



DAVIDSON GALLERIES

**COVER IMAGE: Käthe KOLLWITZ** (German, 1867–1945) *Tod und Frau* (*Death and Woman*). Etching, aquatint and sandpaper. Signed by the artist and printer. Date of plate 1910. Reference: Klipstein 103, Kneesebeck 107 v. Printed by Otto Felsing. Toned where not covered by the mat. Hinge residue verso.  $17\frac{1}{8} \times 17\frac{1}{4}$  (plate),  $21\frac{1}{4} \times 22\frac{1}{8}$  (sheet). [54270c] \$7,200.



**1. Karel APPEL** (Dutch, 1921–2006) *Dancing Man*. Color lithograph. Signed. 1970. Edition 37/100. Toned, mat burn. Repaired tear (1") in right margin edge.  $26\frac{1}{4} \times 20$  (image),  $31\frac{1}{2} \times 23\frac{3}{4}$  (sheet). [54273c] \$650.



**4. Peggy BACON** (American, 1895–1987) *Set of two studies in pencil*. Two drawings in pencil on two sheets with a study of the chair, verso. After Bacon's lithograph *Heywood Brown*. Each study signed. Sitter identified on each sheet. c. 1930. Reference: Flint 92. Small pin holes at upper corners. Small tear ( $\frac{1}{4}$ " at upper corner of one sheet).  $10\frac{3}{8} \times 8$  (each sheet). [54137c] \$900.



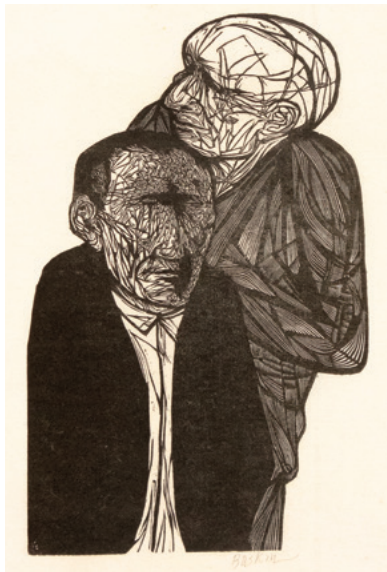
**2. Alfred Charles Stanley ANDERSON** (English, 1884–1966) *Wreckage*. Drypoint on light green laid paper. Signed. 1922. Edition of 25. Reference: Heuser/Meyrick 88. Repaired tear ( $1\frac{1}{2}$ ") in upper right margin. Faint toning and foxing spots just outside platemark. Previous hinges verso.  $8 \times 7\frac{1}{8}$  (plate),  $13 \times 11\frac{1}{2}$  (sheet). [54255c] \$225.



**3. Leonard BASKIN** (American, 1922–2000) *Rat*. Ink drawing. Signed. 1956. Tape residue on upper right and left margin edges. Hinge residue on upper margin edge, verso.  $8\frac{1}{2} \times 9\frac{1}{2}$  (image),  $17\frac{1}{8} \times 11\frac{3}{4}$  (sheet). [54290c] \$1,250.



**5. Leonard BASKIN** (American, 1922–2000)  
*Man with Dog*. Woodcut. Signed. 1953. AP.  
 Reference: Fern 221. Hinge residue at upper  
 margin edge. Water stain at lower edge of wide  
 margin. 35½ x 10¼ (block), 40 x 15½ (sheet).  
 [54107c] \$1,250.



**6. Leonard BASKIN** (American, 1922–2000)  
*Two Blind Men*. Wood engraving. Signed. 1952.  
 Reference: Fern 215. 7¾ x 4⅞ (block), 14 x 11  
 (sheet). [54090c] \$800.



**7. Leonard BASKIN** (American, 1922–2000)  
*Leonard Baskin at 56*. Color woodcut. Signed.  
 1978–1979. Edition 8/150. 32 x 22 (image),  
 35¾ x 24 (sheet). [29859] \$800.



**8. Albert de BELLEROCHÉ** (Welsh / English, 1864–1944) *Colette / Marthe*. Lithograph on laid paper. Signed. 1908. Chain lines from laid paper pattern visible in upper and lower margins. 10½ x 9 (image), 17<sup>3</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>8</sub> (sheet). [49861c] \$500.



**9. Albert de BELLEROCHÉ** (Welsh / English, 1864–1944) *Surprise (Miss Charles)*. Lithograph. Initialed. 1916. Crease at the upper right corner. Faint spots on verso. 12 x 10 (image), 13¼ x 10 (sheet). [49509c] \$725.



**10. Albert de BELLEROCHÉ** (Welsh / English, 1864–1944) *Effronterie (Effrontery)*. Lithograph. Signed. 1902. Slightly soiled and light creases. 14¾ x 11½ (image), 18 x 14 (sheet). [49593c] \$575.



**11. Albert de BELLEROCHÉ** (Welsh / English, 1864–1944) *Sourire (Smile)*. Lithograph. Signed. Faint toning at lower edge. 20½ x 15 (image), 23 x 17<sup>1</sup>/<sub>8</sub> (sheet). [48588c] \$950.



**12. Basilius BESLER** (German, 1561–1629) *Daisy* (I), *Yellow crown daisy* (II), *Wild crown daisy* (III). From *Florilegium*, Plate 209. Copper engraving with hand-coloring. Latin text verso.  $19 \times 15\frac{5}{8}$  (plate),  $22 \times 17\frac{1}{2}$  (sheet). [53993c] \$2,800. Also available framed.



**13. Basilius BESLER** (German, 1561–1629) *Seaside aster* (I), *Velvet plant* (II), *White mullein* (III). From *Florilegium*, Plate 266. Copper engraving with hand-coloring. Latin text verso. Slightly stained on upper right margin.  $19\frac{1}{4} \times 15\frac{7}{8}$  (plate),  $22 \times 17\frac{1}{2}$  (sheet). [53994c] \$2,500. Also available framed.



**14. Basilius BESLER** (German, 1561–1629) *Dwarf nasturtium* (I), and *English daisies, double-flowered garden form* (II and III). From *Florilegium*, Plate 294. Copper engraving with hand-coloring. Latin text verso. Faintly toned, two soft creases on middle left side.  $18\frac{1}{4} \times 15\frac{1}{2}$  (plate),  $22 \times 17\frac{1}{2}$  (sheet). [53995c] \$2,800. Also available framed.



**15. Basilius BESLER** (German, 1561–1629) *Elecampane* (I) and *Common oreganos* (II and III). From *Florilegium*, Plate 336. Copper engraving with hand-coloring. Latin text verso. Evidence of crease or tear in middle of image. Faint soiling on right margin.  $18\frac{3}{4} \times 15\frac{5}{8}$  (plate),  $22 \times 17\frac{1}{2}$  (sheet). [53996c] \$2,500. Also available framed.



**16. Felix BUHOT** (French, 1847-1898) *L'Hiver à Paris* (*Winter in Paris*). Etching and aquatint with drypoint on laid paper. Signed and dated in the plate. 1879. Partial watermark (unidentified). Reference: Bourcard/Goodfried 128 iv/ix. Upper margin unevenly trimmed. Faint printer's fingerprint in right margin.  $9\frac{3}{8} \times 13\frac{3}{8}$  (plate),  $11\frac{3}{8} \times 17$  (sheet). [54133] \$1,200.



**17. Edmund BLAMPIED** (English, 1886-1966) *San Sebastian - Lunch Hour*. Drypoint. Signed. Also signed and dated in the plate. 1924. Edition of 100. Reference: Dodgson 85 ii/ii. Printed on thin laid paper. Faint creases in upper right margin corner, into the plate. Small tear ( $\frac{1}{4}$ " in upper margin edge. Previous hinges verso.  $8\frac{5}{8} \times 9\frac{7}{8}$  (plate),  $12\frac{3}{8} \times 16\frac{1}{4}$  (sheet). [52479c] \$475.



**18. William BLAKE** (English, 1757-1827) *Satan Before the Throne of God*. From *Illustrations for the Book of Job*. Engraving with chine-collé. 1825-1826. Proof, designation still present. Fourth state, 'The Angel of the Divine Presence' added. Reference: Binyon 107 iv. Hinge residue along left margin edge. Minor soiling at sheet edges. A few spots at upper left margin corner.  $8\frac{1}{4} \times 6\frac{5}{8}$  (plate),  $10\frac{3}{4} \times 8\frac{1}{4}$  (sheet). [54260c] \$1,800.



**19. Paul Albert BESNARD** (French, 1849-1934) *Intimité* (*Intimacy*). Etching with drypoint on laid paper. Signed. 1889. Reference: Deltteil 89. Previous linen hinges verso. Uneven lower margin. Minor discoloration at upper right margin.  $7 \times 9\frac{3}{8}$  (plate),  $8\frac{1}{2} \times 12\frac{1}{2}$  (sheet). [54251c] \$350.



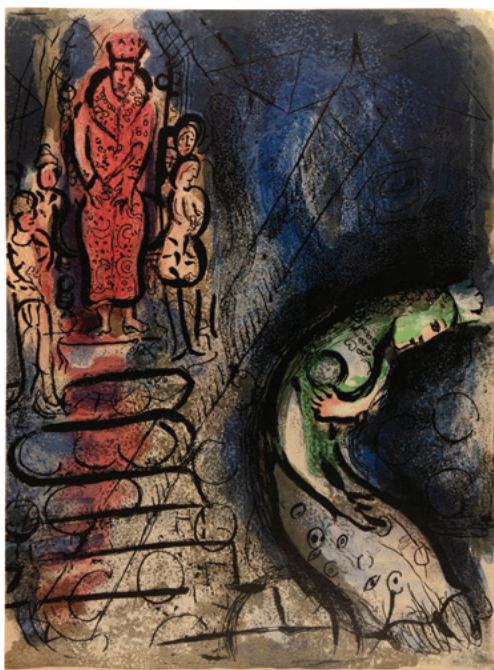
**20. Eugène CARRIÈRE** (French, 1849-1906) *Marternité - Grand Planche*. Lithograph with chine-collé. Signed within the image. 1899. Reference: Delteil 38. Some staining and foxing in wide margins. Small repaired tear (1") at lower margin edge. 15 $\frac{7}{8}$  x 12 $\frac{1}{2}$  (image), 25 $\frac{1}{8}$  x 20 (sheet). [54265c] \$850.



**22. Jacques CALLOT** (French, 1592-1635) *Le Benedicite, estampe appelée aussi La Sainte Famille a Table et St. Joseph Faisant Boire L'Enfant Jésus (The Grace, also called The Holy Family at the Table and St. Joseph Giving the Christ Child a Drink)*. Etching. Reference: Lieur 595 iii/v, Meaume 65. Small loss at upper right corner, repaired. Small spot in upper left of circle. Trimmed to platemark. Previous hinges verso. 7 $\frac{1}{2}$  x 6 $\frac{3}{8}$  (plate/sheet). [54243c] \$950.



**21. Marc CHAGALL** (French, 1887-1985) *Geburt (Birth)*. From *Mein Leben (My Life)*, Plate 6. Etching on laid paper with wide margins. Signed. Date of Plate 1922. Date of Impression 1923. Edition 86/110. Reference: Kornfeld 6. Published by Paul Cassirer, Berlin. Some toning. Hinge residue at upper margin edge. 5 x 6 $\frac{3}{4}$  (plate), 10 $\frac{5}{8}$  x 13 $\frac{7}{8}$  (sheet). [54254c] \$1,800.



**23. Marc CHAGALL** (French, 1887-1985) *Assuerus chasse Vasthi (Ahasuerus Banishes Vashti)*. From *Dessins pour la Bible (Drawings for the Bible)*. Color lithograph. 1960. Edition of 6500. Reference: Cramer 42. Printed by Atelier Mourlout Frères, Paris. Published by E. Tériade, Editions de la Revue Verve, Paris. 14 x 10 $\frac{1}{4}$  (image/sheet). [54283c] \$700.



**24. Asa CHEFFETZ** (American, 1896–1965) *Later Afternoon, Vermont / Summertime Vermont*. Wood engraving. Signed. 1947. Edition of 250. Toned verso. Previous hinges. Spots of foxing verso. 4¾ x 9 (block), 10½ x 14 (sheet). [52511c] \$350.



**25. John Edward COSTIGAN** (American, 1888–1972) *Going Home*. Etching. Signed and titled. c. 1940. Edition of 250. Published by Associated American Artists (AAA). 8¾ x 13¾ (plate), 12¾ x 17 (sheet). [54259c] \$250.



**26. John Edward COSTIGAN** (American, 1888–1972) *Fodder*. Etching. Signed and titled. c. 1934/1935. Edition of 250. Published by Associated American Artists (AAA). Minor hinge residue at upper margin edge. 9¾ x 12¾ (plate), 12½ x 15⅞ (sheet). [54256c] \$225.





**27. Christopher CLARKE** (American, b. 1971) *Almost Seven*. Etching. Signed. 2004. Edition 10/75. Zorin collection stamp, verso.  $11\frac{1}{4} \times 7\frac{1}{4}$  (plate),  $15\frac{3}{8} \times 11\frac{1}{2}$  (sheet). [54212c] \$225.



**28. Maurice DENIS** (French, 1870-1943) *Grande maternité*. Lithograph. Signed in the stone and in ink. 1928. Edition of 35. Published by Galerie des Peintres-Graveurs, Paris. Publisher's blindstamp at lower right margin corner. Soft fold at lower right margin and along upper right margin. Faint spot in left margin edge.  $12\frac{1}{8} \times 8\frac{7}{8}$  (image),  $19\frac{5}{8} \times 12\frac{5}{8}$  (sheet). [54264c] \$925.



**29. John Edward COSTIGAN** (American, 1888-1972) *Early Morning*. Etching. Signed. 1935. Edition 68/125. Small tear ( $\frac{1}{4}$ " ) at lower margin edge. Slight crease in lower left margin. Hinge residue verso.  $8\frac{7}{8} \times 10\frac{7}{8}$  (plate),  $11\frac{1}{2} \times 15\frac{7}{8}$  (sheet). [54258c] \$225.



**30. John Edward COSTIGAN** (American, 1888-1972) *Cutting Fodder*. Etching. Signed. 1938. Edition of 100. Published by Society of American Graphic Artists (SAGA). Very faint discoloration in upper margin.  $7\frac{7}{8} \times 11\frac{3}{4}$  (plate),  $12\frac{7}{8} \times 15$  (sheet). [54257c] \$200.



**31. Albrecht DÜRER** (German, 1471-1528)  
*The Birth of the Virgin*. From *The Life of the Virgin*, Plate 5. Woodcut. 1503. Date of impression 1600. Impression without text. Crowned fleur-de-lys watermark. References: Bartsch 80, Meder/Hollstein 192, Strauss 78. Good even impression with  $\frac{1}{4}$ - $\frac{1}{8}$ " margins. Slight discoloration at corners and previous hinges, verso.  $11\frac{1}{4} \times 8\frac{1}{4}$  (block),  $12\frac{1}{8} \times 8\frac{1}{2}$  (sheet). [54262c] \$8,000.



**32. Fritz EICHENBERG** (German / American, 1901-1990)  
*The Follies of the Popes*. From *In Praise of Folly*. Wood engraving (xylograph). Signed. 1972. Edition 85/100. Published by Ferdinand Roten with Aquarius Press blindstamp lower left margin. Zorin collection stamp, verso. Very faintly toned, three light spots in upper margin.  $18 \times 12$  (blocks),  $22 \times 16$  (sheet). [54215c] \$200.



**33. Kerr EBY** (American, 1890-1946)  
*Cider Mill*. Etching. Signed. 1940. Edition of 100. Second state of two. Minor creases in upper right corner. Three small spots in lower right margin.  $7 \times 12\frac{3}{4}$  (plate),  $10\frac{5}{8} \times 16\frac{7}{8}$  (sheet). [52513c] \$425.



**34. Kerr EBY** (American, 1890-1946)  
*Driftaway, Evening (The Artist's home in Connecticut)*. Etching. Signed. 1932. Edition of 100. Some mat burn. Two small tears in upper margin. Faint hinge residue/skinning verso.  $8\frac{1}{4} \times 15\frac{3}{8}$  (plate),  $10 \times 16\frac{1}{8}$  (sheet). [52483c] \$825.

**35. Fritz EICHENBERG** (German / American, 1901-1990)  
*Ten Wood Engravings for the Old Testament*. 10 wood engravings housed in red paper folio with the list of titles. Individually signed. 1955. Assembled set. Most editioned 171/100, some AP and 173/200. Upper right corners of each sheet slightly dented. 12¼ x 6 (each block), 16 x 9¼ (each sheet). [54169c] \$2,800 (complete set of 10).



*The First Seven Days,  
 Genesis I.*



*"And Their Eyes Were  
 Opened," Genesis III.*



*"And in Her Mouth Was  
 an Olive Leaf," Genesis  
 VIII.*



*"And She Became a Pillar  
 of Salt," Genesis XIX.*



*The Lamentations of  
 Jeremiah, Chapter V.*



*The Book of Job, Chapter  
 II.*



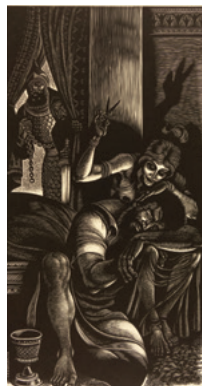
*The Book of Jonah,  
 Chapter I-IV.*



*The Peaceable Kingdom,  
 Isaiah XI.*



*"And David Took a Harp,"  
 Samuel XVI.*



*"And His Strength Went  
 From Him," Judges XVI.*



**36. Johnny FRIEDLAENDER** (German, 1912–1992) *Vers le Nord et Vers le Sud*. Color etching and aquatint. Signed. 1970. Edition 55/95. Reference: Schmücking 361. Published by Lublin Graphics, NY. 30 x 22¼ (plate/sheet). [54274c] \$1,200.



**37. Johnny FRIEDLAENDER** (German, 1912–1992) *Maternité*. Color etching and aquatint on ivory wove paper. Signed. 1955. Edition of 300. Published by Galerie R.G. Michel, Paris. References: Schmücking 150. Tape residue at margin edges, verso. Very lightly toned. Three small spots of foxing in wide margins. 6 x 4¾ (plate), 12¾ x 9¾ (sheet). [54242c] \$170.



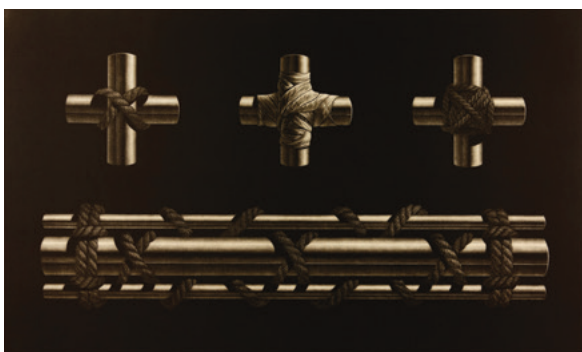
**38. Seymour HADEN** (English, 1818–1910) *The Terrace, Cintra*. Drypoint. Signed. Also signed and dated in the plate. 1877. Reference: Garton 180 i/ii, Drake 172, Harrington 93. Beautiful impression with faint soiling at margin edges. 5⅞ x 8⅞ (plate), 8 x 12⅞ (sheet). [54177c] \$600.



**39. Joseph C. ENGLISH** (American, b. 1947) *Pontiac*. Color serigraph. Signed. 1989. Edition 81/100. Zorin collection stamp, verso. 16 x 23 (image), 21 x 27¼ (sheet). [54219c] \$300.



**40. William GROPPER** (American, 1897-1977) *I Call for Justice*. Color lithograph. Signed. 1941. Zorin collection stamp, verso. Some discoloration at margin edge and verso. 14 x 17<sup>7</sup>/<sub>8</sub> (image), 16 x 20<sup>1</sup>/<sub>4</sub> (sheet). [54241c] \$350.



**41. Katsunori HAMANISHI** (Japanese, b. 1949) *Opposition - Work No. 13*. Mezzotint. Signed. 1984. Edition 25/50. Zorin collection stamp, verso. Small black ink mark in image at left. 14 x 23<sup>3</sup>/<sub>8</sub> (plate), 19<sup>1</sup>/<sub>4</sub> x 29<sup>1</sup>/<sub>2</sub> (sheet). [54239c] \$850.



**42. Okii HASHIMOTO** (Japanese, 1899-1933) *Formal Garden*. Color woodblock. Signed. 1958. Edition 10/60. Zorin collection stamp, verso. Some skinning and foxing verso. Some toning overall. 17 x 21<sup>1</sup>/<sub>2</sub> (blocks), 18 x 24<sup>1</sup>/<sub>8</sub> (sheet). [54223c] \$450.



**43. Ellison HOOVER** (American, 1888-1955) *Gypsy Dancer*. Lithograph. Signed. 1940/1945. Edition of 50. Zorin collection stamp, verso. Fold in upper right margin corner. Some toning along margin edge. 14<sup>7</sup>/<sub>8</sub> x 11 (image), 17 x 13<sup>3</sup>/<sub>8</sub> (sheet). [54213c] \$475.



**44. Käthe KOLLWITZ** (German, 1867–1945) *Begrüssung* (*The Greeting*). For *Pan* vol. v, no. 1. Etching. 1899/1900. Date of Plate 1892. Reference: Knesebeck 13 ii/e, Klipstein 10ii c/d. Previous hinges verso. Slight crease in lower right margin corner.  $4\frac{1}{2} \times 3\frac{1}{8}$  (plate),  $14\frac{3}{8} \times 10\frac{7}{8}$  (sheet). [54267c] \$685.



**45. Käthe KOLLWITZ** (German, 1867–1945) *Stehende Mutter, ihr Bublein fütternd* (*Return from Market/Standing Mother Feeding Her Boy*). Etching on thin tissue. 1928. Reference: Knesebeck 242 iv/a, Klipstein 247 iv/b. Faint wrinkles in left margin.  $7\frac{3}{4} \times 5\frac{3}{4}$  (plate),  $13\frac{3}{4} \times 10$  (sheet). [54266c] \$900.



**46. Käthe KOLLWITZ** (German, 1867–1945) *Frau an der Wiege* (*Woman at the Cradle*). For *Die graphischen Künste*. Etching, drypoint and sandpaper. Noted in plate "Original-Radierung von Käthe Kollwitz". 1897. Reference: Knesebeck 40 iv/vi, Klipstein 38 ii/c/iid. Hinge residue at right margin. Slight crease at right margin corner.  $10\frac{3}{4} \times 5\frac{5}{8}$  (plate),  $15\frac{1}{2} \times 11\frac{3}{4}$  (sheet). [54268c] \$950.



**47. Käthe KOLLWITZ** (German, 1867–1945) *Mutter mit Kind* (*Mother with Child in Her Arms*). Etching. Date of plate 1916. Date of impression pre-1977. Restrike. Reference: Klipstein 110. Published by Alexander von der Becke. Excellent condition.  $7\frac{1}{2} \times 5$  (plate),  $14 \times 10\frac{3}{4}$  (sheet). [54269c] \$850.



**48. Shigeki KURODA** (Japanese, b. 1953) *Blue Bicycle*. Etching and aquatint. Signed. Edition 7/50. 11 x 17¼ (plate), 15 x 22 (sheet). [54202c] \$250.



**49. Armin LANDECK** (American, 1950–1984) *Engraver's Tools*. Engraving. Signed. 1974. Edition of 100. Zorin collection stamp, verso. Reference: Kraeft 126. Faint toning and hinge residue verso. 15½ x 17¾ (plate), 19¾ x 21 (sheet). [54210c] \$650.



**50. Alexandre LUNOIS** (French, 1863–1916) *Femme espagnole remettant son soulier* (Spanish Woman Putting on Her Shoe). For *L'Album des peintres-graveurs, Ambroise Vollard*. Color lithograph. Signed. 1896. Edition of 100. Printed by Auguste Clot. Zorin collection stamp, verso. Some toning, especially verso. Some minor skinning from previous hinges, verso. 19¾ x 15¾ (image), 22½ x 17 (sheet). [54209c] \$500.



**51. Auguste-Louis LEPÈRE** (French, 1849–1918) *L'Abreuvoir derrière Notre-Dame, soleil couchant*. Wood engraving on chine volant. Signed. 1897. Blindstamp of Sagot-Le Garrec. Reference: Lotz-Brissonneau 264 ii/ii. Crease in upper right margin corner. Previous hinges on right margin edge and upper margin edge.  $7\frac{7}{8} \times 4\frac{3}{8}$  (block),  $13\frac{1}{8} \times 8$  (sheet). [52508c] \$375.



**52. Auguste-Louis LEPÈRE** (French, 1849–1918) *Cathédrale d'Amiens - Jour d'Inventaire (Amiens Cathedral)*. Etching on laid paper. Signed. Also signed and dated in the plate. Date of plate 1907. Outline from previous mat. Slight soiling at upper right margin corner.  $13\frac{1}{2} \times 9\frac{1}{2}$  (plate),  $16\frac{1}{2} \times 13\frac{1}{4}$  (sheet). [52486c] \$700.



**53. Auguste-Louis LEPÈRE** (French, 1849–1918) *Le Pont-Neuf, Paris*. Etching on laid paper. Signed. c. 1901/1904. Hinge residue verso.  $8\frac{1}{8} \times 12\frac{1}{2}$  (plate),  $8\frac{7}{8} \times 13\frac{1}{4}$  (sheet). [52507c] \$750.





**54. Helen LOGGIE** (American, 1895–1976) *Baby Islands*. Etching. Signed. 1940.  $6\frac{3}{4} \times 9\frac{1}{2}$  (plate),  $9\frac{3}{8} \times 12\frac{3}{8}$  (sheet). [53966] \$1,200.



**55. Helen LOGGIE** (American, 1895–1976) *The Wraith*. Etching. Signed. 1930. Very faint toning.  $9\frac{7}{8} \times 7\frac{3}{8}$  (plate),  $13 \times 10\frac{1}{4}$  (sheet). [53695] \$1,200.



**56. Helen LOGGIE** (American, 1895–1976) *The Twisted Cedar*. Etching. Signed and dated. 1932. Faintly toned and light struck.  $10 \times 8$  (plate),  $14\frac{3}{8} \times 10\frac{1}{2}$  (sheet). [53845c] \$2,000.



**57. Benjamin MESSICK** (American, 1891–1981) *Mother Carrying Child*. Pencil drawing. Embossed stamp of artist's estate. Toned. Small previous hinges verso.  $7\frac{1}{2} \times 2\frac{3}{4}$  (image),  $9 \times 4\frac{3}{8}$  (sheet). [54244c] \$225.



**58. Benjamin MESSICK** (American, 1891–1981) *Mothers with Children at Play*. Litho crayon drawing from artist's sketchbook. Embossed stamp of artist's estate at lower right. Some soiling and previous hinges, verso.  $8\frac{1}{4} \times 10\frac{3}{8}$  (image),  $9\frac{3}{8} \times 11\frac{3}{8}$  (sheet). [54246c] \$350.



**59. Benjamin MESSICK** (American, 1891–1981) *Mother and Child on a Bench*. Litho crayon drawing. Embossed stamp of artist's estate. Small previous hinges verso.  $14\frac{1}{4} \times 9\frac{1}{4}$  (image/sheet). [54248c] \$350.



**60. Benjamin MESSICK** (American, 1891–1981) *Mothers Watching Children*. Litho crayon drawing from the artist's sketchbook. Drawings on recto and verso. Embossed stamp of artist's estate. Small previous hinges verso.  $9\frac{3}{8} \times 11\frac{1}{2}$  (image/sheet). [54249c] \$375.



**61. Benjamin MESSICK** (American, 1891–1981) *Mother and Child with Study of Men and Ducks*. Two drawings, one recto and one verso. Embossed stamp of artist's estate. Minor creasing in margins. Small repaired tear ( $\frac{1}{4}$ " ) at right margin edge.  $9 \times 6$  (image, recto),  $12\frac{3}{8} \times 8\frac{1}{2}$  (sheet). [54245c] \$350.



**62. Benjamin MESSICK** (American, 1891–1981) *Feeding the Swan*. Lithograph. Embossed stamp of the artist's estate at lower right margin. Printed by Carl J. Winter, noted 'Print #17'. Previously exhibited at the Smithsonian. Hinge residue verso.  $16\frac{3}{4} \times 21$  (image),  $20\frac{7}{8} \times 28$  (sheet). [54247c] \$450.



**63. Robert MOTHERWELL** (American, 1915–1991) *Delos*. Color lithograph on TGL handmade paper. Initialed. 1991. AP 5/16. Regular edition of 40. Published by Tyler Graphics, Ltd.  $36\frac{1}{2} \times 23\frac{3}{4}$  (image),  $39 \times 25\frac{1}{2}$  (sheet showing). [54201c] \$18,000. Also available framed.



**66. Jacob MATHAM** (Dutch, 1571–1916) *Caritas/Liefde (Charity/Love)*. For *The Seven Virtues*. Engraving. After Hendrik Goltzius. Late 16th century impression. Thread margins. Some faint spots of foxing. Very faint crease from previous centerfold.  $8\frac{1}{2} \times 5\frac{5}{8}$  (plate),  $8\frac{3}{4} \times 5\frac{7}{8}$  (sheet). [54252c] \$225.



**64. Claes OLDENBURG** (Swedish / American, b. 1929) *Butt for Gantt*. For *Harvey Gantt Campaign Portfolio*. Color lithograph and screenprint with embossing. Signed. 1990. Edition 206/250. Published by Gemini G.E.L., Los Angeles.  $10 \times 10$  (image),  $19 \times 18\frac{1}{2}$  (sheet). [54430c] \$1,500. Also available framed.



**65. Michael PELLETTIERI** (American, b. 1943) *City Signs*. Lithograph. Signed. 2004. Edition 6/60. Zorin collection stamp, verso.  $12 \times 17\frac{1}{2}$  (image),  $15 \times 22\frac{1}{4}$  (sheet). [54222c] \$250.



**67. Joan MIRÓ** (Spanish / Catalan, 1893–1983) *Lithograph VIII*. For *Derrière le Miroir* vol. 1. Color lithograph. 1972. Edition of 5000. Zorin collection stamp, verso. Reference: Mourlot 864. Usual centerfold, reinforced verso. Small spot of foxing at lower left margin corner.  $12\frac{5}{8} \times 19\frac{1}{2}$  (image/sheet). [54216c] \$450.



**68. Judy PFAFF** (British-born, American, b. 1946) *Yoyogi I*. Color woodcut. Signed. 1984. Edition 60/75. Published by Crown Point Press, San Francisco. 30½ x 35 (blocks), 32 x 35¾ (sheet). [54431c] \$2,000. Also available framed.



**69. G.H. ROTHE** (German, 1935–2007) *California Oak*. Mezzotint. Signed. 1984. AP. Regular edition of 100. Blindstamp of artist's studio at lower right corner. 8¾ x 6 (plate), 14½ x 10½ (sheet). [52482c] \$185.



**70. Charles Adams PLATT** (American, 1861–1933) *Fish Houses*. Etching. Signed. Also signed and dated in the plate. Proof. Date of plate 1881. Provenance: From Frederick Keppel & Co. to collector George P. Gardener. Stray ink marks at upper right margin corner. Very faint toning overall. 5 x 8 (plate), 7⅞ x 10¼ (sheet). [53991c] \$350.



**71. Pablo PICASSO** (Spanish, 1881–1973) *Untitled*. From the 156 *Engravings Series*. Etching. Stamped signature. Date of plate 1971. Edition 37/50. Reference: Bloch 2006, Leiris 151. Published by Galerie Louise Leiris, Paris. Faintly toned. Previous hinges verso. 14⅜ x 19⅜ (plate), 19¾ x 25⅞ (sheet). [53984] \$4,500.



**72. Robert RIGGS** (American, 1896–1970) *Psychopathic Ward*. Lithograph. Signed. 1945. Edition #13. Zorin collection stamp, verso. Some toning. Previous hinges verso. 14¼ x 18¾ (image), 17½ x 23¾ (sheet). [54227c] \$1,500.



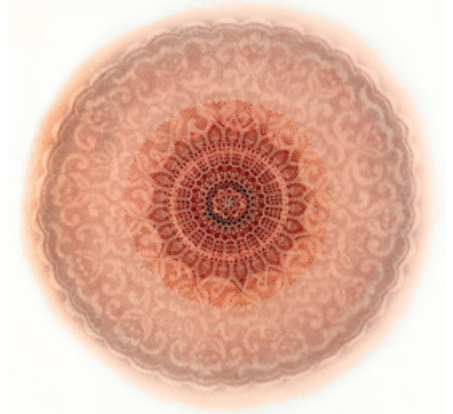
**73. Georges ROUAULT** (French 1871–1958) *Christ de Face*. From *Les Fleurs du Mal III*, Plate 9. Color etching and aquatint on Montval wove paper of Gaspard Maillol. Initialed and dated in the plate. 1938. Edition of 250. Reference: Wofsy 280. Printed by Roger Lacourrière. Very faint toning from previous mat. 11½ x 8 (plate), 17¼ x 13½ (sheet). [54141c] \$2,400.



**74. Pieter Jansz SAENREDAM** (Dutch, 1597–1665) *Adam and Eve Working*. From *History of the First Parents of Man*, Plate 5. Engraving on laid paper. After Abraham Bloemaert. c. 1604. Reference: Holstein 5, Bartsch 17. Trimmed to platemark. Attached to backing sheet. Tiny losses in text panel beneath image. 11⅞ x 7⅞ (plate/sheet). [54263c] \$450.



**75. Kiyoshi SAITO** (Japanese, 1907–1997) *Maiko Kyoto (F)*. Color woodblock. Signed. 1960. Edition 71/200. Kiyoshi Saito watermark. Zorin collection stamp, verso. 20 $\frac{5}{8}$  x 15 (blocks), 23 $\frac{5}{8}$  x 17 $\frac{7}{8}$  (sheet). [54234c] \$2,200.



**76. Amy SANDS** (American, b. 1970) *Revolution XXIX*. Monoprint, serigraph, lasercut on kozo papers. Signed. 2018. Edition 1/1. 28 $\frac{1}{2}$  diameter (image), 35 x 35 (backing). [345647] \$3,200.



**77. Kiyoshi SAITO** (Japanese, 1907–1997) *White Porcelain*. Color woodblock. Signed and sealed. Artist's stamp in red, verso. 1957. Edition 8/80. Small spot in image near upper edge. 17 $\frac{3}{4}$  x 23 $\frac{3}{8}$  (blocks), 21 $\frac{1}{4}$  x 28 $\frac{1}{4}$  (sheet). [54284c] \$1,250.



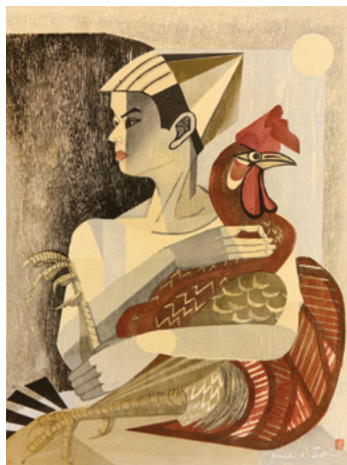
**78. David SALLE** (American, b. 1952) *Portrait with Scissors and Nightclub*. Color woodcut. Signed. 1987. Edition 67/100. Published by Crown Point Press, San Francisco. 18 x 25 (blocks), 24 $\frac{3}{4}$  x 29 $\frac{1}{2}$  (sheet). [54432c] \$1,500. Also available framed.



**79. Miriam SCHAPIRO** (American / Canadian, 1923–2015) *In the Land of Oo-Bla-Dee*. Color lithograph and collage. Signed. 1993. Edition 10/100. 13½ x 27 (image), 22½ x 30 (backing). [54140c] \$1,100. Also available framed.



**80. Jun'ichiro SEKINO** (Japanese, 1914–1988) *Daughter*. Color woodblock. Signed. 1956. Edition 32/100. Stamped "Self-carved Self-printed". Zorin collection stamp, verso. Gradual toning toward upper third of sheet. 20 x 14 (blocks), 23¼ x 16¾ (sheet). [54235c] \$650.



**81. Jun'ichiro SEKINO** (Japanese, 1914–1988) *Girl with Rooster*. Color woodblock. Signed. 1956. Edition 34/50, First state. Stamped "Self-carved Self-printed". Zorin collection stamp, verso. Fold in lower margin. Margins toned. 24 x 18 (blocks), 27¼ x 20½ (sheet). [54237c] \$600.



**82. RIGHT: Jun'ichiro SEKINO** (Japanese, 1914–1988) *Girl with Bird*. Color woodblock. Signed. 1955. Edition 23/100. Stamped "Self-carved Self-printed". Zorin collection stamp, verso. Small tear into signature area (1¼") at lower right corner. Fold in lower margin, 1½" below image. Faintly soiled at lower edge. 24 x 18¾ (blocks), 27¾ x 21¼ (sheet). [54236c] \$500.



**83. LEFT: Théophile-Alexandre STEINLEN** (Swiss-born, French, 1859–1923) *Femme de profil et trois enfants* (*Woman in Profile with Three Children*). Lithograph in blue. Initialed in the stone. Reference: Christophe 16. 12¼ x 8½ (image), 14¾ x 11 (sheet). [53812c] \$125.



**85. Théophile-Alexandre STEINLEN** (Swiss-born, French, 1859–1923) *Départ*. Lithograph. Signed in red pencil. Also initialed and titled in the stone. 1914/1916. Edition 29/100. Reference: Christophe 1. 13¼ x 10 (image), 15 x 10⅞ (sheet). [53810c] \$185.



**86. Francesca SUNDESTEN** (American, 1960–2019) *Model*. Oil painting on 19th century found photograph. Signed and dated verso. 2006. 6 x 4 (image/sheet), 13 x 11 (framed). [54165c] \$1,500.



**84. Raphael SOYER** (Russian / American, 1899–1987) *Girl Combing Her Hair*. Color lithograph. Signed. 1970. AP. Regular edition of 250. Zorin collection stamp, verso. Registration pin holes in margin corners. Slight creasing in upper right margin corner. 20 x 16 (image), 27⅞ x 21¾ (sheet). [54225c] \$375.



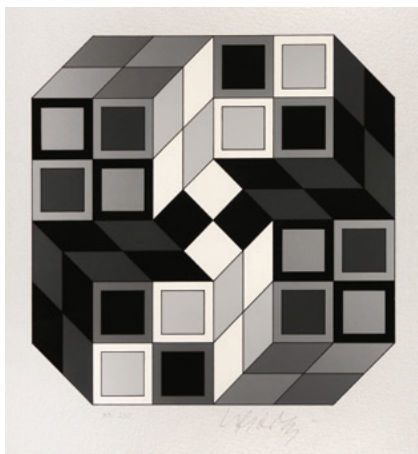
**87. Carol SUMMERS** (American, 1925–2016) *Comet Over the Lower Falls of the Yellowstone*. Color lithograph. Signed. 1970. Edition 46/50. Reference: Summers 101. Printed by Tamarind Institute, University of New Mexico, with blindstamp. Minor skinning from previous hinges, verso. 41 x 29½ (image/sheet). [54146c] \$3,500.





**88. LEFT: Francesca SUNDSTEN** (American, 1960–2019) *Airhead*. Watercolor on 19th century found photograph. Signed and dated. 2006. 5½ x 3½ (showing), 15 x 11¾ (framed). [54159c] \$900.

**89. RIGHT: Francesca SUNDSTEN** (American, 1960–2019) *Hostess*. Watercolor on 19th century found photograph. Signed and dated. 2006. 5½ x 3½ (showing), 15 x 11¾ (framed). [54158c] \$850.



**90. Victor VASARELY** (Hungarian / French, 1908–1997) *Composition Argent*. From *Microcosms*. Serigraph. Signed. 1979. Edition 88/250. Printed by Silium, Paris. Published by Investor's Graphics Corp. 12¾ x 10 (image/sheet). [54272c] \$300.



**91. Mark TOBEY** (American, 1890–1976) *Looking Askance*. Watercolor. Signed and dated. 1940. Mounted to board, signed on backing board. Small tears at margin edges. Stains throughout. Toned. 8¾ x 5½ (image/sheet). [54131c] \$1,100.



**92. Nora Spicer UNWIN** (British / American, 1907–2019) *Warm Afternoon*. Wood engraving. Signed and titled. 1951. Published by The Woodcut Society, New York and accompanied by the original folder. Hinge residue at upper corners. Previous linen hinges, verso. 5 x 7¾ (block), 6⅞ x 10⅞ (sheet). [54250c] \$385.



93. Francisco TOLEDO (Mexican, 1940–2019) *La cabra* (The Goat). Lithograph on Arches. Signed. 1969. EA. Published by Atelier Clot, Bramsen et Georges, Paris. 15 x 11<sup>1</sup>/<sub>8</sub> (image), 22<sup>1</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> (sheet). [54007] \$900.



94. Francisco TOLEDO (Mexican, 1940–2019) *Mujer con paraguas* (Woman with Umbrella). Color lithograph on Arches. Signed. EA. Regular edition of 50. Pin holes at upper margin corners. 28 x 21 (image), 31<sup>1</sup>/<sub>2</sub> x 23<sup>3</sup>/<sub>8</sub> (sheet). [54036] \$1,900.



95. Francisco TOLEDO (Mexican, 1940–2019) *Movimiento* (Movement). Color lithograph on BFK Rives. Signed. 1969. HC. 22<sup>1</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>4</sub> (image), 25<sup>3</sup>/<sub>4</sub> x 19<sup>3</sup>/<sub>4</sub> (sheet). [54046] \$1,800.



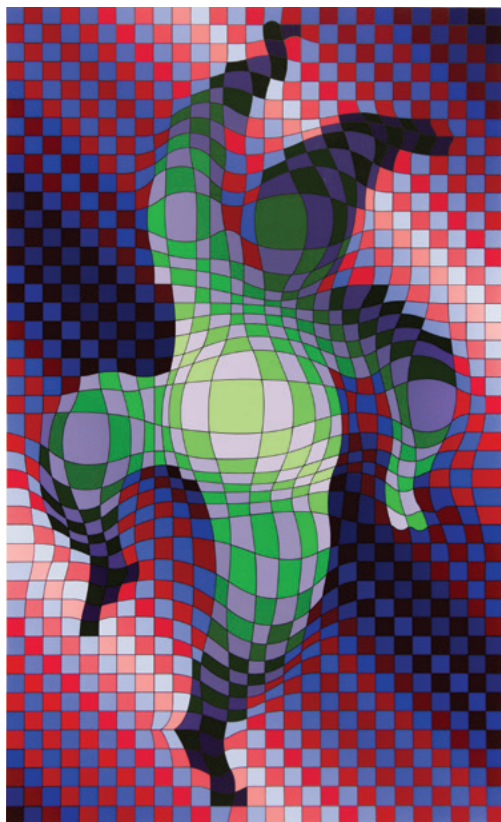
96. Francisco TOLEDO (Mexican, 1940–2019) *El corral* (The Corral). Color lithograph on Arches. Signed. 1969. Edition 100/100. 18<sup>3</sup>/<sub>8</sub> x 21<sup>3</sup>/<sub>8</sub> (image), 19<sup>3</sup>/<sub>4</sub> x 25<sup>3</sup>/<sub>4</sub> (sheet). [54030] \$2,000.



**97. Jacques VILLON** (French, 1875–1963) *Papiers*. From *Huit Lithographies*. Color lithograph on Arches wove paper. After the painting by Villon (1923). Signed in ink by Villon. Lithographer acknowledged at lower left. 1962. Edition 139/195. Reference: Ginestet Poillon App. 65. Lithography by Henri Deschamps. Published by Louis Carré, Paris. Some toning. Some soiling at bottom of sheet verso.  $14\frac{3}{4} \times 17\frac{3}{4}$  (image),  $27 \times 21\frac{1}{4}$  (sheet). [53999c] \$460.



**98. Lynd WARD** (American, 1905–1985) *Cup of Sky*. Wood engraving. Signed. 1965. Proof on thin tissue. Some creasing in margins. Ink mark in left margin. Previous hinges.  $20 \times 11\frac{7}{8}$  (block),  $16 \times 23$  (sheet). [52488c] \$425.



**99. Victor VASARELY** (Hungarian / French, 1908–1997) *Harlequin*. Color serigraph. Signed. Edition 67/250. Very faint spots of foxing in left margin. Hinge residue verso.  $26 \times 16$  (image),  $30\frac{1}{2} \times 19\frac{3}{4}$  (sheet). [54271c] \$750.



**100. Sadao WATANABE** (Japanese, 1913–1996) *St. Peter's Denial (Matthew 26, 69-75)*. Color stencil print on momigami paper. Signed. 1959. Edition 24/50.  $17\frac{1}{2} \times 21$  (image),  $23 \times 26$  (sheet). [54232c] \$1,500.



**101. Sadao WATANABE** (Japanese, 1913–1996)  
*Christ Washing the Feet of Mary Magdalene*. Color stencil print on momigami paper. Signed. 1962. Edition 5/50. Usual discoloration, verso. 22½ x 19 (image), 30½ x 23 (sheet). [54228c] \$1,600.



**102. Sadao WATANABE**  
(Japanese, 1913–1996)  
*Washing Christ's Feet with Perfumed Oil*. Color stencil print on momigami paper. Signed. 1960. Edition 21/50. 20¾ x 17⅞ (image), 26¼ x 23¼ (sheet). [54233c] \$1,400.



**103. Sadao WATANABE** (Japanese, 1913–1996)  
*Sacrifice*. Color stencil print on momigami paper. Signed. 1961. Edition 13/50. 21 x 18½ (image), 25¼ x 22⅞ (sheet). [54231c] \$1,100.



**104. Sadao WATANABE** (Japanese, 1913–1996)  
*Pelican*. Color stencil print on momigami paper. Signed. 1960. Edition 8/50. 20¾ x 17½ (image), 26¼ x 22¾ (sheet). [54230c] \$1,000.



**105. Sadao WATANABE** (Japanese, 1913–1996)  
*Flower Garden*. Color stencil print on momigami paper. Signed. 1963. Edition 5/50. 21 x 17½ (image), 26 x 23 (sheet). [54229c] \$1,500.



**106. Stow WENGEROTH** (American, 1906–1978) *Old North Church, Boston*. Lithograph. Signed. 1976. Edition of 76. Zorin collection stamp, verso. Reference: Stuckey 366.  $15\frac{3}{4} \times 11\frac{1}{2}$  (image),  $21 \times 16\frac{1}{4}$  (sheet). [54238c] \$475.



**107. Art WERGER** (American, b. 1955) *Cathedral*. Mezzotint. Signed. 1999. Edition 44/75. Zorin collection stamp, verso.  $11\frac{1}{2} \times 8\frac{1}{4}$  (plate),  $17 \times 13$  (sheet). [52411c] \$400.



**108. Max WEBER**  
(Russian / American, 1913–1996) *Mother Love*.  
Woodcut from a pine block. c. 1920. Reference: Rubenstein 35.  
Lightly printed impression. Slight hinge residue verso.  
 $4\frac{7}{8} \times 2\frac{1}{8}$  (block),  $10\frac{1}{8} \times 6\frac{1}{2}$  (sheet). [54253c] \$175.



**109. Art WERGER** (American, b. 1955) *Above and Beyond*. Mezzotint. Signed. 1994. AP VIII/X. Linen hinge residue verso.  $14\frac{1}{4} \times 19\frac{1}{2}$  (plate),  $14\frac{7}{8} \times 19\frac{7}{8}$  (sheet). [52489c] \$300.



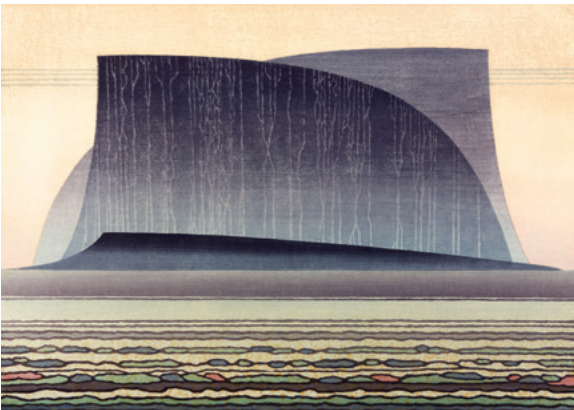
**110. James Abbott McNeill WHISTLER** (American, 1834–1903) *Billingsgate*. Etching and drypoint on laid paper. Signed and dated in the plate. Date of plate 1859. Partial crest watermark. Reference: Kennedy 47 viii. Printed by Frederick Goulding. Provenance: Estate of Frederick Keppel. Faint hinge residue verso. 6 x 8 $\frac{3}{4}$  (plate), 8 $\frac{3}{8}$  x 11 (sheet). [52492c] \$1,500.



**111. James Abbott McNeill WHISTLER** (American, 1834–1903) *The Kitchen*. From *Twelve Etchings from Nature*. Etching. Signed in the plate. Date of impression 1858. Artist's mark (butterfly) in lower left margin. Reference: Kennedy 24 ii/iii. Provenance: Collection of H.H. Benedict (1844–1935), verso (Lugt 2936). Name and address of Deàltre included. Slight toning and soiling overall. 8 $\frac{7}{8}$  x 6 $\frac{1}{8}$  (plate), 13 x 9 $\frac{1}{4}$  (sheet). [53992c] \$6,200.



**112. James Abbott McNeill WHISTLER** (American, 1834–1903) *The Rag Gatherers (Rag Pickers, Quartier Mouffetard, Paris)*. Etching on laid paper. Signed in the plate. 1858. Reference: Kennedy 23 v/v. Very faint toning from previous mat. Slight discoloration at upper right corner from previous hinge. Repaired small tear (1/2") at left margin edge. 6 x 3 $\frac{7}{8}$  (plate), 8 $\frac{1}{4}$  x 5 $\frac{3}{4}$  (sheet). [54261c] \$1,200.



**113. Toshi YOSHIDA** (Japanese, 1911–1995) *Unknown*. Color woodblock. Signed. 1968. AP. Hinge residue verso. Minor toning in upper margin. 15 $\frac{3}{4}$  x 22 $\frac{1}{4}$  (blocks), 18 x 24 $\frac{1}{2}$  (sheet). [54240c] \$425.



**114. William Lionel WYLLIE** (English, 1851–1931)  
*White Wings*. Drypoint and aquatint. Signed. Very faint mat burn. Hinge residue verso.  $7\frac{1}{8} \times 9\frac{1}{8}$  (plate),  $11 \times 12\frac{3}{4}$  (sheet). [52493c] \$325.



**115. William Lionel WYLLIE** (English, 1851–1931)  
*Day's End - Fishermen Returning*. Drypoint on laid paper. Signed. Faint toning. Previous hinges verso.  $7\frac{3}{4} \times 10$  (plate),  $11\frac{1}{8} \times 15\frac{1}{2}$  (sheet). [52494c] \$350.

## CATALOG LIST NO. 105–SPRING 2022

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or [rebecca@dauidsongalleries.com](mailto:rebecca@dauidsongalleries.com)

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## CATALOG LIST NO. 105—SPRING 2022



**116. Faith RINGGOLD** (American, b. 1930) *The Sunflower Quilting Bee at Arles*. Color lithograph on BFK Rives. Signed and dated. 1996. Edition 2/100. Printed at the Rutgers Center for Innovative Print and Paper, New Brunswick. Some skinning verso from previous hinges. Some soft creases and a small tear (1/4") at bottom edge of sheet. 22 1/2 x 30 (image/sheet). [54135c] \$3,200.

\$6.00