

POSTERS
September 2011

1. Carriere, Eugene. **LE FONDEUR**. Lithograph, 1900. Printed by Chaix and Malherbe, Paris. Poster for the metallurgy pavilion of the Paris Exposition of 1900. 51 x 34 3/4 inches, 1307 x 891 mm. In excellent condition. Mounted to Japan paper in accordance with current conservation practice, and handsomely framed. \$2750.00
2. (Coltrane, John). **JOHN COLTRANE - BLUE TRAIN - ORIGINAL POSTER FOR BLUE NOTE RECORDS**, after a photograph by Francis Wolff. Offset Lithograph, not dated. Printed in England. About 55 x 39 inches +/-, framed. In excellent condition. Francis Wolff was one of the founders, producers and business executives of Blue Note records. His photographs of recording sessions are legendary and have been collected and published in two books. "Blue Train" was recorded in 1957, but there is no indication as to when this poster was produced. There are numerous recent digital reproductions of similar posters for Blue Train using other Wolff photos of Coltrane, none that we have seen is in this size, nor do they have, as this does, the "Blue Note Records" logo in the image under Coltrane's name, near the top. We believe this poster to be quite scarce. \$1800.00
3. Hohlwein, Ludwig. **HERRSCHING KERAMISCHE WERKSTATTE**. Lithographed poster in colors, 1910. 44 1/2 x 31 1/4 inches, 1140 x 800 mm. Signed in the stone. In excellent condition without folds or other defects. In a fine frame. \$5000.00
4. Kokoschka, Oskar. **SELBSTBILNIS VON ZWEI SEITEN ALS MALER (SALON WOLFSBERG)**. Lithographed poster in colors, 1923. 48 7/8 x 34 1/2 inches, 1252 x 882 mm. Poster for a gallery exhibition of Kokoschka's paintings in Zurich. Mounted to masonite, else an exceptionally bright and fresh image without folds or other defects. Framed. \$12,500.00
5. Mucha, Alfons. **JOB**. Bridges A-6. Lithographed poster in colors, 1896. 20 x 15 1/4 inches, 615 x 400 mm. Signed in the stone lower right. The "small" JOB cigarette papers poster. In very good condition, with the colors fresh, and with minimal restoration along the center fold. Scarce and desirable. \$22,500.00
6. Penfield, Edward. **HARPER'S MARCH 1899**. Lithographed poster in black, brown, green and red, 1899. Kiehl 219. 15 3/8 x 10 1/2 inches. In excellent condition except for two unobtrusive creases, one top left, the other in the lower left corner, both visible only from the back, and minor roughness or nicking to the sheet edges, left and top. \$750.00
7. Penfield, Edward. **HARPER'S MAY, 1895**. Lithograph in colors. 13 1/4 x 17 inches; 337 x 432 mm. Condition A. \$875.00
8. Penfield, Edward. **HARPER'S MAY, 1897**. Poster for Harper's New Monthly Magazine, May 1897. Woman walking her greyhound. Four-color lithograph: brown, yellow, red and black. New York: Harper & Brothers, published April 1897. Signed in the stone, top left, and with the artist's bull's head logo. 18 7/16 x 13 1/4 inches. Horizontal center fold, else in very good condition. \$750.00
9. Penfield, Edward. **HARPER'S OCTOBER, 1896**. Lithographed poster in colors, 1896. 18 1/4 x

13 3/4 inches; 462 x 350 mm. In excellent condition; mounted to Japan paper for support. \$750.00

10. Penfield, Edward. **ON SNOW SHOES TO THE BARREN GROUNDS.** Poster for Harper's Magazine, 1896. Poster for a story serialized in Harper's. 18 x 11 inches. In Very Good condition (Condition B+), with strong colors; A short expertly closed tear at the top center, and evidence of creasing and a short tear at the bottom, also expertly repaired; mounted to Japanese tissue for support. \$750.00
11. Penfield, Edward. **THREE GRINGOS IN CENTRAL AMERICA AND VENEZUELA.** Poster, 1896. Poster advertizing the book by Richard Harding Davis, published by Harper and Brothers, NY, 1896. 17 1/2 x 11 5/8 inches. Condition B+ (Very Good), with centerfold, a small repaired chip at the fold, left, two short, expertly closed tears at the top and bottom of the sheet, minor fading of the green coloring, mounted to Japanese tissue for support. \$750.00
12. Schiele, Egon. **SECESSION 49. AUSTELLUNG.** Kallir 15. Lithograph in colors, 1918. 24 1/5/16 x 18 13/16 inches; 641 x 482 mm. Schiele produced this poster for the 49th exhibition of the Vienna Secession, adapting his subject from his own painting "Die Freunde" (The Friends). This exhibition was the first comprehensive show of Schiele's work. Some attenuation of the reds and yellows, an expertly repaired tear in the black area at the left center, else in very good condition. Framed. Rare.\$26,000.00
13. Shahn, Ben. **WARNING - INFLATION MEANS DPERESSION.** P.156. Poster, photo-offset in colors, 1946. 41 1/8 x 27 3/4 inches. Edition size is unknown. Published by the Political Action Committee of the CIO. Signature printed within the image. Folded, as issued, else in excellent condition, and attractively framed. \$2800.00

"The antecedent work of this poster is a 1943 tempera, 1943 A.D. According to Bernarda Shahn, her husband did the painting during his stay in the Office of War Information, basing his work on a photograph he had taken in the thirties while traveling in the hills of Arkansas. The photograph was of a farmer, whose seeming integrity and strength greatly impressed Shahn. Engaging his subject in coversation, Shahn found out that the farmer estimated the value of his crop at one dollar and fifty cents. The farmer in the meantime had sent out his two boys with a shotgun and two shells to hunt for their dinner. Before long they returned with two squirrels.

In the poster, the blue-shirted worker, chin in hand, seems fearful and confused. The appealingly simple proposition, "a equals b, therefore do c," was presented by Shahn as "Inflation Equals Depression, therefore Register and Vote." However, the image of this troubled man lingers with the viewer and takes on a meaning far beyond the intent of the poster message. His facial expression suggests even deeper anxieties, which may be expalined that the painted image originated during a perion of Shahn's life when the cruelties of the Second World War were foremost in his mind." Prescott, "The Complete Graphic Works of Ben Shahn," p. 132.

14. Shahn, Ben. **WE FRENCH WORKERS WARN YOU.** Prescott 143; Poster, offset Lithography, 1942. 28 1/4 x 39 3/4 inches, with full margins. Published by the War Production Board and printed by the U. S. Government Printing Office, this was the first of the posters designed by Shahn during his World War II service with the Office of War Information. In excellent condition (Condition A), with folds as usual. \$950.00

15. Stuck, Franz von. **MUENCHEN 1905 IX INTERANTIONALE KUNSTAUSSTELLUNG MIT LENABCH-AUSSTELLUNG 1 JUNI - ENDE OCTOBER KUENSTLER GENOSSENSCHAFT SECESSION.** DFP 3218. Lithograph printed in black, white, and metallic gold, 1905. Poster for the Ninth International Art Exposition of the Munich Secession, a consortium of artists of which Stuck was one of the founders in 1892. 29 1/2 x 23 5/8 inches; 750 x 600 mm., plus margins. In very good condition, with a few repaired and touched-in areas along folds. Mounted to Japanese tissue in accordance with current conservation practice (the tissue, being paper, will expand and contract in consonance with the paper of the poster; linen or canvas, for some still the standard method for mounting posters, are cloth, and expand and contract and rates significantly different from the paper, often causing separation from the mount and/or tears at the edges of the paper, or puckering of the paper). Handsomely framed. \$3000.00
- Franz Von Stuck, German, 1863-1928. lived most of his life in Munich, Germany. He attended the school of Plastic Arts and the Munich Academy. He first made his living by illustrating for numerous magazines. In 1892 he became one of the founders of the Munich Sezession. His work, inspired by the mythological themes of Arnold Bocklin, is associated with the Symbolist and Art Nouveau movements. From 1895 he taught at the Munich Academy. Among his students were Klee, Albers, and Kandinsky. Among Von Stuck's archetectual creations is the Villa Stuck Prinzregentenstrasse, Munich which is now a museum.