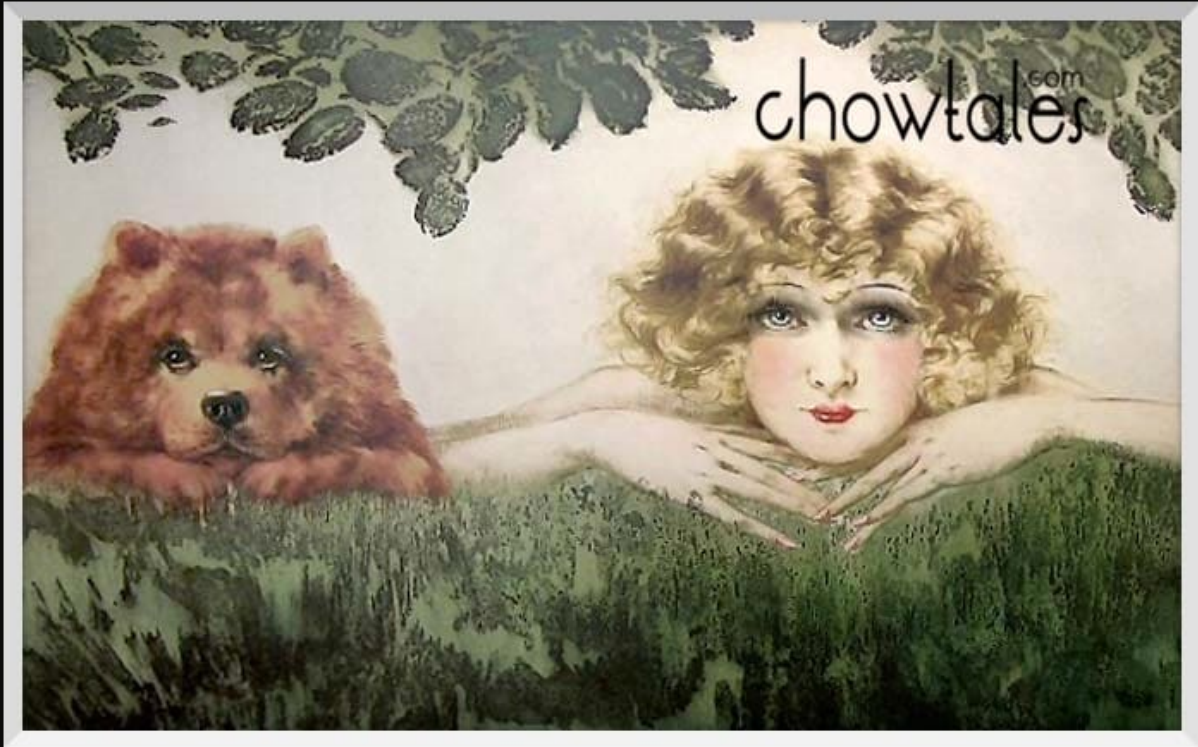


# Louis Icart Chow etchings- Two Beauties and Dollar



Artist Louis Icart "TWO BEAUTIES" etching Created in 1931

Chances are, you have seen reprints of this stunning etching by Louis Icart online, in museum shops, and books. It was created by the artist in 1931 of his wife Fanny and her chow "Dollar" who the French painter purchased in the United States.



Louis Icart's wife Fanny Volmers who was the model for "TWO BEAUTIES"

The original etching was reproduced in an edition of 350 and recently I discovered one of them up for auction on Ebay with a starting bid of US \$42,000.00 [CLICK SCREENSHOT BELOW](#) to read the details at Ebay



## Louis Icart Original Etching TWO BEAUTIES

Item condition: --  
"Minor toning."

Time left: 18d 19h (15 Dec, 2014 21:01:42 GMT)

Price: **US \$42,000.00**  
Approximately  
**EUR 33,639.02**

**Buy it now**

Best Offer:

**Make offer**

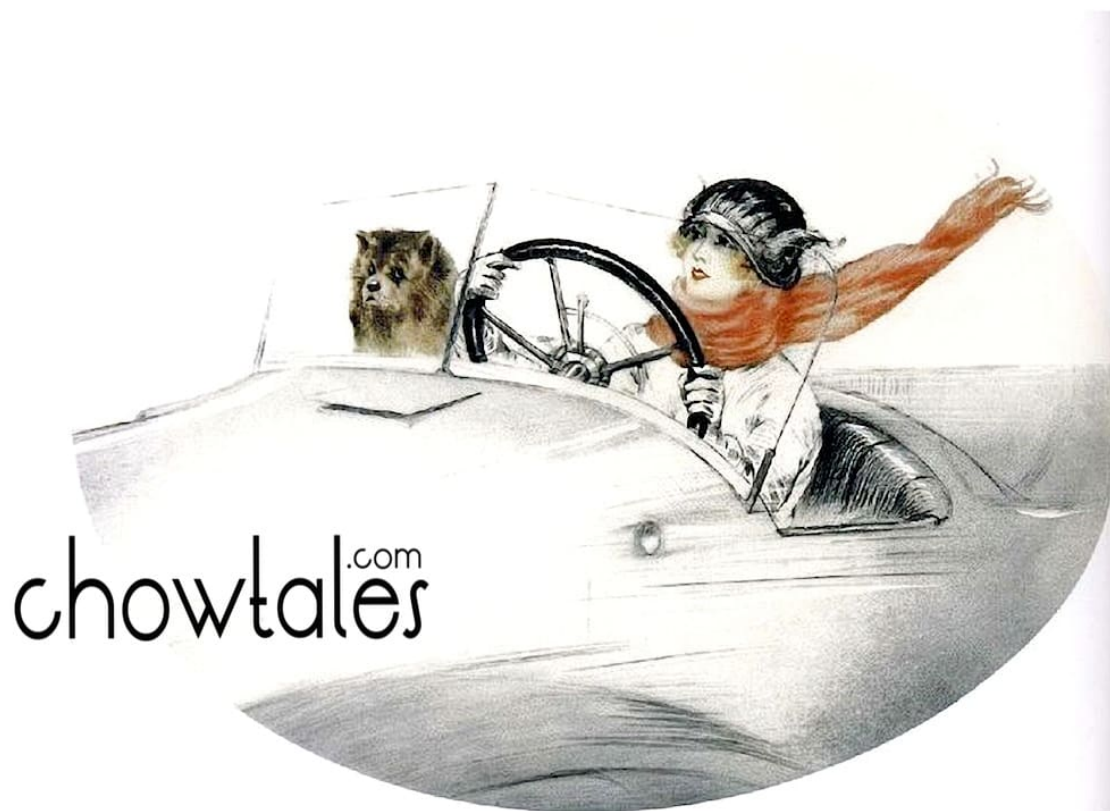
5 watchers

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The dimensions of the etching itself are dimensions of the image area being 16 3/4" X 24 5/8" (from the auction description). It's nice to have these details for the archive. What a treasure for the lucky person who ends up purchasing this classic and rare Icart etching





Louis Icart etching entitled "VEHICLE" – date unknown. This is most likely his wife Fanny and chow Dollar who modeled for his paintings often



LOUIS ICART'S ETCHING OF HIS CHOW ENTITLED "MON CHIEN DOLLAR 1929 VALUED 20000 100000



BELOW IS LOUIS ICART BIOGRAPHY-[source](#)

[Louis Icart, French \(1880 – 1950\)](#)

Louis Icart was born in Toulouse, France. He began drawing at an early age. He was particularly interested in fashion, and became famous for his sketches almost immediately. He worked



for major design studios at a time when fashion was undergoing a radical change-from the fussiness of the late nineteenth century to the simple, clingy lines of the early twentieth century. He was first son of Jean and Elisabeth Icart and was officially named Louis Justin Laurent Icart. The use of his initials L.I. would be sufficient in this household. Therefore, from the moment of his birth he was dubbed 'Helli'. The Icart family lived modestly in a small brick home on rue Traversière-de-la-balance, in the culturally rich Southern French city of Toulouse, which was the home of many prominent writers and artists, the most famous being Henri de Toulouse-Lautrec.

Icart fought in World War I. He relied on his art to stem his anguish, sketching on every available surface. It was not until his move to Paris in 1907 that Icart would concentrate on painting, drawing and the production of countless beautiful etchings, which have served (more than the other mediums) to indelibly preserve his name in twentieth century art history. When he returned from the front he made prints from those drawings. The prints, most of which were aquatints and drypoints, showed great skill. Because they were much in demand, Icart frequently made two editions (one European, the other American) to satisfy his public. These prints are considered rare today, and when they are in mint condition they fetch high prices at auction.

Art Deco, a term coined at the 1925 Paris Exposition des Arts Decoratifs, had taken its grip on the Paris of the 1920s. By the late 1920s Icart, working for both publications and major fashion and design studios, had become very successful, both artistically and financially. His etchings reached their height of brilliance in this era of Art Deco, and Icart had become the symbol of the epoch. Yet, although Icart has created for us a picture of Paris and New York life in the 1920s and 1930s, he worked in his own style, derived principally from the study of eighteenth-century French

masters such as Jean Antoine Watteau, François Boucher and Jean Honoré Fragonard.

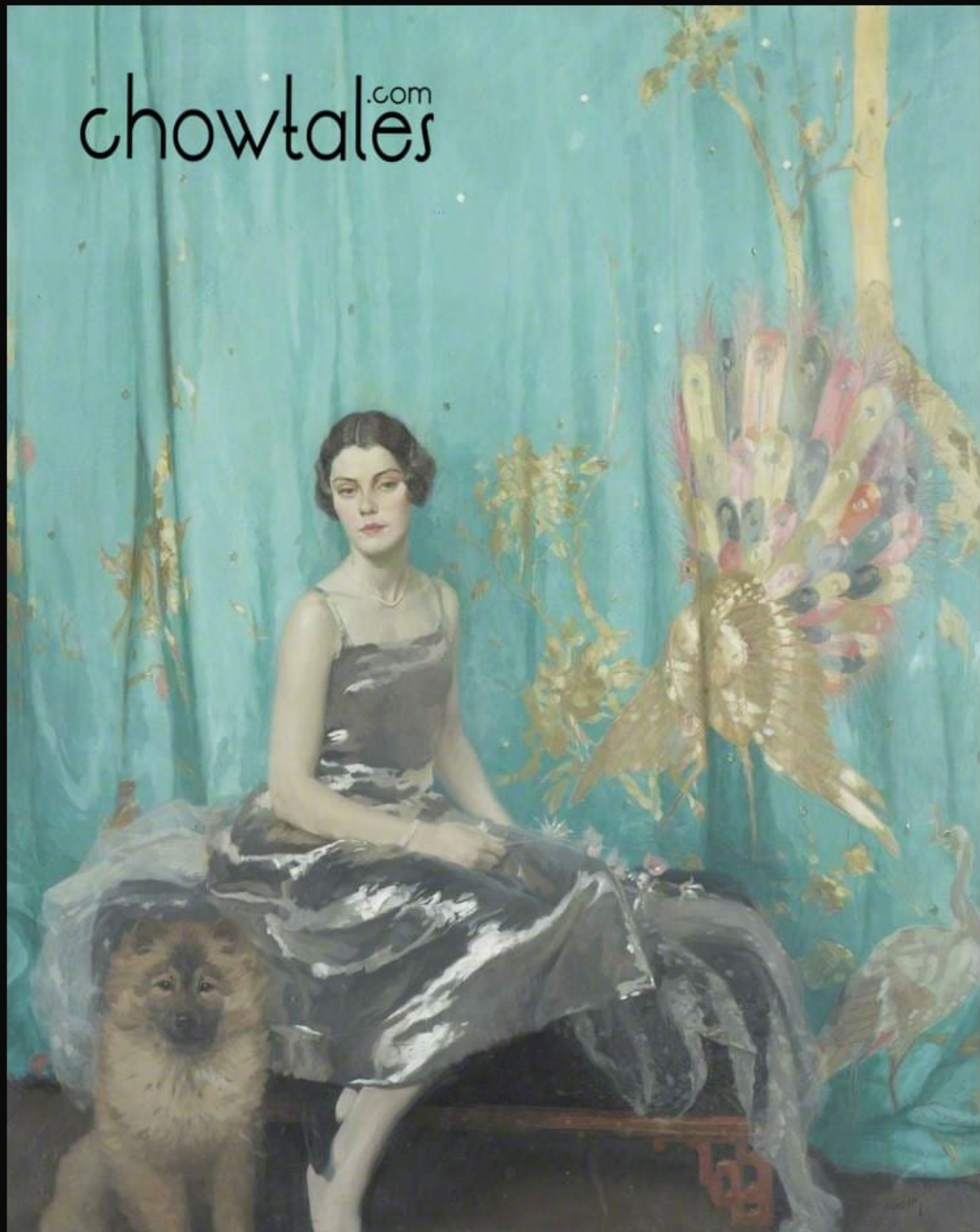
In Icart's drawings, one sees the Impressionists Degas and Monet and, in his rare watercolors, the Symbolists Odilon Redon and Gustave Moreau. In fact, Icart lived outside the fashionable artistic movements of the time and was not completely sympathetic to contemporary art. Nonetheless, his Parisian scenes are a documentation of the life he saw around him and they are nearly as popular today as when they were first produced.

In 1914 Icart had met a magical, effervescent eighteen-year-old blonde named Fanny Volmers, at the time an employee of the fashion house Paquin. She would eventually become his wife and a source of artistic inspiration for the rest of his life.

Icart's portrayal of women is usually sensuous, often erotic, yet always imbued an element of humor, which is as important as the implied or direct sexuality. The beautiful courtesans cavort on rich, thick pillows; their facial expressions projecting passion, dismay or surprise, for the women of Louis Icart are the women of France as we have imagined them to be Eve, Leda, Venus, Scheherazade and Joan of Arc, all wrapped up into an irresistible package.

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## **James Durden 'Betty and Chow' Painting**



"Betty and Chow" British artist James Durden - 1878-1964  
Keswick Museum and Art Gallery; Supplied by The Public Catalogue Foundation

This stunning painting by James Durden was hard to find information about when it was actually painted. It was bequeathed by James Durden in my birth year 1958, so could



have been painted any time before that. Note the long and productive career this artist had.

*Betty and Chow*, James Durden (1878–1964),  
Keswick Museum and Art Gallery

© the copyright holder  
photo credit: Keswick Museum and Art Gallery

|                    |  |
|--------------------|--|
| Title              | <b>Betty and Chow</b>  |
| Artist(s)          | <b>James Durden (1878–1964)</b>  |
| Collection         | <b>Keswick Museum and Art Gallery</b>  |
| Medium and Support | <b>oil on canvas</b>   |
| Size               | <b>169 x 139 cm</b>  |
| Location           | <b>Keswick Museum and Art Gallery</b>  |
| Acquisition method | <b>bequeathed by James Durden, 1958</b>  |
| Accession number   | <b>KESMG:3116</b>  |
| Private loan       | <b>No</b>  |
| Description        | <b>James Durden was a landscape and portrait painter, and was born in Manchester. For several years he lived in Whitehaven and Keswick in Cumbria.</b> |

SOURCE: <http://www.thepcf.org.uk>

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**GEORGE**

**VERNON**

**STOKES**

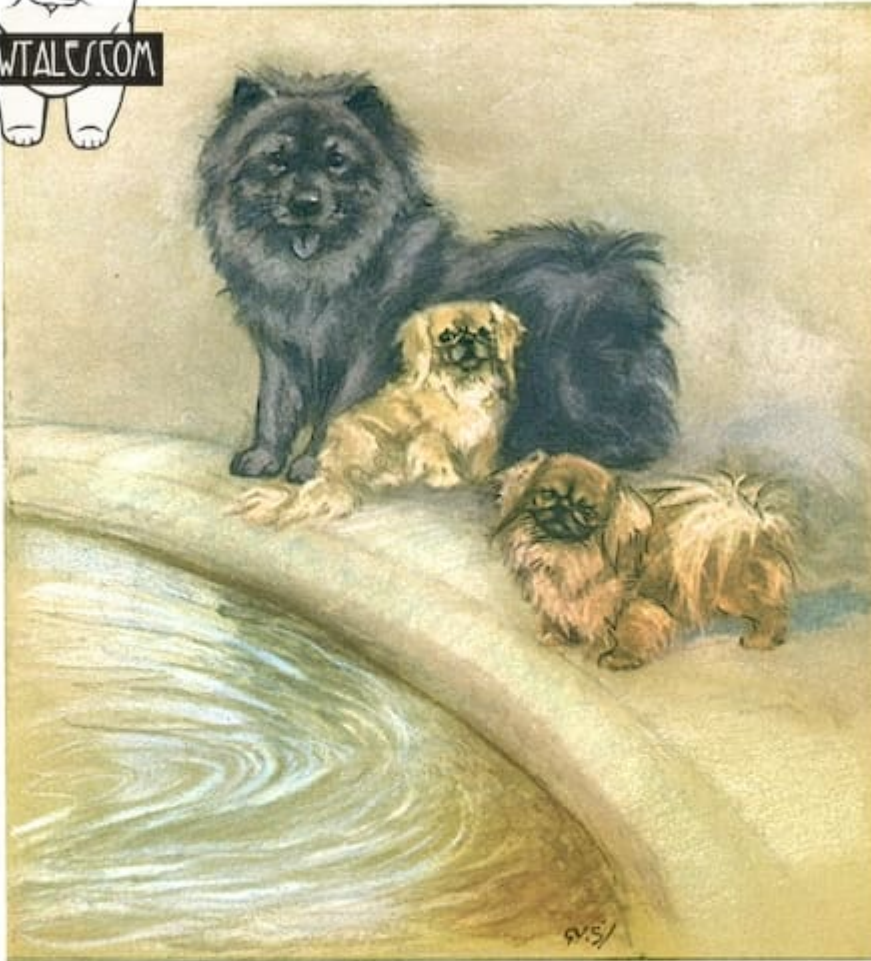
# paintings



**GEORGE VERNON STOKES (British, 1873-1954)** George Vernon Stokes (1873 – 1954) was an illustrator of great renown, who made pictures and drawings for scores of dog encyclopedias, breed books, and stories. Together with his sister Cynthia Harnett, Stokes produced numerous large format illustrated children's stories with a dog or dogs as central characters.

His paintings were loose in format, lush in color, portrayed great personality, and Terriers were particularly plentiful in his body of work. He contributed illustrations to magazines and books on dogs and natural history and Exhibited

at the RA from 1907, RBA and provincial galleries. Stokes lived near Carlisle for some years and later near Deal in Kent.



CHOW AND PEKINESE  
"The Pekinese . . . were the aristocrats where the  
Chows were the commoners of China"

GEORGE VERNON STOKES 1873-1954

The four prints on this page are in my personal collection





GEORGE VERNON STOKES 1873-1954



chowtales.com

G. VERNON STOKES.



Vernon Stokes artist 1873-1954 in the ©Sandra Miller Collection





*Blue Chow-Chow*

FROM THE PAINTING BY  
G. VERNON STOKES

GEORGE VERNON STOKES 1873-1954