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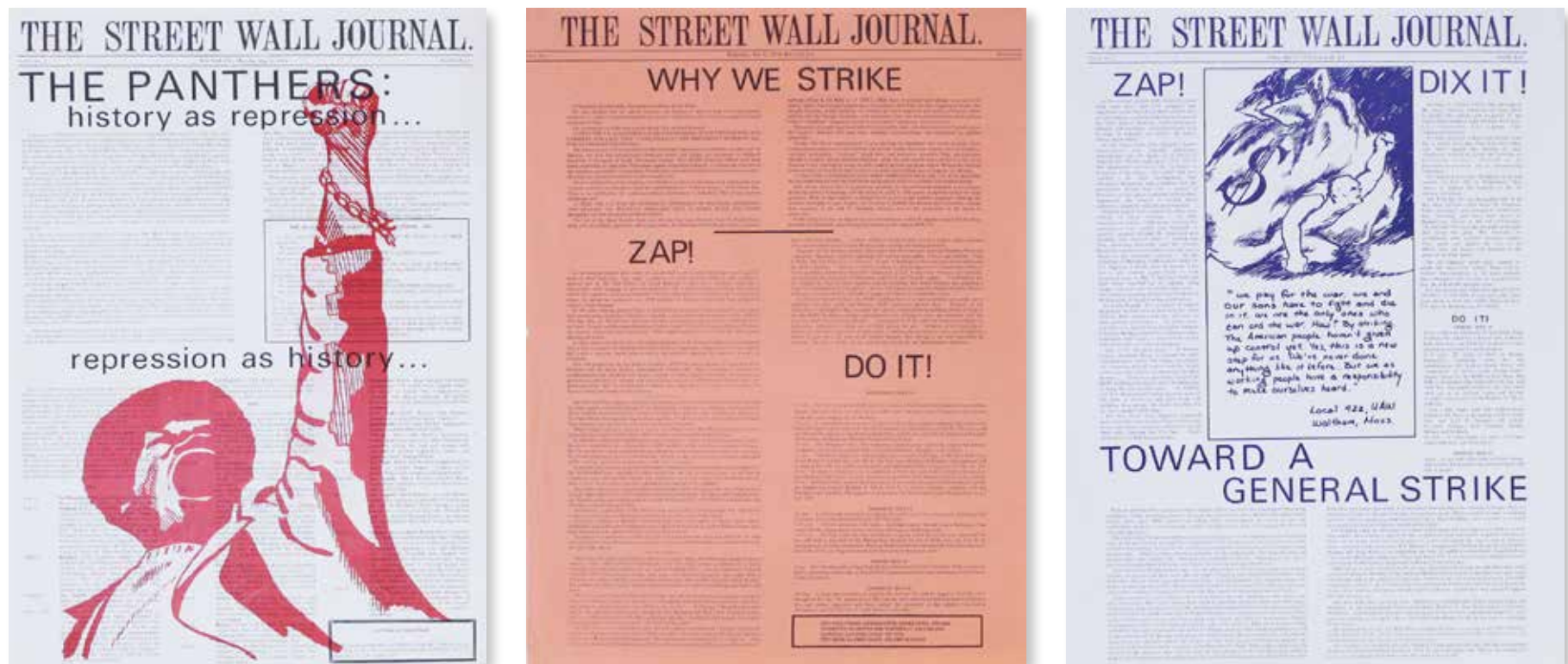
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# **PART 1: GRAPHICS & ORIGINAL ART**





## 1. [AFRICAN AMERICANS - BLACK PANTHERS]

### The Street Wall Journal - Vol. I, Nos. 1-3.

New York: Committee to Defend the Panther 21, 1970. Three lithographed broadsides, printed in black, blue and red on white and orange stock (we note a variant for Vol.1, No.1 on pale blue stock); measuring 43cm x 56cm (17" x 22"); illus. Two small tack holes to lower left corner of Vol.1, No.1; some trivial wear, else Fine.

Set of "wall newspaper"-style broadsides produced by the Committee to Defend the Panther 21, the title (used also by the unaffiliated S.D.S. journal) intended to reference the paper's ideological opposite, *The Wall Street Journal*. The committee was formed in early 1970, comprised of a mixed group of CPUSA members and sympathizers, assorted socialists and left-liberals, with the aim of raising funds for the defense of 21 members of the Black Panther Party. "The Panther 21," as they came to be called, were charged "with a conspiracy to murder New York City policemen and to dynamite a variety of sites ranging from Abercrombie & Fitch to the Bronx Botanical Gardens." The set is comprised of three broadsides (apparently all published), which were distributed largely on the Campus of Columbia University during mid-May, 1970: a) "Why We Strike" (May 13, 1970), b) "Toward A General Strike" (May 15, 1970), and c) "The Panthers: History as Repression...Repression as History" (May 21, 1970). The message is two-fold: to prompt students and workers to go on strike in protest of the U.S. expansion into Vietnam, Cambodia and Laos, and to take a stand against the oppression of Black Panther Party members, seeking the release of political prisoners like Bobby Seale.

Rare; we find no other copies available for sale in the trade (2015); 2 copies of Vol.1, No.3 in the auction record (Bonham's, 2014 & Swann, 2012). All three broadsides unlisted in OCLC, though we find an example of Vol.1, No.1 at the Victoria & Albert Museum, and another in Houghton Library's collection of Black Panther ephemera.

**\$1,500.**





## 2. [AFRICAN AMERICANS - STT COLLECTIVE]

Seize The Time - Vol.1, No.1 (April 10, 1974) and Vol.2, No.2 (July, 1975).

[Santa Barbara: Seize the Time Collective], 1974. Tabloid (41cm); illustrated wrappers, offset printed in black on white stock; 12pp; illus. Horizontal fold at center, light, scattered foxing to extremities, with brief split at center of spine folds; Very Good.

Two early issues of this radical newspaper, produced by the Seize the Time (STT) Collective between 1974-1977. STT was a Marxist-Leninist collective active in California from the mid-to-late 1970's, comprised mostly of members of Black and Chicano national movements from the San Francisco Bay Area (Venceremos, Black Panther Party, The Nairobi Collective, and Revolutionary Union). The group was sympathetic to revolutionary causes across the board, reflected in their journal's contents featuring a report on the National Conference of La Raza Unida, articles on the Native American liberation struggle, SLA, Weather Underground, Panthers, and urban guerilla tactics, with the notable inclusion of Assata Shakur's essay "To My People." Graphically interesting, with poster-style illustrations (by unidentified artists) to front and rear wrappers. Scarce; OCLC finds 3 locations with any issues (Temple, Yale, Kansas).

\$500



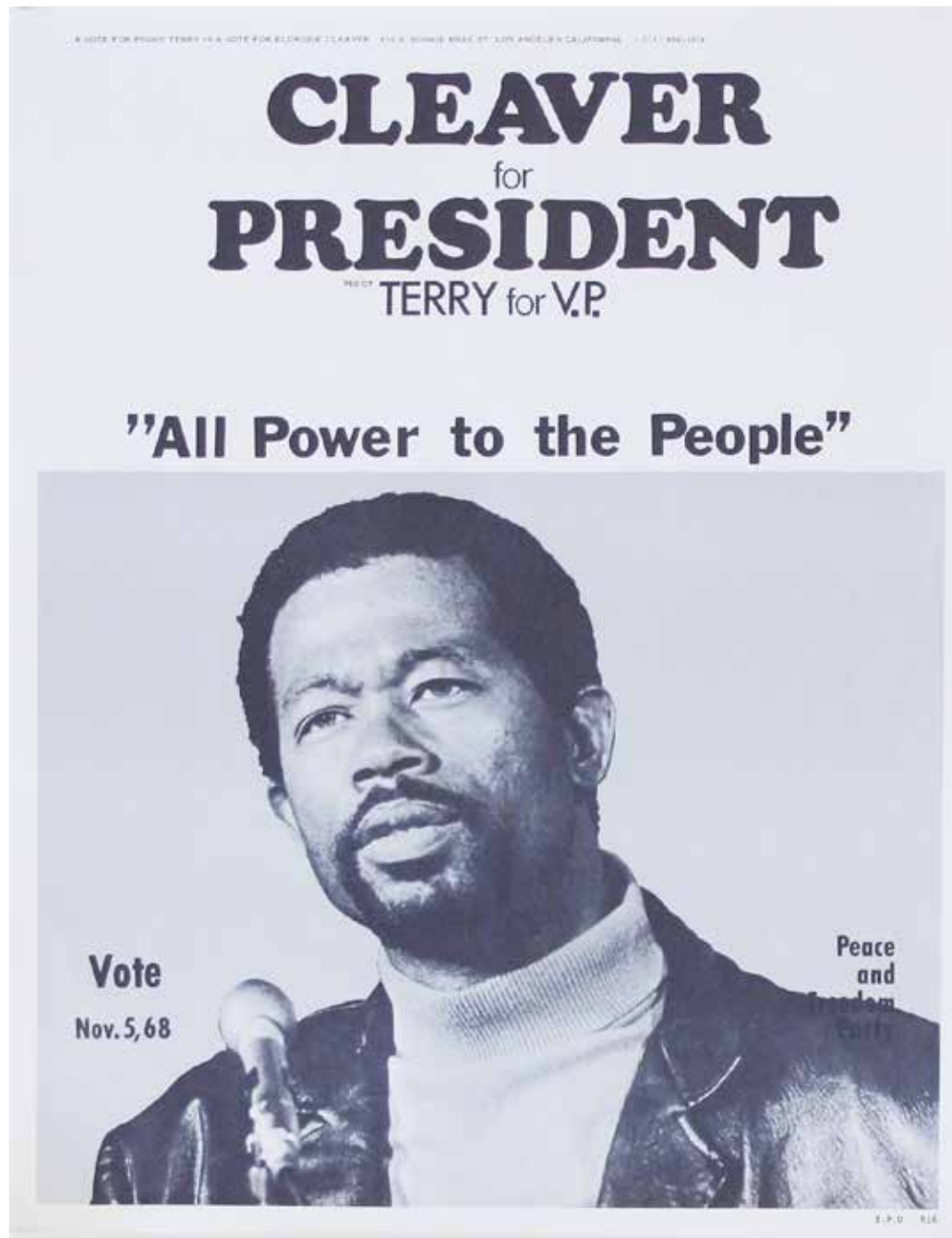
## 3. [AFRICAN AMERICANS - DICK GREGORY]

NEEDED (Public Citizen #1 - President of the United States in Exile

N.p.: 1969. First Edition. Original poster, offset lithographed in black on white stock, measuring 57.5x45 cm. (22.75 x 17.75"). Fine. Poster produced for comedian and political activist Dick Gregory's failed 1968 run for presidency as a write-in candidate for the Freedom and Peace Party (splintered from the Peace and Freedom Party, who had elected Eldridge Cleaver as their presidential nominee, despite the fact that Cleaver would not yet have been 35 in time for a 1969 inauguration). This piece designed in imitation of the typical "Wanted" flyer, adorned with two black and white mugshot-like photographs of Gregory, the word "Needed" rather than "Wanted" printed below. Gregory did win nearly 45,000 votes, including that of Hunter S. Thompson, garnering more than his old Peace and Freedom Party.

\$450.





#### 4. [AFRICAN AMERICANS - PEACE & FREEDOM PARTY]

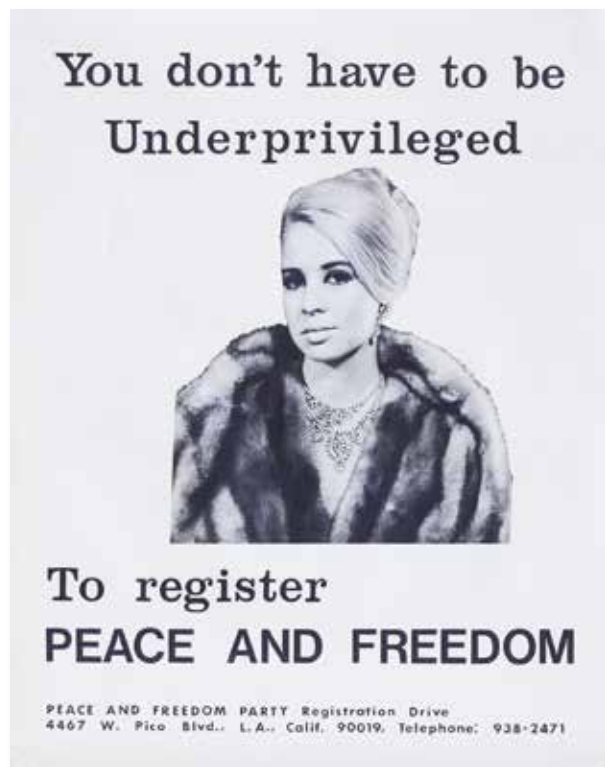
Poster: Cleaver for President. Peggy Terry for V.P. "All Power to the People".

Los Angeles: Peace and Freedom Party, 1968. Original lithographed poster, offset printed in black on white stock, measuring 43cm x 56cm (17" x 22"). Mild wear along upper right edge and lower left corner, with some faint, scattered foxing to verso; Near Fine / A-.

Campaign poster announcing the Cleaver/Terry ticket for the 1968 Presidential election. The duo ran for office on the Peace and Freedom Party ticket; Cleaver was already a prominent figure in the African American community due to his role as the Black Panther Party's Minister of Information, and by this time Terry had a long history of activism, particularly with engaging the participation of lower-class whites in participation with the New Left. Lower half of the poster prominently features a photographic portrait of Cleaver in front of a microphone, with upper margin printing the slogan "A Vote for Terry is a Vote for Eldridge Cleaver."

**\$450.**





### 5. [AFRICAN AMERICANS - PFP]

Poster: You don't have to be Underprivileged to Register Peace and Freedom.

Los Angeles: Peace and Freedom Party, [1968]. Original lithographed poster, printed offset in black on white stock, measuring 44.5cm x 57cm (17.5" x 22.5"). Light wear and a few creases to extremities; Very Good+ or better / B+.

Registration drive poster produced by the Peace and Freedom Party, prominently featuring a photographic portrait of a light-skinned, apparently wealthy African American woman wearing a mink coat and diamonds, an appeal to middle- and upper-class liberals to join what was generally perceived as a poor people's campaign. Scarce; not in OCLC, nor any examples located in the auction record.

**\$450.**



### 6. [AFRICAN AMERICANS - PFP]

Poster: You don't have to belong to a minority group to register Peace and Freedom.

Los Angeles: Peace and Freedom Party, [1968]. Original lithographed poster, offset printed in black on white stock, measuring 44.5cm x 57cm (17.5" x 22.5"). Light wear and subtle toning to extremities, diagonal crease at upper left corner, with three horizontal creases smoothed out; Very Good / B.

Variant registration drive poster produced by the Peace and Freedom Party, prominently featuring a photographic portrait of a young white female next to the slogan "You don't have to belong to a minority group to register Peace and Freedom." Not found in OCLC.

**\$450.**



### 7. [AFRICAN AMERICANS -PFP]

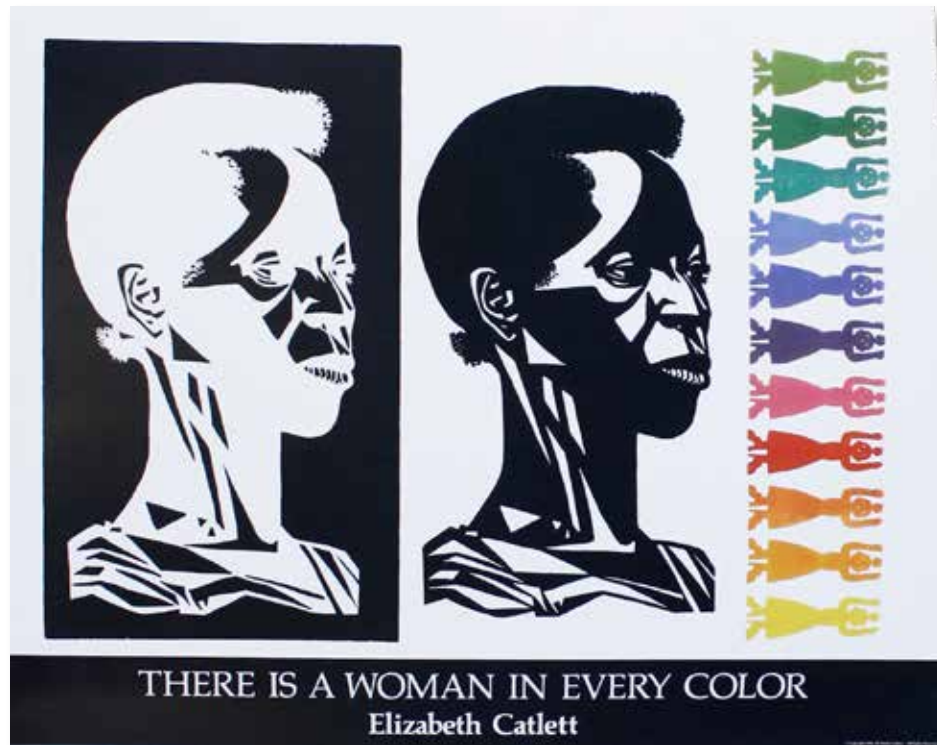
Poster: Had Enough? Vote Peace & Freedom Party. November 5, 1968.

N.p.: Peace and Freedom Party, 1968. Original lithographed poster, offset printed in black on white stock, measuring 44.5cm x 57cm (17.5" x 22.5"). Wear, toning, and some scattered soil to extremities, with a few tiny tears to margins; Very Good / B.

Illustrated Peace & Freedom Party poster for the November 5, 1968 election. Upper half features an illustration (signed "Helck") of a burning American flag, with the words "Vietnam, Racism, Police Brutality, Hate" rising from the flames. Not found in OCLC; we locate a single example at the Center for the Study of Political Graphics, Los Angeles.

**\$450.**





## 8. [AFRICAN AMERICAN ART & ARTISTS] CATLETT, Elizabeth (1915-2012)

Poster: There Is A Woman In Every Color.

[Santa Monica]: M. Hanks Gallery, 1994. Original poster, offset printed in colors on glossy white stock, measuring 61cm x 76.5cm (24" x 30"). Fine / A+. Created to promote a 1994 Catlett exhibition at the M.Hanks Gallery, Santa Monica.

\$250.



## 9. [AFRICAN AMERICAN ART & ARTISTS] JONES, Lois Mailou (1905-1998)

Pen-and-Ink Portrait of Mary Church Terrell, African-American Author and Club Woman.

[1942]. Original pen-and-ink illustration, with hand-lettered descriptive text caption, for Jones's 1942 "Twelve American Women" calendar. Initialed in image at lower right of figure, "LJM". Image size approximately 20-1/2" x 12-1/2", on 27" x 20" sheet. Blank space for calendar sheet at center below image. A fine, bright example.

One of twelve portraits produced by acclaimed African-American artist Lois Mailou Jones for her 1942 calendar celebrating the lives and careers of fellow African-American women. The subject of this portrait, author, educator and activist Mary Church Terrell (1863-1954), was a major figure in the civil rights and suffrage movements of the early 20th century. She was one of the first African-American women to obtain a college degree (Oberlin, 1884) and the first ever appointed to a public school board (Washington, D.C., 1906). She would be one of the founding members of the NAACP in 1909. A representative and especially well-rendered example of Jones's pen-and-ink style of the period, which differed sharply from her later explorations of tribal decorative motifs.

\$4,500.



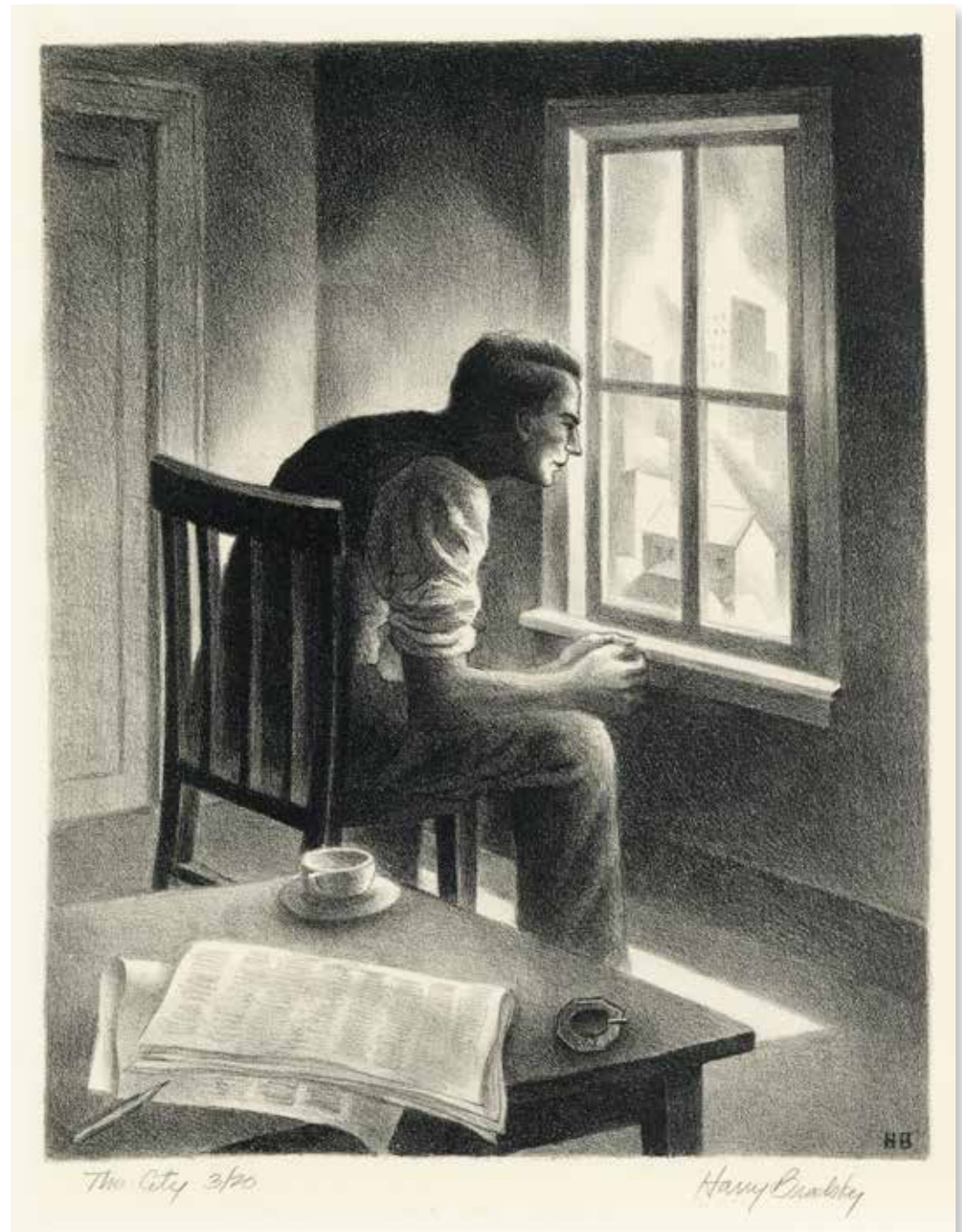
## 10. BRODSKY, Harry (1908-1997)

Lithograph: "The City" [Limited Edition, Signed].

N.d. (ca. 1930s). Edition of 20. Original lithograph; sheet size 41.5cm x 33.25cm; image size 27.5 cm x 21.5cm. Some tape residue at corners, else Fine. Signed, numbered and titled in pencil by the artist at bottom margin.

A study of unemployment and alienation in a Depression-era urban landscape. Brodsky, born in Newark, New Jersey, spent most of his career in Philadelphia, where he was a member of the Artists Union and the Philadelphia Print Club. He was a fine arts graduate of the University of Pennsylvania and showed his work, most of it in the proletarian social-realist vein, throughout the Thirties and Forties.

**\$1,500.**





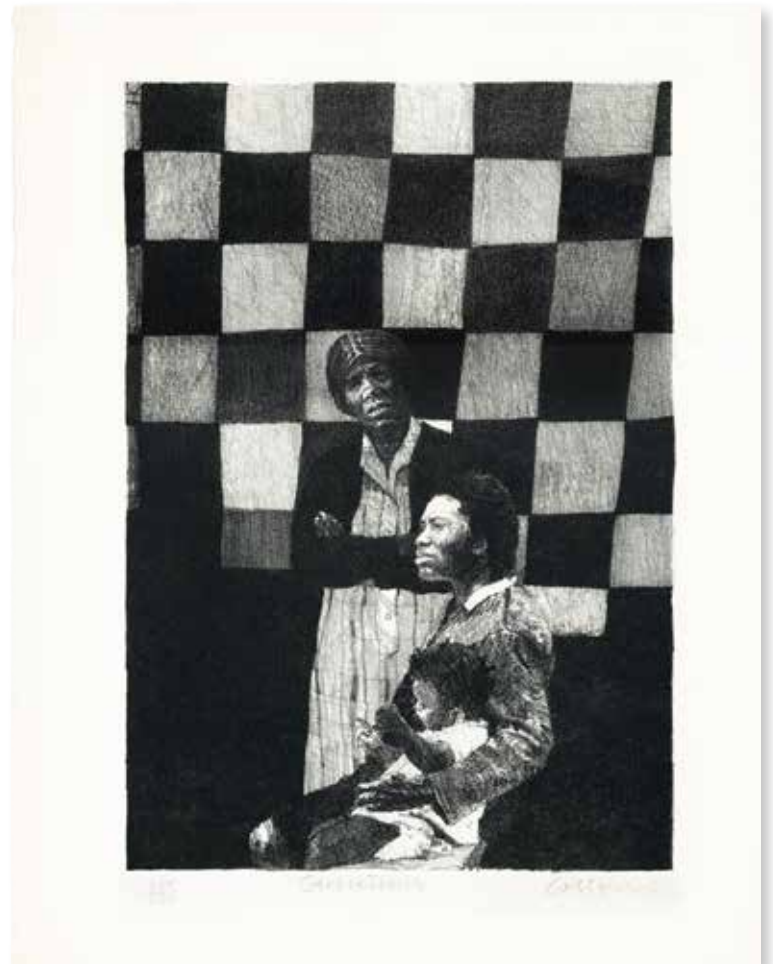


### 11. BRODSKY, Harry (1908-1997)

#### Lithograph: "The Mad Rider".

1945. First Edition. Original lithograph; sheet size 40.5x32; image size 34.5x27.5cm. Margins surrounding image a bit foxed, previously mounted with old tape to margins, else Very Good. Signed, captioned, and dated in pencil by the artist at bottom margin. Pressure stamp of the Philadelphia printers Cuno at bottom edge. A symbolist anti-war image by the Philadelphia printmaker and painter.

**\$1,500.**



### 12. CASSELLI, Henry (b. 1946)

#### Lithograph: "Generations"

New York: Associated American Artists, [1977]. First Edition. Limited to 250 copies of which this is no. 209. Original lithograph. Sheet size 43x33.25; image area 34.75x24.75cm. Fine, in original AAA mat with their description. Signed and captioned by the artist in pencil at bottom margin.

Forms part of the artist's series of works depicting the African Americans in his home town of New Orleans. Casselli began his career as a combat artist for the Marine Corps in Vietnam; this appears to be his first work distributed by AAA.

**\$500.**



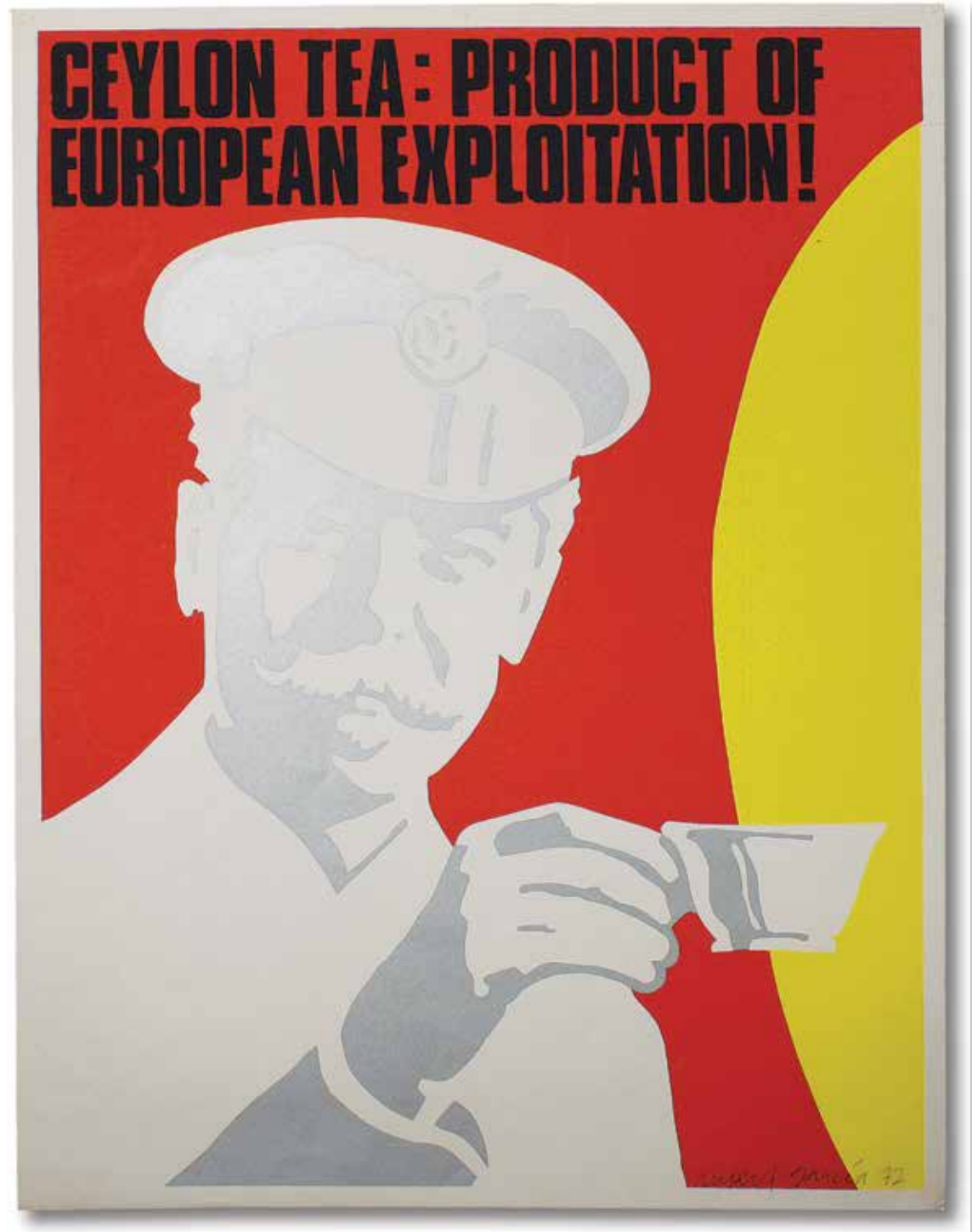
**13. [CHICANO ART & ARTISTS] GARCIA, Rupert**

**Ceylon Tea: Product of European Exploitation!**

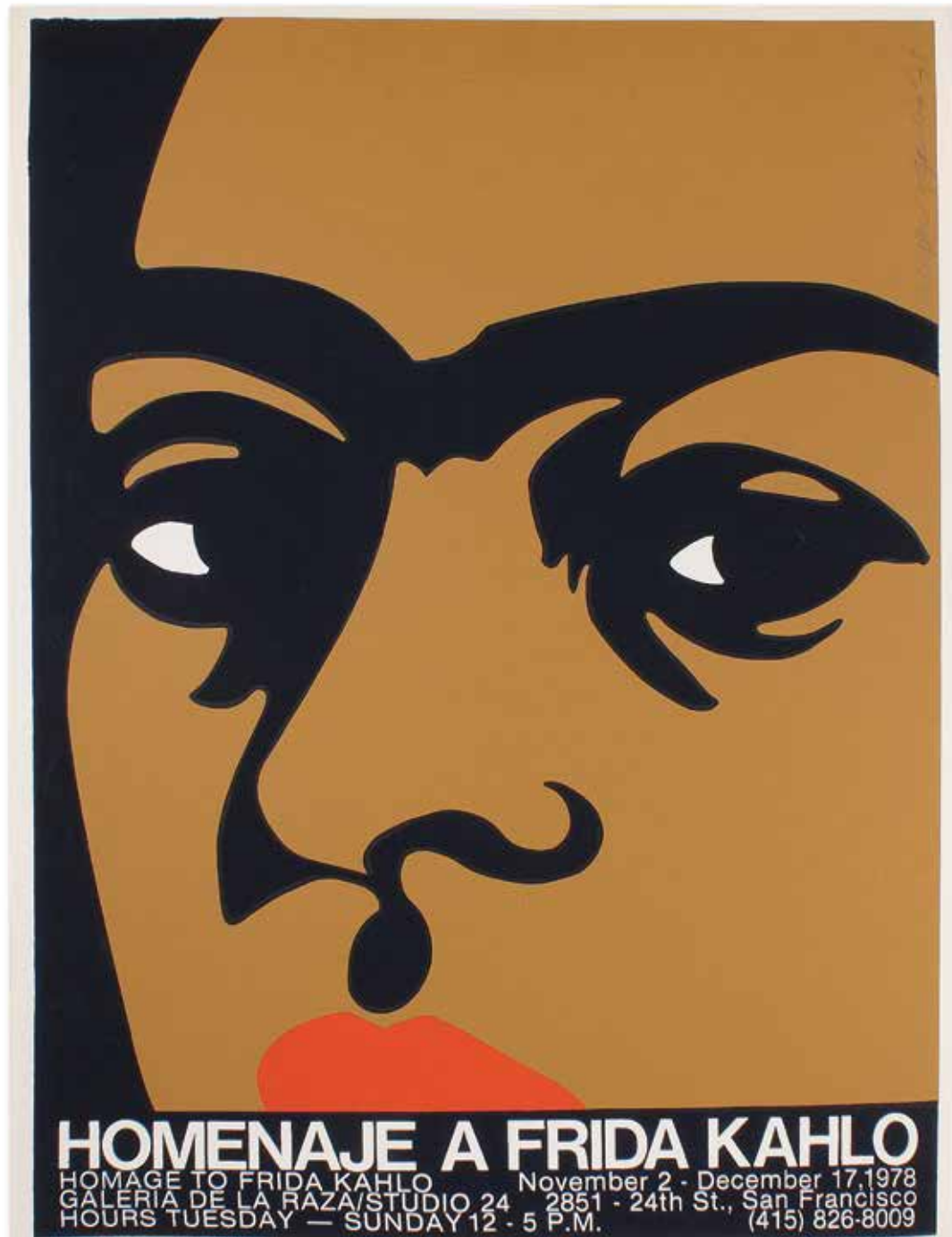
San Francisco: 1972. Silkscreen in four colors, 26" x 20" (ca 66cm x 51cm). From an edition of approximately 75 copies, hand-signed and dated lower right. Clean, fresh example; tiny tack-holes and minor wear at corners, else Fine; Grade A/A-.

A seminal work by the provocative Bay Area printmaker who is perhaps the best-known figure among the wave of San Francisco Chicano artists who came to prominence in the decade of the Seventies. This is one of Garcia's best-known images, a "... sarcastic 'deep reading' of Lipton's tea package...[intended to] destroy any naiveté about the consumer relationship to foreign labor..." (see Cushing & Drescher, *Agitate! Educate! Organize!*, 2009). This work was also issued in an open edition offset lithograph; original Garcia silkscreens are sought after and do not often appear on the market.

**\$2,000.**







**14. [CHICANO ART & ARTISTS] GARCIA, Rupert**

Original silkscreened poster: Homenaje A Frida Kahlo...November 2 - December 17, 1978.

San Francisco: 1978. Silkscreen in three colors, 26" x 20" (ca 66cm x 51cm). Edition unspecified; signed and dated in pencil, upper right. Very fine copy, free of wear or soil.

Three-color screenprint by master Chicano printmaker Rupert Garcia, announcing an exhibition of works in honor of Frida Kahlo at the Galeria de la Raza in San Francisco. Garcia (b. 1941) is one of California's best-known and most influential artist-activists; he was a founding member of the Galeria de la Raza in 1970.

**\$2,000.**



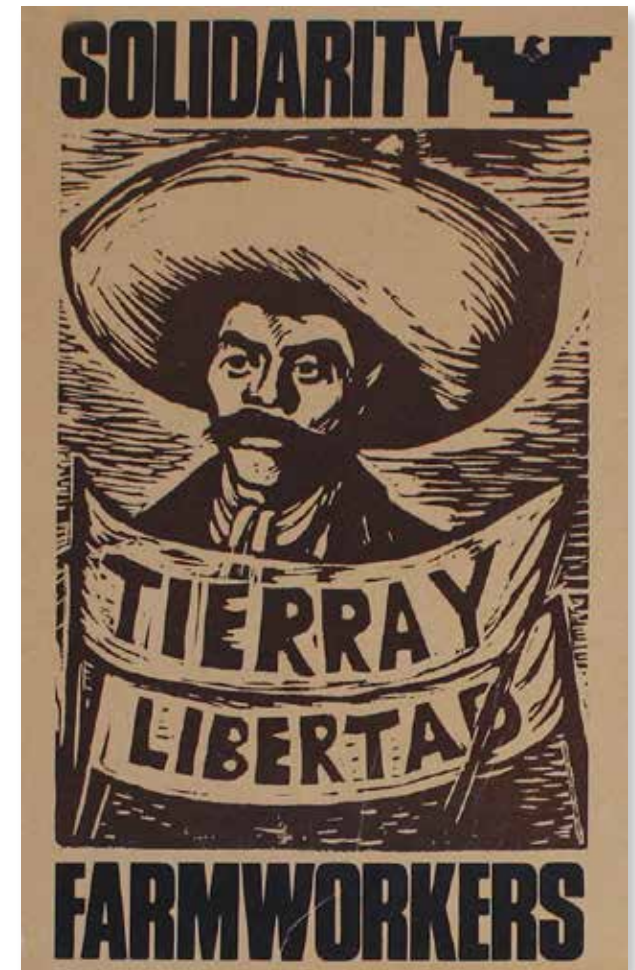
## 15. [CHICANO MOVEMENTS] [after Leopoldo MENDEZ (1902-1969)]

Poster: Solidarity Farmworkers - Tierra y Libertad.

N.p.: Creative Concept / Robert Lassen, [n.d. but ca.1970's]. Original lithographed poster, printed offset on light brown stock, measuring 50.75cm x 35.5cm (22" x 14"). A few faint creases to lower margin, else Fine / A.

Poster promoting solidarity with the United Farm Workers, displaying the UFW eagle next to their slogan along upper margin. Center image appropriates a woodcut portrait of Emiliano Zapata created by Mexican artist Leopoldo Mendez (1902-1969), originally created for the Mexican radical print collective *El Taller de Gráfica Popular*.

\$250.



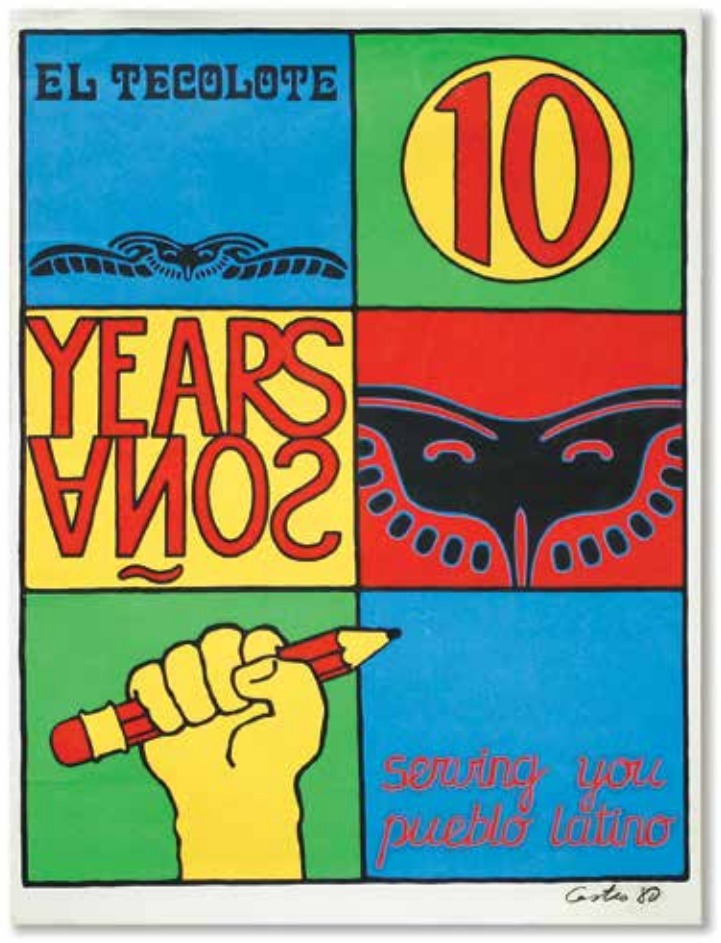
## 16. [CHICANO MOVEMENTS] CASTRO, Rene

El Tecolote: Ten Years.

San Francisco: La Raza Graphic Center, Inc., 1980. Original 5 color screenprint on heavy white stock. 67cm x 50.5cm (ca. 26.5" x 20"). Signed by artist lower right. Light surface rubbing; else a bright copy. Near Fine.

Poster commemorating *El Tecolote's* 10-year anniversary. Founded in 1970 and still in existence, *El Tecolote* is a freely-distributed bilingual newspaper serving San Francisco's Mexican-American community. Artist René Castro was exiled from Chile in 1975 for supporting the socialist revolution there. After migrating to San Francisco, Castro founded *Mission Gráfica*, a cooperative silkscreen and design workshop dedicated to radical printmaking for the Chicano community.

\$300.





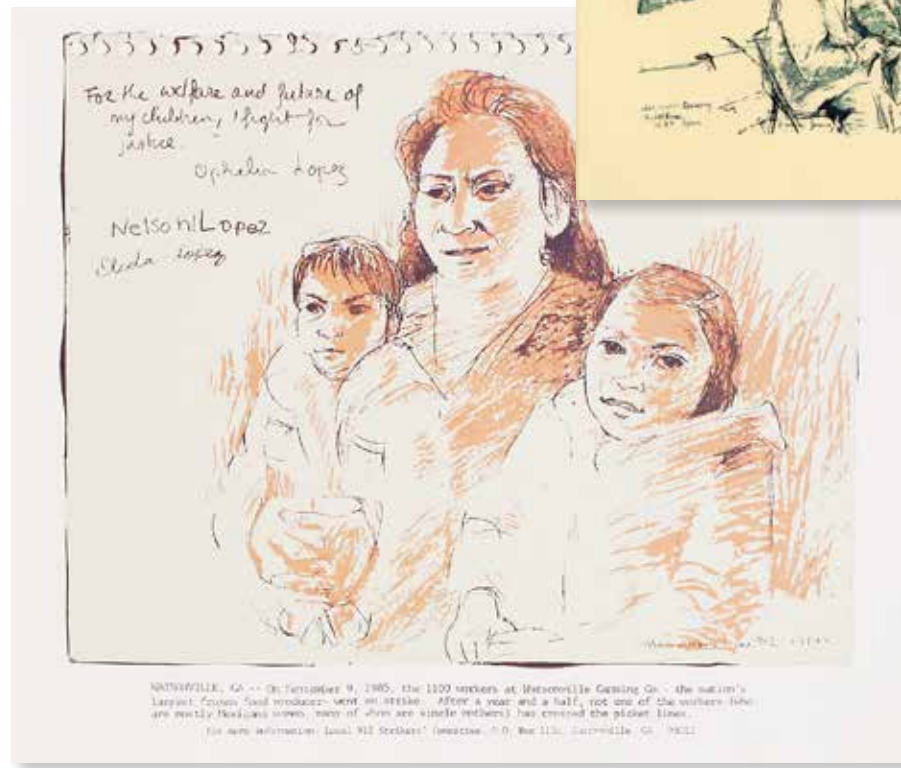
## 17. [CHICANO MOVEMENTS] KANTROWITZ, Andrea

Five silkscreen prints of the Watsonville, CA Cannery Strike of 1985-7.

N.p. : Andrea Kantrowitz, 1987. Five original two-color silkscreen prints; approx. Four are 36cm x 27cm or the reverse (sheet size 46cm x 36cm); one slightly larger (18" x 21-1/4") on heavy stock; each image signed in plate and dated 1987. Fine condition.

Each print presents a portrait of a striking worker on the picket line of the Watsonville Cannery Strike, which involved as many as 2,000 production workers and lasted nearly two years. The strike was one of the most-reported labor actions of the Eighties, and remains a key event in the struggle for Chicano workers' rights. These prints, produced to raise funds to support the striking workers, are unusual in the realm of social-movement graphics for offering a nuanced and highly personal view of the strike, in which the figures are surrounded by lengthy quotes from their subjects and strikers are portrayed as individuals rather than as stylized worker-figures.

\$600.





大海航行靠舵手



毛主席检阅文化革命大军！乌鲁木齐革委会

1967.8



## 18. [CHINA - CULTURAL REVOLUTION] Artist(s) unknown

### Two Monumental Hook-Work Parade Banners Depicting Chairman Mao Zedong Reviewing The Great Army of the Cultural Revolution

Urumqi, XinJiang. Uyghur Autonomous Region: Revolutionary Committee of Urumqi / Xinjiang Military Division 1967/8. Two large and impressive hand-crafted parade banners, 117" x 90" (297cm x 229cm - left image) and 110" x 84" (280cm x 213cm - right image). Each entirely composed of hook-work with colored yarns on white muslin backing. Slight age-toning and soil; a few threads loose but no significant losses; Near Fine condition overall. Folded, rolled and stored in original draw-string carrying bags, as found.

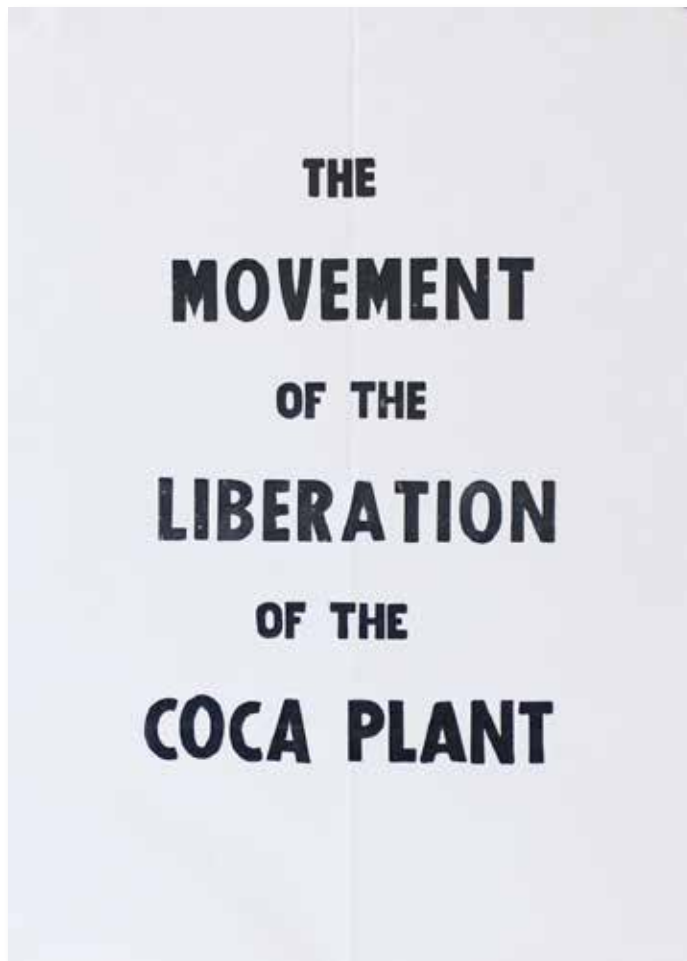
Both banners bear the inscription "Chairman Mao Reviewing the Great Army of the Cultural Revolution," and depict a mass rally at Tiananmen Gate, where millions of Red Guards from all over China converged to express their solidarity with Mao and his second-in-command, Lin Biao. Additional text on the left-hand banner reads "Long Live Chairman Mao" and "Sailing the seas depends upon the helmsman"—a famous quote from Lin Biao. The agencies responsible for the banners are identified in lower right of each: "Cultural Revolution Committee of Xinjiang Army Division, 1967" (left banner) and "Revolutionary Committee of Urumqi, 1968" (right).

The presence of Lin Biao (the figure to the right of Mao, holding the Little Red Book in the right-hand banner) is of particular interest. Biao, compiler of *The Quotations of Chairman Mao* (popularly known as the "Little Red Book") and coiner of the phrase "Maoism," was probably more responsible than any other figure of his era for creating and sustaining the cult of personality around Mao. He quickly ascended Party ranks, and was widely seen as Mao's obvious successor. But in 1971, Biao was exposed in the process of an apparent coup attempt (the details of which have never been made fully public). He died in an airplane crash attempting to escape China, and from this point forward was officially condemned as a traitor by the Communist Party; any evidence of his achievements on behalf of the Revolution was expunged from the official record, and any positive image of Biao would have been confiscated and destroyed as a matter of course— suggesting either that these banners left China prior to 1971 (unlikely), or that they remained out of sight until some later date. The second explanation is most plausible; despite official policy, many relics such as this survived, forgotten in warehouses, until the widespread redevelopment initiatives of the 1990s. In any case, the precise manner by which these banners left China will likely never be known; they surfaced at a New England antiques show in 2011 and made their way to us through the auspices of a bookseller colleague; no earlier provenance is available.

**\$5,000.**







## 19. [DÍAZ, Wilson and Amy Franceschini]

Poster: The Movement of the Liberation of the Coca Plant.

[N.p.: S.i., 2009]. Original silkscreened poster, text printed in black on thin, powder gray stock made from coca leaf pulp, measuring 49.75cm x 70cm (19.5" x 27.5"). Old folds smoothed out, small, unobtrusive tear at center, with faint smudge at upper left corner; very Near Fine / A-.

Collaborative work created by Colombian artist Wilson Díaz and San Francisco native Amy Franceschini. In 2009 Franceschini, an artist and educator, received an Art Matters grant to travel to Cali, Colombia to work with Díaz on a new body of work titled Movement of the Liberation of the Coca Plant (MLCP). The two have since been involved in creating conceptual works which communicate the various political, social, and economic powers at play around the conservation and perpetuity of the coca plant, from which cocaine is derived. Díaz has been known for incorporating pigment extracted from coca seeds into his works, as well creating works on paper made with coca leaf pulp in an effort to highlight some of the plant's traditional (non-illicit) uses.

\$1,500.

## 20. [GERMAN COMMUNIST PARTY - KPD] "Lindemann" [pseudonym?]

Original lithographed poster: Proletarier! Wählt: Kommunisten! Liste V.K.P.D.

[Berlin: Vereinigten Kommunistischen Partei Deutschlands, ca 1921]. Lithograph in colors, 70cm x 50cm (ca 27-1/2" x 19-1/2"). Small white tape adhesion to verso; small chips to margins at corners, else a bright, Near Fine example. Signed in plate "Lindemann," lower right; no publisher's imprint.

Pro-Communist campaign poster produced for the Prussian State elections of 1921. A dramatic and colorful propaganda image, rarely seen in such nice condition. A striking and accomplished design but, curiously, we find no record of the artist, nor other works produced under this name.

\$850







## 21. [GERMAN COMMUNIST PARTY - KPD] Artist Unidentified

Poster: Schuldig!...Kampf gegen Faschistischen Terror! Wählt Kommunisten Liste 3.

Düsseldorf: Westdeutsche Buckdruckwerkstätten, n.d. but 1932. First Edition. Original offset lithograph in colors on white stock; sheet size 68.75x46.5; image area 64x41.5cm. Previous folds with some splitting and tiny losses repaired on verso; some additional expert repair to corners including touching up to image; some repaired loss to imprint text with minor loss of meaning; Very Good.

Protests the murder of Konrad Pietzuch, a KPD member who was brutally murdered by the Nazis in 1932. Text includes a medical doctor's testimony describing "torn arteries and blunt ax-blows to the head," At the bottom of the poster, the KPD urges readers to fight against Fascist terrorist acts and vote for the Communists, presumably during the federal election, July, 1932, with Ernst Thälmann on the KPD ticket. Not in auction records or OCLC as of November, 2015.

\$450.

## 22. [ITALIAN COMMUNIST PARTY - PCI] PRATI, Luciano

Original lithographed poster: Venti anni di lotta per abbattere la dittatura - Bandiere rosse contro il fascismo ["Twenty years of struggle against dictatorship - Red Flags Against Fascism!"].

Roma: Partito Comunista Italiano / Editoriali Fratelli Spada, 1971. First Edition. Lithographed poster (offset) in three colors; 100cm x 70cm (ca 40" x 28"); on heavy paper. Minor toning; light creases at margins; Near Fine - Grade A/A-.

A bit of a puzzle: the poster appears to celebrate the twentieth anniversary of the formation of the Associazione Bandiera Rossa, an Italian Trotskyist group; but the poster bears the imprint of the PCI, the main-line Marxist-Leninist party in Italy — an ideological implausibility, even within the chaotic confines of Italian Marxism. Adding further to the confusion is a quotation from Antonio Gramsci (founder of the PCI) in upper right. In any case, a terrific graphic, attributed here to Luciano Prati (whose name we encounter on a few late-70s Italian film posters, but nowhere else). Duke University appears to be the only North American institution to hold a catalogued copy of this work.

\$850.





### 23. FASANELLA, Ralph

#### Lawrence 1912: The Bread and Roses Strike.

1980. Lithographed poster on heavy coated paper, 20-1/2" x 30-3/4". Signed and inscribed, lower right: "Good Luck on your show, Keep Fighting Ralph," dated 1980.

High-quality photolithographic reproduction of Fasanella's 1977 painting of the same name, depicting the 1912 Lawrence Mill strike in panoramic detail. Minor bumps and abrasions to extremities; tape ghosts to verso; image fine; grade A-/B+. Unbacked.

**\$250.**



**Lawrence 1912: The Bread and Roses Strike**

### 24. [HEARTFIELD, John]

"Die Lehre Des Wolfes" - photomontage cover illustration in AIZ [Arbeiter-Illustrierte-Zeitung] - Der Illustrierten Volksblatt, 21 November 1935.

[Prague]: Neue Deutscher Verlag, 1935. Complete issue. Folio on newsprint; 15" x 11"; pp 738-751. Chips to extremities, small losses and marginal tears; publisher information excised on front cover; just Good, but with the Heartfield montage on rear cover relatively well-preserved.

A typically worn example of this extremely fragile and scarce German socialist journal, issued from Berlin from 1922 to 1933, then published in exile in Prague from 1934-1938. Circulation dropped precipitously during the Prague years, as did production quality, making these later issues very scarce in trade, in any condition. Between 1930-38, Heartfield contributed regularly to AIZ, producing much of the photomontage work for which he is best known.

**\$250.**



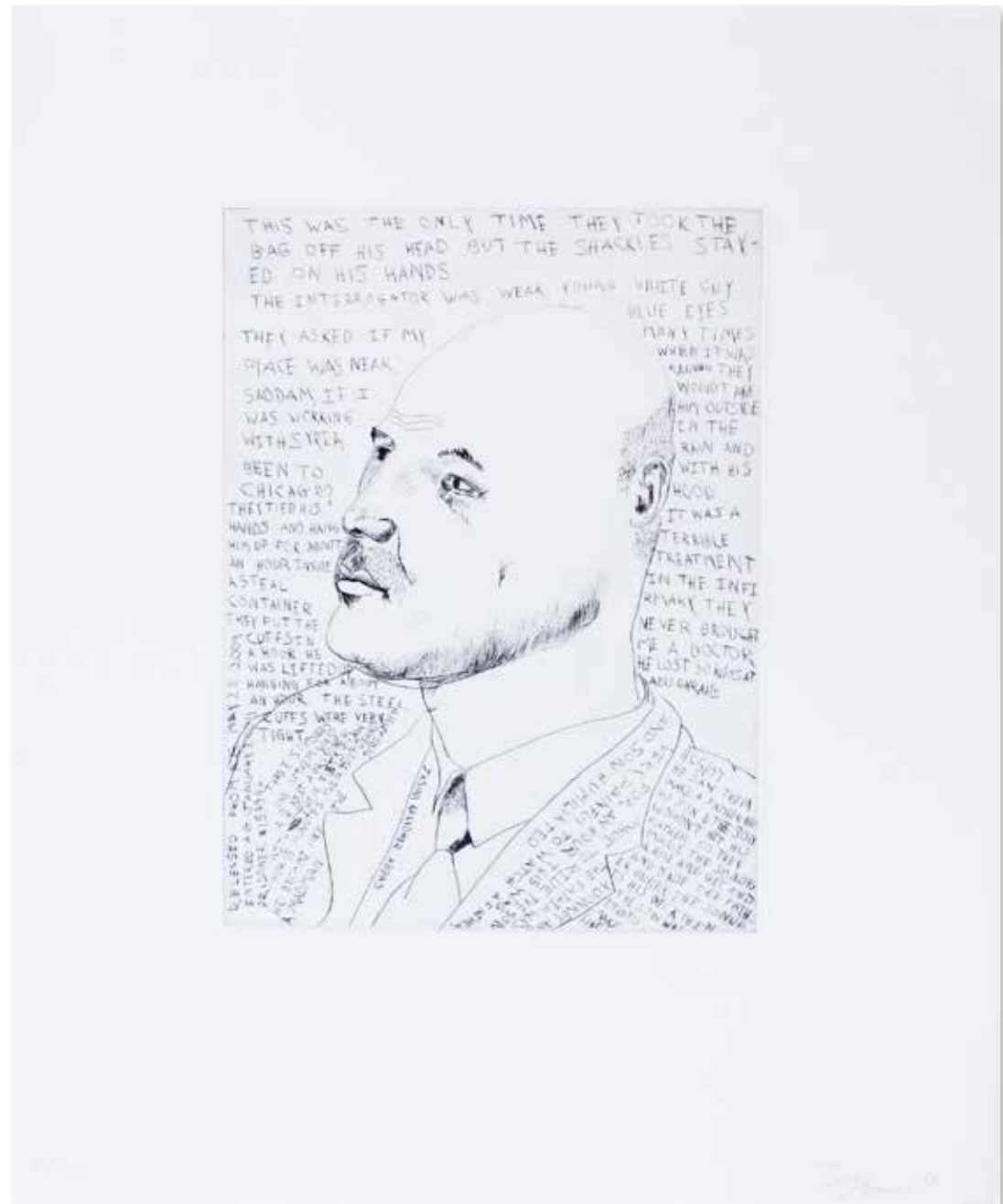
## 25. HEYMAN, Daniel

### Collection of 9 works from the series “Portraits of Iraqis”.

2006. Collection of 9 dry-point etchings; all (with one exception) measuring 68.25x57cm.; eight of the plates are editions of 30, the last an artist proof; all signed and dated 2006 by the artist. A Fine collection.

Forms part of Heyman's lengthy artistic meditation on the nature of imprisonment and exile. The entire project consisted of portraits of approximately 45 Abu Ghraib detainees whom Heyman interviewed over the course of 2004, incorporating portraiture and steam-of-conscience-like text from the subjects' testimonies. Several of the men whose stories are included in this collection experienced sexual abuse by female soldiers; prisoner no. 160879 was handcuffed and left in the sun for hours; and a man named Jasim was given a bottle full of urine when he requested water. One unnamed interviewee describes in detail Disco Mosul, “A room where the soliders would put religious men naked, put bags on their heads and make them dance for 12 hours; a female soldier would hit them if they stopped or looked down when they fell exhausted.” Together, these portraits comprise a stunning visual achievement, and are among the most moving documents of the Iraq war we have encountered.

**\$10,000.**



1. Jasim Khaydher Abbas, prisoner no. 157946: “This was the only time they took the bag off his head...”





2. Jasim: "Jasim was in a cage..."



3. "From here the tragedy started..."



4. Toufiq Hari Ali: "He could feel the dog's breath..."



5. "I am sorry it is difficult to start..."





6. "He was happy on the day they did not wet the floor and he could walk around..."



7. Prisoner no. 160879: "Our eyes were covered..."



8. Jas T.H.: "Here starts the tragedy..."



3. "Disco Mosul."



## 26. KAPLAN, Jerome (1920-2007)

### Lithograph: Restrictive Covenants

1951. Edition size unknown (this numbered "11"). Original lithograph in colors; sheet size approx. 55x45cm.; image area 48x38cm. Two small triangular holes to top margin from previous mount, small piece of expert paper repair to margin at bottom right-hand corner, else Very Good. Signed, inscribed ("For Jean-[illegible]," and titled in pencil by the artist at bottom edge.

Kaplan studied with Benton Spruance at the Philadelphia College of Art and exhibited extensively throughout the Northeast in the Fifties and Sixties as a member of the Print Club and the Print Council of America. Much of his work reflected a progressive perspective on contemporary social themes.

**\$500.**



## 27. KOLLWITZ, Käthe (1867-1945)

### Untitled Woodcut [Selbstbildnis von Vorn (Self-Portrait from the Front)].

[1923]. Original woodcut; sheet size 40x33cm; image area 15x15.75cm. Fifth (?) state (of thirteen) of a self-portrait from the front, this lacking the chin line and neck present by state VI. Unsigned. Mounted to plain cardboard with framer's pencil instructions to bottom edge; remnants of former mount not affecting image. A Very Good, strong print. KLIPSTEIN 168.

Well-known self-portrait by the great German socialist expressionist, best known for her harrowing interwar images of the Great War and its associated depredations.

**\$750.**







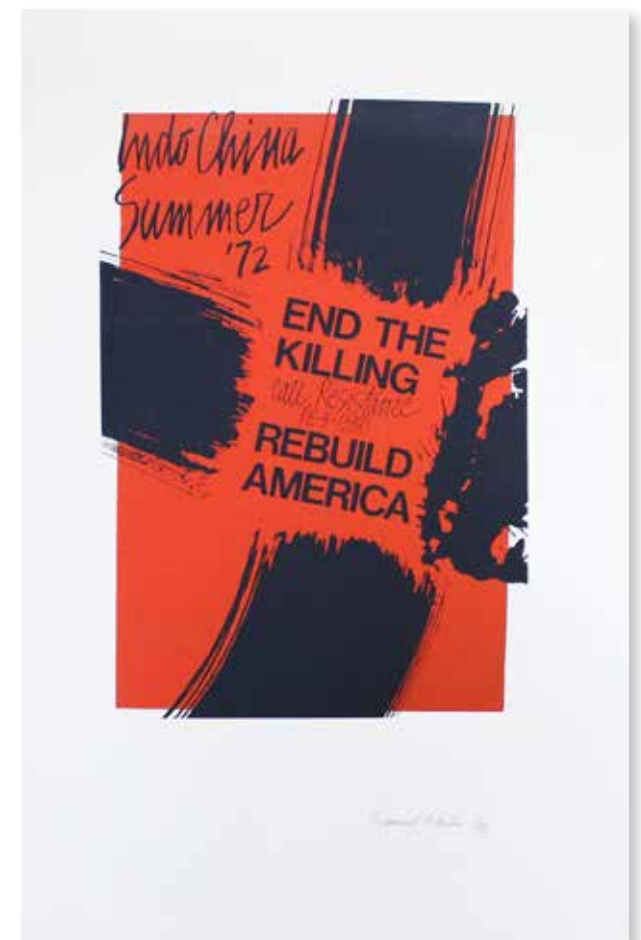
## 28. KOLLWITZ, Käthe (1867-1945)

Lithograph: Tod, Frau und Kind - Preliminary Proof

[1910]. Original lithograph on grey stock with blue ink additions in the artist's hand; 45.5 x 53.75cm; extremities a bit worn with short closed tears along top edge, none affecting text; signed "Käthe Kollwitz" in the stone.

Presumably a very early preliminary proof of what would become one of the artist's best-known works, depicting a dead mother and her child. This state not identified in the Klipstein's Catalogue Raisonné. See KLIPSTEIN 113.

**\$10,500.**



## 29. MAITIN, Sam (1928-2004)

Poster: Indo China Summer '72 - End The Killing - Call Resistance PE-5-I 350 - Rebuild America.

[1972]. Original silkscreened poster, printed in red and black on off-white stock, measuring 89cm x 58.5cm (35" x 23"). One of 75 numbered copies signed by the artist in pencil at lower margin, this being copy no.11. Light toning and minor signs of handling to extremities, else bright and Near Fine / A-.

Protest poster created by the Philadelphia-based artist and social activist. Maitin (1928-2004) was the son of Russian-Jewish immigrants who settled in Philadelphia, a Penn State graduate known primarily for his skills as a printmaker and muralist. He was also a tireless social activist who contributed much of his time and work to the anti-nuclear movement and protesting the war in Vietnam.

**\$300.**



### 30. MAURIN, Charles (1856-1914)

#### Untitled Etching ["La Liberté"].

[ca 1895]. Unspecified edition; this numbered no. 16. Original etching; sheet size approx. 60.75x45cm.; image area 28x22.5cm. Signed with limitation in blue pencil by the artist. A Fine copy, mounted in archival mat.

Symbolist image, a personification of freedom in the form of "la Marianne," by the French anarchist painter and engraver Charles Maurin. The image was originally produced as an illustration for the Paris anarchist newspaper *Les Temps Nouveaux*, edited by Jean Grave.

**\$1,500.**





### 31. NELSON, Leonard (1912-1993)

#### Woodcut: "Break the Chains".

1945. Edition of 20, signed, captioned, and dated by the author in pencil at bottom margin. Original woodcut. Sheet size 45x31.25cm; image area approx. 27x21cm. Top edge rather crudely trimmed, though margin still quite ample, old grey tape marks to extremities; slight dust-soiling and foxing only just affecting image, else Very Good and sound.

Print depicts two pairs of hands, one breaking apart the chains that bind the other. Nelson, a prominent Philadelphia artist, was awarded an honorable mention for this piece at the 19th Annual Exhibition of American Wood Engravings, Woodcuts, and Blockprints in November, 1945, shortly after the end of World War II. The "chains" referred to are presumably those of recently defeated Fascism.

**\$350.**



### 32. REED, Doel (1895-1985)

#### Aquatint: "Evening Music".

[1946]. Original etching with aquatint. Sheet size approx. 48x36.5cm; image area 40x28.5cm. No edition stated (artist's proof?), though auction records indicate 100 copies were printed by the Associated American Artists in 1946. Signed in pencil at bottom margin. Tiny archival tape remnants from previous mat hing, else a Fine, very strong impression.

Post-WW2 piece by the artist who would later become a prominent member of the Taos artist community after 1960. Depicts a female cellist practicing in front of a sheet music stand, most of her body in deep shadow with the background entirely black.

**\$750.**





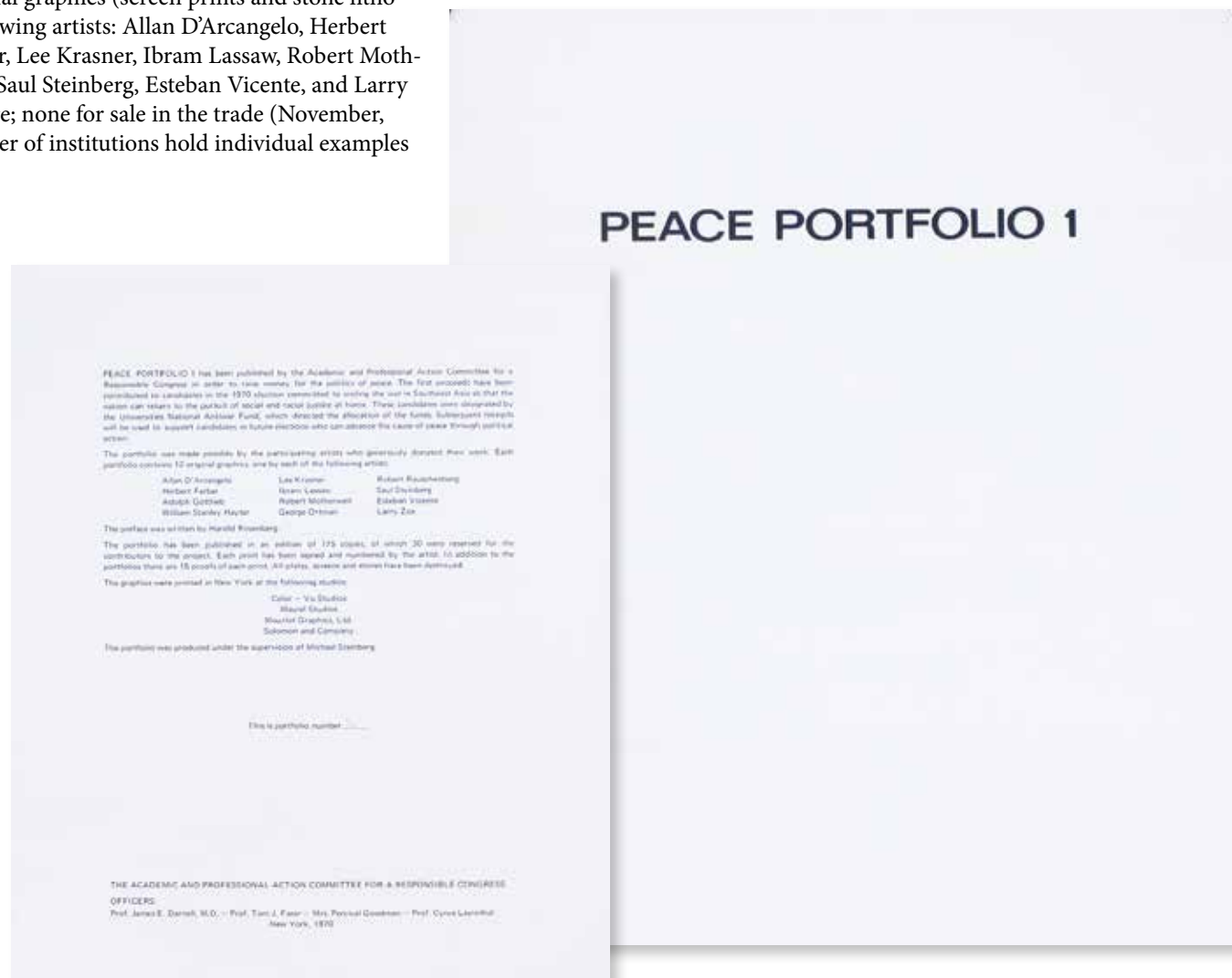
### 33. ROSENBERG, Harold (preface)

#### Peace Portfolio I.

New York: The Academic and Professional Action Committee for a Responsible Congress, 1970. First Edition. No.72 of 175 numbered copies, of which 30 were reserved for contributors to the project. Publisher's white printed paper sleeve (66.5cm), printed in black on three sides and containing 12 prints, each measuring 53cm x 66cm (21" x 26"); housed in the publisher's royal blue folding cloth portfolio, with title printed in white on front cover and ribbon ties intact. Hint of toning and dustiness to inner sleeve, else very Near Fine; all prints Fine and without defect; portfolio shows some light overall wear, with a 2.75" x 1.5" patch of discoloration to upper left corner of front board.

Uncommon complete example of this artist's portfolio, the proceeds from the sale of which were donated to candidates in the 1970 election committed to ending the war in Southeast Asia. The portfolio contains 12 original graphics (screen prints and stone lithographs), each numbered and signed by the following artists: Allan D'Arcangelo, Herbert Ferber, Adolph Gottlieb, William Stanley Hayter, Lee Krasner, Ibram Lassaw, Robert Motherwell, George Ortman, Robert Rauschenberg, Saul Steinberg, Esteban Vicente, and Larry Zox. Complete examples of the portfolio are rare; none for sale in the trade (November, 2015), and not found in OCLC, though a number of institutions hold individual examples of the prints.

**\$12,500.**



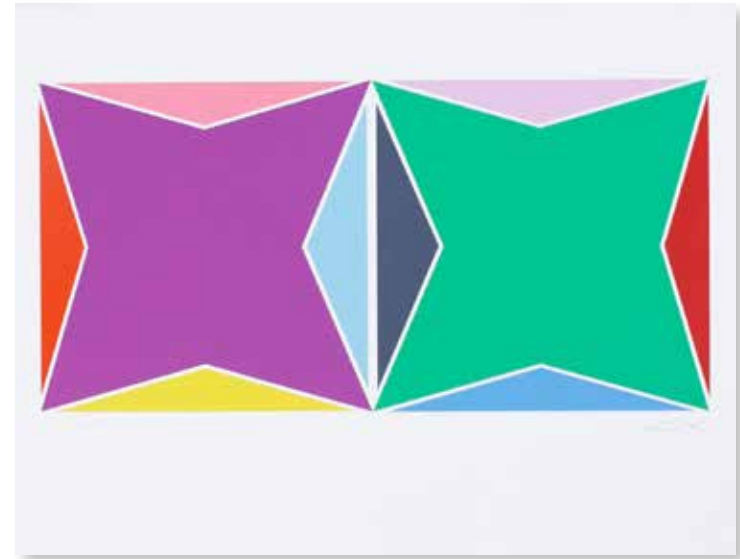




1. Rauschenberg



2. Hayter



3. Zox



4. Gottlieb

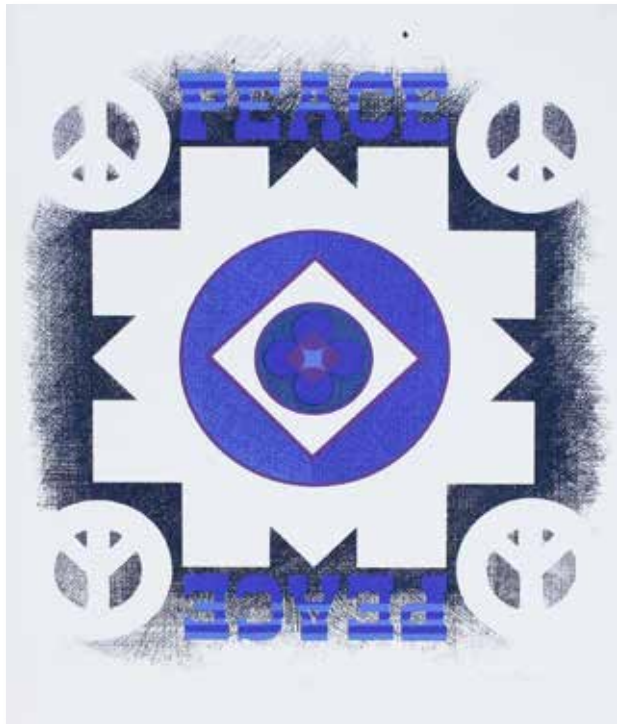




5. Krasner



7. Motherwell



6. Ortman

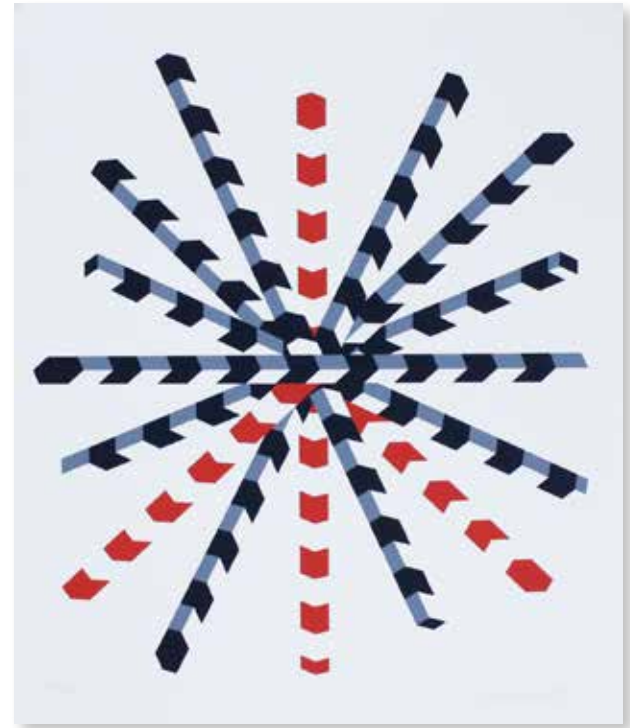


8. Steinberg





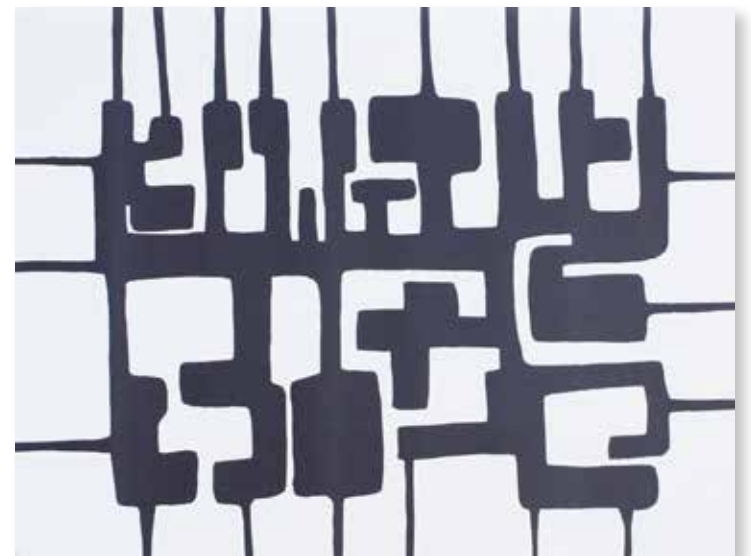
9. Ferber



11. D'Arcangelo



10. Vicente



12. Lassaw





### 35. [RUSSIAN REVOLUTION] Anonymous artist

Англии “друг” России [England, “Friend” of Russia].

N.p.: S.i. , [ca 1918]. Machine lithographed poster in colors, 62cm x 43.5cm (ca 24” x 17”). Linen-backed. Paper age-toned, with a few brief closed tears in margins; horizontal crack to sheet below bottom panel; no losses or restorations; still a Very Good example, Grade B/B-.

Anonymous poster in emulation of the “Rosta Windows” style made famous by Mayakovsky and Cheremnykh during the Civil War period (1918-1922). The seven panels depict England and the United States as mercenary land-grabbers who disguise their self-interest with claims of “friendship” and “protection” of the Russian people. No imprint or date, but clearly from early in the Civil War period; artist not identified but likely by a follower of Mikhail Cheremnykh, founder of the Rosta Studio, whose work this most resembles.

\$1,250.

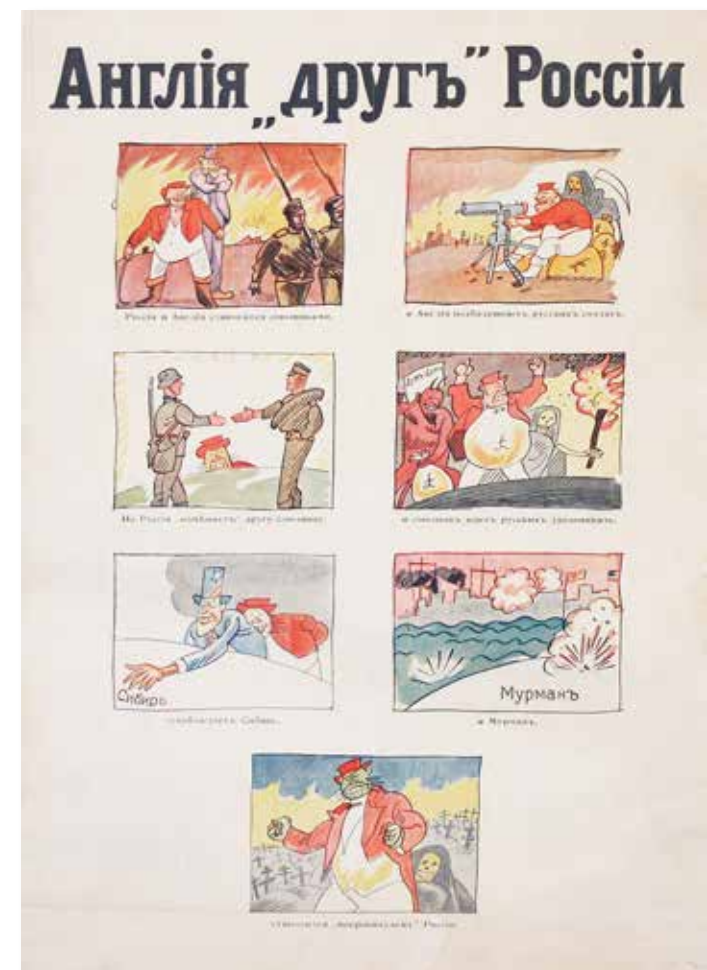
### 34. [RUSSIAN REVOLUTION] Ассоциация художников революционной России [Association of Artists of Revolutionary Russia]

Кооперация С.С.С.Р. [Cooperation in the U.S.S.R.].

Moscow: Association of Artists of Revolutionary Russia, [1927-8]. Lithograph in colors; 69cm x 51.5cm (ca 27” x 21”). Linen-backed. Brief tears at margins, but no restoration; colors bright; condition B/B+.

Vignette-style Soviet poster touting gains in production following the introduction of agricultural and industrial cooperative systems in the 1920s. Illustrated with scenes of smiling workers, interspersed with revolutionary slogans and associated graphs of comparative economic data from the years 1924-26. A classic post-Revolutionary poster in the social realist style; not attributed to an individual artist but signed in print at bottom margin by the Association of Artists of Revolutionary Russia, a collective that included, among others, such figures as Yevgeny Katzman, Isaak Brodsky, Yuri Repin, Alexander Grigoriev, and Pavel Radimov.

\$1,500.

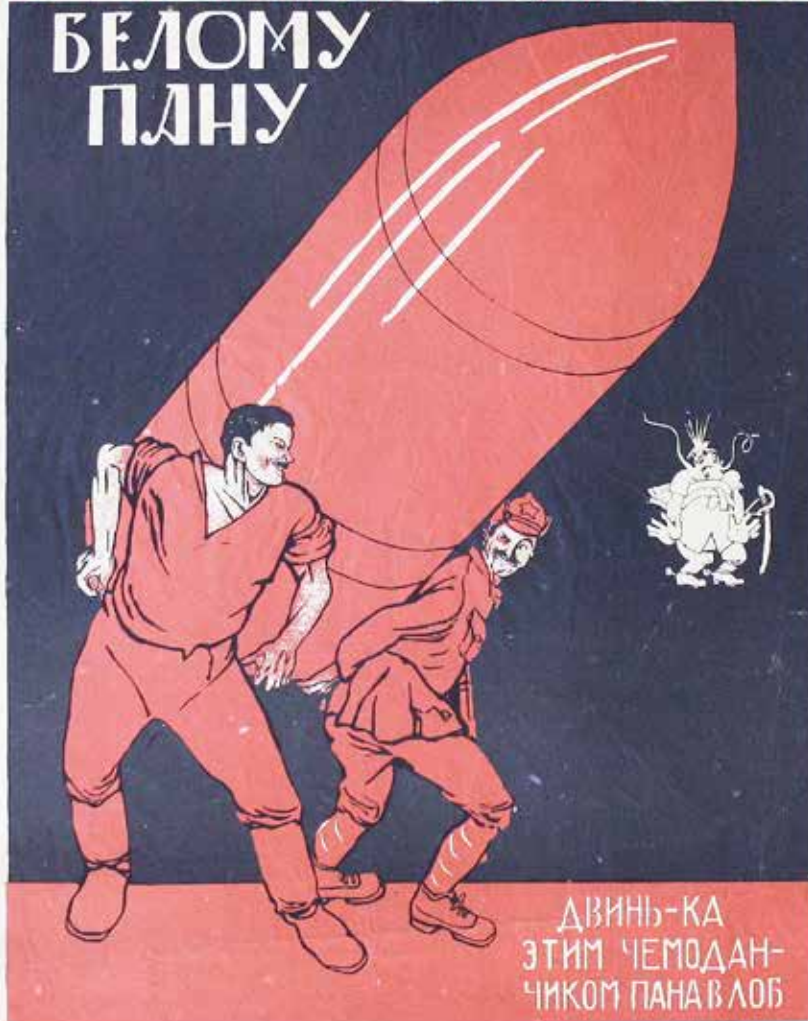




Российская Социалистическая Федеративная Советская Республика

Пролетарии всех стран соединяйтесь!

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Росийская Социалистическая Федеративная Советская Республика

## 36. [RUSSIAN REVOLUTION] MOOR, Dmitri

Krasnyi podarok belomu panu ("A Red Present to the White Landlords").

Moscow: Literature Edition RVSR, (1920). Lithograph in two colors; printed recto-only on thin lithographic paper; 83cm x 60cm (ca 32" x 24"). Small (1") loss to left margin (away from image); darkening and toning to extremities; image bright and unfaded; grade B+/B.

A major poster by one of the major propaganda artists of the revolutionary period, produced for the Polish campaign of 1920. Pictured in Stephen White, *The Bolshevik Poster*, p.98. Rare (only one copy noted at auction in the past 20 years) and a high-spot in the history of revolutionary graphics.

**\$2,000.**



### 37. SAN FRANCISCO POSTER BRIGADE

Poster: Fight for the International Hotel [with subtitle in Filipino, Spanish, and Chinese].

San Francisco: San Francisco Poster Brigade, ca. 1977. First Edition. Original offset poster (approx. 62x45cm.) from linocut in two colors on white stock; text in four languages: English, Filipino, Spanish, and Chinese, proclaiming along bottom edge that “Decent low-income housing is everybody’s right. It is right to rebel against eviction.”

At center of poster are linocut portraits of three ethnic tenants of the International Hotel, one of the last vestiges of San Francisco’s Manilatown. In the 1970s approximately 10 blocks of low-income housing and Filipino-owned businesses on which resided the Hotel were billed for demolition, leaving thousands of residents evicted and displaced. This poster urges residents to fight the city’s plan for “urban renewal.” The stalemate between the low-income housing advocates and the developers lasted until 1981, when the Hotel was finally torn down. Presumably one copy in OCLC as of September, uncatalogued as part of Yale’s collection of San Francisco Poster Brigade pieces.

\$250.



### 38. [SOCIAL DEMOCRATIC PARTY OF GERMANY]

Poster: Sozialismus ist Arbeit. Wenn die Deutsch Republic Leben Soll, so Bedarf sie der Arbeit. Ebert in der Reichskonferenz am 25 Nov. 1918.

N.p.: 1918. First Edition. Original lithographic poster printed in red on cream stock; 71.75x95cm. Backed on linen; uniformly toned and brittle due to poor paper stock; wear to extremities, including numerous closed tears, a few touching text without loss of meaning. Text still vibrant. Very Good/B.

Early German post-World War I November Revolution poster claiming that the precarious German republic cannot survive without work and promising that work can be provided by socialism. Announces Friedrich Ebert’s appearance at the German National Conference. Ebert, a prominent member of the Social Democratic Party of Germany, was at the time leader of the newly-formed Council of the People’s Deputies and later the first president of Germany, from 1919 to 1925. Quite a scarce and ephemeral piece of propaganda, with no auction records or copies in OCLC as of November, 2015.

\$750.



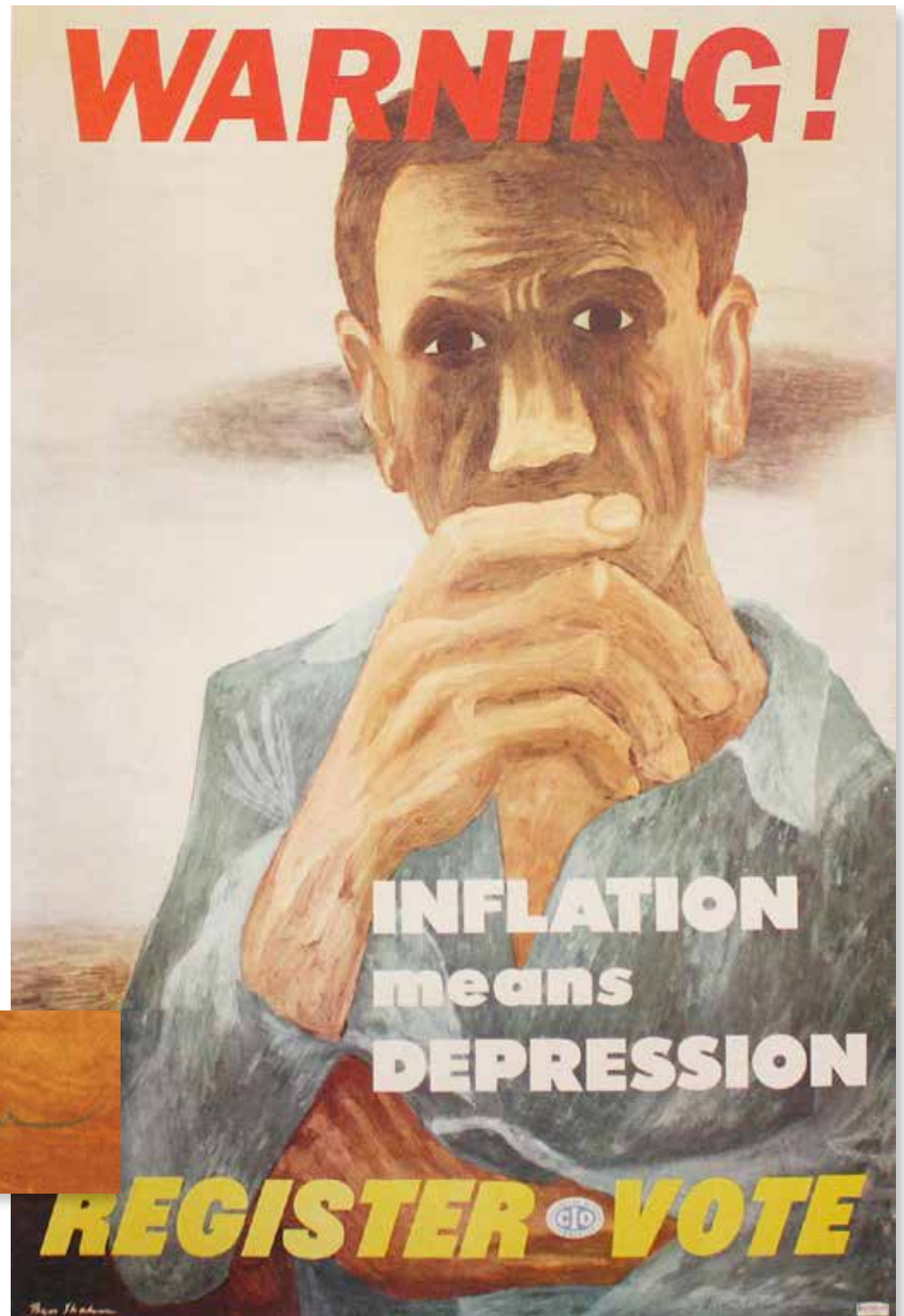
### 39. SHAHN, Ben

Original lithographed poster: Warning! Inflation Means Depression - Register - Vote

New York: CIO Political Action Committee, 1946. Lithograph in colors, 41-1/8" x 27-3/4" (ca 105cm x 71cm). Signed twice by the artist, in pencil, at center below image and again at lower right. Archivaly backed on linen, with small area of restoration and in-fill at upper margin center; A-/B+.

One of four Shahn posters commissioned by the CIO Political Action Committee for the 1946 mid-term elections, which were widely seen as a referendum on Truman's first two years in office and, by extension, a judgment upon the legacy of FDR. The image is based on Shahn's painting "1943 A.D.," which was in turn inspired by a photograph Shahn took in Arkansas during his tenure as a photographer for the FSA. Shahn's CIO posters represent some of his best graphic work, and are far less available than those he produced for the Office of War Information a few years earlier. Signed examples are particularly uncommon. PRESCOTT 156.

\$2000





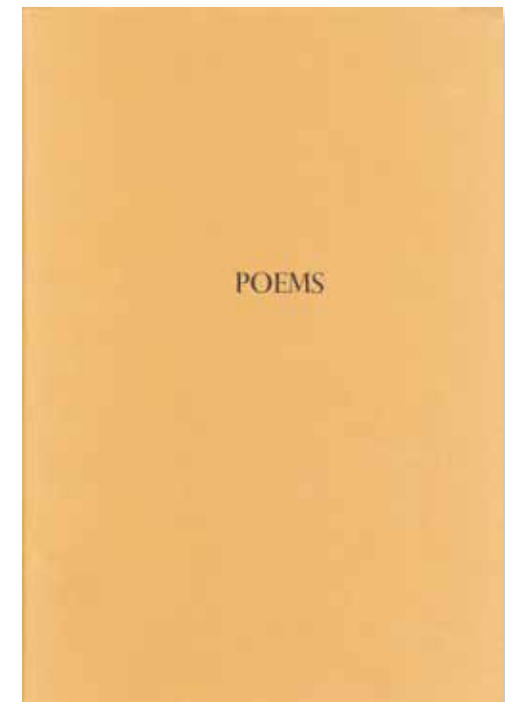
#### 40. SONENBERG, Jack (editor)

##### Artists and Writers Protest Against the War in Viet Nam.

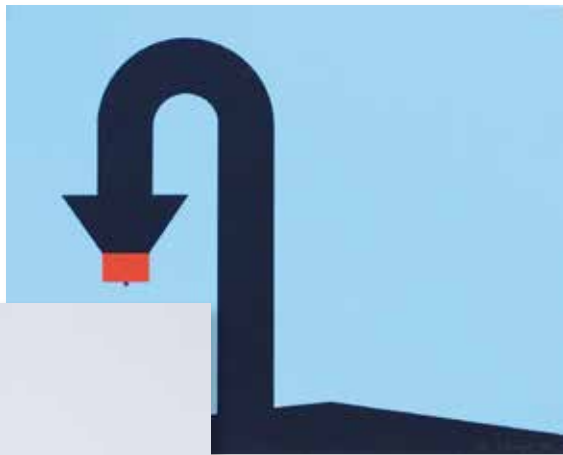
[New York]: Artists & Writers Protest Inc., 1967. First Edition. One of 100 numbered copies, this being copy no.41. Original navy blue cloth portfolio (69cm), containing 16 prints (plus title page), including etching, color lithograph, color screenprint and collage, each measuring ca. 48.75cm x 59.5cm - 53.5cm x 66cm, each signed and numbered in pencil by the artist. Together (as issued) with the accompanying volume *Artists and Writers Protest Against the War in Viet Nam: Poems*. Folio (45.75cm); sewn wrappers in printed dustjacket; [28]pp. Book and prints in Fine condition; title leaf with a sprinkle of foxing and small puncture to upper left corner; portfolio shows light overall wear, with some dustiness to title label; Near Fine.

Elaborate portfolio bringing together poets, painters, and sculptors “who have taken upon themselves a common aim of voicing their protest against the American war effort in Vietnam. In unison with countless others, their consciences have been provoked. But they have chosen to express their conscience through the medium of their own creations” (from intro). The portfolio (complete) contains prints by the following artists: Rudolf Baranik, Paul Burlin, Charles Cajori, CPLY, Allan D'Archangelo, Mark Di Suvero, Leon Golub, Charles Hinman, Louise Nevelson, Irving Petlin, Ad Reinhardt, Jack Sonenberg, George Sugarman, Carol Summers, David Weinrib, and Adja Yunkers. With poetic contributions by David Antin, Robert Bly, Robert Creeley, Robert Duncan, Clayton Eshelman, Denise Levertov, Jerome Rothenberg, Gilbert Sorrentino, and James Wright, et al. A portfolio most typically encountered robbed of its most desirable prints; complete examples are uncommon.

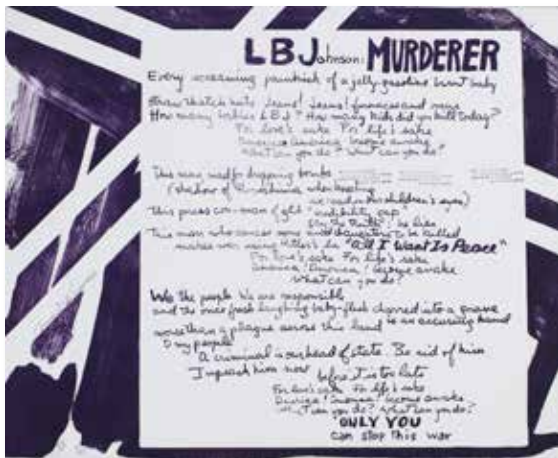
**\$7,500.**













#### 41. [SPANISH CIVIL WAR] RENAU BERENGUER, Josep

Campesino, defiende con las armas al gobierno que te dió la tierra.

Valencia: Graficas Valencia, Intervenido U.G.T. - C.N.T., [1936]. Lithographed poster in 4 colors; 153 x 103 cm (ca 60-1/4" x 41"). Archivaly backed on linen. Few minor spots of restoration along upper margin; two brief (1") repaired tears; Grade A-.

A dramatic poster of impressive scale, produced to celebrate the land reform policies of the Republican government in the months following the fascist rebellion. Renau (1907-1982) was among the most talented and prolific of the left-wing artists engaged by the Ministerio de Propaganda. Following the Civil War, he was captured and briefly interned in a French concentration camp, but managed to escape to Mexico in 1939. In Mexico he pursued a long and distinguished career as a muralist, painter, and political propagandist. In 1966 Renau relocated to East Germany, where he published his classic *Fata Morgana USA: the American Way of Life*, a book of photomontaged images highly critical of North American consumer culture. CARULLA 1613 (pictured).

\$3,500.





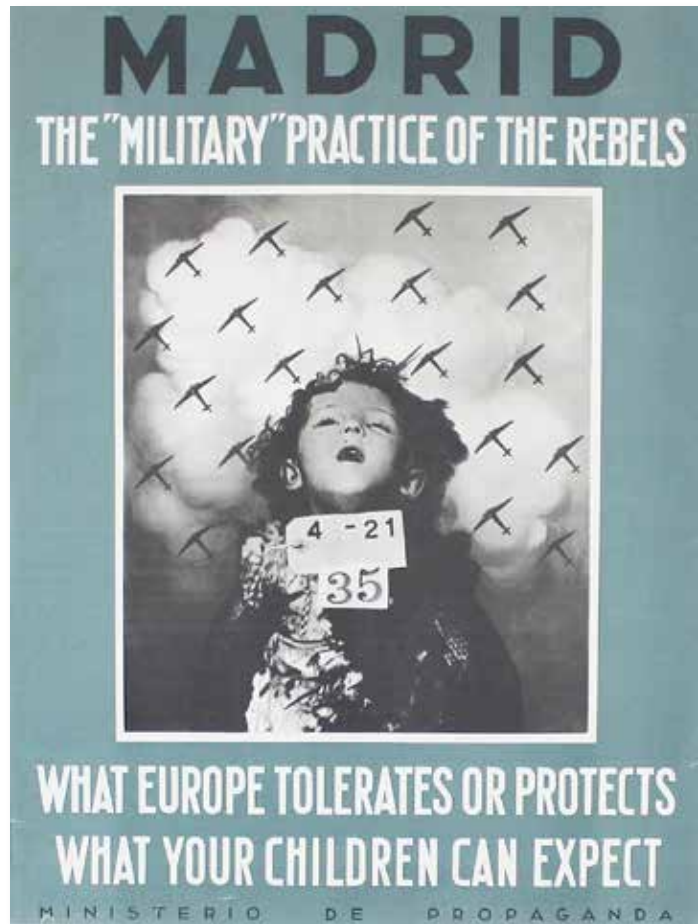
## 42. [SPANISH CIVIL WAR]

Poster: BOLETIN INTERNACIONAL de la Federacion Española de Trabajadores de la Enseñanza. Seccion Catalana -UGT.

Barcelona: Boletín Internacional, 1937. Original poster, printed offset in two colors; 52cm X 70cm (ca 20.5" x 28.75"); text in Spanish and French. Light wear along upper and lower edges, a few faint creases and tiny tears to margins; Very Good to Near Fine.

Anti-fascist montage, utilizing one of the most favored and effective propaganda tools of the war: photographs of dead children. In this case, the slain are victims of the Italian Fascist bombing of Madrid in late 1936, singled out as one of the most brutal and arbitrary aerial campaigns of the war. CARULLO 717.

\$450



## 43. [SPANISH CIVIL WAR]

Poster: Madrid - The "Military" Practice of the Rebels.

Madrid: Ministerio de Propaganda, [1936]. Lithographed poster, printed offset in two colors; 66cm x 49cm (ca 26" x 19.5"). Several short edge tears, ink notation on verso, else a bright example; unbacked; Near Fine / A-.

Among the most iconic images of the Spanish Civil War — a dead child with an identification tag around its neck, set against a montage of warplanes in a stormy sky. Produced following the 1936 Siege of Madrid to publicize atrocities committed by Franco's Nationalist forces. An uncommonly attractive example. CARULLA 1.261.

\$600.





#### 44. [SPANISH CIVIL WAR]

Poster: ¡Asesinos! ¿Quién al ver eso, no empuña un fusil para aplastar al fascismo destructor?

Valencia: "Gráficas Valencia." Intervenido U.G.T. y C.N.T., [1937]. Original lithographed poster, offset printed in three colors, measuring 100cm x 67.5cm (39.5" x 26.5"). Light wear and a series of tiny tears along edges, a few faint creases toward lower margin, one small nick, and some very shallow loss to lower right corner; unbacked; Very Good or better.

Propaganda poster featuring graphic photographic portraits of eight children killed during heavy bombardments by Nationalist forces. Similar images of dead children "were used by Republican propagandists to motivate the population. Propagandists sought to use these graphic images of dead children to turn the Nationalist strategy on its head. In this case, the Nationalists are referred to as "murderers" and the death of "innocent victims" is suggested as motivation for taking up a rifle and fighting for the Republican cause" (see finding aid, UCSD Spanish Civil War poster collection). CARULLA 1.245.

\$1,250.





#### 45. STEINLEN, Théophile Alexandre

Untitled Lithograph: [Enfants Martyrs].

1898. Edition of 50. Original lithograph; sheet size 61.25 x 47.75cm; image area 36x26cm. Bottom edge a hint worn from handling, very shallow expert paper strengthening to verso of right-hand edge, else a Near Fine copy. Signed in plate only, though pencil limitation appears to be in Steinlen's hand. Pressure-stamp of E.O. Kleinmann, Paris, to left-hand bottom corner of margin.

Image of a child prisoner, bare-foot in a corner, his hands tied behind his back, while a pot of food sits at his feet, within reach but simultaneously unattainable in the position he is in. This illustration would appear on the first page of the magazine *La Feuille* no. 20, November 19, 1898. CRAUZAT 210.

**\$750.**



#### 46. [STEINLEN, Théophile Alexandre]

Lithograph: Le Cri des Pavés.

1894. Edition of 60. Original lithograph; sheet size approx. 45x41.5cm.; image area 32.25 x 29.25cm. Long, shallow tape remnants to verso of upper and lower right-hand corners, contemporary pressure-stamp of E. Kleinmann to bottom margin (as usual), limitation no. 16 in red pencil. A Very Good, strong print. Unsigned.

Horrific scene of men, women, and children waist-to-neck deep as the cobblestone street swallows them up, a decimated flag strewn before them. Published in color on the first page of *Chambard*, no. 8, February 3rd, 1894. CRAUZAT 137.

**\$500.**



#### 47. STEINLEN, [Théophile Alexandre]

Lithograph: La Soupe.

[ca.1915]. Edition of 400. Original lithograph; sheet size 56.5x38cm.; image area 32.5x28cm. Signed in the plate; pencil limitation and caption in the artist's hand. A Fine example.

Depicts a crowded queue, presumably a soup line, of older women and one young boy, the first three figures to the left more finished than the rest. One of the artist's Great War-era images, the absence of adult men and the penury of the women quite notable. Not in CRAUZAT.

**\$350.**





**48. STEINLEN, Théophile Alexandre (1859-1923)**

Lithograph: [La Rafale].

[1910]. First Edition. Second state limited to 50 copies of which this is no. 33. Original lithograph; sheet size 47.75 x 58cm.; image area 42.5 x 55.75cm. A fine, strong impression. Numbered in pencil and signed, bottom margin right. Produced for *L'Entraide*, published by the Société de Secours aux Artistes Lyriques. Image of two nomadic figures, a man and a woman, bleak countryside surrounding them. CRAUZAT 294.

**\$1,500.**



## 49. STEINLEN, Théophile; Auguste Roubille, Paul Signac (et al.)

### Portfolio: Lithographies.

[Paris: J. Grave, Les Temps Nouveaux, ca. 1901]. Issued by subscription only by the French anarchist newspaper *Les Temps Nouveaux*, edited by militant anarchist Jean Grave. Large folio portfolio (58.5x48cm.); black cloth-backed boards illustrated by Auguste Roubille, black cloth ties; lithographic title page repeating cover illustration and 17 lithographs, loose as issued, each measuring approx. 57cm x 46cm (or the reverse) but for one (the Vallotton lithograph, approx. 32.5x50cm.). All plates are titled and captioned; all but one (L. Pissarro) signed in plate. Plates generally Very Good to Near Fine, a few with uneven toning, one plate noticeably foxed. Portfolio boards rubbed and darkened along extremities, two of the ties partially perished, contemporary pencil notes to upper cover; a few holes to top quarter of spine cloth, paper lining interior of spine quite chipped and brittle due to poor quality. In all, a Very Good, well-preserved collection in a Good or better example of the exceedingly uncommon board portfolio.

A substantially complete collection, separately assembled, of this landmark collection of social protest graphics from the anarchist publisher Jean Grave, including works by 17 of the 25 artists listed on the engraved title page. No reliable catalogue description of the portfolio exists, but we have been able to uncover a digital image of a contemporary prospectus from *Les Temps Nouveaux* which suggests that the portfolio's contents eventually expanded to a total of 30 lithographs, available for purchase from the publisher either separately or as a collection. We find no record in commerce for the complete portfolio, nor is it located in the catalog of any OCLC member institution.

**\$20,000.**



Auguste Roubille - engraved title page (untitled)





Paul Signac. *Les Démolisseurs*.



Auguste Rouville. *L'Education Chrétienne*.



Félix Vallotton. *Le Débauche*.



L. Pisarro. *L'Homme Mourant*.



Maximilien Luce. *La Vérité au Conseil de Guerre*.



Charles Maurin. *La Guerre*.





Lothar. *La Jeune Proie*



Aristide Delannoy. *Souteneurs Sociaux.*



Henri Lebasque. *Provocation.*



"Jehannet" (pseud Hippolyte Petitjean). *L'Aube*



Hermann-Paul. *C'est Defendu de Marcher dans l'Herbe!*



Jules Hénault. *Ah! Les Sales Corbeaux*





Oswald Heidbrinck. *Les Bienheureux*



Louis Willaume. *Le Missionnaire*



Emile Daumont. *Le Dernier Gîte d'un Trimardeur.*



Édouard Couturier. *Le Calvaire du Mineur.*



Charles Agar. *Les Défricheurs*



## The Down Hill Road.

**\$450.**







## 51. TRAUTZSCH, Erich (artist)

### Poster: Einwohner-Wehr.

Berlin: M. Jacoby, [1919]. Original illustrated poster, screen-printed in two colors on thin beige stock, measuring 99.5cm x 67cm (39" x 26.25"). Old folds smoothed out, several short edge tears, with light toning to extremities; professionally linen-backed; Very Good+ / B+.

Recruiting poster for the Einwohnerwehren, dating from the period following the Spartacist uprising. The general strike and armed uprisings took place in the tenuous period of Germany's post-war restructuring, the result of a power struggle between the moderate Social Democratic Party of Germany, led by Friedrich Ebert, and the more radical Communist Party of Germany, led by Karl Liebknecht and Rosa Luxemburg. The resulting political turmoil created a power vacuum in most parts of the country; "...this vacuum of power was filled with a number of temporary organizations that took up some police tasks and were often presented, at least officially, as working along side policemen or as being partly controlled by them" (Weinhauer, Klaus, et al. *Germany 1916-23: A Revolution in Context*, p.64). The Einwohnerwehren was a nationwide defense organization comprised of volunteers who were unofficially granted police powers, recruited to provide security in the absence of official police, to protect food supplies against marauding gangs, and to carrying out arrests. The poster features the striking image of a bearded recruit holding a rifle, with a list of 34 locations where either the organization had a presence or where one could presumably join the ranks.

**\$850.**



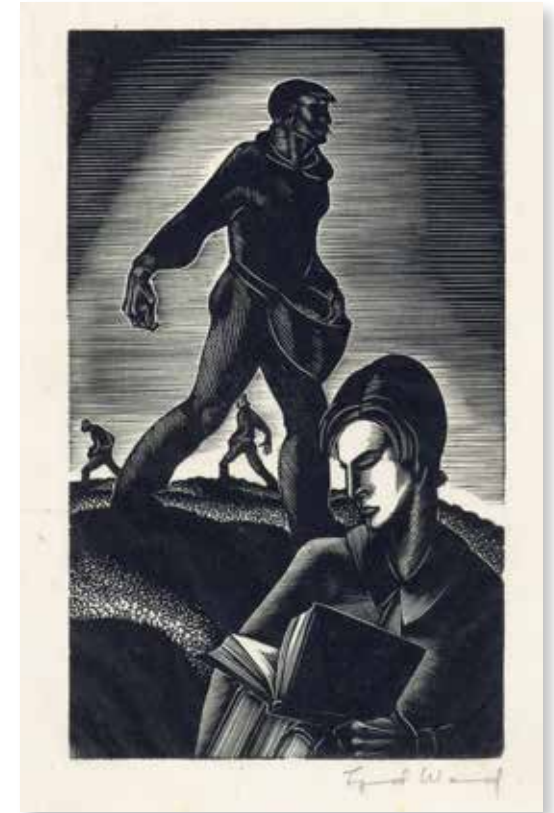


## 52. WARD, Lynd and May McNeer

With Every Good Wish for the New Year from May McNeer and Lynd Ward.

N.p.: ca. 1940s. Christmas card (12.75x20cm.) with original woodcut printed on tissue mounted to p. [3]. About Fine. Image shows a woman and her child, the latter holding an olive branch, floating through space, while men riding bombs hurdle globes and the atomic symbol at one another. To the left, a dove flees the image. Presumably produced during the final years of World War II or shortly thereafter, by the artist and storyteller Lynd Ward and his wife the journalist May McNeer. See OCLC no. 123480281 (no locations listed).

\$200.



## 53. WARD, Lynd

Woodcut from *Madman's Drum* [Signed].

[1935]. First Edition. Original woodcut; sheet size 17.5x11.5cm.; image area 12.75x7.5cm. Sheet extremities rather unevenly trimmed, old tape remnants to each corner; still, Very Good. Signed in pencil by the artist. Mounted into hinged gallery mat.

Woodcut from Ward's wordless novel *Madman's Drum* (1935), in which the descendent of a slave-trading family forgoes earthly pleasures in search of scientific knowledge. The present plate shows the young man reading from a pile of books while three farmers sow seeds in the background.

\$500.



## 54. WARD, Lynd

Woodcut from *Wild Pilgrimage* [Signed].

[1932]. First Edition. Original woodcut; sheet size 21.25x16.75cm; image area 12.25x11.5cm. Margin a touch wrinkled at top edge where mounted, minor ink finger-soil spots to bottom margin, else Very Good. Signed in pencil by Ward at bottom edge. Mounted in hinged gallery mat.

One of the wordless novel's black ink images signifying events set in the "outer" world—for portions set in the protagonist's self-conscious Ward had used bright orange ink. The wordless novel, set during the Depression, depicts the travails of a former factory worker who goes to live in the country. The present image depicts a simultaneously voluptuous and violent scene crowded with policemen armed with batons, pistols, and bricks.

\$500.





**55. [WPA] ABELMAN, Ida (1910-2002)**

**Lithograph: "Consumers".**

[ca 1937]. Original etching with aquatint. Sheet size approx. 50.5x40cm.; image area 37.75x30.25cm. Edition unknown. Old glue residue on verso from original mounted description card (now lacking), partially showing through to bottom and left-hand margin, else Near Fine. Signed and titled by the artist in pencil below plate-mark.

Abelman, a Brooklyn-born printmaker, was educated at the National Academy of Design and the Design Laboratory; she was an occasional contributor to *Art Front* before receiving her WPA commission in 1937. She was known for incorporating both surrealist and expressionist techniques in her work, tendencies evident in this depiction of a destitute family, the mother collapsing in the arms of her husband and oldest son, a grim urban landscape looming in the background.

**\$1,250.**





**56. [WPA - AFRICAN-AMERICAN ARTISTS] CLARK, C[laude] (1915-2001)**

Lithograph: "Milling a Gun-Sight".

[ca 1939]. Original lithograph; sheet size 40.75x30cm.; image area 33x25.5cm. Light foxing affecting margins; previously mounted with old archival tape remnants to extremities, else Very Good. Signed and titled twice by the artist in pencil.

A major graphic work by the Georgia-born, African-American painter and printmaker, who worked in the Graphic Arts section of the Philadelphia WPA from 1936-1942 after studying with Earl Horter at the Philadelphia Museum School in the early Thirties. Clark remained prolific as a painter through the Sixties, but his early lithographic works rarely appear for sale; this an excellent example of his WPA-era work.

**\$2,500.**



**57. [WPA - AFRICAN-AMERICAN ARTISTS] CLARK, C[laude] (1915-2001)**

Drypoint Etching: "Dancer".

[ca. 1942]. First Edition. Original drypoint etching; sheet size 25.5x15.5; image size 22.5x12.5cm. A few small ink spots at margins, presumably made during the printing process, else Very Good to Fine. Signed and titled by the artist in pencil below plate-mark.

Small etching produced during African American artist Claude Clark's tenure working for the WPA (1939-1942). Possibly dating after the United States joined the war effort, this showing a topless dancer in a grass skirt dancing the hula for a group of four sailors.

**\$1,500.**





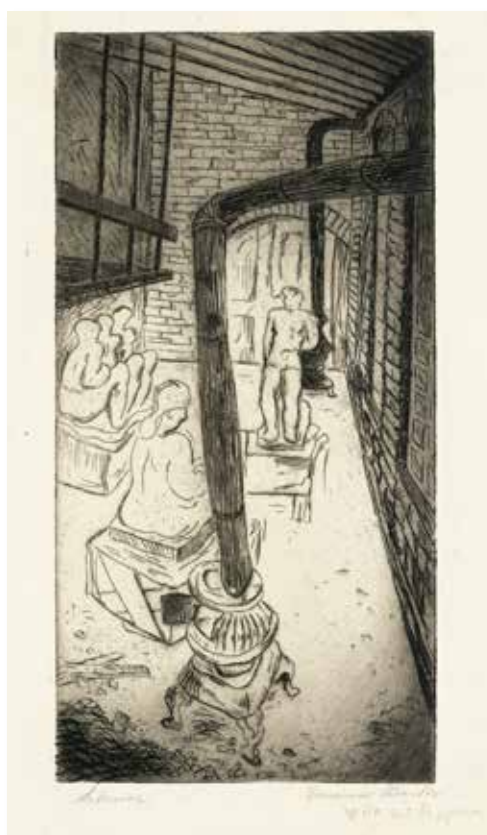
### 58. [WPA] BANKS, E[leanor]

Lithograph: "Spring Song".

[ca 1940]. Original lithograph; sheet size 32x21.25; image area 24.5x16.5cm. Tiny pinholes and finger-soiling along margins, else Very Good or better. Signed "E. Banks" and captioned in pencil by the artist at bottom right.

Of Banks we can discover little other than that some of her posters produced for the Philadelphia Graphic Arts branch of the WPA appear in the finding aid of the Historical Society of Pennsylvania's WPA poster collection (the present three works not listed).

**\$300.**



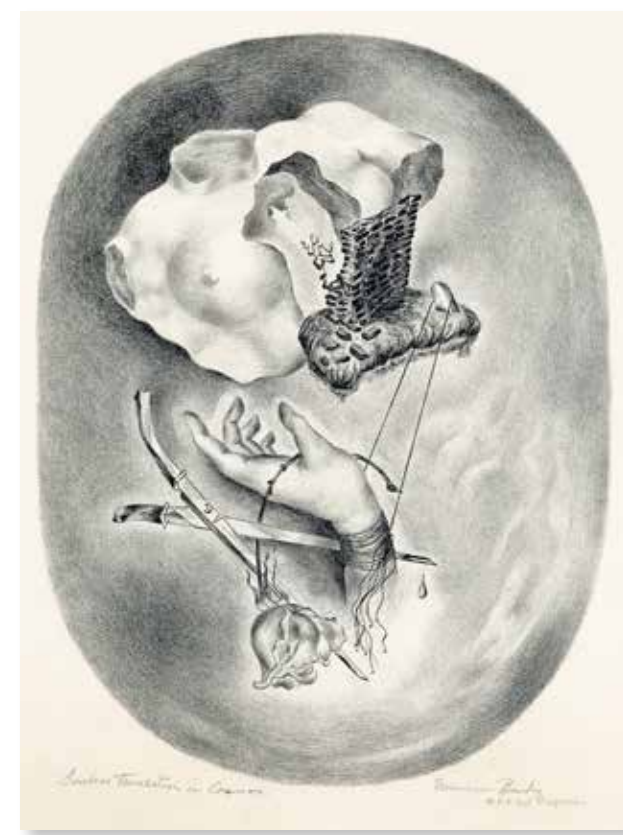
### 59. [WPA] BANKS, Eleanor

Lithograph: "Silence"

[ca. 1940]. Original lithograph; sheet size 30.5x18.75; image area 23.75x12.75cm. Minor dust-soiling to margins, else Near Fine. Signed and titled in pencil by the artist at bottom right.

Smaller work by the WPA-employed artist showing a group of five shapeless figures in what appears to be a barn or factory, two woodstoves on each end of the space in which they are sitting using wooden crates as chairs.

**\$300.**



### 60. [WPA] BANKS, Eleanor

Lithograph: "Souless [sic] Transition in Cosmos".

[ca. 1940]. Original lithograph; sheet size 42.5x30.75; oval image area 30.5x23.5cm. Light dust-soiling to extremities, else Near Fine. Signed and titled in pencil by the artist at bottom right.

Presumably a symbolist representation of war, the composition features a headless and armless stone bust with a large hole in its cavity; a grave beside a crumbling brick wall, a hand holding a wilting rose; and two crossed swords, all floating in front of a rather murky, celestial background.

**\$300.**



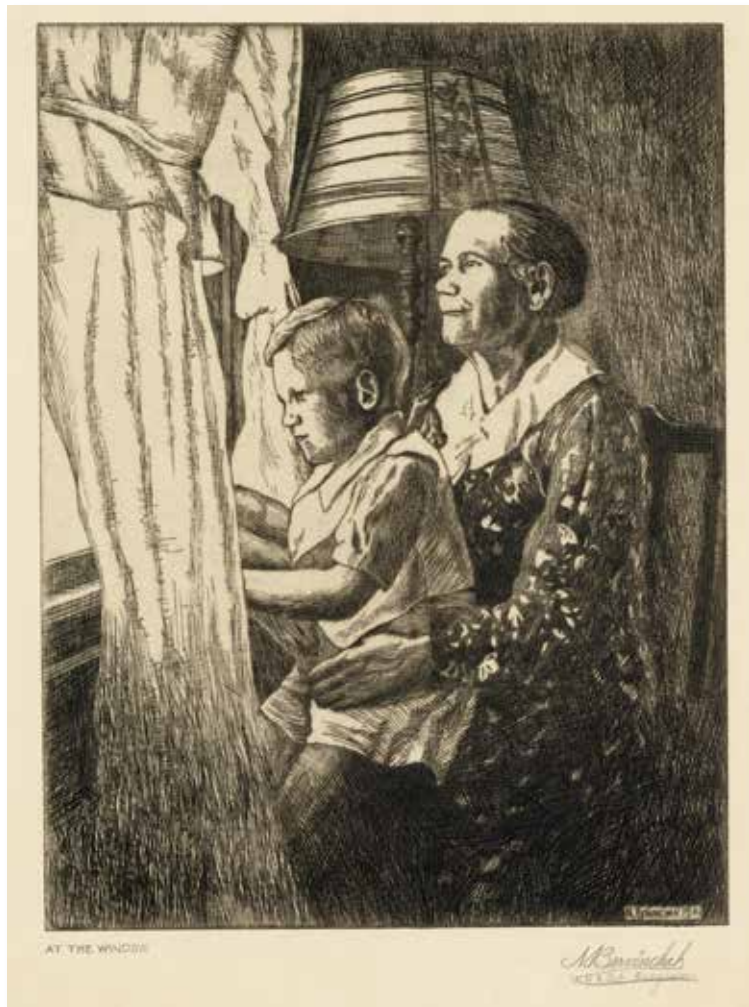
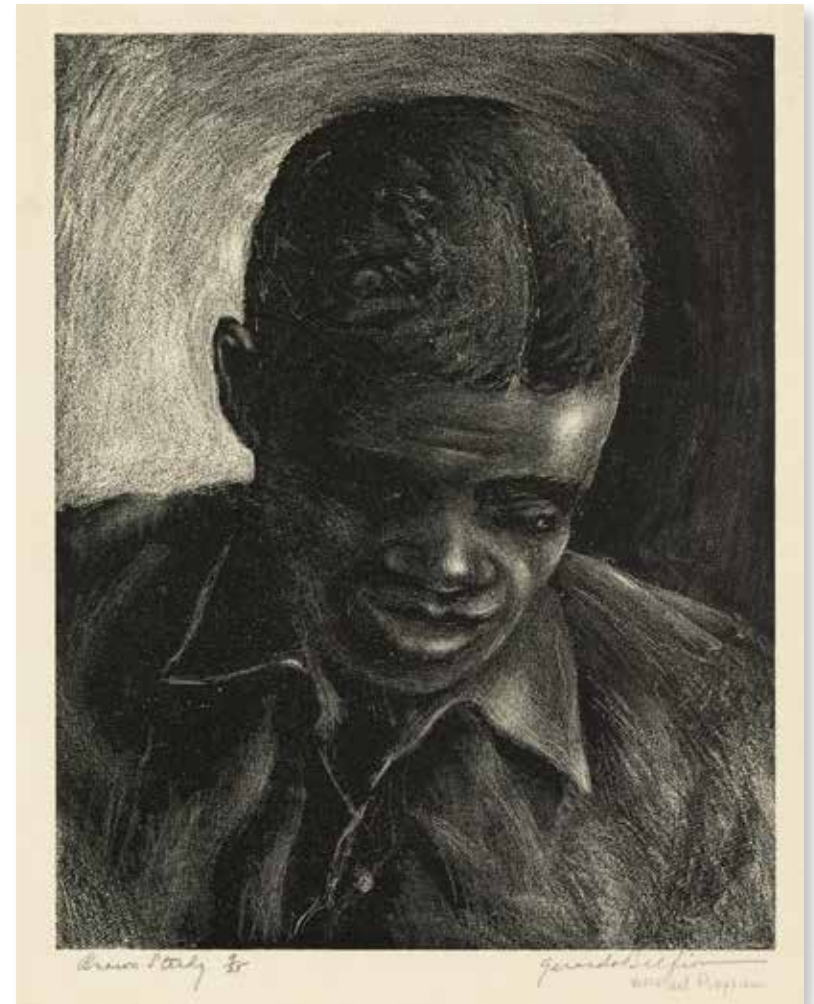
**61. [WPA] BELFIORE, Gerardo [1914?-2002]**

**Lithograph: "Brown Study"**

[ca. 1936]. Original lithograph; sheet size 29.5 x 23cm.; image area 22.5 x 17.75cm; edition of 25. Minor creases to both bottom edge corners, light dust-soiling to margins, else a Very Good, dark impression. Signed and titled by the artist in pencil at bottom edge.

Portrait of the African-American artist (and fellow Philadelphia WPA worker) Raymond Steth. Belfiore, an Italian immigrant, arrived in Philadelphia in 1930. He was employed by the Philadelphia Art Project of the WPA from 1935 to 1938.

**\$750.**



**62. [WPA] BERVINCHAK, N[icholas] (1903-1978)**

**Etching: "At the Window".**

1941. Original etching; sheet size 34.25 x 27.75cm; image area 25 x 19.25cm. Slightly uneven toning to margins, else a Near Fine, strong print. Signed and titled in pencil by the artist at bottom edge.

Bervinchak, a native of Pottsville, PA, grew up as a slate-picker, studied under Ashcan painter George Luks, and apprenticed as a painter of church frescoes until his employment by the Philadelphia WPA in the mid-1930s (see Michael and Alexis Buryk's article "Nicholas Bervinchak," *Ukrainian Weekly*, No. 40, October 2, 2011). "At the Window" shows a woman in a floral dress sitting at the window, a young (if disproportionately large-bodied) boy on her lap.

**\$300.**





**63. [WPA] CARSON, Sol (b. 1917)**

Lithograph: "Tired Out".

[ca. 1940]. Original lithograph. Sheet size 22 x 33cm; image area 12.75 x 26.5cm; edition of 25. Apparently previously mounted with older archival tape remnants to corners; stock a bit foxed at margins, else a Very Good, strong image. Signed and titled by the author in pencil at bottom margin.

Philadelphia painter and printmaker Sol Kent Carson was educated as a medical doctor before taking a degree at the Tyler School of Fine Arts. He would go on to found the visual arts program at Temple University.

**\$300.**

**65. [WPA] CARSON, Sol (b. 1917)**

Lithograph: "Still Life with Figure".

[ca. 1940]. Original lithograph. Sheet size 33cm x 40cm; image area 27.5cm x 35cm; edition of 25. Bottom and right-hand margin crudely trimmed, else Fine. Signed and titled by the artist at bottom margin. One of Carson's larger prints produced during his tenure with the WPA. Blends figure study with a still life of a bowl of flowers and a pumpkin, a headless and armless statuette shown from the rear.

**\$450.**



**64. [WPA] CARSON, Sol (b. 1917)**

Lithograph: "Meal-Time".

[ca. 1940]. Original lithograph; sheet size 18.5 x 26.5; image area 13 x 20cm; edition of 35. Signed and titled in pencil by the artist at lower margin. Fine.

**\$300.**







**66. [WPA] FORJOHN, Horatio (b. 1911-1943)**

Lithograph: "Andante & Allegro".

[1939]. Original lithograph. Sheet size approx. 44 x 33.5cm; image area 34.25 x 29.5cm; edition of 8. Near Fine. Signed and titled in pencil by the artist at bottom margin.

Forjohn (aka Forgione) was born in Philadelphia in 1911 to Italian immigrant parents, won a scholarship to the Pennsylvania Museum School, and had his works featured prominently in the MoMa "35 Under 35" exhibition of 1941. He died of heart failure in 1943.

**\$650**

**67. [WPA] GALLAGHER, M[ichael] J. (1898-1965)**

Woodcut: "Sleeping Girl".

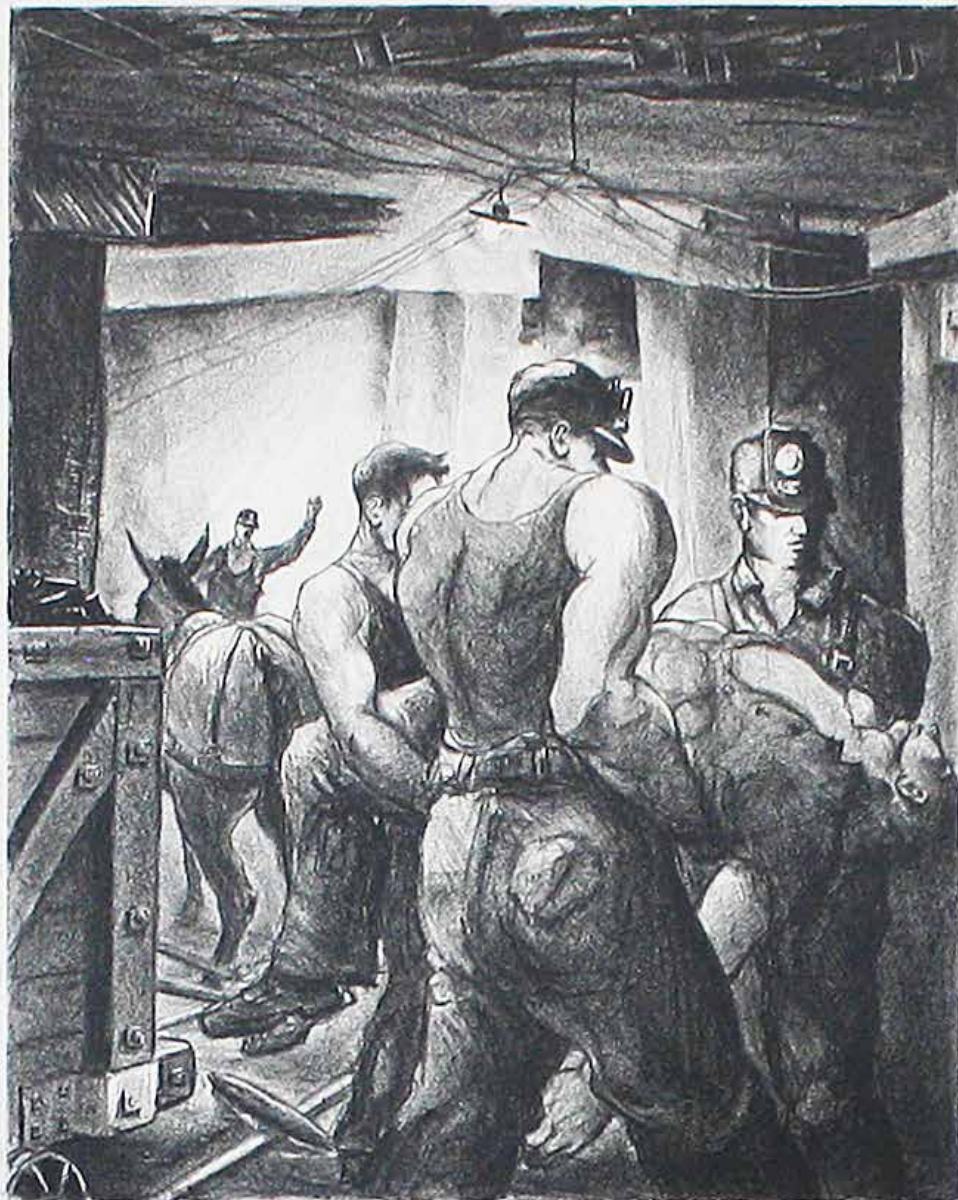
[ca. 1936]. Original wood engraving; sheet size 21.75 x 35cm.; image area 15.25 x 25cm; edition not stated. Glue residue to verso showing through to top margin of recto (not affecting image); minor toning along extremities, else Good or better. Signed "M.J. Gallagher" and titled in pencil by the artist at bottom edge.

Gallagher was among the more prominent artists in the Philadelphia WPA program, a close associate of Dox Thrash and H. Mesibov, in collaboration with whom he developed the so-called "cartograph" technique of intaglio printing on carborundum plates.

**\$750.**







Accident

Michael J. Gallagher  
N.Y.

**68. [WPA] GALLAGHER, Michael J. (1898-1965)**

**Lithograph: "Accident".**

[ca 1935-1939]. Original lithographic print, 37cm x 30cm (ca 15-3/8" x 12"); sheet size 46cm x 37cm. Signed and titled in pencil below image. A fine, deep impression; faint thumbsoil in margins; Near Fine. In hinged gallery mat.

A particularly fine and large industrial image by the native Pennsylvanian printmaker and illustrator Michael Gallagher, who served as director of the Philadelphia Graphic Arts Division of the WPA from 1935-39. Along with his Philadelphia WPA colleagues Dox Thrash and Hugh Mesibov, Gallagher is reputed to have developed the carborundum print process (ref. Susan Teller Gallery, NYC) in the 1930s.

**\$1,250.**





**69. [WPA] SANTE, John**

Etching: "Rockdale Road".

[ca. 1936]. Original etching. Sheet size 25.5 x 35.75; image area 22.75 x 27.5cm. Margins unevenly toned, previously mounted with old glue residue to corners; image area clean, still a Very Good, strong print. Signed and titled in pencil by the artist at bottom margin. Etching produced for the Philadelphia Arts Project of the WPA, a sand dune landscape at night, tall grass and a large shrub illuminated by a moon partially obscured by clouds.

**\$300.**

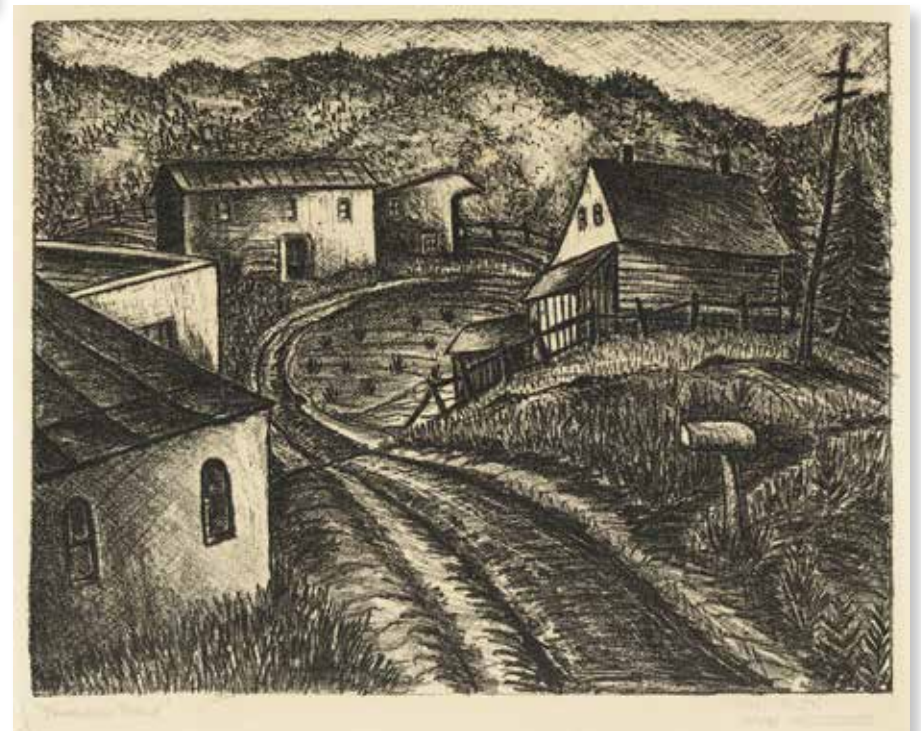
**70. [WPA] SANTE, John**

Etching: "Sand Dunes".

[ca. 1936]. First Edition. Original carborundum etching. Sheet size 28.75x33.75; image area 20.5x26.5cm. Margins unevenly toned, 16 pin holes to margins, previously mounted with old glue residue to corners; still, a Very Good, strong print. Signed and titled in pencil by the artist at bottom margin.

Work produced for the Philadelphia Arts Project of the WPA, a rural scene possibly in the artist's native Pennsylvania.

**\$300.**







## 71. [WPA] SIMON, Isadore

### Lithograph: "Just Watching"

[ca. 1936]. Original lithograph; sheet size 38x43cm.; image area 30.5x35cm; edition of 45. Shallow crease to lower left-hand margin, else Near Fine. Signed and titled in pencil by the artist at bottom edge.

Simon (dates unknown) was a member of the Philadelphia Arts Project of the WPA. The current work is among the inventory of the Philadelphia WPA papers at the Historical Society of Pennsylvania.

**\$300.**

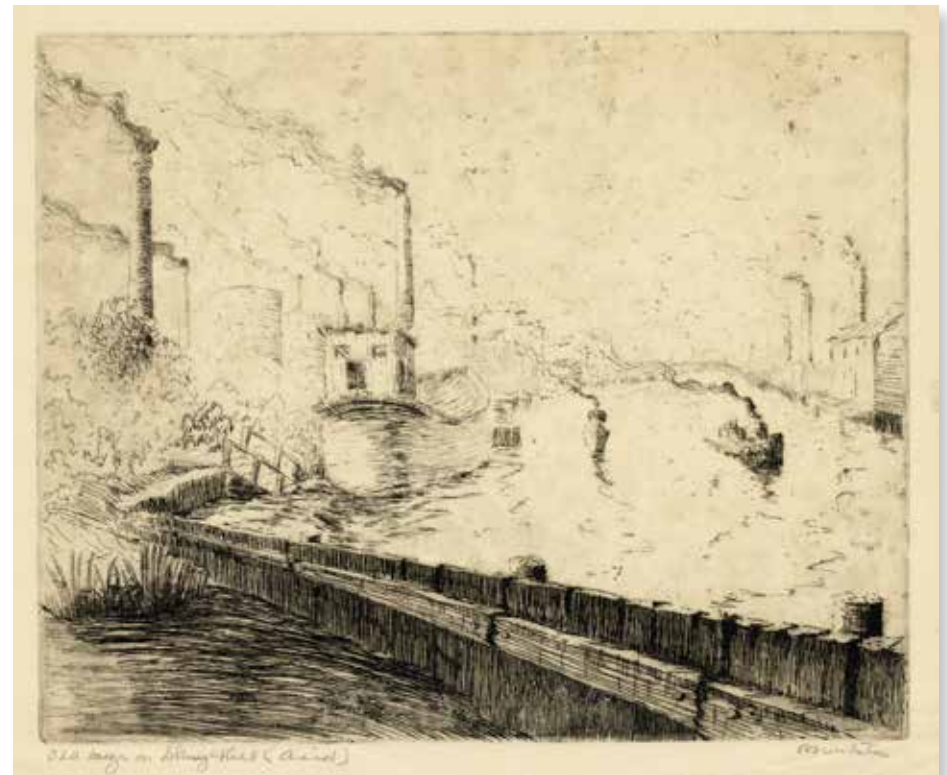
## 72. [WPA] WEBSTER, R.B. [but R.W.?)

### Lithograph: "Old Barge on Schuylkill".


[ca. 1936]. Original lithograph; sheet size 24.75 x 29.5cm.; image area 20.25 x 25cm; edition size unknown. Some old finger soiling along margins, bottom edge creased slightly affecting image, short closed tear to right-hand margin not affecting image, pinholes along top and right-hand margins. Still, Very Good. Signed and titled in pencil by the artist at bottom edge.

Print produced while Webster was employed by the Philadelphia Arts Project of the WPA. Depicts a barge and two smaller boats on the Schuylkill River, smoke stacks lining both banks. Appears to be signed "R.B. Webster," though the Historical Society of Philadelphia's WPA poster collection finding aid lists the artist as R.W. Webster.

**\$300.**



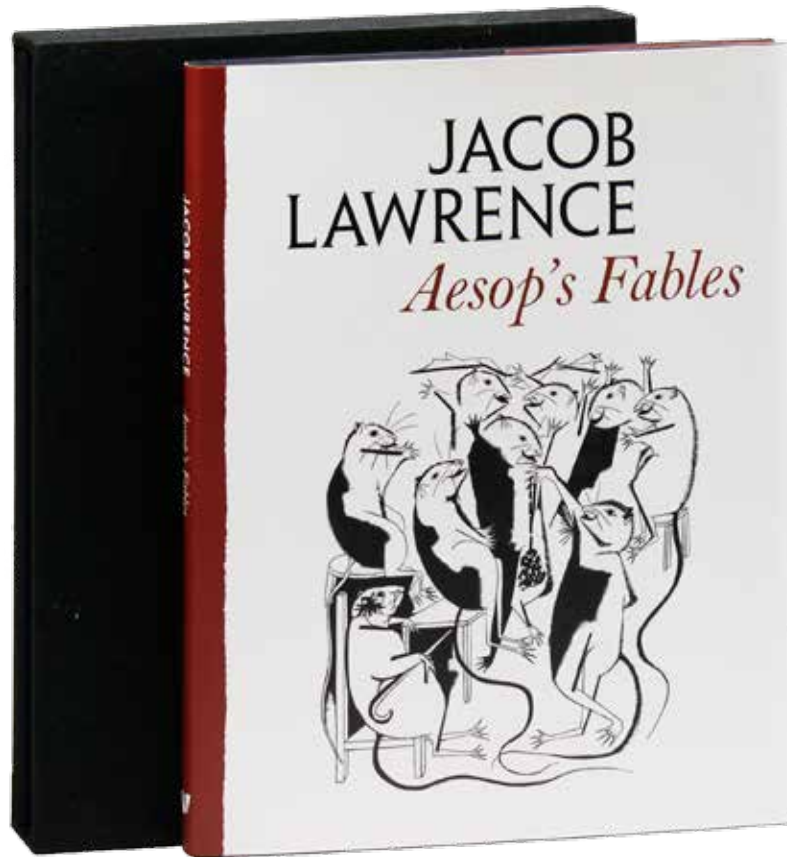




# GESPREK

## ILLUSTRATED BOOKS





**73. AESOP; Jacob Lawrence, illus.**

**Aesop's Fables [Limited Edition with Original Signed Woodcut].**

Seattle: University of Washington Press, [1997]. First Thus. Limited to 55 copies of which this is no. 54. Quarto (27cm.); original cloth in red and white pictorial dust jacket, matching slipcase, original woodcut loose as issued in matching chemise. Fine. Woodcut signed, dated, and numbered by the author in pencil.

Expanded reissue of Lawrence's illustrated edition of Aesop, originally published in 1970 by Windmill Press. The accompanying blockprint (present only in the deluxe edition) is a simplified version of Lawrence's illustration to accompany the fable "The Ant and the Grasshopper."

**\$3,000.**







#### 74. ANDREWS, Benny and Rudolf Baranik, eds.

##### Attica Book.

South Hackensack, NJ: Customs Communications Systems, n.d. [1971?]. First Edition. Oblong folio (27.5x35.5cm.); original pictorial card wrappers printed in black and red; [4]pp. & 47 leaves of plates; chiefly illustrations. Chipping to spine with bottom inch of foot nearly perished, interior fine. Good or better.

Collaboration of artwork and poetry by members of the Black Emergency Cultural Coalition (BECC) and Artists and Writers Protest Against the War in Vietnam, compiled by BECC co-founder Benny Andrews and anti-war artist/activist Rudolf Baranik. The BECC was originally formed in 1969 in response to the Metropolitan Museum of Art's exhibit "Harlem On My Mind," which excluded any contributions by African-American artists. In 1971, in response to riots at the Attica correctional facility in New York, the Coalition organized the Arts Exchange Program, providing art classes for prisoners taught by members of the BECC. Among the contributors are Benny Andrews, Romare Bearden, Dana Chandler, Leon Golub, Alvin Hollingsworth, Jacob Lawrence, and Faith Ringgold, among many others.

**\$250.**

#### 75. BLOK, Alexander; Babette Deutsch and Abraham Yarmolinsky, trans.; George Biddle, lithographs

##### The Twelve [Limited Edition, Signed by the Illustrator].

New York: William Edwin Rudge, 1931. First Thus. Limited to 650 copies of which this is no. 10 of 100 illustrated with original lithographs by George Biddle. Folio (31cm.); original red maroon-backed papier-peint boards, gilt-lettered spine, top edge gilt, others uncut; unpagged; mounted frontispiece and four leaves of plates; 5 additional half-page plates mounted to leaves of text. Boards rubbed, else Fine. Frontispiece signed in pencil by Biddle in margin.

Deluxe edition of Blok's epic poem of the October Revolution which sold over two million copies in Russia within a year of its publication. This is a revision of the original English translation, first published in *The Freeman* in 1920. The illustrator, a childhood friend of Franklin D. Roosevelt, would later play an important role in the realization of the WPA's Federal Art Project.

**\$400**





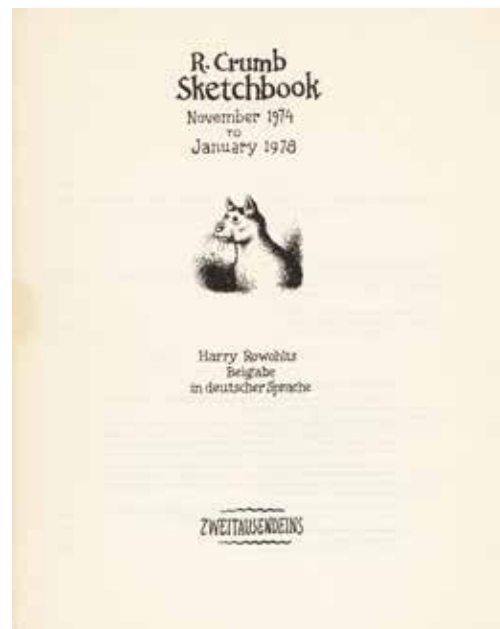
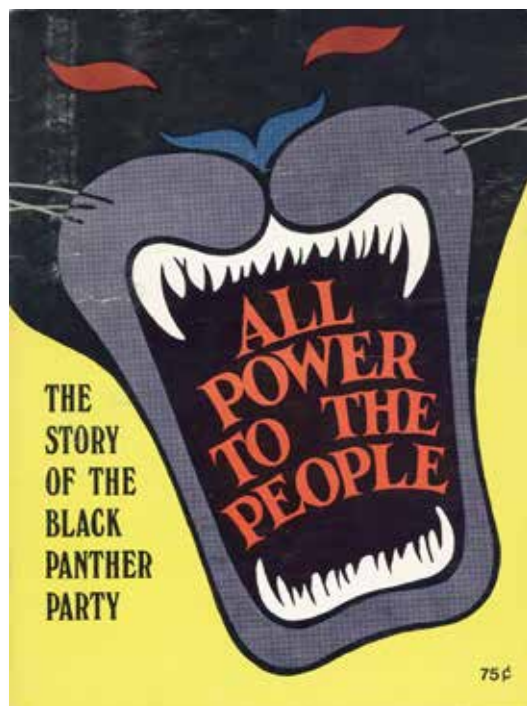
**76. CANNON, Terry (text); CIECIORKA, Frank (illustrations)**

**All Power to the People: The Story of the Black Panther Party.**

San Francisco: Peoples Press, 1970. First Edition. Small quarto (25.5cm); illustrated wrappers, stapled; 48pp; illus. Light wear along spine fold, with moderate rubbing to wrappers; Very Good+.

Primer on the history and mission of the Black Panther Party, clearly written for a young adult audience. "This primer is written by a white person to other whites who want and need to know what the Black Panther Party is all about (foreword). Contains biographical sketches on prominent party members, the Panthers's 10-Point Program, and a brief outline of the Party's legal struggles. Illustrated throughout by Frank Ciecioraka, with drawings and photos appropriated from the Black Panther community newspaper. .

**\$250.**



**77. CRUMB, R[obert].**

**R. Crumb Sketchbook, November, 1974, to January, 1978.**

[Frankfurt am Main]: Zweitausendeins, [1978]. First Edition. Quarto (25.75cm.); original half maroon cloth over black cloth boards, gilt-lettered spine, all edges stained blue, in grey board slipcase, printed paper spine label mounted to slipcase spine; unpagged; chiefly illustrations. Imprint in German, else text entirely in English. Accompanied as usual with staplebound pamphlet providing a German translation by Harry Rowohlts of all written material in the work. Pamphlet and slipcase with some minimal wear, else Near Fine.

Illustrations published in chronological order, including cartoons, serious sketches, comic strips, and prose passages. FIENE 268.

**\$200.**

**78. DIX, Otto**

**Der Krieg: 24 Offsetdrucke nach Originalen aus dem Radierwerk.**

Berlin: Verlag Karl Nierendorf, [1924]. First Edition. Quarto (26cm.); original pictorial card wrappers, yapp edges; [2] pp. & 24 leaves of half tone plates, each numbered through no. 19. Some edge wear to wrapper extremities, bottom two inches of spine starting to separate, uneven toning most noticeable to rear wrapper; interior fine. Very Good overall. Upper cover shows a detail of Dix's iconographic WW1 aquatint "Stormtroopers Advancing Under Gas" (also plate no. 23).

Collection of 24 etchings depicting horrific scenes from the Great War. Dix was present at the Battle of the Somme before being transferred to the Eastern front. Dix would eventually earn the Iron Cross (second class), but the sights of the war greatly affected him, as is apparent in this collection. At the time of this publication, Dix had recently joined the art association the Berlin Secession, and, along with Georg Grosz, was one of the most prominent members of post-war Germany's New Objectivity movement.

**\$500.**





This edition of *Epitaph* is set in Nicholas Cochin and printed at the press of August Gauthier. The edition is limited to 1100 numbered copies each signed by the author and the illustrator. The edition is divided as follows: Copies Number 1 to 200, printed on hand made Van Gelder, bound in leather; copies Number 201 to 400, printed on hand made Keiyo Kami, bound in Japanese silk; copies Number 401 to 1100, printed on hand made Keiyo Kami, bound in cloth.

This copy is No. 252

Theodore Dreiser



Robert Fawcett

## 79. DREISER, Theodore; Robert Fawcett, illus.

*Epitaph: A Poem...Decorations by Robert Fawcett* [Limited Edition, Signed].

New York: Heron Press, [1929]. First Edition. Limited to 1100 copies of which this is no. 252 of 200 copies printed on hand made Keiyo Kami, bound in Japanese silk. Quarto (30.75cm.); original black decorative silk embossed in silver, glassine dust jacket, black board slipcase; unpagged; illus. Signed by the author and artist. Slipcase quite worn, else Fine in Fine dust jacket.

**\$300.**

## 80. GELLERT, Hugo

8 Drawings [Signed].

New York: Hugo Gellert Anniversary Committee, [1952]. First Edition. Folio (44cm); eight lithographs, each measuring 11" x 17" and housed in the publisher's silkscreened card portfolio. Lithographs 1-4 and 8 are signed in plate; numbers 5-7 signed by Gellert in pencil. Though not called for, this copy has been signed by Gellert beneath his printed name on the front cover. A few lithographs with a handful of scattered foxed spots, else Fine; portfolio lightly toned and dusty, with scattered foxing and a few faint adhesive marks to rear cover; sound and without loss - Very Good+.

Portfolio of lithographs reproduced from work finished throughout Gellert's long career. The lithographs feature four subjects (Walt Whitman, Franklin Delano Roosevelt, Ludwig Van Beethoven, Paul Robeson) with the remainder inspired by some of his traditional themes ("In Unity There Is Strength," "Jobs, Peace, and Democracy," et al.). Quite scarce; not seen in commerce; OCLC finds 4 locations (NYU, UNC, Syracuse, Ohio State).

**\$650.**



Hugo Gellert





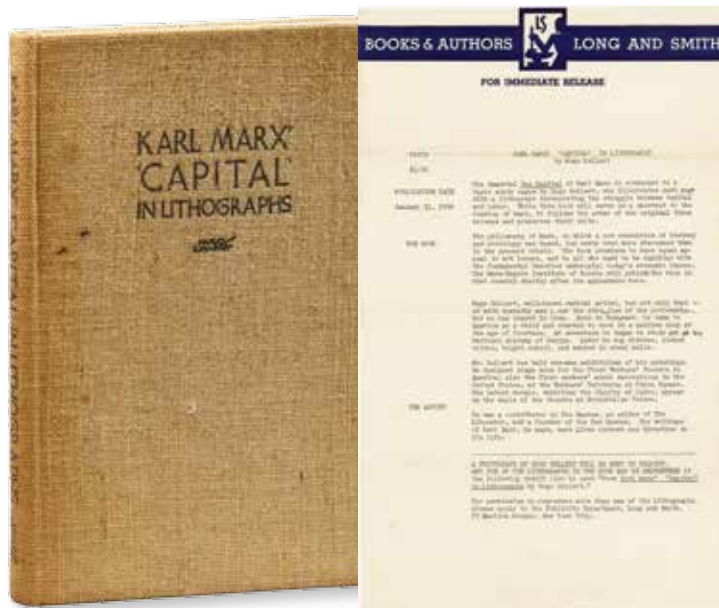
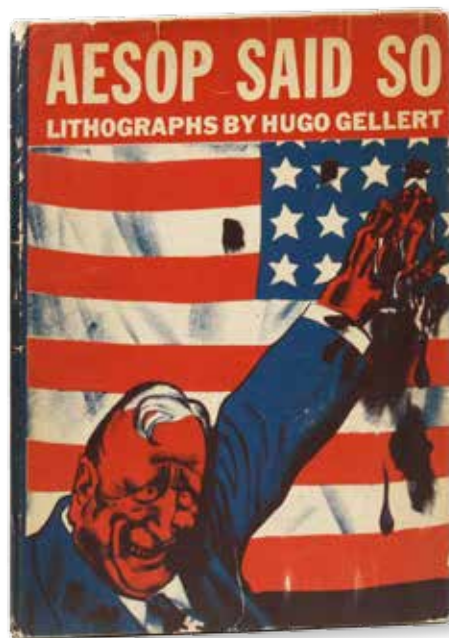
### 81. GELLERT, Hugo

#### Aesop Said So.

New York: Covici Friede Publishers, 1936. First Edition. Quarto (26cm); beige cloth, with titles stamped in red on spine and front cover; dust-jacket; [48]pp; illus. Fine in a Very Good+ dust-jacket, unclipped (priced \$1.75), with light toning to white portions, mild rubbing and a few closed tears to extremities, and shallow loss at crown.

Nineteen political caricatures by the famed Masses cartoonist, each with facing text adapted from the fables of Aesop.

**\$250.**



### 82. GELLERT, Hugo (illustrations)

#### Karl Marx: 'Capital' in Lithographs [Review Copy].

New York: Ray Long & Richard H. Smith, 1934. First Edition. A Review Copy, with publisher's mimeographed publicity sheet laid in. Quarto (26cm); tan burlap boards, with titles stamped in black on spine and front cover; illustrated endpapers; 60 leaves, each page of text with a page of illustration facing (unnumbered). Sunning to spine and extremities, faint foxing to text edges, with small stain to lower margin of 'Primary Accumulation' lithograph; Very Good+, lacking the scarce dustjacket. Publicity sheet with a few old folds, shallow erosion along right edge, with tiny nicks along center fold.

Widely acknowledged as Gellert's masterpiece, and certainly his most-reproduced work, marrying selections from the text of Marx's *Kapital* with his own strong social-realist graphics. Published at the height of the Depression, this is also Gellert's scarcest book, the present example being the only advance copy we have seen or handled. T

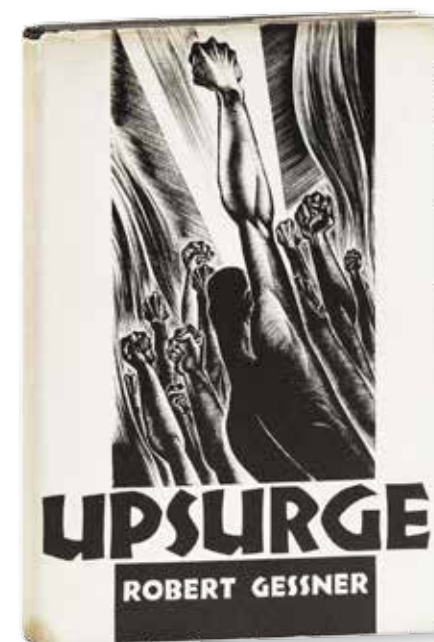
**\$400.**

### 83. GESSNER, Robert; [Lynd Ward, illus.]

#### Upsurge.

New York: Farrar & Rinehart, [1933]. First edition. Octavo (22.5cm.); original cloth in white pictorial dust jacket by Lynd Ward; [4],42pp.; jacket illustration repeated on frontispiece. Jacket extremities a bit toned with some light wear, tiny grease spot at spine foot, else Very Good and sound. Attribution to Ward based on the Wolfsonian Museum's bibliographical description (see <http://www.wolfsonian.org/category/collection-type/library?page=193>).

**\$200.**





#### 84. GIRARD, André

Bataille Secrète en France. 167 dessins de l'auteur [TOGETHER WITH] Original pencil and ink cover maquette and one additional pencil and ink illustration, the latter signed.

New York: Brentano's, [1944]. First Edition. Octavo (20cm.); original cream pictorial wrappers printed in red and black depicting a signed illustration by Girard of a fallen soldier; 292pp.; illus. by the author throughout, including many full-paged. Spine a bit darkened, top textblock edge stained with very shallow bleeding onto leaves. A Very Good and tight copy. Text entirely in French.

Extensively illustrated contemporary account of the German occupation in France and the French Resistance. Girard, a French painter and poster artist, was the founding member of the Resistance organization known as the CARTE network, which he ran from Antibes, a free zone in France. In 1942 CARTE drew the attention of the British Special Operations Executive, which provided the organization with arms, radio operators, and funds. After traveling to Britain under SOE orders in 1943, Girard was forbidden from returning to France during which time his wife was arrested and incarcerated in the Ravensbruck concentration camp until the end of the war. As a result, Girard broke with the SOE and left in self-imposed exile for the United States where he voiced his opposition to the British and the Gaullists.

TOGETHER WITH:

Original pencil and ink maquette drawing of a fallen soldier (20x13.5cm.) nearly identical to the cover illustration. Additional pencil sketch on verso with variation of the fallen soldier and cover text. Slight rust-staining from previously removed paper clip, else Very Good.

TOGETHER WITH:

Original pencil and ink illustration (28x21.5cm.), signed. Depicts a scrum of bedraggled men and women overseen by four large and sinister German guards, either at a train station or a concentration camp, though it is unclear. This illustration does not appear in the published work, though variations of the guards do make appearances throughout. Tears at hole punches not affecting text, some minor staining along top edge, else Very Good.

**\$750.**





## 85. GROSZ, George

### Der Spiesser-Spiegel: 60 Berliner Bilder Nach Zeichnungen mit einer Selbstdarstellung des Künstlers.

Dresden: Carl Reissner, Verlag, 1925. First Edition. Quarto (25.5cm); red cloth, with titles and artist's facsimile signature stamped in gilt on spine and front cover; yellow topstain; unpagged; chiefly illus; text is in German. Lower board corners gently tapped (though still sharp), with starting oxidation to spine gilt; Near Fine, lacking the dustjacket.

Attractive copy of this early title by Grosz, reflective of the German artist's caricatural drawings of Berlin street life during the Weimar period. The volume contains introductory matter by Grosz and Walter Mehring, with 60 portraits by Grosz featuring a wide cast of characters—from wounded soldiers, prostitutes, and corpulent businessmen to street urchins, musicians, and elderly couples.

**\$150.**



## 86. [GROSZ, George, contr.] KING, Alexander, ed.

### Americana, November [1932?].

New York: American Group Inc., n.d. [1932?]. First Edition. Folio (30.5 cm.); original yellow pictorial staplebound wrappers; 32pp.; illus. throughout. Wrapper extremities toned and a bit worn with a few shallow losses and one tear to spine head; textblock fine. Near Very Good.

Short-lived Depression-era monthly humor magazine, issued by "Americans who believe that our civilization exudes a miasmic stench and that we had better prepare to give it a decent but rapid burial" (inside upper cover). Includes contributions by ee cummings, "A Short History of a Depression," by Gilbert Seldes (covering 1929-1932), and "Self Portrait of the Artist" with several illustrations by George Grosz. Also includes a proposal for a mural in a maternity ward displaying "The Legitimate and Illegitimate Stork," the former showing the child playing the stork like a harp, the latter of the child playing the stork like a sax.

**\$200.**

## 87. GROVER, Trevor M.

### The Career of John Silverthorne, Banker.

Toronto: Canadian Art Publishers, 1914. First Edition. Oblong quarto (27.5cm x 38cm); illustrated paper and mustard cloth-covered boards; [48]pp; chiefly illus. Boards slightly dusty, scattered wear along board edges (resulting in some board exposure); sound, internally fresh copy; Very Good+.

A rags-to-riches story in pictures, depicting, in 21 large illustrated cartoon panels, the rise to prominence of young John Silverthorne banker from junior executive to bank President, through later life. Several of the illustrations first appeared in the pages of the Toronto-based high-society publication *Saturday Night*. OCLC locates six copies, of these, only 1 at a U.S. institution (New Mexico State).

**\$250.**







## 88. [IRAQI COMMUNIST PARTY]

### Thirtieth Anniversary of the Iraqi Communist Party, 1934-1964.

N.p.: S.i., [ca.1964-65]. First Edition. Folio (42cm); illustrated portfolio printed in two colors, housing 12 numbered lithographs (offset printed) each measuring 30cm x 41cm (11.75" x 16 1/8"). Portfolio lightly toned overall, edgeworn, with creasing, small tears, several spits along spine fold, and a faint dampstain at upper left corner of rear cover; prints show light wear and signs of handling, with corresponding dampstain to upper right corners; complete, Good or better overall.

Portfolio commemorating the 30th anniversary of the Iraqi Communist Party, from its founding in 1934 by Yusuf Salman Yusuf (Comrade Fahd) through the rise of the Ba'ath Party's rise to prominence. The prints reproduce 12 uncredited charcoal pencil drawings, each titled on the verso of the front cover. "The great deeds of the Iraqi communists throughout thirty years of heroic and persistent struggle for a happy and free life for the wide masses of the people, have inspired, and still inspire our poets, writers and artists...The present collection of drawings is but one of many forms of expression depicting the heroic struggle as waged by the communists and the rest of our people against the forces of darkness - a tribute to the magnificent courage and heroism of hundreds of fighters who have sacrificed their lives for the happiness and freedom of the people, and for its cause, which is an integral part of the common cause of humanity (from introduction). A complete, if imperfect, example of what appears to be an extremely uncommon publication. Not located in OCLC (2015) and none others in commerce, never previously seen by this cataloguer.

**\$650.**



## 89. KOZAK, Edvard (publisher, editor, illustrator)

Лис Микита [Lys Mykyta, i.e. "The Fox Nikita"]. Run of 124 Issues, 1952-1976.

Detroit: Ukrainian Cultural Activity, 1952-1976. 124 issues, each 8pp (most in tabloid format, folded to make 8 panels; a few staple-bound). Detailed listing below. Occasional mild dusting and wear, but overall in uniformly Very Good to Fine Condition. Also includes a single issue of Лис Микита календар 1949 [Lys Mykyta Calendar for 1949], an annual predecessor publication issued in Munich by the same publisher (Octavo, pictorial wrappers, 63+ [15]pp). Text, save imprint, entirely in Ukrainian.

Complete listing follows [NOTE: numbering is erratic, with frequent typographical errors especially in early years. We have attempted to correct numbering where possible; i.e. when a definite date of publication could be determined. Some numbers may not have been issued]:

**1949:** (published in Munich). *Lys Mykyta Kalendar*. **1952** (imprint switches to Detroit): nos 1, 3-6, 9-18. **1953:** 1-12, 14. **1954:** 3-7, 9-11; 13-17 + 1 unnumbered issue. **1955:** 1-8; 10, 12, 15, 17. **1956:** 1, 6-8, 10. **1957:** 6, 7. **1960** (NOTE: switches to monthly). 4, 7. **1965:** 1, 4, 5, 9, 10. **1966:** 1, 2, 5, 6, 11. **1967:** 1, 3, 4. **1968:** 1, 4-6, 9-11. **1969:** 3-6; 9-11. **1970:** 1, 3-6, 9, 10. **1971:** 3-5, 9. **1972:** 2, 4-6, 9, 10. **1973:** 1-5. **1974:** 4, 5, 9. **1975:** 2, 4-8, 10, 11. **1976:** 1, 2, 5.

Richly illustrated magazine of Ukrainian satire, caricature and humor, issued continuously by the author/illustrator/publisher Edvard Kozak (1902-1990; aka "Eko") from 1951 until his death in 1990. Nearly all the contents, including the thousands of illustrations, were produced by Kozak himself, a monumental achievement reflecting the irrepressible anti-Soviet spirit of the exiled Ukrainian community, many of whom migrated to the United States as Displaced Persons at the end of WW2. Indeed, Lys Mykyta (named after Ivan Franko's epic children's poem of the same name) began as a satirical newsletter for circulation within the Displaced Person camps in which Kozak was a resident, first (from 1949-1950) in Munich, later in Toronto and finally, beginning in 1951, in Detroit, where Kozak made his permanent home. By the time of his emigration, Kozak was already a major figure in Ukrainian graphic arts, beginning with his interwar collaboration on a variety of Ukrainian satirical journals including *Звиз* ["Squint"] from 1927-1933 and the popular and influential journal *Комапем* ["The Mosquito"] from 1933-1939, of which Kozak was both editor and principal illustrator. The first Ukrainian comic strip appeared in the pages of *Mosquito*, and Kozak is considered the founder of Ukrainian comics.

The current run of *Lys Mykyta*, by far the most complete collection on record in North America, includes substantial numbers of issues from the magazine's earliest years, documenting exiled Ukrainians' still-fresh anger at the loss of their homeland and poking occasional fun at the west's obliviousness to the cause of Ukrainian nationalism. Kozak's style of caricature is fresh and, particularly in the early issues, quite progressive, exhibiting a dynamic graphic style that is clearly in tune with the forefront of American and European popular graphic art of the period. Though the magazine was well-known and circulated widely within the Ukrainian immigrant community, it apparently escaped the notice of collectors and institutions: OCLC locates only two holdings in North America for any issue (University of Alberta and University of Washington); of these, neither appears to hold any issues prior to the mid-1970s; indeed, University of Washington's holdings appear to include only a single issue from the mid-1980s.

**\$1,750.**





## 90. LOZOWICK, Louis (designer)

### The Complete Labor and Industry Series.

New York: International Publishers, 1929-1931. First Editions. Complete "Labor and Industry" series issued by International Publishers, comprised of: *Labor and Silk* (Grace Hutchins, 1929), *Labor and Automobiles* (Robert W. Dunn), *Labor and Coal* (Anna Rochester, 1931), *Labor and Lumber* (Charlotte Todes, 1931), and *Labor and Textiles* (Robert W. Dunn and Jack Hardy, 1931). Five octavo volumes (19.5cm); black cloth, with titles stamped in gilt on spines and publisher's logo embossed to lower right corner of front covers; dustjackets; 192; 224; 255; 208; 256pp; illustrated frontispieces and black and white photographic plates. Very Good to Fine in original dustwrappers.

Attractive set of this series prepared by the Labor Research Association, a left-wing labor statistics bureau comprised of members of the Workers (Communist) Party of America. Established in November, 1927 by International Publishers president Alexander Trachtenberg, the group included Scott Nearing, Solo DeLeon, Robert W. Dunn, Anna Rochester, and Grace Hutchins, and others. The dust-jackets for each volume (as well as one frontispiece) were designed by Louis Lozowick, the Russian-American artist and printmaker known for his Art-Deco and Precisionist style, as well as his work for the radical left-wing journal *New Masses*.

**\$300.**



## 91. MYERS, Jo-Anne Echevarria

### Money.

N.p. [Cape May, NJ?]: By the Author, 1982. First, Limited Edition. One of 100 numbered copies. Oblong quarto (36cm x 21.5cm). Printed thick paper wrappers; [30]pp (chiefly illus, some hand-colored). Covers lightly soiled and corner-creased; internally Fine. Artist's book documenting Echevarria's 1982 mail-art project, in which she mailed dollar bills to various New York artists and asked them to "do something to the dollar and send it back to me." Includes responses from Larry Rivers, Chuck Close, Ed Ruscha, Christo, Roy Lichtenstein, and others. One of several similar projects published by Echevarria in the Eighties (see "Letters," 1982 and "Fingerprints," 1983); the current title apparently uncommon; none others in commerce (2015); OCLC gives 9 locations.

**\$150.**



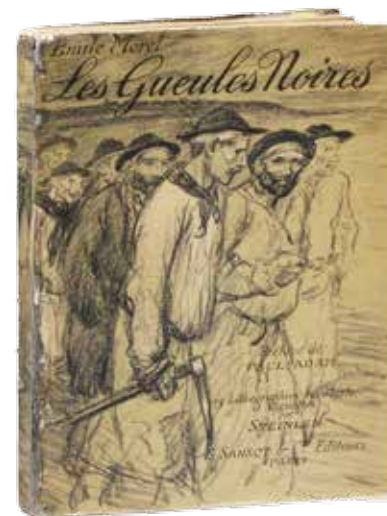
## 92. MOREL, Émile; Paul Adam, préf.; Steinlen, illus.

### Les Gueules Noires.

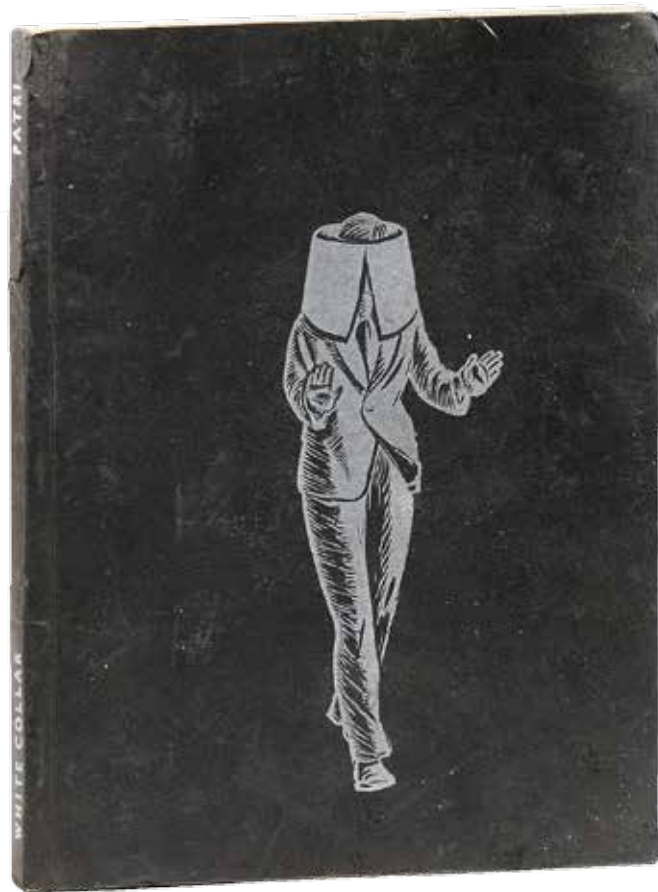
Paris: Bibliothèque Internationale d'Édition, E. Sansot & Cie., 1907. First Trade Edition. Quarto (24.5cm.); original grey pictorial wrappers; 207pp.; frontispiece & 14 tissue guarded plates; numerous text illus. throughout. Wrappers a bit worn, mostly at spine edges; preliminaries foxed, else Very Good and sound overall.

Collection of stories following in the footsteps of Zola's naturalistic novel *Germinal*, mostly set in the mines of northern France, beautifully, albeit lugubriously, illustrated by Art Nouveau painter and printmaker Théophile Steinlen. CRAUZAT 639.

**\$450.**







### 93. PATRI, Giacomo (illustrations); KENT, Rockwell (introduction)

#### White Collar: A Novel in Linocuts.

[San Francisco]: Pisani Printing & Publishing, [1940]. Second Edition. Small quarto (27.5cm); original black card wrappers, illustrated on front cover in white ink and title stamped in white on spine; unpagged [130 leaves], with linocut illustrations printed in orange and black inks. Introduction by Rockwell Kent, with an afterword by John L. Lewis. Wrappers scuffed and slightly dusty, small horizontal tear at spine, with a few tiny damp marks to text edges; Very Good+.

A major contribution to the canon of Art Deco woodcut (i.e. "wordless") novels, a genre whose better-known progenitors included Lynd Ward, Rockwell Kent, and Frans Masereel. Perhaps because of its more straightforwardly radical content, perhaps because of its extremely ephemeral production values and resulting rarity, the present work has never achieved the same degree of recognition as some others in the genre, but we would argue that Patri's work is fully as elegant as that of any of his contemporaries, and that the substance of *White Collar* is so brilliantly suited to its style of illustration that Patri achieves an end result more powerful than any of those better-known works.

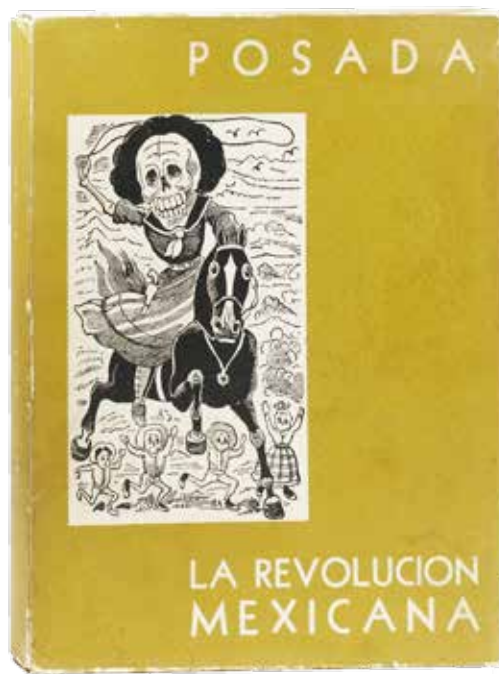
Set in five sections, titled sequentially "1929" to "1933," the novel chronicles the descent into desperate poverty and near-madness of a successful commercial artist following the Wall Street crash. In the final section, the artist gains class-consciousness; in the last panel he is seen standing shoulder-to-shoulder with his comrades as they march forward in solidarity. The story is at least partly autobiographical: Patri (1898-1978) was himself a commercial artist; he emigrated from Italy to San Francisco in 1916; studied at the California School of Fine Arts; and taught for some time at the California Labor School before opening his own art school, The Patri School for Art Fundamentals, in 1948.

This commercially-printed edition follows two tiny, hand-made editions of this work (purportedly fewer than 100 copies each) printed and bound by Patri. Curiously, OCLC locates significantly fewer copies bearing the Pisani imprint (3 holdings) than the hand-made versions (22 holdings), suggesting a very limited print run. All versions are significantly scarce in commerce, though the work was included in George Walker's 2007 anthology *Graphic Witness: Four Wordless Graphic Novels*.

**\$1,500.**







**94. POSADA, Jose Guadalupe; Jaled Muy-aes, comp.**

**La Revolucion Mexicana: Vista por Jose Guadalupe Posada [Limited Edition].**

Mexico: Talleres "Policromia", 1960. First Edition. Limited to 1500 copies of which this is no. 1120. Folio (32cm.); loose as issued in original white and chartreuse chemise in matching pictorial slipcase; [5] leaves of text & 59 leaves of plates, numbered 1-62 (nos. 19-22 all printed on the same leaf). Slipcase shelf-worn, contents fine. Very Good over all.

Published to commemorate the 50th anniversary of the beginning of the Mexican Revolution. The plates are divided into two parts, the first depicting events leading up to the revolution (nos. 1-38), the second depicting scenes of the ensuing struggle (nos. 39-62).

**\$150.**



**95. POSADA, José Guadalupe; Jean Charlot, foreword**

**100 Original Woodcuts by Posada.**

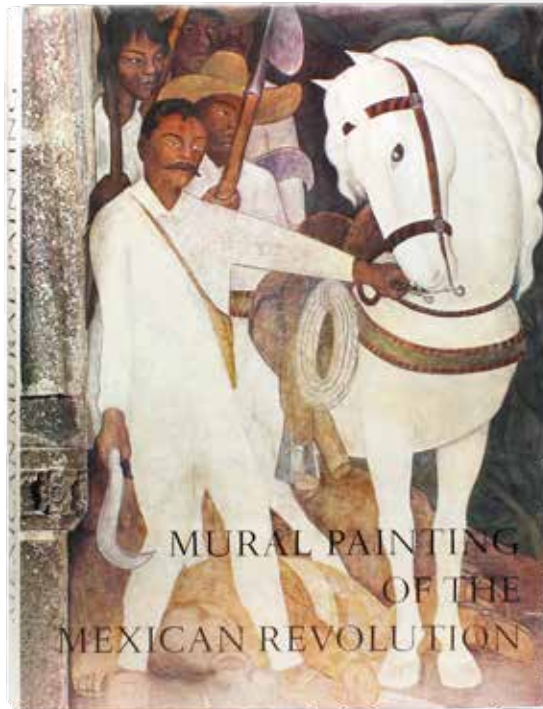
Mexico City: Arsacio Vanegas Arroyo, 1947. First Edition. Limited to 450 copies. Quarto (25.5cm.); original grey-green cloth and board string-bound portfolio, printed paper label mounted to upper wrapper; white decorative staplebound pamphlet and 101 leaves laid in loosely as issued. Plates printed on rather poor paper stock with subsequent browning and a few chips and tiny losses to extremities, none affecting illustrations or text; boards of chemise rather worn with one flap separated but present. Still, About Very Good overall.

Contents include 100 numbered woodcuts printed in black on various color-block backgrounds, all measuring approx. 8x7cm. on stock measuring 23.5x16cm. Each illustration accompanied with a short poem in Spanish. The accompanying pamphlet includes Charlot's foreword in English, an introduction by W.S. Stallings, Jr., and an annotated bibliography of the works of Posada. Posada was a Mexican political printmaker and engraver who had died in 1913, penniless and forgotten. Jean Charlot rediscovered his work in the 1930s and today Posada's illustrations, especially his *calaveras*, are widely recognized today.

**\$750.**







**96. PELLICER, Carlos and Rafael Carrillo Azpeitia**

**Mural Painting of the Mexican Revolution.**

México: Fondo Editorial de la Plástica Mexicana, 1985. Second Edition. Limited to 3000 copies. Large folio (48.75cm.); original cloth in white pictorial dust jacket; 316pp.; chiefly color illustrations. Rear jacket panel somewhat dust-soiled, upper jacket extremities a bit creased, else Near Fine. A massive and comprehensive reference work.

**\$150.**

**97. REDFIELD, A. [pseud. Syd Hoff]**

**The Ruling Clawss [Signed].**

New York: The Daily Worker, 1935. First Edition. "Subscription Edition." Quarto (26cm); original boards in cream pictorial dust jacket; 183pp.; chiefly illus. Title page and preliminaries printed in red. Jacket quite worn several losses, the largest measuring approx. 1.75x1.5" and 1x3", the former to top edge of upper panel slightly affecting the "T" in "The," the latter nearly effacing the "Dail" in "Daily." Spine additionally quite toned. Still, Near Fine in a Good or better copy of the scarce jacket. Title page verso signed by Redfield.

Collection of satirical cartoons from Redfield's regular strip in The Daily Worker. "A. Redfield" was the pseudonym of the popular cartoonist Syd Hoff, best-known for his many children's books and for his hundreds of cartoons published in The New Yorker from the Thirties through the Sixties. Ironically, Hoff's New Yorker cartoons typically featured humorous portraits of tenement and working-class life, while his Daily Worker pieces poked fun at New York's upper crust. Perhaps because of his prolific mainstream output for juvenile readers, Hoff appears to have kept his affiliations with The Daily Worker to himself; according to Hoff's official website, even close family members did not learn of his dual identity until after his death in 2004.

**\$200.**



**98. SCHMOLCK, H.C.**

**All I Want [is] Justice [1969 Black Power Calendar].**

Frankfurt: Edition Kölling, N.d. [ca 1990s]. Reprint. Miniature art calendar, ca. 21cm x 11cm (8-1/4" x 4"). Thirteen leaves of text, interleaved with 12 linoleum cuts on heavy card stock, these measuring approximately 15cm x 11cm (6" x 4"), each signed in plate by Schmolck. Fine condition.

A miniature reproduction of Schmolck's acclaimed "Black Power" calendar, which was produced in a limited edition of 200 pencil-signed copies issued by Kölling in 1969. This reproduction an open edition, much reduced from the original dimensions, and the prints unsigned. Twelve expressionistic images of the American militant civil rights struggle of the Sixties, with subjects including Stokely Carmichael, H. Rap Brown, and others. This reproduction undated, and not recorded in OCLC, but presumably (judging from paper and typography) of comparatively recent vintage.

**\$150.**



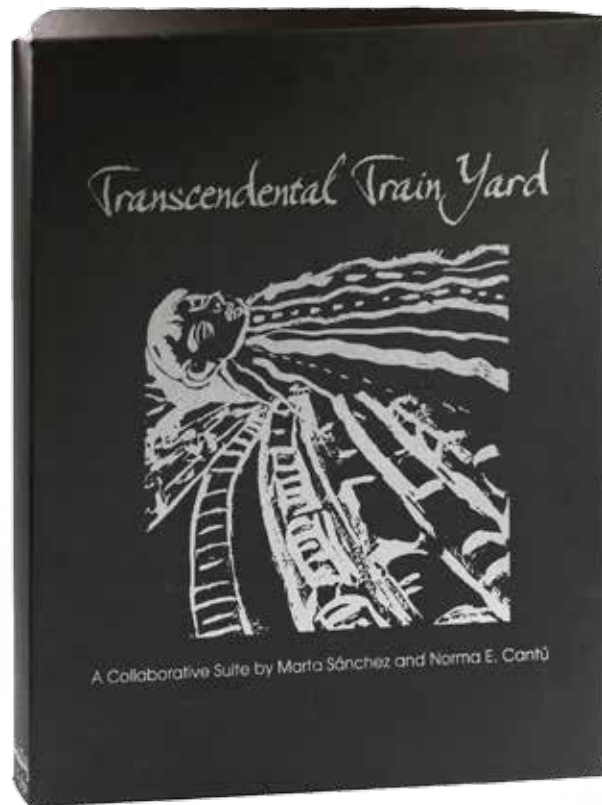
**99. SÁNCHEZ, Marta (artwork); CANTÚ, Norma E. (poems)**

**Transcendental Train Yards: A Collaborative Suite of Serigraphs by Marta Sánchez and Poet Norma E. Cantú.**

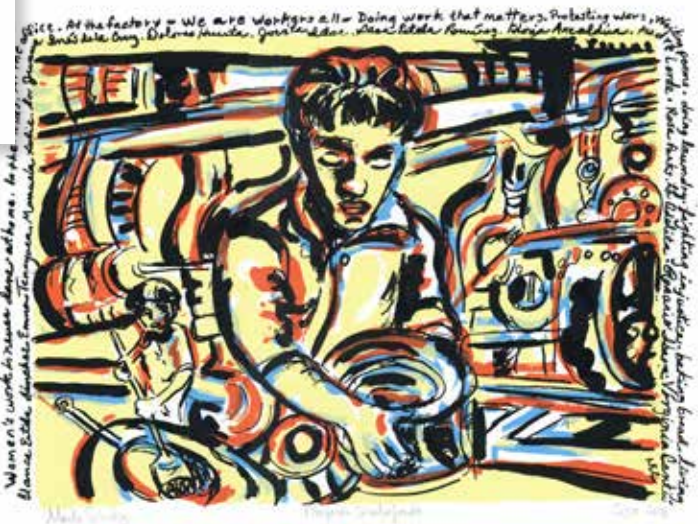
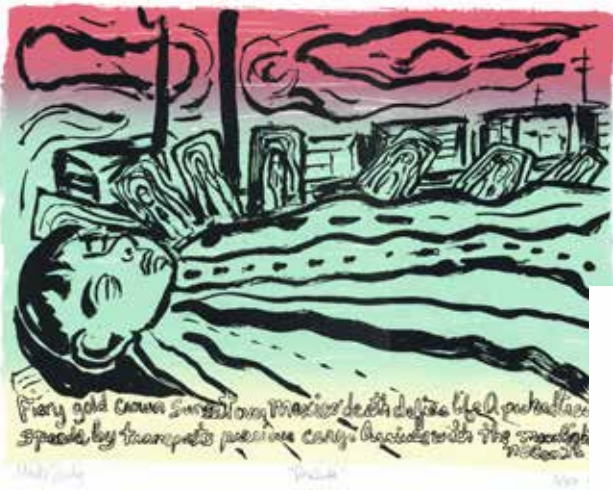
[Austin, TX: S.i., 2008]. First, Limited Edition. One of 50 numbered copies signed by the artist, this being copy no.5. Folio (51.5cm); large clamshell box, housing 10 colored serigraphs measuring 50.5cm x 38cm (19 7/8" x 15"), each numbered, signed, titled, and dated by Sanchez; together with the 18-page insert, printed on rectos only and stapled at upper left corner; includes the artist's CD-R with downloaded PowerPoint content. Faint reading crease to upper left corner of insert, else Fine.

Collaborative work between these two prominent Chicanas, incorporating Cantú's poetry with Sánchez's artwork and based on the women's mutual experiences living near train yards at various points of their lives. In a broader sense, the portfolio approaches the significance of both trains and train yards to the migration of Mexican immigrants as well as their centrality in Mexican-American labor. Not found in OCLC.

**\$3,750.**









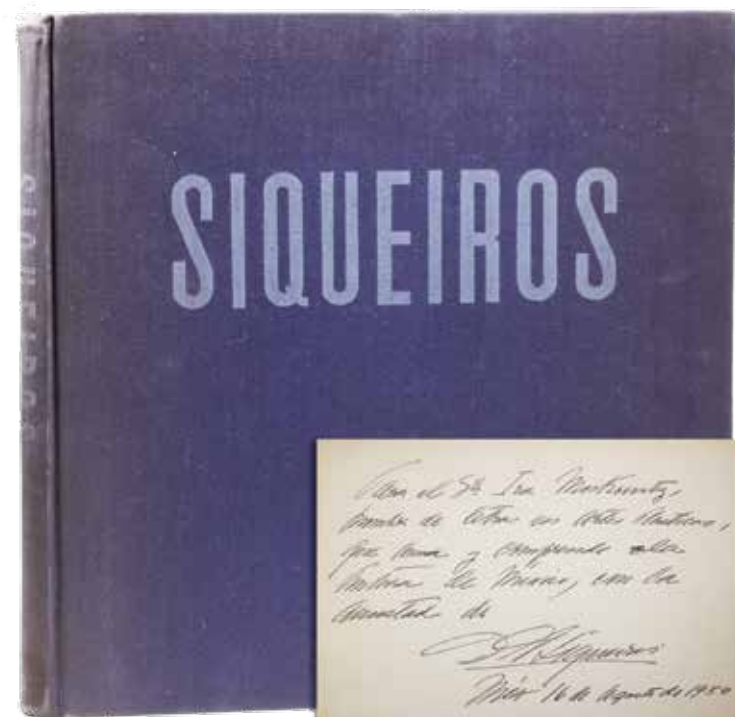
## 100. SIQUEIROS, Jose David Alfaro

Siqueiros. Por La Via de Una Pintura Neorrealista o Realista Social Moderna en Mexico  
:: Sur La Route D'Une Peinture Neo-Realiste Ou Realiste Social Moderne Au Mexique  
:: Through The Road of a Neo-Realism or Modern Social Realistic Painting in Mexico  
(Inscribed Presentation Copy).

Mexico City: [Instituto Nacional de Bellas Artes], 1951. First Edition. Large quarto (32cm). Original blue cloth boards; unpagged. Presentation copy, warmly inscribed by Siqueiros on second blank: "Para el Sr. Ira Moskowitz, hombre de letras en artes plasticos, que ama y comprende la pintura de Mexico, con la amistad de JDA Siqueiros," dated August, 1959. A tight, square copy of the book; cloth a little faded and soiled at spine and extremities; lacking dustwrapper; Very Good.

The most substantial monograph on Siqueiros' work published during his lifetime. This a major presentation copy, to the Polish-American painter and printmaker Ira Moskowitz, best-remembered for his long residency in Taos, New Mexico where he produced a large body of work documenting lives of Native Americans and Mexican-Americans. Siqueiros, second in prominence only to Diego Rivera among the great Mexican muralists, was a lifelong Marxist and a committed revolutionary. He was an instrumental member of the Stalinist plot to assassinate Leon Trotsky, personally participating in an unsuccessful machine-gun attack on Trotsky's house in 1940.

**\$850.**



## 101. WALCOTT, Derek (poems); BEARDEN, Romare (artwork)

The Caribbean Poetry of Derek Walcott & The Art of Romare Bearden

New York: The Limited Editions Club, 1983. First Edition. One of 2,000 numbered copies signed by the author and artist, this being copy no.688. Quarto (31cm); publisher's silkscreened cloth designed by Bearden; original paper-covered slipcase titled in silver on spine; xix, 210, [8]pp; full-color illustrations by Romare Bearden, with the extra lithograph by him (1/250 copies) laid in. Fine in a Near Fine slipcase that's lightly sunned at extremities.

Handsome collection of the Nobel laureate's Caribbean poems, written between 1964-1981. Masterfully illustrated by Romare Bearden, with an introduction by Joseph Brodsky.

**\$500.**



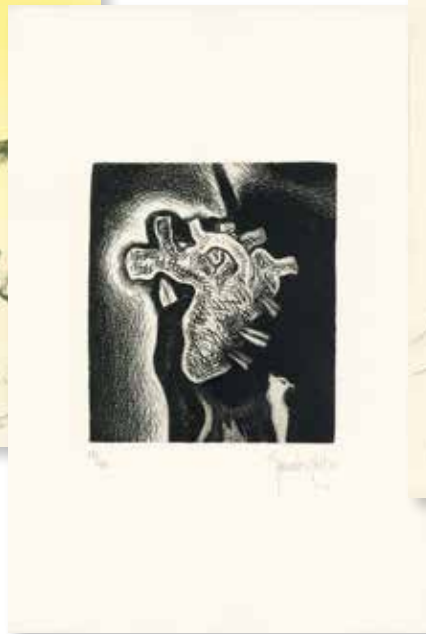
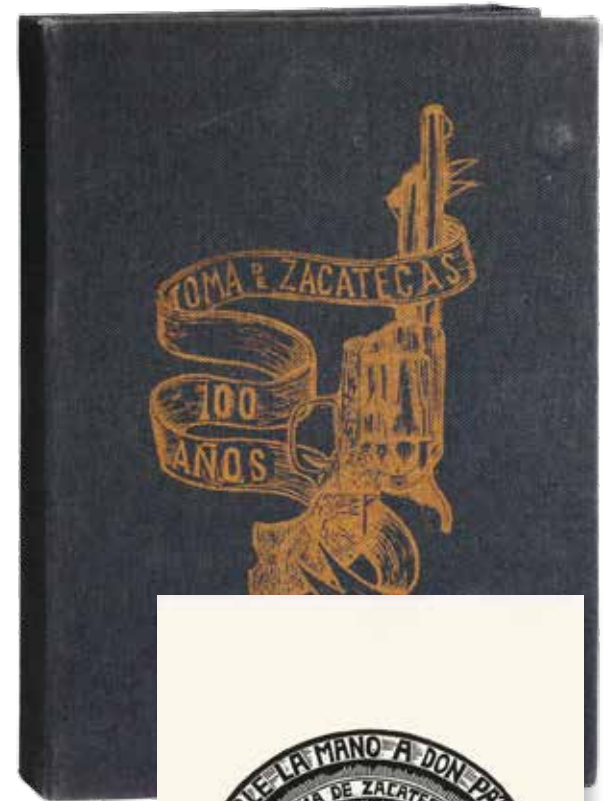
## 102. [VARIOUS ARTISTS]

### Toma de Zacatecas 100 Años.

Zacatecas: 5.5.4 Arte Contemporaneo, 2014. First Edition. Edition limited to 100. Small quarto (ca 29cm x 19cm / 11" x 7-1/2"). Album of 18 original signed artworks, mostly woodcuts but also including etchings and mixed-media pieces, each signed and titled in pencil below image. Lithographed title page, in the publisher's folding cloth box, as issued. Fine.

Artist's book commemorating the 100th anniversary of the bloody Battle of Zacatecas, a decisive moment in the Mexican Revolution in which Villista forces outnumbered, killed or seriously wounded nearly all the federal forces defending the city. The battle has since been termed the Taking of Zacatecas ("La Toma de Zacatecas"), and its legendary violence has been mythologized in Mexican visual and musical culture ever since. The album includes work by a number of major contemporary Mexican printmakers, including Elias Urias, Salvador Castro, Andres Ordaz, Martha Franco, Josue Abisai Martinez, Isaac Ruiz Sánchez and many others; the influence of such great Mexican popular illustrators as Jose Guadalupe Posada and the artists of the Taller de Grafica Popular is evident in many of the works. None yet in OCLC as of April, 2015.

**\$1,800.**





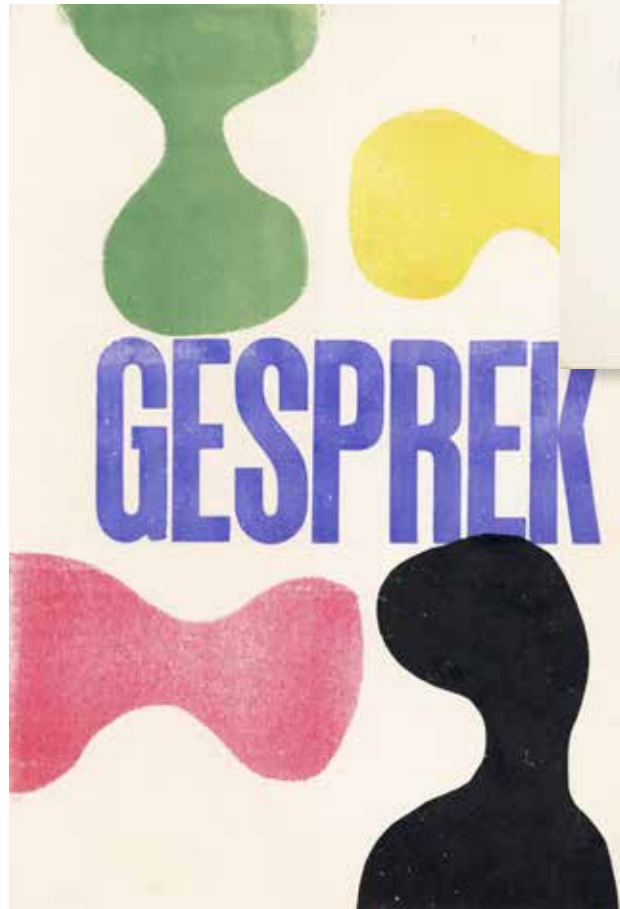
**103. [WERKMAN, Hendrik Nicolaas, printer; F.R.A. Henkels, text]**

**Gesprek ["Conversation"] [Limited Edition].**

[Groningen, the Netherlands: H.N. Werkman, De Blauwe Schuit, 1942]. First Edition. Limited to 100 copies. Folio (31.5cm.); original white self-wrappers, upper cover stencil-illustrated in five colors (green, brown, yellow, blue, and black); [8]pp. disbound; contents include two pages of text printed in black, purple, orange, blue, and brown, a stencil-illustrated title page, and hand-rolled colors inside wrappers. Tiny split to spine crown, tiny holes from original stitching, some minor soiling to text pages, two small tape remnants to colophon page. Still, About Very Good overall.

Text comprised of a short essay on Werkman's painting "Conversation" by the artist's friend F.R.A. Henkels, published for the clandestine publishing house The Blue Barge, and distributed to "Friends of the Blue Barge" the same month as publication (colophon). See the H.N. Werkman Foundation catalog Hendrik Nicolaas Werkman, 1882-1945 (1977), no. 168, though (erroneously?) providing a limitation of 120 copies. OCLC locates five copies in North America as of November, 2015, at the NYPL, the Rochester Institution of Technology, the Getty, the Newberry, and Northwestern.

**\$2,250.**





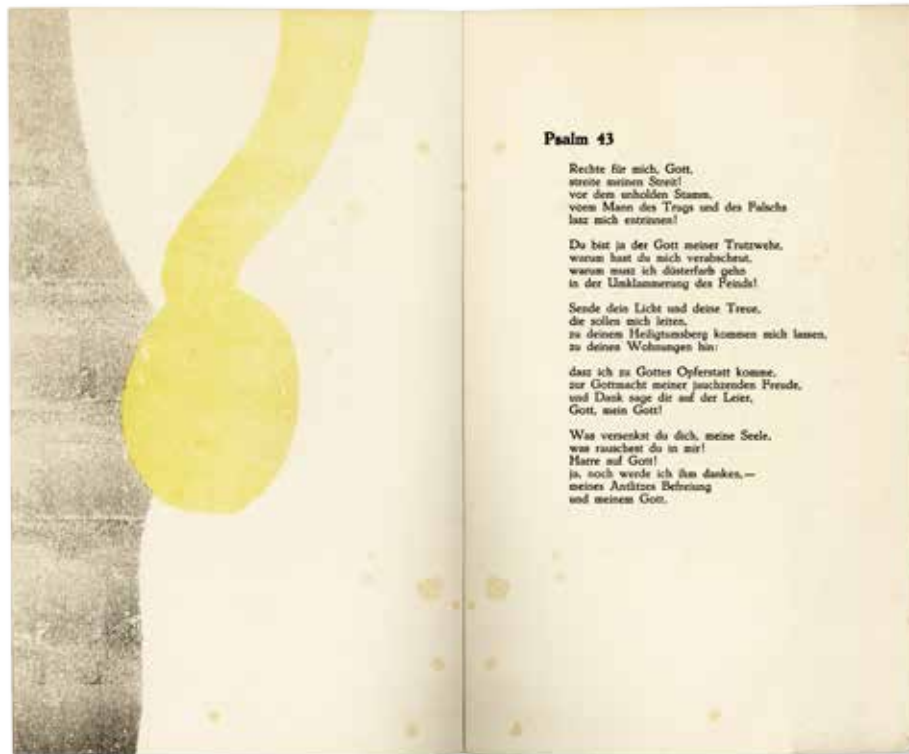
**104. [WERKMAN, Hendrick Nicolaas, printer; Martin Buber, trans.]**

**Psalmen [Limited Edition].**

[Groningen, the Netherlands: H.N. Werkman, De Blauwe Schuit, 1942]. First Edition. Limited to 75 copies. Small quarto (26.75cm.); original tan stitched decorative wrappers printed in three colors (red, blue, and pale blue); [8]pp.; two full-page color stencilled illus. Some light interior spotting, else Fine.

Collection of four psalms translated from the original Hebrew, including nos. 190, 43, 94, and 12, illustrated with three of Werkman's distinctive "Druksel" prints (including cover art), the first interior print in two colors (grey and yellow), the second in red. Published by the underground "Blue Barge" press in the Nazi-occupied Netherlands in an edition of which none were to be for sale. Werkman would eventually be arrested by the German secret police in March, 1945, and his paintings, prints, and "suspect texts" confiscated. The Dutch typographer and printer was executed by firing squad a month later, three days before the liberation of Groningen, and his confiscated works destroyed in a fire. See the H.N. Werkman Foundation catalog Hendrik Nicolaas Werkman, 1882-1945 (1977), no. 180; and the Städt. Kunstgaerie Bochum catalog Hendrik Nicolaas Werkman (1961), no. 42-g18. Harvard only in OCLC as of November, 2015.

**\$2,750.**





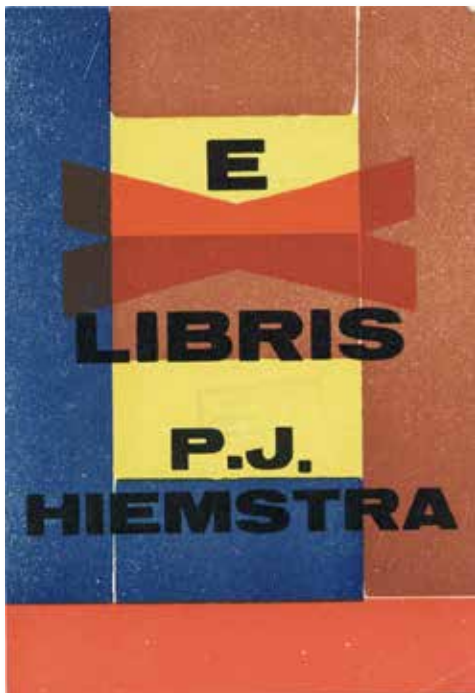
**105. [WERKMAN, HENDRICK NICOLAAS, printer] BOUTENS, P.C.**

Reizang van Burgers, Terugkeerend uit de Ballingschap [Limited Edition].

[Groningen, the Netherlands: De Blauwe Schuit, H.N. Werkman, 1944]. First Edition. Limited to 90 copies. Octavo (21cm.) bifolium; upper cover stencil-illustrated in three colors (blue, green, and orange). Uniformly toned, light wear from handling, very tiny piece of tape repair to upper panel verso fore-edge, else Very Good or better.

One of the last items printed by Werkman, and the last to be printed for De Blauwe Schuit, less than a year before his arrest and execution, a poem by the Dutch poet and mystic Pieter Cornelis Boutens, originally published his collection Middelburg's Overgang. This piece was issued in an edition of 90 copies for friends of "The Blue Barge." See the H.N. Werkman Foundation catalog Hendrik Nicolaas Werkman, 1882-1945 (1977), no. 197; and the Städt. Kunstgaerie Bochum catalog Hendrik Nicolaas Werkman (1961), no. 44-g13. OCLC locates 3 copies in North America as of November, 2015, at the Getty, Northwestern, and Harvard.

**\$1,500.**



**106. [WERKMAN, Hendrik Nicolaas, printer]**

Ex Libris P.J. Hiemstra.

[Groningen, the Netherlands: H.N. Werkman, n.d., ca. 1928]. First Edition. Handpressed private bookplate (11.5x7.75cm.) in four colors (blue, red, brown, and yellow), text printed in black with the exception of the "X" in "Ex," which is printed in red. About Fine. Verso with tiny ownership rubberstamp of S.V. Maarsen and below that a larger rubberstamp (applied by Werkman?) reading "H.N. Werkman 36." Presumably if applied by Werkman, the "36" would signify the date. However, the H.N. Werkman Foundation catalog Hendrik Nicolaas Werkman, 1882-1945 (1977), no. 132, puts the date sometime between 1923 and 1928.

**\$350.**

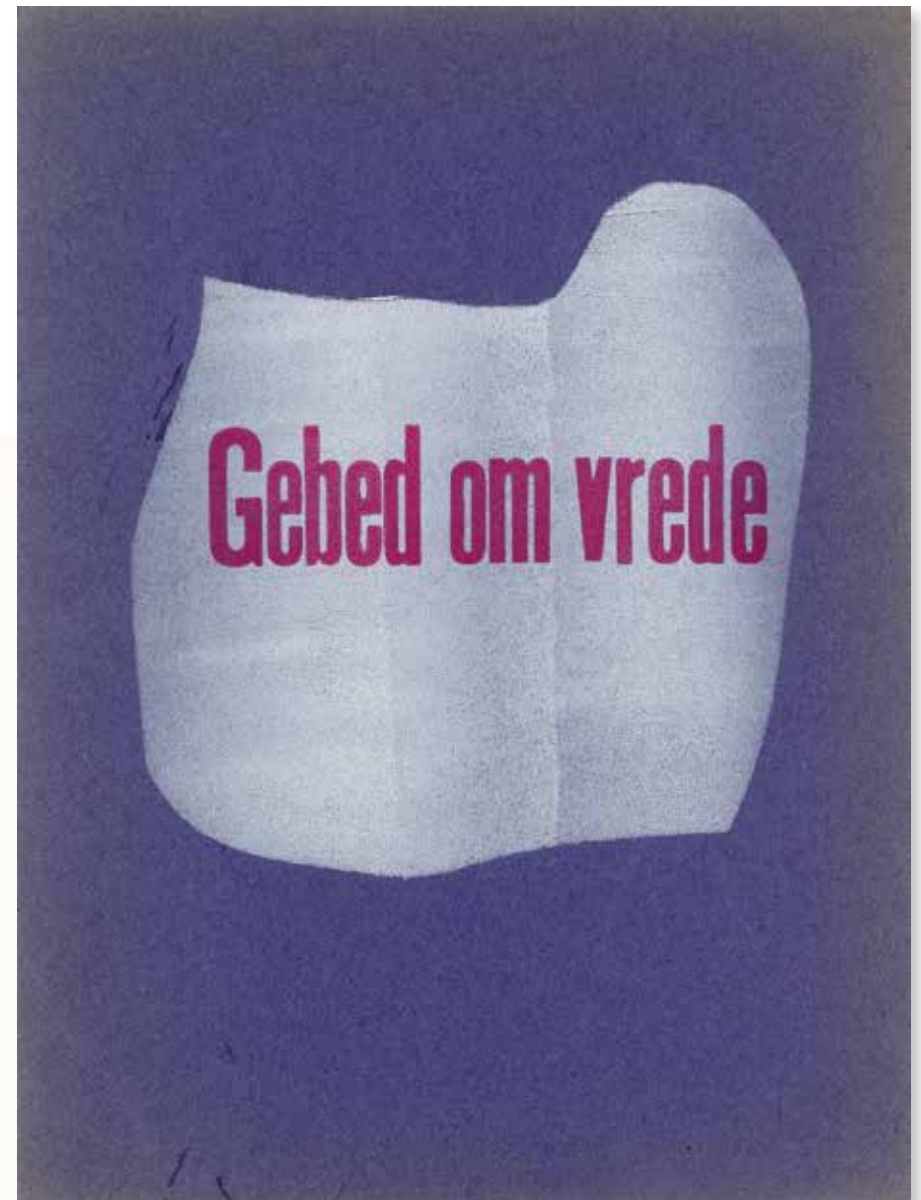


**107. [WERKMAN, Hendrick Nicolaas, printer; CHARLES D'ORLÉANS, text]**

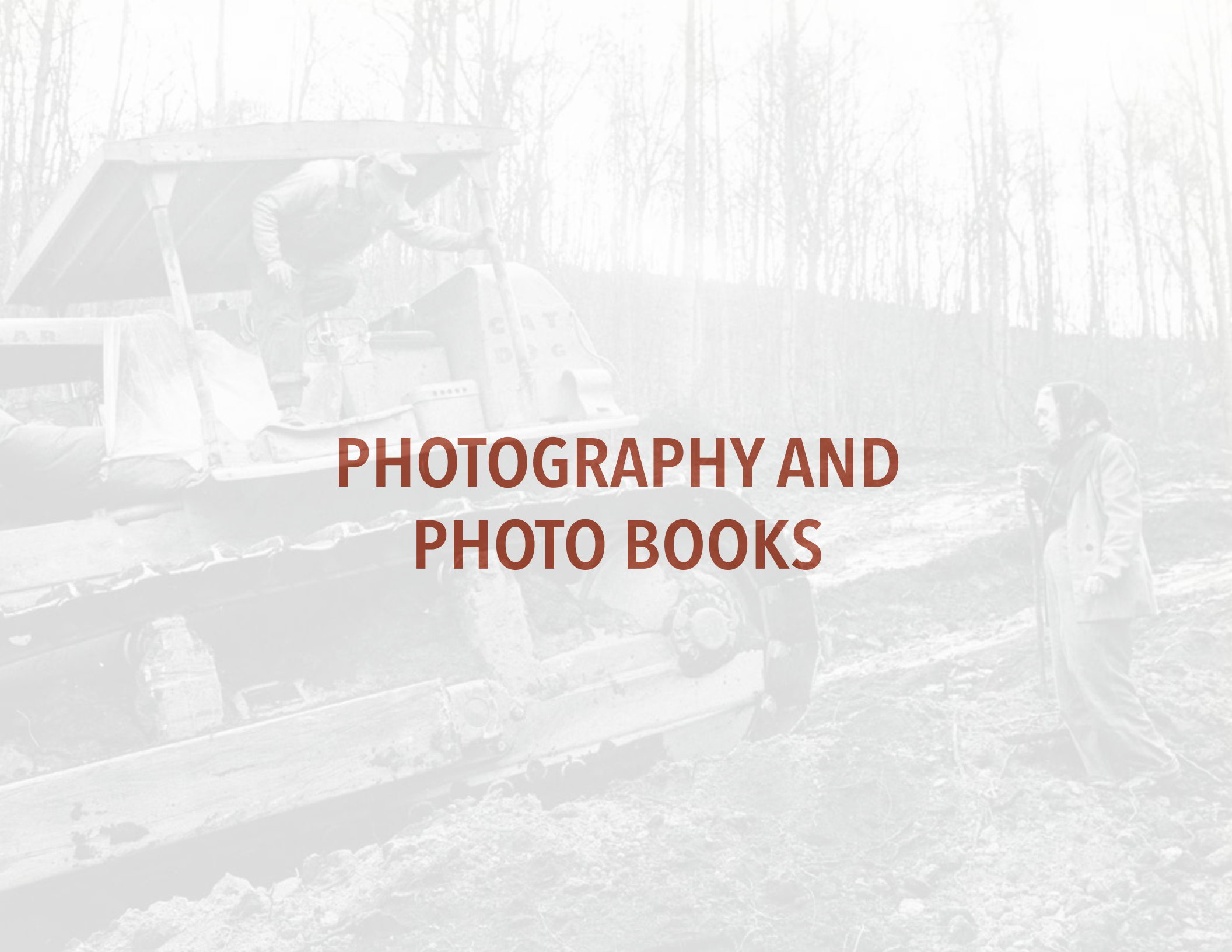
**Gebed om Vrede [Prayer for Peace].**

[Groningen, the Netherlands: De Blauwe Schuit, H.N. Werkman, 1943]. First Edition. Limited to just a few copies for the friends of the Blue Barge (number not given). Quarto (29cm.); original blue decorative stencil-illustrated wrappers in white and magenta; [4]pp.; title page stencil illustration in red. Light fading to wrapper extremities, else Very Good or better. Fifteenth-century poem by Charles d'Orléans composed during the author's 25-year tenure as prisoner of war to the English. This, "Prayer for Peace," is a very loosely veiled reference to Werkman's own imprisonment as a Jewish Dutchman in Nazi-occupied Netherlands. See the H.N. Werkman Foundation catalog Hendrik Nicolaas Werkman, 1882-1945 (1977), no. 183; and the Städt. Kunstgaerie Bochum catalog Hendrik Nicolaas Werkman (1961), no. 43-g6. OCLC locates one copy in North America as of November, 2015 (Northwestern).

**\$2,750.**





A faded, sepia-toned historical photograph serves as the background. It depicts a man in a cap and work clothes operating a small, tracked vehicle with a wooden canopy. The vehicle has 'CAT DOG' written on its side. Another person stands to the right, holding a long stick or pole. The scene is set in a wooded area with bare trees.

# **PHOTOGRAPHY AND PHOTO BOOKS**



## 108. [AFRICAN AMERICANA]

### Collection of 14 African-American "Barbershop Magazines" of the 1950s-70s

1951-1976. A substantial group of African-American men's magazines of the Fifties and Sixties (with a few examples ranging into the early Seventies). Following on the rise in popularity of publishing mogul John H. Johnson's big three publications - *Negro Digest*, *Ebony*, and *Jet* — these lower-circulation monthlies, many from short-lived publishers, attempted to cash in on what Johnson had described as a "Black gold mine." While the mainstream Johnson publications dealt seriously with the weighty issues pertaining to African-American history, literature, arts, and cultural issues, the spawn of imitators, by comparison, took a distinctly low-brow approach to content (and in several cases, presentation). With names like *Jive*, *Hep*, and *Tan Confessions*, their contents tended towards the salacious and sensational, featuring stories and articles on love and sex, occasionally touching on such taboo themes as homosexuality, pornography, and birth control. Suggestive photographs of African-American models are featured throughout, with marketing content exclusively geared toward the African-American market. Jazz music and musicians also featured prominently, with cameos by film and popular culture figures. Forays into fiction are almost without exception of the pulp variety, with authors ranging from the anonymous to such recognizable names as Chester Himes, Ray Bradbury, Langston Hughes, and Erskine Caldwell.

While the term "barbershop magazine" has not (to our knowledge) been in general usage, we offer it here as a descriptive shorthand for a genre of publications which was clearly geared to an all-male Black audience and which matched, in spirit, the free-flowing, uncensored communion that characterized the growth of American barbershop culture following the Second World War. As such, these ephemeral and short-lived publications occupy an important cultural niche in postwar African-American culture, not much discussed and, given the paucity of holdings in academic collections, rarely encountered. Inventory follows.

**\$4,500.**

- Burley, Dan (editor). *Duke* - Group of 5 Issues. Chicago: Duke Publishing Co., Inc, 1957. Five quarto issues (28cm), with publication sequence running as follows: Vol.1, Nos.1-3, 5-6. Photo-illustrated wrappers, stapled; 70pp per issue; illus. Wrappers detached on two issues; issue no.3 with small square cut from front wrapper; Good. Remaining issues lightly worn, with occasional creasing and one short split along spine fold; Very Good+. OCLC finds 6 locations (NYPL, Syracuse, U.Chicago, Kinsey Inst, U.Minnesota, Wisconsin Historical). DANKY 2092.
- Jackson, Adelle and Edna K. Turner (editors). *Bronze Thrills* - Group of 22 Issues. Ft. Worth: Good Publishing Company, 1953-1973. Twenty-two quarto issues (28cm), with publication sequence running as follows: Vol.10, No.10 (Oct.1953); Vol.9, No.4 (April, 1960 - misnumbered); Vol.15, Nos.2, 4-5, 9, 12; Vol.16, Nos.2-3, 8-9; Vol.17, Nos.1, 3-4, 6-7, 9-11; Vol.18, Nos.1, 4; Vol.22, No.10 (1973). Photo-illustrated wrappers, stapled; 48-98pp per issue; illus. Text edges with mild to moderate tanning, overall wear to wrappers, with occasional splits, tears, and small losses to same; Very Good to Near Fine. OCLC finds 4 locations (Syracuse, UC Davis, Michigan State, Wisconsin Historical). DANKY 1209.
- Johnson, John H. (editor). *Tan Confessions* - Vol.1, No.11 (September, 1951). Chicago: Johnson Publishing Co., Inc., 1951. Quarto (28cm); photo-illustrated wrappers; 82pp; illus. Light overall wear, with a 5" closed tear along lower spine; Very Good. The predecessor to Tan. OCLC finds 8 locations. (See DANKY 5780).
- Johnson, John H. (editor). *Tan* - Vol.IV, Nos.9-10 (July and August, 1954). Chicago: Johnson Publishing Co., Inc., 1954. Two quarto issues (28cm); photo-illustrated wrappers; 82pp per issue. A few tiny creases, else bright, Near Fine copies. DANKY 5780.
- Johnson, John H. (editor). *Hue* - Vol.II, No.9 (July, 1955). Chicago: Johnson Publishing Co., Inc., 1955. 12mo (15cm); photo-illustrated wrappers, stapled; 66pp; illus. Mild wear along spine fold and a single tiny crease; very Near Fine. OCLC finds 6 locations (NYPL, U.Alabama, Yale, Salem State, Michigan State, Wisconsin Historical). DANKY 3000.
- Lyons, Henry (editor). *The Negro Review* - Group of 6 Issues. Atlanta: American Enterprises, Inc., 1953-1954. Six 12mo. issues (15cm), with publication sequence running as follows: Vol.1, Nos.1, 3-7. Photo-illustrated wrappers, stapled; 64-66pp per issue; illus. Issue 6 shows mild trace of damping; remaining issues lightly worn, with oxidation to staples; Very Good to Near Fine. OCLC finds 5 locations (NYPL, UC Davis, Yale, UGA, Michigan State). Not in DANKY.
- McClarty, Doris (editor). *Jive* - Group of 31 Issues. Ft. Worth: Good Publishing Company, 1960-1976. Thirty-one quarto issues (27.5cm), with publication sequence running as follows: Vol.9, No.5 (1960); Vol.12, No.9; Vol.13, Nos.1, 3; Vol.14, Nos.6-8; Vol.15, Nos.1-2, 5-7, 9-10; Vol.16, Nos.1, 3, 6-9; Vol.17, Nos.1, 3-4, 6-9, 11; Vol.18, Nos.1, 4; Vol.25, No.7. Photo-illustrated wrappers, stapled; 66-90pp per issue; illus. Light overall wear, a few issues with small stains, splits, short tears, and creasing to wrappers; Very Good+. OCLC finds 6 locations (Buffalo & Erie CPL, NYPL, Rochester PL, Michigan State, Duke, Wisconsin Historical). DANKY 3295.
- Offord, Carl (editor). *Number One Magazine* - Issue 4. New York: Offord Publications, Inc. [1965]. Quarto (27.5cm); photo-illustrated wrappers, stapled; 52pp; illus. Hint of toning to edges, else Fine. OCLC finds a single location (NYPL). DANKY 4535.
- Reid, Clyde (editor). *Brown* - Group of 6 Issues. New York: Sepia Publications, 1954. Six 12mo. issues (14.5cm), with publication sequence running as follows: Vol.1, Nos.2, 4-5, 7-9. Photo-illustrated wrappers, stapled; 66pp per issue; illus. Light overall wear, a few issues with rubbing and small tears along spine folds, oxidation to staples; Very Good+. OCLC finds 3 locations (NYPL, Salem State, Michigan State). Not in DANKY.
- Rowe, William L. (editor). *New Review* - Group of 5 Issues. Atlanta: American Enterprises, Inc., 1954. Five 12mo. issues (15cm), with publication sequence running as follows: Vol.1, Nos.9-11, 13-14. Photo-illustrated wrappers, stapled; 66pp per issue; illus. Two issues with penciled underlining throughout, one with a few suggestive circles drawn



on front wrapper; remaining issues lightly worn, with a few faint creases and oxidation to staples; Very Good overall. OCLC finds 4 locations (NYPL, Salem State, Michigan State, Wisconsin Historical). DANKY 4291.

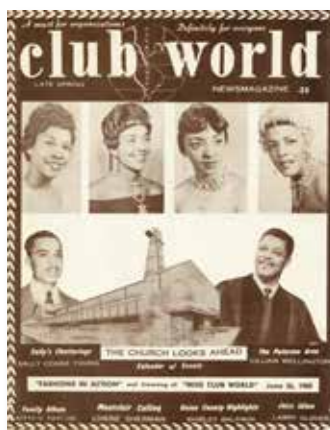
- --*Say. Combined with New Review* - Group of 16 Issues. Atlanta: Race Publishing Company, Inc., 1954-1955. Sixteen 12mo. issues (15cm), with publication sequence running as follows: Vol.1, Nos.16, 19; Vol.2, Nos.1, 5-16, 18. Photo-illustrated wrappers, stapled; 66pp per issue; illus. Two issues dampstained, with some erosion to wrappers - Good. Remaining issues with light overall wear, oxidation to staples, occasional creases and small tears; Very Good - Very Good+. OCLC finds a single location (Yale). DANKY 5244.
- Turner, Edna K. *Hep* - Group of 15 Issues. Ft. Worth: Good Publishing Company, 1965-69. Fifteen quarto issues (27.5cm), with publication sequence running as follows: Vol.11, Nos.8-9; Vol.12, Nos.1, 3, 5, 8; Vol.13, No.7; Vol.14, Nos.2, 6-10; Vol.15, Nos.1, 4. Photo-illustrated wrappers, stapled; 82-98pp per issue; illus. Light overall wear, tanning to text edges, with

occasional splits and small tears along spine folds and edges; Very Good+. OCLC finds 2 locations (Michigan State, Historic New Orleans Collection). DANKY 2868.

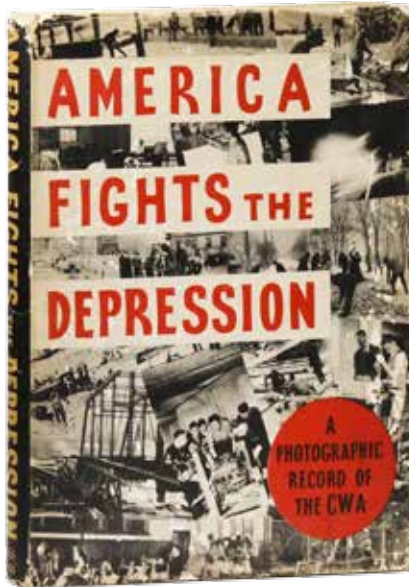
- Wells, I.J.K. (editor). *Color* - Vol.8, No.7 (September, 1952). Charleston, WV: Color, Inc. 1952. Large quarto (34cm); photo-illustrated wrappers, stapled; 50pp; illus. Light overall wear, tanning to text, with several edge tears and faint damp mark to upper rear wrapper; Very Good. DANKY 1666.
- Young, Scott (editor). *Club World Magazine* - Vol.5, No.3-4. East Orange, NJ: Club World Magazine Company, 1960. Two large quarto issues (35cm); photo-illustrated wrappers, stapled; 28; 28pp; illus. Front wrapper for Vol.5, No.3 neatly detached, with 3.25" tear at left edge of same, small chips; No.4 shows moderate tanning, small edge chips, starting splits along spine fold; Good to Very Good, complete copies. OCLC finds a single location (Sam Houston State). DANKY 1642.











**109. ALSBERG, Henry G.; Harry L. Hopkins, intro.**

**America Fights the Depression: A Photographic Record of the Civil Works Administration.**

New York: Coward-McCann, 1934. First Edition. Folio (30.5cm.); original cloth in photomontaged dust jacket by "Politzer" printed in red and black; 160pp.; frontispiece, contents chiefly photographic illustrations. Jacket extremities a bit rubbed and worn with some insect damage creating a few tiny losses and speckling, white spine lettering quite toned. Still, Near Fine in a Near Very Good copy of the scarce jacket.

Collection compiled from photographs and material provided by the Federal Emergency Relief Administration and the State Emergency Relief Administrations. Includes a reproduction of Frank D. Roosevelt's executive order (1933) for creating the CWA and a timeline of the CWA's activities from its founding until its termination, in March, 1934, which included education, survey-taking, nursing, child hygiene, infrastructure and welfare, creating over 2 million jobs as a result. The more enduring job-producing Works Progress Administration (later Works Projects Administration) would replace the role of the CWA in 1935.

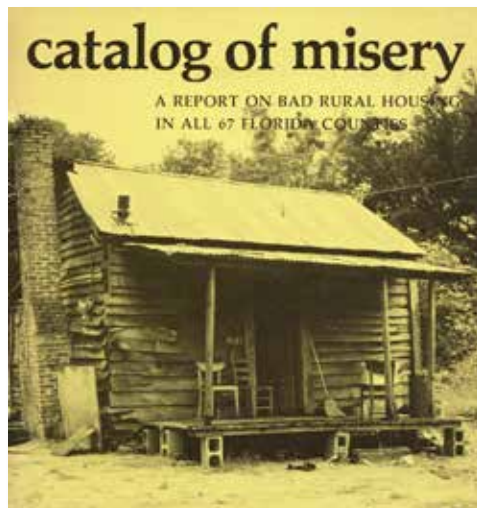
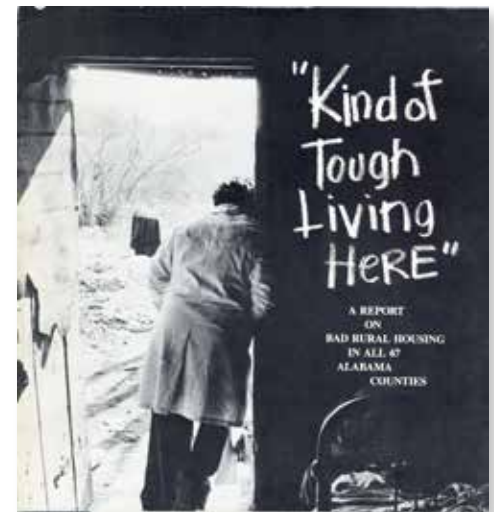
**\$350.**

**110. AMERICAN FRIENDS SERVICE COMMITTEE, FLORIDA HOUSING PROGRAM**

**Alabama: "Kind of Tough Living Here." A report on bad rural housing in all 67 Alabama counties.**

Philadelphia: American Friends Service Committee, [1976]. First Edition. Square quarto (22.75cm.); original photo-illustrated card wrappers; 100pp.; photographic illus. throughout. Some light shelf-wear, else Very Good or better. Showcasing the worst housing available in each Alabama county, including shacks located on the property of John D. Garrett, state director of the Farmers Home Association.

**\$200.**



**111. AMERICAN FRIENDS SERVICE COMMITTEE, FLORIDA HOUSING PROGRAM**

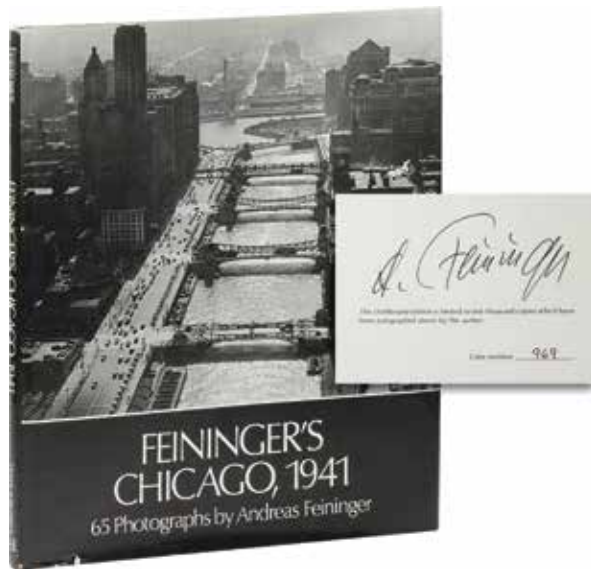
**Florida: Catalog of Misery. A report on bad rural housing in all 67 Florida counties.**

Philadelphia: American Friends Service Committee, [1975]. First Edition. Square quarto (22.75cm.); original yellow photo-illustrated wrappers; 91pp.; photographic illus. Very minor toning to extremities, else Fine. Forms part of the series "Studies in Bad Housing in America."

Photographic portrayal of rural housing in Florida organized by county with accompanying map coordinates. Many of the photographs include the house with its inhabitants, representing Native Americans, Hispanics, African Americans, and whites. Each photograph includes a short quote by the inhabitant or a statistic of the area in which the house resides. Of a shack in Brevard county: "The low income family living in this shack has a spectacular view of space shots launched from nearby Cape Kennedy. They have watched billions of dollars of hardware sent into space by a government that has failed to help provide decent, safe and sanitary homes for the 3755 Brevard County families living in substandard housing" (p. 17).

**\$200.**





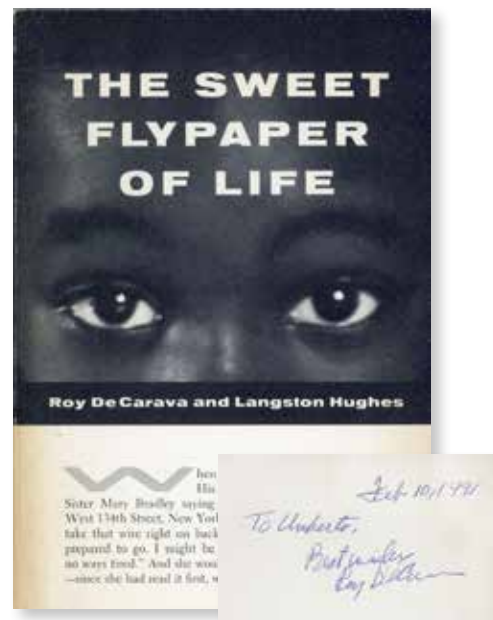
### 112. [CHICAGO] FEININGER, Andreas

Feininger's Chicago, 1941 [limited edition]

New York: Dover Publications, 1980. First, Limited Edition. Quarto (27.5cm). Black cloth boards; dust-jacket; 77pp; illus. One of 1000 copies in the cloth issue, numbered and signed by Feininger on front endpaper. Clean, tight, unworn copy in bright, unclipped dustwrapper with a few tiny nicks at extremities; Near Fine.

Collection of 65 images of Chicago, shot by Feininger for a 1941 Life magazine spread but never published. Feininger (1906-1999) would go on to become one of Life's leading photographers, recognized especially for his urban landscapes of New York. Had they seen contemporary publication, the current images, depicting a great, bustling Chicago still emerging from the effects of the Great Depression, would certainly have won similar recognition. The current volume was issued simultaneously in wrappers and this cloth limited edition; the signed issue uncommon.

**\$300.**



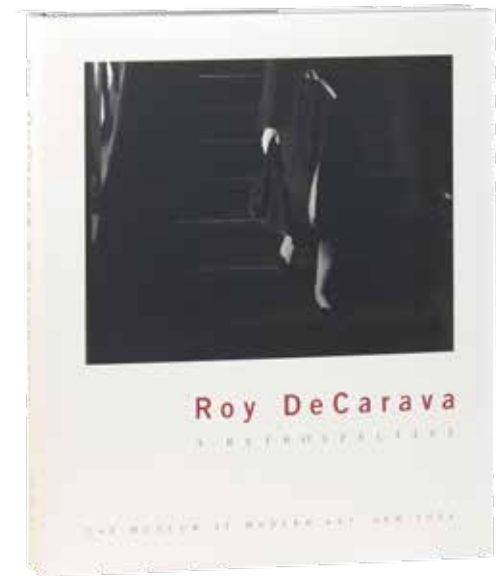
### 113. DECARAVA, (photographs); HUGHES, Langston (text)

The Sweet Flypaper of Life [Inscribed by Roy DeCarava].

New York: Simon and Schuster, 1955. First Edition. First Printing, wrapped issue. Octavo (18cm); photo-illustrated wrappers; 98pp; illus. Inscribed by the photographer at verso of front wrapper: "Feb. 10, 1991 / To Umberto, Best wishes / Roy DeCarava." Light sunning to spine and front wrapper extremities; Near Fine.

Attractive copy of Hughes and DeCarava's 1955 collaborative work, describing in words and pictures the day-to-day intricacies of life in Harlem, as told by an elderly African American woman. An important Harlem document and a highspot of African American literature and photography; uncommon signed. DICKINSON 28a; PARR-BADGER 242.

**\$350.**



### 114. [DECARAVA, Roy] GALASSI, Peter; Sherry Turner DeCarava, essay

Roy DeCarava: A Retrospective.

New York: Museum of Modern Art, [1996]. First Edition. Folio (30cm.); original cloth in white photo-illustrated dust jacket printed in red, grey, and black; 280pp.; chiefly photographic illus. Jacket extremities a bit toned, else Near Fine. Includes 194 reproductions of photographic works by the African American Harlem-based painter and photographer.

**\$150.**



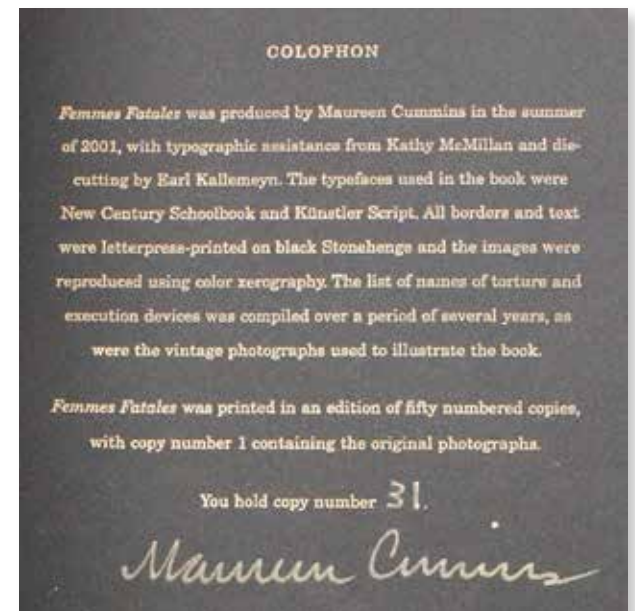
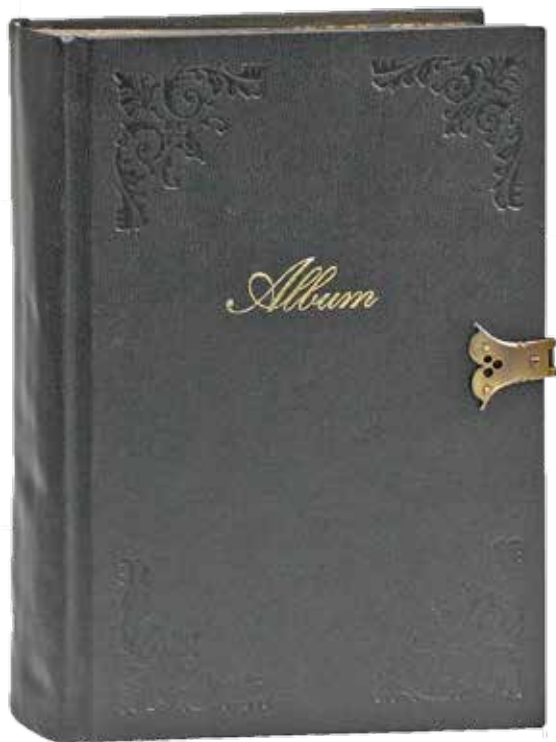
### 115. [ARTIST'S BOOKS] CUMMINS, Maureen

#### Femmes Fatales [Limited Edition, Signed].

[Brooklyn: Maureen Cummins, 2001]. First Edition. Limited to 50 copies of which this is no. 31. Small quarto (24.75cm.); bound in the style of a 19th-century photo album in original black blind-tooled cloth, upper cover lettered in gilt, all edges gilt, brass and cloth fore-edge clasp; unpagged; 17 mounted photographic plates, text printed in gilt on black stock. Fine.

Compilation of late 19th- and early 20th-century photographs of women from Cummins's personal collection, each representing a female stereotype (the Virgin, the Widow, Yellow Mama, etc.), with two pages of text at the end providing a form of torture associated with each type (for example, the "Red Hannah" was a whipping post used in the state of Delaware until the middle of the 20th century).

**\$800.**







# 116. [KENTUCKY - ENVIRONMENTAL ACTIVISM] STRODE, Bill, photographer

Seven Original Press Photographs of Coal Mining Protestor Mrs. Ollie Combs of Knott County, Kentucky.

[Louisville, KY: Courier Journal & Louisville Times, 1965]. First Edition. Seven original photographs, each measuring 35.5x28cm. (or the reverse), with production stamps and ink and pencil manuscript annotations to versos. Apparently submitted to the American Heritage Magazine in 1967, all with the magazine's "Reject" stamp.

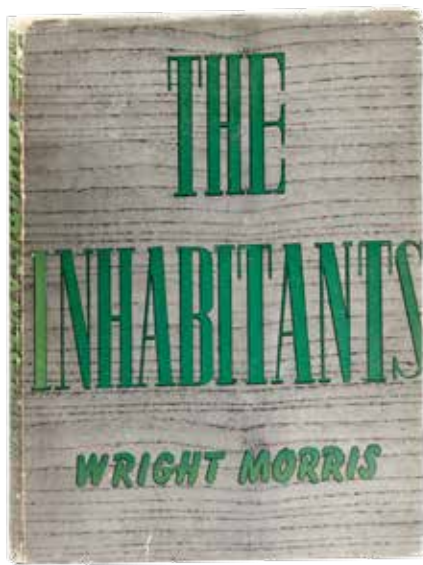
Photographs taken in November, 1965, when Mrs. Ollie Combs and two of her sons sat down in protest in front of bulldozers in order to prevent the Caperton Coal Company from strip mining her land in Honey Gap, Knott County, Kentucky. The event made national news when she was arrested and carried down the mountain under the supervision of Knott County sheriff Oliver Hylton. The photographer was also arrested and apparently smuggled the film to his editors in Louisville while he and Combs spent Thanksgiving, 1965, in jail. The Kentucky governor at the time, Edward Breathitt, was opposed to strip mining and used the news as an example, urging state police to cease aiding coal operators "in the enforcement of legal rights by the rich and powerful against the humble people of a community." In 1966 Breathitt signed legislation, known as the "Widow Combs" bill, which imposed restrictions on strip mining, including restoring mined land "to approximate original contour."

The present photographs all show "the widow Combs" in various poses of sober protest in front of a bulldozer, the last of her sitting handcuffed at the feet of two Kentucky State Troopers, Sheriff Hylton standing over her.

References: Chad Montrie, *To Save the Land and People* (2003); Erik Reece (Wendell Berry, foreword), *Lost Mountain* (2007).

**\$750.**





### 117. MORRIS, Wright

#### The Inhabitants.

New York: Charles Scribner's Sons, 1946. First Edition. Quarto (29cm). Original tan cloth boards, lettered in black on spine, blind-stamped on front cover; dustjacket; unpagged. 52 b/w photographic plates (halftones), with accompanying text on facing leaf verso. A tight, Near Fine copy in lightly rubbed but unclipped dustwrapper, Very Good.

Morris's landmark collection of text and photographs, showing the desolation of rural America following the depredations of the Great Depression and the Second World War. ROTH 101 p.122.

**\$350.**



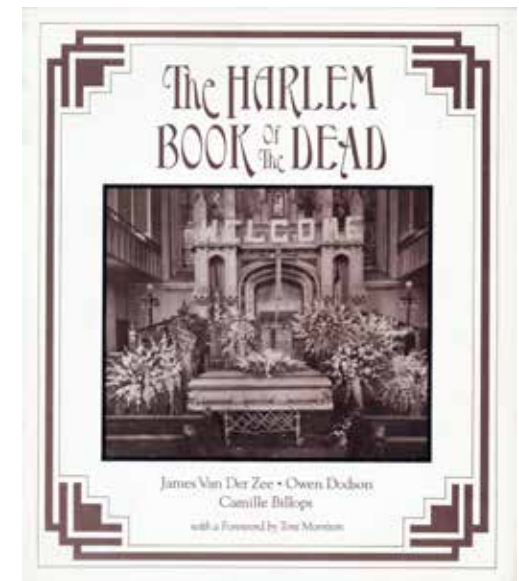
### 118. RIEFENSTAHL, Leni

#### Schönheit im Olympischen Kampf.

Berlin: Deutschen Verlag, [1937]. Second Edition. Folio (31.5cm.); original cloth in white photo-illustrated dust jacket printed in red and black; 280pp.; chiefly photographic illus. Light wear and soiling to jacket, tiny loss to top of front flap crease, additional small loss to spine crown, tiny unobtrusive pieces of tape repair to verso extremities; still, Very Good overall. Three contemporary (1943) German library tickets accomplished in manuscript laid in.

Collection of nearly 300 photogravures accompanied by captions in German, French, English, Spanish, and Italian. The work begins with the pillars of the Parthenon and progresses through every event at the 1936 Olympic Games, concluding with several photographs of Riefenstahl and her staff at work on the production of the documentary film Olympia, which premiered on Hitler's 49th birthday, in 1938. The present compilation includes two close-up photographs of "the Führer," as well as athletes, both German and otherwise, including African-American favorite Jesse Owens. With a one-page foreword by Riefenstahl in German.

**\$500.**



### 119. VAN DER ZEE, James, Owen Dodson, and Camille Billops; Toni Morrison, foreword

#### The Harlem Book of the Dead.

Dobbs Ferry, NY: Morgan & Morgan, [1978]. First Edition. Quarto (26.5cm.); original white glossy photo-illustrated wrappers; [10], 85pp.; illus. throughout. Wrappers slightly edge worn, old dampstain affecting latter half of textblock with subsequent cockling, else About Very Good.

Collected post-mortem photographs taken by James Van Der Zee in Harlem morgues and funerals from approx. 1916 to 1969, many with lavish overlays of religious subjects. Text accompanying the photographs includes untitled poems by Harlem Renaissance writer Owen Dodson and an interview with the photographer. With a brief foreword by the Nobel Prize laureate Toni Morrison.

**\$250.**