



Amazing Iconic Images

John Taylor Arms, N.A., R.E., P.R.E. 1887-1953.



American Cathedral (The Woolworth Building). 1921. Etching. Fletcher 107. 17 x 6 5/8 (sheet 2 1/2 x 9 1/8). Edition 75. Provenance: estate of David Llewellyn Reese, New York. An extremely rich tonal impression printed in dark brown ink, 1921, on cream-laid paper with full margins. Signed and titled in pencil. Housed in a 26 1/2 x 15 3/4-inch gold and silver modernist frame. \$5,500

Edmund Blampied, R.E. 1886-1966.



Vin Rouge. (Red Wine.) 1932. Drypoint. Appleby 167. 9 1/4 x 11 5/8 (sheet 11 3/8 x 17 15/16). Edition 100 #48. Mat line, well outside the image; otherwise, good condition. A rich impression with drypoint burr printed on laid paper. Titled in pencil; signed and numbered in ink. \$1,750.

Sir Muirhead Bone. 1876-1953.



Manhattan Excavation. 1923-28. Drypoint. Dodgson 390.xvii/xix. 12 3/8 x 10 1/4 (sheet 15 3/4 x 13 3/4). Edition of 40 in this state (total 151 impressions in 19 states). Begun from nature on June 4, 1923, and finished in 1928. A rich, beautifully inked impression printed on the full sheet with deckle edges. Signed and annotated "XVII" in pencil. This is the most dramatic of Bone's New York etchings. The subject is an immense excavation for the foundation of a new building on Madison Avenue. \$8,500.

Sir Muirhead Bone. 1876-1953.



A Spanish Good Friday (Ronda). 1925. Drypoint. Dodgson 412.xxix. 12 1/2 x 8 1/8 (sheet 16 3/4 x 12). Edition 160 in 29 states. Illustrated: *Zigrosser: Six Centuries of Fine Prints*. A rich impression with velvety drypoint burr. Printed on smooth simili-Japan paper with full margins. Annotated by Bone 'XXIX A Spanish Good Friday (Ronda) (for Morris) in the lower margin. Signed in pencil by Bone. Housed in a 22 1/4 x 15 1/2-inch period gold leaf frame. \$7,500.

Gerald Leslie Brockhurst, R.A., R.E. 1890-1978.



Adolescence. (Kathleen Nancy Woodward). 1932. Etching. Fletcher 75.vi. 14 3/8 x 10 7/16 (sheet 16 3/4 x 13). Total edition 91. Illustrated: Guichard, *British Etchers 1850-1940*; *Fine Prints of the Year, 1933* and *Zigrosser, Six Centuries of Fine Prints*. A luminous, richly-inked impression on simili-japon paper. Signed in pencil. This is the artist's *magnum opus*. It was one of the most influential and familiar icons of erotica of the 1930s. Housed in a 24 3/8 x 20 3/8 Italianate style wood frame. Price upon application.

Howard Cook, N.A. 1901-1980



Skyscrapers. c. 1950. Pastel. 29 3/4 x 19 7/8. Provenance: Lewis A. Shepard, Mr. and Mrs. Archie Burack, The New Britain Museum of American Art, New Britain, Connecticut. Signed, lower right. Housed in a stunning 37 x 27-inch champagne gold modernist frame. Price upon application.

Frederick Landseer Griggs, R.A., R.E. 1876-1938.



The Almonry. 1925. Etching. Comstock 34.v/vii. 9 5/8 x 6 5/8 (sheet 12 1/8 x 8 1/2). Edition 82 in this state (total edition 101). A fine impression on white laid paper. Illustrated *Fine Prints of the Year, 1925*; Guichard, *British Etchers: 1850-1940*. Provenance: The Fine Art Society, London. With the DHP (Dover House Press) stamp verso. Signed in pencil. Housed in a 17 1/4 x 21 1/2-inch gold leaf Whistler style frame This is the artist's major etching. \$8,500.

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 3/4 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.

Edward Hopper, N.A. 1882-1967.



East Side Interior. 1922. Etching and drypoint. Levin 85. 7 7/8 x 10 (sheet 11 x 13 1/4 inches). Remnants of brown tape, top margin verso; slight mat line; otherwise good original condition. A rich impression printed on Etruria Italian cream wove paper. Signed in pencil, lower right, titled verso, lower left. Awarded the Logan Prize and Bronze Medal, Chicago Society of Etchers, 1923. Illustrated: *Fine Prints of the Year, 1927*; Beall, *American Prints in the Library of Congress*: 221; Holme, *Etchings of Today*; Pearson, *Fifty Prints exhibited by the [American Institute of Graphic Arts] 1926*; Reese, *American Prize Prints of the 20th Century*. Signed in pencil. Housed in a 17 x 18 1/2-inch modernist black wood frame. Price upon application.

Edward Hopper, N.A. 1882-1967.



Night Shadows. 1921. Etching. Levin 82. 7 x 8 1/4 (sheet 11 x 13 3/4). Series: Six American Etchings: The New Republic Portfolio, 1924. Edition approximately 500-600. Illustrated: Beall, *American Prints in the Library of Congress*: 222. A rich impression printed by the master printer, Peter Platt, on Van Gelder wove paper with full margins. Signed in pencil.

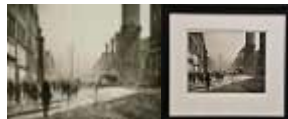
Martin Lewis, N.A. 1881-1962.



Day's End. 1937. Drypoint. McCarron 120.ii/iii. Sixth trial proof. 9 3/4 x 13 1/2 (sheet 13 7/16/4 x 17). Edition 34 proofs (including 8 trial proofs). A rich, glowing impression with carefully wiped plate tone printed on cream wove paper. Ex-collection Patricia Lewis. Signed pencil. Housed in an archival double mat and an 18 x 21-inch silver frame. Price upon application.

The print was awarded an honorable mention by the Philadelphia Print Club 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.



Quarter of Nine, Saturday's Children. 1929. Drypoint. McCarron 78. 9 3/4 x 12 3/4 (sheet 12 7/8 x 17 7/8). Illustrated: *American Etchers: Martin Lewis*. Edition 107. A fine impression printed on Swedish cream wove paper with full margins. Signed and annotated "imp" in pencil, indicating a proof printed by the artist. Housed in a 19 3/8 x 21 3/8 1-inch black stepped wood frame. Price upon application.

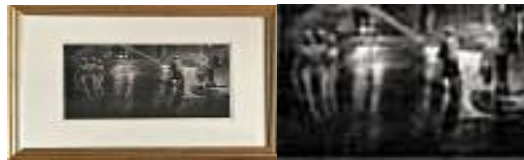
Martin Lewis, N.A. 1881-1962.



Relics (Speakeasy Corner). 1928. Drypoint. McCarron 74. 11 7/8 x 9 7/8 (sheet 17 1/8 x 13 3/4). Edition of 111. Illustrated: *American Etchers: Martin Lewis*. A brilliant, luminous impression with rich, velvety burr, printed on cream laid paper. Signed in pencil. Housed in an archival mat and a 25 x 21-inch black wood frame. Price upon application.



Stoops in Snow. 1930. Drypoint and sandpaper ground. McCarron 89.ii. 9 3/4 x 14 3/4 (sheet 13 7/16 x 18 7/16). Edition 115 recorded impressions. Illustrated: Cortissoz, *Contemporary American Prints, 1931*; *American Etchers: Martin Lewis*. A rich, tonal impression printed on white laid paper with full margins. Signed in pencil. Housed in a stunning archival black mat and a 20 x 24 3/4-inch modernist black wood frame. Price upon application.



Two A.M. 1932. Drypoint. McCarron 101.ii. 8 3/4 x 14 3/4 (sheet 13 3/8 X 18 7 13/16). Edition 44 recorded impressions, including 3 trial proofs. A superb, atmospheric impression printed on cream laid paper with full margins. Annotated '\$36' in the lower right-hand margin; signed in pencil. Housed in an 18 1/2 x 24 1/2-inch modernist gold frame. Price upon application.

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.



Barcarolle. 1926. Etching. Carter 233. 14 7/8 x 8 3/8. Edition 80, #xxv. Illustrated: *Print Collector's Quarterly* 24 (1938): 428; Eric Denker, *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940*, p. 98. An extremely rich impression with subtle tonal wiping, printed on pale blue toned laid paper from an antique volume. Signed and numbered in ink. Housed in an archival French mat and a 20 3/4 x 14 3/4-inch gold leaf frame. Price upon application.

Henri Émile Benoît Matisse. 1869-1954.



La Capeline de Paille d'Italy (The Italian Straw Hat). 1923. Lithograph. Duthuit 430. 17 3/4 x 15 3/4 (sheet 23 1/8 x 17 7/8). Trial proof, apart from the published edition of 50. A tonal impression printed on chine volant paper with full margins. Signed and inscribed 'Essai' (trial proof) in pencil by the artist. Housed in an archival French mat and an exquisite 30 1/2 x 26 1/8 x 1 1/2-inch gold leaf frame. Price upon application.

Joseph Pennell, N.A. 1857-1926.



Wren's City. 1909. Mezzotint. Wuerth 504. 10 x 11 7/8 (sheet 12 3/8 x 14 3/8). Printed on laid wove paper. A rich impression printed by the artist. Signed and annotated 'imp' in pencil. Housed in a 19 x 21 3/8-inch black Whistler style frame. \$4,500.

Pablo Picasso. 1881-1973.



Homme dévoilant une Femme. (Man uncovering a woman). 1931. Drypoint. Bloch 138; Baer 203 B.d. Vollard Suite, plate 5. 14 3/8 x 11 3/4. Printed by: Lacourier, Paris. Published by Vollard. From the edition of 250 on petit papier vergé Montval paper. Total Edition 310. Good condition apart from mat burn and 3 unobtrusive foxing spots in the lower left-hand margin. A rich impression with drypoint burr, printed on laid paper countermarked 'Vollard', on the full sheet with deckle edges on three sides. Annotated with the Baer number '203' in the lower left-hand margin. Signed 'Picasso' in pencil by the artist. Housed in a striking 28 1/2 x 23 1/2-inch modernist stepped gold leaf frame. Price upon request.

Georges Rouault. 1871-1958.



Automne (Autumn). c. 1938. Aquatint print in colors. Chapon/Rouault 288C. 19 1/2 x 25 1/2 (sheet 22 5/8 x 30 3/4). Edition 175, #58. Published by Vollard. A rich impression with bright, fresh colors printed on watermarked Montval paper, on the full sheet with deckle edges. Signed in ink, numbered in pencil. Housed in a silk mat and gold leaf frame (32 x 37). Price upon application.

John French Sloan, N.A. 1871-1951.



Connoisseurs of Prints. 1905. Etching. Morse 127. 5 x 6 7/8 (sheet 9 3/4 x 11 3/4). Series: *New York City Life*, first plate. Edition 100. Exhibited: Panama-Pacific International Exposition, San Francisco, 1915. A fine impression on cream wove paper with full margins. Signed, titled, annotated '100 proofs' in pencil. Housed in an archival mat and a striking 13 1/2 x 14 3/4-inch black and gold wood frame. \$4,000.

Jacques James Joseph Tissot. 1836-1902.



La Galerie du 'Calcutta' (Souvenir d'un Bal à Bord). 1898. Drypoint. Tissot 18, Béraldi 18, Wentworth 25. 10 3/8 x 14 1/4 (sheet 14 5/8 x 19). Edition of 25 in *Ten Etchings* and 25 separate plates; total edition 50. A rich impression with drypoint burr printed on cream laid paper. Signed in pencil, lower left, and with the artist's red stamp (Lugt 1545) in the image lower right. \$35,000.

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



From the Weather Bureau. New York, New York. February 1930. Lithograph printed in black and cream. Stuckey 106.ii. Two stone printing. 10 1/8 x 17 (sheet 16 x 21 5/8). Edition 40 in this state (total edition 43). Signed and annotated 'Ed/40' in pencil. \$8,000. Housed in a 21 x 27-inch stepped gold leaf frame.

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 634^a; 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.



Venus. 1859. Etching and drypoint. Kennedy 59.ii; Glasgow 60.ii. 6 x 9 (sheet 8 x 11 3/16). Glasgow records 27 known impressions. There was no published edition. A very rich impression printed in black ink on fine Japanese mulberry paper. Provenance: estate of Alvin B. Glaser Signed and dated in the plate. Housed in an archival French mat and an 11 1/2 x 14-inch gold leaf frame. Price upon application.



The Wine Glass. 1859. Etching. Kennedy 27.ii; Glasgow 38.ii. 3 1/4 x 2 1/4 (sheet 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 Heydenryk gold leaf frame. Price upon application.

Anders Leonard Zorn. 1860-1920.



Zorn and His Wife. 1890. Etching. Hjert and Hjert 31.ii. 12 1/2 x 8 3/8 (sheet 23 1/2 x 18). Edition 40-50. A fine impression on simili-Japan paper. Signed in pencil. \$9,500.

