Amazing Iconic Images


Sir Muirhead Bone. 1876-1953.

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Howard Cook, N.A. 1901-1980


Frederick Childe Hassam, N.A. 1859-1935.

*The White Kimono.* 1915. Etching. Clayton 47. 7 1/2 x 10 7/8 (sheet 10 1/4 x 13 11/16). Edition c. 61. Printed on off-white hand made paper with full margins. Good original condition. The artist’s tack holes from drying in the margins as usual, indicating that the sheet is untrimmed. Illustrated: Czestochowski, *94 Prints by Childe Hassam.* Provenance: Gift of Maud Doane Hassam (850 Park Ave NYC) Thence, by descent to a direct descendant of Mr. Maud Doane Hassam. Signed with the cypher and annotated ‘imp’ in pencil indicating that Hassam printed the impression himself. Housed in an archival French mat within an 18 1/2 x 22 1/2-inch 22 karat gold leaf frame. Price upon application.

*The Writing Desk.* 1915. Etching. Clayton 54. 10 x 7 (sheet 12 314 x 9 5/8). The artist’s drying tack holes in the margins, as usual, indicating that the sheet is untrimmed. A fine impression printed on cream paper with full margins and deckle edges on 3 sides. Illustrated: Czestochowski, *94 Prints by Childe Hassam.* Provenance: Mr. Abbot Milch, the Milch family, public auction. Signed with the cipher and annotated ‘imp’ in pencil signifying a proof printed by the artist. Housed in a silk mat with a gold liner, within a 22 1/2 x 18 1/2 x 1-inch 22 karat gold leaf frame. Price upon application.
Paul César Helleu. 1859-1927.

*La Duchesse de Marlborough, Consuelo Vanderbilt.* c. 1901. Drypoint. 21 1/2 x 13 3/4 (sheet 24 x 15). A rich impression printed on white wove paper with full margins. Provenance: Richard Green, London; This portrait is the artist's masterwork. Signed in pencil, lower right. Housed in a silk mat with a gold liner, in a stunning 31 1/2 x 22 1/2-inch gold leaf frame. Price upon application.

Madame Helleu Looking at Watteau drawings at the Louvre. *(En regardant les Watteau de Louvre).* c. 1895. Drypoint printed in 2 colors - black and sepia. 11 3/4 x 15 7/8. Goncourt 3, de Montesquiou LXI, Bibliothèque National Inventaire 48. Printed with light plate tone on Van Gelder Zonen laid paper with large, full margins, signed in red chalk. The plate is also known as *Les Trois Crayons de Watteau*. Helleu places his wife, Alice Guérin, before the elegantly framed Watteau watercolors. Housed in a gold-lipped silk mat and a 20 x 24 1/2-inch gold leaf frame suggestive of those in the image. $10,000.


Martin Lewis, N.A. 1881-1962.


The print was awarded an honorable mention by the Philadelphia Print Cub in 1938. It was included in the 1943 travelling exhibition, 'Artists for Victory'.

McCarron writes, "The sign on the smokestack at right reads 'Danbury and Bethel Fur Co. Inc.' Lewis depicted factory workers shuffling homeward at the end of the day. The subject may be seen as a contrasting companion piece to *Quarter of Nine, Saturday's Children* (No. 78) of 1929, where Lewis also used a single point perspective to show stylishly dressed New York City workers walking briskly on their way to work in early morning sunshine." page 208.

Martin Lewis, N.A. 1881-1962.


McCarron writes, "The neighborhood depicted is in the vicinity of Hudson and Bedford Streets in Greenwich Village. The signs above the storefronts in the left background include the names 'A. Landeck' and '[Trade Here Only]/O.M. Torrington,' referring to Lewis' friend, artist Armin Landeck, and Otto M. Torrington, a partner at Kennedy & Company." (p. 182). The third storefront sign says 'NO BULL CONN' and the fourth one says 'EAT'. 
James McBey. 1883-1959.


Henri Émile Benoît Matisse. 1869-1954.


Jacques James Joseph Tissot. 1836-1902.


Stow Wengenroth, N.A. American. 1906-1978.


James Abbott McNeill Whistler. 1834-1903.

The Music Room. 1859. Etching and drypoint. Kennedy 33 ii; Glasgow 39.iv. 5 11/16 x 8 1/2 (sheet 6 5/16 x 9 3/4). Glasgow records 52 known impressions. Good condition apart from remnants of hinges in the lower margin verso and unobtrusive scattered foxing. An exceptionally rich impression printed on antique laid paper. Collector's seals on the verso: Carl Sachs (Lugt 634a); Sammlung WMD (not in Lugt). Provenance: Dr. George Kofas collection, former professor of fine arts; University of Maryland overseas division, as well as a fine arts instructor for the Department of Defense. Unsigned. Housed in an 11 1/2 x 17 1/2-inch gold leaf Victorian-style gold frame. $5,500.

The Wine Glass. 1859. Etching. Kennedy 27.ii; Glasgow 38.ii. 3 1/4 x 2 1/4 (sheet 5 7/8 x 4 3/8). There was no published edition of the plate; Glasgow records only 39 known impressions. A tonal impression printed on cream laid paper with a rearing horse watermark. Signed ‘Whistler’ in the plate, lower left. Presented in a French mat and a stunning 15 x 13 1/4 x 2 1/4-inch House of Hadenryk gold leaf frame. Price upon application.
