



Fascinatin' Manhattan

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



From Knoedler's Window MCMXXV. 1935. Etching and Aquatint. Fletcher 293.iv/v. 5 1/16 x 4 15/16 (sheet 12/7/8 x 9 1/8). Edition 271 in this state (total edition 377 in five states). An extremely rich tonal impression printed on the full sheet cream laid paper countermarked 'ENGLAND' with full deckled edges on all sides. Signed, dated, and annotated 'IV' and titled in pencil. The work was a commission for a Knoedler Christmas card. \$750.



Out of My Window. (Vista; My Own; De Ma Fenêtre). 1916. Etching. Fletcher 4, Library of Congress 254. 7 x 5 9/16. 7 x 5 9/16 (sheet 9 3/8 x 9 1/2). Edition 75. Good condition apart from two remnants of glue stains in the right-hand margin, well outside the image. A rich impression printed on cream-laid paper. Signed, dated, titled and numbered '4' pencil. \$950.

Deirdre Allinson. Born 1968.



Freedom, horizontal. (Statue of Liberty.) 2013. Shot in infrared. 16 x 24. Edition: 75 silver gelatin prints printed on Ilford Galerie fiber based digital silver paper and 100 on a Chromaluxe metal panel. \$650.



Lady Liberty, vertical. 2013. Shot in infrared. 24 x 16. Edition: 75 silver gelatin prints printed on Ilford Galerie fiber based digital silver paper and 100 on a Chromaluxe metal panel. \$675.



Majesty. (Empire State Building.) 2013. 16 x 24. Edition: 50 printed on Ilford Galerie fiber based digital silver paper and 100 on a Chromaluxe metal panel. Finalist in the Empire State Building Photo Contest 2016. Featured as the profile picture of the Empire State Building across its social media channels including Facebook, Twitter, Instagram and Pinterest in March 2017. \$725.

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 deckled 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.

Howard Norton Cook. 1901-1980.



Skyscrapers. c. 1950. Pastel. 29 3/4 x 19 7/8. Provenance: 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 request.

Kerr Eby, N.A. 1889-1946.



Burns Brothers, Sutton Place. 1922. Etching. Giardina 90.iv. 12 1/4 x 8 3/4 (sheet 16 x 12). Edition 50. A rich, tonal impression printed on cream-colored laid paper. Signed and annotated 'imp' in pencil. \$750.



No. 1 Wall Street. c. 1930. Preparatory drawing for the etching (Giardina 148). 16 1/8 x 10 1/4 (sheet 17 1/2 x 12 1/2). Outline sketch, verso; complete image, recto. Drawn on 3 assembled sheets of Bristol board with a blindstamp, upper right. Unsigned. Provenance: a private collector. \$750.



No. 1 Wall Street. 1930. Etching and sandpaper ground. Giardina 148.ii/iv. 16 x 10 3/8 (sheet 18 3/8 x 12 1/4). Trial proof No. 2, previous to the edition of 90. A rare working proof printed on cream Van Gelder Zonen laid paper. Signed and annotated "Trial No 2." and 'imp' in pencil, indicating a proof printed by the artist. \$750.



No. 1 Wall Street. 1930. Etching and sandpaper ground. Giardina 148.iii/iv. 16 x 10 3/8 (sheet 18 31/4 x 12 1/4). Trial proof No. 5, previous to the edition 90. ' A rare working proof signed and annotated "Trial No 5.' and 'imp' in pencil. \$750.

Romain de Tirtoff (Erté). Russian/French. 1892-1990.



Statue of Liberty (Day). 1886. Serigraph with embossing and hand stamping. Image: 28 x 20. Series: *Statue of Liberty Suite* Edition 300, #248. A fine impression printed on the full sheet. Housed in a decorated mat white with a gold lip and a stunning 48 x 38-inch Art Deco style gold wood framed with a silver lip. \$4,000.



Statue of Liberty (Night). 1886. Serigraph with embossing and hand stamping. Image: 28 x 20. Series: *Statue of Liberty Suite* Edition 300, #249. A fine impression printed on the full sheet. Housed in a decorated black mat with a gold lip and a stunning 48 x 38-inch Art Deco style gold wood framed with a silver lip. \$4,000.

Gerald K. Geerlings. 1897-1998.



Cityscape Reflections - Study No. 1. 1980. Pastel and pencil drawing. 8 x 4 15/16. Signed and dated in ink, lower right. Annotated 'Nov. 1980' on the mat. Provenance: acquired directly from the artist Housed in a 15 x 11 1/8-inch gold leaf frame. \$1,750.

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

The Church Across the Way. 1916. Etching. Cortissoz, Clayton 66. 8 1/4 x 4 3/8 (sheet 10 1/16 x 6 1/8). A fine impression with carefully-wiped plate tone printed on whit elaid paper with a '6' partial countermark. With the usual drying tack holes in the margins. Annotated 'New York C.H. 1916' in the plate; signed with the cypher in pencil. The etching is extremely scarce. Housed in a period 18 x 14-inch gold leaf frame. \$5,000.

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). 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.

Otto Kuhler. 1894-1977.

Spires of Manhattan. c. 1930. Etching. 9 3/8 x 12 3/4. A fine snow scene printed on cream laid paper with full margins. Signed in pencil. Housed in an 18 5/8 x 22 1/4-inch silver wood frame. Signed in pencil. \$870.

Armin Landeck. 1905-1984.

Approaching Storm, Manhattan. 1937. Drypoint. Kraeft 65. 9 1/8 x 8 3/8 (sheet 15 3/4 x 14 7/8). Edition 100. Provenance: Estate of David Llewellyn Reese, New York. A rich impression printed with tonal wiping on antique white wove paper. Anthony Kirk's embossed printer's chop in the lower left corner of the paper. Signed, dated and inscribed 'Ed 100' in pencil. Housed in a dramatic 17 3/4 x 16-inch stepped modernist black frame with subtle red highlights. \$2,250.



Demolition No. 1. 1940. Drypoint. Kraeft 80. 4 7/8 x 8 7/8(sheet 12 x 13 7/8). Edition 100. Provenance: estate of David Llewellyn Reese, New York. A rich impression with tonal wiping, printed on white wove paper with full margins. Signed, dated and annotated in pencil. Housed in a dramatic 14 1/2 x 17-inch stepped modernist black frame with subtle red highlights. \$1,750.



Manhattan Nocturne. 1938. Etching and drypoint. Kraeft 70. 7 1/8 x 11 7/8 (sheet 10 1/2 x 15 1/4). Edition 100. Presentation Print of the Society of American Etchers, 1938. Provenance: estate of David Llewellyn Reese, New York. A rich early impression, on cream laid paper with full margins. Exhibited and Reproduced: *The American Scene: Prints from Hopper to Pollock*, Stephen Coppel: The British Museum, 2008. Signed and dated in the plate, lower left. Signed in pencil \$2,000.



Rooftop. 1941. Engraving. Kraeft 84. 4 7/8 x 8 7/8 (sheet 8 7/8 x 12 3/4). Edition 100. Provenance: estate of David Llewellyn Reese, New York. A rich impression printed on white wove paper with full margins. Signed, dated and annotated in pencil. \$1,500.



York Avenue, Sunday Morning. 1939. Drypoint. Kraeft 78. 7 3/4 x 12 7/8 (sheet 8 x 12). Edition 100. Provenance: Estate of David Llewellyn Reese, New York. A rich impression with plate tone printed on white wove paper. Signed, dated and inscribed 'Ed 100' in pencil. Signed, dated and inscribed 'Ed 100' in pencil. \$2,500.

Martin Lewis, N.A. 1881-1962.



Building a Babylon, Tudor City, NY. 1929. Drypoint. McCarron 76. 12 7/8 x 7 7/8 (sheet 16 5/8 x 12 1/4). 6th trial proof (McCarron records 84 impressions including 4 trial proofs). Illustrated: *L'Amérique de la Dépression: Artistes Engagés des Années 30*, Musée-Galerie de la Seita, Paris, 1996. A rich impression printed on FJ Head cream-laid paper with a partial initial countermark and a hand watermark. A rare proof, unknown to McCarron. Annotated '6th trial proof' and signed 'Martin Lewis imp' in pencil, indicating an impression printed by the artist. Housed in a 23 x 17-inch Housed in a 10 1/4 x 24 1/4-inch period gold leaf frame. \$12,500.



Bay Windows. 1929. Drypoint and sandpaper ground. McCarron 80. 11 5/8 x 7 7/8 (29.7 by 19.4 cm.) (sheet 16 5/8 x 10 1/2 (42.4 by 26.9.)). Edition 104. A fine impression printed on wove paper with wide margins. Good condition apart from a very faint mat line. Signed and annotated "imp" in pencil, indicating a proof printed by the artist. \$37,500



Cathedral Steps. 1931. Drypoint. McCarron 93. 10 1/2 x 16 3/4 (sheet 14 x 20). Edition 42 recorded impressions (including 7 trial proofs). A richly inked impression printed on cream wove paper. Signed in pencil. Housed in a 23 1/2 x 28 1/4-inch modernist gold leaf frame. \$25,000.



Derricks at Night. 1927. Drypoint. McCarron 62.ii. 7 7/8 x 11 7/8 (sheet 11 1/2 x 16 1/8). Edition of 104 recorded impressions. Illustrated: *Contemporary American Etching*, American Art Dealers Association, New York, 1930. A rich impression printed on cream wove paper, with full. Signed and annotated 'imp' in pencil, indicating a proof printed by the artist. Housed in a striking 7 7/8 x 21 3/4-inch gold modernist frame. \$11,000.



(Dock Workers under the Brooklyn Bridge). c. 1916-18. Aquatint and etching. McCarron 15. 17 3/4 x 23 3/4 (sheet 26 x 31). 5 recorded impressions (including 4 trial proofs), plus a proposed edition of 100 issued by Kennedy Galleries in 1973 (fewer proofs were printed). A rich impression printed on cream wove paper with full margins. Annotated '26/100' and signed 'Martin Lewis (L. D. L. 1973) by Louise Deming, the artist's wife. Housed in a dramatic 26 1/2 x 31 1/2-inch black/brown wood frame. \$10,000.



The Glow of the City. 1929. Drypoint. McCarron 77. 11 1/4 x 14 1/4 (sheet 14 1/8 x 18 3/4). Edition of 110 recorded impressions, including 4 trial proofs. Illustrated: *American Etchers: Martin Lewis; Fine Prints of the Year, 1930*. A rich impression printed on Kalmer Swedish paper, with full margins. Signed and annotated "imp" in pencil, indicating a proof printed by the artist. \$65,000.



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. \$35,000.



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; Contemporary American Etching*, American Art Dealers Association, New York, 1930. A brilliant, luminous impression with rich, velvety burr, printed on cream laid paper. Signed in pencil. \$70,000.



Shadows on the Ramp. 1927. Drypoint and sand ground. McCarron 64. 9 x 10 1/2 (sheet 12 3/8 x 14). Edition 75 recorded impressions. A rich, tonal impression with drypoint burr, printed on cream wove paper. Signed in pencil. Housed in a striking French mat and a 19 1/8 x 21 3/8-inch black wood modernist frame. \$10,000.



Skyline, New York. 1919. Etching and drypoint. McCarron 36. 8 7/8 x 10 3/8 (sheet 12 1/4 x 14). 11 recorded impressions (intended edition 50. Lewis states that he destroyed 6 of the 11 proofs returned to him by Kennedy). A luminous impression printed on beige wove paper. An extremely rare image as apparently only 5 proofs are noted. Signed in pencil. Housed in an archival French mat and a, 18 1/2 x 20 x 1 1/4-inch modernist gold leaf frame. \$8,500



Snow on the 'El'. 1931. Drypoint and sandpaper ground. McCarron 95. 14 x 8 7/8 (sheet 16 3/4 by 11 7/8). Edition 49 recorded impressions (including 5 trial proofs). A rich, tonal impression with wide margins in good condition. Signed in pencil. \$55,000.



Spring Night, Greenwich Village. 1930. Drypoint and sand ground. McCarron 85. 10 x 12 3/8 (sheet 13 1/4 x 15 5/8). Edition 92. A rich, tonal impression printed on laid paper. Housed in a 21 x 22 1/2-inch gold and silver Art Deco style frame. Signed in pencil. \$20,000.



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: *American Etchers: Martin Lewis; Cortissov, Contemporary American Prints, 1931*; "The Grand Central's Second Print Anniversary," *Prints* (November, 1932):41. 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. \$35,000.



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 rich, atmospheric impression printed on cream laid paper with full margins. Annotated '\$36' in the lower right-hand margin; signed in pencil. Housed in a 17 1/8 x 22 1/2-inch silver wood frame. \$30,000.



Yorkville Night. 1947. Drypoint. McCarron 140. 8 1/2 x 11 3/8 (sheet 10 7/8 x 14 1/2). Edition of 18 recorded impressions, including 1 trial proof. Provenance: Henry Christensen, III. A brilliant, luminous impression with rich, velvety burr, printed on cream laid paper. An extremely rare image. Signed in pencil. Housed in a dramatic 17 x 19 3/4-inch beaded gold leaf frame. \$40,000.

James McBey. 1883-1959

East River, Sunset. 1934. Etching. Hardie/Carter 270. 8 1/8 x 13 3/4 (sheet 11 1/8 x 15 7/8). Edition 80, #16. A rich impression with subtle tonal wiping, printed on cream wove paper. Signed and numbered in ink. \$1,500.



New York from Weehauwken. 1941. Etching. Hardie 277. 7 7/8 x 14 7/8. Edition 60, #2. With an unsigned proof from the canceled plate. \$1,750.

Reginald Marsh. 1898-1954.

Coney Island Beach #1. 1939. Engraving. Sasowsky 191.ii. 9 3/4 x 12 (sheet 11 1/2 x 13 7/8). Edition of 17 lifetime impressions printed by Marsh in 1939 as noted by Sasowsky (there were 110 posthumous impressions). A fine lifetime impression printed on toned J Whatman laid paper with irregular margins. Signed, dated, titled and annotated '[\$]25.00 Ed. 40' in pencil. Signed in pencil. \$4,000.

Charles Frederick William Mielatz. 1861-1919.

Breaking up a Tow -- North River (Hudson River). c. 1905. Etching. 6 3/4 x 10 (sheet 9 1/8 x 12). Printed on Japanese mulberry paper with full margins. A rich impression with plate tone, printed by the artist. Signed, titled and annotated 'imp' in pencil. \$750.



Ericsson's Day, No. 1. 1914. Etching. 6 x 9 (sheet 7 3/8 x 11). Printed on cream wove paper on the full sheet with deckled edges. Proof with subtle plate tone in sepia ink, printed by the artist himself. Accompanied by the pencil study, with a drawing of ships on the verso. 7 3/4 x 10 1/4 (sheet 7 3/16 x 12 5/16). The drawing unsigned; the etching signed in pencil. \$1,250 the pair.

Christopher Richard Wynne Nevinson. 1889-1948.



From the Ferry. 1921. Drypoint. Leicester Galleries 50, Black 78. 7 3/8 x 4 7/8 (sheet 11 3/4 x 8 3/8). New York set. Printed on cream laid paper with wide margins, and a deckled edge on one side. Signed in pencil. This scarce image has only been offered once at public auction (2014). \$7,500.



Looking Down n Downtown. 1921. Etching and drypoint. G 29. 7 7/8 x 5 1/4 (sheet 10 1/2 x 9 1/2). American Set. A view looking down into Hanover Square in lower Manhattan... A very rich, atmospherically wiped impression on laid paper watermarked "England." This extremely scarce image has been offered at public auction (2005). Signed in pencil. \$10,000.



Looking Through Brooklyn Bridge. 1921. Drypoint. Leicester Galleries 41; Guichard 27, Black 21. 9 1/4 x 6 7/8 (sheet 13 13/16 x 11 9/16). New York set. A Illustrated: Salaman, *Modern Masters of Etching*; Ingleby, Black, Cohen and Cooke, *C.R.W. Nevinson: The Twentieth Century* Imperial War Museum exhibition catalogue, 1999, page 146; Ackley, *Rhythms of Modern Life: British Prints 1914-1939*, page 96. Another impression of this image was owned by Sinclair Lewis. A very rich, atmospherically wiped impression printed on laid paper. Signed in pencil. Price upon application.



On the Roof Garden. 1919. Mezzotint. Leicester Galleries 53, Guichard 32, Black 57. 8 1/4 x 4 5/8. Edition 50. New York set. A richly inked impression printed on laid paper, with full margins. Nevinson made only 6 mezzotints. A superb impression of this rare print, the artist captures the essential spirit of the flapper. Signed in pencil. \$7,500.



Temples of New York. 1919. Drypoint. Leicester 44, Guichard 26, Black 55. 7 3/4 x 6. Edition 50. New York set. The Trinity Church facade from the back faces Wall Street. Illustrated: Ingleby, Black, Cohen and Cooke, *C.R.W. Nevinson: The Twentieth Century.* Pristine condition. A rich impression, with burr, printed with plate tone on cream wove paper with full margins. Signed in pencil. \$7,500.



Two A.M. - A Corner by Madison Square at Night. also titled *Three A.M. - Metropolis.* 1920. Drypoint. Leicester Galleries 45; Guichard 30; Black 72. 9 7/8 x 6 7/8 (sheet 18 3/8 x 11 1/2). American set. Edition 75. A very rich, tonal impression. Printed on cream laid paper, on the full sheet with deckled edges. This scarce image has been sold at public auction only twice (2002, 2014). Signed in pencil. \$15,000.

Joseph Pennell. 1857-1926.



September Morning: The First Ferry. 1929. Watercolor. 10 1/8 x 13 (image and sheet). Provenance: The Fine Art Society, London. A misty, impressionist watercolor on French papier vedâtre. Titled and dated '29' verso. Signed in pencil, recto, lower right. \$6,500.



The Bridges 1908. Etching and drypoint. Wuerth 492. 10 15/16 x 8 5/16 (sheet 13 3/4 x 9 1/2). Edition about 50. Illustrated: Keppel, *The Golden Age of Engraving.* Printed by the artist on cream laid paper from an antique volume. Signed and annotated 'imp' in pencil. \$1,750.



The City in 1915 (The Unbelievable City, No. 2). 1915. Etching. Wuerth 679. 8 1/4 x 10 3/4 (sheet 11 3/16 x 15). Edition probably 75. Illustrated: Keppel, *The Golden Age of Engraving.*; Bryant, *Joseph Pennell's New York Etchings*. A rich impression with selective plate tone printed on antique laid paper with a partial watermark. Signed and annotated 'imp' in pencil indicating a proof printed by the artist. \$1,250.



Montague Terrace, Children Skating. 1924. Etching. W 832. 8 x 9 7/8. Series: Brooklyn Heights. Edition about 75. Illustrated: Bryant, *Joseph Pennell's New York Etchings*. \$500.



Nassau Street. 1904. Lithograph. Wuerth 158. 10 11/16 x 6 1/4 (sheet 12 x 8 1/2). Series: Lithographs of New York, #5. Commission for the Society of Iconophiles. A fine impression, on antique pale grey wove paper, with full margins. The Society of Iconophiles blind stamp in the lower left margin. \$275.



An Orgy of Building: Shelton Hotel, 525 Lexington Avenue, New York, with the foundations of the Roosevelt Hotel in the Foreground. 1923. Etching. W 808. 12 1/4 x 9 1/4. Edition about 50. Illustrated: Bryant, *Joseph Pennell's New York Etchings*. \$850.



Standard Oil Building. 1923. Etching. Wuerth 817. 12 1/4 x 9 1/4 (sheet 13 1/2 x 10 1/16). Edition probably 50. A glowing impression, printed by the artist on antique cream wove paper. Signed and annotated 'imp' in pencil, indicating a proof printed by the artist. \$875.



Sunset from Williamsburg Bridge. 1915. Etching. Wuerth 674. 8 1/2 x 11 (sheet 9 1/2 x 12 5/8). Edition 100. An extremely rich, tonal impression printed on cream laid paper, mounted on backing board. Signed and annotated 'imp' in pencil, indicating an impression printed by the artist. Housed in a 18 1/2 x 20 1/2-inch gold leaf Whistler style frame. \$2,000.



Sunset from Williamsburg Bridge. 1915. Etching. Wuerth 674. 8 1/2 x 11 (sheet 11 1/2 x 10 7/8). Edition 100. Illustrated: Salaman, *Modern Masters of Etching*. Printed on very fine antique cream laid paper. Pennell used light yellow-brown plate tone to suggest lingering sunlight. Signed and annotated 'imp' in pencil. \$1,250.

Another impression printed on sturdy cream laid paper from an antique volume. Pennell used red-brown plate tone to suggest evening tinged with sunlight. Signed in pencil. \$1,250.



The Telephone and Telegraph Foundation. 1924. Etching. Wuerth 827. 12 7/8 x 8 7/8 (sheet 15 3/16 x 9 7/8). Private plate, etched for McKenzie, Vorhees and Gmelin. An atmospheric impression with plate tone, printed on antique laid paper from an old book. Printed by the artist. Signed in pencil. \$950.



Wall Street. 1904. Etching. Wuerth 344. 11 3/4 x 7 7/16 (sheet 15 1/2 x 10 1/4). Edition about 75. A rich, tonal impression printed on Japanese mulberry paper. Signed in pencil. \$975.

Louis Conrad Rosenberg, N.A. 1890-1983.



Royal Insurance Building of Canada. (Royal Globe Insurance Company Building) 1927. Drypoint. 12 x 6 1/2 (sheet 17 1/2 x 10 1/2). A rich impression with selective plate tone printed in black/brown ink on cream wove paper. Signed in pencil. \$450.

John Sloan, N.A. 1871-1951



Calf Love. 1916. Etching. Morse 182. 4 1/4 x 2 3/4 (sheet 5 1/2 x 4 7/8). Edition 100. Signed and titled in pencil. A rich impression printed in black/brown ink on cream wove paper. Signed in pencil. \$1,150.



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.



Fifth Avenue Critics. 8 x 6 (sheet 9 3/4 x 12 1/4). Edition 100 in this state. Series: *New York City Life*, second plate. A rich impression printed on the full sheet of cream wove paper with deckled edges on four sides. Tack holes from drying along the outer sheet edges. Annotated '14' in pencil in the lower left-hand margin, probably by the printer, Peter Platt. Signed, dated, titled and annotated '100 proofs' in pencil by the artist. \$3,000.



Fourteenth Street. The Wigwam. (Tammany Hall). 1928. Etching. Morse 235.vii.9 3/4 x 7 (sheet 17 1/4 x 11 3/8). From the first printing of 100 proofs by Peter Platt. There were an additional 10 printed by Ernest Roth. Illustrated: Reese, *American Prize Prints of the 20th Century; Fifty Prints of the Year*, 1929..A rich impression printed on cream wove paper. Two hinge stains in the left-hand margin, well away from the image; otherwise fine condition. Signed 'Peter Platt imp' by the printer. Signed, titled and annotated '100 proofs' by Sloan. \$3,500.



Girls Sliding. 1915. Etching. Morse 171.iv. 4 1/4 x 5 7/8 (sheet 8 3/4 x 11 7/8). A fine impression on cream wove paper. Annotated "Peter Platt imp" in pencil (Platt printed 30 of the total edition of 100). Signed, titled and annotated "100 proofs" in pencil. \$2,500.



The Lafayette. 1928. Etching. Morse 233/vi. 4 7/8 x 6 7/8 (sheet 8 1/8 x 9 3/8). Proof prior to the intended edition of 100, that was probably closer to 80. A rich impression on cream paper with a fleur-de-lys watermark. Signed and titled "John Sloan (by H[elen] F[arr]S[loan])" in pencil (presumably because it was part of the artist's personal collection). Annotated "First state 2-'24'28" in pencil by Sloan." Morse notes 'Proofs of 1st state dated March 24, 1928.' p.259. An extremely rare proof. Housed in a double grey and cream colored archival mat and a decorative grey and copper-colored 12 2/3 x 14 3/4-inch frame. \$2,500.



The Little Bride. 1916. Etching. Morse 138. 4 7/8 x 6 3/4 (sheet 9 3/8 x 12). Series: New York City Life. Printed on cream wove paper with deckled edges on two sides. Exhibited: Panama-Pacific International Exposition, San Francisco, 1915. Illustrated: Charles Wisner Barrell, 'The Real Drama of the Slums as told in John Sloan's Etchings' *The Craftsman* vol. 15, p. 560. Signed and annotated "Ernest Roth Imp" by the printer. Signed, titled and annotated '100 proofs' in pencil by Sloan. \$3,000.



Roofs, Summer Night. 1906. Etching. Morse 137.ii. 5 1/4 x 7 (sheet 9 1/2 x 12 1/8). Series: *New York City Life*, ninth plate. A fine impression on cream laid paper on the full sheet with deckled edges. Annotated 'Peter Platt imp.' by the printer. Signed, titled and annotated "100 proofs" by Sloan in pencil. \$3,450.



The Show Case. 1905. Etching. Morse 129.iii. 5 x 6 15/16 (sheet 9 3/4 x 12 1/2). Annotated "Peter Platt" in pencil (Platt printed part of the total edition of 100). Series: *New York City Life*, third plate. A fine impression on cream wove paper, printed on the full sheet with deckled edges. Tack holes from drying in the outer margin edges, as usual. Signed, titled and annotated "100 proofs" in pencil. \$3,00.



Wake on the Ferry. 1949. Etching. Morse 313.iv. 5 x 7 (sheet 8 3/4 x 11 7/8). Edition of 350: 200 for the Art Students League and 150 for the artist. A fine impression printed by the etcher, Ernest David Roth, on cream-colored Rives paper with wide margins. Roth used selective plate tone in the sky to suggest a rainy day. Signed, titled and annotated 'Ernest Roth imp.' by the printer. Signed, titled and annotated '200 proofs' by Sloan in pencil. \$1,250.

Edward Howard Suydam. 1885-1940.



Planters Tavern, Greenwich Street, New York. 1926. Conte crayon drawing.. 12 1/4 x 11 (sheet 14 3/8 x 14 1/2). Provenance: Schwartz Galleries. A fine impression on 'Strathmore Woromoco Damask Made in U.S.A.' countermarked paper. Signed in pencil. \$475.

Diana Thorne. 1895-1963.

The Box at 'Faustus'. 1929. Drypoint. 11 x 8 7/8. Edition 100, #39. Signed, titled and numbered in pencil. A rich impression printed on the full sheet of pale blue/green-toned wove paper. Signed in pencil. A tongue-in-cheek image of the devil in the opera box, lower right. \$500.

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

From the Weather Bureau, New York, New York. February, 1940. 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.

Lawrence Nelson Wilbur. 1897-1988.

Manhattan Mountains. 1938. Etching and drypoint. 14 3/4 x 12 3/8 (sheet 17 1/4 x 14 3/4). Final state previous to the edition 40. An atmospheric impression printed on buff-colored laid paper with sold leaf on the left-hand sheet edge, indicating that the artist had employed paper that had been in a book. Signed and dated in the plate. Signed, titled and annotated 'Final state' and 'Jones Proof' in pencil. \$750.



Manhattan Mountains. 1938. Etching and drypoint. 14 3/4 x 12 3/8 (sheet 22 1/4 x 19). Edition 40. Fine condition apart from creasing in the lower left-hand sheet corner and a mark in the upper margin, both well outside the image. A dramatic richly-inked impression printed on the full sheet of Rives laid paper with deckled edges. Signed and dated in the plate. Signed, titled and annotated in pencil. \$700.



Old Brownstones-- New York. 1983. Etching and drypoint. 8 7/8 x 12 1/3 (sheet 16 5/8 x 16 1/4). Third state. Printed on Rives cream wove paper with full margins. A rich impression in pristine condition, housed in an archival folder. This etching has never been matted. Provenance: the artist's estate. Signed, titled and annotated '3rd state -- 1983' and 'Steves' in pencil. A dramatic view of Manhattan. \$350.



The Spire -- New York. 1985. Etching and drypoint. 14 1/2 x 11 (sheet 22 1/2 x 18 1/8). Trial proof of the second state, prior to the edition of 100. Printed on Rives cream wove paper, on the full sheet with deckled edges. A rich impression in pristine condition, housed in an archival sleeve. This etching has never been matted. Provenance: the artist's estate. Signed, titled and annotated 'second state - trial proof' in pencil. A dramatic view of the Chrysler Building. \$400.



Under the Bridge -- New York. 1985. Etching and drypoint. 9 1/2 x 12 1/8 (sheet 13 7/8 x 18 7/8 x 22). Edition 27, #13. Edition 27, #13. Printed on Rives cream wove paper, on the full sheet with deckled edges. Titled and numbered in pencil. by the artist; signed and initialed in pencil by the artist's estate. Provenance: the artist's estate A dramatic view of the lower East Side in New York. \$350.

Lloyd William Wulff. Born 1913.



Burlesque Girl. 1938. Lithograph. 10 1/4 x 11 3/8 (sheet 12 1/2 x 15 1/8). Edition 28, #16. Federal Arts Project blind stamp. Printed on the full sheet of white wove paper with deckled edges. A rare proof of this striking image. \$950.

