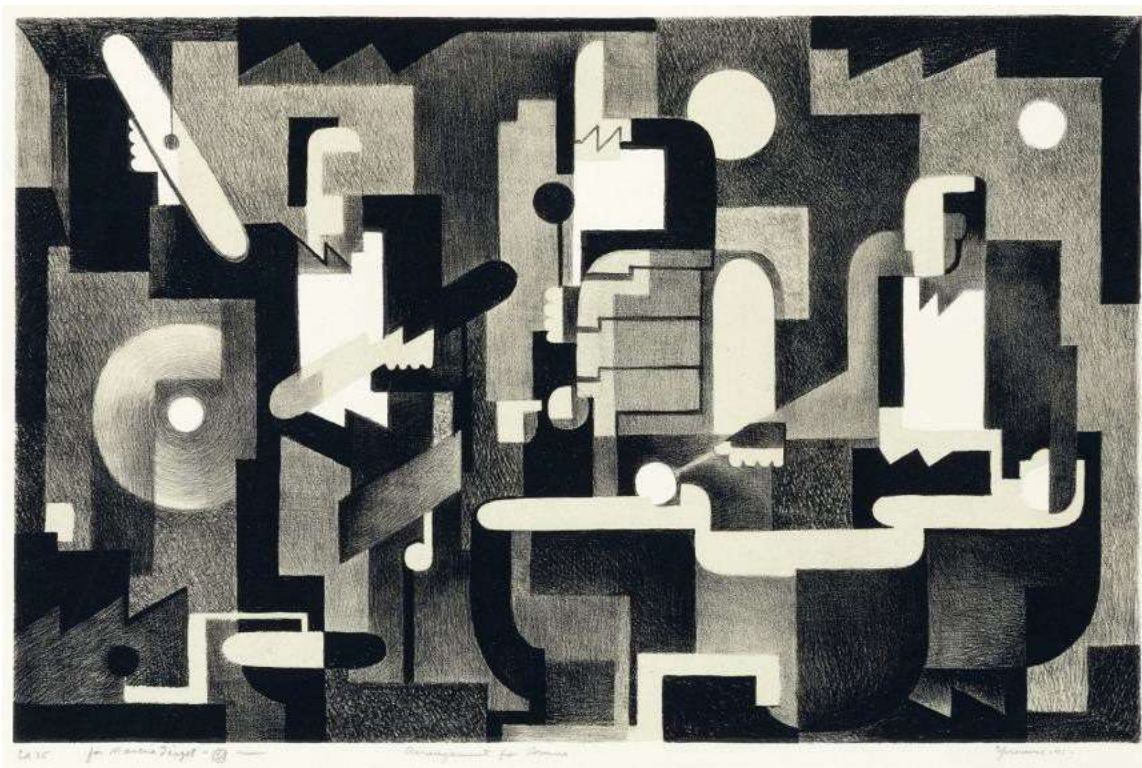
Anton Schutz (American 1894 - 1977)

"The Great White Way", 1931

Illustrated in "Impressions of New York", Marilyn Symmes, illus. 102.

Etching and aquatint on wove paper. Signed in pencil.

13 7/8 x 9 7/8 inches



Benton Spruance (American 1904-1967)
"Arrangement for Drums", 1941

Fine & Looney 191. Lithograph in two colors, pale green and black, on wove paper with full margins and deckled edges. Printed by Theo Cuno.

Signed, titled and inscribed "Ed 35 for Marcia Friget(?)" in pencil.

9 3/8 x 14 5/8 inches



Benton Spruance (American 1904-1967)
"Bulldog Edition", ca. 1932

Gouache painting on thick wove paper. Signed pencil in the painting, lower left.
9 1/8 x 14 7/8 inches



Benton Spruance (American 1904-1967)
"Late Departure", 1933

Gouache painting on thick wove paper. Bearing signature in the image lower right.

On verso: "Study for print" "Late Departure" by Benton Spruance 1933
(with initials of artist's widow Winifred Glover Spruance and estate stamp).

13 3/4 x 16 3/4 inches



Benton Spruance (American 1904-1967)
"Riders of the Apocalypse", 1943

Fine/Looney 222. Lithograph on wove paper, full margins. Printed by Cuno. Edition of 35.
Signed, titled, dated and inscribed "Ed 35" in pencil.

12 ¾ x 16 3/8 inches



Benton Spruance (American 1904-1967)
"Road from the Shore", 1936

Fine & Looney 130. Lithograph on wove paper, full margins. Signed,
titled, dated and numbered 18/25 in pencil.

10 1/8 x 14 7/16 inches



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Benton Spruance (American 1904-1967)

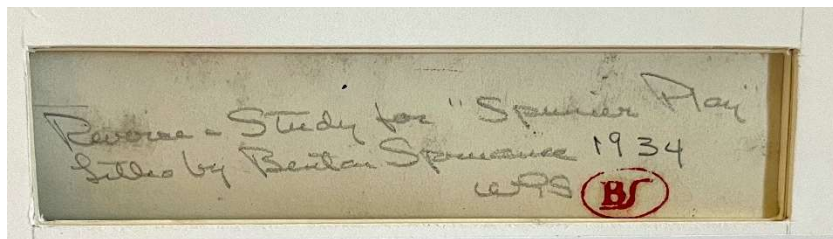
"Spinner Play", 1934

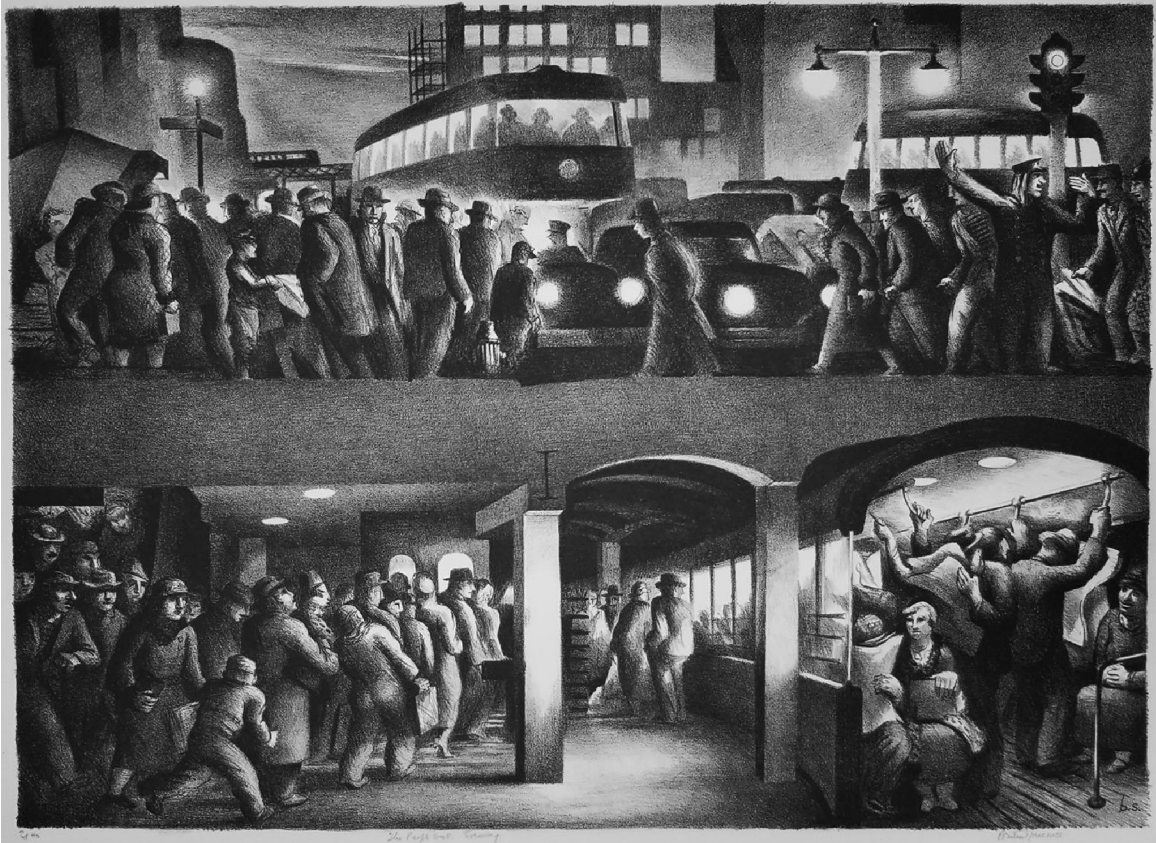
Oil painting on paper. The artist create a lithograph of the same subject (Fine & Looney 105/106). An ink drawing of Harriet Marsh, Reginald Marsh's wife, is on verso. Signed "b.s." lower right in image. Pencil inscriptions from the estate, "Harriet Marsh" and "Spinner Play"/Litho by Benton Spruance 1934 WGS" in pencil written by artist's wife Winifred Glover Spruance and with the red estate stamp on the verso.

Painting Dimensions: 19 ¾ x 14 ½ inches

Ink Drawing: 9 x 12 ½ inches

Sheet: 20 ½ x 16 inches





Benton Spruance (American 1904-1967)
"The People Evening", 1937

Fine & Looney 143. Lithograph on RIVES paper, full margins.
Signed, dated, titled and inscribed Ed. 40 in pencil.

13 5/8 x 19 inches



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Robin Tanner (British 1904 - 1988)

"The Old Road", 1977

Etching on wove paper, full margins. Signed in pencil.

11 3/4 x 9 3/16 inches

\$750

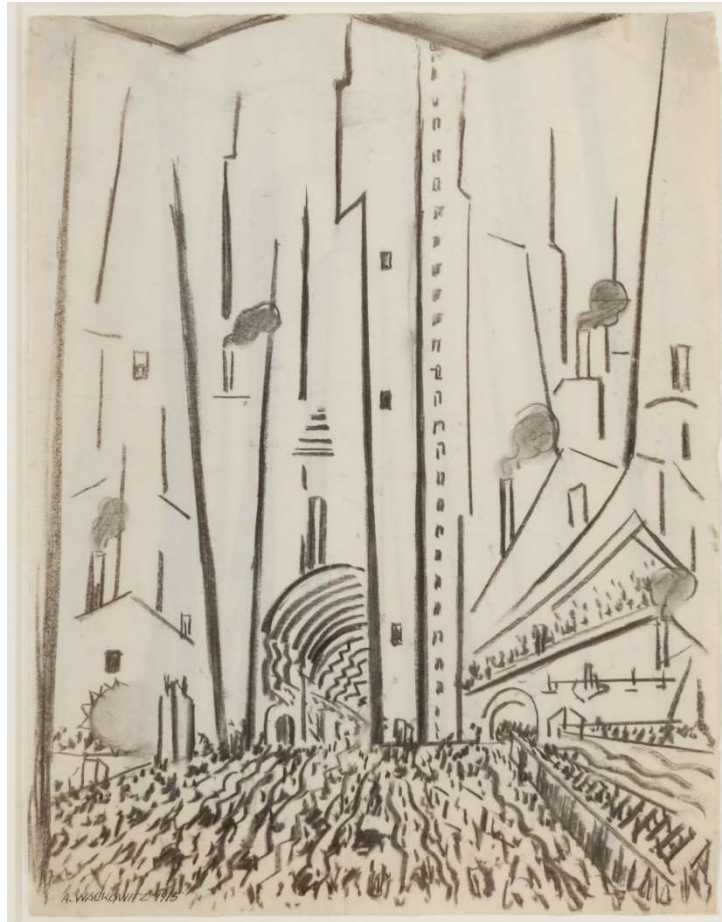


Lill Tschudi (Swiss 1911 - 2001)
"Klaus-Buben (Santa's Boys)", 1939

Coppel LT 66. Color linocut printed in dark brown and light brown ink on wove paper.
Signed, titled, numbered 33/50 and inscribed "Handdruck" in pencil.

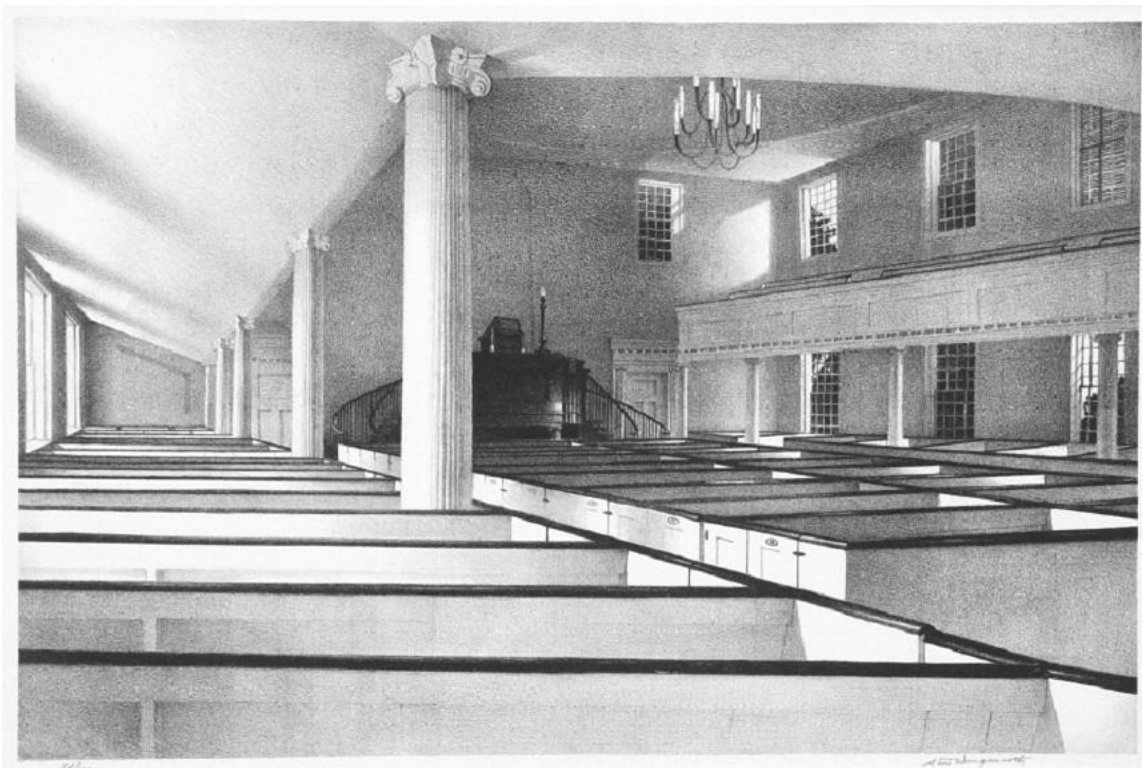
8 1/4 x 12 inches

\$6,800



Abraham Walkowitz (American 1880-1965)
"Untitled [Cityscape]", 1915

Charcoal on paper. Signed and dated 1915.
19 3/4 x 15 inches



Stow Wengenroth (American 1906-1978)
"Serenity", 1951

Stuckey 199. Lithograph on wove paper, full margins. Signed and annotated.
11 3/4 x 17 7/8 inches

\$2,800



James Abbott McNeill Whistler (American 1834-1903)

"Mother and Child, No. 1", 1891 and 1895

Way 80; Levy 119; Chicago 51 ii/ii. Lithograph on laid paper, full margins

7 3/8 x 7 5/8 inches

\$8,800



William Zorach (American 1889-1966)

"Sailboat", 1919

Linoleum cut on thin laid paper. Signed in pencil.

7 x 6 1/2 inches

\$5,400