
Allinson Gallery, Inc.

American, European and Japanese fine art

Martin Lewis, N.A. 1881-1962.



***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. Price upon request.**

The location is the corner of Fiftieth Street and Fifth Avenue. According to McCarron: "The drypoint depicts the lower steps of St. Patrick's Cathedral at dusk, with the lighted windows of the Saks Fifth Avenue department store in the background. Lying on the steps is a discarded newspaper, the *Evening Observer*, with the headline "LOVE NEST." The placement of the store windows at the top of the composition and the disposition of the figures recall similar arrangements in two etchings by Edward Hopper, *Night on the El Train* (Levin Pl.56) of 1918 and *House Tops* (Levin Pl. 79) of 1921. (page 170).

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Pablo Picasso. 1881-1973.



***Homme dévoilant une Femme.* (Man uncovering a woman). 1933. Etching. Bloch 138; Baer 203 B.d. 14 1/2 x 11 3/4 (sheet 17 1/2 x 11 3/4). Series: *Suite Vollard*, plate 5. From the edition of 250 on petit papier vergé Montval paper (there was also an edition of 50 on grand papier vergé Montval that same year, and 3 on parchment). Total edition 303. Printed by: Lacourière, Paris. A rich impression with drypoint burr, printed on laid paper countermarked 'Vollard' on the full sheet with deckle edges. Signed in pencil. Housed in a striking 32 1/2 x 28 1/2-inch modernist stepped gold leaf frame. The artist uncovers his lover, Marie-Thérèse Walter. Price upon request.**

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Sir Frank Short, R.A., D.R.E. 1857-1945.



***Diana and Endymion* (after the painting by George Frederic Watts, R.A., H.R.C.A. 1817 - 1904). 1891. Mezzotint. Hardie 60. 17 3/4 x 22 (sheet 21 3/4 x 25). Edition 300. A rich, tonal proof printed on Japan paper. Exhibited in 1900 at the Exposition Universelle, Paris, where it was awarded a gold medal. Signed in pencil by Watts and by Short. Housed in its original 28 1/2 x 32 1/2 x 1-inch period brown wood frame with a gold lip. \$3,000.**

Exhibited in the Royal Academy, 1892, Summer Exhibition, number 1477. Short created several mezzotints after paintings by Watts.

Diana kisses the sleeping Endymion; her hand embraces his head. Endymion was a beautiful youth who fed his flock on Mount Latmos. One night, Diana, the moon goddess, looked down and saw him sleeping. Warned by his beauty, she came down, kissed him, and watched over him while he slept. Jupiter bestowed on him the gift of perpetual youth united with perpetual sleep. Diana, it was said, took care that his fortunes should not suffer by his inactive life, for she made his flock increase, and guarded his sheep and lambs from the wild beasts.

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John French Sloan. 1871-1951.


***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-lis 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. \$4,000.**

Sloan commented, "An old restaurant and hotel whose French cuisine has been for years and still is regarded as one of the best in New York. The atmosphere of the Nineteenth Century remains" and "I painted the place, a picture which is now in the Met. This plate was made for subscribers who contributed to the purchase fund. I felt I squared my self in a way by sending them this print." The design of the print differs from that of the painting. The hotel is located on 9th Street and University Place in Manhattan.

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John French Sloan. 1871-1951.


***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*, tenth plate. Printed on cream wove paper with deckle 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. 0. Signed and annotated "Ernest Roth Imp" by the printer. Signed, titled and annotated '100 proofs' in pencil by Sloan. \$2,000.**

Sloan wrote: "Back in 1906 there was considerable French population north of 23rd Street, and the church near Proctor's Theatre was known as the French Church. The stone steps down which these newlyweds are escaping have since been removed. I hope the couple lived happy ever after." Quoted by Morse, p. 149.

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American, European and Japanese fine art

John French Sloan. 1871-1951.



***Love on the Roof.* 1914. Etching. Morse 167.ii. 5 7/8 x 4 1/4 (sheet 10 1/2 x 6 1/4). Edition 100. A rich impression printed on Japanese mulberry paper. Signed in pencil. The laundry flutters in erotically charged shapes. \$3,750.**

Sloan writes, 'Poetic license probably permitted me to introduce many details in these city life plates. Note the protest of the fluttering garments and the neglected child. This woman was about thirty and the boy about eighteen. The nightshirts and underwear belonged to her husband. Seen from Fourth Street and Sixth Avenue, 11th floor studio. All these comments are deductions. I just saw it and etched it.'

Morse writes, page 190: "See 'Sloan Defends Love Etching' (New York *Sun*, Dec. 13, 1934, p.29), concerning an occasion when this etching was cited in a trial as an example of 'immorality in art.'"

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Jacques James Joseph Tissot. 1836-1902.


***La Galerie du 'Calcutta' (Souvenir d'un Bal à Bord).* (The Gallery of H.M.S. Calcutta - Souvenir of a Ball on Shipboard). 1898. Drypoint. 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. Housed in a silk mat in a 22 1/2 x 25 1/2-inch gold leaf frame. Price upon request.**

Wentworth describes the composition as a '...comedy of manners, set effectively against an unseen crowd.... The composition, too, is among Tissot's more remarkable achievements, reiterating the psychological states of the protagonists as it subtly heightens them. The deliberate thrust and imbalance, well learned from Japan, pointed up by the watery reflections and the hypnotic repetition of the Trafalgar chairs, an iconographic reference of decided wit, comment with a blank lack of emphasis on the imbalance and psychological opacity of the figures themselves, with their listless sensuality as heavy as the overcast sky' (page 118).

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James Abbott McNeill Whistler. 1834-1903.


***Tête-à-Tête in the Garden.* 1894. Lithograph. Way 54, Levy 85, Tedeschi, Stratis and Spink 90. 8 x 6 1/2(sheet 10 7/8 x 8 1/2). Edition of 25 lifetime impressions plus a few proofs recorded by Way (Goulding printed 30 posthumous impressions in 1904, after which the stone was erased). A foxing spot, otherwise excellent condition. Printed on ivory laid paper from an antique volume, numbered 178 recto and 177 verso, lower right. A well-inked lifetime impression of this extremely scarce print. Signed with the butterfly in the stone. Housed in an archival French mat and a dramatic 18 1/2 x 16 1/4-inch gold and black frame with a subtle gray lip. \$6,500.**

According to Joseph Pennell, the figures seated in the garden at Whistler's home at 110, rue de Bac, Paris, are Ethel Birnie Philip, Whistler's sister-in-law, and her husband Charles Whibley.

In *Tête-à-Tête in the Garden*, an overall suffusion of bright afternoon sunlight is evenly dappled with the cast shadows of surrounding foliage. In *The Little Café- au Bois*, Whistler rendered the effect of artificial illumination at night by assertively using the lithographic crayon to establish a complex, alternating pattern of light and dark."

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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-japon paper. Signed in pencil. \$9,500.**

The first years of their marriage were highly stimulating for Zorn's painting. Emma Zorn's encouragement and critical analysis of his work played a decisive role in his artistic growth. It was during these years that his ability as an aquarellist reached its peak.



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