

WORKS FROM



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SCENES OF NEW YORK CITY



Bela de Tirefort (1894-1993)

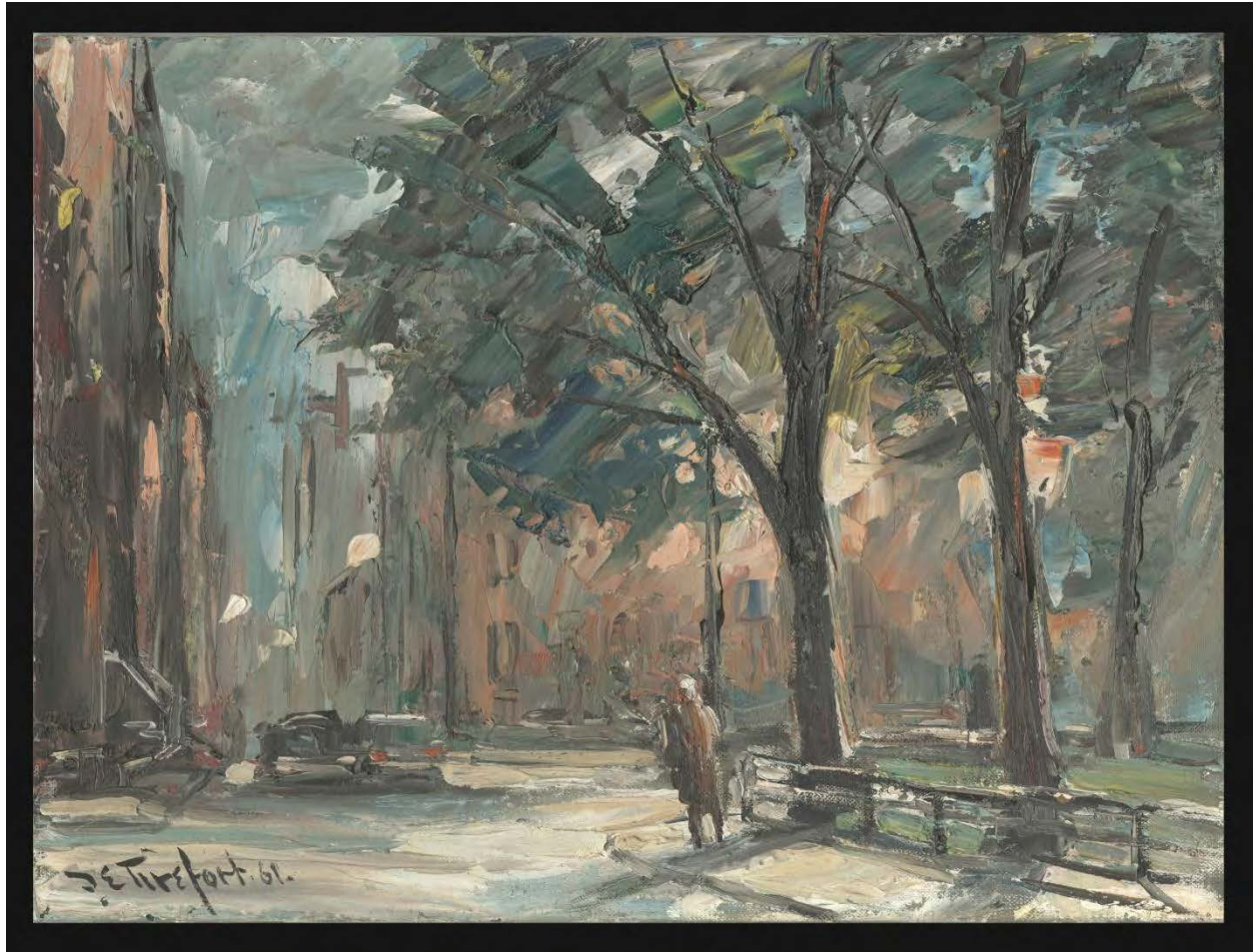
BLEEKER STREET MARKET (GREENWICH VILLAGE)

1961

o/c

Canvas: 12 X 16 inches

In modern frame



Bela de Tirefort (1894-1993)

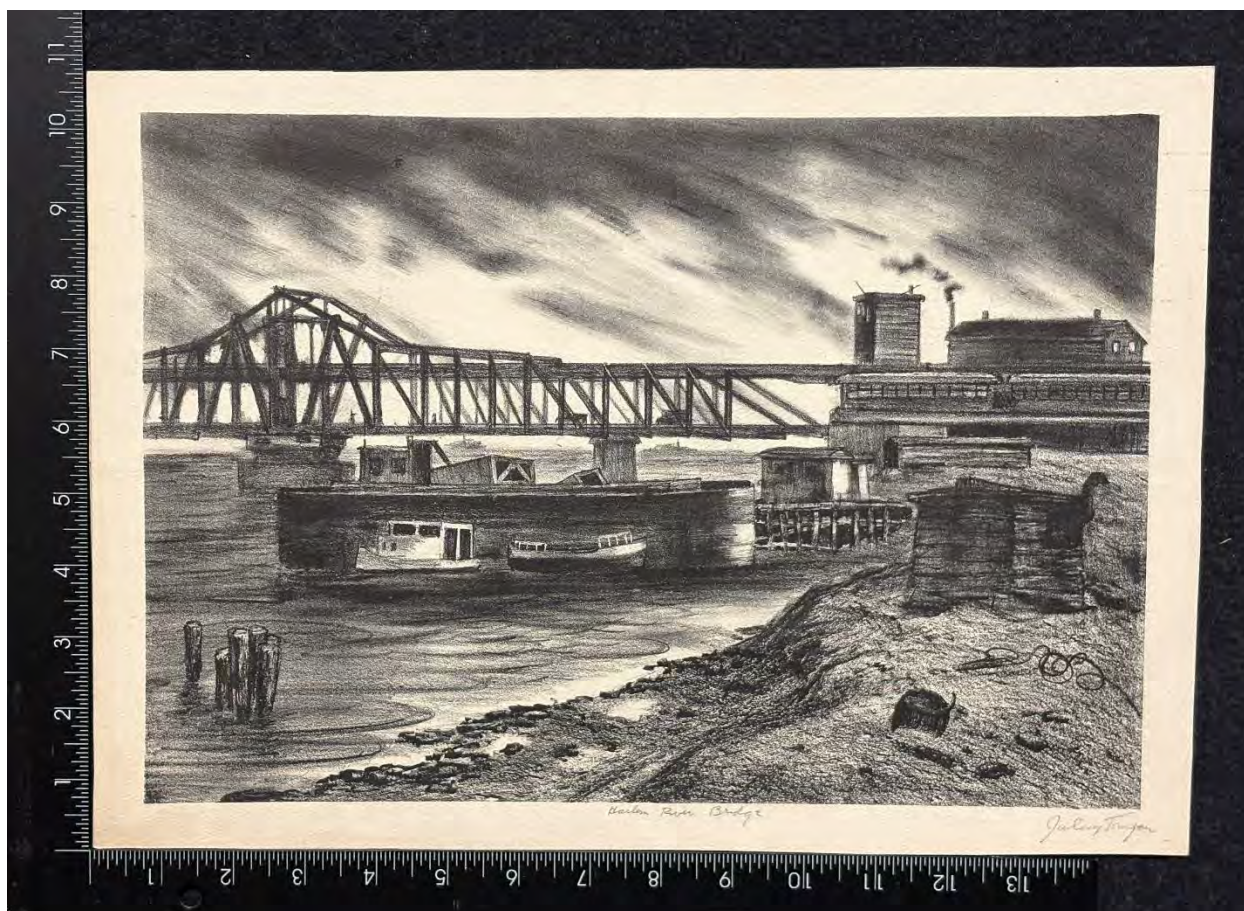
WASHINGTON SQUARE (GREENWICH VILLAGE)

1961

o/c

Canvas: 12 X 16 inches

In modern frame



Julius Tanzer (1905-1963)

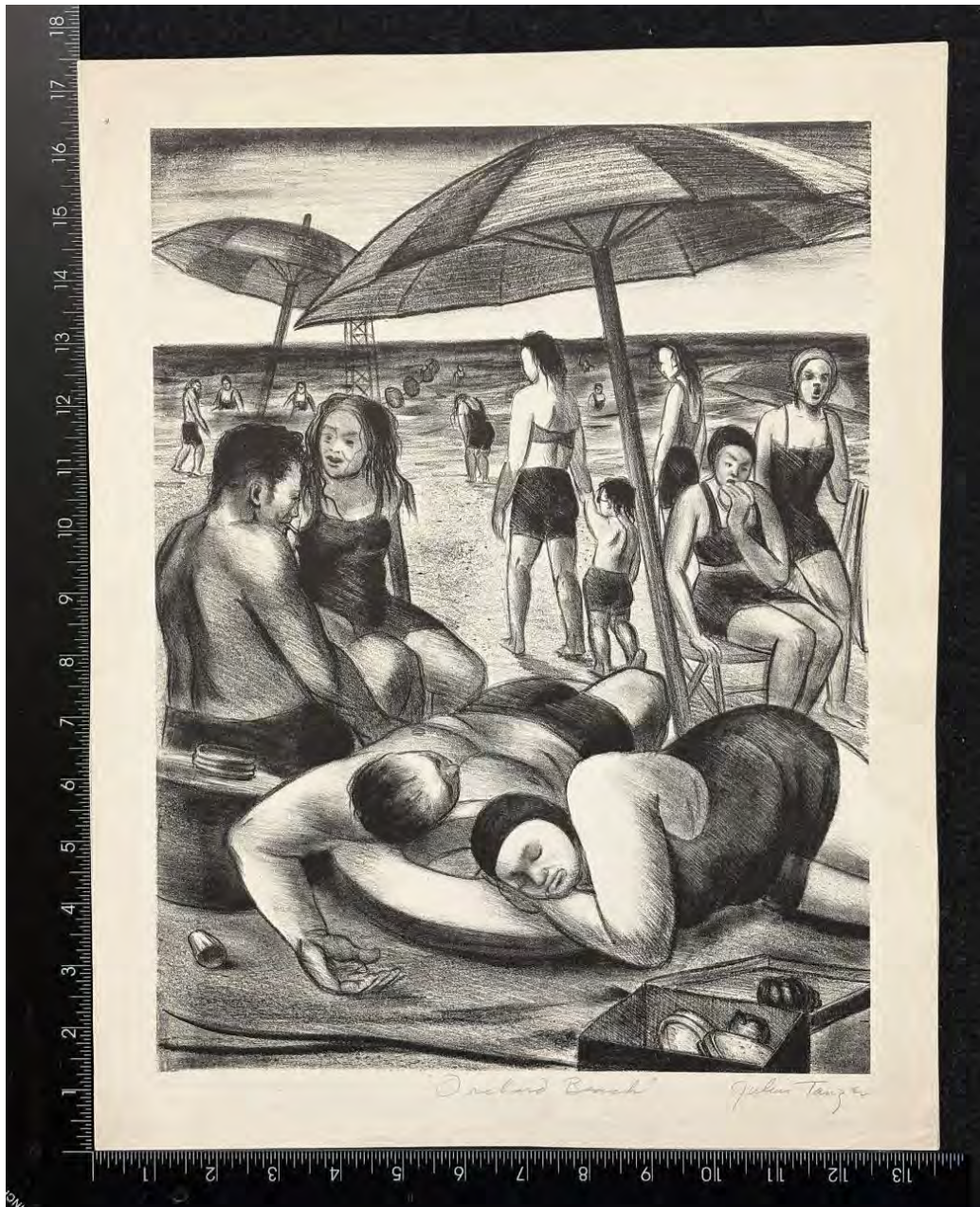
HARLEM RIVER BRIDGE

Ca. 1930-40

lithograph

Composition: 9.5 X 14 inches

Signed in pencil and annotated with title, printed on fine-grained, wove paper, 0.5 - 0.7 inch margins



Julius Tanzer (1905-1963)

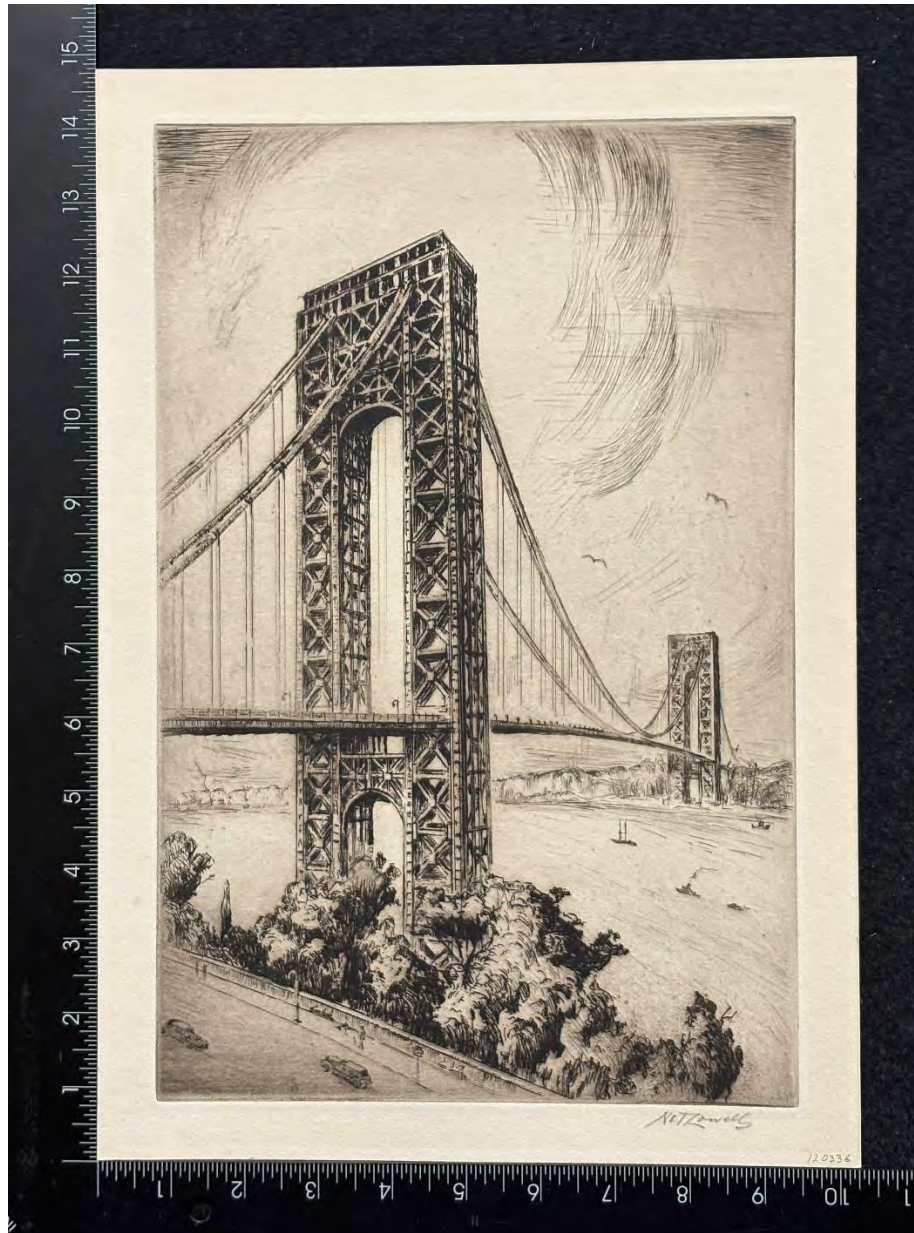
ORCHARD BEACH

1932?

lithograph

Composition: 15.1 X 11.4 inches

Signed in pencil and annotated with title, printed on smooth, white wove paper, 17.5 X 13.5 inches sheet.



Nat Lowell (1880-1956)

GEORGE WASHINGTON BRIDGE

1947

etching

Plate: 11.2 X 8.6 inches

Signed in pencil, printed on stiff, felt-finish cream wove paper, 0.7 - 0.8 inches margins. Published by Associated American Artists, New York, 1947, edition 250.



Nat Lowell (1880-1956)
BROOKLYN BRIDGE

1941
etching

Plate: 8.7 X 13.1 inches

Catalog references: AAA cat: 1947-01; KSU-BM 902

Signed "Nat Lowell in pencil, printed on cream wove paper, 0.9 - 1.1 inches margins. Published by Associated American Artists, New York, 1941, edition 250.



Nat Lowell (1880-1956)

CENTRAL PARK

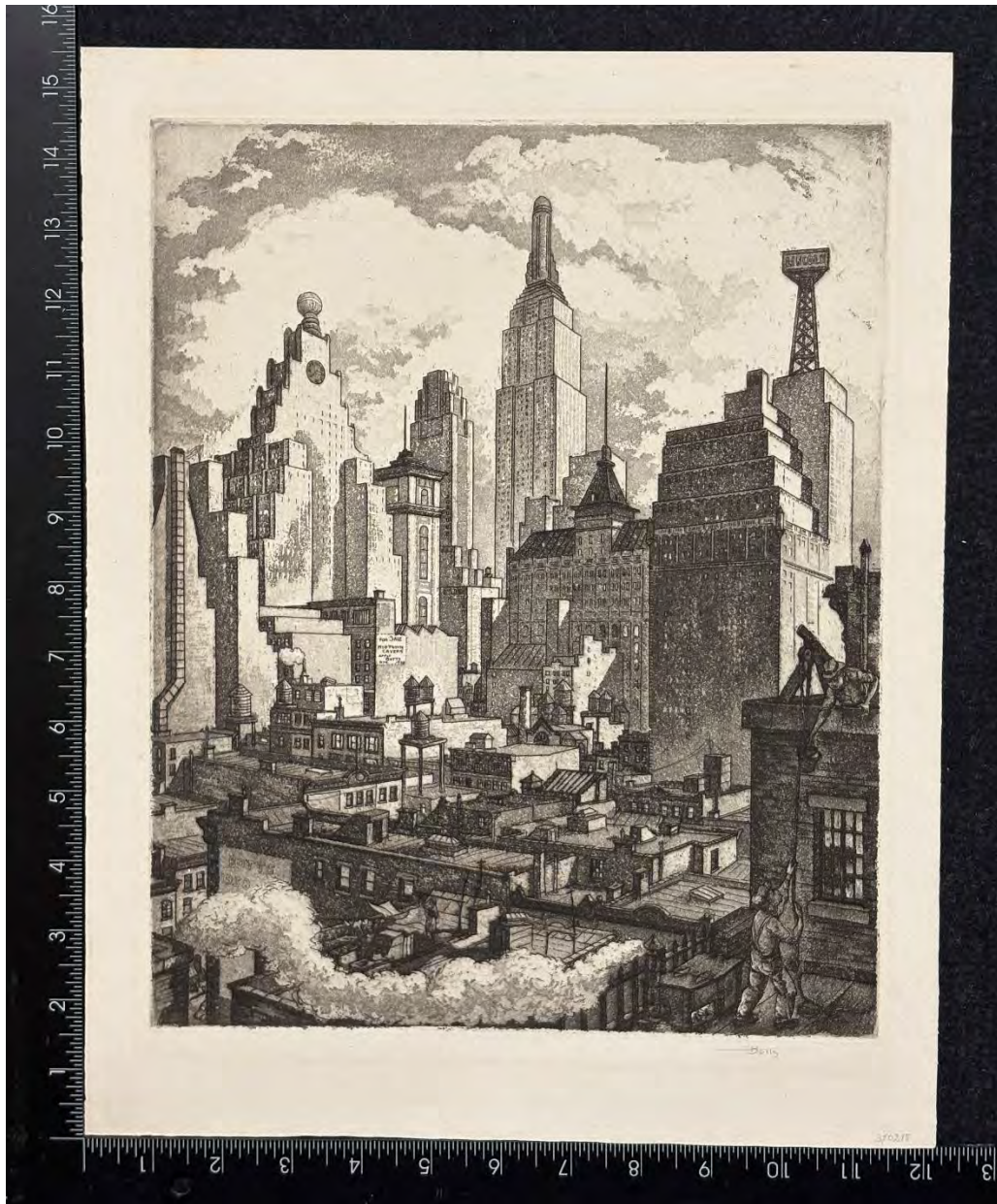
1947

etching

Plate: 12.7 X 8.2 inches

Catalog references: AAA Cat.: 1947-05; KSU-BM 904

Signed "Nat Lowell in pencil, printed on cream wove paper, 12 X 15.7 inches sheet. Published by Associated American Artists, New York, 1947, edition 250.



Hugh Pearce Botts (1903-1964)

NEW YORK VISTA

1938

etching

Plate: 12.7 X 10.4 inches

Signed in pencil, printed on fine-grained, cream wove paper, 1.0 - 1.5 inches margins.



Armin Landeck (1905-1984)

ON WEST 13TH STREET

1980

etching

Plate: 12.7 X 10.4 inches

Catalog Ref.: Kraeft 133

Signed and dated in pencil, printed on heavy, felt-finish, cream wove Arches paper, 1.8 - 2.0 inches margins.



Karl Dehnmann (1886-1975)

COENTIS SLIP, NY

Ca. 1920-30

etching

Plate: 7.9 X 8.5 inches

Signed in pencil, printed in brown-black ink on fine-grained, cream wove paper, 0.9 - 1.3 inches margins.



Joseph Pennel (1857-1926)

APPROACH TO GRAND CENTRAL STATION

1930

etching

Plate: 12 X 9.9 inches

Signed in pencil, printed in brownish-black ink with uniform plate tone on soft, felt-finish cream laid paper, 14.4 X 11 inches sheet.



Elias Mandel Grossman (1896-1947)

CENTRAL PARK, NYC

Ca. 1935

Plate: 9.7 X 7.5 inches

Signed in pencil and annotated with title, printed in black ink on fine-grained, cream wove paper, 0.6 - 1.3 inches margins.



Elias Mandel Grossman (1896-1947)

THE COVE, CENTRAL PARK, NYC

Ca. 1935

drypoint

Plate: 4.2 X 6.8 inches

Signed in pencil and annotated with title, printed in bluish ink on felt-finish, cream wove paper, 0.9 - 0.9 inches margins.



Haydon Jones (1871-1954)

NEW YORK MARKET, LOWER BROADWAY

Ca. 1920

drypoint

Plate: 11.9 X 8.9 inches

Signed in pencil, printed in black on cream, Imperial Japan paper, 2.4 - 2.8 inches margins.



Otto Wackernagel (1885-1969)

CENTRAL PARK SOUTH

1946

etching

Plate: 13.7 X 10.8 inches

Catalog Ref.: AAA-1946-01; KSU-BM 833

Signed in pencil, printed on cream Japan paper,. 15,7 X 12.3 inches sheet. One inch tear in lower margin, repaired. Published by AAA, New York, 1946, edition 250.



John Noble (1913-1983)

FLOATING GRAIN ELEVATORS OF NEW YORK

1951

Lithograph

Composition: 11.5 X 16 inches

Catalog Ref.: Urban 23

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 13 X 19 inches sheet.



Reynolds Beal (1867-1951)

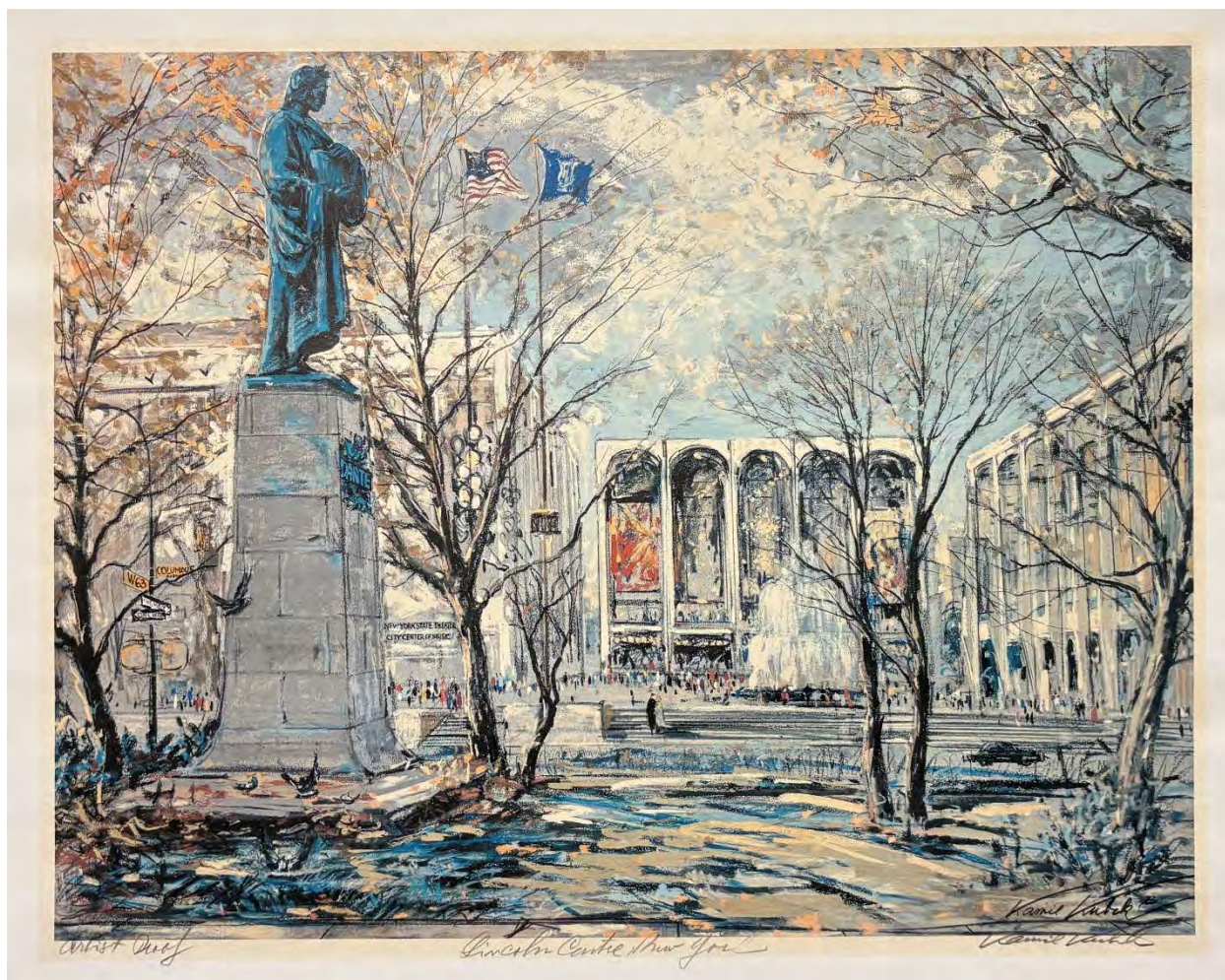
NEW YORK HARBOR

1930

Crayon & watercolors on wove paper

Composition: 9.7 X 14.5 inches

Signed and dated in the image, executed on fine-grained, cream wove paper, 13 X 17.5 inches sheet.



Kamil Kubit (1930-2011)

LINCOLN CENTER, NEW YORK

1981?

lithograph

Composition: 14 X 18 inches

Signed and titled in pencil and annotated "Artist Proof", printed in stiff, smooth white wove paper, 19 X 23 inches sheet.



William Fisher (1891-1985)

GREENWICH LANDMARKS: THE RHINELANDER

1950

pen & ink, ink wash

Composition: 14.5 X 12 inches

Signed in the lower left corner, executed on heavy, felt-finish, cream wove, 19 X 14 inches sheet.
Published in the *Village Voice*, Dec. 7, 1950. With editor's pencil mark-up in the margins.



William Fisher (1891-1985)

***GREENWICH LANDMARKS: OLD HOUSE CHRISTOPHER &
HUDSON STREET***

1952

pen & ink, ink wash

Composition: 14.5 X 12 inches

Signed in the lower left corner, executed on heavy, felt-finish, cream wove, 19 X 14 inches sheet.
Published in the *Village Voice*, Sep. 6, 1949. With editor's pencil mark-up in the margins.



William Fisher (1891-1985)

GREENWICH LANDMARKS: JEFFERSON DINER

1950

pen & ink, ink wash

Composition: 14.5 X 12 inches

Signed in the lower left corner, executed on heavy, felt-finish, cream wove, 19 X 14 inches sheet. Published in the *Village Voice*, Feb. 2, 1950. With editor's pencil mark-up in the margins.

19th and 20th CENTURY PRINTS AND DRAWINGS



Yaacov Agam (1928-)

WOMAN

c. 1980

screen print

Composition: 10.1 X 11.8 inches

Signed below the image at right, editioned "80/99", printed in 6 colors on dark cream wove paper, framed.



Odilon Redon (1840-1919)

DRUIDESSE

1892

lithograph

Composition: 9.0 X 7.9 inches

One of 50 lithographs on chine-applique, signed in pencil lower right, with engraved title and edition in upper right margin, in original gilt frame.



Henry Miller (1891-1980)

MAISON DE FOUS

1973

lithograph

Composition: 18 X 24 inches

Signed in pencil and annotated "18/260", printed on heavy, felt-finish, cream wove paper, 21 X 26.5 inches sheet.



Theo Tobiasse (1927-2012)

TANT DE BEAUTÉS OUVRANT LEURS JEUNES FLEURS

1986

lithograph

Composition: 19.7 X 26 inches

Signed in pencil and annotated "Epreuve d'Artiste", printed on heavy, fine-grained, cream wove paper, 21.5 X 29.5 inches sheet, Edition 150.



Theo Tobiasse (1927-2012)

DANSE DE MYRIAM

1983

carborundum print

Composition: 19.7 X 19.7 inches

Catalog Ref.: Potok 270

Signed in pencil and annotated with title in the image and "73/75", printed on heavy, hand-made, sculptured paper, 25 X 23 inches sheet.



Paul Jacoulet (1896-1960)

L'ETOILE DE GOBI

1951

Woodblock print

Composition: 15.5 X 11.7 inches

Catalog Ref,: Miles 114

Signed in pencil, with owl stamp, printed on heavy kozo paper, thread margins. Edition 350, carved by Maeda, printed by Honda.



Paul Jacoulet (1896-1960)

LE MANDERIN AUX LUNETTES

1950

Woodblock print

Composition: 15.5 X 11.7 inches

Catalog Ref.: Miles 106

Signed in pencil, with duck stamp, printed on heavy cream wove paper, thread margins. Edition 150, carved by Maeda, printed by Honda.



Arthur Secunda (1927-2022)

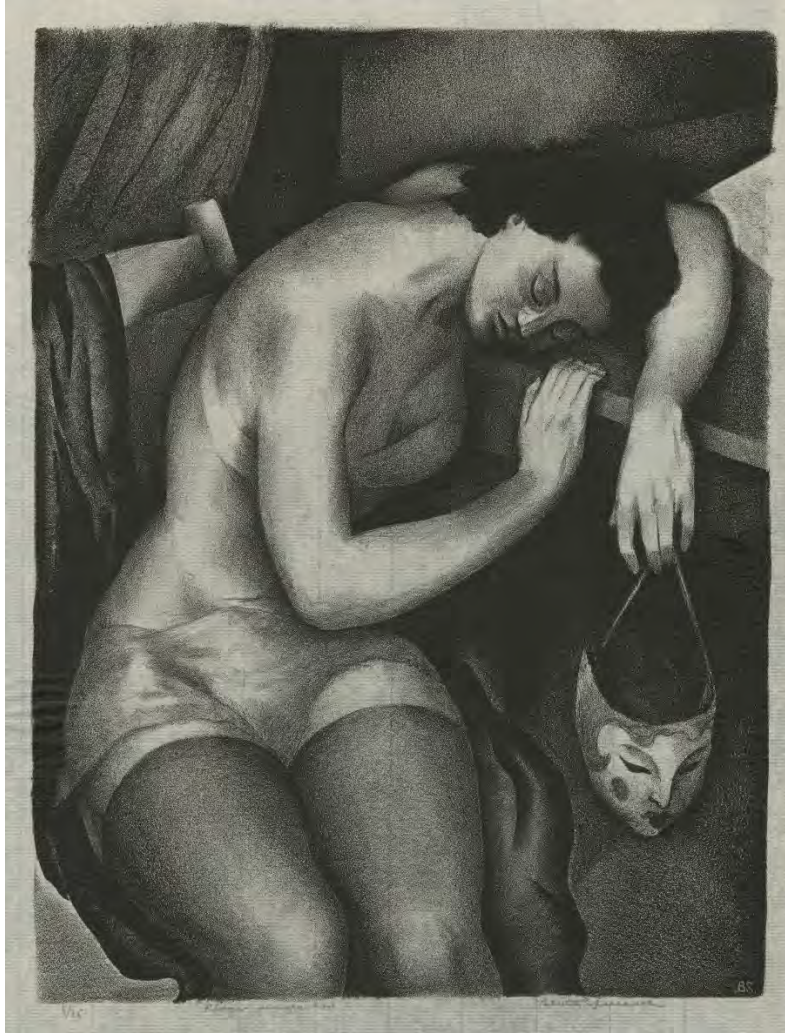
MERCE CUNNINGHAM

1974?

monotype

Plate: 23.7 X 17.5 inches

Signed in pencil and annotated with title, printed on heavy, felt-finish, cream wove Arches paper, 29.5 X 20.6 inches sheet.



Benton Spruance (1904-1967)

PLAYER UNMASKED

1933

lithograph

Composition: 12.5 X 9.4 inches

Catalog Ref.: Fine / Looney 90

Signed in pencil and annotated with title and ``8/35", printed on thin, grayish-white laid paper, 0.5 - 1 inches margins.



Caroline Speare Rohland (1885-1965)

SUNDAY

Ca. 1930

lithograph

Composition: 10.3 X 14.8 inches

Signed in pencil and annotated with title and "17/25", printed on soft, felt-finish, cream wove paper, 0.3 - 0.8 inches margins.



Beulah Stevenson (1879-1965)

CONCERT

Ca. 1935

lithograph

Composition: 9 X 12 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 1.0 - 1.4 inches margins.



Beulah Stevenson (1879-1965)

TREE AND MOON

Ca. 1960

lithograph

Composition: 11.9 X 9.7 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 1.0 - 1.4 inches margins.



Beulah Stevenson (1879-1965)

INSIDE LOOKING OUT, PROVINCETOWN

Ca. 1960

lithograph

Composition: 11.9 X 8.9 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 1.0 - 1.4 inches margins.



Ben Benn (1884-1983)

WILLOW, NY

1932

Watercolors on wove paper

Composition: 11.5 X 17.3 inches

Signed in black watercolor at lower right, executed on cream wove paper, without margins.
Corner paper loss, upper left.



Riva Helfond (1910-2002)

ROSE GLOW

Ca. 1960

XXX

Composition: 8.2 X 13.3 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 0.8 - 1.4 inches margins.



Roswell Weidner (1911-1999)

DOX THRASH

1938

lithograph

Composition: 12.5 X 10.5 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, 1.5 inches margins.

This print was executed as part of the WPA Fine Art program. Weidner was a close friend of Thrash and he captured the dignity of his friend in this print.



Maurice de Vlaminck (1876-1958)

RUE DE LA GLACIERE

1937

etching

Plate: 13.3 X 10.2 inches

Catalog Ref.: Walterskirchen 274

Signed in the plate at lower left, printed on fine-grained, cream wove paper, 17.5 by 13 inches sheet. Published in the album *Paris*, J. G. Daragnes, Paris, 1937, edition 500.



Maurice de Vlaminck (1876-1958)

US, LA PLACE

1924

lithograph

Composition: 9.1 X 11.6 inches

Catalog Ref.: Walterskirchen 173

Singed in pencil and annotated "60/100", printed on chine-volant paper, issued by Galerie des Peintres-Graveurs, Paris, 1925.



Marie Laurencin (1885-1956)

EMILIE

1930

lithograph

Composition: 10.5 X 8 inches

Original lithograph signed in pencil and annotated "I18/115" printed on soft, cream wove paper, 15 X 11 inches sheet. One of five lithographs for *Les Sœurs Brontë ou Les Filles du Vent*, published by Éditions des Quatre Chemins, Paris, 1930.



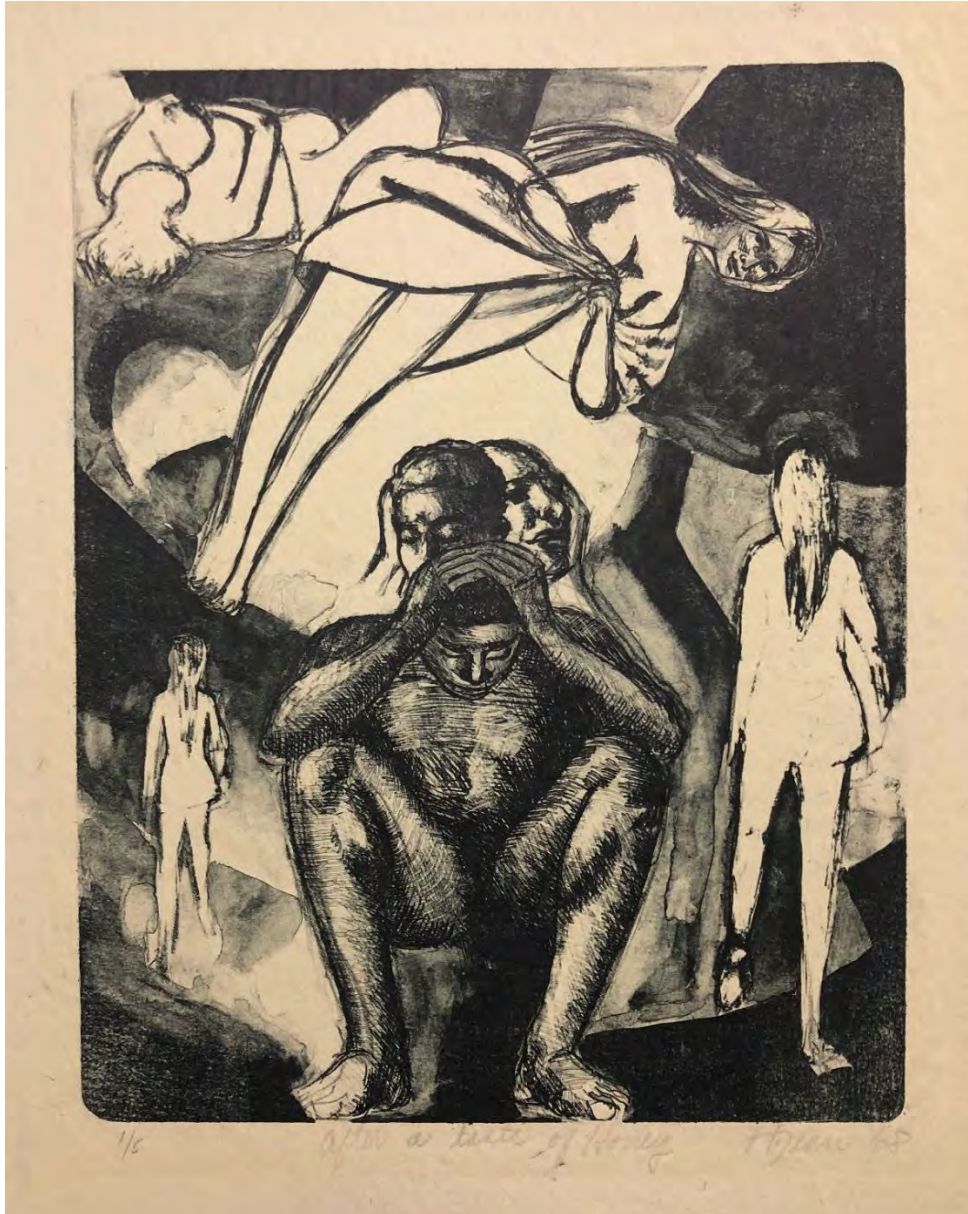
**Sue Coe ()1951-
*NEWS HOUND***

1991

Phot-etching

Composition: 10.7 X 10.6 inches

Signed and dated in pencil and annotated "52", with the artist's red ink stamp, printed on felt-finish, cream wove Rives paper, 1.0 - 3.2 inch margins. With the Morray-Coe embossed blindstamp. Printed by Steve Coe.



Hilliard Dean Reynolds (1933-)
AFTER A TASTE OF HONEY

1968

lithograph

Composition: 12.5 X 9.8 inches

Signed and dated in pencil and annotated with title and "1/5", printed on thin, tan, textured wove paper, 17.5 X 14 inches sheet.



*

Hilliard Dean Reynolds (1933-)

BOUQUET IN A MUG

Ca. 1964

lithograph

Composition: 12.5 X 8.5 inches

Signed in pencil, printed on heavy, stiff, textured cream wove paper, 22 X 17.5 inches sheet.



John Stockton de Martelly (1903-1979)

WHILE THE SUN SHINES

1943

lithograph

Composition: 9.7 X 13.1 inches

Catalog Ref.: North 32; Zink 69; KSU-BM 556; AAA 143-03

Signed in pencil, printed on fine-grained, pale cream wove paper, 12.5 X 16 inches sheet.
Published by Associated American Artists, New York, 1943, edition 250.



Jackson Lee Nesbitt (1913-2008)

THE MATHEW W. JOHNSTON FAMILY

1990

lithograph

Composition: 9.5 X 12.4 inches

Signed in pencil and annotated with title and "75/250", printed on medium weight, cream wove paper, 12 X 15 inches sheet. With the printer's and publisher's embossed chop marks below the image, center.



Ethel Magafan (1916-1993)

NOVEMBER LEAVES

1947

etching

Plate: 9.7 X 11.8 inches

Signed in pencil and annotated with title, printed on felt-finish, cream, antique laid paper, 1.2 - 2.2 inches margins.



Francisco Toledo (1940-2019)

LEON

1970

etching & aquatint

Composition: 12 X 9.1 inches

Signed in pencil and annotated with title and "109/250", printed on heavy, cream wove paper, 16.5 X 12.5 inches sheet.



Bernard Pelin (1918-2014)

PICASSO FIRST NIGHT

1939

etching

Plate: 8.9 X 11.7 inches

Signed and dated in pencil and annotated with title, printed in black on felt-finish, cream wove paper, 1.2' - 1.6 inches margins.



Edwin Fulwider (1913-2003)

OPHIR STATION (TRESTLE OF OPHIR, #2)

1956

lithograph

Composition: 10.5 X 14.7 inches

Catalog Ref.: McIntyre / Kielsmeier 87

Signed in pencil and numbered "65", printed in blue, yellow, brown and black, on stiff, smooth cream wove paper, 12.5 X 16.8 inches sheet. Print 319 in the artist's record catalog.



Edwin Fulwider (1913-2003)

THE SENATOR ARRIVES

1949

lithograph

Composition: 10.5 X 11.1 inches

Signed in pencil and numbered "50", printed in eight colors on stiff, fine-grained, cream wove paper, 1.2 - 2.0 inches margins. With the embossed name stamp lower right. Print 385 in the artist's record catalog. Not in McIntyre / Kielsmeier.



Isaac Friedlander (1890-1968)

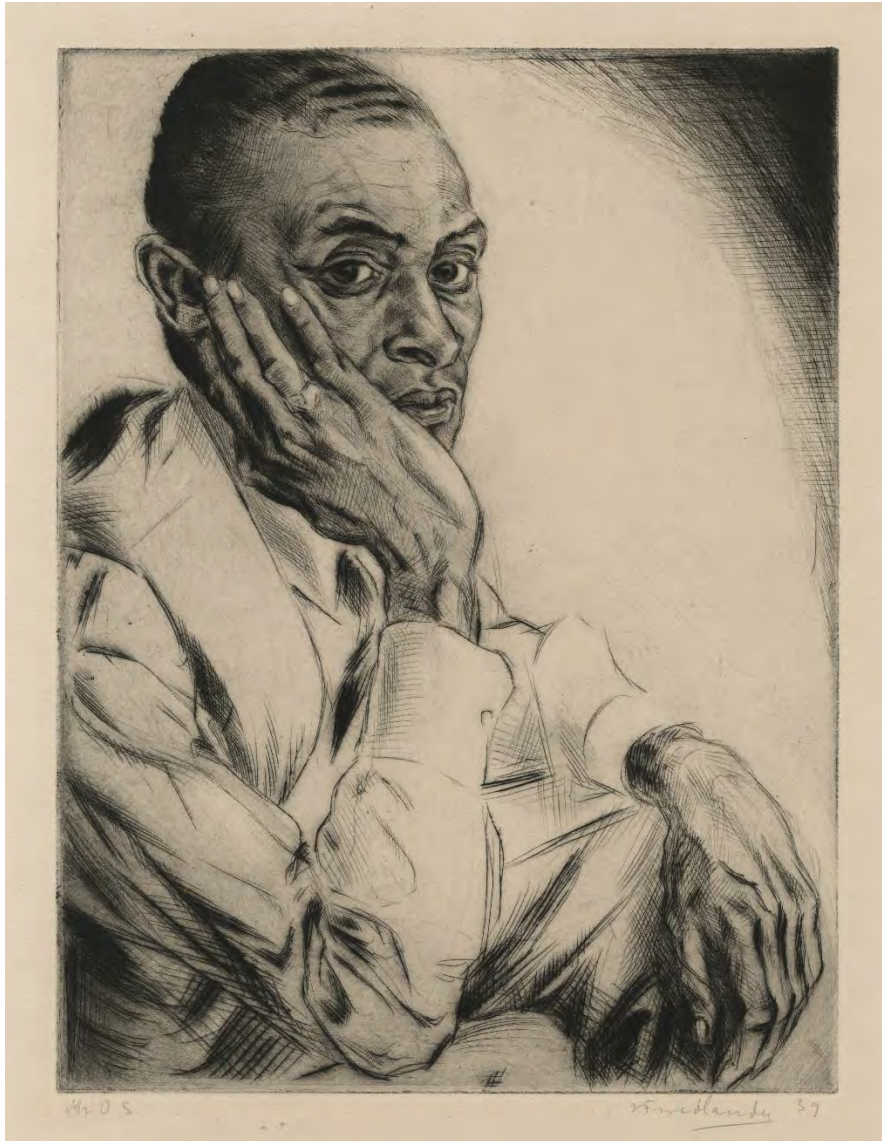
JOB AND FRIENDS, II

1954

woodcut

Composition: 11 X 16 inches

Signed and dated in pencil and annotated with title and "9/15", printed on thin, cream laid Japan paper, 0.8 - 1.0 inches margins.



Isac Friedlander (1890-1968)

MR. O. S.

1939

drypoint

Plate: 11.9 X 8.9 inches

Signed and dated in pencil and annotated with title, printed on dark cream wove paper, 1.4 - 1.5 inches margins. Exhibited at the Seventh Annual Exhibition of Water-Colors, Pastels, Drawings and Prints held under the auspices of the Oakland Art Gallery, California, 1939.



Isaac Friedlander (19890-1968)

THE MESSENGER

1953

etching

Plate: 13.7 X 10.2 inches

Signed in pencil and annotated with title and "10/30", printed in black ink on cream, antique laid paper, 17.5 X 13.5 inches sheet.



Isac Friedlander (1890-1968)

A. WALKOWITZ

1943

woodcut

Plate: 11.3 X 9 inches

Signed in pencil and annotated with title, date, and "6/10", printed on cream laid paper watermarked "Beverly Ingres U.S.A.", 14.5 X 12 inches sheet.



Isac Friedlander (1890-1968)

Three Generations

1937

woodcut

Composition: 15 X 9.9 inches

Signed in pencil and annotated with title and "Chateaguay 37", printed on tissue-thin, cream Japan paper, 17 X 11.5 inches sheet.



Felix Bracquemond (1833-1914)

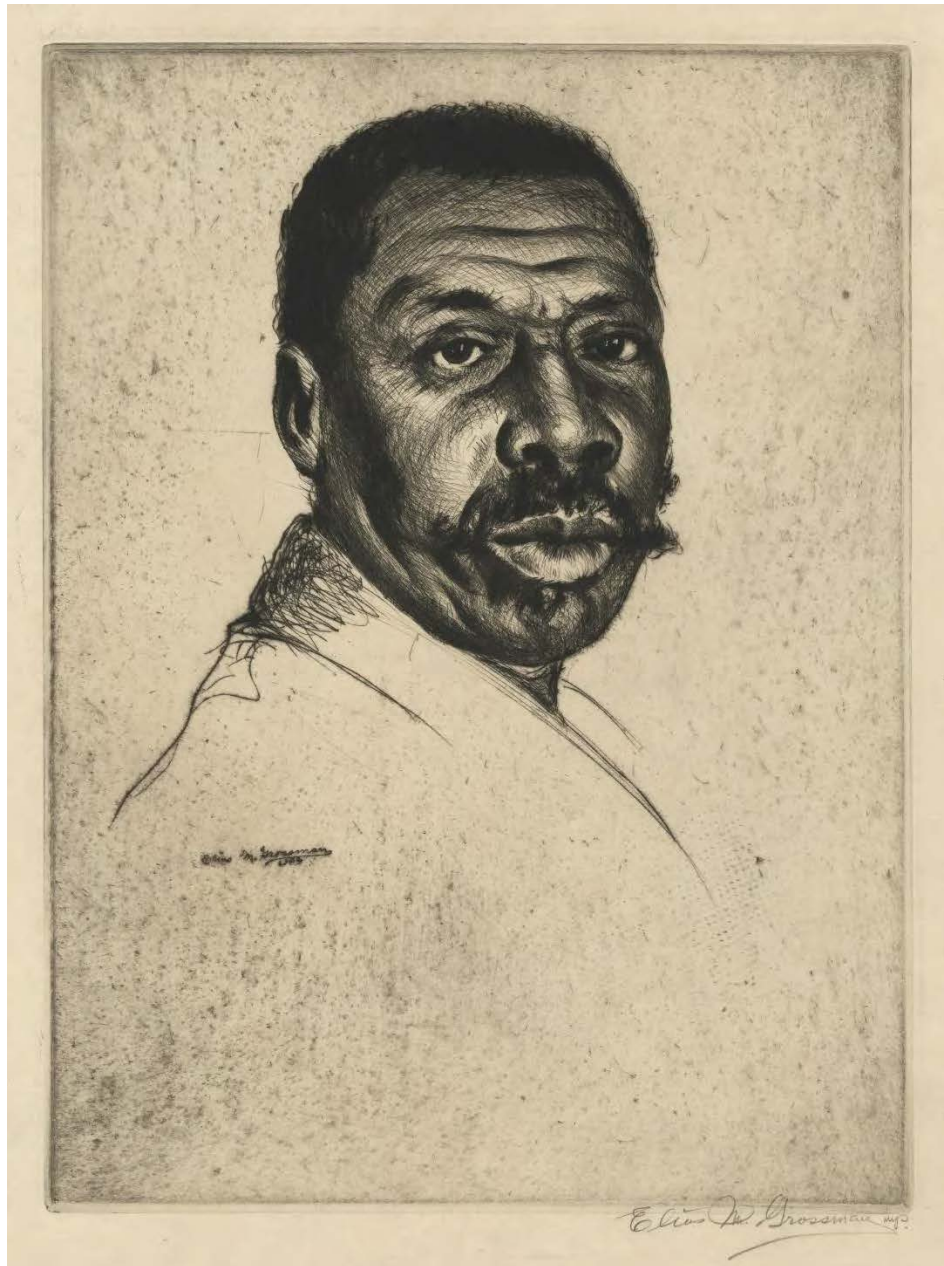
DUCKS ALIGHTING AND DUCKS SWIMMING

1887

etching

Plate: 12.1 X 9.7 inches

Signed in pencil, printed on tissue-thin, cream Japan paper, 0.6 - 2.2 inch margins.



Elias Mandel Grossman (1898-1947)

HEAD OF A NEGRO

1932

etching

Plate: 11.9 X 8.9 inches

Signed and dated in the plate, signed in pencil, printed in black ink with plate tone on cream wove paper, 1.0 - 1.5 inches margins.



Red Grooms (1937-)

CAFÉ MANET

1976

etching

Plate: 7.7 X 9.8 inches

Signed and dated in pencil and annotated "3/40", printed on heavy, felt-finish, cream wove paper, 2.4 - 3.0 inch margins. Printer's? blind stamp lower right corner.



Stephen Parrish (1845-1948)

INNER HARBOR, GLOUCESTER

1883

XXX

Composition: 9.9 X 13.6 inches

Signed and dated in the plate, signed in pencil at lower left, printed in black ink on thin, cream Japan paper, 1.5 - 1 inches margins.



John Steuart Curry (1897-1946)

SUMMER AFTERNOON

1939

lithograph

Composition: 10 X 14 inches

Catalog Ref.: Cole 35; Czestochowski C-36

Signed in pencil, printed on felt-finish, cream wove paper, 0.8 - 1.0in margins. Published by Associated American Artists, New York, NY, 1940, edition 250.



Frank Weston Benson (1862-1951)

CLOUDY DAWN

1922

etching

Composition: 9.9 X 11.9 inches

Catalog Ref.: Paff 215

Signed in pencil, printed on pale cream wove paper, 1.4 - 1.6 inches margins.



Clement Haupers (1900-1982)

NEGRESS

1935

lithograph

Composition: 6.9 X 10.9 inches

Signed and dated in pencil and annotated with title and "27/30", printed on felt-finish, cream wove paper, 15.5 X 13 inches sheet.



Reynolds Beal (1867-1951)

ST. VINCENT'S

1932

etching

Plate: 6.8 X 9.8 inches

Signed and dated in pencil, printed on felt-finish, antique, cream laid paper, 2.0 - 2.9 inches margins.



Oskar Kokoschka (1886-1980)

AUFERSTELHUNG

1916

lithograph

Composition: 10 X 12 inches

Catalog Ref.: Davis/Rifkind 1566, Wingler/Welz 81

Signed in pencil, printed on van Gelder cream laid paper, with the van Gelder watermark, 0.8 - 1.9 inches margins. Rare proof before the publication, without the "OK in the stone. Executed for publication in Der Bilderman, 1916, a German broadsheet art periodical, Berlin, 1916.



Jack Levine (1915-2010)

IN THE WINGS

Ca. 1960

lithograph

Composition: 9.2 X 12 inches

Signed in pencil and annotated "17/80", printed on smooth, cream wove paper, 1.2 - 1.3 inches margins



Diana Thorne (1895-1963)

CILLIE

Ca. 1930

Stumped charcoal on wove paper

Composition: 7.5 X 10.5 inches

Signed in pencil at lower right, executed on smooth, ivory paper, 12 X 14 inches sheet.



Joe Jones (1909-1963)

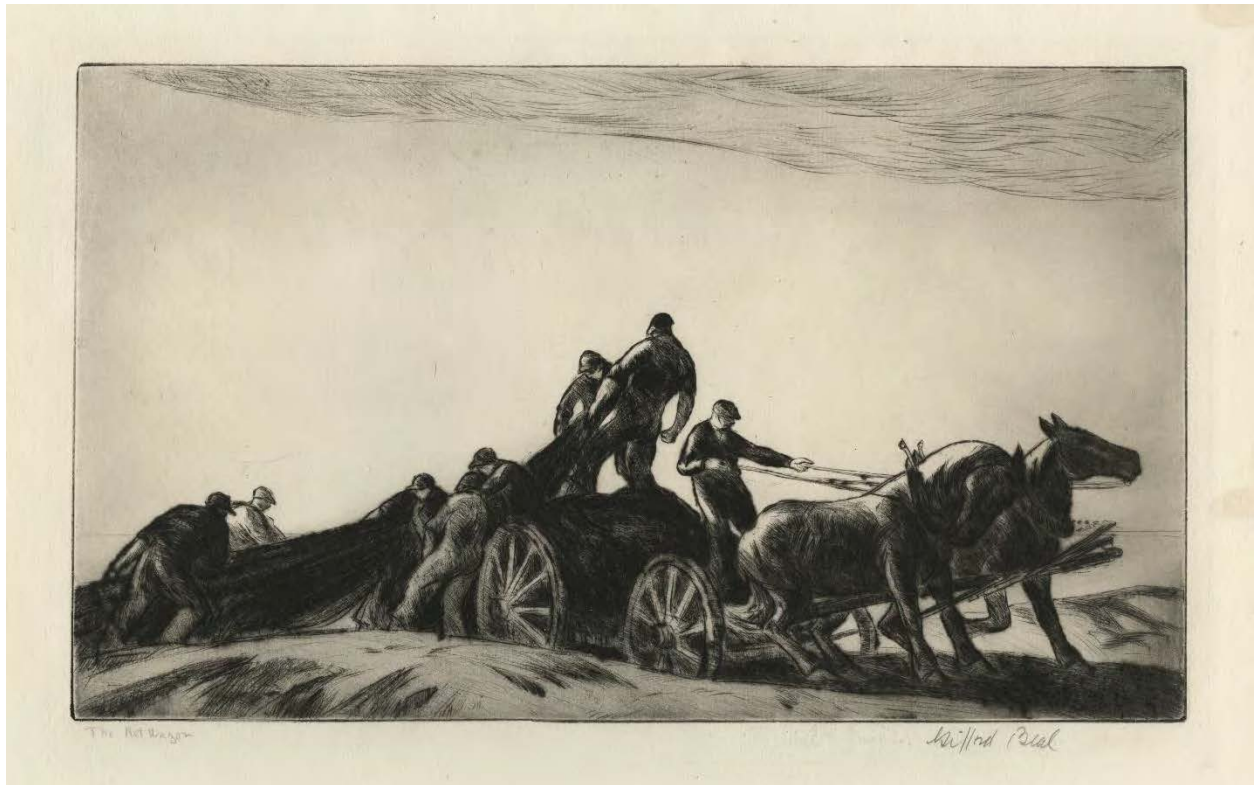
A POOR HERITAGE

Ca. 1930

lithograph

Composition: 18.8 X 11.5 inches

Signed in pencil and annotated with title, printed on fine-grained, cream wove paper, narrow margins.



Gifford Beal (1879-1956)

THE NET WAGON

1926

drypoint

Composition: 6.8 X 11.5 inches

Signed in pencil and annotated with title, printed on fine-grained, antique, cream laid paper, 1.7 - 2.8 inches margins.



Charles Wheeler Locke (1899-1983)

CAFÉ DU DOME

1931

lithograph

Composition: 8.1 X 6.7 inches

Signed with full name in pencil, printed on chine-colle onto heavy cream wove paper, 14 X 12.5 inches sheet.



Moses Soyer (1899-1974)

SEATED NUDE

Ca. 1930

Charcoal & red chalk

Composition: 13.5 X 8.2 inches

Signed "M. Soyer" in charcoal at lower left, executed on smooth, dark-cream wove paper, 14.5 X 10.9 inches sheet.



Louis Lozowick (1892-1973)

TORSO

1929

lithograph

Composition: 11 X 8 inches

Signed with the monogram in the composition, signed and dated in pencil, printed on fine-grained, white wove paper, 16 X 11.5 inches sheet.



Reynold Henry Weidenaar (1815-1985)

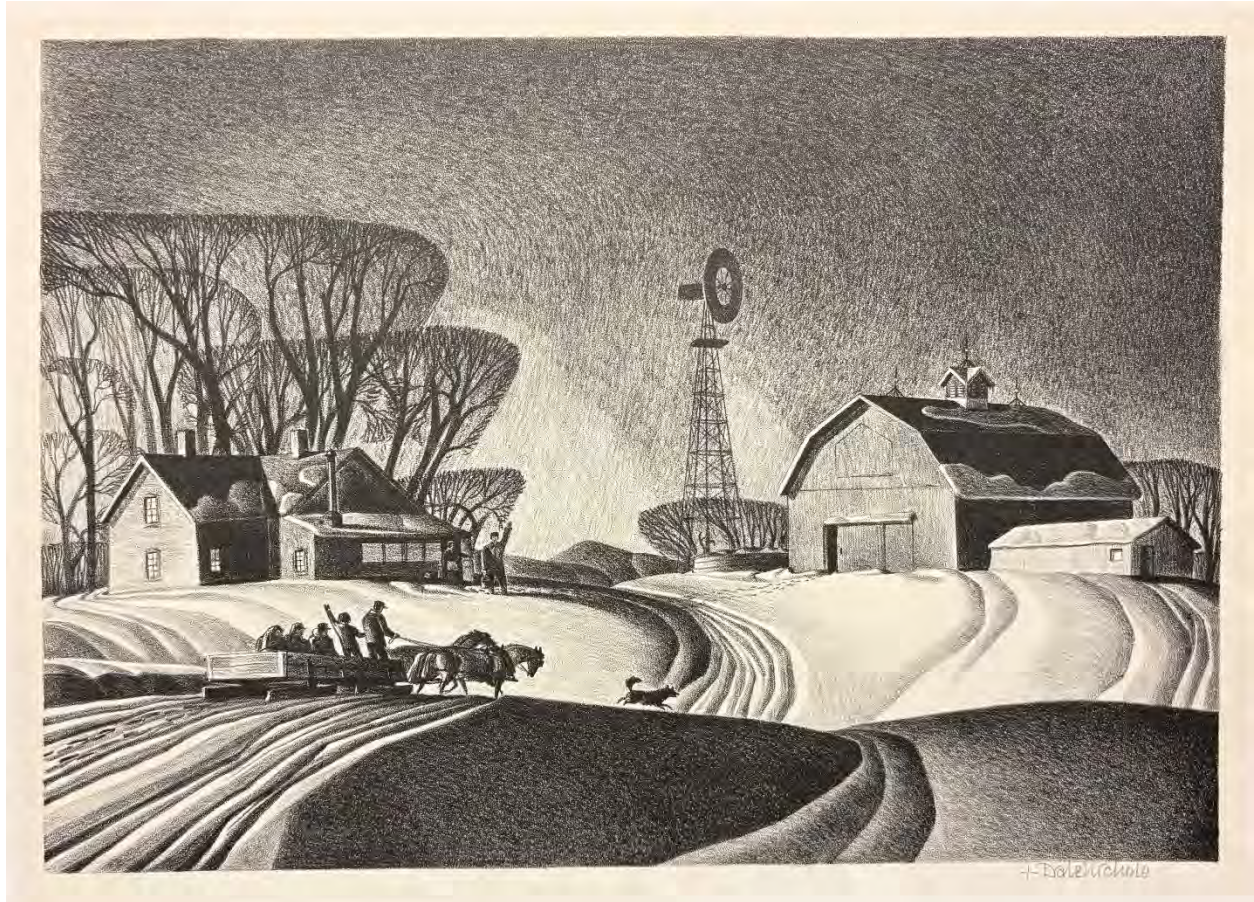
SOLILOQUY (REPOSE)

1951

mezzotint

Plate: 10.7 X 12.9 inches

Signed in pencil and annotated with title and "Early State – VII", printed on heavy, felt-finish, cream wove paper, 13.5 X 16.5 inches sheet.



Dale Nichols (1904-1995)

COMPANY FOR SUPPER

1948

lithograph

Composition: 9.5 X 13.4 inches

Catalog Ref.: AAA-1948-06; KSU-BM 1006

Signed in pencil, printed on fine-grained, cream wove paper, 11.3 X 15.4 inches sheet. Published by Associated American Artists, New York, 1948, edition 250.



Leon Kroll (1884-1974)
NUDE IN A LOUNGE CHAIR
1923

red chalk on wove paper

Composition: 14 X 11 inches

Signed and dated in the image, executed on fine-grained, dark-cream wove paper, 14 X 12.5 inches sheet.



Jules Pascin (1885-1930)

LE LEVER

1924

lithograph

Composition: 9.5 X 7.3 inches

Signed in pencil, printed on Chine volant paper, 16 X 11.5 inches sheet. Published in the "*Album de Lithographies Originales*", Edmond Frapier Ed., Paris, Galerie des Peintres-Graveurs, Paris, 1925, edition 575.



Joseph Hecht (1891-1951)

VENDANGE

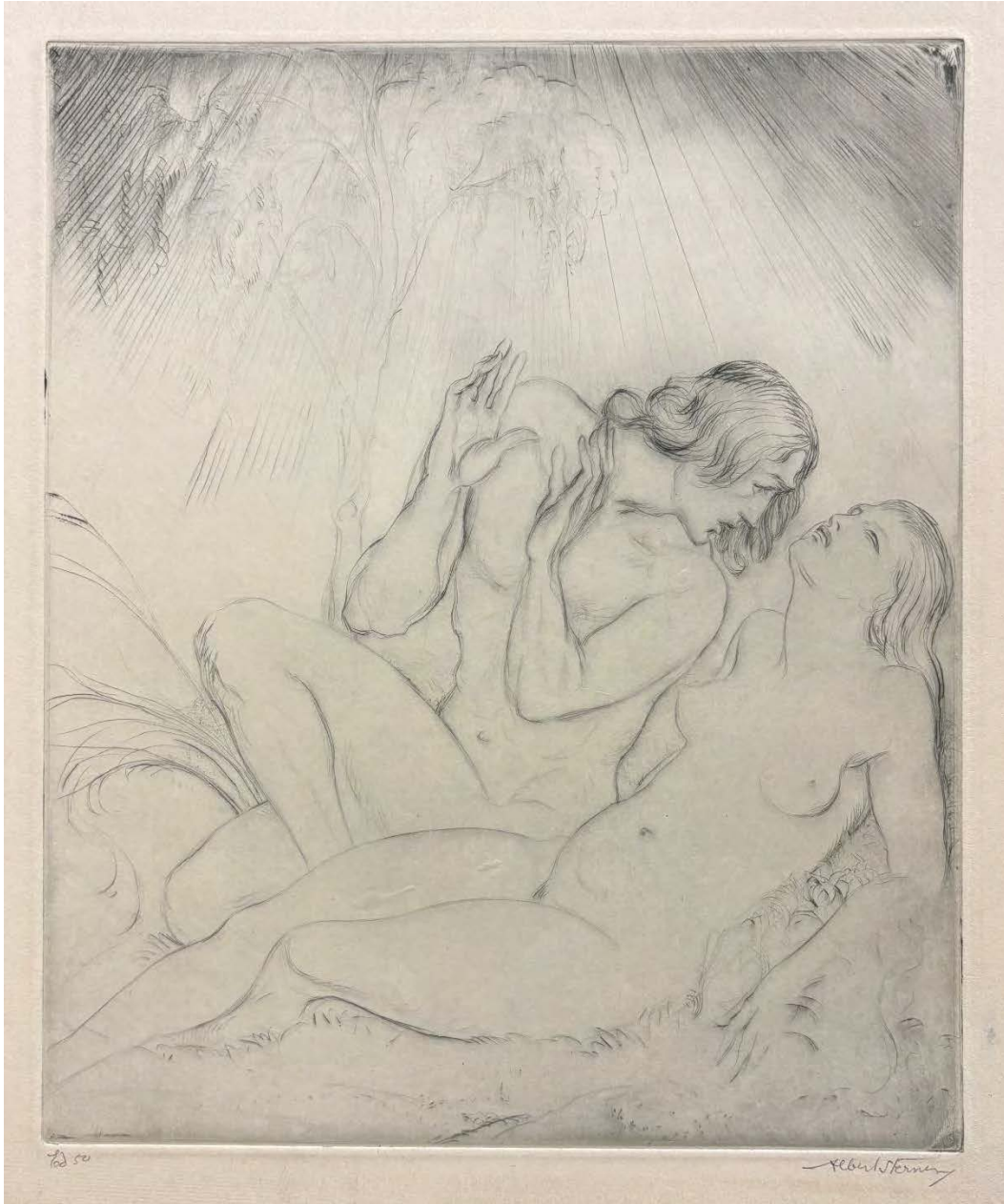
1925

engraving

Plate: 11.6 X 9.3 inches

Catalog Ref.: Tonneau-Ryckelynck / Plumart 115

Signed in pencil and annotated "6=40", printed on thin, felt-finish, dark-cream, wove paper, 15.5 X 13 inches sheet.



Albert Edward Sterner (1863-1946)

EVE

1925

drypoint

Plate: 11.9 X 9.9 inches

Signed in pencil and annotated with title and "Ed 50", printed on cream wove paper 14.2 X 12.2 inches sheet.



Thomas Eldred (1903-1993)

COMPOSITION 1

1925

Lithograph

Composition: 11.9 X 7.2 inches

Signed in pencil, printed on fine-grained, cream wove paper, 16.6 X 12 inches sheet.



Harry Wickey (1892-1968)

SULTRY AUGUST AFTERNOON

1936

Lithograph

Composition: 11.2 X 12.1 inches

Signed in pencil and annotated "100 proofs", printed on fine-grained, cream wove paper, watermarked "VALFREY", 16.5 X 19 inches sheet.



Harry Wickey (1892-1968)

STALLION AND MARE

1936

Lithograph

Composition: 11 X 13.8 inches

Signed in pencil and annotated "100 proofs", printed on fine-grained, cream wove paper, watermarked "FRANCE", 15.8 X 19 inches sheet.



Angelo Pinto (1908-1994)

CIRCUS - SEAL TRAINER

Ca. 1950

Lithograph

Composition: 18.8 X 14.9 inches

Signed lower left, executed on smooth, cream wove paper, without margins.



Masuo Ikeda (1934-1997)

WINDOW AT 1115 - 1/5

1966

lithograph

Composition: 28.5 X 19.5 inches

Signed in pencil and annotated "10/10", printed in black on heavy, felt-finish, cream wove Arches paper, without margins.



Masuo Ikeda (1934-1997)

LE SIRENE

1969

Aquatint etching

Plate: 23.3 X 19 inches

Signed and dated in pencil and annotated "21/45", printed in colors on heavy, felt-finish, cream wove Arches paper, 29.5 X 22 inches sheet.



Masuo Ikeda (1934-1997)
FESTIVAL OF THE NIGHT

1991

lithograph

Plate: 27 X 19.5 inches

Signed and dated in pencil and annotated "41/80", printed in colors on heavy, felt-finish, cream wove Arches paper, 30 X 22.5 inches sheet.



Masuo Ikeda (1934-1997)

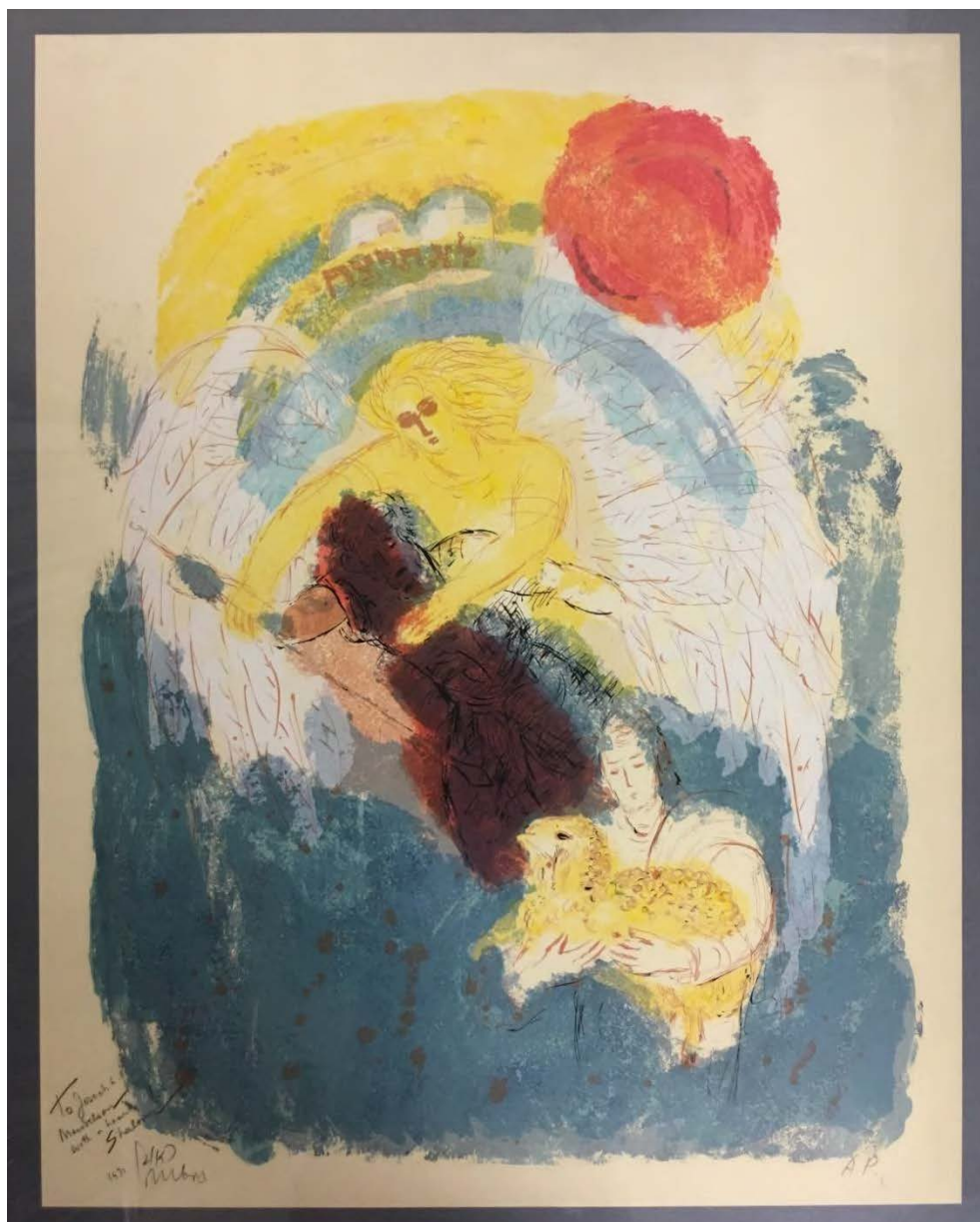
KORIN-FU (HOMAGE TO KORIN)

1988

lithograph

Plate: 27 X 19.5 inches

Signed and dated in pencil and annotated "136/2000", printed in colors on heavy, felt-finish, cream wove Arches paper, 30 X 22.5 inches sheet.



Reuven Rubin (1893-1974)

ABRAHAM AND ISAAC

1971

lithograph

Sheet: 28 X 22 inches

Signed and dated in pencil, annotated "A.P.", printed on smooth, cream wove paper. Inscribed to Joseph L. Mendelson, Professor of Jewish History (1906-1997), The Jewish Theological Seminary.



Reuven Rubin (1893-1974)

FISHERMAN FAMILY OF TIBERIAS

1972

lithograph

Composition: 28 X 22 inches

Signed in pencil and annotated "49/200" printed on heavy, felt-finish, cream wove paper, 1.8 - 2.3 inches margins. With printed title and credits at lower left verso.



Boris Margo (1902-1995)

FEBRUARY

1949

cellocut

Sheet: 17 X 22 inches

Signed in pencil and annotated "16/20", printed on soft, felt-finish, cream wove paper, 20.5 X 26.5 inches sheet.



Boris Margo (1902-1995)

SEPTEMBER

1949

cellocut

Sheet: 17 X 22 inches

Signed in pencil and annotated "16/20", printed on soft, felt-finish, cream wove paper, 20.5 X 26.5 inches sheet.



Jack Tworikov (1900-1982)

KTL #1

1982

lithograph

Composition: 24 X 24 inches

Signed and dated in pencil, printed on heavy, felt-finish, cream wove paper, 31 X 27.5 inches sheet.



Mario Avati (1921-2009)

LE REPAS FRUGAL

1982

mezzotint

Composition: 11.1 X 14.5 inches

Signed and dated in pencil and annotated with title and "29/85", printed on heavy, felt-finish, white wove paper, 15 X 19 inches sheet.



Mario Avati (1921-2009)

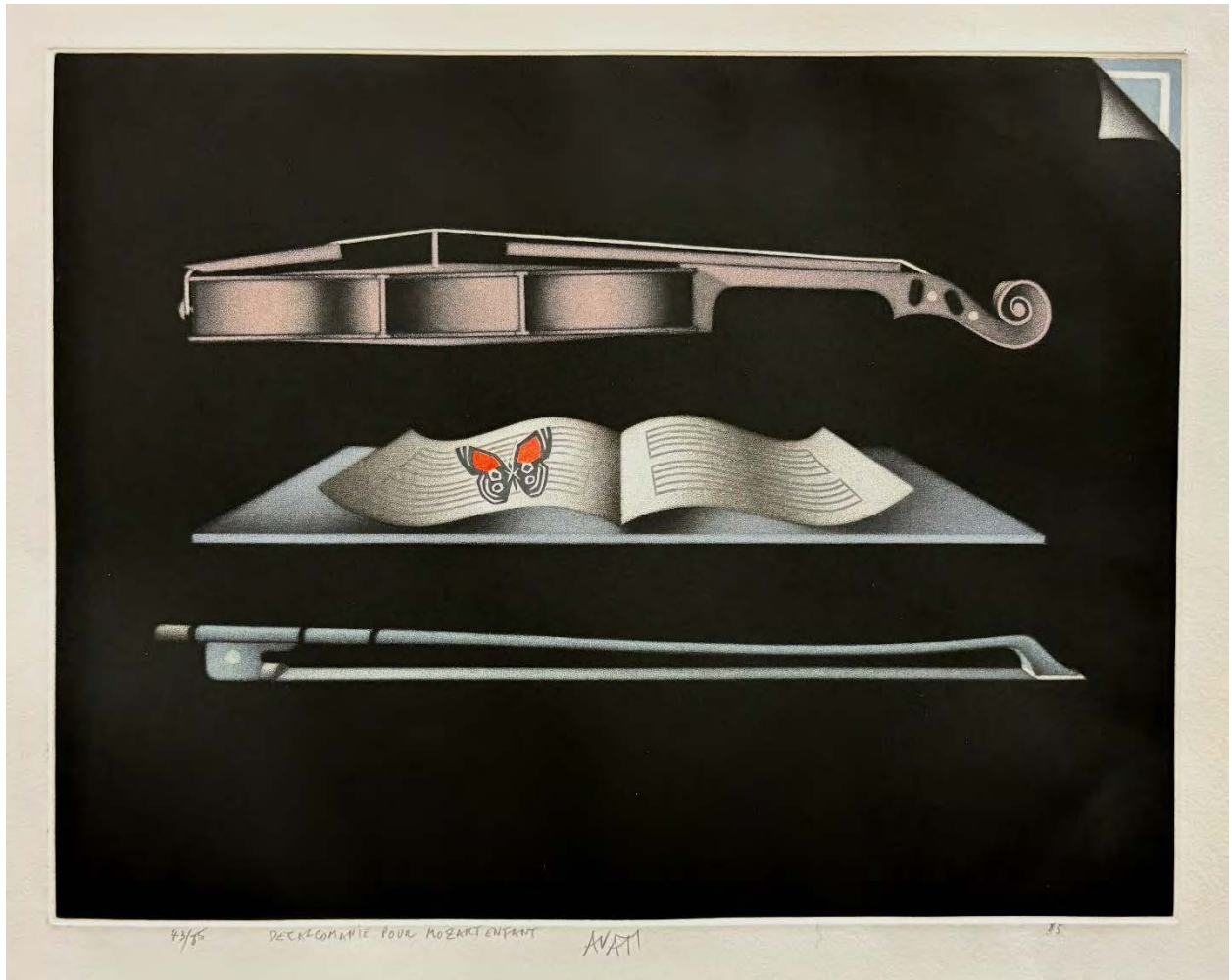
L'AS DE (DIAMOND)

1980

mezzotint

Composition: 11.1 X 13.7 inches

Signed and dated in pencil and annotated with title and "Epreuve d'Artiste VI/XVI", printed on heavy, felt-finish, white wove paper, 15 X 19 inches sheet.



Mario Avati (1921-2009)

DECALCOMANIE POUR MOZART ENFANT

1985

mezzotint

Composition: 13.3 X 14.6 inches

Signed and dated in pencil and annotated with title and "43/85", printed on heavy, felt-finish, white wove BFK Rives paper, 13 X 19 inches sheet.



Mario Avati (1921-2009)

L'ORDRE CORINTHIEN

Mezzotint

1975

Composition: 10.9 X 13.4 inches

Signed and dated in pencil and annotated with title and "2/85", printed on heavy, felt-finish, white wove BFK Rives paper, 14.5 X 19 inches sheet.



John Paul Jones (1924-1999)

WALKING WOMAN, X

1961

Aquatint etching

Composition: 13.3 X 14.6 inches

Signed in pencil and annotated with title, printed on heavy, felt-finish, cream wove Rives paper, 27.5 X 22 inches sheet.



Antoni Frascón (1919-2013)

SIOUX -PLAINS

1971

lithograph

Composition: 25.4 X 19 inches

Signed in pencil and annotated with title and "17/100", printed in colors on felt-finish, cream wove paper, 1.3 - 2.6 inches margins. With the artist's and publisher's blind stamps at bottom edge.



Evind Earle (1916-2000)

SLEEPING BEAUTY: UNTIL THE PRINCESS AWAKENS

1999

serigraph

Composition: 20.5 X 17.5 inches

Signed in white ink and annotated "144/300" in the composition, printed by Team Art Studio on heavy, smooth, white, museum board, with the Disney Castle embossed stamp. Published by Walt Disney Art Classics, 26 X 22 inches sheet, total edition 355.



Dudley Buck (XX c.)

CARDS

1958

Ink and watercolors

Composition: 18 X 24 inches

Titled and signed with pen & ink at lower right, executed on very heavy, textured, wove paper, 21.0 X 26.5 inches sheet. Annotated on verso: Exhibited at the Fourth Annual Painting of the Year exhibition, Decatur, GA 1958.



Symeon Shimin (1902-1984)

SAFE

1978

graphite on paper

Composition: 14 X 25 inches

Signed and dated at lower right corner, executed on heavy, textured, cream wove paper, without margins.



Giorgio de Chirico (1888-1968)

I CAVALLI: RITORNO ALLA SPONDA DI CORINTO

1945

lithograph

Composition: 11.5 X 17.2 inches

Signed in pencil and annotated "XIII/XV", printed in on fine-grained grayish wove paper, 16.7 X 20.3 inches sheet. Plate from the series "*I Cavalli*", published by Carlo Bestetti, Edizioni d'Arte, printed by Igino Alessandrini, 1948.



Roberto Matta (1911-2002)
LES OH! TOMOBILES, PLATE 10
1972

aquatint etching

Composition: 16.2 X 21.3 inches

Catalog Ref.: Sabatier 314

Plate 10 from the series, signed in pencil and annotated "48/100", printed on heavy, fine-grained, cream wove paper, framed in modern aluminum frame. Printed and published by Georges Visat, Paris, 1972. (framed)



Karel Appel (1921-2006)

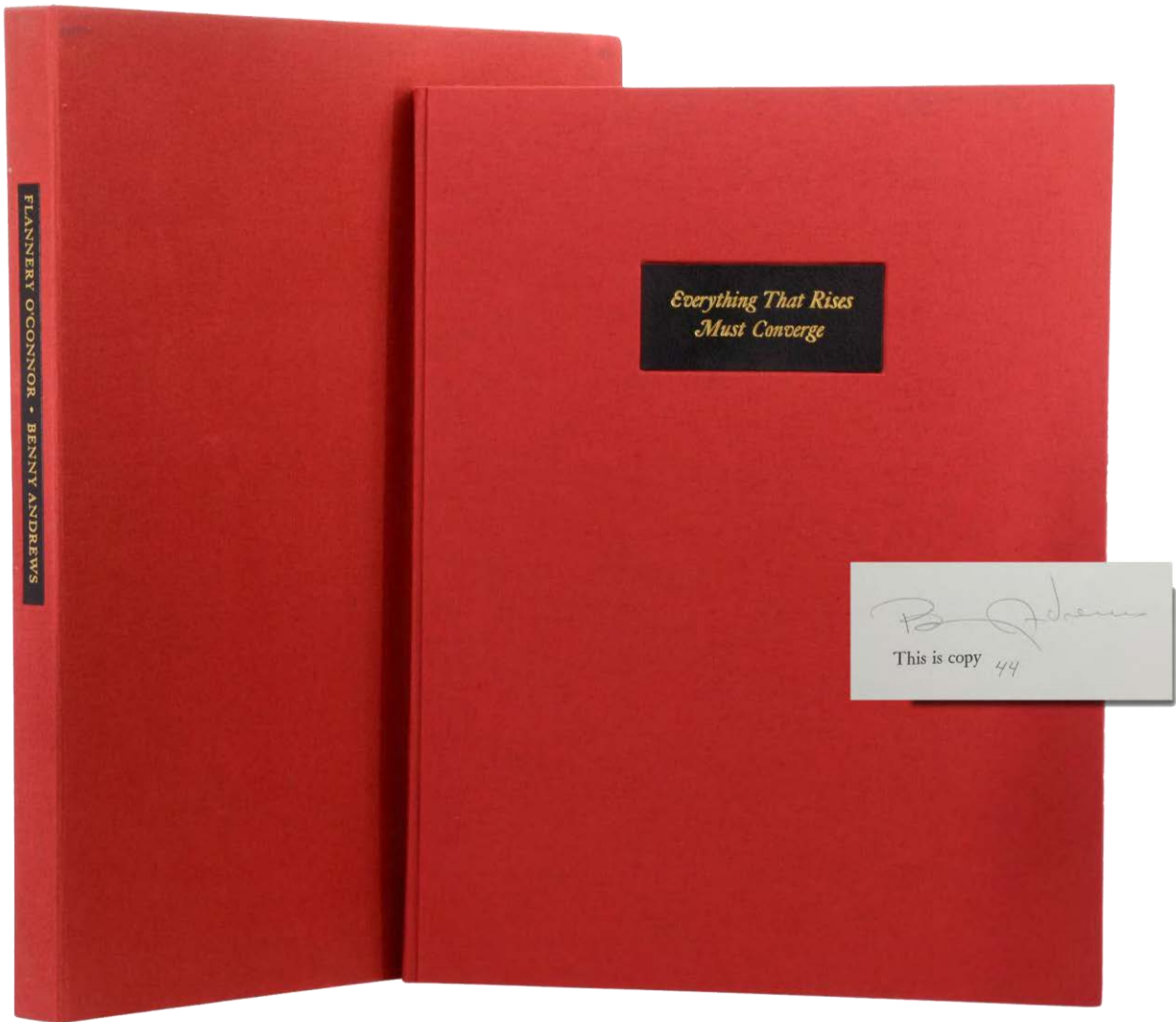
ASKING AGAIN

1974

lithograph

Composition: 21.5 X 29.3 inches

Signed and dated in pencil, printed on felt-finish, cream wove paper, without margins.



Benny Andrews (1930-2006)

EVERYTHING THAT RISES MUST CONVERGE

2005

watercolor

Composition: 22 X 17 inches

One of three hundred copies printed on B FK Rives. Six color aquatint etchings printed by Peter Pettengill at Wingate Studio in Hinsdale, New Hampshire. Published by The Limited Editions Club, New York, 2005, copy 44.



Ai Weiwei (1957-)
THE HISTORY OF BOMBS

2020

offset lithograph

Composition: 19.6 X 27.5 inches

Signed with silver ink, editioned "174/200", printed on smooth, white poster stock.



Henry Moore (1898-1985)
SIX RECLINING FIGURES
1957

lithograph

Composition: 17 X 13.75 inches

Catalog reference: Cramer 38

Signed in pencil, editioned "9/60" printed by Murlot, published by Berggruen & Cie., Paris.



Miguel Covarrubias (1904-1957)

RICE GRANARY, BALI

1943

lithograph

Composition: 12.3 X 9.4 inches

Catalog reference: KSU-BM 554; AAA Cat.: 1943-03

Signed in pencil, printed on fine-grained, pale-cream wove paper, 14 X 12.5 inches sheet. With printer's pencil notation "6.43 Lu" in the lower right corner. Published by AAA, 1943, Edition 250.

ON HOLD



Alexander Calder (1898-1976)

PETIT STABILE

1963

lithograph

Composition: 11 X 10 inches

Signed in pencil and annotated "60/90", printed on heavy, felt-finish cream wove BFK Rives paper, 18 X 16 inches sheet. Ex collection Alexander Culbert, Chicago, IL



Donald Sultan (1951-)

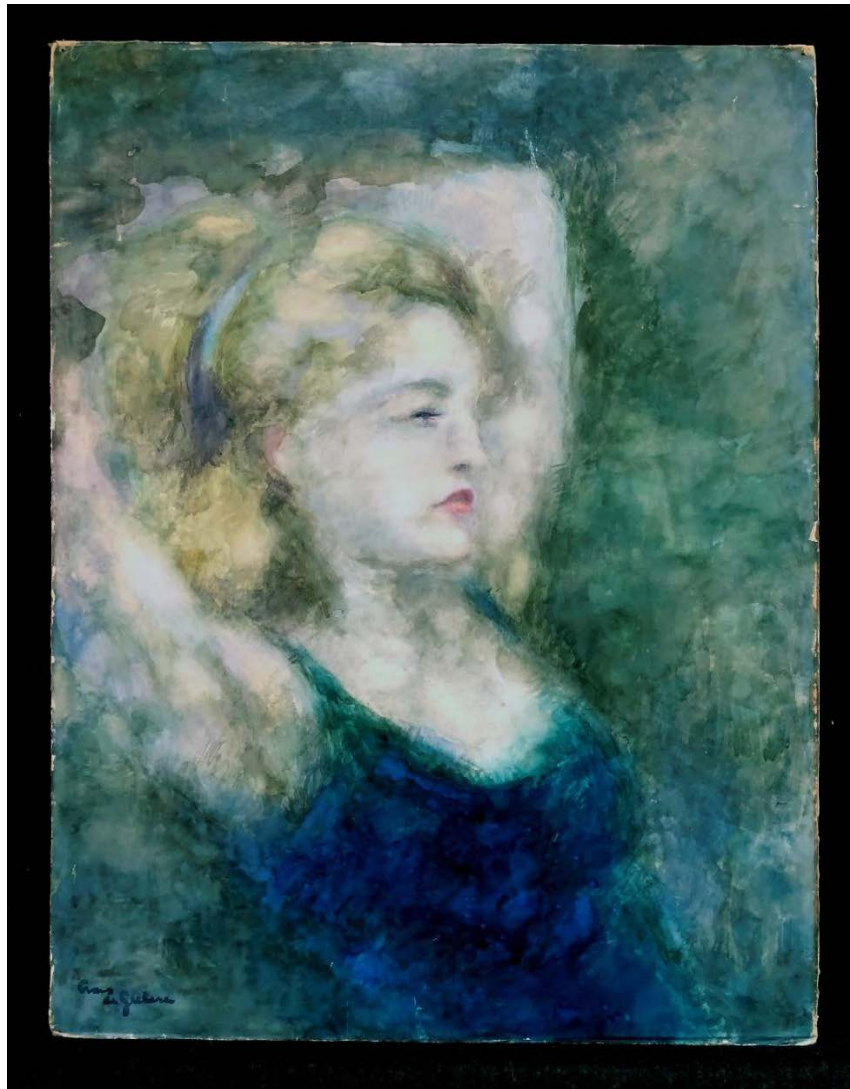
HOLLYHOCHS

1991

Screen print

Composition: 12 X 12 inches

Titled, signed, and dated vertically at left, editioned "80/125" lower right corner. From the *Fruits, Flowers, and Fish* series. Unframed.



Frans de Geetere (1895-1978)

FANTASIE EN VERT

1948

watercolor

Composition: 26 X 20 inches

Signed lower left, executed on heavy, paper board, without margins. Annotated in ink on verso
"Salon de l'Aquarelle / Galerie Charpentier / 76 Fanbourg St Honore / Frans de Geetere /
Fantasie en Vert". Ex collection Galerie Charpentier, Paris, 1946.



Unidentified
NOVEMBER

c.1890

ink and watercolors

Composition: 9 X 13 inches

Pen & ink and watercolors on tissue-thin Japan kozo paper, without margins. Titled in the upper left corner. Tipped onto a sheet of heavy wove paper with narrow margins.



Unidentified

DECEMBER

c.1890

ink and watercolors

Composition: 9 X 13 inches

Pen & ink and watercolors on tissue-thin Japan kozo paper, without margins. Titled in the upper right corner. Tipped onto a sheet of heavy wove paper with narrow margins.