

International Art Works on Paper



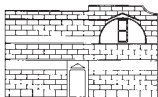
Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 140, 2009

Australian Art Works on Paper

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky
On exhibition by appointment from Wednesday, 9 December 2009 to
Saturday, 6 February 2010, and on our website
from Saturday, 12 December.

Prices are in Australian dollars and include GST.

Exchange rates at time of printing: AUD \$1.00 = USD \$0.91¢; UK £0.55p

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The gallery will close for the holidays from 6pm on Thursday,
24 December and reopen on Saturday, 6 February 2010.
During this period we will be available by appointment: please
contact us on 0411 755 887.

Old Master to Nineteenth Century



1. **Albrecht Dürer** (German, 1471-1528). *The Martyrdom Of St. Catherine*, c1497-1498/later printing. Woodcut, monogrammed in block lower centre, 39.5 x 28.2cm. *Minor wear to edges*.

\$2,900

Printed in the 18th century. Ref: Bartsch #120, Knapp #145.



2. **Albrecht Dürer** (German, 1471-1528). *Draftsman Drawing A Lute*, 1525/1605. Woodcut, dated and monogrammed in block upper centre, 12.8 x 17.9cm.

\$4,400

Illustration from the 1605 edition of Dürer's 1525 publication in four volumes, *Unterweysung der Messung (Instructions on Measurement)*, also known as *The Artist's Manual*. Ref: Bartsch #147, Knappe #371, Kurth #338. Provenance: private collection, purchased from Colnaghi's, London, in 1971.

Dürer, who was not formally educated, became an intellectual through friendships and correspondence with Erasmus and other scholars. He was particularly interested in the relationship between mathematics and art. His theoretical work on measurement published at Nuremberg in 1525, was the first book for adults on mathematics in German. Galileo was among the scholars who cited this work.



3. **Rembrandt van Rijn** (Dutch, 1606-1669). *The Golf Player*, 1654/ later printing. Etching, signed and dated in plate lower left, 9.5 x 14.4cm. *Framed*.

\$6,900

Ref: Bartsch #125, Boon p249, Hind #272.

Provenance: private collection, purchased from Barker Gallery, Hove, UK, in 1945.



4. **Attrib. Carlo Maratta** (Italian, 1625-1713). *[Religious Study]*, c1680s. Red chalk drawing, collector's IMG stamp, numbered "31" and artist's name (twice) in pencil and ink in various hands verso, 58.9 x 33.9cm. *Small perforation to centre and stain to upper centre, foxing overall, three old horizontal folds, slight creases, tears and paper loss to edges, old paper tape remnants verso.*

\$5,500

Drawn on laid paper with watermark verso.

"Carlo Maratta studied nearly round-the-clock as a youth in a life 'far removed from every form of juvenile levity,' according to his early biographer. Maratta arrived in Rome at age twelve and stayed to become one of the city's leading painters of the late 1600s. From the 1650 success of a large altarpiece, Maratta's career was a string of triumphs. By the century's end, his late Baroque classicism was not only Rome's predominant style but the accepted court style of Louis XIV's France. Although he primarily painted altarpieces, Maratta also painted portraits and major fresco cycles and designed large-scale sculptures. Maratta returned to the classical principles of composing with a few solid, rounded figures and an even, light palette that focused attention on the figure's

attitude and gestures. Amidst much High Baroque exuberance, Maratta's contemporaries found his simply draped figures' noble bearing and moral conviction refreshing. At eighty, he was still painting, teaching, and serving as president of the Accademia di San Luca." (Extracted from Getty Museum website)



5. **Giovanni Battista Piranesi** (Italian, 1720-1778). *Veduta Dell Arco Di Tito (View Of The Arch Of Titus)*, 1760/later printing. Engraving, detailed caption with key, titled and signed "Gio. Batta. Piranesi Architetto diseg. e incise" in plate below image, 40.4 x 62.1cm. *Minor foxing and wear to margins.*

\$2,200

Printed in the late 18th or early 19th century. Strong, clear impression. Illustrated in Hind, *Giovanni Battista Piranesi*, 1922, plate 55.



Printed during the 19th century. From Piranesi's *Complete Views of Rome*. Ref: Hind, *Giovanni Battista Piranesi*, 1922, plate 87.



6. **Giovanni Battista Piranesi** (Italian, 1720-1778). *Veduta Interna Della Basilica Di S. Maria Maggiore (Internal View Of The Basilica Of Saint Maria Maggiore)*, 1768/ later printing. Engraving, numbered, titled and signed "Caval. Piranesi inc." in image lower left to right, Regia Calcografia di Roma blind stamp in lower margin, 42.9 x 67.7cm. *Stains and repaired slight tears to margins.*

\$2,200

7. **Attrib. Benjamin West** (Amer., 1738-1820). *[Three Head Studies]*, c1780s. Pencil drawing with red chalk, 23.3 x 41.4cm (paper). *Paper loss to centre and upper centre, stains to edges, creases overall. Laid down on acid-free tissue.*

\$3,300

American-born to a Quaker family, West eventually settled in London. Appointed historical painter by King George III in 1772, West helped to found the Royal Academy, becoming president in 1792.



8. **After George Morland** (British, 1763-1804). *Girl And Pigs*, c1797. Mezzotint, artist, title and text in plate below image, 37.9 x 45.5cm. *Old crease to centre of image, trimmed into lower plate mark.*

\$1,100

Text reads "Engraved by W. Ward. London. Published Dec. 3 [1797] by Collins & Morgan, Bolsover Street, Cavendish Square. Moore & Kirlon, Great Portland Street."

George Morland was one of the first artists to avoid patronage and paint purely for his own pleasure.



9. **After George Morland** (British, 1763-1804). *The Fern Gatherers*, 1799. Hand-coloured mezzotint, artist, title and text with date in plate below image, 48 x 60cm. *Repaired tear to upper centre of image, some surface scratches, repaired tears and missing portions to margins.*

\$1,650

Text reads "Painted by G. Morland. London. Published May 1, 1799 by I.R. Smith, King St, Covent Garden. Engraved by I.R. Smith, Mezzotinto [sic]. Engraver to HRH The Prince of Wales."



10. **Francisco Goya y Lucientes** (Spanish, 1746-1828). *Allá Vá Eso (There It Goes)*, 1799/ later printing. Etching, plate number "66" and titled in plate above and below image, annotated "Goya" in pencil in an unknown hand in lower margin, 18.8 x 12.4cm. *Minor soiling overall, slight stain and paper remnant to margins.*

\$990

From the fifth edition of the twelve editions of *Los Caprichos*, published by Calcografía for Real Academia between 1881 and 1886.

The 80 etchings of *Los Caprichos* were the first collection Goya produced for sale as a single set. In 1803, fearful of the Spanish Inquisition, Goya relinquished the plates to Charles IV, in return for a pension for his son. The plates remain with the Calcografía, issued in the ensuing years by that institution. Ref: Harris #101.



11. **Attrib. Henry William Bunbury** (British, 1750-1811). *[Soldier, Maiden And Fishmonger]* and *[Fishermen's Catch]*, c1800. Pair of watercolours with pencil, one signed lower left (item b), 24.7 x 19cm. *Framed.*

The pair **\$3,300**



12. **After John Sigleton Copley** (American, 1738-1813) and **after Valentine Green** (British, 1739-1813). *Youth Rescued From A Shark / Watson And The Shark*, c1800. Hand-coloured mezzotint, engraver in plate lower right, caption and text in English and French in plate lower left to right, 36.8 x 42.5cm. *Repaired perforation to image upper left, slight creases overall, repaired tear to upper margin, some foxing and soiling to margins. Framed.*

\$3,300

Text describes a shark attack, which was the earliest attack to be fully documented. Engraved by Perdrieau, this image is the reverse of Copley's painting. It is more likely to be a copy of Green's 1779 mezzotint *A Youth Rescued from the Shark*, than Copley's 1778 painting *Watson and the Shark*, which the French engraver was less likely to have seen. The painting was originally commissioned by Brook Watson, whose story it portrays. As a 14 year old member of the crew of a trading ship docked in Havana, Cuba in 1749, Watson was swimming when he was repeatedly attacked by a shark. He was rescued by the crew but lost part of his right leg. Watson later became a successful merchant, Lord Mayor of London, and a Baronet in 1803, with a Coat of Arms depicting the shark and his missing leg. It is likely Watson commissioned the painting when Copley was in London en route to Italy. The painting was an enormous success when exhibited at the Royal Academy.



13. **Anon.** *December / Mars And Venus In Opposition / Ringing A Belle*, c1810. Three oil paintings on tin fixed to board, each titled lower centre, old letterpress labels on frames verso, 26 x 37.5cm (approx. each). *Blistering to metal due to oxidation and slight surface loss. Framed.*

The set **\$4,400**

Labels read "From Thomas McLean (Eugene Cremetti, Successor). Print seller and publisher, dealer in works of art. No. 7, Haymarket, London, W. Next door to Haymarket Theatre." Captions in *December* include "spices, sugar, coffee, tea, mince pye [sic]."



14. **Francisco Goya y Lucientes** (Spanish, 1746-1828). *The Cid Campeador Spearing Another Bull*, 1814-1816/later printing. Etching and aquatint, numbered "11" in plate upper right of image, 25 x 35.2cm. *Repaired tears and slight foxing to margins, old mount burn.*

\$1,650

Plate 11 from the series *La Tauromaquia* (The Art of Bull-fighting). Ref: Sanchez and Gallego, p153.



15. *After Louis Leopold Boilly* (French, 1761-1845). *Les Femmes Se Battent (Fighting Women)*, c1820s. Hand-coloured aquatint and engraving, artist's name, engraver and title in plate below image, 30.8 x 39.2cm (image). *Some discolouration to margins. Framed.*

\$1,650

Engraved by Chaponnier.



16. **John Martin** (Brit., 1789-1854). *Book 1, Line 314 (Satan Abusing The Fallen Angels)*, 1824/1825. Mezzotint with reworking, signed and dated in plate lower right, signed "designed and engraved by J. Martin", title and text with date in plate below image, 18.9 x 15.3cm (image). *Slight unevenness to surface of lower margin, trimmed into plate mark.*

\$1,100

Text reads "London. Published by Septimus Prowett, 23 Old Bond St, 1825." Originally published in *The Paradise Lost of Milton*.



17. **John Martin** (Brit., 1789-1854). *Book 1, Line 44 (The Fall Of The Rebel Angels)*, 1825. Mezzotint with etching, signed "designed and engraved by J. Martin", title and text with date in plate below image, 19.2 x 15cm (image). *Slight creases and soiling to margins, trimmed into plate mark.*

\$1,100

Text reads "London. Published by Septimus Prowett, 23 Old Bond St, 1825." Originally published in *The Paradise Lost of Milton*.



18. **John Martin** (British, 1789-1854). *Book 2, Line 727 (Sin Preventing The Combat Between Satan And Death)*, c1825. Mezzotint with etching, signed in plate lower centre, signed "designed and engraved by J. Martin" and title in plate below image, 14.3 x 20.4cm (image). *Old horizontal fold across image, slight wear to edges not affecting image, trimmed into plate mark.*

\$1,100

Originally published in *The Paradise Lost of Milton*



19. **John Martin** (British, 1789-1854). *The Deluge*, 1828. Mezzotint with etching and reworking, faintly printed inscription with signature, title, date, text and crest in plate below image, 47.7 x 71.6cm (image). *Minor perforations to image upper centre, slight surface loss with repairs to edges of image and margins, retouching to text. Nineteenth century bird's eye maple frame.*

\$5,500

Inscription reads "To His Imperial Majesty Nicholas the First, Emperor and Autocrat of all the Russias. This engraving of the Deluge, is dedicated with the greatest respect by his obedient humble servant, John Martin." Motto in crest reads "Honi Soit Qui Mal Y Panse [sic]." Text reads "London. Painted, engraved and published by Mr Martin, 30 Allsop's Terrace, New Road, September 1828. Printed by S.H. Hawkins."



20. **After David Roberts** (British, 1796-1864). *Convent Of The Terra-Santa, Nazareth*, 1839. Hand-coloured lithograph, titled, dated "April 21st 1839" and signed in image lower left, 35.2 x 50.7cm. *Slight stain to image upper right, laid down on original board, as issued.*

\$1,650

From the first edition and first issue of David Roberts' *Holy Land*. Lithographed by L. Haghe. Illustrated in Bourbon, *The Holy Land Yesterday and Today: Lithographs and Diaries* by David Roberts, RA, 1996, plate 94.



21. **After David Roberts** (British, 1796-1864). *Remains Of A Triumphal Arch At Petra*, 1839/1842. Tinted lithograph, titled, dated "March 8th 1839" and artist's name by the hand of lithographer L. Haghe in image lower right, text with printing date and title in lower margin, 33.2 x 49.9cm. *Slight stains to upper portion of image and lower margin. Framed.*

\$1,100

Text reads "London. Published by F.G. Moon, 20 Threadneedle St. Oct 1st 1842." Illustrated in Bourbon, *The Holy Land Yesterday and Today: Lithographs and Diaries* by David Roberts, RA, 1996, plate 30.



22. **After David Roberts** (British, 1796-1864). *Pyramids Of Cheops And Chephren*, 1839/1846-1849. Tinted lithograph with hand-colouring, annotated "Pyramids of Geezeh" [sic] in image lower right, 33.7 x 53.4cm. *Trimmed and laid down on backing as issued, minor stain and surface loss to image centre right.*

\$3,300

First issue of the 1st edition. Lithographed by L. Haghe. Illustrated in Bourbon, *Egypt Yesterday and Today: Lithographs and Diaries* by David Roberts, RA, 1996, plate 108.



23. **Charles Meryon** (French, 1821-1868). *La Pompe Notre Dame*, 1852/1961. Etching, initialled in plate upper right, numbered "8", titled, dated and annotated in plate lower left to right, 17.2 x 25.4cm. *Repaired minor tears to margins.*

\$1,900

Annotation reads "A Delâtre Imp. R[ue] S[aint] Jacques 265." Printed by Auguste Delâtre, the leading artistic printer at the time. Ninth and final state. Ref: Delteil #31.



24. **Sir Francis Seymour Haden** (Brit., 1818-1910). *On The Test*, 1859. Etching and drypoint, signed in plate lower right, 15.1 x 22.5cm.

\$1,350

Illustrated in Schneiderman #24.

The Test is a trout stream in Hampshire, England.



25. **Charles Meryon** (French, 1821-1868). *Passerelle Du Pont Au Change Après L'Incendie De 1621* (*Footbridge Temporarily Replacing the Exchange Bridge, Paris after the Fire of 1621*), 1860. Etching with chine-collé, initialled in plate lower right, title and text in French in plate below image, 11.8 x 22.7cm. *Repairs to left plate mark due to excessive impression.*

\$1,250

Ref: Delteil/Wright #50, state viii/ix. Text reads "Gazette des Beaux-Arts. (D'après un dessin du temps tiré de la collection de M. Bonnardot) Imp. Delâtre des Feuillantines, 4, Paris."



26. **S. Dolan**. *Roses*, c1860s. Water-colour with gouache, signed lower right, titled with numeric annotations in ink verso, 34.4 x 25.6cm. *Gum arabic applied to surface, paper remnants verso.*

\$1,350



27. **Charles-Francois Daubigny** (French, 1817-1878). *The Goat-herd Girl*, 1862/1863. Cliché-verre, 34.3 x 27cm (image). *Minor wear to edges and corners.*

\$2,400

Ref: Melot #D141.

28. **Etching Club of London (1838-1885).** *Etchings For The Art-Union Of London By The Etching Club*, 1872. Hardcover book bound in buckram, title page with date and list of plates in letterpress text and twenty original etchings with chine-collé, each etching signed, titled and numbered in plate, sizes ranging between 15.1 x 14cm and 28.2 x 19.9cm; 37.3 x 27.3 x 2cm (book). *Minor wear to cover, slight foxing overall.*

\$6,900

The Etching Club of London was formed in 1838 and helped to foster the appreciation of contemporary painters' etchings at a time when prints were done as a means for reproducing art works. Membership of the Etching Club included well-regarded artists such as William Holman Hunt and Samuel Palmer, and published ten volumes of original etchings, many of which illustrated literary works. The Club closed in 1885. (Ref: Philadelphia Museum of Art)

The twenty featured etchings are as follows (all images are illustrated on our website):

R. Ansdell	<i>Habitants of our Shores</i>	J.C. Horsley	<i>Monsieur se Chauffe</i>
R. Ansdell	<i>The Anxious Mother</i>	J.E. Millais	<i>Going to the Park</i>
C.W. Cope	<i>Summer-dreams</i>	J.E. Millais	<i>The Baby-house</i>
C.W. Cope	<i>The Illuminator</i>	G.B. O'Neill	<i>Nestlings</i>
T. Creswick	<i>The Old Bridge</i>	G.B. O'Neill	<i>The 14th of February</i>
Seymour Haden	<i>A River's Bank</i>	Samuel Palmer	<i>The Morning of Life</i>
Seymour Haden	<i>Old Chelsea</i>	R. Redgrave	<i>Silver Thames</i>
J.C. Hook	<i>Dort-the Birthplace of Cuyf</i>	R. Redgrave	<i>Undercliff</i>
J.C. Hook	<i>Sea-urchins</i>	Frederick Tayler	<i>Dogs & Wild-boars</i>
J.C. Horsley	<i>Madame se Chauffe</i>	Frederick Tayler	<i>Otter Hounds Questing</i>



Seymour Haden, *A River's Bank*



J.E. Millais, *Going to the Park*



Seymour Haden, *Old Chelsea*



Samuel Palmer, *The Morning of Life*



J.E. Millais, *The Baby-house*



29. **James McNeill Whistler** (American/British, 1834-1903). *Fulham*, 1879. Etching, signed with butterfly in plate lower centre, 13 x 20.3cm (plate), 29.8 x 35.9cm (paper). *Stains and crop marks in pencil to margins.*

\$2,200

This etching lacks the blindstamp of the Printsellers' Association used on the published edition. Illustrated in Kennedy, *The Etched Work of Whistler*, 1978, plate 182.

This is one of three etchings of the old wooden Fulham (or Putney) toll bridge Whistler etched in 1879, before it was replaced by a stone bridge. (Ref: Fitzwilliam Museum, Cambridge)



30. **William Strang** (British, 1859-1921). *Self-portrait No. 6*, 1885. Etching, annotated in pencil by printer "David Strang, imp." and signed in pencil by William Strang in lower margin, 19.9 x 12.4cm. *Repaired minor tears and foxing to edges of margins.*

\$880

Having studied and taught at the Slade School of Fine Art in London, Strang became known as one of the Big Four, alongside the widely acclaimed Scottish etchers David Young Cameron, Muirhead Bone, and James McBey.

Strang depicts himself at work with his etcher's needle. He is wearing a bonnet to bring attention to his Scottish heritage. (Ref: Glasgow Museums)



31. **Cecil Aldin** (Brit., 1870-1935). *Miss Campbell's "April Lady" & "Dame Marigold" – Babies – Mr Frank Harrison's "Champion Angelo" & Mr Duerdin Dutton's "Starboard"*, 1893. Ink and wash with white highlight, captioned centre left and right, signed and dated lower left, publishing annotations in pencil in various hands with two stamps verso, 44.1 x 29.7cm. *Foxing, slight stains and soiling overall.*

\$4,400

Stamps read "Horace Cox, Brear's Buildings, E. C. *The Queen*" and "C. Robertson & Co. Artist's Colourmen. 99 Long Acre and 154 Piccadilly, London."

Twentieth Century



32. **Anon.** *Bank Holiday*, c1920s. Pen and ink with water-colour on colour paper, titled in pencil lower left, 25.2 x 20.9cm. *Minor foxing to left edge, old mount burn.*

\$1,650

In the style of Jean Dupas, a French artist and designer with a distinctive Art Deco style.



33. **Karel Appel** (Dutch, 1921-2006). *[Abstract]*, c1980. Colour lithograph, editioned 125/160 and signed in pencil in lower margin, 54.6 x 75.5cm. *Framed.*

\$1,950

Appel was a Dutch painter, printmaker, sculptor, and poet. He started painting at the age of fourteen and studied at the Royal Academy in Amsterdam in the 1940s. He was one of the founders of the avant-garde movement Cobra in 1948.



34. **Karel Appel** (Dutch, 1921-2006). *[Two Blue Heads]*, c1964. Colour lithograph, editioned "épreuve d'artiste (artist's proof)" and signed in pencil in lower margin, titled, dated and signed in pencil in another hand verso, 51 x 67cm.

\$1,950

Appel was a Dutch painter, printmaker, sculptor, and poet. He started painting at the age of fourteen and studied at the Royal Academy in Amsterdam in the 1940s. He was one of the founders of the avant-garde movement Cobra in 1948.



35. **Karel Appel** (Dutch, 1921-2006). *[Abstracted Figure]*, 1969. Colour lithograph, editioned 56/75, signed and dated in pencil in lower margin, 64 x 50.2cm. *Minor discolouration to margins.*

\$1,950

Appel was a Dutch painter, printmaker, sculptor, and poet. He started painting at the age of fourteen and studied at the Royal Academy in Amsterdam in the 1940s. He was one of the founders of the avant-garde movement Cobra in 1948.



36. **Robert Austin** (British, 1895-1973). *Mendicanti (Beggars)*, 1924. Etching, signed and dated in plate upper centre, signed and dated in pencil in lower margin, 11.4 x 9.5cm. *Minor stains to left margin.*

\$990

Born in Leicester, Austin studied under Sir Frank Short. An etcher, engraver and lithographer, he won a scholarship to the British School in Rome in 1922, where he produced a number of etchings. During WWII Austin worked as a war artist. He returned to teaching at the Royal College of Art from 1946. Austin was an advisor on the design of bank notes to the Bank of England and designed ten shilling and one pound notes during the 1950s to 1960s.



37. **Leonard Beaumont** (British, 1891-1986). *[Adam And Eve]*, c1932. Colour linocut, signed in pencil in lower margin, 25.2 x 20cm. *Minor foxing overall, slight tears, creases and missing portions to margins.*

\$4,900

Born in Sheffield, Beaumont attended evening classes at Sheffield School of Art whilst working for a local newspaper. He began making prints in the 1920s: mainly linocuts and etchings. He was design consultant to Sainsbury's from 1950 to 1964. Beaumont exhibited etchings at the Royal Academy of Arts, London, and a retrospective exhibition of his work was held at Mappin Art Gallery, Sheffield in 1983. His work displays the influence of the Vorticists, a short-lived early-20th century British movement in art and literature that used abstract forms to express concern about the future and the machine age.



38. **Ross Braught** (Amer., 1898-1983). *Arcadia*, 1940. Pencil drawing, titled, signed and dated lower left to right, artist and annotated "Tortola B.W.I. 40" verso, 41.5 x 55.3cm. *Slight foxing and retouching to centre, stains and slight creases to edges, pinholes to corners not affecting image, old mount burn.*

\$4,900

A cancelled drawing appears verso.



39. **Arthur Briscoe** (British, 1873-1943). *Mooring Her*, 1927. Etching, titled, signed and dated in plate lower right, editioned 7/75 and signed in ink by Briscoe and annotated in pencil in an unknown hand in lower margin, 17.4 x 38.6cm. *Minor soiling to margins.*

\$1,650

Annotation includes "Published state. Mooring Her (No.2)." There were two plates produced with the same title; the first plate was never issued - only three trial proofs were pulled. This etching is an impression from the second plate, issued in an edition of 75. Ref: Laver #104, Hurst #192.



40. **Gerald Leslie Brockhurst** (British, 1890-1978). *Phemie (Marguerite)*, 1924. Etching, signed in plate lower right, signed in pencil in lower margin, 9.9 x 7.3cm.

\$1,100

From an edition of 76. Also known as "Amanda II." Ref: Fletcher #42.

Brockhurst favoured young women as models for his images, often choosing exotic or unusual feminine names as the titles. The woman pictured in this etching appears to be Marguerite, the sister of Brockhurst's first wife, Anais (they appear together in the image *Deux Landaises*). Marguerite was also the subject of several other portraits, as were Brockhurst's two wives.



41. **Leonetto Cappiello** (Italian, 1875-1942). *Les Contemporains Célèbres*, 1904. Hardcover book created for biscuit company Lefèvre-Utile. Cloth spine and original boards with wood veneer, printed with colour lineblock designs, including stamped inset by Alfons Mucha, depicting Sarah Bernhardt. Includes fourteen original lineblocks with pochoir, signed in block by Leonetto Cappiello, as shown on the following pages. 33 x 26 x 3cm (book). *Slight soiling to boards and minor wear to edges of boards and spine, otherwise in superb condition. Printed on laid paper watermarked "LU Nantes."*

\$6,600

Lineblocks depict prominent personages of the time with accompanying pages of letterpress text. The book contains process screen or photogravure illustrations, reproducing photographic portraits taken by Nadar and others, and handwritten passages by those depicted. Opening pages include title, date, artists, publisher and list of plates in letterpress text. Published by Publications Artistiques Octave Beauchamp, 295 Boul Raspail, Paris. Printed by G. de Malherbe, Imprimeur, 12 Passage des Favorites, Paris.

Lefèvre-Utile Biscuit Co. was founded in Nantes, France in 1846. The company's famous acronym and logo, LU, originated with Alfons Mucha, who used it in an 1897 calendar advertisement.

Leonetto Cappiello is considered to be the father of modern advertising: his innovative and successful approach captured the attention of viewers through dramatic poster design, using bold, flat colours against dark backgrounds. His prolific output included posters, magazine illustrations, postcards and caricatures. (Ref: Rennert, *The Posters of Leonetto Cappiello*, 2004)



Mme Sarah Bernhardt



Mme Réjane



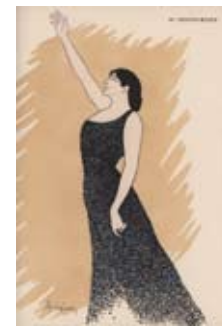
François Coppée



Jules Lemaitre



Jules Claretie



Mme Segond-Weber



Jean Richepin



Mme Jeanne Granier



Mme Delna



Mlle Marthe Brandès



Coquelin Aîné



Mounet-Sully



Mme Jane Hading



Alfred Capus



42. **Marc Chagall** (Russian/French, 1887-1985). *Le Manteau De Noé*, 1931-1956. Hand-coloured etching, editioned 56/100 and initialed in pencil in lower margin, 30 x 23cm. *Framed.*

\$9,900

From the *Bible* series. Illustrated in Sorlier, *Marc Chagall et Ambroise Vollard*, Paris, 1981, p128, plate 203.



45. **Marc Chagall** (Russian/French, 1887-1985). *Paradise*, 1960. Colour lithograph, 35.5 x 26cm.

\$1,350

From the series of *Studies from the Bible*, published in a special issue of the magazine *Verve* (Nos. 37-38, August 1960), in an edition of 6000, printed by Mourlot. *Verve* included ninety-six reproductions in black-and-white and twenty-four original colour lithographs. Chagall produced the drawings during 1958-1959. Ref: Mourlot #233.



43. **Marc Chagall** (Russian/French, 1887-1985). *The Lovers' Heaven*, 1957-1962/1963. Colour lithograph, 31.8 x 24.2cm.

\$1,250

Issued in *The Lithographs of Chagall*, 1957-1962, designed and compiled by Fernand Mourlot and Andre Sauret, published by Andre Sauret, Monte Carlo, and Boston Book & Art Shop Inc, Boston, Mass., printed by Mourlot (the original lithographs) and Draeger (the reproductions). Ref: Mourlot #393.



44. **Marc Chagall** (Russian/French, 1887-1985). *The Clown With Flowers*, 1957-1962/1963. Colour lithograph, 31.8 x 24.2cm.

\$1,250

Issued in *The Lithographs of Chagall*, 1957-1962, designed and compiled by Fernand Mourlot and Andre Sauret, published by Andre Sauret, Monte Carlo, and Boston Book & Art Shop Inc, Boston, Mass., printed by Mourlot (the original lithographs) and Draeger (the reproductions). Ref: Mourlot #399.



46. **Marc Chagall** (Russian/French, 1887-1985). *The Bay Of Angels*, 1960. Colour lithograph, 32 x 24.2cm.

\$1,350

From *Lithographs of Chagall*, Vol. I, 1960, designed and compiled by Fernand Mourlot and Andre Sauret, Paris 1960, printed by Mourlot (the original lithographs) and Draeger (the reproductions). Ref: Mourlot #268.



47. **Marc Chagall** (Russian/French, 1887-1985). *Chagall Lithographe*, 1960. Colour lithograph, book cover, titled in image upper and lower right, text in left panel, 32.2 x 74.3cm (paper). *Slight wear to edges.*

\$1,350

Text reads "Printed in France." Ref: Mourlot #281.



48. **Marc Chagall** (Russian/French, 1887-1985). *The Bay Of Angels*, 1962. Colour lithograph, captioned and signed in image lower left to right, text in lower margin, 99 x 61cm (paper). *Framed*.

\$2,850

Caption reads "Nice - Soleil - Fleurs." Text reads "Ministère des Travaux Publics, et Transports et du Tourisme, Commissariat Général au Tourisme. Printed in France. Published by and for the French Government. Ed. 61.24. Mourlot Imp. Paris." Ref: Sorlier, p39.

Provenance: private collection, purchased from Redfern Gallery, London, in 1971.



51. **Marc Chagall** (Russian/French, 1887-1985). *Chagall Lithographs IV*, 1974. Colour lithograph, book cover, titled in image lower right, text in left and right panels, 32.3 x 76.2cm (paper).

\$1,350

Ref: Mourlot #729.



52. **Marc Chagall** (Russian/French, 1887-1985). *The Return Of The Prodigal Son*, 1975. Colour lithograph, editioned 6/50 and signed in pencil in lower margin, with accompanying certificate of authenticity from Beverly Hills Galleries, 64 x 47.5cm. *Framed*.

\$13,500

Ref: Mourlot #831.



49. **Marc Chagall** (Russian/French, 1887-1985). *Chagall Lithograph II*, 1963. Colour lithograph, book cover, titled in image upper and lower right, text in left panel, 32.5 x 72.1cm (paper).

\$1,350

Text reads "Printed in France." Ref: Mourlot #391.



50. **Marc Chagall** (Russian/French, 1887-1985). *Chagall Lithographie III*, 1969. Colour lithograph, book cover, titled in image upper and lower right, 32.5 x 78.8cm (paper).

\$1,250

Ref: Mourlot #577.



53. **Alan Davie** (British, b.1920). *[Zurich Improvisation]*, 1965. Colour lithograph, editioned "artist's proof", signed and dated in pencil with blind stamp in lower margin, 55 x 78cm. *Slight foxing overall*.

\$1,350



54. **Edward Julius Detmold** (Brit., 1883-1957). [*Butterflies*], c1920s. Colour aquatint, printed à la poupée, initialed, editioned 5/12 and signed in pencil in lower margin, old Arthur Ackermann & Son label on frame verso, 41.7 x 33.5cm. *Original frame*.

\$4,400

Edward Detmold and his twin brother Maurice were child prodigies tutored by an uncle who fostered their artistic talents and a love for natural history. They began exhibiting at the Royal Academy at the age of 13, influenced by Japanese colour prints and drawings. Their work was used to illustrate numerous books. The twins collaborated successfully on drawings and etchings until Maurice committed suicide in 1908, leaving Edward to work alone.



55. **Edward Julius Detmold** (British, 1883-1957). [*Parrots*], c1920s. Colour aquatint, printed à la poupée, initialed, editioned 10/24 and signed in pencil in lower margin, old Arthur Ackermann & Son label on frame verso, 40.3 x 30cm. *Slight creases to margins. Original frame*.

\$5,500



56. **Edward Julius Detmold** (British, 1883-1957). [*Lovebirds*], c1920s. Colour aquatint, printed à la poupée, initialed, editioned 17/24 and signed in pencil in lower margin, old Arthur Ackermann & Son label on frame verso, 36.9 x 23.9cm. *Original frame*.

\$5,500



57. **Edward Julius Detmold** (British, 1883-1957). [*Brahman, Bulls And Elephants*], 1925. Etching with drypoint, monogrammed and dated in plate lower right, signed in pencil in lower margin, 19.9 x 19.8cm. *Slight stains to centre left and lower margin*.

\$1,300



58. **Jim Dine** (American, b.1935). *Imprint From Dorian Gray's Stomach*, 1968. Etching, titled in image upper left, signed in pencil in lower margin, stamped "Edition B" and editioned 170/200 in ink in an unknown hand verso, 42.7 x 28.6cm.

\$2,200

From The Picture of Dorian Gray.



59. **Jim Dine** (American, b.1935). *Self Portrait (Primary Colours)*, 1969-1972. Colour etching with aquatint, three plates printed on a single sheet, editioned 56/75, signed and dated in pencil with copyright blind stamp in lower margin, 30 x 70cm.

\$4,400

Illustrated in Jim Dine Prints 1970-1977, 1977, plate 57.



60. **Paul Drury** (British, 1903-1987). *On Box Hill*, 1933. Etching, initialled and dated in pencil on image lower right, titled, editioned "working proof", dated and signed in pencil in lower margin, working annotations in pencil to margins, 15.3 x 18cm. *Pinholes to corners of margins. Framed.*

\$1,450



61. **Sir William Russell Flint** (British, 1880-1969). *Eve*, 1930. Drypoint, initialled in plate lower right, annotated and dated in pencil and signed in ink in lower margin, 18.1 x 25.9cm. *Framed.*

\$4,900

Annotation reads "Final proof, pattern for edition, printed by Carling." From an edition of 75. Ref: Wright #34.



62. **Sir William Russell Flint** (British, 1880-1969). *Aragonese Stringmakers*, 1930. Etching, signed and annotated "3rd trial – this proof only" in ink by Flint, numbered "3", dated "5.9.30" and "1930", titled and annotated in pencil in another hand in lower margin, 24.1 x 36.8cm. *Paper tape to upper and lower edges, old mount burn, tape remnants verso.*

\$4,400

Annotation reads "W. [Wright] 40. iii/vii (early state) (2nd plate)." Wright recorded

only one proof of the third state. There were six lettered proofs and a published edition of 75 in 1931. Ref: Wright #40.



63. **Hans Frank** (Austrian, 1884-1948). *Pfauen (Peacocks)*, 1904. Colour linocut, signed and dated in pencil on image lower right, titled in pencil in lower margin, 15.7 x 15.7cm. *Slight mount burn and minor foxing to margins.*

\$990



64. **Hans Frank** (Austrian, 1884-1948). *Weisser Pfau (White Peacock)*, c1904. Colour linocut, titled and numbered "No. 129" in pencil verso, 18.3 x 15.8cm. *Minor creases to lower right corner of image and to margins, slight stains to upper margin.*

\$990



65. **Robert John Gibbings** (British, 1889-1958). *[Standing Male Nude]*, 1914. Wood engraving, signed and dated in pencil in lower margin, 14 x 5.2cm.

\$1,450



66. **William Giles** (British, 1872-1939). *The Passing Show*, c1920s. Colour woodcut, monogrammed in block lower left, titled in pencil in lower margin, 26.8 x 47.4cm. *Slight creases and foxing to margins.*
\$2,200



67. **F.L. Griggs** (British, 1876-1938). *Castor*, 1927. Etching, initialled and dated in plate lower right, signed and titled in pencil in lower margin, stamped monogram and numbered "1" in ink in an unknown hand verso, annotated in pencil in an unknown hand on accompanying old mount, 13.5 x 11.9cm.

\$1,650
Annotation on mount includes "[Monogram] indicates that it was printed by the artist at the Dorven's House Press, Campden, Glos. There were 89 impressions of this 6th and final state. Bowes & Bowes 1938." Ref: Comstock #38.



68. **Edward Bouverie Hoyton** (British, 1900-1988). *[Rural View]*, c1930s. Etching, signed in pencil in lower margin, 9.8 x 12.3cm. *Minor foxing overall.*

\$990
Hoyton was one of a small group of talented etchers of pastoral landscapes, that included Graham Sutherland and Paul Drury, who sought inspiration in William Blake, Samuel Palmer and the densely etched plates of F. L. Griggs. Hoyton's work is represented in major international collections, and has been especially popular in the USA.



69. **Edward Bouverie Hoyton** (British, 1900-1988). *Head Of A Thames Bargee*, c1950s. Etching, signed in pencil in lower margin, titled and annotated in pencil in an unknown hand in lower margin and on old mount below image, 20.2 x 14.9cm. *Pinholes to upper margin.*

\$990
Annotations include "A bargee is a bargeman or one who works on the river barges and is usually found in an unemployment queue. A portrait of this man was later used by the Labor Party as a poster for propaganda."



70. **Louis Icart** (French, 1888-1950). *Poissons Japonais*, 1924. Colour aquatint and drypoint, printed à la poupée, oval format, numbered "295" and signed in pencil in lower margin, title printed on plaque attached to frame, 36 x 45.8cm. *Original frame.*

\$2,850
Ref: Holland, p104.



71. **Augustus John** (British, 1878-1961). *Nude Seated*, c1920s. Etching and drypoint, signed in plate upper centre, signed in pencil in lower margin, 9.9 x 8.1cm.

\$1,650
Illustrated in Dodgson, *A Catalogue of Etchings by Augustus John*, 1920, plate 107, p118; 5th state, edition of 25.



72. **Elizabeth Keith** (British, 1887-1956). *Chinese Actor*, 1924. Colour woodcut, signed in pencil on image lower right, titled in pencil in lower margin, 40.5 x 30.9cm. *Slight stains to margins.*

\$2,900

Ref: Miles #10, lists alternate title: *Chinese actor in role of a general*; edition of 100, but only 46 were printed.

This image was used as the cover illustration for the catalogue raisonné by Richard Miles.



75. **Oskar Kokoschka** (Austrian, 1886-1980). *An Omen For Telemakhos*, c1970s. Lithograph, accompanied by sheet of letterpress text, editioned 18/50 and signed in pencil in lower margin, 39.5 x 27cm.

\$1,100

Text is a passage from Kokoschka's *The Odyssey*.



76. **Jean Emile Laboureur** (French, 1877-1943). *Sur La Marne*, 1924. Engraving, initialled and titled in plate lower right and centre, signed in pencil in lower margin, 17.3 x 13.3cm.

\$1,850

This is a later unrecorded state. There are several areas of the plate which show clearly Laboureur had worked in the plate since the 4th state which appeared in "Byblis" in 1924. Ref: S. Laboureur #277.



73. **William K. Kerr**. *Singapore Roads*, 1950. Watercolour, titled, signed and dated lower left to right, 38.8 x 56.7cm. *Pinholes, slight stains, minor paper remnants and paper loss to edges.*

\$1,650



74. **William K. Kerr**. [*Singapore Harbour*], 1953. Watercolour, signed and dated lower right, 38.8 x 56.7cm. *Minor foxing overall, slight stains, minor paper remnants and paper loss to edges.*

\$1,650



77. **Fritz Lang** (German, 1877-1961). [*Parrot With Feed Bowl*], c1920s. Colour linocut, monogrammed in block lower left, annotated in German, signed and numbered "35" in pencil in lower margin, 45.7 x 26cm. *Foxing and slight paper loss to margins.*

\$990



78. **Fritz Lang** (German, 1877-1961). *[Gray Parrot]*, c1920s. Colour linocut, monogrammed in block lower right, annotated in German, signed and numbered "35" in pencil in lower margin, 42.9 x 22.7cm. *Foxing, creases, slight tears and paper loss to margins.*

\$990



79. **Derwent Lees** (Australian/British, 1885-1931). *[Standing Figure]*, c1910. Ink and wash, numbered "31" in an unknown hand in pencil lower right, 47 x 29.5cm. *Slight stains and soiling overall.*

\$880

Provenance: Henry R. Lew.

Born in Australia, Derwent Lees studied in Melbourne and Paris and pursued an art career in Britain. He also studied and taught drawing at the Slade School of Fine Art in London. Between 1910 and 1912 he spent time with Augustus John and James Dickson Innes in Wales and France, and travelled and worked extensively in Europe.



80. **Isabel De B. Lockyer** (British, 1895-1980). *The Shop Window*, 1930. Colour linocut, titled, signed, dated and editioned 14/50 in pencil in lower margin, 20.4 x 16.9cm.

\$1,350



82. **Isabel De B. Lockyer** (British, 1895-1980). *[Beers & Beaus]*, 1935. Pair of linocuts, colour proof and key block, (a) signed, dated and annotated in pencil in lower and right margins, 17.2 x 24.8cm (each).

The pair **\$1,850**
Annotations include "next print 4/25."



81. **Isabel De B. Lockyer** (British, 1895-1980). *Cold Evening*, 1933. Colour linocut, titled, signed, editioned 9/25 and dated in pencil in lower margin, 36 x 25.2cm.

\$990



83. **Bertha Lum** (American, 1869-1954). *The South Wind*, 1921. Colour woodcut, signed in pencil on image lower right, annotated "copyright", dated and numbered "35" in pencil in lower margin, 40.1 x 24.8cm. *Slight cockling to edges and old mount burn. Laid down on acid-free tissue.*

\$3,300

Also known as *A Merry Little Breeze*. Listed in Gravalos, *Bertha Lum*, Smithsonian, 1991, p97.

One of Lum's best images in this style.



84. **Henri Matisse** (French, 1869-1954). *Teen*, 1938. Linocut, initialled and dated in block lower left, artist and date in letterpress text verso, 30.4 x 22.7cm. *Minor soiling to margins.*

\$1,450

Published in *XXe Siecle*, No. 4. Ref: Duthuit #723.



87. **Joan Miro** (Spanish, 1893-1983). [*Lithograph I From "Sculptures"*], 1974. Colour lithograph, signed in image lower right, 27.6 x 55.7cm. *Old vertical centre fold as issued.*

\$1,150

One of two lithographs included in Miro, *Sculptures*, 1974, published by Maeght, Paris. Ref: Mourlot #948, Cramer #181.



85. **Henri Matisse** (French, 1869-1954). [*Woman With Beautiful Hair*], 1948. Lithograph with letterpress text, 22 x 19cm (image).

\$1,250

The text includes "Plus que mes yeux j'aime tes beaux cheveux..." (More than my eyes, I love your beautiful hair)." Published in Albert Skira, *Florilège des Amours de Ronsard*, Paris, 1948, limited to 320 copies. This publication was the culmination of a project suggested by Matisse in 1941. Originally planned to contain 30 lithographs, the first printing of the text did not suit the illustrations. A second proof of text was made for the artist to use in making the illustrations. However, the war delayed the meeting between publisher and artist until 1946, by which time Matisse had expanded his ideas so much that the text had to be reset in Paris a third time. This printing, however, had to be scrapped as the paper had yellowed and the Caslon type was now too worn to be used. Skira found the original moulds, and a new font was cast. Matisse changed the colour of the

ink and settled finally on 126 lithographs. The book was issued seven years after its conception. Unlike his previous books, the text and illustrations are composed together in the *Ronsard*.



88. **Joan Miro** (Spanish, 1893-1983). [*Lithograph II From "Sculptures"*], 1974. Colour lithograph, signed in image lower right, 27.6 x 55.8cm. *Old vertical centre fold as issued.*

\$1,150

One of two lithographs included in Miro, *Sculptures*, 1974, published by Maeght, Paris. Ref: Mourlot #949, Cramer #181.



86. **Joan Miro** (Spanish, 1893-1983). *Homage A Miro*, 1972. Colour lithograph, 31.4 x 47.3cm. *Old vertical centre fold as issued.*

\$1,150

Published in a special issue of the review *XXe Siècle*, 1972. Ref: Mourlot #868.



89. **Henry Moore** (Brit., 1898-1986). *Girl Doing Homework 1*, 1974/1975. Etching, editioned 27/50 and signed in pencil in lower margin, 20.6 x 25.1cm. *Framed.*

\$4,400



90. **Claes Oldenburg** (Swedish/American, b.1929). *Baked Potato With Butter*, 1972. Colour lithograph, editioned 86/100, signed and dated in pencil on image lower left to right, 67.2 x 85cm. *Repaired tears and minor foxing to margins.*

\$2,250

Ref: Platzker #83.



93. **Pablo Picasso** (Spanish, 1881-1973). *Bacchanal (Mourlot Cover III)*, 1955. Tinted lithograph, book cover, 48.6 x 65.4cm (paper). *Slight wear to edges of image.*

\$2,200

Ref: Bloch #795, Cantz #666, Mourlot #280.



91. **Pablo Picasso** (Spanish, 1881-1973). *Le Bellier [Sic] (The Ram)*, 1936/1942. Aquatint and drypoint, watermarked "Ambroise", 27.2 x 21.7cm (image). *Framed.*

\$6,600

Ref: Bloch #332, Baer #579. Edition of 226.



92. **Pablo Picasso** (Spanish, 1881-1973). *La Langouste (Crayfish)*, 1936/1942. Aquatint and drypoint, watermarked "Vollard", 29.5 x 21.9cm (image).

\$6,600

Ref: Bloch #352, Baer #599.



94. **Pablo Picasso** (Spanish, 1881-1973). *Le Picador II*, 1961. Colour lithograph, dated "6.3.61" and "21.4.61" in image lower left, 20.6 x 26.6cm. *Minor surface loss and foxing to left and right margins.*

\$2,650

Ref: Bloch #1017, Cantz #788, Mourlot #350.



95. **Pablo Picasso** (Spanish, 1881-1973). *Jeu De La Cape*, 1961. Lithograph, dated "6.3.61 III" in image lower left, 21.1 x 24.5cm. *Minor foxing to image upper right.*

\$1,650

Ref: Bloch #1015, Cantz #790, Mourlot #348.

These aquatints are from a series of illustrations commissioned by Picasso's dealer, Ambroise Vollard. This suite, which was inspired by Comte de Buffon's epic 44 volume natural history, was published in an edition of 226 copies. It included 36 copies on various papers containing a separate suite of the prints with remarques (a small annotation such as title or drawing by the artist in the margin of the print, making it individual), 55 copies on Montval wove, and 135 copies on Vidalon wove watermarked either "Ambroise" or "Vollard". This impression is on Vidalon from the standard issue, which does not include the remarques. Another unusual feature is that there are no plate marks (with the exception of one), because the actual printing plate was larger than the paper.

Picasso utilized the little-used technique of sugar-lift aquatint, which allowed him to exploit the full range of greys, which only this etching technique offers.



96. **Pablo Picasso** (Spanish, 1881-1973). *Les Banderilles*, 1961. Lithograph, dated "6.3.61 IV" in image lower left, 19.6 x 23.9cm (image). *Slight foxing overall.*

\$1,650

Ref: Bloch #1016, Cantz #794, Mourlot #349.



97. **Pablo Picasso** (Spanish, 1881-1973). *La Pique*, 1961. Lithograph, dated "6.3.61 I" in image lower left, 21.5 x 26.6cm (image). *Minor foxing to image lower centre.*

\$1,650

Ref: Bloch #1014, Cantz #786, Mourlot #346.

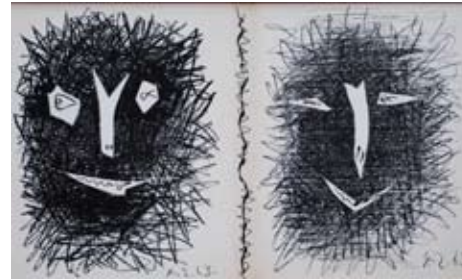


98. **Pablo Picasso** (Spanish, 1881-1973). *Sala Gaspar*, 1961. Lithograph, text in image upper and lower centre, signed and dated "7.3.61" in image lower right, 70.8 x 56.7cm. *Slight tear to left margin, minor stain to right margin.*

\$1,950

Text includes "Consejo de Ciento 323 Barcelona. Dibujos de Picasso, Abril 1961." Ref: Bloch #1294, Cantz #796, Mourlot #340.

Sala Gaspar was a Spanish art dealer who represented Picasso and a number of well-known artists.



99. **Pablo Picasso** (Spanish, 1881-1973). *Mourlot Cover IV (Two Masks)*, 1963. Lithograph, book cover, dated "4.2.63" (twice) in image lower left to right, 49 x 65.9cm (paper). *Slight wear and discolouration to central portion of image.*

\$2,200

Ref: Bloch #1108, Cantz #840, Mourlot #388.

100. **Gerald Spencer Pryse** (1882-1956). *[Children Dancing]*, c1920s. Tinted lithograph, 44.5 x 36.2cm. *Slight creases to margins, old mount burn.*

\$1,100



101. **Pierre Auguste Renoir** (French, 1841-1919). *Femme Au Cep De Vigne (Third Variant)*, c1904. Lithograph, signed with stamp in image lower left, 16.2 x 10.3cm. *Framed.*

\$4,900

Ref: Stella #47. Second state, edition of 1,000. Provenance: estate of Dr Constable, former trustee of Art Gallery of Western Australia.





102. **Diego Rivera** (Mexican, 1886-1957). *Desnudo De Frida Kahlo*, 1930. Lithograph, initialled and dated in image lower right, signed, dated and editioned 91/100 in pencil in lower margin, alternate title in ink in an unknown hand on accompanying Harcourts Gallery, San Francisco label verso, 41.8 x 27.5cm. *Minor foxing to image centre left and to lower margin. Framed.*

\$14,500

Alternate title reads "Seated Nude (Frida Kahlo)." Ref: Cortés-Gutiérrez #893.

This lithographic portrait of Rivera's famous wife, Frida Kahlo, is included in the current British Museum exhibition *Revolution on Paper: Mexican Prints 1910 – 1960*. Rivera, one of Mexico's most important artists, had the smallest output as a printmaker compared to his contemporaries, producing only twelve lithographs between 1930 and 1932, plus a single linocut in 1938.



103. **Henri Riviere** (French, 1864-1951). [*Le Soleil Couchant (Setting Sun)*], 1901. Colour lithograph, monogrammed and signed in image lower left, 23.9 x 59.7cm. *Repaired tears, creases and minor surface loss to image. Laid down on acid-free paper.*

\$880

From the series *La Fée des Heures*.



104. **Mabel Royds** (British, 1874-1941). *Sunspots*, c1920s. Colour woodcut, signed and titled in pencil in lower margin, 13.4 x 23.2cm. *Minor soiling to margins.*

\$3,800

One of Royds' best colour prints.



105. **Olga Rozanova** (Russian, 1886-1918). [*Abstract Composition*], c1915. Watercolour, signed in ink verso, 23.8 x 16.4cm.

\$3,800

Olga Rozanova was a Russian Constructivist painter, who had experimented with Cubism and Futurism before settling on her particular abstract style. She was among the first in Russia to advocate abstract art in an essay published in 1913. She illustrated several books of Futurist poetry, including those of her husband Alexei Kruchenykh. Rozanova also composed her own experimental sound poetry, and created embroidery and fabric designs for Malevich's unpublished journal *Supremus*. (Ref: Grove Dictionary of Art and Oxford Dictionary of Art)



106. **Francis J. Smith**. *Away Into The Blue*, c1920s. Drypoint, blind stamp and titled in ink in lower margin, 7.3 x 11cm. *Minor foxing overall.*

\$550

Blind stamp reads "Original drypoint etching by J. Francis Smith."



107. **Graham Sutherland** (British, 1903-1980). *Bird About To Take Flight*, 1968. Colour lithograph, dated "1.III.68" in image upper left, editioned 54/70 and signed in pencil on image lower left to right, 64.7 x 49cm. *Raised paper surface to left and right sides of image due to old tape. Framed.*

\$3,300

Printed by Fernand Mourlot, Paris. Ref: Tassi #95.



108. **Graham Sutherland** (Brit., 1903-1980). *Balancing Form*, 1972. Colour lithograph, editioned 46/90 and signed in pencil in lower margin, 42.8 x 35.8cm. *Slight discolouration to margins.*

\$2,900

Ref: Tassi #130.

Sutherland's early printmaking was greatly influenced by the work of Romantic artist Samuel Palmer, as well as William Blake. His early representational style of densely worked etchings eventually evolved into Surrealism. While serving as an official war artist during WWII his work provided a visual record of desolation. His painting *Crucifixion* (1946) is considered to be one of the most important religious paintings of the 20th century. In his later works he used anthropomorphic insect, animal and plant forms.



109. **Sidney Tushingham** (British, 1884-1968). *Ronda*, c1925. Drypoint, monogrammed in plate lower right, titled and signed in pencil in lower margin, 26.1 x 32.1cm. *Old mount burn.*

\$660

Illustrated in Connell, *Etchings and Drypoints by S. Tushingham*, c1928, plate 90.

Located in the Spanish province of Malaga, Ronda has the oldest bullfighting ring in Spain. Ernest Hemingway and Orson Welles both wrote about Ronda's beauty and bullfighting traditions. Welles once said, "A man is not from where he is born, but where he chooses to die" and, on his passing, his ashes were scattered in a Ronda bullring.



110. **Sidney Tushingham** (Brit., 1884-1968). *Roman Bridge, Salamanca*, c1925. Drypoint, monogrammed in plate upper right, titled and signed in pencil in lower margin, 19.1 x 36.5cm. *Old mount burn.*

\$550

Illustrated in Connell, *Etchings and Drypoints by S. Tushingham*, c1928, plate 91.



111. **Jacques Villon** (French, 1875-1963). *Camille Renault*, 1947. Etching with drypoint, signed in pencil in lower margin, 40 x 31.4cm. *Slight foxing and handling creases to margins. Framed.*

\$1,650

Edition of 40. Ref: Ginestet and Pouillon #E494.

A man of great girth, Camille Renault (1904-1984), was a French restaurateur, an art enthusiast and collector, and a patron of the arts. Many prominent artists, including Jacques Villon, dined at his restaurant, Big Boy. They sometimes paid for their meals by making sketches with materials Renault supplied, often drawing his portrait. Subsequently, Renault became one of France's most popular portrait subjects, painted by Leger, Braque, Derain, Dufy and Dubuffet among others. Parisians flocked to Renault's restaurant to see the art work and dine on dishes such as "Turbot Villon" and "Soufflé Kandinsky." Villon used to offer Renault a "canvas" after every one hundred meals.



112. **Eduard Vuillard** (French, 1868-1840). *L'Avenue*, 1899. Colour lithograph, signed and annotated "Serie 2/No. 1" in pencil in lower margin, 31 x 40.9cm.

\$8,800

Colour variant proof of the second (final) state, before the edition of 100. Printed by Atelier Auguste Clot and published by Ambroise Vollard, Paris. Provenance: Stadia Graphics 1985. Ref: Roger-Marx 33 ii/ii, Johnson 155/2.

Vuillard experimented extensively on the use of colour, producing several proofs before arriving at the final choice for the edition. Few of these colour proofs were signed by Vuillard and the edition of 100 was not systematically signed.



113. **George Winkelmann**, [*Sulphur-crested Cockatoo*], c1930s. Colour linocut, titled and signed in pencil in lower margin, 40.1 x 31cm. *Old mount burn.*

\$1,100

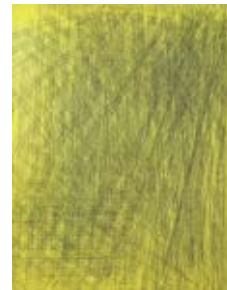
114. **Requiem Pour La Fin Des Temps (Requiem For The End Of Time)**, 1978. Folio of eight original etchings and text in letterpress, on loose folded pages boxed together, each etching signed by artist and editioned XXXVIII/XLVI (38/46) in pencil with George Visat Editions d'Art blind stamp in lower margin, folio editioned 38/46 in letterpress and signed by author of text, Eddy Batache, 67.4 x 51.9cm (paper size, each page). *Slight foxing overall.*

\$39,500

Published by Editions George Visat, Paris.



Francis Bacon (Brit., 1909-1992). *Figure At Washbasin*, 1978. Colour aquatint, 47.3 x 36.1cm.



Hans Hartung (French, 1904-1989). *[Abstract In Yellow]*, 1978. Two-colour etching and aquatint, 52.3 x 40.9cm.



Henry Moore (British, 1898-1986). *Two Reclining Figures*, 1978. Etching and aquatint, 30.1 x 22.4cm. Ref: Cramer #497.



Henry Moore (British, 1898-1986). *[Two Reclining Female Figures]*, 1978. Etching, 30.3 x 22.5cm.



Roberto Matta (Chilean/French, 1911-2002). *Ma Chair Rie*, 1978. Colour etching and aquatint from multiple plates with à la poupée printing and stencil, 41 x 31.9cm.

Ref: Ferrari, *Matta: Index dell'Opera Grafica 1969-1980*, p98.



Francis Bacon (Brit., 1909-1992). *Portrait Of Michel Leiris*, 1978. Colour aquatint with à la poupée printing and stencil, 29.8 x 25.1cm.



Hans Hartung (French, 1904-1989). *[Abstract In Blues]*, 1978. Colour etching and aquatint, 41.8 x 33.7cm.



Roberto Matta (Chilean/French, 1911-2002). *Nid De Noeds*, 1978. Colour etching and aquatint from multiple plates with à la poupée printing and stencil, 41.3 x 31.7cm.

Ref: Ferrari, *Matta: Index dell'Opera Grafica 1969-1980*, p98.