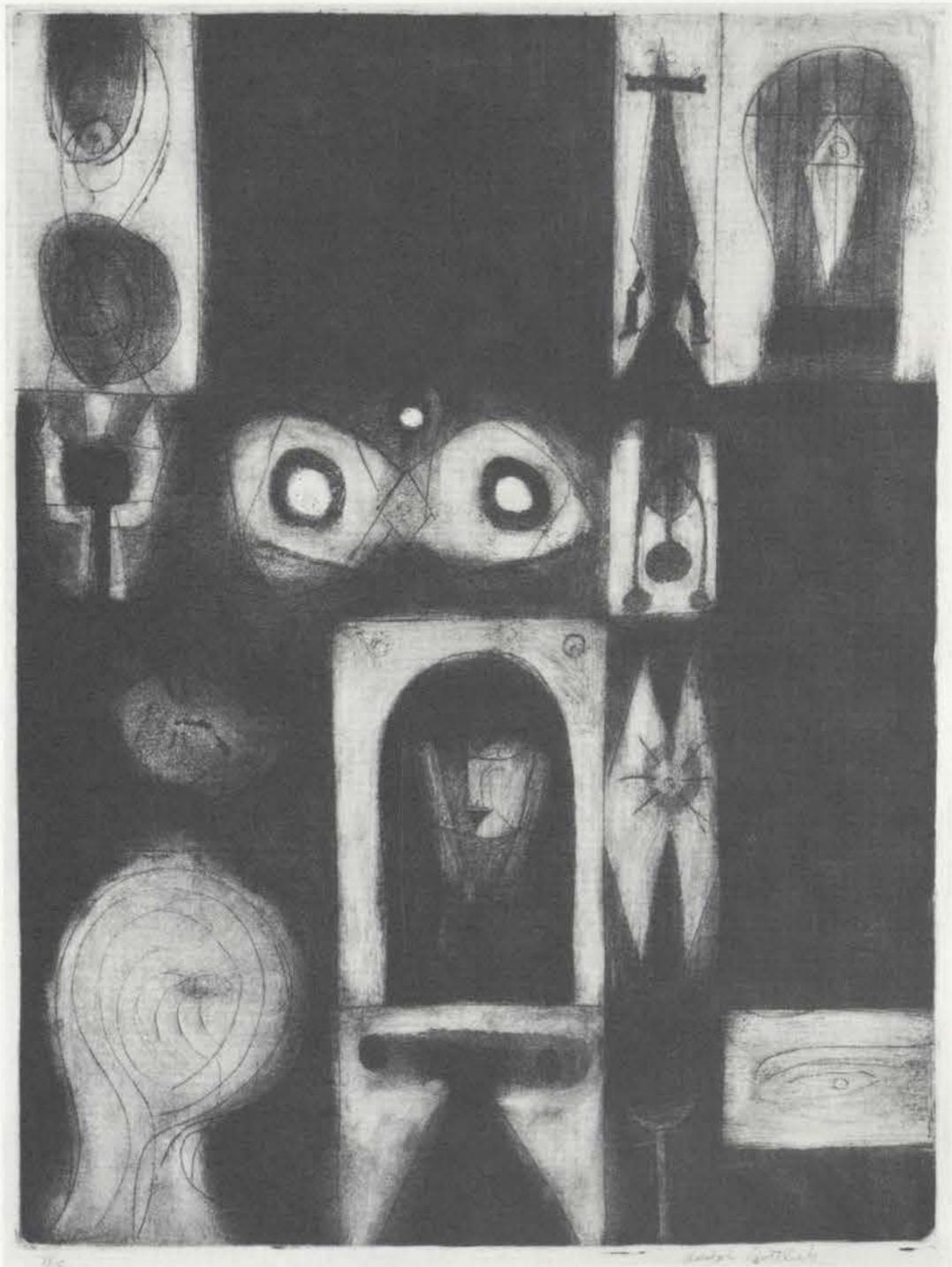




American Prints 1860-1960  
*from the collection of Matthew Marks*

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Bennington College, Bennington, Vermont

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American Prints 1860-1960  
from the collection of Matthew Marks

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COVER:  
Alexander Calder, *[Man and Woman Walking Dog]*,  
circa 1930, (Catalogue #16).

FRONTISPIECE:  
Adolph Gottlieb, *Apparition (Hieroglyph)*,  
circa 1945, (Catalogue #33).

#### ACKNOWLEDGEMENTS

A catalogue such as this, and the exhibition which accompanies it, is of necessity a collaborative effort and would not have been possible without the support and cooperation of many people.

I am especially grateful to the Bennington College Art Division for their encouragement and interest in this project from the start. In particular, I would like to thank Rochelle Feinstein; Guy Goodwin; and Sidney Tillim, who originally suggested the topic of the exhibition. I am indebted to Alice Smith for her thoughtful design of the poster and catalogue. Her guidance and understanding has insured that the publication part of this project has been an extremely educational experience for me. I would like to thank President Michael Hooker for making available the additional funding necessary for the printing of this catalogue. His support is really what has made this project feasible and is another example of what makes Bennington College the special place it is.

Of the many family members and friends that have helped me with various aspects of this exhibition I would particularly like to single out Catherine Croner, for her careful reading of the first draft of the manuscript, and Anne Coggan, for her sensitive installation design for Usdan Gallery. Finally, I would like to thank my parents, to whom this catalogue is dedicated. It is because of their constant support and encouragement over the years that this exhibition is able to be a reality.

M. M.

## Introduction

The 124 prints which make up this exhibition have been selected from my collection of over 800 prints. The works exhibited at Bennington have been confined to those made by American artists between 1860 and 1960. There are European and contemporary prints in my collection but its greatest strengths are in the area of American prints. The dates 1860 to 1960, to which I have chosen to confine myself, echo for the most part my collecting interests. They do, however, seem to me to be a logical choice for the exhibition. It was around 1860 that American painters first became interested in making original prints and it was about a century later, in the early 1960s, that several large printmaking workshops were established. An enormous rise in the popularity of printmaking as an artistic medium, which we are still experiencing today, occurred at that time.

The first American print to enter my collection, the Marsden Hartley lithograph (Catalogue #36), was purchased nearly ten years ago. Although I had been interested in art for several years before, I have always considered this my first serious commitment. My parents owned several European prints which as a child I loved very much. At a certain point, however, I discovered they were not of the highest quality and I convinced my parents to part with them. It was with the proceeds of this sale that I paid for the Hartley.

When I was in seventh or eighth grade I remember buying a book on a visit to the Metropolitan Museum called something like *Two Centuries of American Art*. Somehow I got it in my head that I wanted to build an historical collection that would document the history of the United States through its painting. I decided that I wanted to own one painting by every important American artist from colonial times to the present. I was particularly drawn at that time to Georgia O'Keefe and I noticed a painting by her in an advertisement for an art gallery. I had my father take me there one afternoon and he found out the price for me (it's unlikely they would have told me how much it was if I had gone on my own!). Unfortunately, it was far too expensive to even consider and upon further investigation I discovered even O'Keefe's drawings were out of my price range. At some point someone suggested that perhaps she might have made some prints and if she had they would probably be more affordable. I soon made my way to one of the large print galleries in the city where I was told that O'Keefe never made any prints. By this point I had read a good deal about her work and that of the other artists whom Alfred Steiglitz first showed in the early part of this century. I asked for prints by other members of the Stieglitz group and happened upon the Marsden Hartley. At the same gallery I found in a stack of prints a little etching by the nineteenth century painter Thomas Moran which was very inexpensive. I could not figure out why it cost so little because I knew that his paintings were nearly as expensive as O'Keefe's. Anyway, I was intrigued with it so I purchased the Moran as well. I soon

discovered a whole group of completely neglected American printmakers who worked towards the end of the nineteenth century.

By this time it became clear that my collecting goals had changed and it was not going to be paintings that I was to devote myself to, but prints instead. Since this was the case it seemed to me logical that I should devote some time to learning about the graphic arts. I decided to familiarize myself with the different printmaking techniques. At first it appeared an impossible maze of strange words and it was indeed a new way of looking at art for me. But soon I became comfortable recognizing, among other things, the many different intaglio processes, the difference between wood engravings and woodcuts, and between transfer lithographs and those drawn directly on the stone. The technical aspects of the work of art become perhaps a little more important when one is spending a lot of time with prints as opposed to paintings or drawings. One becomes particularly sensitive to different types of papers and inks and to subtle changes in the surface. It is possible in printmaking to achieve special visual qualities that are not possible in other mediums. The ability in lithography, for example, to achieve a wider range of tonalities than can normally be found in drawings is something which I came to appreciate after studying prints for a time. The velvety quality of certain blacks is a particular characteristic of graphic art.

I slowly began to develop a set of criteria by which I judged possible new acquisitions. I have always felt that the best prints were made by artists who chose to work in printmaking because they wanted to achieve in their work effects which they could not get in other pictorial mediums. I have never been interested in prints in which the artist simply wanted to reproduce a drawing. I think one can tell by looking at a print whether the artist appreciated the medium and used it to its full advantage. Prints are similar to drawings in that the quality of the draughtsmanship is of the utmost importance. It is not uncommon, however, for artists to spend as much time working on their prints as they would on their paintings. Prints occupy a curious position between paintings and drawings. The finest prints are those that are able to assimilate the best qualities of both painting and drawing. This is one of the reasons why the prints of painters such as Mary Cassatt and Edward Hopper rank among their finest works. In their prints color and value contrasts are completely worked out, yet the clarity of mass is still distinct. The composition is often tighter and less complicated in their prints than in their paintings or drawings. Sometimes it seems that the slight resistance which the technical aspects of printmaking offer force the artist to consolidate his or her ideas resulting in a better work of art.

As I became more and more familiar with the technical aspects of printmaking I was at the same time acquainting myself with the available literature on American prints. When I first began collecting in this area there were virtually no reliable books which discussed as a whole the period which is covered in this present exhibition. Recently, there have been several important books published which have begun to fill this gap. In the beginning, however, it was often necessary for me to turn to contemporary sources in order to find any

information at all. I began, after a period of study, to concentrate on certain areas of American printmaking which particularly interested me. As mentioned earlier, original American prints made before Whistler and Cassatt seemed an especially neglected area. Works by these first American "painter-etchers" were not particularly sought after at the time and it was possible to build a representative collection for a relatively modest sum. Another area which interested me was American modernist prints. It seemed to me that the Regionalist artists like Thomas Hart Benton, Grant Wood, and John Steuart Curry received an enormous amount of attention while those artists who worked in more avant-garde styles were often relatively unappreciated. Also, it occurred to me that there were a number of interesting prints made in America after the great popularity of printmaking in the 1930s and before the revival in the 1960s. I actively sought out American prints from the 1940s and 1950s, most of which were by artists who were not professional printmakers, but painters and sculptors who happened to make a few prints. I have always been especially drawn to prints made by artists whose primary work was in another medium. These prints usually have a freshness and simplicity which is sometimes lost in more technically sophisticated works made by professional printmakers. A particularly charming example of this is the Alexander Calder etching [*Man and Woman Walking Dog*] (Catalogue #16).

## American Prints 1860-1960

In the 1860s American painters began to be interested in original printmaking for the first time. There was a wealth of prints made in America in the eighteenth and nineteenth centuries but these were almost exclusively reproductive prints. Artists would hand their work over to professional engravers or lithographers to have their paintings reproduced when multiple copies of an image were desired. A change occurred shortly after the Civil War when a small group of American painters began to make etchings. Inspired by a similar resurgence of interest in etching as an artistic medium which occurred in France and England several years earlier, these artists joined together and founded several small clubs, the most important being the New York Etching Club, which first met in 1879. Most of the nineteenth century prints in this exhibition were made by members of the New York Etching Club. The etching *Cascades at Tivoli* by George Loring Brown (Catalogue #14) is one of a set of nine etchings of the Roman *compagna* which were published in New York in 1860. *Naushton Swamp Series #1* by R. Swain Gifford (Catalogue #31) is one of a set of four etchings published by the artist in 1865. These two prints are examples of the earliest kind of etchings which American artists produced.

This was an age of great American landscape painting, and the majority of American

etchings from this period are of landscape subjects. The works exhibited here by Thomas Moran (Catalogue #65 and #66) and his wife Mary Nimmo Moran (Catalogue #63) are among the best examples of the type of landscape etchings which were popular in the 1880s. The print *A Japanese Fantasy* by John Leon Moran (Catalogue #62), who was Thomas Moran's nephew, shows the young artist's fascination with the Orient. It is unusual in that it is one of the few figurative subjects which appear in etchings of this period.

The public's fascination with etchings at this time was rather short lived. The large landscape by Henry Farrer (Catalogue #27) is an example of what the final products of the American etching revival looked like. They are a far cry from the charming little landscapes, often drawn out of doors directly on the plate and printed by the artist, with which the movement had begun. By the 1890s many of the artists had lost sight of what had originally attracted them to etching. The prints from this later period seem to be trying to mimic paintings. Prints were now officially published and often, in order to appear more desirable to collectors, etchings were issued in limited editions on several different papers with special *remarques* in the margins. Many of the leading artists of the American etching revival began to lose interest in printmaking after 1890. They concentrated on their work in other mediums and some, like Charles Adams Platt (Catalogue #71), who later became a leading architect and landscape designer, changed careers entirely.

There were some other interesting developments which occurred in American prints at this time. Venice in the summer of 1880 was a particularly fertile place for American artists interested in the graphic arts. It was here that a young artist from Cleveland named Otto Bacher met the American expatriate painter James McNeill Whistler. Whistler pulled the first proofs of his famous Venetian etchings (Catalogue #90) on Bacher's press. The emphasis on monotype inking, which the artists called *retroussage*, and the free, expressive use of the line that are apparent in Bacher's etching *A Wet Evening in Venice* (Catalogue #6) are evidence of the influence which Whistler exerted over the younger artist. And although it was around 1890 that lesser artists like Bacher began to lose interest in etching, this was exactly the time when Whistler and another American expatriate painter, Mary Cassatt, entered particularly exciting periods of printmaking.

Cassatt's print, *After-Dinner Coffee* (Catalogue #18), is a rare impression of one of her technically unusual prints which combined soft-ground etching and aquatint. It shows the experimental nature of her graphic work from this period and is one of a group of works leading up to Cassatt's great series of color etchings, published in 1891, which were originally inspired by Japanese color woodcuts.

Whistler's *The Winged Hat* (Catalogue #91) is one of a number of lithographs which the artist made toward the end of his life while living in Paris. The images were drawn on specially selected transfer paper and then sent to London where they would be transferred to stone and printed in small editions. The proofs were then returned to Paris where the artist

would approve each impression by inscribing it with his butterfly insignia. These late lithographs are particularly beautiful examples of his work in which he felt it was more important for the artist to know what to leave out than what to put in.

One of the more interesting phenomena of late nineteenth century American printmaking was that of the professional wood engraver. Related to the craftsmen who earlier in the nineteenth century would copy paintings onto metal plates, the wood engravers were for the most part primarily engaged in reproducing other artist's works. The Elbridge Kingsley copy of Albert Pinkham Ryder's painting *The Flying Dutchman* (Catalogue #43) is an example of the particularly lavish format in which these works were presented. The wood engraving is printed on extremely thin oriental paper and is signed in pencil by both the painter and the engraver. It is one of a deluxe set of proofs from a portfolio published in 1887 by the short-lived Society of American Wood Engravers. The wood engravers were fighting a losing battle against photography. They tried in vain to show the superiority of wood engraving to photography as a means of reproducing works of art. Wood engraving was an extremely arduous and time consuming occupation and photography quickly proved a far cheaper and more reliable means of reproduction. Though destined for obscurity, wood engraving was kept alive in the early part of this century by former reproductive wood engravers such as Henry Wolf who, in his work *Evening Star* (Catalogue #93), now cut his own design into the block. Works such as these were the precursors of what was in effect a revival of wood engraving in America in the 1930s.

There are several prints in this exhibition which can give one an idea of the variety of American printmaking done in the first two decades of the twentieth century. The etching *Cloître St. Maclou, Rouen II* by John Marin (Catalogue #56) and the lithograph *Celine* by Ernest Haskell (Catalogue #37) are both prints done by American artists working in Europe under the influence of Whistler. The two etchings by Childe Hassam (Catalogue #39 and #40) are examples of a type of American Impressionist art which flourished in the United States at this time. John Sloan's etching, *Copyist at the Metropolitan Museum* (Catalogue #77), and the George Bellows lithograph, *Reclining Nude* (Catalogue #8), are perhaps the most modern works in this group of early twentieth century prints. Sloan and Bellows portray their subjects candidly. There is none of the ethereal delicacy of a Whistler; these artists painted the unglamorous world which they saw around them. They were not interested in making conventionally beautiful pictures. In this sense, artists like Sloan and Bellows broke the ice for the first wave of American modernist artists.

Arthur B. Davies, one of the organizers of the historic 1913 Armory Show in which the American public got their first glimpse of the radical new developments in European paintings and sculpture, is represented in this exhibition by a drypoint, *Figure in Glass* (Catalogue #21). Here one can see an American artist's interpretation of Cubism derived from a careful study of the leading European painters. The two Max Weber prints (Catalogue #86

and #87) are similarly conceived. They also show an interest in primitive art which was first shown at Alfred Stieglitz's "291" Gallery in 1914. Weber carved the little woodcut *Head* from the side of a honey box, utilizing the dovetailing in the block at the bottom of the image. He applied the ink by hand, as Gauguin did, and, lacking a press, he slipped the block and a piece of paper under his mattress in order to achieve the necessary pressure.

At the start of World War I several American artists who had been studying and working in Europe were forced to return to the United States. A group of these artists ended up settling in the small fishing village of Provincetown, Massachusetts. They began to specialize in a type of hand-printed block prints, such as Tod Lindenmuth's *Low Tide* of 1915 (Catalogue #51), which were influenced by Japanese multiple block color woodcuts. In about 1916 one of the artists developed a technique of making multi-colored woodcuts which required only one block. This single block method was soon dubbed the "white-line" technique because each area of color in the composition was separated by a groove in the block which when printed came out white. Blanche Lazzell (Catalogue #50), who first came to Provincetown in 1915, became a master of the technique. She studied in Europe with Fernand Leger and Albert Gleizes and developed a brightly colored Synthetic Cubist vocabulary which, returning to Provincetown each summer for nearly thirty years, she would apply to the subject matter she found around her studio. Her beautifully printed woodcuts were painstakingly made by a process in which each area of color was inked, one at a time, with watercolor and then rubbed by hand against a piece of fibrous oriental paper.

The majority of the prints in this exhibition date from the 1920s and 1930s. Except for the current revival which we are experiencing today this was perhaps the greatest period of printmaking in America. The Regionalist painters Thomas Hart Benton and Grant Wood were at the height of their careers and their particular vision of American life was enormously influential. All across America artists depicted the American landscape whether rural or urban. The wood engraving *Tuonela* (Catalogue #46) is an example of the stream-lined Art Deco style in which Paul Landacre depicted the hills outside Los Angeles. William Sharp's etching and aquatint, *Chicago Steel Mills* (Catalogue #76), shows workers entering a factory. It is an example of a type of subject matter which is commonly found in American prints of this period. Edward Hopper's etching and drypoint, *The Railroad* (Catalogue #42), with its stark contrast of blacks and whites is a particularly powerful vision of the American industrial landscape. Reginald Marsh chose as his subject matter an even bleaker aspect of American life during the Depression. His etching, *Corner of Tenth Ave. and 27th St.* (Catalogue #57), shows a group of unemployed men huddled together under the light of a street lamp. Fred Becker chose the thriving world of jazz for the subject of his etching, *Home Cooking* (Catalogue #7), which was made while the artist was employed under the Work Projects Administration (WPA).

During this economically depressed time the WPA provided virtually the only opportunity for artists to work in their chosen field. The WPA maintained workshops in all the different

printmaking mediums and encouraged artists to experiment with new techniques such as color lithography and silkscreen. Louis Lozowick (Catalogue #52 and #53) was another artist who was employed by the WPA during the 1930s. He, along with printmakers like Howard Cook (Catalogue #19 and #20) and Jolan Gross Bettelheim (Catalogue #10), depicted the urban and industrial landscape of America in a style that combined elements of European modernism with a distinctly American flavor. These artists believed that the skyscrapers and grain elevators of America were our equivalent of the old world's great monuments.

The majority of the prints done under the auspices of the WPA were of the Regionalist sort. However, through the influence of more established artists like Stuart Davis (Catalogue #22), whose style derived from a combination of French Cubism and the rhythm of American jazz, there were a few bastions of more modernist-inspired work. Artists like Louis Schanker and Werner Drewes, who originally studied at the Bauhaus, made woodcuts while on the WPA. These artists' prints show a familiarity with the work of artists as different as Kandinsky, Picasso, and the German Expressionists. Helen Lundeberg, who was employed by the Federal Art Project, the west coast equivalent of the WPA, was one of a small group of American artists working in the 1930s who took their inspiration from the Surrealist movement.

In 1937, a group of American artists who worked in predominantly abstract styles joined together and founded the American Abstract Artists. The artists felt that as a group they might have a better chance of convincing the art world that there was indeed some validity in American artists pursuing this type of art. One of the group's activities was to organize a boycott in 1940 of The Museum of Modern Art which at that time showed European abstract art almost exclusively, refusing to acknowledge that American artists were working in this vein as well. Another activity of the American Abstract Artists was a group exhibition of member's paintings and sculpture which was held in 1937 in a rented space in an office building in New York. To promote the exhibition, thirty of the exhibiting artists got together and made up a portfolio of lithographs (Catalogue #72) which was sold in the gallery for fifty cents at the time of the exhibition. The American Abstract Artists came from widely divergent backgrounds. Some, like Josef Albers (Catalogue #1), were Europeans with fully developed abstract styles who came to the United States to escape the political unrest in Europe. Others, like Ad Reinhardt, were young American artists who were drawn to a more avant-garde vocabulary than the popular American art of the time offered. Ilya Bolotowsky (Catalogue #72) was one of a group of painters belonging to the American Abstract Artists particularly influenced by Mondrian and Russian Constructivism.

During World War II many of the leading European artists emigrated to the United States. Among these was the English printmaker Stanley William Hayter, who in 1944 opened his printmaking studio, Atelier 17, in New York. Hayter, who originally started Atelier 17 in Paris in the 1930s, specialized in developing innovative printmaking techniques. The color wood engraving, *Sea Forms* by John Ferren (Catalogue #30), is an example of the unusual

prints which came out of Hayter's Parisian workshop during the earlier period. In New York in the 1940s, Atelier 17 became an extremely important gathering place for the expatriate painters. It was here that many of the young American artists first became acquainted with the older Europeans. Louise Bourgeois, for instance, recalls, when she was working at Hayter's studio, borrowing Joan Miro's watercolor set to color in the proof of the early state of her engraving from the portfolio *He Disappeared Into Complete Silence* (Catalogue #12). Other American painters who worked at Atelier 17 in the 1940s included Mark Rothko, Jackson Pollock and Adolph Gottlieb, whose rare etching and aquatint, *Apparition (Hieroglyph)* (Catalogue #33), dates from this time. In it one can see strong elements of Surrealism, the originators of which, such as Breton, Tanguy, Masson, Ernst, and others, Gottlieb would have had direct exposure to in Hayter's studio.

Some of the latest works in this exhibition are several prints by the sculptor David Smith. Smith's first prints were made at Atelier 17 in Paris in the mid-1930s. In 1941 he made the etching, *Women and War* (Catalogue #79). It is related to the series of bronze relief sculptures called *Medals for Dishonor* which Smith worked on from 1938 to 1940, works dealing with the atrocities of war. The specific image which Smith uses to represent the brutality of war is that of the woman being violated by a canon. This is a recurring theme for Smith throughout this period and can clearly be seen in the etching. The quality of caricature in the print, as well as the similar anti-war message, indicates a familiarity with Picasso's etching *Dream and Lie of Franco* of 1937.

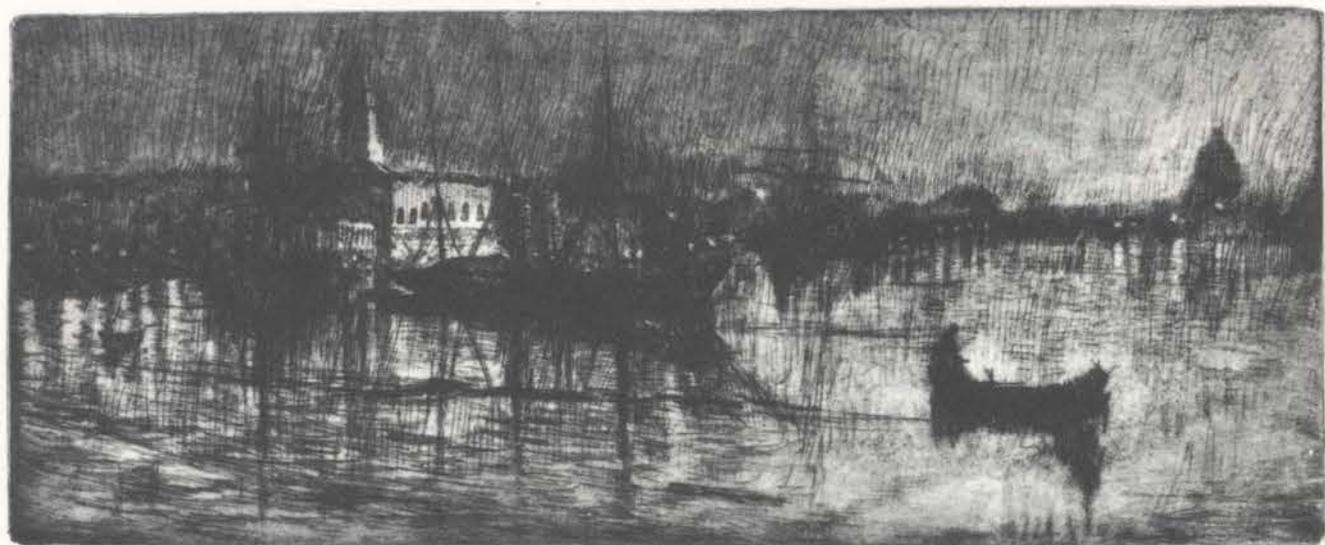
The two different states of Smith's lithograph, *Don Quixote* (Catalogue #80 and #81), are among the few important American prints of the early 1950s. They were most likely printed at a small press in Woodstock, New York in the summer of 1952. Smith handcolored the first state of *Don Quixote* with blue egg tempera and in the second state he scraped light areas into the thick dark lines of the composition. These lines are silhouetted against the white of the paper in much the same way that Smith silhouetted pieces of steel against the sky in his sculptures at this time. There is a freshness and immediacy to Smith's calligraphy in these lithographs which is often missing from most American prints of this period. The graphic work made by painters and sculptors like Smith and Gottlieb were rarely printed in regular editions. Usually only a few proofs of each image survived. Nonetheless, these prints occupy an important place in the history of American printmaking and any survey exhibition such as this would be incomplete without them.

— Matthew Marks

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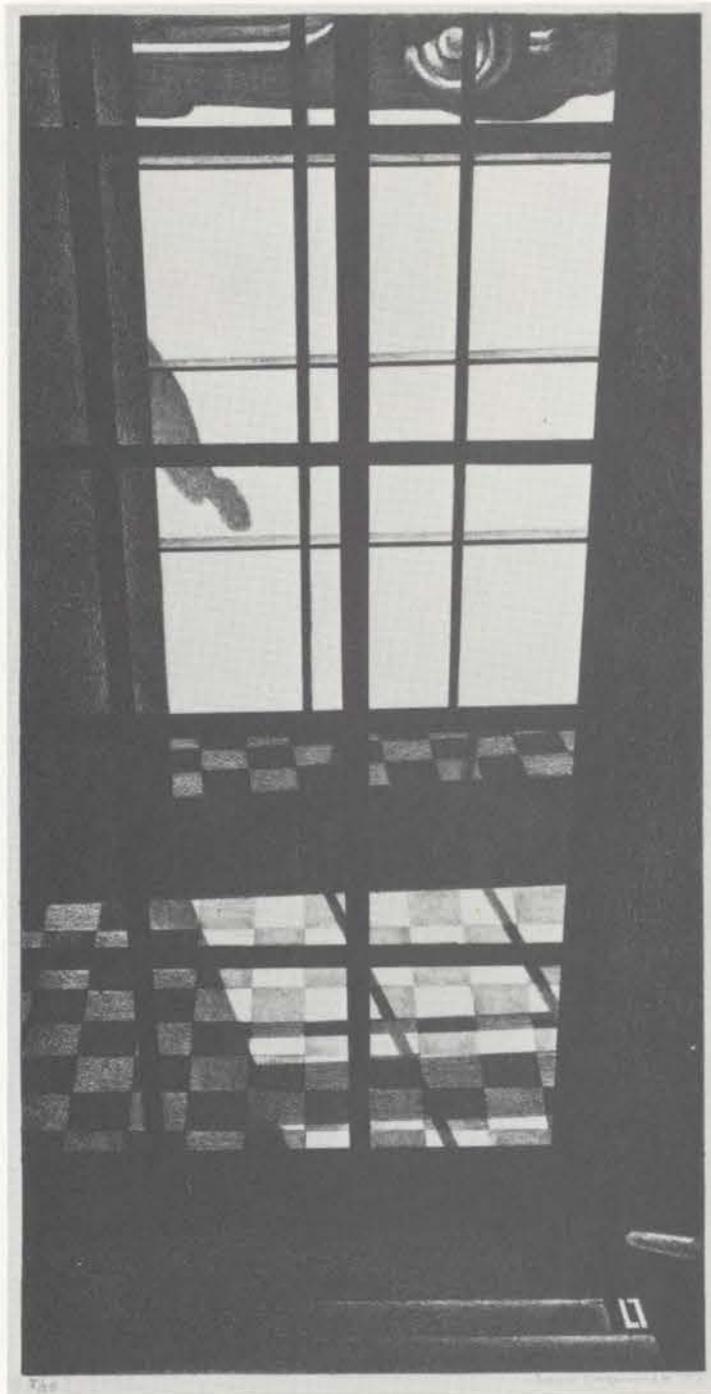
Plates



Otto Bacher, *A Wet Evening in Venice*, circa 1880, (Catalogue #6).



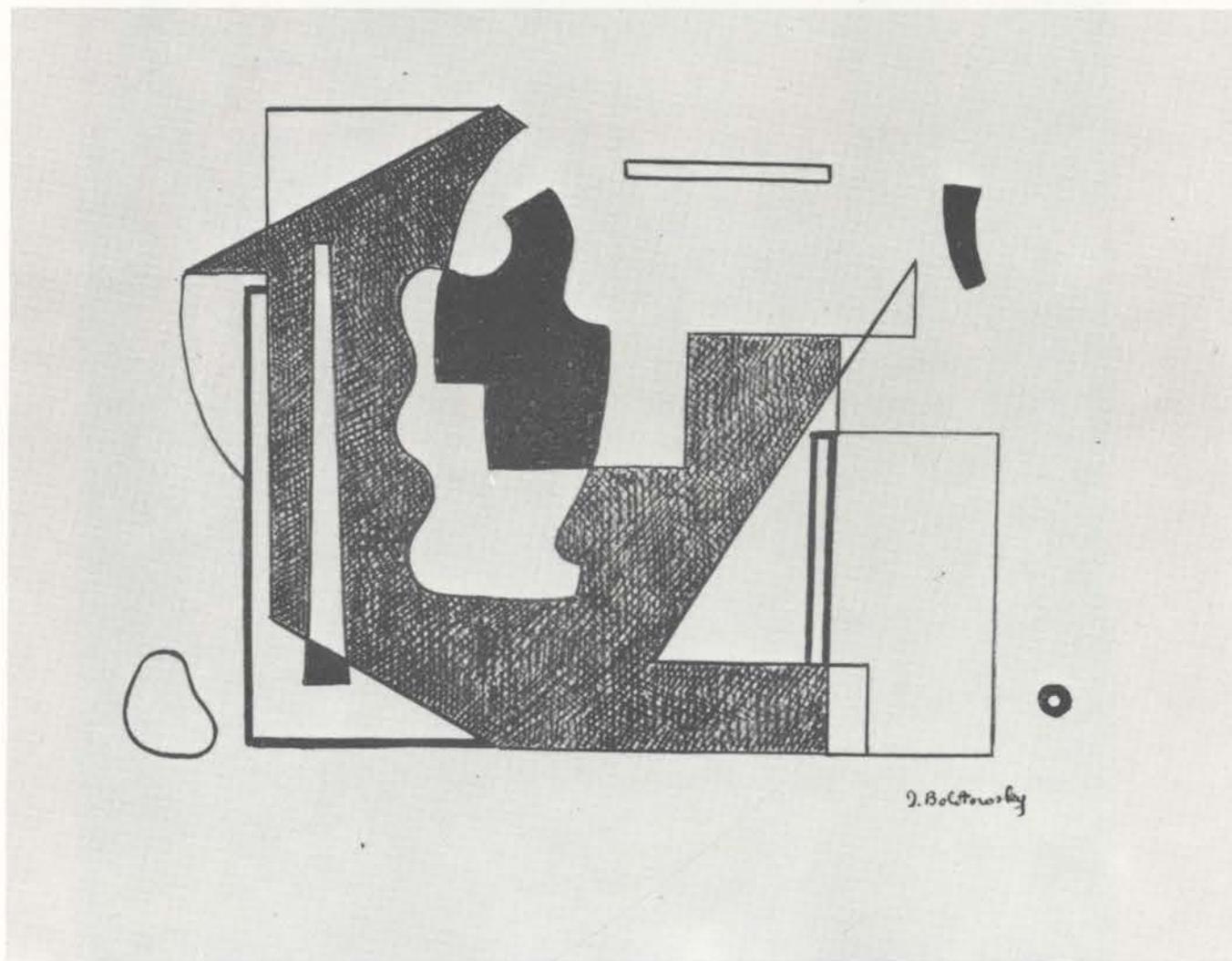
James A. McNeill Whistler, *The Winged Hat*, 1890, (Catalogue #91).



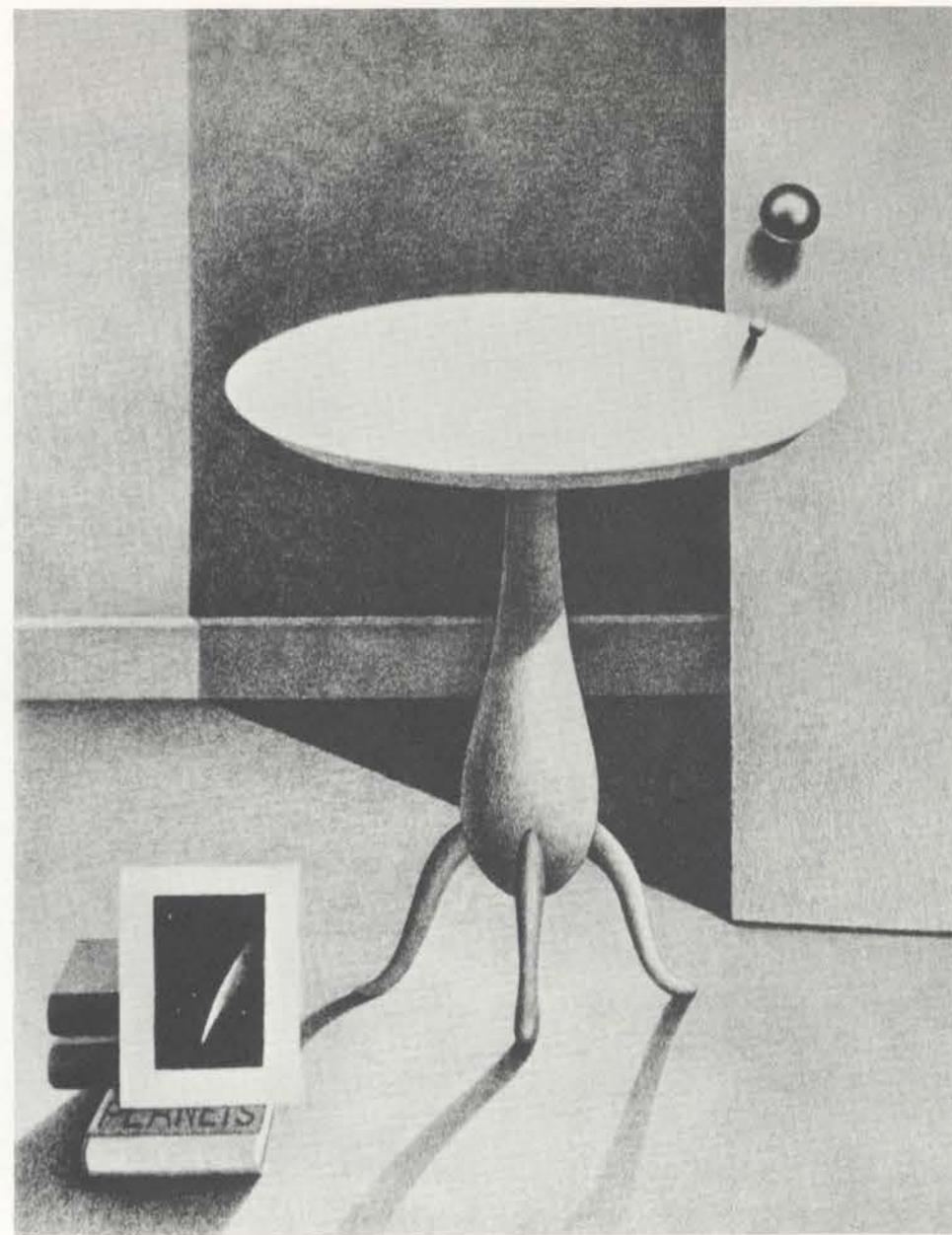
Louis Lozowick, *Doorway into Street*, 1929, (Catalogue #53).



Howard Cook, *Times Square Sector*, 1930, (Catalogue #20).



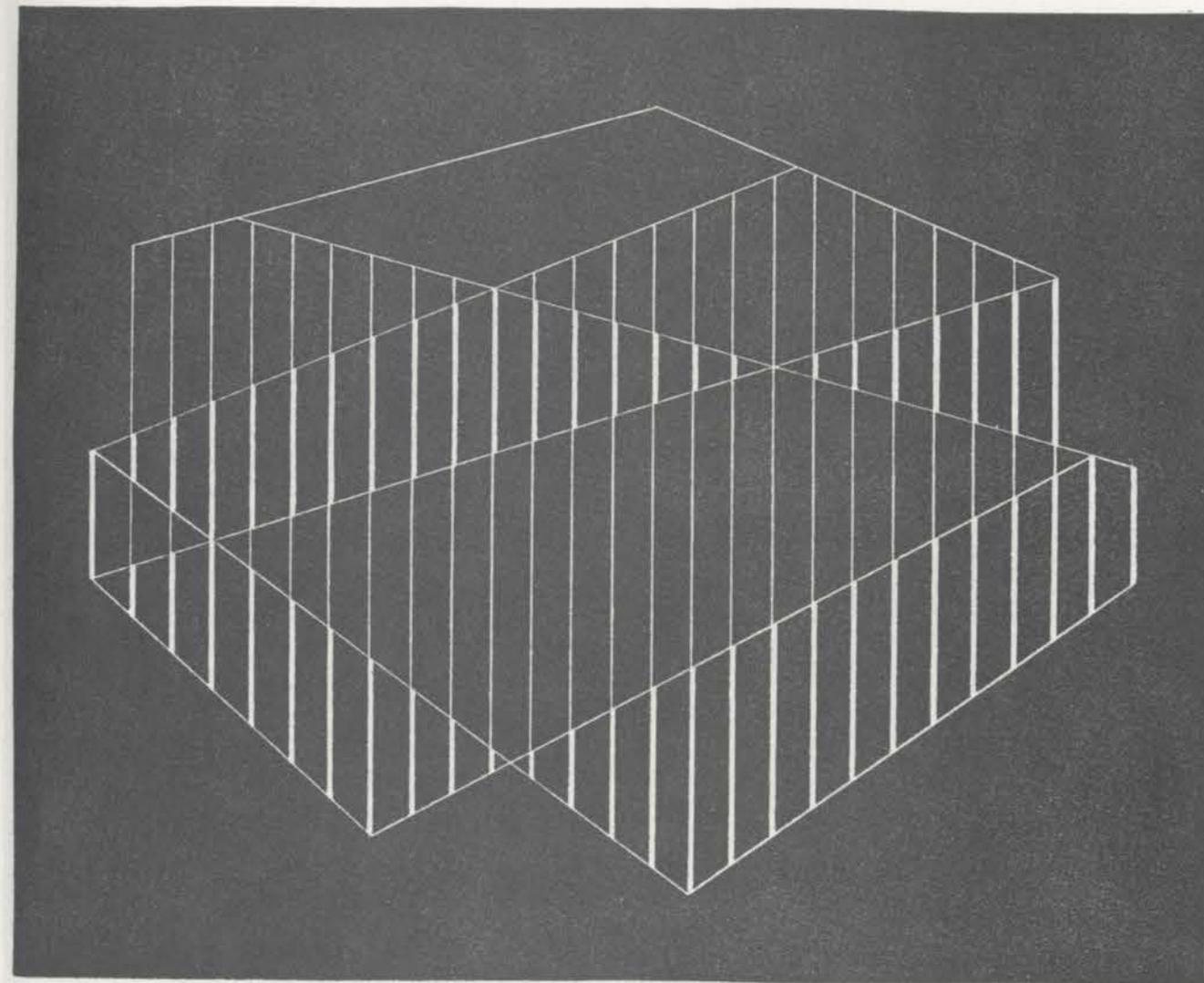
Ilya Bolotowsky, *Untitled* from the portfolio *American Abstract Artists*, 1937, (Catalogue #72).



Helen Lundeberg, *Planets*, 1937, (Catalogue #54).



Werner Drewes, *Composition III — Arrows Into Different Directions*, 1934, (Catalogue #23).



Josef Albers, *Fenced*, 1944, (Catalogue #1).



David Smith, *Women and War*, 1941, (Catalogue #79).



David Smith, *Don Quixote, State I*, 1952, (Catalogue #80).

## Works in the Exhibition

JOSEF ALBERS (1888–1976)

1. *Fenced*, 1944  
linoleum cut, 10 x 12 $\frac{3}{8}$ "  
signed, titled, and inscribed  
"To Connie – New Years 1946 A" in pencil  
edition of 30  
Miller 69

JAMES ALLEN (1894–1964)

2. *The Connectors*, 1934  
etching, 9 $\frac{7}{8}$  x 13"  
signed in pencil  
Ryan 66

JOHN TAYLOR ARMS (1887–1953)

3. *West Forty-Second Street*  
(*Corner of Fifth Avenue Toward Sixth*), 1920  
etching, 13 x 10 $\frac{1}{2}$ "  
signed in pencil  
edition of 75  
Fletcher 41

4. *Thirty Knots or Better*  
or *U.S.S. Destroyer 121*, 1920  
etching and aquatint, 4 $\frac{5}{8}$  x 9 $\frac{1}{2}$ "  
signed, dated, and inscribed  
"Artists Proof/Printed by Frederick Reynolds"  
in pencil  
edition of 60 printed in color  
Fletcher 42

MILTON AVERY (1893–1965)

5. *My Wife Sally*, 1934  
drypoint, 5 $\frac{5}{16}$  x 8 $\frac{5}{16}$ "  
signed and dated in pencil  
edition of 100  
Lunn 5

OTTO BACHER (1856–1909)

6. *A Wet Evening in Venice*, circa 1880  
etching, 5 $\frac{1}{16}$  x 12 $\frac{1}{2}$ "

FRED BECKER (born 1913)

7. *Home Cooking*, circa 1938  
etching, 11 $\frac{3}{4}$  x 5 $\frac{1}{4}$ "  
signed and titled in pencil  
stamped "FEDERAL ART PROJECT/ NYC WPA"

GEORGE BELLOWS (1882–1925)

8. *Reclining Figure*, circa 1916  
lithograph, 8 $\frac{1}{4}$  x 11 $\frac{3}{4}$ "  
signed, titled, and inscribed  
"No.18[?]" in pencil  
edition unknown, possibly 10  
Bellows 119; Mason 3, ii/II

HARRY BERTOIA (1918–1978)

9. *Composition*, circa 1944–47  
monotype handcolored with  
pastel, ink and gouache, 12 $\frac{1}{8}$  x 18 $\frac{1}{8}$ "

JOLAN GROSS BETTELHEIM (born 1900)

10. *Manhattan Roofs*, circa 1940  
drypoint, 12 x 9 $\frac{7}{8}$ "  
signed in pencil  
Beall 3

EMIL BISSTRAM (1895–1976)

11. *[Sailboats]*, 1950  
lithograph, 9 $\frac{7}{8}$  x 15 $\frac{7}{8}$ "  
signed and dated in pencil  
with the blindstamp of the printer,  
Lynton Kistler  
edition of 30

LOUISE BOURGEOIS (born 1911)

12. *Plate 7* from the portfolio  
*He Disappeared Into Complete Silence*, 1947  
engraving handcolored with  
crayon and watercolor, 6 $\frac{7}{8}$  x 5 $\frac{1}{2}$ "  
signed and titled in pencil
13. *The Disappearance of the Mother*, circa 1947  
engraving handcolored with  
crayon and pencil, 8 $\frac{3}{4}$  x 6 $\frac{7}{8}$ "  
signed and titled in pencil

GEORGE LORING BROWN (1814–1889)

14. *Cascades at Tivoli*, 1854  
etching, 7 $\frac{1}{16}$  x 5 $\frac{1}{4}$ "  
signed and inscribed  
"Sybil – Temple at Tivoli" in pencil

ALEXANDER CALDER (1898–1976)

15. *[Dorothy Parker, Murdoch Pemberton, Heywood  
Broun, Eddie Cantor and friend]*, circa 1930  
etching, 5 x 7"
16. *[Man and Woman Walking Dog]*, circa 1930  
etching, 6 x 6 $\frac{7}{8}$ "
17. *Le Grande Cirque*, circa 1930  
etching, 4 $\frac{1}{2}$  x 4 $\frac{1}{2}$ "  
titled in the plate

MARY CASSATT (1845–1926)

18. *After-Dinner Coffee*, circa 1889  
soft-ground etching and aquatint,  
7 $\frac{3}{4}$  x 5 $\frac{3}{4}$ "  
initialled in pencil  
Breeskin 118, i/III

HOWARD COOK (1901–1980)

19. *Central Park South*, 1929  
wood engraving, 8 $\frac{15}{16}$  x 7 $\frac{3}{8}$ "  
signed, dated, and inscribed  
"imp." in pencil  
edition of 50 (20 printed)  
Duffy 105
20. *Times Square Sector*, 1930  
etching, 12 x 9 $\frac{15}{16}$ "  
signed in pencil  
edition of 75 (35 printed)  
Duffy 146

ARTHUR BOWEN DAVIES (1862–1928)

21. *Figure in Glass*, 1918  
drypoint, 5 $\frac{1}{2}$  x 6 $\frac{1}{4}$ "  
initialled in pencil  
edition of 10  
Price 4

STUART DAVIS (1894–1964)

22. *Composition*, 1931  
lithograph, 9 $\frac{7}{8}$  x 9"  
signed in pencil  
edition of 25

WERNER DREWES (born 1899)

23. *Composition III - Arrows Into Different Directions*, 1934  
woodcut, 9 x 12<sup>3</sup>/<sub>4</sub>"  
signed and dated in pencil  
edition of 20  
Rose 89

MABEL DWIGHT (1876-1955)

24. *Coney Island*, 1928  
lithograph, 8<sup>7</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub>"  
signed in pencil  
edition of 50  
Zigrosser 35

JOHN MACKIE FALCONER (1820-1903)

25. *From the Shore of Brooklyn, Long Island*, 1882  
etching, 9<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub>"  
signed "J.M.Falconer del. et aq. 1882"  
in the plate

HENRY FARRER (1843-1903)

26. *Evening, New York Harbor*, 1884  
etching, 9<sup>1</sup>/<sub>2</sub> x 13<sup>3</sup>/<sub>4</sub>"  
signed in pencil  
Beall 4
27. [*Landscape with Farmhouse*], 1890  
etching, 18<sup>3</sup>/<sub>4</sub> x 29<sup>1</sup>/<sub>2</sub>"  
signed in pencil  
inscribed in the plate at upper left  
"Copyright 1890, Fishel, Adler, & Schwartz,  
New York"

LYONEL FEININGER (1871-1956)

28. *Three Master with Flag III and Setting Sun*, 1919  
woodcut, 3<sup>1</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>16</sub>"  
signed and inscribed "1912b" in pencil  
four proofs known  
Prasse W302

LORSER FEITELSON (1898-1978)

29. *Post-Surreal Configuration: Biological Symphony*, 1939  
lithograph, 13<sup>1</sup>/<sub>4</sub> x 18"  
signed and dated in pencil  
inscribed "printed by Carl J. Winter"  
edition of 12

JOHN FERREN (1905-1970)

30. *Sea Forms*, 1937  
color wood engraving, 14<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub>"  
artist's proof aside from the edition of 7

R. SWAIN GIFFORD (1840-1905)

31. *Naushton Swamp Series #1*, 1865  
etching, 11 x 7<sup>1</sup>/<sub>2</sub>"  
signed and dated in the plate  
inscribed in the plate at bottom  
"Drawn and Etched by R. Swain Gifford"
32. *Neapolitan Fishing-Boats Returning Home*, 1884  
etching, 10<sup>3</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>8</sub>"  
signed in pencil

ADOLPH GOTTLIEB (1903-1974)

33. *Apparition (Hieroglyph)*, circa 1945  
etching and aquatint, 20 x 15"  
signed in pencil  
edition of 15

JAMES GUY (1910-1983)

34. *The Angry Planet*, 1940  
silkscreen, 8 x 12"  
signed and titled in pencil  
edition of 25

HANANIAH HARARI (born 1912)

35. *City Signs*, 1938  
silkscreen, 18 x 12"  
signed in pencil  
edition of 25

MARSDEN HARTLEY (1877-1943)

36. *Kopelberg - Oberammergau*, 1934  
lithograph, 15<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>2</sub>"  
signed, titled, dated, and inscribed  
"#1" in pencil  
Eldredge 17

ERNEST HASKELL (1876-1925)

37. *Celine*, circa 1905-10  
lithograph, 6 x 5"  
signed in pencil  
not in Pousette-Dart
38. *The Pennant*, circa 1914-20  
drypoint, 14<sup>7</sup>/<sub>8</sub> x 8"  
signed in pencil on reverse  
edition of 6  
Pousette-Dart 186

CHILDE HASSAM (1859-1935)

39. *Toby's, Cos Cob*, 1915  
etching, 6<sup>7</sup>/<sub>8</sub> x 8<sup>7</sup>/<sub>8</sub>"  
signed with the artist's cipher  
and inscribed "imp." in pencil  
Cortissoz 55
40. *Washington's Birthday - Fifth Avenue and 23rd Street*, 1916  
etching 12<sup>3</sup>/<sub>4</sub> x 7"  
signed with the artist's cipher  
and inscribed "imp." in pencil  
Cortissoz 68, ii/II

STEFAN HIRSCH (1899-1964)

41. *One Way*, 1929  
lithograph, 9<sup>1</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub>"  
signed and dated in pencil  
edition of 30

EDWARD HOPPER (1882-1967)

42. *The Railroad*, 1922  
etching, 7<sup>3</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>16</sub>"  
signed in pencil  
Zigrosser 24, ix/IX

ELBRIDGE KINGSLEY (1842-1918)

43. *The Flying Dutchman*  
after Albert Pinkham Ryder, circa 1885  
wood engraving, 8<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>2</sub>"  
signed in pencil by Ryder at lower left  
and by Kingsley at lower right  
Mount Holyoke 304

YASUO KUNIYOSHI (1893-1953)

44. *Eight People in an Interior*, 1916-17  
etching, 3<sup>15</sup>/<sub>16</sub> x 4<sup>15</sup>/<sub>16</sub>"  
signed and inscribed "A merry xmas to you from  
Katherine and Yasuo" in pencil on the mat  
edition of 3  
Davis 26

LAWRENCE KUPFERMAN (1903-1982)

45. *Saratoga Springs Victorian*, circa 1938-39  
drypoint, 13<sup>7</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub>"  
signed in pencil  
edition of 100  
Beall 5

PAUL LANDACRE (1893-1963)

46. *Tuonela*, 1934  
wood engraving, 10¼ x 7½"  
signed in pencil  
edition of 60

ARMIN LANDECK (1905-1985)

47. *East River Drive*, 1941  
drypoint, 9⅞ x 12⅛"  
signed and inscribed "imp" in pencil  
edition of 100  
Kraeft 82

EDWARD LONDON (1911-1984)

48. *Counterpoint*, 1942  
silkscreen, 12½ x 12½"  
signed and titled in pencil  
edition of 25

WILLIAM LANGSON LATHROP (1859- ? )

49. *An Evening Walk*, 1886  
etching and drypoint, 17⅞ x 14⅞"  
signed in pencil  
inscribed in the plate at lower left  
"copyright 1886 by C. Klackner,  
17 E. 17th St., N.Y."

BLANCHE LAZZELL (1878-1956)

50. *Calendula*, 1923  
color woodcut, 14 x 12"  
signed and titled in pencil  
edition of 10  
Clarkson 63

TOD LINDENMUTH (1885-1976)

51. *Low Tide*, 1915  
color woodcut, 14¼ x 11"  
signed in grey ink

LOUIS LOZOWICK (1892-1966)

52. *Corner of the Steel Plant*, 1929  
lithograph, 11⅜ x 7⅓⅙"  
signed and dated in pencil  
edition of 25  
Flint 21
53. *Doorway into Street*, 1929  
lithograph, 14 x 6⅓⅙"  
signed and dated in pencil  
edition of 15  
Flint 23

HELEN LUNDEBERG (born 1908)

54. *Planets*, 1937  
lithograph, 12 x 9"  
signed in pencil  
with the blindstamp "Federal Art Project"

S. L. MARGOLIES (1898-1974)

55. [*New York Skyline*], circa 1938  
etching and aquatint, 11⅝ x 9¼"

JOHN MARIN (1870-1953)

56. *Cloitre St. Maclou, Rouen II*, 1909  
etching, 6¼ x 8"  
signed in pencil  
edition of 25  
Zigrosser 87, iv/IV

REGINALD MARSH (1898-1954)

57. *Tenth Ave. at 27th St.*, 1931  
etching, 8 x 11"  
signed and inscribed "#6" in pencil  
edition of 17  
Sasowsky 128, iii/III

ALICE TRUMBULL MASON (1904-1971)

58. *Interference of Closed Forms*, 1945  
softground etching and aquatint, 11¼ x 13⅞"  
signed, titled, and dated in pencil  
edition of 20

MILDRED McMILLEN (1884-circa 1940)

59. *House Tops*, 1918  
linoleum cut, 17¼ x 14⅝"  
signed, titled, and dated in pencil

LEO MEISSNER (1895-1977)

60. *It's a Small World*, 1930  
wood engraving, 5⅞ x 7⅞"  
signed, titled, and inscribed  
"Trial Proof" in pencil  
edition of 50

KENNETH HAYES MILLER (1876-1952)

61. *Three Girls Meeting*, 1929  
etching, 5 x 4"  
signed in pencil

JOHN LEON MORAN (1864-1941)

62. *A Japanese Fantasy*, 1884  
etching, 11½ x 8"  
signed in pencil  
Beall 1

MARY NIMMO MORAN (1842-1899)

63. "*Tween the Gloamin' and the Mirk . . .*," 1883  
etching and mezzotint, 7½ x 11½"  
signed in pencil  
Klackner 29

PETER MORAN (1841-1914)

64. *Return of the Herd*, 1875  
etching, 4⅓⅙ x 10⅓⅙"  
signed and inscribed "To my friend  
Edward Steese[?] Esqr." in pencil  
Keppel 93

THOMAS MORAN (1837-1926)

65. *Morning*, 1886  
etching, 11 x 17"  
signed in pencil  
Klackner 54
66. *The Gate of Venice*, 1888  
etching, 18 x 31⅞"  
signed in pencil  
edition of 150  
on "Japanese" paper with remarque  
Klackner 61

SEONG MOY (born 1921)

67. *Horse Race Without Ending*, 1946  
color woodcut, 10⅓ x 11¼"  
signed, titled, dated, and inscribed  
"artist's proof" in pencil

FRED NAGLER (born 1891)

68. *The Drought*, circa 1936  
etching, 11⅞ x 10½"  
signed and titled in pencil  
edition of 100 (never completed)

JOSEPH PENNELL (1857-1926)

69. *Temple Bar*, 1885  
etching,  $11\frac{7}{8} \times 7\frac{7}{8}$ "  
signed in pencil  
edition approximately 15  
Wuerth 104
70. *London Night, Whiskey and Tea*, 1909  
mezzotint,  $10 \times 14\frac{3}{4}$ "  
signed and inscribed "imp." in pencil  
edition approximately 75  
Wuerth 505

CHARLES ADAMS PLATT (1861-1933)

71. *The Quay at Havre*, 1886  
etching,  $7\frac{5}{8} \times 13\frac{3}{8}$ "  
signed in pencil  
Rice 73, i/II

PORTFOLIO

72. *American Abstract Artists*, 1937  
thirty offset lithographs,  $12 \times 9\frac{1}{4}$ " (sheet size)  
contained in original folder  
with frontispiece by Werner Drewes

includes prints by:

- |                         |                           |
|-------------------------|---------------------------|
| 1. Rosalind Bengelsdorf | 16. Ibram Lassaw          |
| 2. Ilya Bolotowsky      | 17. Agnes Lyall           |
| 3. Harry Bowden         | 18. Alice Mason           |
| 4. Byron Browne         | 19. George McNeil         |
| 5. Giorgio Cavallon     | 20. George L.K. Morris    |
| 6. A.N. Christie        | 21. John Opper            |
| 7. Werner Drewes        | 22. Ralph Rosenborg       |
| 8. Herzl Emmanuel       | 23. Louis Schanker        |
| 9. Balcomb Greene       | 24. Charles Shaw          |
| 10. Gertrude Greene     | 25. Esphyr Slobodkina     |
| 11. Hananiah Harari     | 26. Albert Swinden        |
| 12. Carl Holty          | 27. R.D. Turnbull         |
| 13. Ray Kaiser          | 28. Vaclav Vytlačil       |
| 14. Paul Kelp           | 29. Frederick J. Whiteman |
| 15. M. Kennedy          | 30. Wilfrid M. Zogbaum    |

ROBERT RIGGS (1896-1970)

73. *Children's Ward*, circa 1941  
lithograph,  $14\frac{1}{4} \times 19$ "  
signed and inscribed "#4" in pencil  
Beall 11

ANNE RYAN (1889-1954)

74. *Pastorale*, 1947  
color woodcut,  $6\frac{7}{8} \times 9\frac{1}{16}$ "  
signed, titled, and dated in white pencil  
edition of 12

LOUIS SCHANKER (1903-1982)

75. *Wall Handball*, 1942  
color woodcut,  $12 \times 14$ "  
signed in pencil  
edition of 55  
Johnson 31; Miller 59

WILLIAM SHARP (1900-1961)

76. *Chicago Steel Mills*, circa 1935  
etching and aquatint,  $10\frac{7}{8} \times 8\frac{3}{4}$ "  
signed and titled in pencil  
edition of 25

JOHN SLOAN (1871-1951)

77. *Copyist at the Metropolitan Museum*, 1908  
etching,  $7\frac{1}{2} \times 9$ "  
signed and titled in pencil  
edition of 100 (75 printed)  
Morse 148, vii or viii/VIII

JAMES D. SMILLIE (1833-1909)

78. *A Bunch of Pansies*, 1889  
mezzotint and drypoint,  $8\frac{1}{2} \times 5\frac{1}{2}$ "  
signed and dated in pencil

DAVID SMITH (1906-1965)

79. *Women and War*, 1941  
etching,  $6\frac{3}{4} \times 8\frac{3}{4}$ "  
signed, dated, and inscribed "to W.M." in ink  
edition of 10
80. *Don Quixote, State I*, 1952  
lithograph handcolored with egg tempera,  
 $17\frac{7}{8} \times 23\frac{1}{16}$ "  
signed, titled, dated, and inscribed  
"E27 stage 1 E14" in ink
81. *Don Quixote, State II*, 1952  
lithograph,  $17\frac{7}{8} \times 23\frac{1}{16}$ "  
signed, titled, dated, and inscribed  
"E37/Greetings J-F. from David Jean &  
Rebecca and to artist Cecile[?]" in ink
82. *David Smith/Drawings/December/15-30 1953*  
*Sculpture/January 5-30 1954/Willard Gallery*  
*23 West 56th Street New York, 1953*  
linoleum cut with handset type  
handcolored with egg tempera,  
 $20\frac{3}{8} \times 15\frac{5}{8}$ " (sheet size)

GRACE MARTIN TAYLOR (born 1903)

83. *Studio Window*, 1933  
color woodcut,  $12 \times 14$ "  
signed, titled, and dated in pencil

ABRAHAM WALKOWITZ (1878-1965)

84. *Adam and Eve*, 1908  
monotype,  $11\frac{3}{8} \times 8\frac{1}{4}$ "  
signed and dated in pencil

85. *New York or City of the Future*, 1925-27  
lithograph,  $15\frac{1}{2} \times 10\frac{1}{4}$ "  
signed in pencil

MAX WEBER (1881-1961)

86. *Reverie (Large Figure)*, 1916-18  
lithograph,  $15\frac{1}{2} \times 10\frac{3}{4}$ "  
signed in pencil; inscribed  
"Archaic Figure" in pencil on reverse  
edition of 10  
Rubenstein 51
87. *Head*, 1919-20  
color woodcut,  $4\frac{1}{8} \times 2$ "  
signed in pencil  
Rubenstein 21

STOW WENGENROTH (1906-1978)

88. *Moonlight (Rockport, Massachusetts)*, 1937  
lithograph,  $11\frac{1}{16} \times 16$ "  
signed in pencil  
edition of 75  
Stuckey 62

JAMES A. McNEILL WHISTLER (1834-1903)

89. *Whistler with the White Lock*, circa 1870  
drypoint,  $4\frac{5}{8} \times 3\frac{1}{8}$ "  
Kennedy 172
90. *Bead-Stringers*, 1879-80  
etching with drypoint,  $8\frac{7}{8} \times 6$ "  
signed with the butterfly insignia on the tab  
and inscribed "imp." in pencil  
edition of 30  
Kennedy 198, viii/VIII

91. *The Winged Hat*, 1890  
lithograph, 7 x 7"  
signed with the butterfly insignia in pencil  
edition of 22  
Way 25; Levy 38

FREDERICK J. WHITEMAN (? - ?)

92. *Elevated*, 1936  
etching, 5<sup>7</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>8</sub>"  
signed, titled, and dated in pencil

HENRY WOLF (1852-1916)

93. *Evening Star*, circa 1900  
wood engraving, 4<sup>7</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>8</sub>"  
signed, and inscribed  
"inv., delt. & sculpt." in pencil

BEATRICE WOOD (born 1903)

94. *Portrait of Helen Lloyd Wright*, circa 1938  
lithograph, 9<sup>7</sup>/<sub>16</sub> x 12<sup>9</sup>/<sub>16</sub>"  
signed and titled in pencil  
inscribed in pencil with  
the monogram of the printer, Lynton Kistler  
edition of 20

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