

**JOHN SLOAN LIST**  
**September 2011**

1. Sloan, John. **READING ON THE SUBWAY**. Etching, 1926 (M.223). 5" x 4", signed and inscribed in pencil with the lines quoted below. Edition of 100, of which 85 were printed, this being one of 50 early proofs printed by Platt. Very good condition. \$3500.00  

"Her feet beneath her petticoat,  
Like little mice peeped in and out  
As if they feared the light."  
(Sir John Suckling 1620).  
"I had these lines in mind when I saw the scene. I've always written them on every proof..." (Sloan).
2. Sloan, John. **BRUNETTE HEAD AND SHOULDERS**. Etching, 1933. (M.275) 7" x 5 1/2", signed, titled and inscribed "100 Proofs" in pencil, of which Only 75 were printed, this being one of 50 printed by White. Very good condition. \$1250.00  

" a color-sculptural effect is produced here which is all too infrequently found in etchings. (Sloan)
3. Sloan, John. **COMBING HER HAIR**. Morse 161. Etching, 1913. 3 2/4 x 2 3/4 inches; 95 x 70mm. Signed titled and inscribed "100 Proofs" in pencil (only 85 were printed, of which this is one of 35 early proofs printed by Sloan). In excellent condition, with tack hiles for drying around the edges. \$1500.00  

"The secrets of the toilette as revealed to an incorrigible window watcher. Might also have been called "At the Switch" [i.e., the hair being combed is a chignon, or switch]." Sloan, quoted in Morse.
4. Sloan, John. **CROUCHED NUDE AND PRESS**. Etching. 1931 (Morse 248) 6 7/8" x 5 1/2." Signed, titled and annotated "100 proofs" in pencil of which 75 only were printed, this proof signed by the printer, Ernest Roth. Very good condition. \$1500.00  

"A very successful plate, a favorite of both the artist and some print collectors. A good one **without** flow." (Sloan)
5. Sloan, John. **FUN, ONE CENT**. Etching, 1905. Morse 131. 5 x 7 in. (127x178mm.)2d (published) state. Edition 100, only 60 printed, this one of 35 "early" impressions. Signed in pencil. \$2500.00
6. Sloan, John. **GIRL AND BEGGAR (PUTTING THE BEST FOOT FORWARD)**. Morse 150. Etching, 1910. 4 x 6 inches; 101 x 152 mm. Edition of 100, of which only 85 were printed, this being one of 25 printed by Ernest Roth. Inscribed "100 proofs" and titled and signed in pencil. Also signed by Roth. In excellent condition. \$1750.00
7. Sloan, John. **GIRLS SLIDING**. Morse 171. Etching, 1915. 4 1/4 x 6 inches; 109 x 151 mm. Signed in pencil. A proof of the third state, or possibly an intermediate state between the third and fourth (published) states. Morse describes the mouth of the central figure as "smiling but nearly closed" in the third state, but in this proof her mouth is open as in the final state. However, the shading lines

added to the central and right hand figures in the fourth state are absent from this proof. As a proof from a state prior to publication, this would likely have been printed by Sloan, and is aside from the published edition of the fourth state which totalled 105 impressions (Sloan almost invariably marked his prints "100 proofs," but in most cases fewer were printed. Sloan never printed the edition in its entirety at once, but would print, or have printed, a supply periodically. As a result, in a few cases, if a print was popular, the number printed might exceed 100, as in the case of the published edition of this print. A rare proof. In very good condition. \$3500.00

Sloan's 1945 comment on this print: "Healthy happy girls putting on a floor show for appreciative bums in Washington Square. There are some battles in these things but they are pretty well eliminated."

8. Sloan, John. **THE GREEN HOUR**. Etching, 1930. (M. 245). 5" x 4", signed and inscribed "100 Proofs" in pencil (90 printed, this being one of the 25 early printings by Platt). On Van gelder Zonen paper, with tack holes for drying. Very good condition. \$1250.00

"I have made several etchings produced under the inspiration of the creative genius of Angna Enters. This one has given me great satisfaction." (Sloan)

9. Sloan, John. **HALF-NUDE ON ELBOW**. M.250. Etching, 1931. 3 x 5 inches; 71 x 127 mm. Signed in pencil, and titled and inscribed "100 proofs" (of which only 75 were printed, of which this is one of 25 printed by Platt). In very good condition. \$1200.00

"Here there is an attempt at linework of too much delicacy which interferes with the sense of realization." (Sloan, 1945, quoted in Morse).

10. Sloan, John. **JAMES B. MOORE, ESQ.** Etching, 1905 (M. 126). 11 1/4 x 9 1/4 in. Annotated "100 proofs" and signed in pencil; only 25 were printed, by Platt. One of Sloan's larger plates. \$3250.00

"It represents James B. Moore, who as proprietor The Cafe Francis, Bohemian Rendevous, figures quite importantly in the artistic life of New York. His house, 'the secret lair beyond the moat,' 450 West 23rd Street, was the scene of such gay 'parties' as few of us who participated can hope or wish to see again. He dozed in the chair while I drew the copper. I got a good portrait of his burly body--but the head shows the difficulty I had making a representation of the man awake from the sitter asleep...A typical New York bon vivant Tammany man, a friend and patron of artists. He was keen on enterprising artists and bought some pictures. But he couldn't keep up his restaurant." Sloan quoted by Morse, p. 133.

11. Sloan, John. **LOVE ON THE ROOF**. Etching, 1914. M. 167. 151 x 111mm; 6" x 4 3/8", signed, titled, and inscribed "100 proofs" in pencil (50 printed, of which this is one of 30 by Platt). Tack holes in the margin. In very good condition. \$4500.00

"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 he husband. Seen from fourth street and

sixth avenue, 11th floor studio. All these comments are deductions. I just saw it and etched it." (JS, 1945)

In 1934, this print was cited in a trial as an example of "immorality in art." (Morse, p. 190)

12. Sloan, John. **MAN MONKEY**. M.130. Etching, 1905. Edition of 100, Signed by Sloan. Dated in the lower margin "June 13 - 1905," and further inscribed "J. S. imp. dated by Sloan - final state." A printers crease at the lower right corner of the image, else in very good condition. \$1800.00
13. Sloan, John. **MARS AND BACCHANTE**. Morse 174. Etching, 1915. Edition of 100, of which only 56 were printed, this one by Charles White. Titled, inscribed "100 proofs," signed by Sloan and inscribed "Charles White, imp." In excellent condition. \$1750.00  
Sloan states: "A happy old harridan of pre-prohibition days cosntituted herself a problem by seeking support from the U. S. Mail Box."
14. Sloan, John. **MEMORY**. Etching, 1906. (Morse 136). Edition of 110. Signed in pencil. 7 3/8" x 9" (18.7 x 22.8 cm). A rpaired tear in the upper margin, almost touching the plate mark. Framed.\$4800.00

The subjects, from left to right are Robert Henri, Linda Henri, Dolly Sloan and John Sloan. Linda Henri died in 1905; Sloan made the etching as a memorial, evoking evenings the two couples had spent around the table in the Henri's apartment, during which Linda would read aloud. Sloan's notebook entries reveal that he showed the plate to Henri as it progressed, and that Henri was very pleased with it, especially that Sloan had recalled from memory Linsa Henri's habit of rolling her fingers on the table as she read. Sloan also noted that the plate was one his most popular. The fact that 110 proofs were printed, exceeding the planned edition of 100 indicates that this is so, as very few of Sloan's editions of 100 proofs were ever printed in full, let alone in excess.

15. Sloan, John. **NUDE AND BREAKFAST TRAY**. Etching, 1933. M. 263. 140 x 177mm; 5 1/2" x 7", signed, titled "Breakfast Tray," and inscribed 100 proofs in pencil (75 were printed, this being one of 30 by Charles White). Very good condition. \$2250.00

"This plate is very satisfactory to its producer, and it might be hoped that general appreciation may come eventually. If the figure to you looks like brass, I thoroughly agree; that is one reason why I like it. Too many nudes absolutely fail as art because they look like flesh looks...Another of the accomplished ones. Craftsmanly"

16. Sloan, John. **NUDE AND NEWSPAPERS**. M.276. Etching, 1933. 5 1/2 x 7 inches; 140 x 178 mm. Inscribed "100 proofs," titled, and signed, all in pencil, and further inscribed, also in pencil, lower left, "To Elizabeth B. Johnston/Jan 1940 - J.S." Of the projected edition of 100, only 45 were printed, 20 by White and 25 by Roth. Scarce. \$2500.00  
Morse quotes Sloan on this print as follows:  
"Strong in drawing and striking black and white relationships. Real and not realistic; has carryig power that may sometimes be desirable in a print. Going further in color-texture had perhaps been my intention, but it is just as well that I left the plate when I did. Perhaps before long the public will begin to realize that nudes are not necessarily cheaply realistic, sentimental or even sensuous, as Thomas Craven seems to demand."

17. **Sloan, John. NUDE AT BEDSIDE.** Etching, 1933. M.264. 140x178mm; 5 1/2" x 7", signed, titled and inscribed "100 proofs" in pencil (75 printed, this being one of 31 done by White). In very good condition. \$1250.00

"Many of these nude study plates have invented accessories, which in this case assists the figure considerably. The model was just sitting somewhere in the studio. (JS, 1945)

18. Sloan, John. **NUDE AT DRESSING TABLE.** Morse 268. Etching, 1933. Fourth, published state, edition of 100 of which only 51 were printed, this being one of 31 printed by Charles White. 7 x 5 1/2 inches; 177 x 139 mm. Signed in pencil by both Sloan and White, titled, and annotated "100 proofs." In excellent condition, framed. \$1500.00

"I hope and I almost believe that some day more people will join the artist in liking the nude plates of 1931-1933." Sloan, 1945.

19. Sloan, John. **NUDE IN A CHAISE LONGUE BY THE WINDOW.** Morse 273. Etching, 1933. 6" x 11 1/2" (177x139 mm). signed, titled and numbered 100 proofs (50 printed of which this is one of 10 done by Platt, and signed by him in the lower margin). Tack holes, hinges, else in very good condition. \$2100.00

Sloan: "I had intended to go on with this plate; however, experience tells me that further work does not always mean improvement."

20. Sloan, John. **NUDE ON DRAPED COUCH.** Etching, 1931 (M.247). 7" x 5 1/2", signed, titled and inscribed "100 Proofs in pencil. Only 60 were printed of which this is one of 50 printed by Platt. Very good condition. \$1500.00

"Now begins the period of sustained interest in the nude figure, both in my etchings and paintings, which holds me to the present day. This plate has good sculptural qualities." Sloan

Selected for Fine Prints of the Year 1931.

21. Sloan, John. **NUDE ON THE FLOOR.** M.257. Etching and engraving, 1931. Printed on Navarre paper, and Signed, titled and annotated "100 proofs" all in pencil. As with so many of the Sloan prints, the actual edition size is less than 100, in this case, 75, of which 25 were printed by Platt, 25 by White, and 25 by Roth. 4 x 5 inches, 101 x 127 mm., with wide margins. In excellent condition. \$1500.00

Sloan's comments about this print, as quoted by Morse:

"One of the best of this group of etchings. Shows my interest in achieving foreshortening without perspective. I have said a great deal of this in my Gist of Art. Line engraving is introduced in this plate...One of the chef d'oeuvres of the lot when you consider that it was drawn directly in the smoked wax. I'd be bored if they were all like this in various degrees. If I had done fifty plates as good, there would be something the matter. This kind of merit might become very monotonous. I might become a skilled craftsman."

"I have been playing around with the graver lately. It is very amusing and I like the clean severe line

you can get with it. It is quite difficult to control a curved line, that is, to get something that isn't just an ordinary curve. This plate of the Nude on the Floor has a great deal of graved work in it. These sets of graved lines have something that etched lines don't have - a different tone."

22. Sloan, John. **NUDE ON POSING STAND**. Etching, 1931. M. 261.  
177 x 140mm; 7" x 5 1/2", signed, titled and inscribed "100 proofs" in pencil (45 printed). In very good condition. \$1250.00

"The technical delicacy of this plate is more likely to please others than the artist. It has good tonal qualities and perhaps 'charm.' I don't care about tonality in an etching. My interest is in the graphic force of the line." (JS, 1945)

Sloan apparently considered "charm" a pejorative in reference to his prints. In 1905 Sloan did a series of ten New York subjects which he offered as a complete portfolio, and resisted breaking up for years, doing so only when it became apparent that his only hope of selling any was to offer them separately. In 1905 he showed a number of his prints to the critic Russell Sturgis, who was dismissive, opining that Sloan's work lacked charm, and that the subjects were more suitable to expression in words rather than as pictures. He allowed, however, that one, "Turning Out The Light" had "charm." In spite of this, Sloan made him a gift of a complete portfolio. Some days later Sturgis returned the portfolio as being "too costly a gift," but kept "Turning Out The Light," thereby breaking the set. (See Morse No. 134, page 143).

23. Sloan, John. **NUDE ON POSING STAND**. Etching, 1931. M. 261.  
177 x 140mm; 7" x 5 1/2", signed, titled and inscribed "100 proofs" in pencil (45 printed). In very good condition. \$1250.00

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24. Sloan, John. **NUDE ON STAIRS**. Etching, 1930 (M.241). Signed, titled and inscribed "100 Proofs" in pencil, of which 70 were printed, this being one of 25 impressions printed by Platt. Very good condition. \$1500.00

"One of the larger plates and quite a successful translation of form and color-sculpture." (Sloan)

25. Sloan, John. **NUDE READING.** (M234) Etching, 1928. 5" x 7", signed in pencil, titled and inscribed "100 proofs," of which 75 were printed, of which this is one of 50 printed by Ernest Roth, and signed by him in the lower left margin. In very good condition.

\$1500.00

"This nude, posed in the etcher's studio, gives the first strong evidence of sculptural approach. It is interesting to recall that the same quality is being sought in the paintings of and since that time."  
(Sloan)

26. Sloan, John. **NUDE RESTING ON ELBOW.** Etching, 1931. M.256. 102x127mm; 4"x5", signed, titled and inscribed "100 proofs" in pencil (45 printed, this being one of 20 done by Ernest Roth). In very good condition. Framed.

\$1250.00

"Might this plate be too skillful and proficient? Perhaps as well that it is, in this way, rather an exception." (JS, Dartmouth catalogue)

27. Sloan, John. **NUDE WITH BOWL OF FRUIT.** Etching, 1931. M. 259. 131 x 273mm; 5 1/4" x 10 3/4", signed, titled and inscribed "100 proofs" in pencil (only 50 were printed). In very good condition, framed.

\$3500.00

"Someone said the etching of the Nude with Fruit was like steel. I think that is a very good remark about it. Do you notice the work done all through it with the graver? I enjoy using it. You get a kick out of digging the copper out with the tool. And then it is a handsome dry line to use with etched lines." (JS 1931)

28. Sloan, John. **NUDE WITH MIRROR.** M.220. Etching with aquatint, 1926. 7x5 inches, 177x128 mm. Signed in pencil, and titled and inscribed "100 proofs" (of which only 65 were printed, this one of 45 early impressions by Platt). A fine impression in excellent condition, with tack holes all around.

\$1250.00

"Line and aquatint. It may be here noted that with me aquatint tones have no delicacy, nor do I desire such." (Sloan, 1945, quoted in Morse).

29. Sloan, John. **RETURN FROM TOIL.** M. 175. Etching. 1915. Edition of 100 of which only 85 were printed, this being one of 45 printed by Ernest Roth. Signed, titled and annotated "100 proofs," and signed "Ernest Roth, imp" at the lower left. 4 1/4x6 inches, 109 x 152 mm., plate, 8 x 11 inches, sheet. A simplified version of this subject was done as a drawing which was used as the cover of the July 1913 issue of "The Masses." In very good condition except for a spot of ink in the margin at right, far enough from the image to allow for a proper distance between the plate mark and the mat opening.

\$1875.00

30. Sloan, John. **ROBERT HENRI, PAINTER.** Etching, 1931, (Morse 246), 8th state, edition of 100, of which only 60 were printed; signed, titled and inscribed "100 proofs." 14" x 11". In Very Good condition, framed.

\$6500.00

31. Sloan, John. **ROOFS, SUMMER NIGHT.** M.137. Etching, 1906. Edition of 100 (110 actually printed, this being one of 35 printed by Ernest Roth). From Sloan's series "New York City Life."

Inscribed "100 proofs," and signed and titled in pencil. Also inscribed "Ernest Roth imp. [old paper]." Printed on antique laid paper with fragmentary script in brown ink on the verso. In excellent condition. \$3750.00

Sloan wrote about this print: "I have always liked to watch the people in the summer, especially the way they live on the roofs. For many years I have not seen the summer life of the city, which has perhaps been better for my health than my production of city life etchings." Morse at page 148.

32. Sloan, John. **SHINE, WASHINGTON SQUARE**. Morse 206. Etching, 1923. Signed, titled and inscribed "100 proofs," and further inscribed "Peter Platt imp." Morse says that 80 were printed, 55 by Sloan, and 25 by Roth, and notes that "Platt also had this plate." It therefore seems likely that Platt would have printed the remaining 20 to complete the edition. A strong New York City subject showing the Park, the Arch, a double decker bus, well-dressed women and a shoeshine boy. Sloan, in a comment, states that John Leech's work was an influence, not Cruikshank's. "Cruikshank's people always have a quality of caricature." In excellent condition, with tack holes on three sides. \$3750.00

33. Sloan, John. **THE SHOW CASE**. Etching, 1905 (M.129)  
4 1/2" x 6 3/4", signed, titled and inscribed "100 Proofs" in pencil, of which 75 were printed, this being one of 50 early proofs. From the New York Life series. Very good condition, with tack holes for drying. \$2250.00

34. Sloan, John. **SIDEWALK**. Etching, 1917. Morse 184. 3 1/4 x 6 1/2 (82x165 mm) Signed, titled and numbered "100 proofs" (only 90 printed). In very good condition but for small areas of tape residue at corners, visible on verso only. \$2500.00

Sloan: "An everyday incident on New York's East Side. A plate missing from most American collections."

35. Sloan, John. **SISTERS AT THE WINDOW**. Etching, 1923 (M. 208).  
5" x 4", signed and titled in pencil and inscribed "100 Proofs," of which only 76 were printed this being one of 25 early proofs, on laid paper, with tack holes for drying. Very good condition. \$2500.00

"A girl on the brink of adolescence under the watchful eye of her younger sister, both under the watchful eye of the neighboring etcher. Subject matter which produced one of my best plates.

36. Sloan, John. **WILL BRADNER [PORTRAIT OF A MUSICIAN]**. Morse 82. Etching, 1903. Inscribed "100 Proofs," titled and signed in pencil. Only 30 were printed, by Peter Platt. 7 1/4 x 5 inches, 184 x 127 mm. In excellent condition. One of Sloan's earliest etchings after his commercial work, done in the midst of the group he did for the DeKock series. A sensitive portrait of Bradner who was a Philadelphia violinist and friend of Sloan. Sloan comments that "this plate shows growing skill with the medium owing to the fact that I was producing the De Kock etchings at this time." Scarce. \$2250.00