



# International Art

Collectors' List No. 168, 2013

## **Josef Lebovic Gallery**

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# JOSEF LEBOVIC GALLERY

Established 1977

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## COLLECTORS' LIST No. 168, 2013

### International Art

On exhibition from Sat., **9 November 2013** to Sat., **1 February 2014**.  
All items will be illustrated on our website from **16 November**.  
Prices are in Australian dollars and include GST. Exch. rates as at  
time of printing: AUD \$1.00 = USD \$0.96¢; UK £0.59p  
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka



**Australasiana**

Our next list in 2014 will include  
Australasian and NZ ephemera.

Cover illustration: Item #23, p6.

### ANZAAB Book Fair

Josef Lebovic will be exhibiting at the Book  
Fair from **Friday, 8 to Sunday, 10 Novem-  
ber** at The Roundhouse, University of NSW,  
Kensington. Hours: Fri., 6pm-9pm; Sat./Sun.,  
10am-5pm. **Free parking on campus.**

### Holiday Break

The gallery will be open by appointment from  
Mon., 23 December 2013 until we resume  
normal hours on Wed., 8 January 2014.



1. **Cecil Aldin** (Brit., 1870-1935). *Miss Campbell's "April Lady" & "Dame Marigold" Babies, Mr Frank Harrison's "Champion Angelo" & Mr Duerdin Dutton's "Starboard" [St Bernard Dogs]*, 1893. Ink and wash with white highlight, captioned 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, soiling overall.*

**\$2,900**

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."



2. **Lawrence Alma-Tadema** (British, 1836-1912). *Zal And Rudabeh*, 1882. Etching on chine-collé, signed in plate lower left, 15.2 x 20cm. *Discolouration to edges of margins.*

**\$770**

Illustration for the book, *The Epic of Kings, Stories Retold from Firdusi* by Helen Zimmern, 1882. Held in the British Museum collection.

Chine-collé, a process developed in the 19th century, enabled artists to print on delicate papers imported from China. This tissue paper ("chine") was glued ("collé") to a heavier paper support as it passed through the etching press. Ref: IFPDA.

3. **Stanley Anderson** (British, 1884-1966). *St Nicholas, Prague*, c1920s. Etching, signed in plate lower right, signed, titled and annotated "edition 85 proofs" in pencil in lower margin, 29.2 x 22.5cm. *Minor discolouration to margins.*

**\$660**



4. **Stanley Anderson** (British, 1884-1966). *La Plaza Mayor, Segovia*, c1920s. Drypoint, signed in plate lower left, signed, titled and editioned "80 proofs" in ink on plate mark below image and in lower margin, 24 x 19.2cm. *Minor stains to margins.*

**\$660**



5. **Anon.** [*Jerusalem Environs*], c1897. Group of six watercolours, one dated and most titled and initialled "M.D.T." in pencil lower left to right, some annotated or numbered in various hands in pencil verso, sizes range from 11 x 14.3cm to 20.4 x 27cm. *Foxing and mount burn overall.*

The group **\$2,850**

Titles read:

- (a) Abyssynian dwelling, Jerusalem. Coptic House;
- (b) A corner of Jerusalem, Schueller's School;
- (c) [The Wailing Wall, Jerusalem];
- (d) Ophthalmic Hospital, Jerusalem, from the tombs of the Karaithe Jews;
- (e) A portion of Nth Wall, Jerusalem;
- (f) Dome over St Helena's Chapel in Coptic quarter of Holy Sepulchre.

Annotations read:

"Damascus Rd., Herod's Gate (e); and "Thicket in which Abraham's ram was caught (f)."



6. **Anon.** *Les Acrobats*, c1920s. Pen and ink with pencil and water-colour, titled lower centre, 26.1 x 22.3cm.

**\$1,650**

In the style of Jean Dupas.



7. **John Taylor Arms** (Amer., 1887-1953). *San Trovaso [Venice]*, 1926. Etching, signed and dated in plate lower right, titled, signed and dated in pencil in lower margin, 24.1 x 37.5cm. *Slight foxing to margins.*

**\$1,100**



8. **William Ashton** (Brit., 1853-1927). [*Horsemen Racing In The Desert*], 1928. Etching and engraving, monogrammed and dated in plate lower right, signed in pencil in lower margin, 12.5 x 22.6cm.

**\$550**



9. **Mario Avati** (French, 1921-2009). *Le Corbeau* (Crow), c1958. Aquatint, editioned 198/220, titled and signed in pencil with "GG" blind stamp in lower margin, annotated in pencil in mount lower left, 44.7 x 60.5cm. *Slight mount burn.*

**\$880**

Annotation in French reads "Nature Morte [still life] ou Corbeau. Aquatinte originale signée."



10. **Leonard Beaumont** (Brit., 1891-1986). *Café Zum Alten Römerstübchen*, c1920s. Etching, editioned 1/75 and signed in pencil in lower margin, 18.5 x 19.9cm. *Minor foxing and mount burn to margins.*

**\$660**

11. **Valere Bernard** (French, 1860-1936). *Esprit Des Ténèbres* (*Spirit Of Darkness*), c1920. Etching, editioned 18/30 and signed in pencil on plate mark below image and lower margin, inscription including title in another hand in ink in lower margin, 44.6 x 28.5cm. *Creases, soiling and rubbing to margins.*

**\$880**

Inscription reads "À Albert Garraud, cet 'Esprit des Ténèbres', hommage de son bien reconnaissant Paul Gouchon."



12. **Paul Berthon** (French, 1872-1909). *[Female Profile With Flowers]*, c1896. Colour lithograph, signed in image lower left, Maîtres de l'Affiche blind stamp and text on and below image lower left to right, 32.4 x 24.4cm (image). *Crease to image lower centre, slight foxing and creases to margins.*

**\$990**

Text reads "Les Maîtres de l'Affiche, Imprimerie Chaix (Encres Lorilleux & Cie)."



13. **Edmund Blampied** (British, 1886-1966). *[Horse And Rider Splashing Through The Surf]*, 1923. Drypoint, signed and dated in plate lower centre, signed in pencil in lower margin, 18 x 26cm. *Old horizontal crease to upper portion of image, minor glue stains to margins, old mount burn.*

**\$1,250**

Ref: Appleby #95.



14. **Edmund Blampied** (British, 1886-1966). [*Canine Couple In Evening Dress*], c1925. Lithograph, signed in image lower left, signed in ink on image lower right, 27.9 x 20.6cm. *Minor foxing, old mount burn. Framed.*

**\$990**



15. **Edmund Blampied** (British, 1886-1966). *Normandy Fisherman*, 1925. Drypoint, signed in plate lower left, signed and titled in lower margin, 22.9 x 25.2cm.

**\$1,650**



16. **Edmund Blampied** (British, 1886-1966). *Night Time In Dieppe*, 1926. Drypoint, signed and dated "Oct. 1926" in plate lower centre, editioned 86/100 and signed in pencil in lower margin, 19.9 x 27.9cm. *Minor old mount burn.*

**\$1,250**

Illustrated in Syvret, *Edmund Blampied*, 1986, p147.



17. **Frank Brangwyn** (Brit., 1867-1956). *Cornfield, Montreuil*, 1907. Etching, signed in pencil in lower margin, 22.3 x 35.6cm.

**\$990**

Ref: Fine Art Society, *Catalogue of the Etched Work of Frank Brangwyn*, 1912; Gaunt #104.



18. **Frank Brangwyn** (British, 1867-1956). *Santa Maria, [Venice]*, 1907. Etching, initialled in plate lower left, signed in pencil in lower margin, 27.8 x 36.8cm.

**\$990**

From a limited edition of 150. Ref: Fine Art Society, *Catalogue of the Etched Work of Frank Brangwyn*, 1912; Gaunt #108.



19. **Frank Brangwyn** (British, 1867-1956). *A Street In Tours No. 1 (Brussels)*, 1912. Etching, signed in pencil in lower margin, 27.5 x 22.7cm. *Foxing and repairs to margins.*

**\$880**

Edition of 125. Ref: Gaunt #212.



20. **Frank Brangwyn** (British, 1867-1956). *Street In Peking*, c1930s. Etching, signed by Brangwyn and titled in an unknown hand in pencil in lower margin, 34.2 x 30cm. *Slight stain to left edge of image, repaired tear to upper left margin, soiling and foxing to margins, old mount burn.*

\$1,100



23. **Norbertine von Bresslern Roth** (Austrian/Amer., 1891-1978). *Red Parrots*, c1925. Colour woodcut, annotated "handdruck" (hand printed), titled and signed in pencil in lower margin, 23.7 x 23.6cm. *Slight foxing, stains and crinkles to margins. Framed.*

\$3,950



21. *After* **Georges Braque** (French, 1882-1963). *Bouquet Fleurs À L'Aquarelle*, c1960. Colour lithograph, signed in image lower right, editioned 49/300 and signed in pencil in lower margin, 40.1 x 31.1cm. *Slight foxing. Framed.*

\$2,850

From one of the Maeght editions based on Braque's watercolours or gouaches, with Braque closely involved in the process of his image being recreated as a lithograph. Ref: Maeght #1025, listed in Vallier p294.

22. **Georges Braque** (French, 1882-1963). *Untitled*, 1961. Colour lithograph, 28.3 x 21.4cm.

\$1,650

Page 77 from *Descente aux Enfers (Descent into Hell)* by Marcel Jouhandeau with four original (untitled) lithographs by Georges Braque, published by Nouveau Cercle Parisien du Livre, 1961. Ref: Vallier #171.



24. **Gerald Leslie Brockhurst** (Brit., 1890-1978). *Le Beguin [Anais]*, 1922. Etching with stipple, signed in plate upper left, signed by Brockhurst and titled in another hand in pencil in lower margin, 13.9 x 11.2cm. *Slight mount burn.*

\$1,100

Published in an edition of 76. The title refers to the French-Moorish cap or headband worn by women from Dax in the Aquitaine, France. Anais Folin, Brockhursts' first wife, was the model for this work and for most of his early etchings of young women. Ref: Fletcher #33, Wiki.





25. **Auguste Brouet** (French, 1872-1941). *Cirque Ambulant*, c1910. Etching, editioned 34/80 and signed in pencil with bookseller's blind stamp in lower margin, titled in pencil verso, 21.8 x 27cm. *Minor foxing to centre of image, slight soiling to margins, old mount burn.* **\$770**

Brouet produced over 300 etchings and drypoints recording the people and places of Montmartre, the circus, and WWI soldiers. At the age of 16 Brouet made his first etching, using a nail, some zinc gutter-pipe and floor polish as a ground. It was said that some of his very early work was reminiscent of Rembrandt. Ref: Princeton University, IFPDA.



28. **David Young Cameron** (British, 1865-1945). *A Venetian Fountain*, 1894. Etching, signed and dated in plate lower left, signed and titled in pencil in lower margin, 15.2 x 22.3cm. *Repaired tears to right edge of image and to margins, minor stain to upper right corner of image, slight soiling to margins.* **\$880**

From the *North Italian Set*, in an edition of 25. Ref: Rinder #210.



26. **J.C.A. Brown**. [*Rural Landscape With Stone Bridge*], c1920s. Colour woodcut, printed à la poupée, with added hand-colouring, signed and annotated in pencil in lower margin, 19.7 x 14.8cm. *Minor rubbing and soiling to margins.* **\$660**

Annotation reads "imp. del. et sculp."

À la poupée (with the doll) is a method of applying two or more coloured inks with a ball-shaped wad of fabric (doll) to different parts of a single printing plate.



27. **Bernard Buffet** (French, 1928-1999). [*Flowers In Vases*], c1980s. Drypoint, annotated "EA" (artist's proof), editioned 29/30 and signed in pencil in lower margin, 65.6 x 50.6cm. *Minor soiling to margins. Framed.* **\$1,450**

29. **David Young Cameron** (Brit., 1865-1945). *Rue Saint Julien Le Pauvre*, 1904. Etching, signed in plate lower left, signed in pencil in lower margin, 20.7 x 16.3cm. *Minor foxing, old mount burn.* **\$880**

From the *Paris Set*, in an edition of 35. First or second state of five. Ref: Rinder #366.





30. **David Young Cameron** (British, 1865-1945). *Mar's Work, Stirling No. 2*, 1907. Drypoint, initialled in plate upper right, signed in pencil in lower margin, 25 x 17.2cm. *Minor stains and crinkles to margins.*

**\$990**

Edition of 23, state iv/iv. Ref: Rinder #386.

31. **David Young Cameron** (Brit., 1865-1945). *The Turkish Fort [Mokattam Hills Near Cairo]*, 1909. Etching, signed and dated in plate upper right, titled and signed in pencil in lower margin, 13.8 x 26.4cm.



**\$660**

State iii/v. Ref: Rinder #409.



32. **Marc Chagall** (French, 1887-1985). *XXe Siècle: Hommage À Marc Chagall*, 1969. Colour lithograph, letterpress including artist's name and date verso, 31.3 x 24.1cm.

**\$1,100**

Text reads "Marc Chagall. Original lithograph for *XXe Siècle*. 1969." Ref: Mourlot #572.

33. **Lovis Corinth** (German, 1858-1925). *Odysseus And Nausikaa*, 1918. Lithograph, titled and signed in pencil in lower margin, 38.1 x 50.8cm. *Slight stains to image upper centre, repaired tears and creases to edges of image. Laid down on acid-free backing.*



**\$1,100**

Ref: Harvard Art Museum.

34. **Jean-Baptiste Camille Corot** (French, 1796-1875). *A Picnic In A Clearing*, 1857/later printing. Cliché-verre, dated and signed in image lower left and lower right, 17.1 x 22.1cm (paper). *Minor chips to corners, uneven margins.*

**\$2,650**

Ref: Melot #C65.

Corot and other artists of the Barbizon school were the first, and most prolific, experimenters with cliché-verre, a technique that combines aspects of print-making and photography. Developed around 1839, this process begins with a glass plate on which an artist either paints or scratches a design on a prepared ground. The glass plate is then treated as a negative and placed on top of light-sensitive paper and exposed to the sun or other bright light.



The glass plate is then treated as a negative and placed on top of light-sensitive paper and exposed to the sun or other bright light.



35. **Edward Gordon Craig** (British, 1872-1966). *[Sunset Landscape]*, 1906/1924. Wood engraving, dated "1906", initialled with date "1924", editioned 24/150 and annotated in pencil in lower margin, 4.1 x 11cm. *Minor crinkles to margins.*

**\$880**

Annotations include "Only 150 copies printed. Copy 24."





36. **Edward Gordon Craig** (Brit., 1872-1966). *Windy Landscape*, 1906/1925. Wood engraving, initialled "C." in block lower left, dated "1906", initialled with date "1925", editioned 51/75 and annotated in pencil in lower margin, 5.8 x 5.7cm. *Slight foxing to margins.*

**\$880**

Annotations include "Only 75 copies printed. Copy 51."



37. **Edward Gordon Craig** (British, 1872-1966). [*Robinson Crusoe Loading The Raft*], 1927/1938. Woodcut, initialled "C." in block lower right, dated "1927" and initialled with date "1938" in pencil in lower margin, 11.4 x 16cm. *Framed.*

**\$990**

This is an illustration for a proposed but never published edition of Robinson Crusoe. Craig agreed to illustrate a book on Robinson Crusoe in the late 1920s for Count Kessler, to be published by the Cranach Press. Because of the Count's health problems and Craig's slow production the project was abandoned in 1930. Craig returned to the project in 1938 but WWII put an end to this productive period and only a few more designs were completed. After that he lost interest and the project was left unfinished. Lifetime proofs are extremely rare. Ref: Annex Galleries, USA.



38. **Charles-François Daubigny** (French, 1817-1878). *The Brook In The Clearing*, 1862/later printing. Cliché-verre, signed in image lower left, 21.6 x 19.2cm (paper). *Minor discolouration and foxing to upper and lower edges of image, slight rubbing, tears and paper loss to corners of border.*

**\$1,900**

Ref: Melot #D137. Daubigny, Corot and other artists of the Barbizon school were the first to experiment with the technique of cliché-verre (see item 34).



39. **Alan Davie** (British, b.1920). *Magic Picture No. 1*, 1977. Colour lithograph, editioned 342/500, signed and dated in pencil in lower margin, 54.5 x 74.5cm. *Framed.*

**\$1,850**

Held in the Tate collection.



40. **Alan Davie** (British, b.1920). *Children's Games And The Aeroplane*, 1978. Colour lithograph, editioned 39/100, signed and dated in pencil in lower margin, 53.7 x 74.1cm. *Framed.*

**\$2,200**



41. **George H.J. Day.** [*Derby Day At Epsom Downs*], c1920. Etching, signed in plate lower left, signed in pencil in lower margin, 25.7 x 34cm. *Minor discolouration and stains overall, creases to margins.*

**\$660**



42. **Edward Julius Detmold** (British, 1883-1957). [*Arabian Nights*], c1924. Drypoint, signed in pencil on plate mark below image, 26.8 x 43.1cm. *Crease to lower right centre of image, folded left and right margins, slight mount burn.*

**\$770**



44. **Francis Dodd** (British, 1874-1949). *Portrait In Artist's Studio*, 1913. Drypoint, signed and dated in plate centre right, signed with various annotations in pencil in lower margin, 30.7 x 25.9cm. *Minor foxing to right edge of image, slight tear, missing portion to margins, old mount burn.*

**\$770**

Annotations include "4th state."



43. **Jim Dine** (American, b.1935). *Imprint From Dorian Gray's Stomach*, 1968. Etching, titled in plate upper left, signed in pencil in lower margin, 42.7 x 28.6cm. *Slight stains to right edge of image and to right margin, minor foxing and soiling.*

**\$2,200**

Published by Petersburg Press Ltd. Ref: Metropolitan Museum of Art.

This etching is from the special deluxe edition of the folio *Oscar Wilde, The Picture of Dorian Gray*. This edition of 100 consisted of 16 lithographs and four etchings. Ref: ABE books.



45. **Francis Dodd** (British, 1874-1949). *Professor Oliver Ellis*, 1918. Drypoint, signed, dated and annotated "II" in plate lower left to right, signed by Dodd and titled in another hand in pencil in lower margin, 24.7 x 18.1cm. *Slight soiling to margins, old mount burn. Laid down on acid-free issue.*

**\$770**



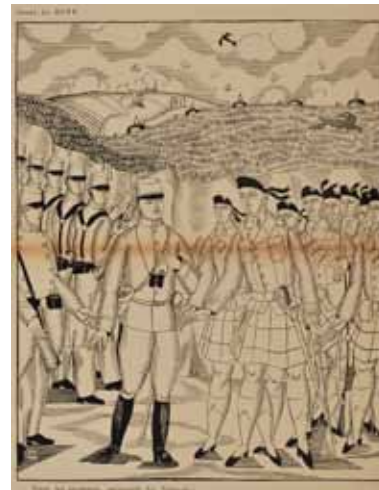
46. **Francis Dodd** (British, 1874-1949). *J. Hamilton Hay*, c1920s. Drypoint, annotated and signed in plate lower left, signed by Dodd and titled and annotated in another hand in pencil in lower margin, 26.5 x 25.4cm. *Old crease to lower left corner of image and margin, old mount burn.*

**\$770**



47. **Etienne Drian** (French, 1885-1961). [*Ladies In Evening Dresses*], c1910. Etching with drypoint and aquatint, signed in pencil on image lower left, editioned 20/100 in pencil in lower margin, 47.5 x 63cm. *Minor foxing. Framed.*

**\$2,650**



48. **Raoul Dufy** (French, 1877-1953). *Tirez Les Premiers, Messieurs Les Français! (After You, French Gentlemen)*, 1915. Woodcut, monogrammed in block lower left, letterpress including caption above and below image, 47.6 x 38.3cm (image). *Old horizontal fold with discolouration to centre of image and to margins.*

**\$1,100**

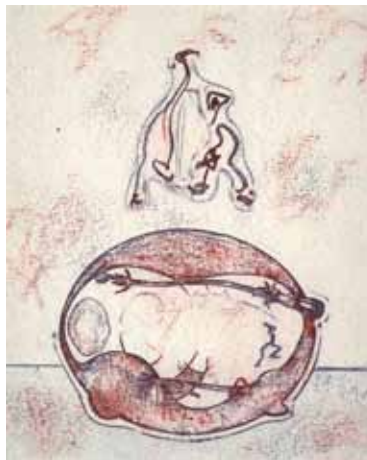
Text includes "Image de Dufy." From issue no. 10 of the French periodical, *Le Mot* (the Word), produced during WWI. *Le Mot* was in circulation in 1914-15, for a total of 20 issues.



49. **Frans Ermengem** (Belgian, 1893-c1985). [*Nude With Lace Shawl*], 1926. Colour woodcut, editioned 7/10, illegible signature and dated in pencil in lower margin, 19.2 x 13.1cm. *Minor missing portions to margins.*

**\$880**

Also known as François Maret, Frans Ermengem was a Belgian poet, painter, illustrator and art critic. Ref: Wiki.



50. **Max Ernst** (German, 1891-1976). *Electra*, 1936/1959. Colour lithograph, 29.3 x 24.1cm.

**\$660**

Originally published in *XXe Siècle*, no. 13, 1936, reprinted in 1959.



51. **Lyonel Feininger** (Amer./German, 1871-1956). *Hansaflotte (Hanseatic Fleet)*, 1918/1920. Woodcut, artist's name, title and medium in German in letterpress verso, 16.3 x 21.8cm.

**\$1,900**

From the edition issued for *Deutsche Graphiker der Gegenwart* (German Printmakers of Our Time), Leipzig, 1920. Ref: Prasse W. #115. Held in MoMA collection.

The Hanseatic League, or Hansa, began as a northern European trading confederation in the middle of the 13th century and continued for 300 years. Its network of alliances grew to 170 cities, protected by a powerful fleet financed by its members. The legacy of the Hansa continues with the use of its name e.g. the German airline Lufthansa (Air Hansa).



52. **William Russell Flint** (British, 1880-1969). *A Rendezvous, Vicenza*, 1929. Drypoint, annotated "trial" and signed in ink in lower margin, 24.3 x 16.8cm. *Old mount burn.*

**\$1,650**

This is a trial proof before the edition of 75. Ref: Wright #19, state iv/v.

53. **William Russell Flint** (British, 1880-1969). *Roast Chestnuts and Sweet Potatoes*, 1935. Drypoint, annotated "trial", signed, inscribed and dated in ink in lower margin, 10.5 x 15.9cm. *Slight water stains and cockling to margins, old mount burn.*

**\$1,650**

Inscription reads "This proof for my dear (but sorely missed) Assistant Printer Margaret Richmond Herbertson. 24.1.35. Paper: Shoreham Mill: 1825." State iii/iv. Ref: Wright #62.

54. **Hans Frank** (Austrian, 1884-1948). [*White Peacock*], c1923. Colour woodcut, signed with partially illegible date in pencil in lower margin, 31.9 x 24.7cm. *Repaired tear and missing portions to upper edge of image and margins. Laid down on acid-free tissue.*

**\$880**



55. **William Edward Frost** (British, 1810-1877). [*Nude In Orchard*], 1860s. Oil on board, artist's name in an unknown hand in pencil on frame verso, 26.2 x 16.2cm. *Framed.*

**\$1,850**

Frost devoted a major part of his painting to the portrayal of the female nude, which was an uncommon genre during the middle Victorian era.





56. **Alberto Giacometti** (Swiss, 1901-1966). *Nude [Standing]*, 1961. Lithograph, text in letterpress verso, 31.1 x 12cm. **\$880**

Ref: Lust #154.

While Giacometti was a key player in the Surrealist art movement, his work is difficult to categorise. Some describe it as formalist, others argue it is expressionist. Giacometti attempted to create renditions of his models the way he saw them, and the way he thought they ought to be seen. Ref: Wiki.



57. **Alberto Giacometti** (Swiss, 1901-1966). *Nude [Profile]*, 1961. Lithograph, text in letterpress verso, 37.8 x 27.9cm. **\$880**

Ref: Lust #160.



58. **Alberto Giacometti** (Swiss, 1901-1966). *Head Of A Man*, 1961. Lithograph, text in letterpress verso, 26 x 20cm. **\$880**

Ref: Lust #155.



59. **William Giles** (Brit., 1872-1939). *Summer Solstice, Dawn, Stonehenge*, c1920s. Colour woodcut, monogrammed in block lower left, titled in pencil in lower margin, 24.8 x 38cm. *Minor soiling to margins.* **\$1,650**

Wood engraver, lithographer, etcher and painter, Giles devised an oil colour method of printing from metal plates ("Giles Method"). He exhibited at the Royal Academy from 1916 to 1917, and founded the Society of Graver-Printers in Colour around 1931, with the *The Colour Print Club Journal*. Ref: Brit. Museum. (See item #129).

60. **Eric Gill** (British, 1882-1940). *Portrait Of A Lady (Moir, Mrs Robert Gibbings)*, 1924. Engraving, signed in plate lower right, 17.5 x 11cm. *Crinkles overall.* **\$660**

Ref: Skelton #P296.

Eric Gill was a sculptor, typeface designer, stonemason and printmaker, who was associated with the Arts and Crafts movement. Among his finest achievements are the engravings for the Golden Cockerel Press, owned by close friend Irish artist and author Robert Gibbings (1889-1958). Ref: Tate.



61. **Eric Gill** (British, 1882-1940). *On My Bed By Night*, 1925. Wood engraving, 6.3 x 9.6cm. *Slight creases to margins.* **\$660**

Held in the Tate collection. Ref: Skelton #P320.



62. **Stephen Gooden** (Brit., 1892-1955). *Master And Pupil*, 1927. Engraving, titled in plate below image, 17.9 x 10.6cm. *Glue remnants and old fold to left margin.* **\$770**

Illustration for *The Brook Kerith* by George Moore. A well-known engraver and illustrator, Gooden also engraved for the Bank of England. Ref: Dodgson #57.



63. **Otto Götz** (German, 1868-1931). [*Young Woman With Muff*], c1930s. Drypoint, editioned 5/30 and signed in pencil on plate mark below image, 28.2 x 21.8cm. *Minor cockling to image.* **\$770**



64. **Francisco de Goya** (Spanish, 1746-1828). *Aguarda Que Te Unten (Wait Till You've Been Anointed)*, 1799/later printing. Etching, numbered "67" and titled in plate above and below image, artist's name in an unknown hand in pencil in lower margin, 21.6 x 15.3cm. *Minor foxing to image upper right, slight soiling to margins.* **\$1,250**

Plate 67 from *Los Caprichos*, 8th edition of 12, published by Calcografía for Real Academia 1905-07.

The eighty etchings of *Los Caprichos* were the first Goya produced for sale as a single set. In 1803, fearful of the Spanish Inquisition, Goya relinquished the plates to Carlos IV for the Royal Calcografía, in return for a lifetime annuity for his son Javier to pursue a career as an artist. The plates remain with the Calcografía, and have been issued in ensuing years by that institution. Ref: Harris #102.



65. **Francisco de Goya** (Spanish, 1746-1828). *Disparate De Bestia (Animal Folly)*, 1877/later printing. Etching, aquatint and drypoint, 21.5 x 32.6cm (image). *Minor surface loss to image centre right, trimmed to edges of image, tipped to mount.* **\$1,350**

Plate C from the *Disparates (Follies)*. Held in the Metropolitan Museum of Art collection.



66. **Francis Seymour Haden** (British, 1818-1910). *The Herd*, 1868. Etching, annotated "Werrington", signed and dated in plate lower left, 14 x 21cm. *Slight foxing and discolouration to margins.* **\$770**

Also known as *La Rookery*, edition of 350. Illustration to poem by Ernest D'Hervilly within the volume *Sonnets et Eaux-Fortes*. Held in the National Gallery of Australia and British Museum collections.



67. **Paul Helleu** (French, 1859-1927). *[Portrait Of A Woman]*, c1905. Drypoint, signed in pencil on image lower left, 54.2 x 33.1cm. *Framed.*

**\$3,800**

70. **Wenceslaus Hollar** (Czech/Brit., 1607-1677). *Albrecht Dürer The Elder, 1640/*later printing. Etching, title and text including names of artist and engraver in plate above and below image, 22.4 x 15.9cm. *Slight foxing to edges of image, trimmed margins. Laid down on acid-free backing. In 19th century frame.*

**\$1,850**

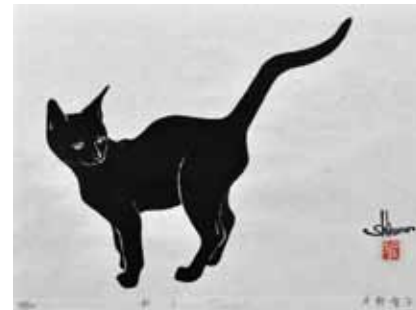
After Albrecht Dürer (German, 1471-1528). Title reads "1497. Albrecht Thurer der Elter VI ID Alt. 70 Yor." Text includes "Nobili et Magnifico D, Dno: Iohanni Maximiliano zum Jungen, Nobilissimae & Florentissimae Republicae Francofurtensis ad Moenum Consuli Seniori... Albertus Durerus pinxit. W. Hollar fecit." Held in the Auckland Art Gallery collection.



68. **Harry E. Hime** (Brit., 1863-c1933). *Manx Coast Near Peel*, and *[Pastoral Landscape With Sheep]*, c1900. Pair of watercolours, each signed lower left, one is titled and annotated in an unknown hand in pencil

Annotation reads "Sketch book no. 173."

verso, 26.7 x 75.5cm; 27.5 x 25.6cm. *Slight stains and foxing, repaired tears and missing portions.*  
The pair **\$1,350**



69. **Satoko Hirano** (Japanese, b.1947). *Cat 1*, c2011. Woodcut, signed in English in block lower right with artist's stamp, editioned 48/200, titled and signed in Japanese in pencil in lower margin, 34.5 x 40.1cm. *Framed.*

**\$550**



71. **Albany E. Howarth** (Brit., 1872-1936). *Piazza Della Cisterna S. Gimignano [Italy]*, 1913. Pencil drawing, titled, signed and dated lower left, 26.4 x 18.3cm. *Slight foxing, stains, soiling and crinkles overall, pinholes to lower margin.*

**\$660**





72. **Albany E. Howarth** (Brit., 1872-1936). *King's College, Aberdeen*, c1920s. Etching, titled in plate lower right, signed in pencil in lower margin, 22.3 x 30.9cm. *Minor stains to right and lower margins.*

**\$660**

Albany Howarth was an etcher and water-colour painter. Around 1905, Howarth emerged as a major etcher, frequently exhibiting at the Fine Arts Society, the Royal Academy and with the Royal Engravers. Howarth was elected an associate of the Royal Engravers in 1920. During his career Howarth etched many architectural

views of England, Italy and France. Many of Howarth's etchings produced in the 1920s were published by the Fine Art Trade Guild, London, in signed editions of 150. Ref: *Dictionary of British Artists, 1880-1940.*

73. **Albany E. Howarth** (British, 1872-1936). *Maria*, c1920s. Drypoint, titled and signed in pencil in lower margin, 21.3 x 14.7cm. *Slight stains overall.*

**\$770**



74. **Albany E. Howarth** (British, 1872-1936). *Richmond, Yorks' [Yorkshire]*, c1922. Etching, titled in plate lower centre, signed in pencil in lower margin, 30.3 x 40.1cm. *Slight creases and stains overall, tears, missing portions and discolouration to margins.*

**\$660**

State prior to edition with date.



75. **Albany E. Howarth** (Brit., 1872-1936). [*St Paul's Cathedral, London*], c1925. Etching, signed in pencil in lower margin, 24.3 x 18cm. *Slight foxing overall, minor creases to right and lower margins.*

**\$660**

77. **Augustus John** (Brit., 1878-1961). *La Gravida [The Pregnant Woman]*, 1902/1906. Etching, signed and dated in plate upper left, signed in pencil in lower margin, 12.5 x 10cm. *Slight foxing overall.*

**\$2,800**

Second state. Twenty-five impressions were recorded in 1906. Ref: Dodgson #100, titled in Italian. Provenance: Estate of Dr Constable, former trustee of Art Gallery of WA.

Possibly inspired by Raphael's painting *La Donna Gravida*.



76. **Edward Bouverie Hoyton** (Brit., 1900-1988). *Great Seaside Farm*, 1926. Etching, signed by Hoyton and titled "Seaside Farm" in another hand in pencil in lower margin, 13.8 x 22.6cm. *Slight creases to upper edge and lower left corner of image, missing portions, rubbing, stains and creases to margins.*

**\$1,150**

Ref: Brooklyn Museum, USA.







78. **Augustus John** (British, 1878-1961). *Quincy 2*, 1919. Etching, signed by John and titled in another hand in pencil in lower margin, 12.6 x 10.1cm. *Minor foxing to lower margin.* **\$1,650**  
From an edition of 50. Ref: Dodgson #45.



80. **Max Klinger** (German, 1857-1920). *Psyche And Venus*, 1880. Etching and aquatint on chine-collé, 25.4 x 17.5cm (image), 36.3 x 27.7cm (plate). **\$990**  
From *Cupid and Psyche* (Opus V), plate 34. Ref: Singer #97.



82. **Kathe Kollwitz** (German, 1867-1945). *Kleines Selbstbildnis* (*Small Self-Portrait*), 1920. Lithograph, text including artist and title in letterpress verso, 23 x 21cm. **\$1,800**  
From the edition issued for *Deutsche Graphiker der Gegenwart*, Leipzig, 1920. Ref: Klipstein #145, first state of three, with the title verso.



79. **Paul Klee** (Swiss, 1879-1940). *Riesenblattlaus* (*Giant Aphid*), c1920. Lithograph, text including artist and title in letterpress verso, 13.8 x 5.7cm. *Minor old mount burn.* **\$1,850**  
Issued in *Deutsche Graphiker der Gegenwart*, Pfister, 1920.

81. **Max Klinger** (German, 1857-1920). *Marriage Celebration Of Cupid And Psyche*, 1880. Etching and aquatint on chine-collé, 25.5 x 17.5cm (image); 36.3 x 27.6cm (plate). **\$990**  
From *Cupid and Psyche* (Opus V), plate 44. Ref: Singer #107.



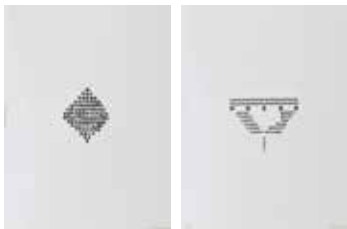
83. **Karl Köpping** (German, 1848-1914). *Köpping'sche Ziergläser* (*Köpping's Ornamental Glasses*), 1896. Etching, monogrammed in plate lower left, text including artist and title in letterpress in lower margin, 26 x 15.8cm. *Slight offsetting from another image to upper portion, foxing and stains to margins.* **\$770**  
Text includes "Originalradierung. Pan II, 3." Printed by L. Angerer, Berlin, published by Pan. Held in MoMA collection.



84. **Rudi Krausmann** (Austrian/Australian, b.1933). [*Concrete Poems*], c1974. Group of 14 colour screenprints, each editioned and signed in pencil in lower margin, all annotated "203" in pencil verso, each 76.5 x 56.1cm (paper). *Some with stains, creases or tears to edges.*

The group **\$1,850**

Some of these poems were included in *Flowers of Emptiness*, a 1982 compilation of Krausmann's poetry, and were also part of the collection of concrete poetry, *Night Poems*, exhibited in Sydney in 1974. Concrete poetry is poetry whose visual appearance matches the topic of the poem.



85. **Jean Emile Laboureur** (French, 1877-1943). *ANZACs*, c1918. Woodcut, initialled in block lower right, signed and editioned 15/45 in pencil in lower margin, 25 x 14cm. *Framed.*

**\$3,900**

Ref: Laboureur #713.

Founder, in 1923, of the Société des Peintres Graveurs Indépendants, Laboureur was friend to avant-garde poet Guillaume Apollinaire and painter Marie Laurencin. At Academie Julian, a prestigious Parisian art academy, Laboureur met the eminent wood engraver Auguste Lepère, and decided to devote himself to the study of printmaking. Artists including Toulouse-Lautrec, with whom Laboureur became acquainted in 1896, encouraged his sense of humour and creativity. After travelling extensively Laboureur returned to Paris in 1910 when Picasso and Braque were introducing Cubism. Inspired by this art movement, Laboureur used it to develop a decorative style distinctly his own. By the end of WWI, Laboureur was a successful book designer and illustrator. Ref: IFPDA.



86. **Fritz Lang** (German, 1877-1961). *Roter Ara* (*Scarlet Macaw*), c1920s. Colour linocut, monogrammed in block lower left, annotated "handdruck" and titled in German, signed and numbered "35" and "22" in pencil in lower margin, 45.7 x 26cm. *Foxing and slight paper loss to margins.*

**\$990**



87. **Fritz Lang** (German, 1877-1961). [*Glaucous Macaw*], c1920s. Colour linocut, monogrammed in block lower right, annotated "handdruck" with illegible title in German, signed and numbered "35" and "21" in pencil in lower margin, 42.9 x 22.7cm. *Foxing overall, creases, slight tears and paper loss to margins.*

**\$990**



88. **Frederic Leighton** (British, 1830-1896). *Pastorale*, 1867. Etching, initialled in plate lower left, text including artist's name, date and title in plate below image, collector's stamp verso, 19.5 x 10.6cm. *Slight discolouration.*

**\$770**

Text reads "Frédéric Leighton, pinx. & sculp. Royal Academy 1867. *Pastorale*. Gazette de Beaux-Arts. Imp. Delâtre, Paris."



89. **Auguste-Louis Lepere** (French, 1849-1918). *Dans Ce Palais Naquit (Birthplace Of) Henri Charles Ferdinand Marie-Dieudonné D'Artois, Comte De Chambord*, c1883. Wood engraving, titled and signed in block lower left and right, signed, dated and titled in pencil in lower margin, 21.2 x 31.5cm. *Minor crinkles overall, slight glue stains and foxing to margins, old mount burn.*

**\$1,100**

Title continues "le 29 7bre [sic] 1820."



stamped folio title and printer's blind stamp in lower margin, sizes range from 42.8 x 55.5cm to 47.8 x 77.8cm. *Minor foxing, cockling and soiling to margins.*

**\$1,650**

Printed by Wallace Brennan. Held in the National Gallery of Canada collection.



93. **P. Liekendael** (Belgian). *[Two Men Harvesting Cabbages]*, 1932. Oil on canvas, signed and dated lower right, 39.6 x 58.8cm. *Framed.*

**\$5,900**



90. **Les Levine** (Amer., b.1935). *Language + Text + Syntax = Message*, 1974. Suite of six photo-etchings, each editioned 12/15, signed and dated in pencil with

91. **Max Liebermann** (German, 1847-1935). *Auf Der Weide (In The Pasture)*, 1891/1893. Etching, annotation including title and artist in an unknown hand in pencil verso, 19.3 x 23.7cm. *Slight discolouration to margins.*

**\$880**

Published in *Zeitschrift fur Bildende Kunst*, 1893. Ref: Schiefler #21.



92. **Max Liebermann** (German, 1847-1935). *Amsterdamer Judengasse (Amsterdam's Jewish Quarter)*, 1919. Etching, text including artist and title in letterpress on accompanying tissue guard, 14.9 x 20cm. *Slight discolouration.*

**\$990**

Published in *Kunst des Radierens*. Ref: Schiefler #73, listed as "Aus dem Judenviertel in Amsterdam: Karrenhandel" (From the Jewish Quarter in Amsterdam: Trading Carts).



94. **After René Magritte** (Belgian, 1898-1967). *L'Oeil*, 1968. Colour soft-ground etching with rocker, printed à la poupée, editioned 112/150 in pencil, stamped artist's signature with blind stamp in lower margin, 17.8 x 14.8cm. *Tape and old glue stains to edges of upper and lower margins.*

**\$5,500**

Blind stamp reads "Gravure originale Atelier René Magritte." Ref: Kaplan and Baum, #17.



96. **James McBey** (British, 1883-1959). *The Riva At Dusk [Venice]*, 1925/1930. Dry-point, signed and dated "Venice. 20 October 1925" in plate lower left, annotated "LXIII" and signed in ink, and annotated "80 proofs" and titled in another hand in pencil in lower margin, 40.4 x 23.8cm. *Minor foxing, old mount burn.*

**\$1,650**

Annotated "S.S." in an unknown hand in ink on upper right corner of image and margin. From an edition of 80, published in 1930. Ref: Salaman #253.

Inspired by Whistler's series on Venice.



95. **Man Ray** (American, 1890-1976). *Invasion De L'Espace*, 1975. Colour lithograph, annotated "II", titled and monogrammed in image lower right, 30.8 x 23.1cm.

**\$770**

From *XXe Siècle*, issue 45, 1975. Ref: Anselmino #112.



97. **William Gordon Mein** (Brit., 1868-1939). *HMS "Vindictive" Lying In Dover Harbour The Morning After The Attack On Zeebrugge*, 1918. Lithograph, dated "May 24, 1918" and initialled "W.G.M." in image lower left to right, titled, signed, annotated "Lt RNVR [Royal Naval Volunteer Reserve]" and dated in pencil in lower margin, 17.9 x

38.4cm. *Slight foxing and soiling overall, creases and repaired tears to margins. Laid down on acid-free paper.*

**\$990**

Will G. (William Gordon) Mein was a British book illustrator who flourished in the late 19th to early 20th century. Ref: Wiki.



98. **John Everett Millais** (Brit., 1829-1896). *[Two Girls In Meadow]*, 1861. Etching, numbered "10", monogrammed, dated with artist's name and text in plate above and below image, 9.6 x 16.4cm. *Two perforations to left margin.*

**\$880**

Text reads "Plate 10. J.E. Millais. London. Published December 1st 1861, by Day and Son, Lith. to the Queen." Provenance: Estate of Dr Constable, former trustee of Art Gallery of WA.



99. **John Everett Millais** (Brit., 1829-1896). *The Baby-House [Doll's House]*, 1872. Etching and engraving on chine-collé, signed, titled, monogrammed and annotated "9" in plate lower left to right, 14.5 x 18.5cm. *Slight foxing to margins.*

**\$880**



100. **Agnes Miller Parker** (Brit., 1895-1980). *The Leaves That Hung But Never Grew*, 1933. Wood engraving, titled, editioned 1/25, signed and dated in pencil in lower margin, 7 x 12.7cm.

**\$770**

Illustration for a story of the same title, published in *XXI Welsh Gypsy Folk Tales*, (collected by John Sampson, published 1933), in which a young woman must solve a riddle and find leaves "that hung but never grew."



101. **Joan Miró** (Spanish, 1893-1983). *Original Lithograph VII [From A Series Of 14]*, 1975. Colour lithograph, 31.9 x 24.9cm (paper).

**\$990**

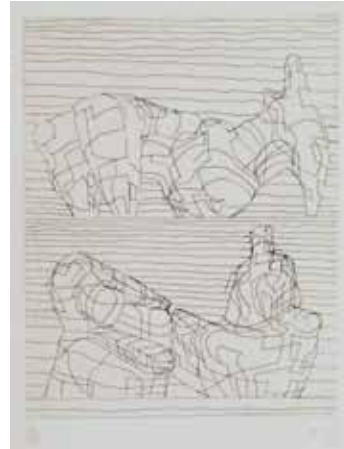
This lithograph, issued in *Joan Miro, Lithographs II 1953-1963*, was published in a number of editions with text in French, English, Spanish, German, Swedish and in Japanese, as referenced in Maeght. The lithographs were printed by Mourlot in an unsigned edition. Ref: Mourlot #1043 (Volume V).



102. **Joan Miró** (Spanish, 1893-1983). *Cover For "Joan Miro, Lithographs IV 1969-1972"*, 1981. Colour lithograph, folded as issued, 31.9 x 24.9cm (paper).

**\$990**

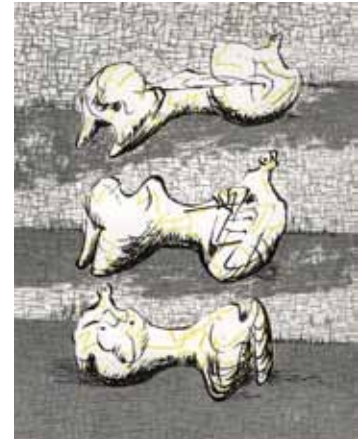
This lithograph, issued in *Joan Miro, Lithographs IV 1969-1972*, was published by Maeght and printed by Imprimerie Moderne du Lion in Paris, in an unnumbered, unsigned edition. Ref: Mourlot #1255 (Volume VI).



103. **Henry Moore** (British, 1898-1986). *Two Reclining Figures Linear*, 1969. Etching, editioned 22/100, signed and dated in pencil in lower margin, 30.8 x 24cm. *Minor foxing overall.*

**\$2,600**

Held in the Tate collection.



104. **Henry Moore** (British, 1898-1986). *Three Reclining Figures [Grey]*, 1971/1973. Colour lithograph, 30.2 x 23cm.

**\$1,250**

Originally drawn in 1971, an issue of 90 signed and numbered copies was released in 1972. This print comes from the subsequent 1973 issue of 3,000 unsigned copies from *XXe Siècle*. Ref: Cramer #182.



105. **Edvard Munch** (Norwegian, 1863-1944). *Head Of A Man*, 1906/1917. Drypoint, 12 x 8.7cm. *Minor foxing to image lower left and to margins, old mount burn.*

**\$1,900**

Ref: Woll #277, Schiefler #243.



106. **Edvard Munch** (Norwegian, 1863-1944). *Andreas Schwarz*, 1906/1925. Drypoint, engraved text in plate lower right, letterpress in German and annotation in pencil and ink on accompanying slip, 19.9 x 14.3cm. *Slight discolouration to margins.*

**\$2,250**

Text in plate reads "Bruno Cassirer Verlag." Text on slip includes artist's name, "Knabenkopf" (boy's head) and published in *Kunst und Künstler*, Berlin, Germany, 1925. Ref: Woll #280, Schiefler #250.

107. **Louis Novak** (Amer., 1903-1983). *The Old State House, Boston*, c1920s. Colour linocut, titled and signed in pencil in lower margin, 25.5 x 20.4cm. *Old mount burn.*

**\$880**



108. **Karl Opfermann** (German, 1891-1960). *Drei Köpfe (Three Heads)*, 1920. Woodcut, annotated "handabzug" [hand printed] and signed in pencil in lower margin, 29.3 x 25.1cm. *Minor foxing overall, slight rubbing to upper margin.*

**\$2,650**

Published in the periodical *Kündung*, vol. 1, no. 1, Jan., 1921. Provenance: Lewis Morley collection, purchased in London during the 1960s. Held in MoMA collection.



109. **Karl Opfermann** (German, 1891-1960). [*Figures In Front Of Factory Building*], c1920. Woodcut, annotated "handabzug" [hand printed] and signed in pencil in lower margin, 26.7 x 38.7cm. *Slight foxing overall, pinholes, soiling and creases to margins.*

**\$2,650**

Provenance: Lewis Morley collection, purchased in London during the 1960s.

110. **Karl Opfermann** (German, 1891-1960). *Landschaft III (Landscape)*, c1920. Woodcut, annotated "handabzug" [hand printed], signed and titled in pencil in lower margin, 17.3 x 27.6cm. *Slight foxing to margins, old stains, repaired tears and missing portions to margins. Laid down on acid-free tissue.*

**\$2,650**

Provenance: Lewis Morley collection, purchased in London during the 1960s.



111. **Karl Opfermann** (German, 1891-1960). [*Female Head*], c1920. Woodcut, signed in pencil in lower margin, 31.9 x 27.5cm. *Minor soiling to margins. Laid down on acid-free tissue.*

**\$3,500**

Provenance: Lewis Morley collection, purchased in London during the 1960s.



112. **Karl Opfermann** (German, 1891-1960). *[Figure With Animals]*, c1920. Woodcut, signed in pencil in lower margin, 38 x 29.3cm. *Slight creases to lower edge of image and to margins.*

**\$3,300**

Provenance: Lewis Morley collection, purchased in London during the 1960s.

114. **Max Pechstein** (German, 1881-1955). *Weib Vom Manne Begehrt (Man Coveting Another Man's Wife)*, 1919/1920. Woodcut, text including artist's name and title in letterpress verso, 25.2 x 15.9cm.

**\$1,650**

From the edition issued for *Deutsche Graphiker der Gegenwart*, Leipzig, 1920. Held in MoMA collection. Pechstein, a prominent Expressionist painter, was one of the founding members of the Brücke (The Bridge), a seminal group of German artists that had a major impact on modern art in the 20th century and the creation of expressionism.



113. **Malcolm Osborne** (British, 1880-1963). *The Rt Hon Sir Edward George Clarke PC KC*, 1926. Drypoint, signed, dated and titled in plate lower left to right, signed in pencil in lower margin, 28 x 22.9cm. *Slight foxing overall, old mount burn.*

**\$770**

115. **Pablo Picasso** (Spanish, 1881-1973). *Sala Gaspar. Drawings By Picasso [Three Drinkers]*, 1961. Lithograph, poster format, text including signature and date "7.3.61" in image upper left to lower right, 71.7 x 56.7cm. *Slight tear, creases and minor discolouration to margins.*

**\$1,650**

Text includes "Consejo de Ciento 323 Barcelona. Dibujos de Picasso, Abril 1961." Ref: Bloch #1294, Cantz #796, Moulrot #340. Sala Gaspar was a Spanish art dealer who represented Picasso and a number of well-known artists.



116. **Arthur Rackham** (British, 1867-1939). *The Babes In The Wood*, c1909. Pen and ink with watercolour, signed lower left, titled, artist's name and annotated in various hands in ink with letterpress on two labels affixed to frame verso, 21 x 13.8cm. *Repaired portion to lower edge. Framed.*

**\$4,900**

Labels include "No. 5. Arthur Rackham, 16 Chalcot Gardens, South Hampstead, London, NW" and "Purchased at the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, SW. £12.12. J. Wilson Potter Esq, 219 Ashley Gardens, SW. 227. Despatched per cart, July 1, '09."



117. **Rembrandt van Rijn** (Dutch, 1606-1669). *The Crucifixion (Small Plate)*, 1635/later printing. Etching, signed in plate upper centre, 9.5 x 6.5cm. *Crinkles to image, repaired paper loss to margins.*

**\$2,950**

Ref: Bartsch #80; Hind #123. This etching was most likely printed during the early 19th century.





118. **Pierre Auguste Renoir** (French, 1841-1919). *Portrait De Berthe Morisot*, 1892/1924. Etching, signed in plate lower left, number "II" and title in letterpress in lower margin, 11.3 x 9.2cm. *Minor foxing to margins, slight old mount burn.* **\$3,900**

Edition of 125. Ref: Stella #4.



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

**\$4,900**

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



119. **Pierre Auguste Renoir** (French, 1841-1919). *Femme Au Cep De Vigne (Woman With Grapevine)*, 1904. Lithograph, signed in image lower left, 17.7 x 12.4cm. *Some foxing overall.* **\$5,500**

From an edition of 1,000. Ref: Stella #44.

121. *After* **Félicien Rops** (French, 1833-1898). *Dans La "Püsta"*, 1880/later printing. Drypoint, signed in plate upper right, text including title in plate below image, 20.9 x 8.1cm (image). *Missing portion and minor foxing to trimmed plate mark.*

**\$880**

Text reads "L'Artiste. Imp. L. Eudes." Ref: Arwas, *Félicien Rops*, 1972, Exstéens #278.

In 1880 Rops travelled through Hungary, a country he felt he had ancestral links to. The "Püsta" is a grassland plain.



122. **Félicien Rops** (French, 1833-1898). *La Presse*, c1890. Etching, text throughout image and annotated "1794" and "8e état" (8th state) in pencil in various hands with collector's stamp in lower margin, 8.7 x 11.9cm. *Glue stains to upper right corner of image and margins.*

**\$880**

Text reads "Imprimerie en taille douce. F. Nys. Gravures du burin. Eaux-fortes. Leçons de gravure à l'eau forte." Ref: *The Graphic Work of Félicien Rops*, 1969, p139.





123. **Henry George Rushbury** (British, 1889-1968). *Fascisti, Rome*, c1930s. Drypoint, signed by Rushbury and titled in an unknown hand in pencil in lower margin, 37.2 x 21.9cm. *Minor foxing and soiling to margins.*

\$770



124. **Edwin Scharff** (German, 1887-1955). *Die Brüder (The Brothers)*, c1921. Lithograph, artist's name, title and text in German in letterpress verso, 27.2 x 17.2cm. *Minor discolouration to edges of margins.*

\$880

Text includes "Originallithographie." Published in *Genius*, vol. 3, 1921, p118.

125. **Karl Schmidt-Rottluff** (German, 1884-1976). *Frauenkopf (Head Of A Woman)*, 1916/1920. Woodcut, dated in block lower right, artist's name, title and text in German in letterpress verso, 25.7 x 18.1cm. *Old vertical crease to centre of image and lower margin.*

\$1,800

Text reads "Holzschnitt [woodcut]." From the edition issued for *Deutsche Graphiker der Gegenwart*, Leipzig, 1920.



126. **Karl Schmidt-Rottluff** (German, 1884-1976). *Lesender Mann (Man Reading)*, 1918/1921. Woodcut, text including artist's name in letterpress verso, 28 x 19.8cm. *Minor discolouration to edges of margins.*

\$1,650

Schmidt-Rottluff is one of the most important artists of German Expressionism. This image is one of 9 woodcuts that Schmidt-Rottluff published for *Das Spiel Christa*, a play by Alfred Brust in 1918. This woodcut was reissued in *Genius* in 1921. Ref: Published in *Genius*, vol. 3, 1921, p293.



127. **Richard Seewald** (German, 1889-1976). *Der Hirte (Herdsman)*, c1919. Woodcut with pochoir, artist's name, title and text in German in letterpress verso, 23.9 x 17.8cm. *Minor discolouration to margins.*

\$1,250

Text reads "Original holzschnitt, koloriert (coloured woodcut)." Published in *Genius*, vol. 1, 1919, p132.

Pochoir (stencil) is a process of hand-stencilled colour, developed initially as a way of reproducing watercolour drawings.



128. **Frank Short** (Brit., 1857-1945). *Francis Seymour Haden, AET [Aged] 74*, 1901. Mezzotint on chine-collé, title and Jacomb-Hood's signature replicated in plate upper and lower right, signed by Short in pencil on plate mark below image, 32.2 x 39.2cm. *Framed.*

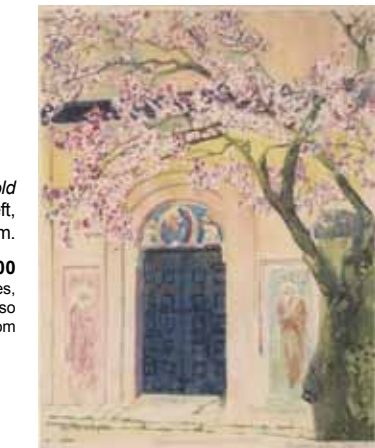
**\$880**

After a painting by George Percy Jacomb-Hood (British, 1857-1929), commissioned by the Royal Society of Painter-Etchers. Sir Francis Seymour Haden (British, 1818-1910) was the founder and first president of the Royal Society of Painter-Etchers established in 1880 in London. Ref: NPG, UK.

129. **Ada Matilda Shrimpton** (Brit. 1858-1925). *[Chapel Threshold With Blossoms]*, c1916. Metal relief print, signed in plate lower left, signed and annotated "38" in pencil in lower margin, 32.9 x 24.6cm. *Minor stains to margins.*

**\$1,100**

Shrimpton was known to have experimented with relief print techniques, using metal instead of wood. Her partner, British artist William Giles, also experimented with techniques and devised an oil colour method of printing from metal plates known as the "Giles Method". Ref: Brit. Museum. (See item #59).



130. **Alfred Sisley** (French, 1839-1899). *Bords Du Loing, Pres De Saint-Mammès (On The Banks Of The Loing, Saint-Mammès)*, 1896/1897. Lithograph, dated "1896" and signed in image lower left, 14.2 x 22.2cm.

**\$4,800**

Rare – only one state, printed in a single edition of 500. Published in *Art et Nature*, Paris, 1897. Ref: Melot, *The Graphic Works of the Impressionists*, #55. Sisley created only two images using lithography. In the 1890s Sisley settled in Paris at Moret and the nearby Loing River became the inspiration of his art.



131. **Wincenty Slivinsky** (Polish, active 1950s). *Komparacja (The Introduction)*, 1957. Monotype, annotated "Nr 2" in pencil verso, signed, titled and annotated "monotypia" and dated in pencil on accompanying original mount, 34 x 47.1cm. *Slight glue stains to upper edge of image, old mount burn.*

**\$660**



132. **Leonard Squirrell** (Brit., 1893-1979). *Wind In The Willows*, c1920s. Mezzotint, titled, annotated "mezzotint" and signed in pencil in lower margin, 11.9 x 15.6cm. *Minor stains to margins.*

**\$770**



133. **Alexandre Théophile Steinlen** (Fr., 1859-1923). *Prière Marmitale (Prayer Over The Soup Pot)*, 1894. Lithograph on chine-collé, titled and signed in image upper and lower centre, annotated "57" and signed in pencil in lower margin, 26 x 18.7cm. *Slight foxing to margins.*

**\$1,650**

State i/ii, from an edition of 100. Published by Kleinmann. Ref: Crauzat #440.



135. **Alexandre Théophile Steinlen** (Fr., 1859-1923). *Orphelins De Guerre (Orphans Of War)*, 1915. Colour lithograph, signed and dated in and below image lower left and right with remarque, titled and annotated "EA" [artist's proof] in pencil in lower margin, 39.2 x 26.4cm. *Minor foxing and soiling overall.*

**\$770**



134. **Alexandre Théophile Steinlen** (French, 1859-1923). *[A Gathering Of Soldiers]*, c1915. Drypoint, signed in plate lower right, annotated in pencil in lower margin, 20.7 x 28.7cm. *Minor foxing to image lower left, soiling, stains and foxing to margins.*

**\$770**

Annotation reads "E... II, conforme au tirage. 4e état [line drawing, 4th state]."

136. **Ian Strang** (Brit., 1886-1952). *[St Paul's Cathedral, London]*, 1926. Etching, signed and dated in plate lower left, signed, annotated "no. 141" and editioned 44/75 in pencil in lower margin, 28.4 x 37.5cm. *Minor foxing to upper edge of image and to margins, old mount burn.*

**\$660**



137. **Kumi Sugai** (Japanese, 1919-1996). *[Abstract Composition With Circle]*, c1950s. Colour lithograph, editioned 71/100, signed in Japanese and English in pencil in lower margin, 44.1 x 28.5cm. *Old mount burn.*

**\$880**

Kumi Sugai belonged to the first group of pioneering contemporary Japanese artists to adopt western styles of painting, and to practise them abroad, chiefly in Paris or New York. Ref: Ro Gallery, USA.



138. **Edmund Joseph Sullivan** (Brit., 1869-1933). *John Galsworthy OM*, 1930. Etching, signed, dated and titled in plate lower left and centre, signed, dated and editioned 41/60 in pencil in lower margin, 26.4 x 19.9cm.

**\$770**



139. **Rosamond Tudor** (Amer., 1878-1949). *Tackled At The Line*, 1928. Drypoint, signed in plate lower centre, signed by Tudor, and annotated "original etching" and titled in another hand in pencil in lower margin, 17.5 x 27.6cm. *Stains to margins.*

**\$770**

First of a suite of twenty-five etchings, *The American Football Set*, published by Kennedy & Company, New York, October 1928.



141. **J.M.W. Turner** (British, 1775-1851). *Peat Bog, Scotland*, 1812. Mezzotint with etching, text including artist, engraver, title and date in plate above and below image, inscribed "Mary Constance Clarke", annotated "first state" and "4 guineas, very scarce" in an unknown hand in pencil verso, 18 x 26cm (image). *Repaired slight paper loss to image upper right, discolouration to margins, trimmed plate mark.*

**\$1,950**

Text includes "Drawn and etched by J.M.W. Turner, Esq. RA. Engraved by G. Clint. Published April 23, 1812, J.M.W. Turner, Queen Ann Street, West." From the print series *Liber Studiorum*. The original watercolour of this image is held in the Tate. This print was most likely owned by Victorian art writer, Mary Constance Clarke, who had works by Turner bequeathed to her by a mutual friend, Charles Stokes. Ref: Tate; *Women in the Victorian Art World* by Clarissa Campbell Orr, 1982.



142. **Sidney Tushingam** (Brit., 1884-1968). *Saragossa [Spain]*, c1929. Drypoint, signed by Tushingam in pencil in lower margin, titled in another hand in pencil on mount below image, 25.8 x 33.9cm. *Minor old mount burn.*

**\$880**

Edition of 75. Ref: Salaman, *Etchings & Drypoints* by S. Tushingam, #95.



140. **Charles Frederick Tunnicliffe** (British, 1901-1979). *Cattle Fair, Maedestfield*, c1920s. Etching, editioned 1/75 and signed in pencil in lower margin, 20.9 x 27.6cm. *Old mount burn.*

**\$1,350**



143. **Leon Underwood** (British, 1890-1975). *To The Market*, 1956. Colour stencil, titled, editioned 15/25, signed and dated in pencil below image, 48.7 x 36.5cm. *Minor foxing and stains, old mount burn.*

**\$880**



144. **Mokuchu Urushibara** (Japanese, 1888-1953). [*Vase Of Peonies*], c1920s. Colour woodcut, text and artist's chop in Japanese in block centre right, numbered "no. 15" and signed in English in pencil in lower margin, 27.2 x 20.3cm.

**\$2,200**



145. **Maurice de Vlaminck** (French, 1876-1958). *Maison Dans La Beauce [France]*, 1958. Colour lithograph, signed in image lower right, 21.7 x 28cm.

**\$660**

Edition of 2000. Ref: Walterskirchen #274.



146. **Maurice de Vlaminck** (French, 1876-1958). *Les Challonges*, 1958. Lithograph, signed in image lower right, 21 x 28.5cm.

**\$770**

Ref: Walterskirchen #276.

149. **William Walcot** (Brit., 1874-1943). [*The Thames*], 1922. Etching and drypoint, signed in pencil on plate mark below image, 11.6 x 33.4cm.

**\$1,100**

From the series *The Arteries of Great Britain*.



148. **William Walcot** (British, 1874-1943). *Back Entrance To Solomon's Palace*, c1920s. Etching with drypoint and softground, editioned 43/60, initialed "W.W." and signed by Walcot and titled in another hand in pencil in lower margin, 18.8 x 29.6cm. *Minor soiling and rubbing to margins.*

**\$770**

Born at Lustdorf, near Odessa in a mixed Scottish-Russian family, Walcot was a British architect graphic artist and etcher, notable as a practitioner of a refined Art Nouveau style. In 1920s-30s, he concentrated on graphic art and was regarded as the best architectural draftsman in London. His trademark "Lady's Head" keystone ornament became a symbol of the Russian Style Moderne. Ref: Wiki.



147. **William Walcot** (British, 1874-1943). *The Port Of London*, c1920s. Etching and drypoint, signed in pencil on plate mark below image, titled in another hand in pencil in lower margin, 15 x 30.2cm. *Slight old mount burn.*

**\$1,100**





150. **William Walcot** (British, 1874-1943). [*Piccadilly Circus*], c1924. Etching and drypoint, signed in pencil on plate mark below image, 10.9 x 17cm. *Minor old mount burn.*

**\$1,100**



151. **William Walcot** (British, 1874-1943). *Trafalgar Square, Looking Towards The National Gallery*, 1924. Etching and drypoint, signed in pencil on plate mark below image, 9.2 x 18.3cm. *Slight foxing, old mount burn.*

**\$1,250**

152. **Thomas R. Way** (British, 1861-1913). *The Barge Builders*, 1904. Lithograph, signed and dated in image lower left, titled in another hand in pencil in lower margin, 18 x 15.9cm. *Minor crease to margins, old mount burn.*

**\$660**

Way, an artist and lithographer in his own right, also printed Whistler's lithographs.



153. **Thomas R. Way** (Brit., 1861-1913). [*Harbour Scene*], c1920s. Lithograph, signed in image lower right, 14.3 x 17.9cm. *Minor rubbing and creases to margins.*

**\$660**

154. **James McNeill Whistler** (American/Brit., 1834-1903). *The Rag Gatherers*, 1858. Etching, signed and dated in plate centre right, 15.4 x 9cm. *Repaired minor paper loss to image upper right, stains to margins, old mount burn.*

**\$1,650**



Held in the Art Gallery of NSW collection.



155. **James McNeill Whistler** (Amer./Brit., 1834-1903). *The Little Pool*, 1861. Etching and drypoint, signed and dated in plate centre left, 10.2 x 12.6cm.

**\$1,850**

State viii/viii. From the series *Sixteen Etchings of Scenes on the Thames* (Thames Set), 1861. Ref: Kennedy #74. Held in the National Gallery of Australia collection.

Whistler was inspired to create the *Thames Set* after viewing Charles Meryon's series on Paris, and noting critic Charles Baudelaire's boredom with the over use of landscapes as a genre by artists.



158. **Eduard Wiiralt** (Estonian, 1898-1954). [*Reclining Nude With Stockings*], 1928. Drypoint with roulette, signed, dated and annotated in plate lower right, annotated "pointe-sèche (drypoint)", dated and signed in pencil in lower margin, 39.1 x 46.9cm. *Framed.*

**\$1,250**

Annotation in plate reads "2 bis, rue Maison Dieu, Paris."

157. *After James McNeill Whistler* (Amer./Brit., 1834-1903). *Battersea Bridge*, c1930s. Mezzotint, printed à la poupée, blind stamp on image lower left, titled, annotated and signed by L. Mornly [?] in pencil on plate mark in lower margin, 25.2 x 19.6cm. *Slight surface loss and repaired tears to margins, old mount burn.*

**\$770**

Title continues "After J. McNeill Whistler." Stamp reads "LXV F. Fine Art Trade Guild." This is after one of Whistler's most controversial paintings which was produced as "evidence" in the famous Whistler-Ruskin trial of 1878. Ref: Tate.



156. **James McNeill Whistler** (Amer./Brit., 1834-1903). *Little Evelyn*, 1896. Lithograph, signed with butterfly monogram in image upper left, text with date in lower margin, 17.3 x 11.8cm. *Repaired tears and minor soiling to margins.*

**\$990**

Text reads "The Art Journal, March, 1896." Ref: Levy #159.

*Little Evelyn* is a portrait of one of the five daughters of Whistler's friend, art dealer and amateur artist, David Croal Thomson, who was also an editor of *The Art Journal*.



159. **Norman Wilkinson** (Brit., 1878-1971). *The Return Of The State Fleet*, c1924. Drypoint, signed by Wilkinson and titled in another hand in pencil in lower margin, 29.9 x 30.1cm. *Slight stain to image lower left.*

**\$770**

Depicts the Spanish Armada.



160. **W.L. Wyllie** (British, 1851-1931). [*Seaside Landscape With Fishermen And Gulls*], c1920s. Drypoint, signed in pencil in lower margin, 16.3 x 37.8cm. *Slight foxing overall, old mount burn.*

**\$1,100**



161. **W.L. Wyllie** (British, 1851-1931). [*Fishing Trawlers*], c1920s. Etching, signed in pencil in lower margin, inscribed "R. Hodges" in ink verso, 10.7 x 32.9cm. *Minor old mount burn.*

**\$1,200**



162. **Ossip Zadkine** (Russian/French, 1890-1967). *Three Figures*, 1938. Linocut, initialed in block lower left, 31 x 24cm. *Minor old mount burn.*

**\$1,300**

Commissioned by San Lazzaro and issued for *XXe Siècle*, Paris, 1938. This edition consisted of about 1500 impressions but approximately half were lost during WWII.

163. **Anders Zorn** (Swedish, 1860-1920). *The Two*, 1916. Etching and drypoint, monogrammed and dated in plate lower left, signed in pencil in lower margin, 19.8 x 14.8cm. *Slight stain to margins, old mount burn.*

**\$2,200**

Ref: Asplund #274.



164. **Anders Zorn** (Swedish, 1860-1920). *Gopsmor Cottage*, 1917. Etching, monogrammed and dated in plate lower left, signed by Zorn and annotated "Barn Dance" in another hand in pencil in lower margin, 28.9 x 19.7cm. *Old mount burn.*

**\$1,650**

Third state. Ref: Asplund #275.