American Prints 1860-1960
from the collection of Matthew Marks
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Bennington College, Bennington, Vermont
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'Keeffe 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'Keeffe'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'Keeffe 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 Steiglitz 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'Keeffe'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).
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 #56) 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 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 delicate 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 Claire St. Maclou, Raven 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) 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 delicate 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.
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 Hhnd 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 inksed, 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 Tuatara (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 2nd 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 Miró'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, *Abstraction (Hieroglyph)* (Catalogue #83), 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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**Bibliography**


Plates

Otto Bacher, A Wet Evening in Venice, circa 1880, (Catalogue 46).

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 12½" 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, 9½ 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 11¼" signed in pencil edition of 75 Fletcher 41

4. Thirty Knots or Better or U.S.S. Destroyer 621, 1920
etching, 13 x 10½" signed in pencil edition of 75 Fletcher 42

MILTON AVERY (1893-1965)
5. My Wife Sally, 1934
drypoint, 5½ x 8½" signed and dated in pencil edition of 100 Lann 5

OTTO BACHER (1856-1909)
6. A Wet Evening in Venice, circa 1880
etching, 5½ x 12½" signed, titled, and inscribed "No. 18(?)" in pencil edition unknown, possibly 10 Bellow 119; Mason 3, ii/II

FRED BECKER (born 1913)
7. Home Cooking, circa 1938
etching, 11½ x 5½" signed and titled in pencil stamped "FEDERAL ART PROJECT/NYC WPA"

GEORGE BELLOWS (1882-1925)
8. Reclining Figure, circa 1916
lithograph, 8½ x 11½" signed, titled, and inscribed "Artists Proof/Printed by Frederick Reynolds" in pencil edition of 60 printed in color Fletcher 42

HARRY BERTIOA (1918-1978)
9. Composition, circa 1944-47
montotype handcolored with pastel, ink and gouache, 12¼ x 18½" signed and dated in pencil Beall 3

JOHN BISSTRAM (1895-1976)
11. [Sailboats], 1950
lithograph, 9½ x 15½" 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, 6½ x 5½" signed and titled in pencil

13. The Disappearance of the Mother, circa 1947
engraving handcolored with crayon and pencil, 8½ x 6¾" signed and titled in pencil

GEORGE LORING BROWN (1814-1889)
14. Cascades at Tivoli, 1854
etching, 7½ x 11¼" signed and inscribed "Sybil - Temple at Tivoli" in pencil edition of 25

ARTHUR BOWEN DAVIES (1862-1928)
15. [Dorothy Parker, Murdoch Pemberton, Heywood Brown, Eddie Cantor and friend], circa 1930
drypoint, 5 x 7½" signed and inscribed "Artists Proof/Printed by Frederick Reynolds" in pencil edition of 10 Price 4

MARY CASSATT (1845-1926)
18. After Dinner Coffee, circa 1889
soft-ground etching and aquatint, 7½ x 5¾" instilled in pencil Breeskin 118, illll

HOWARD COOK (1901-1980)
19. Central Park South, 1929
wood engraving, 8¾ x 7⅞" signed, dated, and inscribed "Imp." in pencil edition of 30 (20 printed) Duffy 105

STUART DAVIS (1894-1964)
22. Composition, 1931
lithograph, 9 x 6½" signed and inscribed in pencil edition of 25

MARY CASSATT (1845-1926)
18. After Dinner Coffee, circa 1889
soft-ground etching and aquatint, 7½ x 5¾" instilled in pencil Breeskin 118, illll

HOWARD COOK (1901-1980)
19. Central Park South, 1929
wood engraving, 8¾ x 7⅞" signed, dated, and inscribed "Imp." in pencil edition of 30 (20 printed) Duffy 105

20. Times Square Sector, 1930
drypoint, 12 x 9½" signed and inscribed in pencil edition of 75 (35 printed) Duffy 146

21. Figure in Glass, 1918
drypoint, 5½ x 6½" signed and inscribed in pencil edition of 10 Price 4

STUART DAVIS (1894-1964)
22. Composition, 1931
lithograph, 9 x 6½" signed and inscribed in pencil edition of 25
WERNER DREWES (born 1899)
23. Composition III
Arrows Into Different Directions, 1934
woodcut, 9 x 12½" signed and dated in pencil edition of 20
Rose 89

MABEL DWIGHT (1876-1955)
24. Coney Island, 1928
lithograph, 8½ x 10½" signed in pencil edition of 50
Zigrosser 7

JOHN MACKIE FALCONER (1820-1903)
25. From the Shore of Brooklyn, Long Island, 1882
etching, signed "JM. Falconer del. et aq. 1882" in the plate

HENRY FARRER (1843-1903)
26. Evening, New York Harbor, 1884
etching, 9½ x 13½" signed in pencil Beall 4

LYONEL FEINGINGER (1871-1956)
28. Three Master with Flag III and Setting Sun, 1919
woodcut, 3½ x 3¾" signed and inscribed "1912b" in pencil four proofs known
Prause W302

LOUIS FEITELSON (1898-1978)
29. Post-Surreal Configuration:
Biological Symphony, 1939
lithograph, 15½ x 18" signed and dated in pencil inscribed "printed by Carl J. Winter" edition of 12

MABEL DWIGHT (1876-1955)
30. Sea Ferns, 1937
color wood engraving, 14½ x 14½" artist's proof aside from the edition of 7

R. SWAIN GIFFORD (1840-1905)
31. Naushon Swamp Series #1, 1865
etching, 11 x 7½" signed and dated in the plate inscribed in the plate at bottom: "Drawn and Etched by R. Swain Gifford"

ADOLPH GOTTLIEB (1903-1974)
33. Apoarion (Horologium), circa 1945
etching and aquatint, 20 x 15½" signed in pencil edition of 15

JAMES GUY (1910-1983)
34. The Angry Planet, 1940
silkscreen, 8 x 12½" signed and titled in pencil edition of 25

HANANAH HAFAKI (born 1912)
35. City Signs, 1938
silkscreen, 18 x 12½" signed in pencil edition of 25

MARSILI HARTLEY (1877-1943)
36. Köppelberg - Oberammergau, 1934
lithograph, 15½ x 12½" signed, titled, dated, and inscribed "11" in pencil Eldredge 17

ERNEST HASKELL (1876-1925)
37. Celine, circa 1905-10
lithograph, 6 x 5" signed in pencil not in Pousette-Dart

ELBRIDGE KINGSLEY (1842-1918)
38. The Pennant, circa 1914-20
drypoint, 14½ x 8" signed in pencil on reverse edition of 6 Pousette-Dart 186

YASUO KUNIYOSHI (1893-1953)
44. Eight People in an Interior, 1916-17
drypoint, 6 x 4½" signed and inscribed "A merry xmas to you from Katherine and Yasuo" in pencil on the mat edition of 3 Davis 26

STEFAN HIRSCH (1899-1964)
41. One Way, 1929
lithograph, 9½ x 11½" signed and dated in pencil edition of 30

EDWARD HOPPER (1882-1967)
42. The Railroad, 1922
drypoint, 7¾ x 9¾" signed in pencil Zigrosser 24, i/vIX

ELBRIDGE KINGSLEY (1842-1918)
43. The Flying Dutchman
after Albert Pinkham Ryder, circa 1885
wood engraving, 8½ x 10½" 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
drypoint, 6 x 4½" 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, 11¾ x 9¾" signed in pencil edition of 100 Beall 5
46. *Tuonela*, 1934
   wood engraving, 10 1/4 x 7 1/2 in
   signed in pencil
   edition of 60

47. *East River Drive*, 1941
   drypoint, 9 3/4 x 12 1/4 in
   signed and inscribed "imp" in pencil
   edition of 100

48. *Counterpoint*, 1942
   silkscreen, 12 1/2 x 9 in
   signed and titled in pencil
   edition of 25

49. *An Evening Walk*, 1886
   etching and drypoint, 17 1/4 x 14 1/4 in
   signed in pencil
   inscribed in the plate at lower left
   "copyright 1886 by C. Klackner,
   17 E. 17th St., N.Y."

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

51. *Low Tide*, 1915
   color woodcut, 14 1/4 x 11 in
   signed in grey ink

52. *Corner of the Steel Plant*, 1929
   lithograph, 11 1/2 x 7 1/4 in
   signed and dated in pencil
   edition of 25
   Flint 21

53. *Doorway into Street*, 1929
   lithograph, 14 x 6 1/2 in
   signed and dated in pencil
   edition of 15
   Flint 23

54. *Planets*, 1932
   lithograph, 12 x 9 in
   signed in pencil
   with the blindstamp "Federal Art Project"

55. *[New York Skyline]*, circa 1938
   etching and aquatint, 11 1/4 x 9 1/4 in

56. *Claire St. Maclou, Rouen II*, 1909
   etching, 6 1/4 x 8 in
   signed in pencil
   edition of 25
   Zigrosser 87, iv/IV

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

58. *Interference of Closed Forms*, 1945
   softground etching and aquatint, 11 1/4 x 13 3/4 in
   signed, titled, and dated in pencil
   edition of 20

59. *House Tops*, 1918
   linoleum cut, 17 3/4 x 14 1/4 in
   signed, titled, and dated in pencil

60. *It's a Small World*, 1930
   wood engraving, 5 1/4 x 7 1/4 in
   signed, titled, and inscribed
   "Trial Proof" in pencil
   edition of 50

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

62. *A Japanese Fantasy*, 1884
   etching, 13 3/4 x 8 in
   signed in pencil
   Beall 1

63. *Toren the Ghosmin' and the Mirk . . . . ,* 1883
   etching and mezzotint, 7 1/4 x 11 1/4 in
   signed in pencil
   Klackner 29

64. *Return of the Herd*, 1875
   etching, 4 1/4 x 10 1/8 in
   signed and inscribed "To my friend
   Edward Steese[?] Esqr." in pencil
   Peppel 93

65. *Morning*, 1886
   etching, 11 x 17 in
   signed in pencil
   Klackner 54

66. *The Gate of Venice*, 1888
   etching, 18 1/2 x 31 1/2 in
   signed in pencil
   edition of 150
   on "Japanese" paper with remarque
   Klackner 61

67. *Horse Race Without Ending*, 1946
   color woodcut, 10 1/2 x 11 1/4 in
   signed, titled, dated, and inscribed
   "artist's proof" in pencil
   Fred Nagler (born 1919)

68. *The Drought*, circa 1936
   etching, 11 1/4 x 10 1/4 in
   signed and titled in pencil
   edition of 100 (never completed)
JOSEPH PENNELL (1857–1926)

69. Temple Bar, 1882
etching, 17 3/4 x 7 5/8" signed in pencil
edition approximately 15
Wuerth 104

70. London Night, Whisky and Tea, 1909
mezzotint, 10 x 14 1/2" signed and inscribed "imp." in pencil
edition approximately 75
Wuerth 505

CHARLES ADAMS PLATT (1860–1933)

71. The Quay at Havre, 1886
etching, 7 1/4 x 13 1/2" signed in pencil
Rice 73, i/f

PORTFOLIO

72. American Abstract Artists, 1937
thirty offset lithographs, 12 x 9 3/4" (sheet size)
contained in original folder
with frontispiece by Werner Drewes
includes prints by:
1. Rosalind Bengelsdorf
16. Ibrahim Lassaw
2. Ilya Bolotowsky
17. Agenes 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. Ephyr Slobodkina
11. Hanahleh Harari
26. Albert Swinden
12. Carl Holty
27. R.D. Turnbull
13. Ray Kaiser
28. Vaclav Vytlacil
14. Paul Kelpe
29. Frederick J. Whitteman
15. M. Kennedy
30. Wilfrid M. Zogbaum

ROBERT RIGGS (1896–1970)

73. Children's Ward, circa 1941
lithograph, 14 x 9" signed and inscribed "41" in pencil
Beall 11

74. Pastoral, 1947
color woodcut, 6 7/8 x 9 3/8" signed, titled, and dated in white pencil
edition of 12

75. Well Handbail, 1942
color woodcut, 12 x 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" x 8 1/2" signed and titled in pencil
duration of 25

JAMES D. SMILLIE (1833–1909)

78. A Bunch of Pansies, 1889
mezzotint and drypoint, 8 3/4 x 5 3/4" signed and dated in pencil

79. Women and War, 1941
etching, 6 3/4 x 8 7/8" signed, dated, and inscribed "to W.M." in ink
edition of 10

80. Don Quixote, State 1, 1952
lithograph hand-colored with egg tempera, 17 3/4 x 23 1/2" signed, titled, dated, and inscribed "E77/State 1 E4" in ink

81. Don Quixote, State II, 1952
lithograph, 17 3/4 x 23 1/2" signed, titled, dated, and inscribed "E77/Greetings J.F. from David Jean & Rebecca and to artist Cecil[e?] 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 x (sheet size)

83. Studio Window, 1933
color woodcut, 12 x 14" signed, titled, and dated in pencil

ABRAHAM WALKOWITZ (1878–1965)

84. Adam and Eve, 1908
monotype, 11" x 8 1/2" signed and dated in pencil

85. New York or City of the Future, 1925–27
lithograph, 15 3/4 x 10 3/4" signed in pencil

MAX WEBER (1881–1961)

86. Revere (Large Figure), 1916–18
lithograph, 15 3/4 x 10 3/4" signed in pencil, inscribed "Archaic Figure" in pencil on reverse edition of 10
Rubenstein 51

87. Head, 1919–20
color woodcut, 4 3/4 x 2" signed in pencil
Rubenstein 21

STOW WENGENROTH (1906–1978)

88. Moonlight (Rockport, Massachusetts), 1937
lithograph, 11 1/4 x 16" signed in pencil
dition of 75
Stuckey 62

89. Whistler with the White Lock, circa 1870
drypoint, 4 3/4 x 3" signed with the butterfly insignia on the tab and inscribed "imp." in pencil edition of 30
Kennedy 198, viii/VIII

90. Head Stringers, 1879–80
etching with drypoint, 8 3/4 x 6" signed with the butterfly insignia on the tab and inscribed "imp." in pencil edition of 30
Kennedy 198, viii/VIII

JAMES A. McNEILL WHISTLER (1834–1903)

91. Whistler with the White Lock, circa 1870
drypoint, 4 3/4 x 3" 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 (1870-1921)

92. Elevated, 1936
etching, 5 1/4 x 7 1/4
signed, titled, and dated in pencil

HENRY WOLF (1852-1916)

93. Evening Star, circa 1900
wood engraving, 4 3/4 x 7 1/4
signed, and inscribed "inv., delt. & sculp." in pencil

BEATRICE WOOD (b. 1903)

94. Portrait of Helen Lloyd Wright, circa 1938
lithograph, 9 3/4 x 12 3/4
signed and titled in pencil
inscribed in pencil with the monogram of the printer, Lynton Kistler
edition of 20

References


