

New York and New Yorkers in the Night.

George Wesley Bellows, N.A. 1882-1925.



Artists Judging Works of Art. 1916. Lithograph. Mason 18. 14 1/2 x 19 (sheet 18 3/4 x 26 7/8). Edition approximately 52. A rich impression printed on Japanese mulberry paper, on the full sheet with deckle edges. This is a fine lifetime impression. Provenance: H.V. Allison and Co. Inc., New York; Chapellier Galleries, Inc, New York; Galleries Marcus Steinberg, Chicago. Gift to a Texas collector. Signed, titled and annotated 'No. 25' in pencil by the artist. Housed in a 29 x 33 1/4-inch reproduction gold leaf period frame.



In the Park, Dark. 1916. Lithograph. Mason 30.i/ii. 16 7/8 x 16 1/4 (sheet 24 1/8 x 28 3/4). Edition 81, #34. A rich impression printed on sturdy wove paper, with full margins. This is a fine lifetime impression. Provenance: estate of Anita Jaffe, wife of Leo Jaffe who ran Columbia Pictures, the motion picture, studio, in the 1960s and 1970s, until his retirement in 1981. Signed in and numbered pencil by the artist. Housed in an elegant 29 x 32 1/2-inch black and gold wood frame

Edward Hopper, N.A. 1882-1967.



Night Shadows. 1921. Etching. Levin 82. 7 x 8 3/8 (sheet 10 x 13 71/16). 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. Kraushaar Gallery label. Signed in pencil. Housed in a 15 1/2 x 17 x 1-inch champagne gold modernist frame.

Martin Lewis, N.A. 1881-1962.



The Glow of the City. 1929. Drypoint. McCarron 77. 11 1/4 x 14 1/4 (sheet 15 1/4 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 cream wove paper, with full margins. Titled in the lower center margin "The City Glow" possibly in another hand. Annotated "last proof in lighter ink" and dedicated in pencil "To Dr. Eugene Noble -- with best wishes and much appreciation -- Sept. 27th 29." Signed and annotated "imp" in pencil, indicating a proof printed by the artist. Housed in a dramatic 18 1/2 x 21 3/4-inch black wood frame



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.



Yorkville Night. 1947. Drypoint. McCarron 140. 8 1/2 x 11 3/8 (sheet 10 7/8 x 14 1/2). 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 18 1/4 x 21-inch burl wood frame.

Louis Lozowick. 1892-1973.



57th Street (Rubber Center). 1930. Lithograph. Flint 26. 14 3/4 x 7 1/2 (sheet 15 7/8 x 11 3/8). Edition 40, #12. A rich tonal impression printed by George C. Miller on the full sheet of 'BFK' (Rives) wove paper. Provenance: Graphics International, Washington, D.C. Signed, dated and numbered in pencil. Housed in a striking modernist 26 1/2 x 18 1/2-inch gold frame with a silver lip.

Christopher Richard Wynne Nevinson. 1889-1948.



Three A.M. - A Corner by Madison Square at Night. 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. Illustrated: Ingleby, Black, Cohen and Cooke, *C.R.W. Nevinson: The Twentieth Century Imperial War Museum exhibition catalogue*, 1999, page 140. Pristine condition. A very rich, tonal impression. Printed on cream laid paper, on the full sheet with deckle edges. Signed in pencil. Price upon request.

Joseph Pennell. 1857-1926.



Hail America. [The Statue of Liberty]. 1908. Mezzotint. Wuerth 502. 8 1/2 x 14 7/8 (sheet 11 1/2 x 17). Trial working proof before the edition of c. 70. An extremely rich impression, printed on the full sheet of antique paper. Signed, annotated 'trial working proof' and 'imp' in pencil, indicating a proof printed by Pennell. Perhaps the artist's most iconic American image.

John 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.