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John Taylor Arms





John Taylor Arms

Pulling an impression in his Fairfield, Connecticut studio, 1940

(Courtesy: Henry Noyes Arms).

Cover illustration:
Le Penseur de Notre Dame
Catalog No. 11

JOHN TAYLOR ARMS

AMERICAN ETCHER

Essay by Ben L. Bassham

Exhibition Catalogue with List of Lenders

*Descriptive Catalogue of the
Complete Etchings of John Taylor Arms*

Elvehjem Art Center
University of Wisconsin-Madison
800 University Avenue
Madison, Wisconsin 53706



EXHIBITORS

Elvehjem Art Center,
University of Wisconsin-Madison,
February 21 - April 6, 1975

University Gallery,
University of Minnesota, Minneapolis,
April 14 - May 11, 1975

This exhibition was organized
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Foreword

Gothic architecture has been the source of inspiration for numerous printmakers over the centuries. Seldom, however, does one encounter a body of works which exude an artist's devotion to his subject and his craft, and attain such consistency in conception and execution over a span of nearly four decades, as one finds in the prints of John Taylor Arms. Therefore, when Millard F. Rogers, Jr., former director of the Elvehjem Art Center, and I were approached to organize an exhibition of Arms' prints, we were both surprised to learn that this talented printmaker had been virtually ignored in terms of major retrospective exhibitions during the past twenty years. The purpose of this exhibition and catalogue is to remedy this situation and restore to Arms the recognition his work deserves.

The Elvehjem Art Center is grateful to Professor Ben L. Bassham (PhD., Art History, UW-Madison) of Kent State University for proposing this exhibition. His dedication in researching the life and art of John Taylor Arms, writing the catalogue essay, and suggesting selections and sources for the exhibition has greatly facilitated the organization of the project. Deep appreciation is also extended to the various lenders to the exhibition, especially Mr. Sylvan Cole, Director of Associated American Artists, and Mr. Norman Kraeft, Director of June 1 Gallery of Fine Arts, for their enthusiastic cooperation in making this exhibition possible.

In addition to Professor Bassham's essay, the exhibition catalogue contains a descriptive catalogue of the complete etchings and aquatints of John Taylor Arms, which will serve as a valuable reference tool for collectors and curators interested in Arms' work. This descriptive catalogue was originally prepared under the sponsorship of the New York Public Library and its Print Division, from material compiled by the artist, edited by his wife, Dorothy Noyes Arms, and completed after her death by Marie Probstfield (Mrs. E. E. Probstfield) and Mary Bradshaw Hays (Mrs. David Hays), with the index prepared by the Prints Division staff. It is published here for the first time with the Library's permission.

This exhibition and catalogue are supported by a grant from the National Endowment for the Arts in Washington, D. C., a Federal agency. Additional support of the exhibition was provided by a grant from the Humanistic Foundation. John S. Hopkins, registrar and assistant to the director of the Elvehjem Art Center, handled shipping, insurance and photographic arrangements, plus proofreading assignments. Niki M. Hicks handled various typing duties. Special thanks go to Carl Boedecker of Litho Productions, Inc., Madison for designing this catalogue and overseeing the various stages of its publication, as well as for cheerfully enduring last-minute revisions and alterations in scheduling.

Carlton Overland
Acting Director/Curator of
Prints and Drawings

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Acknowledgments

The research for this essay received the generous and invaluable assistance of many people. I am especially indebted to Mr. Henry Noyes Arms, who provided a great deal of information about his father's life and allowed access to important prints, photographs, and papers. Mr. Arms was also instrumental in the process of assembling prints for the exhibition, most of which were kindly lent by Associated American Artists Gallery of New York City, the representative for the John Taylor Arms estate.

Miss Elizabeth Roth, Keeper of Prints at the New York Public Library, Miss Louise Richards, Curator of Prints and Drawings at the Cleveland Museum of Art, and Mrs. Karen Beall of the Division of Prints and Photographs of the Library of Congress, were most helpful in making Arms' etchings available for study. Professor Ian Short of Kent State University offered useful observations concerning Arms' technical processes and Mr. Ed Cato of Brooklyn College contributed essential information for the checklist of Arms' prints. Mrs. Edwin Probstfield, Arms' secretary for many years, and A. Hyatt Mayor, Curator Emeritus of the Department of Prints of the Metropolitan Museum of Art, responded to my written inquiries with interesting insights into Arms' personality.

I want also to express my gratitude to Millard Rogers, Director of the Cincinnati Art Museum and former director of the Elvehjem Art Center, for his encouragement of this project in its early stages. Finally, my sincere thanks to Professor James M. Dennis of the University of Wisconsin Department of Art History for his critical reading of this essay and his many valuable suggestions for its improvement.

B.L.B.

Dec. 3, 1974

John Taylor Arms

American Etcher

by

Prof. Ben L. Bassham

Kent State University



Catalogue no. 33,33a. *The Valley of the Savery (Wyoming)*. Comparison of the preparatory drawing of 1932 (top) with the finished etching done two years later (bottom) is revealing of Arms' process in working out a composition. In addition to the reversal of the design in the etching, the result of each impression being a mirror image of the etched plate, it can be noted how Arms developed a more detailed and architectonic rendering of the landscape elements in the final version. See pp. 27-29 for further discussion of his working process.

During the first half of this century, John Taylor Arms, etcher, lecturer, and enthusiastic proselytizer for printmaking, was widely recognized as one of America's most distinguished artists. His career spanned five decades — from 1915 until his death in 1953 — and was a remarkably prolific one, especially in light of the fact that he worked slowly and spent a great deal of time in traveling, lecturing about his craft, and writing. The *catalogue raisonne* of Arms' prints lists more than four hundred etchings and aquatints.¹ Even a superficial examination of this work reveals the uniformly high level of Arms' technical skill and a consistency in his choice of subject matter. Although trained as an architect, Arms assigned himself the task of drawing Europe's great Gothic churches, and he approached the accomplishments of the Gothic artists with reverence and awe. In almost every aspect of his life and work Arms seemed determined to equal the fine craftsmanship of the medieval builders and sculptors. The thoroughness of his draftsmanship, his use of the most skilled printers working with only the best papers, the quality of each impression, and even the carefully designed signature with which he completed each print speak clearly of Arms's integrity as an artist and a craftsman.

Arms was born in Washington, D.C. in 1887. As descendants from a knitter of stockings who had settled in Massachusetts in the seventeenth century, his family had produced businessmen, clergymen, and teachers before he became the first Arms to pursue a career in art.² Consenting to the wishes of his father, a real estate broker, Arms studied law at Princeton following his graduation from Lawrenceville School. In 1907 he transferred to the Massachusetts Institute of Technology to study architecture under Desire Despradelle, a graduate of the Ecole des Beaux-Arts in Paris.³ Like other late nineteenth-century graduates of that school, this French academician specialized in designs based upon time-honored architectural styles and classical models of the past. A winner of the Grand Prix de Rome and many other architectural competitions, Despradelle made a lasting impression on young Arms, who in later life never forgot the professor's slogan: "Il faut dessiner mon enfant, il faut dessiner tout le temps."⁴

Arms did indeed draw all the time and had been doing so from the time he was a boy. Henry Noyes Arms, the etcher's son, characterized his father as a man who felt he had been "born to draw Gothic architecture."⁵

At M.I.T. he took naturally to architectural rendering and his fascination for detail attracted the attention of his professors and fellow students. For his thesis, he drew a cathedral with the hardest pencil available in details visible only through a magnifying glass. To draw the ornamental tile work in exact alignment he adjusted a compass for circles $1/16$ of an inch in diameter.⁶ His natural inclinations toward correctness and thoroughness of draftsmanship, those characteristics evident in his later etchings, were first demonstrated in architectural school.

In 1912, Arms received a Master of Science degree and that same year joined the firm of Carrere and Hastings in New York as an office draftsman. To advance from architectural school to the drafting rooms of one of America's most prestigious firms signaled an auspicious beginning for Arms and speaks well of his abilities. Arms worked on the firm's designs for Henry Clay Frick's mansion at Fifth Avenue and 70th Street, an urban palace in the Imperial Roman-Louis Seize manner, and on other such monuments of academic tradition as the famous Pulitzer Fountain on the Plaza.⁷

Like their contemporaries, Ralph Adams Cram, Bertram Goodhue, and the period's most prestigious partners, McKim, Mead and White, Carrere and Hastings designed houses and buildings in "correct" historical styles for wealthy patrons and influential community leaders. Their designs helped to shape the architectural tastes of their time. Alan Gowans, the architectural historian, has characterized the work of Carrere and Hastings as "Late Victorian Academic Realism."⁸ Like Despradelle, most of the successful architects of the early twentieth century were products of the Ecole des Beaux-Arts and had been taught to revere the old styles and to practice a scholarly exactitude in their versions of them, whether Roman, Gothic, or Italianate.

Arms stayed with Carrere and Hastings for two years, after which he entered into partnership with Cameron Clark, a well-known designer of houses in the popular Colonial Revival style. Though contributing a few of his own designs to the output of the firm, he soon tired of the day-to-day paperwork routine of the profession. He found that the partnership did not satisfy his need for creative expression and he began spending evening hours on drawings he was not able to do at the office.⁹

In 1913 Arms married Dorothy Frothingham Noyes, an intelligent woman who during their forty years together collaborated with him on several important projects. She was a talented writer who chose to subordinate her career to her husband's. Soon after their marriage, she gave a small etching kit to him for Christmas with which he began to experiment by making copies of prints from Jongkind and others.¹⁰ He also started a print collection with an etching by Ernest Lumsden and began his own original work in 1914, followed by his first published plate, *Sunlight and Shadow*.¹¹

In 1916 Arms dissolved his partnership with Clark and joined the Navy as an ensign, serving as a navigation officer on convoy duty during the war. Upon his discharge in 1919, he decided to make etching his life's work. Never one to do anything by half measure, he gave the larger part of every day for the next thirty-four years to his art. When he was not at work on one of his plates, he was generally writing or talking about etching. Before 1919 etching had been an avocation; from that year until his death in 1953 it constituted the central, all-consuming activity of his life.

When he began making prints, the craft of etching had just risen to the status of an important artistic medium in this country. In the 1870's Americans abroad had joined the revival of etching that originated a few years earlier in France. James Abbott McNeill Whistler's etchings of picturesque European and English subjects, beginning with "The French Set" of the late 1850's, influenced Frank Duveneck and Otto Bacher to take up etching and to use similar impressionistic techniques when the three met in Venice in the 1880's. Some of Duveneck's broadly handled and atmospheric etchings resembled Whistler's work so closely that they were once mistaken for that of the older artist in a London exhibition.¹²

Joseph Pennell, Whistler's most devoted disciple, made his reputation in London and returned to America to draw such "sublime" subjects as the New York skyline and the construction of the Panama Canal. Pennell and Whistler's brother-in-law, the British surgeon Seymour Haden, accomplished much through their prints and published writings to spread the gospel of etching.

While these artists made etchings abroad, an interest in the art spread rapidly in the United States. In 1877 the New York Etching Club was born under the direction of the artist James D. Smillie. Similar groups sprang up in other cities. The whole etching movement received vigorous encouragement from S. R. Koehler, a connoisseur of prints and editor of the short-lived but influential *American Art Review* (1880-82). Most of the organizations died out after a few years, largely because they lacked first-rate artists. Though most of the first adherents of the craft in America approached it as a hobby and produced little of artistic value, an increasing number of professional artists experimented with the process. George Inness made his first and only etching in 1879, and a few years later, the American impressionist J. Alden Weir produced a number of sensitively drawn plates of modest domestic subjects before failing eyesight forced him to abandon the demanding medium.¹³

At the turn of the century, original etching was still generally considered to be of lesser importance than reproductive wood engravings. In the Pan-American Exposition at Buffalo in 1901, half the awards went to wood engravers. In the Louisiana Purchase Exposition at St. Louis in 1904, wood engravers received four awards compared with seven to etchers. But by 1915, the year Arms did his first original plate, prizes to etchers outnumbered those to reproductive wood engravers thirty-five to four at the Panama-Pacific Exposition at San Francisco.¹⁴

The craft of etching therefore had firmly established itself in the United States when Arms pulled his first print. Among his contemporaries, Herman A. Webster, Samuel Chamberlain and John W. Winkler shared Arms's fascination for architectural subjects, as did the Englishman Frederick L. M. Griggs. This group also shared the basically conservative desires to maintain the high standards of workmanship and the

romantic treatment of picturesque subject matter that they had inherited from the preceding generation as well as from the earlier masters of architectural themes in etching, Piranesi and Meryon. Unlike the etchings of John Sloan and Edward Hopper, which focused on the realities, both humorous and harsh, of American urban life in the first quarter of the century, the work of Arms, Chamberlain and the others in large part turned away from life in an industrial age to glorify the hallowed monuments of Europe's past.

This romance and nostalgia for old buildings and churches may be traced back to the High Renaissance, but the early nineteenth century architectural draftsmanship of English and French artists served as more immediate models for Arms and his like-minded contemporaries to follow. Pugin, Girtin, Prout and Boys in England and the artists of the monumental *Voyages pittoresques et romantiques dans l'ancienne France*—Bonnington and Isabey, among others—inspired the creation of many poor imitations of their work as well as very good etchings by their more gifted admirers, such as Arms.¹⁵

Arms' unquestioned belief that Gothic architecture exemplified mankind's highest achievement in bringing together spiritual and aesthetic values inspired him to draw Europe's churches. He participated in America's last "Gothic Revival." His art speaks of a past age unified by religious feeling and a desire to express its faith in God. Arms, like the architect and writer Ralph Adams Cram, appeared to wish for a return to the values of the Age of Faith. Cram, alarmed by the anarchy he saw in "individualism" and "modernism," argued that the Gothic style, far from being a relic of the past, remained the only architectural language truly spiritual in history and was still very much needed in modern life to create the proper setting for worship and learning. All other styles were for Cram only pale reflections of the Gothic. As Alan Gowans has pointed out:

Gothic was for him, as it had been for Pugin, Upjohn, and other Early Victorians not so much a kind of architecture as a means of moral and social reform. His writings, his speeches, his buildings were all part of a crusade to restore "truth" and "beauty" to the world. For him, as for

*Plato and Palladio, these qualities were identical; Cram differed from them, and from Early Victorians too, however, in subsuming both under a concept of "reality" which he believed was best embodied in the kind of honest structure and direct expression of materials to be found in High Gothic architecture. In this spirit he and his followers often turned their backs on other kinds of reality—social, technological, even financial—characteristic of their own age, to design monuments that in construction and function were intended to carry 13th-century realism into the early 1900's . . .*¹⁶

Among the buildings Cram designed were the Episcopal Cathedral of St. John the Divine in New York and the Graduate College at Princeton, where he attempted to emulate the cloistered atmosphere of education in medieval Oxford and Cambridge. His buildings, based on "honest" and historically accurate structural principles, have the didactic purpose of shaping moral character and religious sentiment.

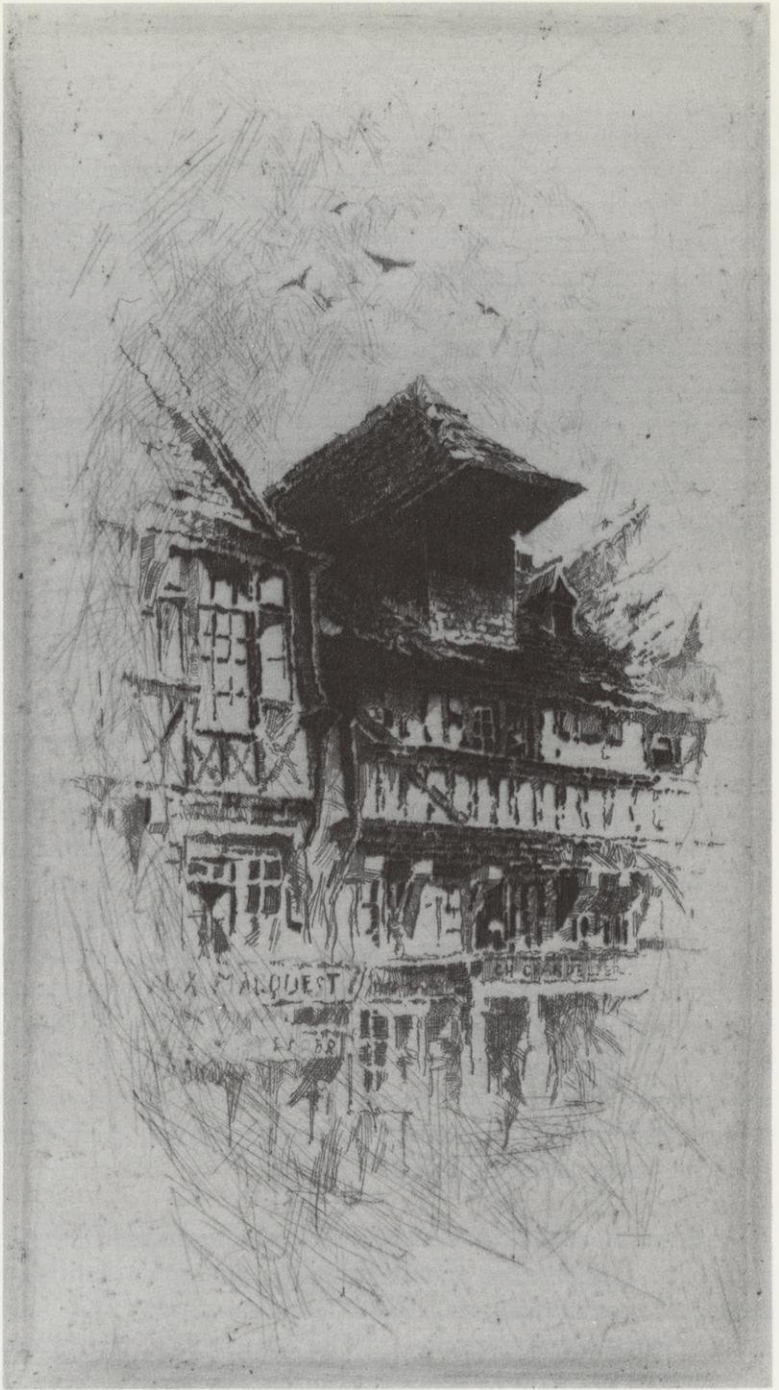
Ralph Adam Cram's speeches and writings must have been known to Arms during the etcher's student years at M.I.T., for this was Cram's most productive period both as a designer and as spokesman for some of the most important architectural principles of his time. Somewhat like the architect-critic, Arms at times seemed to feel at odds with the twentieth century, as if he had been born into the wrong time. Admitting that he might be old-fashioned in his outlook, Arms referred often to the "grand old tradition of medieval craftsmanship." At one point in his career he said he detested modern machinery, the radio, the telephone and the cinema "with a robust and honest hatred."¹⁷ However exaggerated such a statement may sound, it reveals again Arms' belief that the beauty and craftsmanship of the late Medieval era was unsurpassed by the works of the modern world.

In the absence of detailed information from letters, diaries and similar sources, the subject matter of Arms' prints—all of which are dated—can be used as evidence for establishing a chronology of his career. The prints reveal, for example, that he traveled a great deal. European subjects appear in his first original works of 1915 and 1916 with the loosely sketched views of gables and dormer windows drawn primarily in Lisieux.

The "Gable Series," six etchings he printed in both black and white and color represent the first of many "series" he carried out during his career. Though years, even decades in some cases, may separate the first print from the last, a series constitutes a group of prints Arms categorized by subject matter. Not all of the series bear the same stylistic continuity as the "Gables." Here Arms, the beginner, tried to emulate the facile spontaneity of Whistler and Pennell. The lines are lightly drawn and suggestive, the corners left "unfinished" in the manner of Whistler's "French Set." Arms felt the gables of Lisieux possessed almost human characteristics, like elderly Frenchmen who had seen much in their lifetimes. In *Gable in the Grande Rue, Lisieux*, for example, Arms draws attention to the texture and warmth of aged, weathered wood.

A variety of other subjects, including views of the Maine coast and woods, appeared in Arms' work of the late 'teens as he continued to learn the craft of etching, but by 1920 he was ready to concentrate on Gothic architecture. The "Gargoyle Series," begun that year and continued throughout his career, was motivated by a desire to express the mood—the romantic ambience—of the Gothic era. Some of the gargoyle prints share the rapid, loose drawing of the gables, but in *The Gothic Spirit* of 1922 and *Le Penseur de Notre Dame* of 1923 a new refinement of his technique manifests itself. Arms' fascination for the patterns of light on weathered stone caused him to focus more carefully on the textured surfaces of the sculptures. In *Le Penseur de Notre Dame*, a print obviously inspired by Meryon's treatment of the same subject, the tightly packed network of minute lines convincingly creates patches of shadow in the pock-marked stone while longer, more flowing and more deeply etched lines dramatize the contours of form. This patchwork treatment of light and dark appears to have been Arms' own invention; he was to use it in his Gothic subjects from the early twenties onward.

As Arms developed his plan to record the major Gothic churches in prints, he and his wife and occasionally the whole family traveled and lived in Europe during the 1920's. He began three of his most important series: "The French Churches," "The Spanish Churches," and "The Italian Series." In Spain he drew the churches of Gerona, Leon, Burgos, and



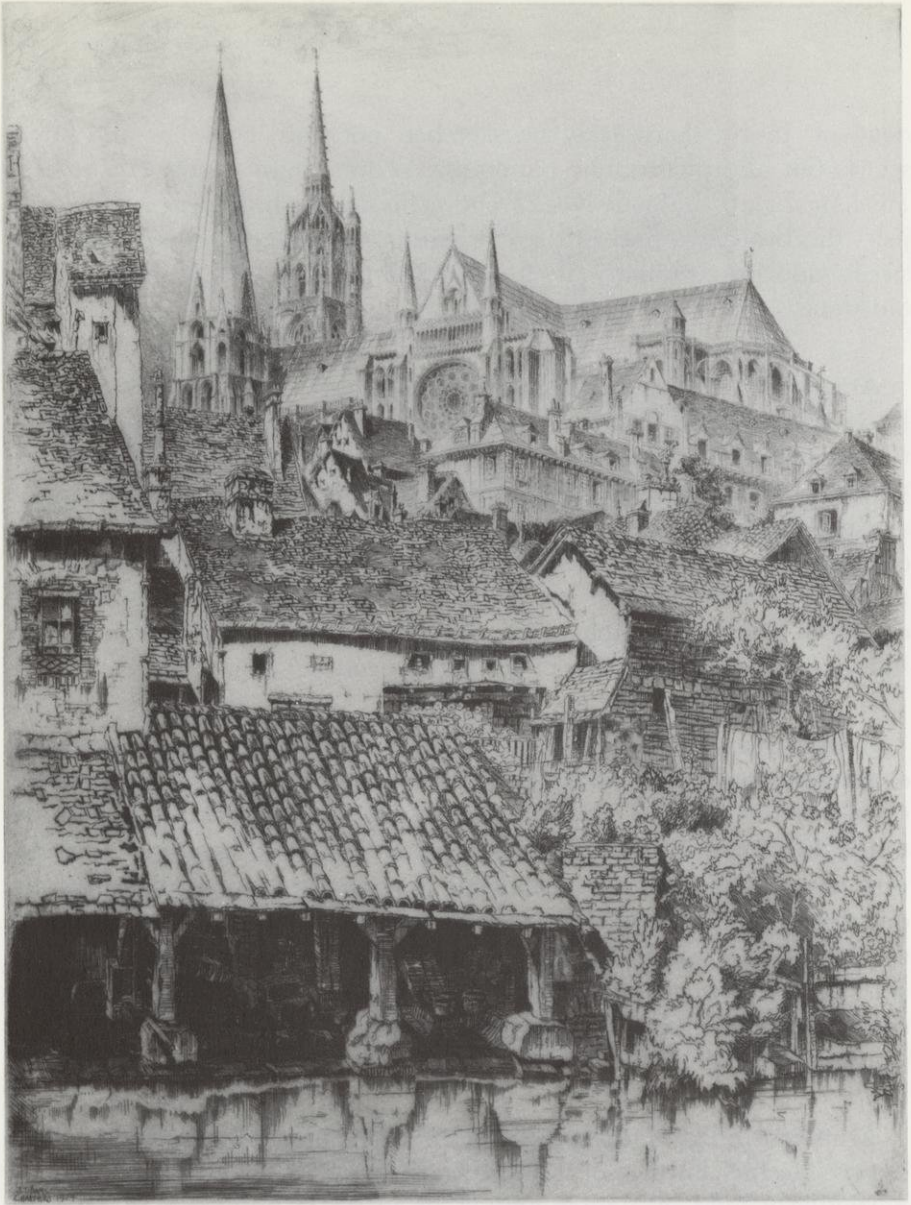
Catalogue No. 1. A Gable in the Grand Rue, Lisieux



Catalogue No. 7. The Gothic Spirit



Catalogue No. 11. Le Penseur de Notre Dame



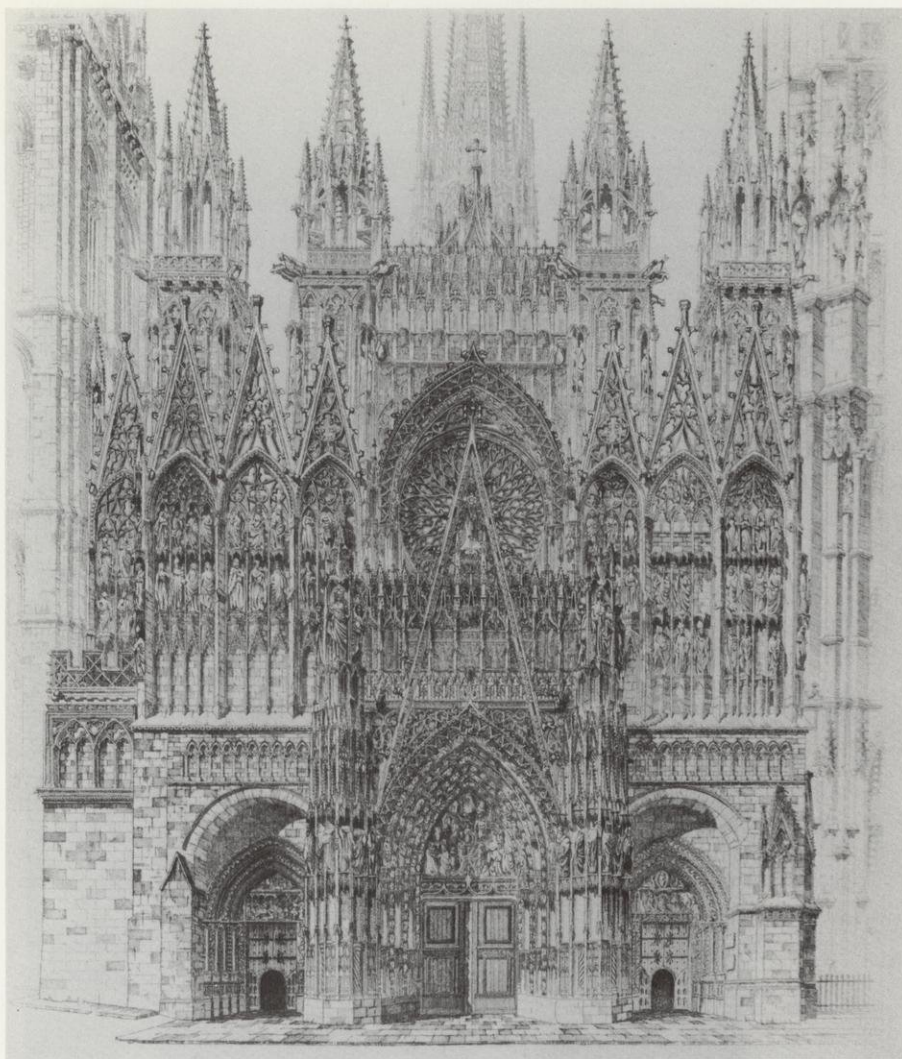
Catalogue No. 18. Chartres

Segovia. In Northern Italy he sketched not only churches and street scenes but also picturesque panoramas of mountain towns. His *Street in Porto Maurizio* (Catalogue No. 22) shows his delight in finding a novel subject—the buttresses and bridges reaching above and across the narrow street—and his customary attention to the patterns of light and dark on old stone.

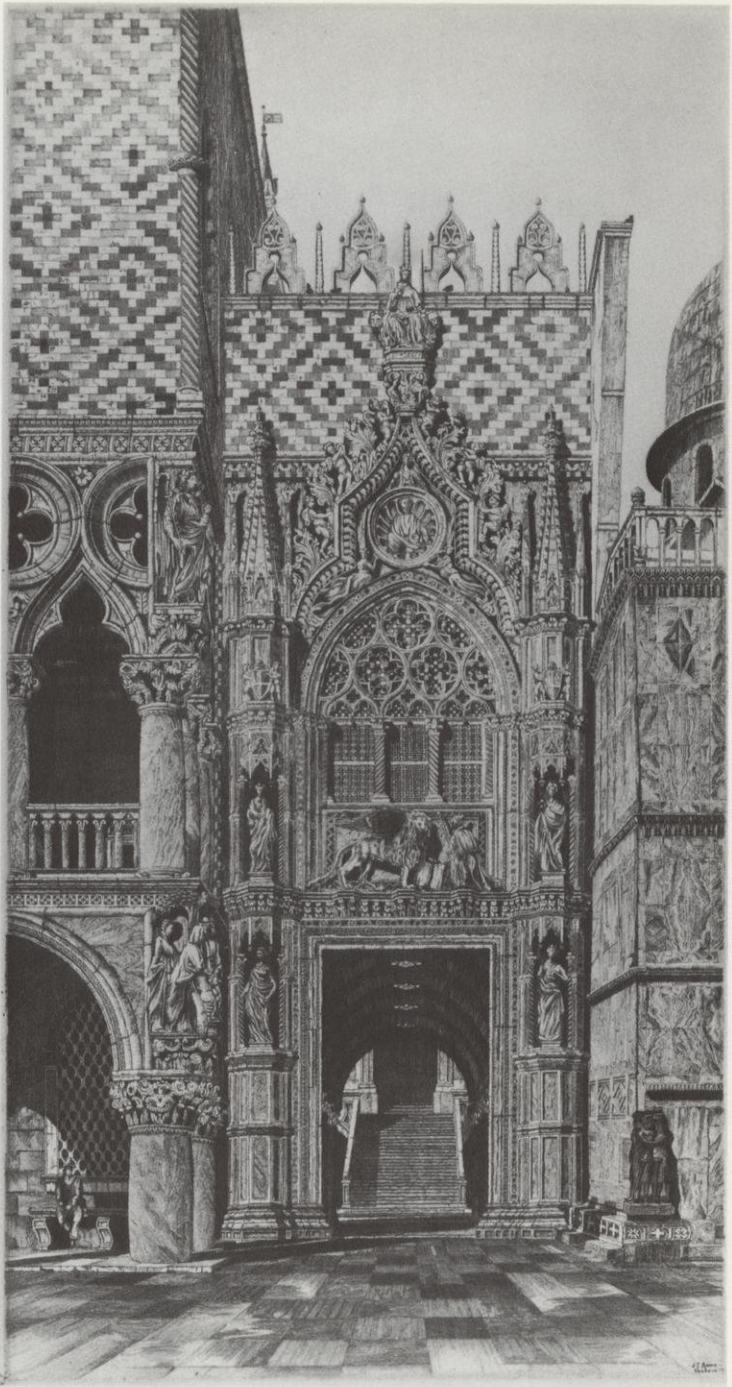
Among the French cathedrals he etched were the major churches of Paris, Chartres and Rouen. His etching of *Chartres* exemplifies a compositional device he employed on several occasions during those years: the cathedral is viewed from the river and becomes an almost incidental feature as Arms devotes the greatest care in developing the textures and patterns of light and dark on the tiled roofs of tenements and houses near the water's edge. Arms etched the lines describing foreground forms more deeply to print darker; the middle and background forms he etched more lightly to create the illusion of aerial perspective.

In later years Arms considered his most successful print to be his large etching of Rouen Cathedral, which he romantically entitled *Lace in Stone*. Certainly this etching represents an almost incredible *tour-de-force* of detailed draftsmanship, but it is not a pedantic factual inventory of sculpture, tracery and arches. The detail is not entirely of a photographic, documentary character: Arms drew the tiny sculptures, for example, somewhat impressionistically, and the peripheral parts at the tops and sides of the composition he left "unfinished," giving the image an airy spaciousness. In no other etching did Arms capture both the linearity and weightlessness of Gothic architecture as well as he did in *Lace in Stone*.

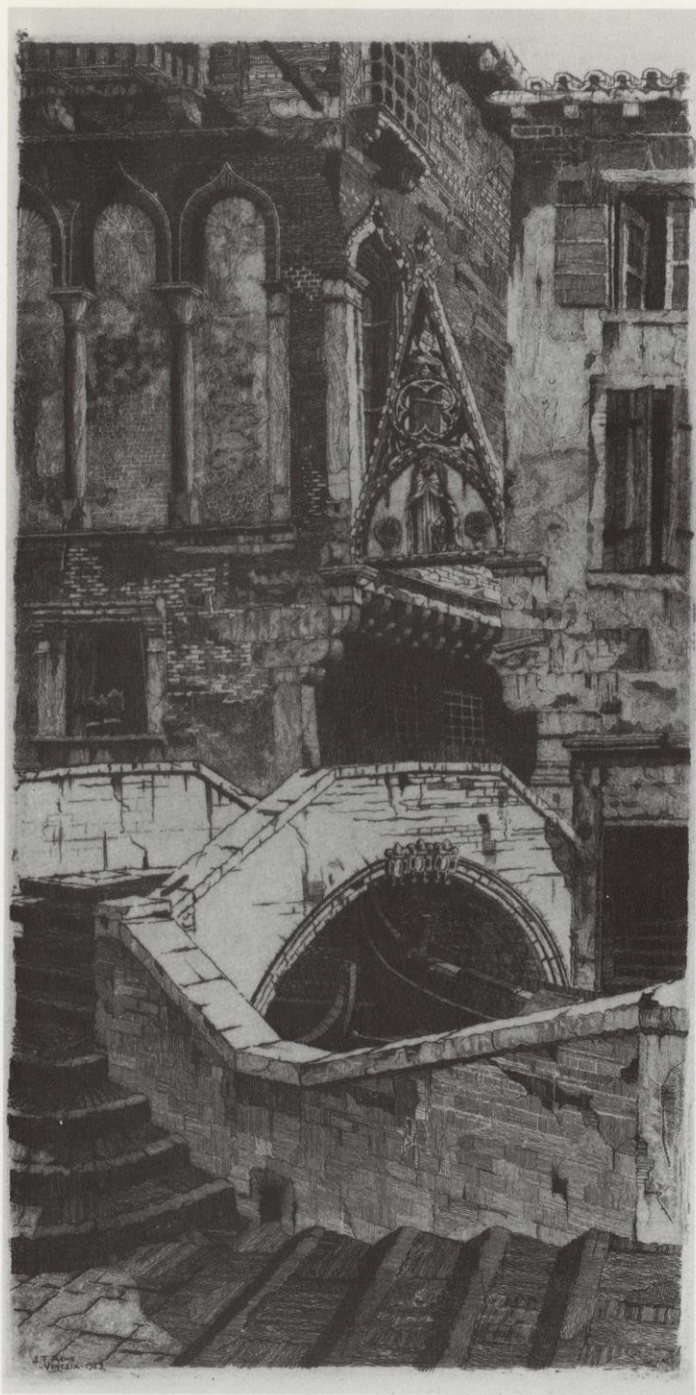
Arms continued to travel in the 1930's as he pursued his goal of recording the Gothic churches of France, Spain and Italy. He and his wife grew particularly fond of Venice and of its intricate buildings and bridges which combine Gothic and Byzantine forms. *The Enchanted Doorway, Shadows of Venice* (Catalogue No. 27), *Porto del Paradiso* and *The Balcony* reveal his desire to render the city's landmarks with a new attention to the overall image. No longer did Arms leave the peripheral portions of the plate in a sketchy, suggestive state or undrawn altogether. In these Venetian



Catalogue No. 19. Lace in Stone, Rouen Cathedral

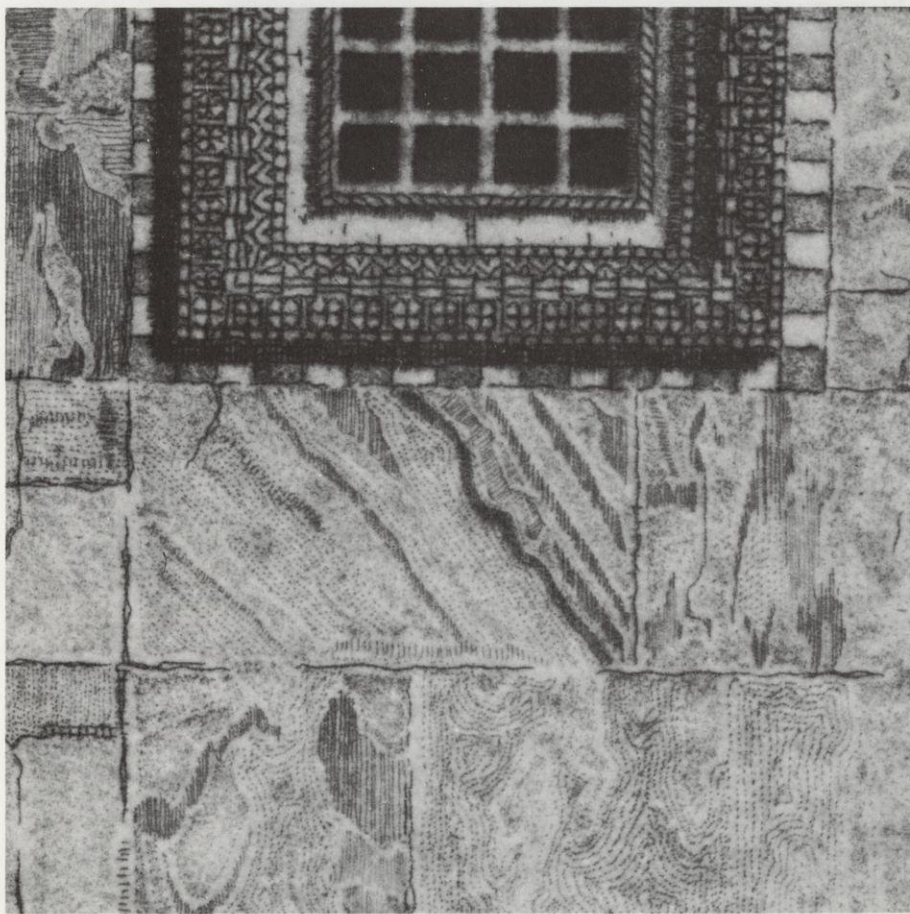


Catalogue No. 25. The Enchanted Doorway

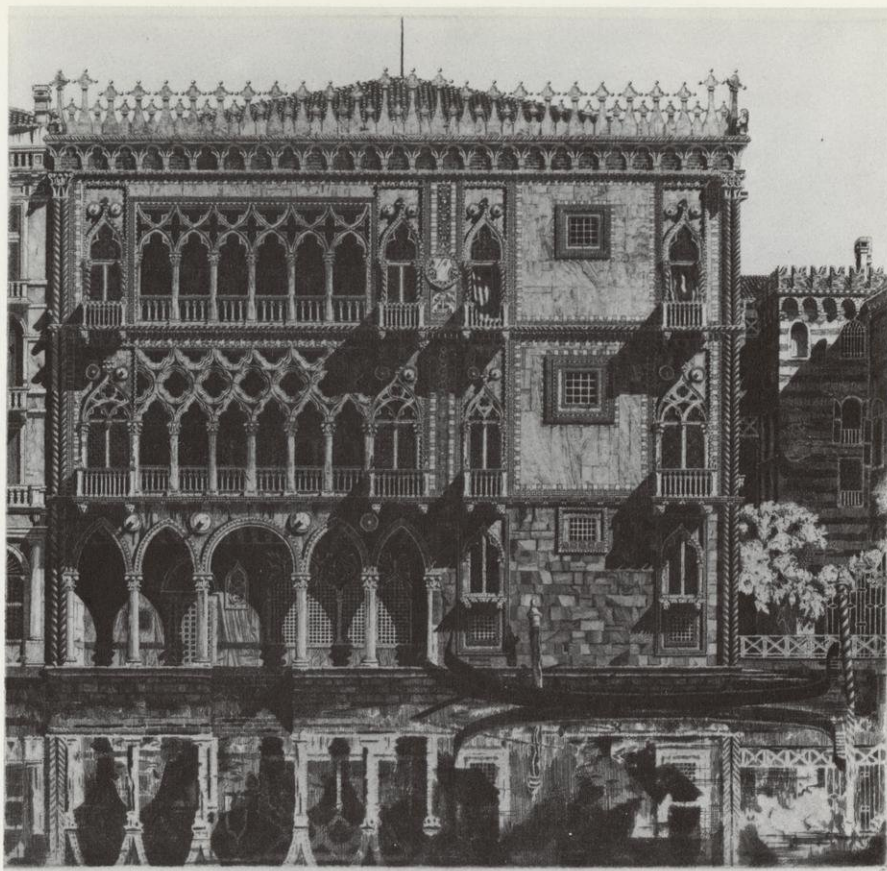


Catalogue No. 27. Porta del Paradiso

subjects of the early thirties, Arms gave equal emphasis to the shape and surface of every form, large and small, in the composition. Sunlight forms crisper shadows and reveals details in a sharper focus. Arms brought the buildings close to the picture plane to allow the viewer to “feel” the surfaces of stone and brick with his eyes. *Venetian Filigree* of 1931, a portrait of the Ca d’Oro, sums up Arms’ new approach to design and draftsmanship as well as his fascination for the half-western, half-Oriental city. One of the finest etchings of this or any other period of Arms’ career, it reveals the artist’s uncanny ability to create a range of textures and nuances of light through line alone. What may upon close inspection appear to be



Detail of Catalogue No. 28, facing page



Catalogue No. 28. Venetian Filigree

aquatint is actually microscopic lines, closely crowded in the darker areas, spaced apart by degrees as he suggests middle to light tones. By 1931 Arms had without a doubt mastered the craft of etching.

Towards the end of the decade Arms found a new home-away-from-home in England. He had visited England and had had a number of plates printed there, but did not begin to etch the small village churches of Hertfordshire, Berkshire, and Buckinghamshire until 1937. He worked on his "English Series" from drawings made during the thirties throughout World War II and completed the final plate, *This England*, in 1952,

Catalogue No. 50. "This England"

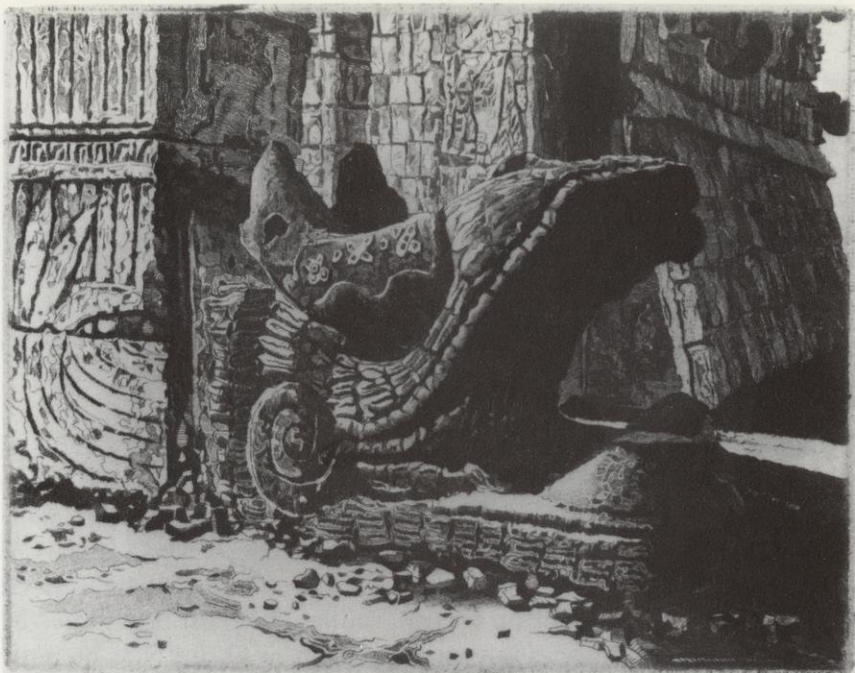


the year before his death. *Wilby Church*, a small etching of 1940, demonstrates a further refinement of Arms' ability to crowd dots, flicks and lines together so densely that forms emerge out of the contrasts of black and grey, and surfaces take on a metallic hardness. While his work of the twenties—*Chartres* of 1924, for example—presents sketchily drawn forms that allow the white of the paper to “breathe” through, *Wilby Church* and similar prints of Arms' later career feature closed, dense forms of impenetrable substance.

During the late thirties and the war years when travel to Europe became impossible, Arms and his family traveled to Mexico, and the artist drew Pre-Columbian ruins and Spanish Baroque architecture with his customary attention to detail and local color. The *Plumed Serpent*, *Chichen Itza*, a small plate of 1940, and *Light and Shade*, *Taxco* of 1946, were developed out of drawings made on his trips south. The artist began the “Mexican” and “Yucatan” series but abandoned them abruptly as he returned to his favorite English and European subjects after the war. He completed the final plate in his “Spanish Churches Series,” the *Spanish Profile*, *Palencia*, in 1950. He printed his last plate, *A Memory*, *Salisbury*, shortly before his death of Hodgkin's Disease in 1953 at the age of sixty-six.¹⁸

The 1920's were the busiest and most productive years of Arms' career. He published 186 plates, or just less than half of his total output, in that ten-year period. Two books, *Churches of France* and *Hill-Towns and Cities of Northern Italy*, written by Dorothy Arms and illustrated with fine heliogravure reproductions of Arms' etchings, also grew out of their travels and work of those years.¹⁹

While the large majority of Arms' work in the twenties deals with what he called his “beloved Gothics,” he also etched a small number of American subjects and began an ambitious series of plates in which he planned to chronicle the entire history of sailing ships, at the same time reviving the art of color aquatint. Arms, an accomplished sailor in vessels large and small, had a special feeling for the sea even before his service in the Navy. In the late 'teens, he had etched a number of sailboats and warships, the latter prints based on his experiences during the war. In *The Butterfly*, an etching and aquatint of 1920, he drew a sailboat becalmed on



a lake. The emphasis on pattern, the delicate tints, and the strong sense of tranquility evoked by this print reveal Arms' understanding of Oriental art.

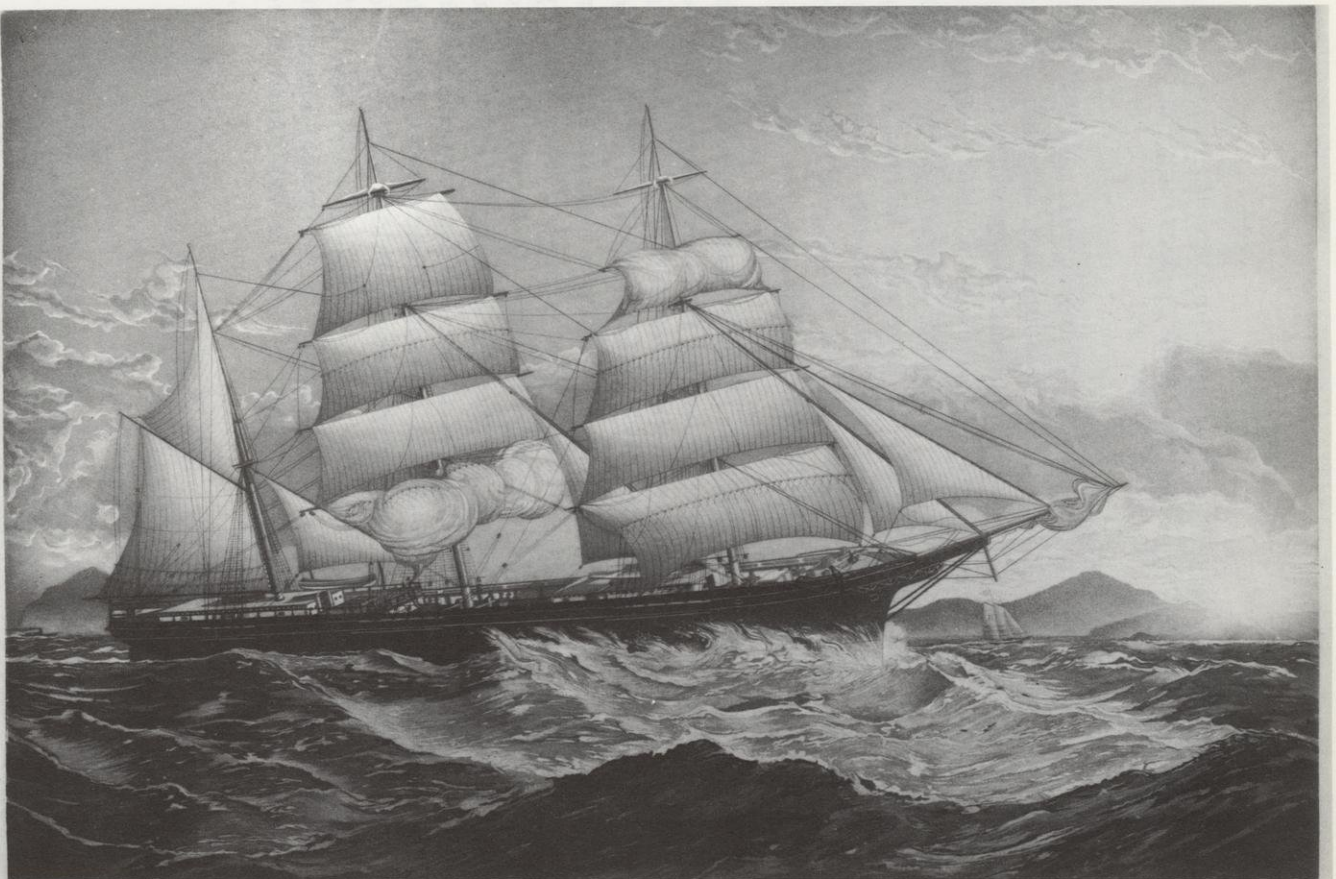
In the *Ship Series*, seven plates executed between 1921 and 1925, Arms demonstrated his first-hand knowledge of sailing, but, more importantly, signaled the beginning of his involvement in the history of his craft. Not only did Arms develop an interest in reviving a virtually forgotten medium, he also attempted to emulate the sailing ship prints of the past: *The "Bark Metis" Making Harbor* recalls the large color lithographs of clipper ships produced by Currier and Ives. He eventually abandoned this series, not because he tired of the subject, but for the good reason that he found he worked best in line and black and white, not in tone and color.

The "American Scene" etchings of his early years stand out from the Gothic subjects as refreshing reminders of the artist's home base and strongly suggest Arms' feeling that the New York skyline possessed as much romance as the cathedrals of the Ile-de-France. In *West Forty-Second Street* he expresses, if less abstractly, a fascination for the color and rhythm of the city that recalls John Marin's earlier etchings of New York skyscrapers. In Arms' etching of the Singer Building, *An American Cathedral* of 1921, the new skyscraper towers over the city, the largest "Gothic" monument in the world. In *Cobwebs* and *Gates to the City*, Arms turned his attention to another synthesis of modern technology and Gothic form, the Brooklyn Bridge. While in *Cobwebs* Arms drew the bridge as simply one of many structures in a picturesque view of Lower Manhattan, in *Gates of the City* he used the giant towers and the "tracery" of the bridge's supporting wires to form an abstract pattern similar to Joseph Stella's futurist interpretations of the same subject.

Facing page:

Top — Catalogue No. 40. *Plumed Serpent, Chichen Itza*

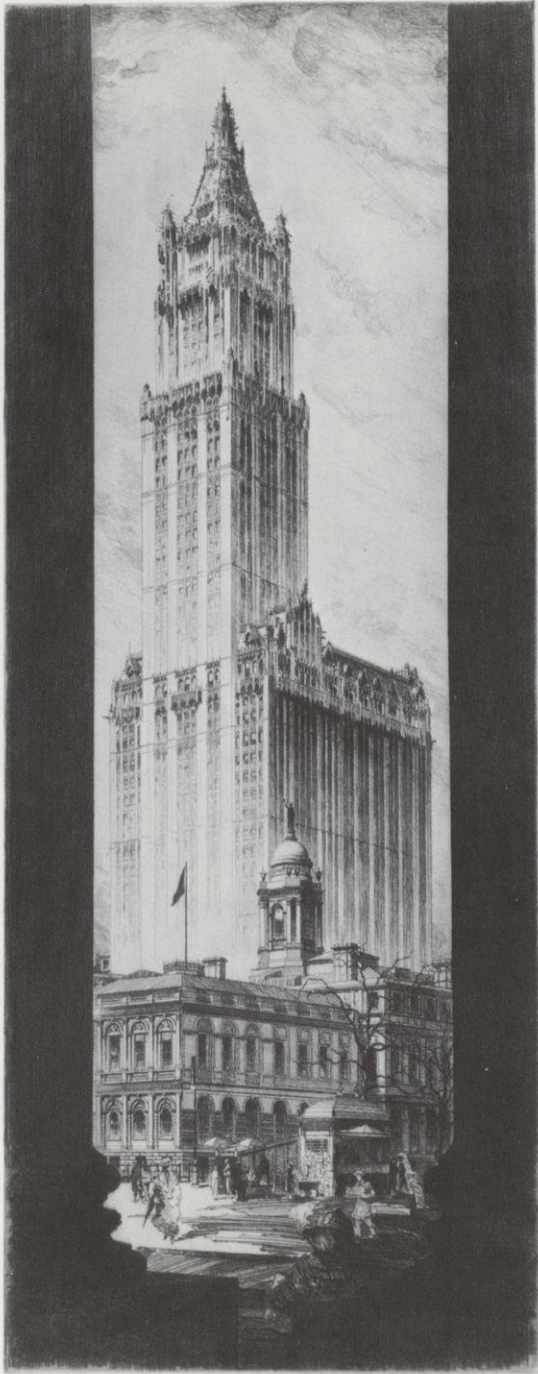
Bottom — Catalogue No. 47. *Light and Shade, Taxco*



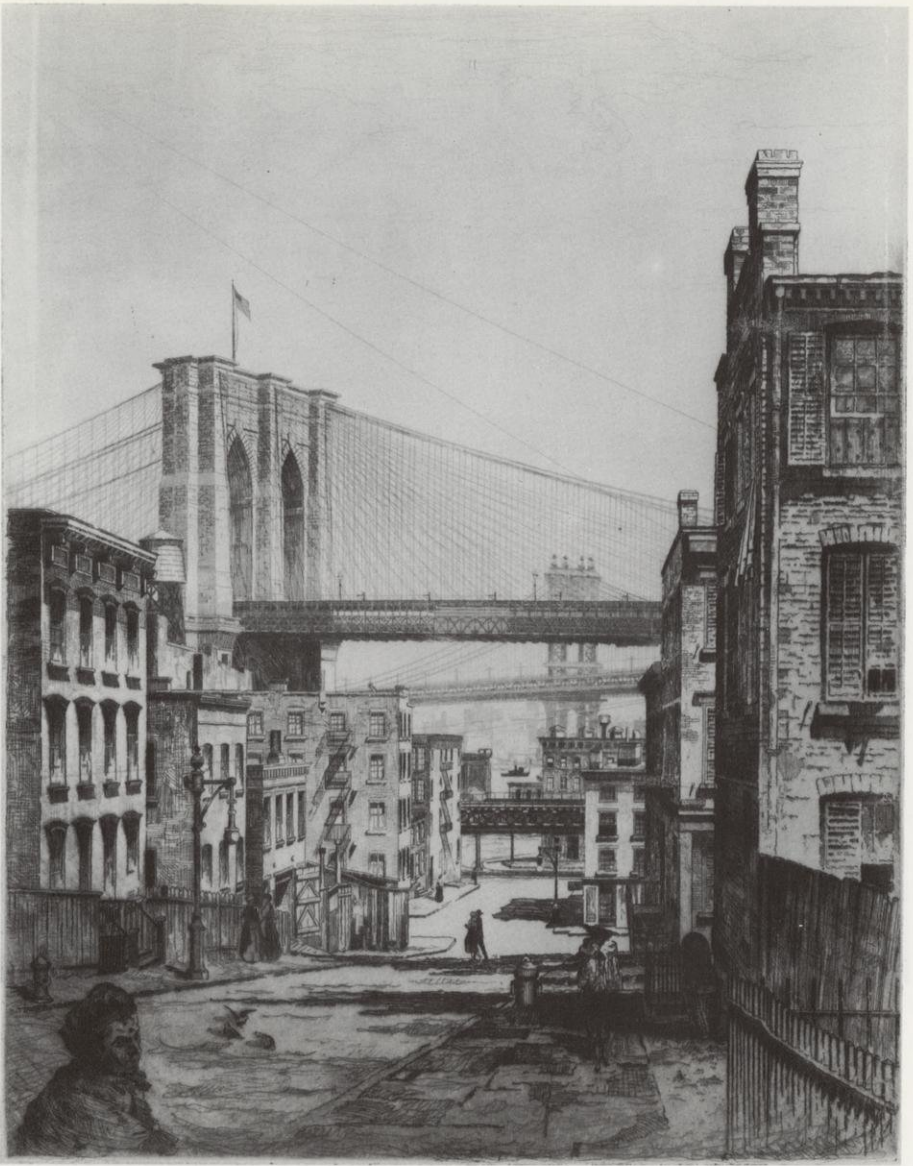
Catalogue No. 10. Bark 'Matis' Making Harbor



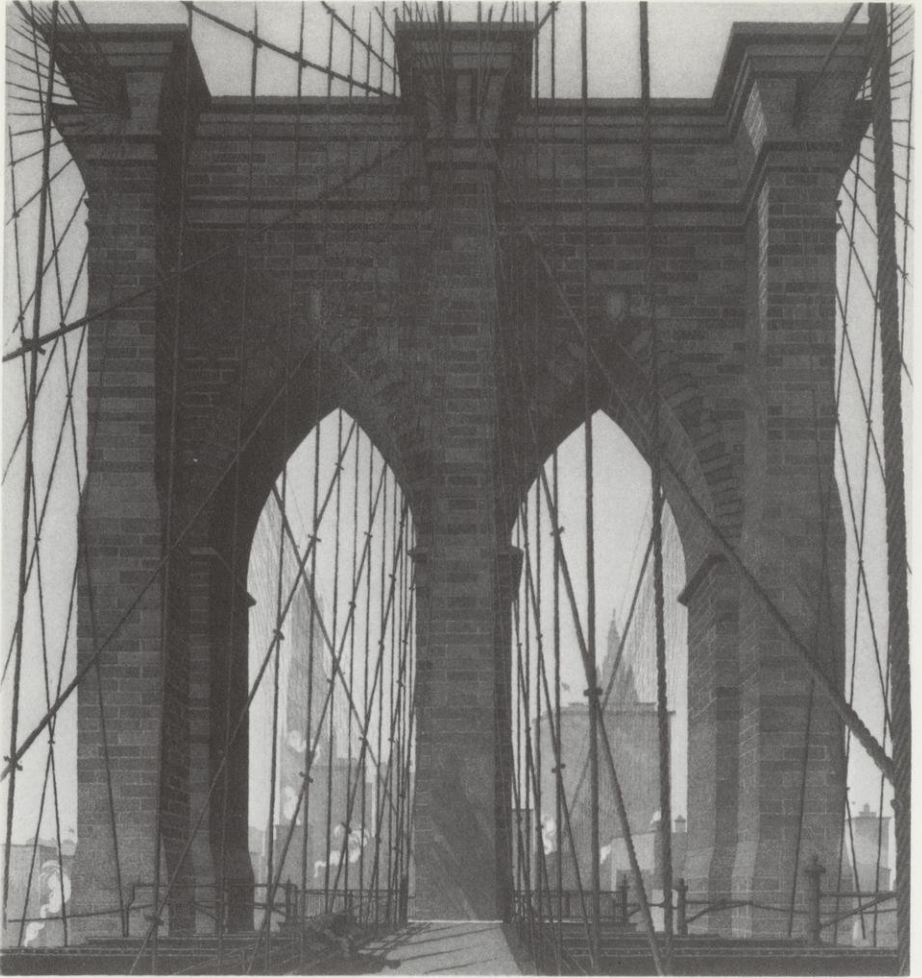
Catalogue No. 2. West Forty-Second Street



Catalogue No. 5. An American Cathedral



Catalogue No. 3. Cobwebs



Catalogue No. 8. The Gates of the City

In both the “Ship Series” and the New York subjects, Arms was not really departing significantly from what he did best: the rendering of solid, dramatic architectural form. With few exceptions, he was attracted throughout his career to subjects that were large in size, complex in shape, various in form and texture, and rich in contrasts of light and shade.

When World War II began, Arms tried to regain his commission in the Navy but was turned down because of his age.

His two sons entered the armed services, while he found ways to contribute his part by giving blood on a regular basis, organizing and promoting special war-time print exhibitions, and volunteering to do a series of prints on American warships.²⁰ For the "U.S. Navy Ship Series," four etchings executed between 1943 and 1947, he drew at shipbuilding companies and drydocks in New Jersey, Virginia, and Connecticut, and spent hundreds of hours working on the plates in his Fairfield studio. He pulled five hundred impressions from each plate for the Bureau of Ships, and these prints sold in PX's during and after the war for five dollars each.²¹

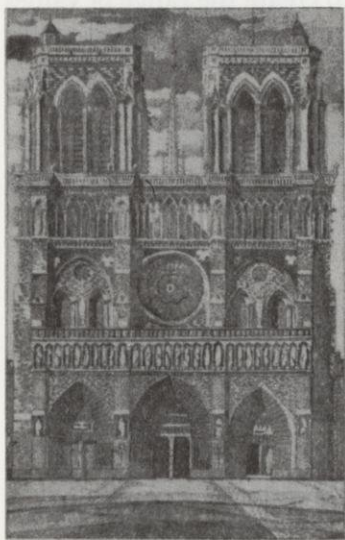
In returning to his involvement with the intricate detail and bold masses of ship "architecture," Arms produced four of his most amazing technical accomplishments. Again, it is difficult to grasp the fact that he used none of the tonal processes, such as aquatint, to create the range of values in these etchings. One must study these etchings closely to discover why Arms called himself a "tonal draftsman."

Arms always developed his etchings from drawings made on the spot. After he and his wife settled into one of the countless European cities they visited, he would choose a location that provided him with a view of the subject he found satisfying and, perched on his camp stool with his drawing board at hand, he would spend ten days to two weeks on one drawing. He did not exhaustively finish these preparatory drawings; the details he added later, sometimes with the use of photographs.²² Back in his Fairfield studio, he made tracings of the main outlines of the drawings. He then laid the tracing face down upon a grounded and smoked plate, with a piece of rouge paper (rouge side down) between the tracing the plate. Next, Arms went over those lines of the tracing which seemed appropriate with a needle, dulled to prevent tearing of the tracing paper. These lines then appeared on the ground in sharp, distinct red lines and were used as a guide when he began to draw with the needle directly on the ground.²³

Arms achieved the remarkable detail in his prints by drawing on the

ground with ordinary sewing needles, ranging in size from five to ten, set in wooden handles.²⁴ Occasionally he used a magnifying glass to draw the closely packed dots and lines that suggest the textures and tonal values of sunlight and shadow on stone.²⁵ These microscopic scratchings of the needle approximate stipple work. Arms found it necessary to build up tonal areas through line alone because aquatint was unsuitable for the detail he sought and sand grain was too coarse and uneven.

Arms maintained high standards of quality in his work and, considering himself to be a mediocre printer, often had expert craftsmen pull impressions of his plates. Charles S. White, Frederick Reynolds, and, most frequently, David Strang, the British printer and author of *The Printing of Etchings and Engravings*, did a good deal of printing for him. Strang occasionally worked at Arms' press in Fairfield, but usually Arms sent the plates to Strang in England and continued to do so even during World War II.²⁶



Catalogue No. 35.
Notre Dame the Tiny
Shown at twice image size

The most difficult of Arms prints to draw, etch, and print were probably his "miniatures." He executed several of these during his career, the smallest being *Notre Dame the Tiny* of 1935, in which Arms reduced the facade of the Paris cathedral in an image measuring $1 \frac{3}{8} \times \frac{7}{8}$ inches. Arms acquired a reputation for working on such a minute scale, and occasionally put the small etchings to interesting uses: *Notre Dame the Tiny* was set in a brooch for his wife; impressions of *Ausable Lakes*, (Catalog No. 6) an aquatint of 1921, became place cards for a dinner party; and the Arms family used *Vermont, or God's Mirror* of 1944 as a Christmas card.

During his forty-year career as an artist, Arms produced 440 plates, a surprising total given his painstaking technique and his many activities outside of the studio. Although Arms' total output includes a large number of "sketches" which he was able to draw, etch and print in an hour or so, his more important, larger plates required hundreds of hours of hard work. Here is Arms' own record of the hours expended in completing *Spanish Profile, Palencia*:

First state

Grounding and smoking plate	—	2
Tracing drawing	—	41 $\frac{3}{4}$
Transferring tracing to plate	—	28 $\frac{3}{4}$
Pencil studying on tracing	—	42 $\frac{3}{4}$
Drawing on grounded plate	—	1158 $\frac{1}{2}$
Stopping out before first etch	—	12 $\frac{3}{4}$
Etching	—	219 $\frac{1}{2}$
Cleaning and polishing	—	1 $\frac{1}{4}$
Proving first state	—	11 $\frac{1}{4}$
Regrounding for second state	—	$\frac{1}{2}$

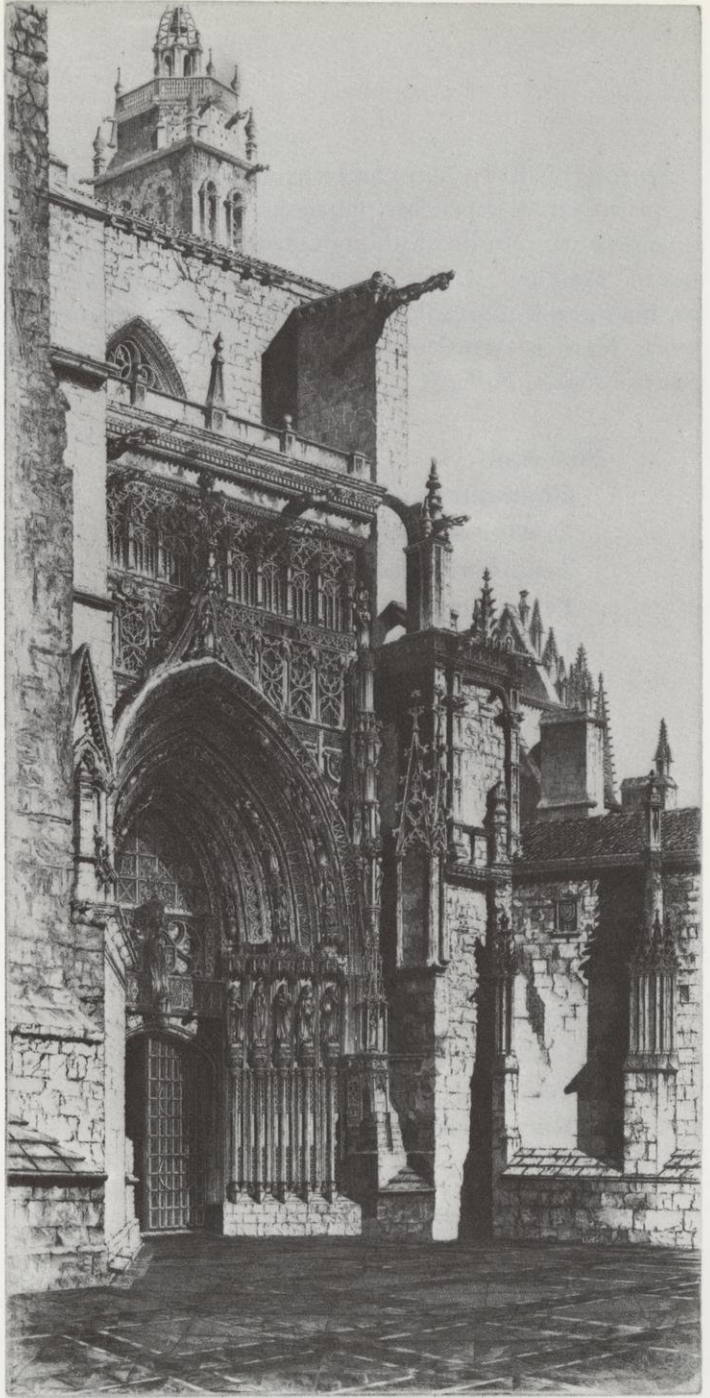
Second state

Drawing	—	9 $\frac{1}{4}$
Stopping out	—	$\frac{1}{2}$
Etching	—	2
Cleaning and polishing	—	$\frac{1}{2}$
Proving	—	1 $\frac{1}{2}$
Regrounding	—	$\frac{1}{2}$

Third state

Drawing	—	582 $\frac{1}{2}$
Pencil study	—	3 $\frac{3}{4}$
Stopping out	—	9 $\frac{3}{4}$
Etching	—	51 $\frac{3}{4}$
Cleaning and polishing	—	1

TOTAL 2172 hours²⁷



Catalogue No. 49. "Spanish Profile," Palencia

Arms completed this plate in his last years. Some of his earlier etchings, such as the four in the “U. S. Navy Ship Series” and the painstakingly drawn *In Memoriam* of 1939, a view of the north portal of Chartres Cathedral, demanded even more time.²⁸

Probably no other American artist in this century pursued the goal of artistic communication more seriously and with more dedication of time and energy than did John Taylor Arms. He often spent eighteen hours a day working on his prints, and, outside of his studio, he pursued a kind of evangelical mission to explain the craft of etching in the many demonstration talks he gave beginning in 1920. He contributed generous portions of his time to service in art organizations, some of which he founded and most of which benefitted from his energetic leadership. Though protective of the privacy of his studio, he remained willing to speak to or correspond with a young artist who wanted to become a printmaker.

Arms’ artistic output continued in the 1930’s despite the fact that he began during those years to pursue a new role as America’s foremost proselytizer for the craft of etching and the cause of prints in general. He felt that printmaking was the most neglected artistic medium because it was the most misunderstood, so he set out almost singlehandedly to correct the situation by devoting large amounts of his time to lecturing. He gave demonstration talks whenever and wherever he could—at prep schools and colleges, before clubs and museum staffs, at the New York World’s Fair of 1939, even in a display window of a Manhattan department store. He presented one of his typical demonstrations before the television cameras of NBC on July 26, 1940, to be broadcast to what, no doubt, must have been one of his smaller audiences.²⁹

A good friend and fellow etcher, Samuel Chamberlain, described one of Arms’ demonstrations:

*This is an amazing performance in which he follows all the steps of making a plate—grounding the copper surface, needling the picture (casually drawing with both hands), biting in acid and pulling a finished proof—and in one tense sitting, while carrying on a stentorian monologue and apparently not stopping for breath.*³⁰

People who attended one of Arms' talks remember the magnetism of his personality and his obvious enthusiasm for his subject. His ambidexterity and his habit of giving away proofs delighted his audiences.³¹ During these talks Arms executed many "sketches," those broadly-drawn etchings which appeared with increasing frequency during the thirties.

Arms' involvement in organized efforts to promote printmaking both nationally and internationally included serving as president of the Society of American Etchers and also helping create the American Committee on Engraving. In both organizations he took part in arranging exhibitions in which he sought to bring about a wider appreciation of prints among the general public. His work on the print section of the National Academy exhibitions and the New York World's Fair exhibition, for example, made those shows more truly representative of printmaking in the United States.

As part of his one-man crusade, he published in 1934 his *Handbook on Print Making and Print Makers*, a brief and poorly illustrated book, but one of the few histories of prints published in this country.³² In 1940, he became a contributing editor to the magazine *Print*, and wrote a short article for each issue on an etcher or engraver and one of the artist's prints. Despite these activities, carried out with characteristic thoroughness down to the last detail which occupied his time away from the studio, he continued to be busy as ever with his art. His capacity for work amazed his family and friends alike. As one of his friends put it: "For God's sake, John, don't you ever make a mistake, get drunk or something!"³³

Arms worked slowly and intensely towards the expression of what he believed to be the spiritual content of Gothic architecture. He used no short cuts. He was not interested in "suggesting" form, as he put it, but in expressing the whole truth of his subject by giving the viewer a complete record of the thing represented. Only such a thorough description, he felt, could convey to the viewer his deep emotional involvement with the churches and old cities he drew.

A realist, a fine craftsman, and a "conservative" artist in the sense that he believed strongly in the traditional concept of art as a tool for the spiri-

tual and moral improvement of mankind, Arms thought of beauty as something apart from himself, possessing universal significance, waiting to be discovered, drawn, then shared with other people. He once wrote:

*To me the Gothic represents the most spiritual and significant expressions of his aspirations that man has yet created . . . I have not tried to express abstract ideas . . . but rather to state, in terms as lucid, comprehensive, and intelligible as lay within my power, exactly what moved me deeply. Convinced that I could not possibly create anything more beautiful than what I saw, I have tried to recreate it in my prints, that those who saw them might see it too—with me.*³⁴

Though generally tolerant of modernism and able to co-exist comfortably with it, he nevertheless had fundamental doubts about the new non-representational art. "It is all very well to say 'express yourself,'" he said, "but no expression that is inadequate or unintelligible to the average man, or that is unable to quicken and inspire his mind to some degree, seems to be wholly worthwhile."³⁵

He wanted those who saw his prints to have the same emotional experience he enjoyed in the presence of the great cathedrals. In drawing Gothic architecture he felt a spiritual kinship with the medieval craftsman. "I, too, am a medievalist," he said.³⁶ His drawings pay homage to the skills of all those who worked together to build the churches—the masons, sculptors, painters, and glaziers—and, in somewhat the same way they contributed their parts to the whole, Arms' etched lines, some of which can be seen only with the aid of a microscope, work together to form the complete image. He was a master of descriptive detail, but, unlike the novelty craftsman who engraves the Lord's Prayer on the head of a pin, he did not intend his amazing skill to draw attention to itself and away from the central meaning of his subject—his reverence for the architecture in which faith and form are united.

Arms believed art consisted of two elements—spiritual meaning and technique. He never doubted that the spiritual content was the most important: "It is better to have something to say and to say it lamely than to be fluent with no ideas behind your polished phrases."³⁷ Yet, he struggled throughout his career to subordinate his dazzling technique to the com-

munication of his feeling for Gothic architecture. He wanted those who saw his prints to see the churches, not just the means by which he depicted them. In 1937, he had fundamental doubts about his success:

*Somewhere between the impulse I experience when I face the Cathedral of Chartres and the proof from the plate I have etched to express that impulse, something, I do not know what, has gone wrong. Either the feeling is not intense enough, or the imagination lacks the power necessary to create a masterpiece, or my hand does not possess the skill to interpret that which is within me.*³⁸

One can sympathize with Arms' dilemma when it is remembered that the intaglio process he used all his life is one of the most difficult means of expression ever devised. The mechanical steps and the use of chemicals, what William Ivins called the "cookery" of the craft, must be mastered and employed as means to an end. Looking back over his career in 1945, Arms admitted that he had often succumbed to an obsession for the technical process and was willing to discard three-quarters of his work, letting his reputation rest on the remaining prints in which content speaks clearly and eloquently through the etched lines as he intended.³⁹ Those etchings he wished to be remembered by he called his "preferred prints" and most of them have been included in this catalogue. "They are the concrete expression of my emotional and intellectual being," Arms wrote, "... and of the creative force which transforms the concept into tangible form."⁴⁰

Today, twenty-one years after the artist's death, the doubts and failures he acknowledged in his lifetime seem insignificant beside his strengths and successes. He worked very hard, succeeded often, and his best prints must be included among the finest graphic art this country has produced.

FOOTNOTES

1. Ulrich Kropfl, *A Catalogue of the Work of John Taylor Arms, N.A., A.R.E., P.S.A.E.* (Unpublished manuscript in the Prints and Photographs Division of the Library of Congress, 1971)
2. Interview with Henry Noyes Arms, Fairfield, Connecticut, September, 1974. Hereafter *H.N.A.*
3. *The National Cyclopaedia of American Biography*, XLII (New York: James T. White and Company, 1958), pp. 593-594.
4. John Taylor Arms, *American Etchers: John Taylor Arms* (New York: The Crafton Collection, Inc., 1930), p. 1.
5. *H.N.A.*
6. Samuel Chamberlain, "John Taylor Arms . . . Phenomenon," *Print*, I, No. 4 (March, 1941), p. 44.
7. Carl Zigrosser, *The Artist in America: Twenty-four Close-ups of Contemporary Printmakers* (New York: Alfred A. Knopf, 1942), pp. 24-25.
8. Alan Gowans, *Images of American Living* (Philadelphia and New York: J. B. Lippincott Company, 1964) p. 366.
9. *H.N.A.*
10. Zigrosser, *The Artist in America*, p. 25.
11. Arms' collection at the time of his death in 1953 amounted to nearly five thousand etchings, engravings, woodcuts, lithographs, and drawings and contained examples of major printmakers of the past five hundred years. This collection was purchased after Arms' death by Ward M. and Miriam C. Canaday, close friends and neighbors of the artist in Connecticut. The Canadays presented the collection to the College of Wooster in 1967. Robert H. Getscher, *Felix Bracquemond and the Etching Process* (Wooster, Ohio: The College of Wooster, 1974), p. 5.
12. Carl Zigrosser, "Graphic Arts of the Eighteenth and Nineteenth Centuries," *Arts of the United States*, William H. Pierson and Martha Da-

vidson, editors (New York, Toronto, London: McGraw-Hill, 1960), p. 54.

13. *Ibid.*
14. Zigrosser, "Graphic Arts of the Twentieth Century," *Arts of the United States*, p. 57.
15. Zigrosser, *The Artist in America*, p. 25.
16. Gowans, p. 370.
17. John Taylor Arms, "Credo," Exhibition catalogue (New York: Kennedy and Company, 1945), no pagination. Arms, however, did not always practice what he preached: he flew whenever it was necessary and sometimes listened to broadcasts of the New York Yankee games while working in his studio.
18. *H.N.A.*
19. *Churches of France* (New York: The Macmillan Company, 1929); *Hill Towns and Cities of Northern Italy* (New York: The Macmillan Company, 1932). There were two editions of each book: a regular and a deluxe edition, the latter containing an original etching.
20. *H.N.A.*
21. *Ibid.*
22. *Ibid.*
23. John Taylor Arms, "John Taylor Arms Tells How He Makes an Etching, Part 2," *American Artist*, V, No. 1 (January, 1941), p. 10.
24. John Taylor Arms, "John Taylor Arms Tells How He Makes an Etching, Part I," *American Artist*, IV, No. 10 (December, 1940), p. 16.
25. *H.N.A.*
26. Kropfl, p. 22.
27. *Ibid.*, p. 16.

28. Aside from an occasional fishing trip to Maine or Canada, Arms spent little time on anything that was unrelated to printmaking, but from the thirties onward he pursued an interest in another field of design that developed into a separate but parallel career to his involvement in etching. This new interest was gardening and flower arranging and thousands of people thought of Arms first of all as an expert in this area and not as a printmaker. He began as a judge at flower shows and in 1937 he and his wife co-authored a book, *Design in Flower Arrangement*, which made him nationally famous in the field. He became a much sought-after lecturer and in fact made more money speaking to garden clubs than he did from his etchings. He found it difficult to turn down invitations because he felt he needed the money, yet he begrudged the drain on his time away from his studio. *H.N.A.*
29. *Ibid.*
30. Chamberlain, p. 43.
31. Letter from Mrs. Edwin E. Probstfield, June 19, 1974.
32. John Taylor Arms, *Handbook of Print Making and Print Makers* (New York: The Macmillan Company, 1934).
33. Zigrosser, *The Artist in America*, p. 29.
34. John Taylor Arms, "Self-Estimate," Exhibition catalogue (New York: Grand Central Art Galleries, 1937), p. 10.
35. *Ibid.*
36. Arms, "Credo," p. 9.
37. *Ibid.*, p. 6.
38. *Ibid.*, pp. 6-7.
39. *Ibid.*
40. *Ibid.*

Catalogue of the Exhibition

20. [Faint text]

21. [Faint text]

22. [Faint text]

23. [Faint text]

24. [Faint text]

25. [Faint text]

26. [Faint text]

27. [Faint text]

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29. [Faint text]

30. [Faint text]

31. [Faint text]

32. [Faint text]

33. [Faint text]

34. [Faint text]

35. [Faint text]

36. [Faint text]

37. [Faint text]

38. [Faint text]

39. [Faint text]

40. [Faint text]

(Arms numbers refer to the Descriptive Catalogue of the etchings of John Taylor Arms in the New York Public Library)

1. **A Gable in the Grand Rue, Lisieux, 1916**

Etching, $5\frac{3}{8} \times 2\frac{7}{8}$ in.

Arms number 3

Lent by Associated American Artists

Illustrated page 8

2. **West Forty-Second Street, 1920**

Etching, $13\frac{1}{8} \times 10\frac{1}{2}$ in.

Arms number 40

Lent by June 1 Gallery of Fine Art

Illustrated page 23

3. **Cobwebs, 1921**

Etching, $9\frac{5}{8} \times 7\frac{1}{2}$ in.

Arms number 97

Lent by Mr. and Mrs. David Whitehead

Illustrated page 25

4. **Watching the People Below, Amiens Cathedral, 1921**

Etching, $4\frac{3}{4} \times 8$ in.

Arms number 103

Lent by Associated American Artists

5. **An American Cathedral, 1921**

Etching, $17 \times 6\frac{5}{8}$ in.

Arms number 109

Lent by Mr. and Mrs. Norman Kraeft

Illustrated page 24

6. **Ausable Lakes**, 1921
Aquatint, 2 x 3 $\frac{3}{8}$ in.
Arms number 114
Lent by Associated American Artists

7. **The Gothic Spirit**, 1922
Etching, 11 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in.
Arms number 122
Lent by Associated American Artists
Illustrated page 9

8. **The Gates of the City**, 1922
Etching and aquatint, 9 x 8 $\frac{3}{8}$ in.
Arms number 128
Lent by Associated American Artists
Illustrated page 26

9. **Houses in Tulle**, 1923
Etching, 5 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in.
Arms number 135
Lent by Associated American Artists

10. **Bark "Metis" Making Harbor**, 1923
Color aquatint, 11 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in.
Arms number 136
Lent by Associated American Artists
Illustrated page 22

11. **Le Penseur de Notre Dame**, 1923

Etching, 12½ x 10⅞ in.

Arms number 139

Lent by Associated American Artists

Illustrated page 10 and on cover

12. **La Rue du Change, Tours**, 1924

Etching, 5 x 2¼ in.

Arms number 143

Lent by Mr. and Mrs. Richard Hagemeyer

13. **Angoulême**, 1924

Etching, 6¼ x 11¼ in.

Arms number 148

Lent by Associated American Artists

14. **Abbeville**, 1925

Etching, 7½ x 7¾ in.

Arms number 167

Lent by Associated American Artists

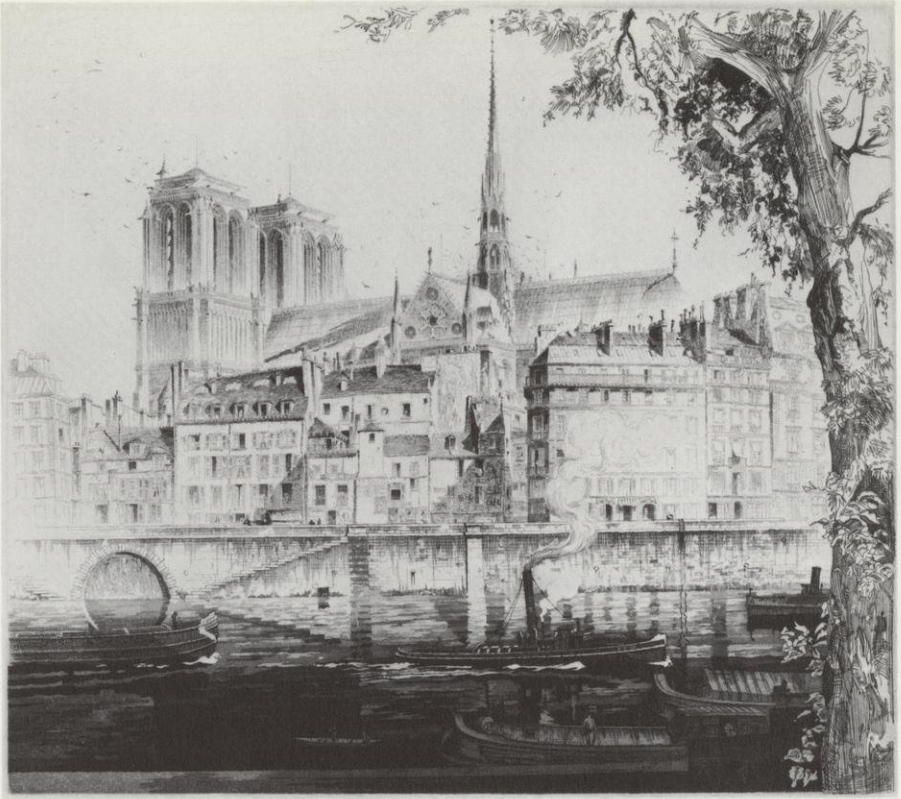
15. **Notre Dame de Paris**, 1925

Etching and aquatint, 12¾ x 13¾ in.

Arms number 169

Lent by Associated American Artists

Illustrated page 42



Catalogue No. 15. Notre Dame de Paris

16. **San Trovaso, 1926**

Etching, 9½ x 14½ in.

Arms number 179

Lent by Mr. and Mrs. Richard Hagemeyer

17. **Chapiteau Gothique, Dorothy et**

John Taylor Arms, A.D. MCMXXVI, 1926

Etching, 5½ x 3¾ in.

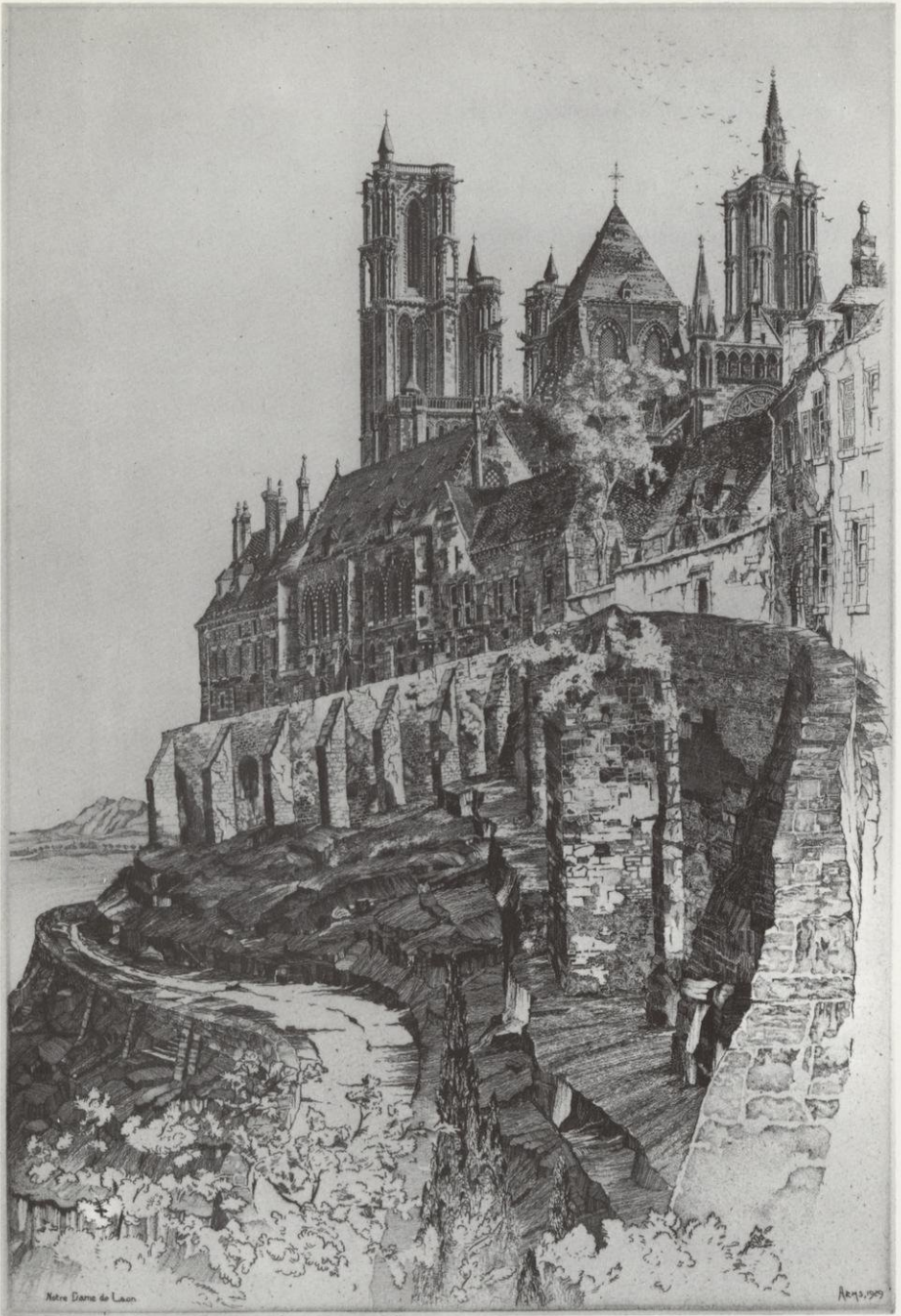
Arms number 187

Lent by Associated American Artists

18. **Chartres, 1927**
Etching, 13 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.
Arms number 195
Lent by Mr. and Mrs. Richard Hagemeyer
Illustrated page 11
19. **Lace in Stone, Rouen Cathedral, 1927**
Etching, 14 $\frac{1}{8}$ x 11 $\frac{3}{8}$ in.
Arms number 202
Lent by Mr. and Mrs. Richard Hagemeyer
Illustrated page 13
20. **St. Paul, Alpes Maritimes, 1927**
Etching, 7 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.
Arms number 203
Lent by Dr. S. William Pelletier
Illustrated page 44
21. **Street in Porto Maurizio, 1927**
Etching, 9 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in.
Arms number 209
Lent by Mr. and Mrs. Norman Kraeft
22. **Notre Dame de Laon, 1929**
Etching, 14 x 9 $\frac{3}{8}$ in.
Arms number 221
Lent by Associated American Artists
Illustrated page 45



Catalogue No. 20. St. Paul, Alpes Maritimes



Catalogue No. 22. Notre Dame de Laon

23. **Cathedral of Saint Cyr and Sainte Julitta, Nevers, 1929**

Etching, 13 x 5½ in.

Arms number 223

Lent by Associated American Artists

24. **Abside de la Cathédrale de Saint Pierre
et Paul, Troyes, 1929**

Etching, 12¾ x 5½ in.

Arms number 226

Lent by Associated American Artists

25. **The Enchanted Doorway, 1930**

Etching, 12½ x 6¾ in.

Arms number 229

Lent by Associated American Artists

Illustrated page 14

26. **Shadows of Venice, 1930**

Etching, 10¼ x 12 in.

Arms number 231

Lent by Mr. and Mrs. Norman Kraeft

27. **Porta del Paradiso, 1930**

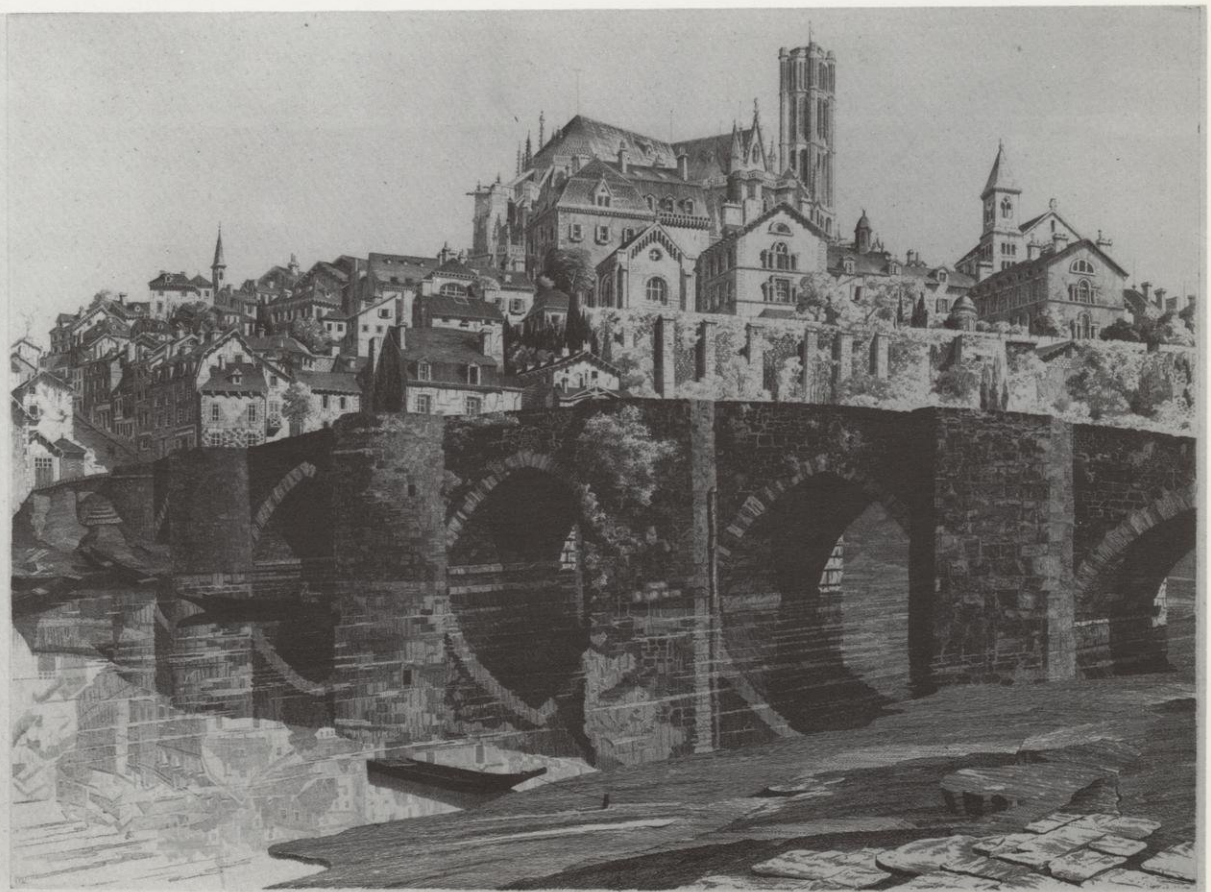
Etching, 7½ x 3¾ in.

Arms number 232

Lent by Associated American Artists

Illustrated page 15

28. **Venetian Filigree**, 1931
Etching, 10¾ x 11 in.
Arms number 237
Lent by Prof. and Mrs. Ben L. Bassham
Illustrated page 17; detail page 16
29. **Limoges**, 1932
Etching, 10 x 13½ in.
Arms number 246
Lent by Associated American Artists
Illustrated page 48
30. **A Breton Calvary**, 1932
Etching, 5½ x 3½ in.
Arms number 249
Lent by Associated American Artists
31. **Stone Tapestry**, 1933
Etching, 11½ x 3½ in.
Arms number 271
Lent by Associated American Artists
32. **Medieval Pageantry** (with Kerr Eby), 1933
Etching, 12½ x 8½ in.
Arms number 274
Lent by Associated American Artists
Illustrated page 49



Catalogue No. 29. Limoges



Catalogue No. 32. Medieval Pageantry

33. **Valley of the Savery (Wyoming), 1934**
Etching, 7¾ x 14 in.
Arms number 280
Lent by University Gallery, University of Minnesota, Minneapolis, on extended loan from Hudson and Ione Walker
Illustrated page XII
- 33a **Valley of the Savery (Wyoming), 1932**
Pencil on white paper, 10¾ x 17¾ in.
Lent by University Gallery, University of Minnesota, Minneapolis, on extended loan from Hudson and Ione Walker
Illustrated page XII
34. **La Colegiata, Toro, 1935**
Etching, 9¾ x 12¾ in.
Arms number 288
Lent by Mr. and Mrs. Norman Kraeft
35. **Notre Dame the Tiny, 1935**
Etching, 7 x 4⅞ in. (plate size); 1⅜ x ⅞ in. (image size)
Arms number 294
Lent by Associated American Artists
Illustrated page 28
36. **From Knoedler's Window, MCMXXXV, 1935**
Etching, 5½ x 5 in.
Arms number 297
Lent by Associated American Artists
37. **"Louviers Lace", Porte du Baptême, Eglise Notre Dame, Louviers, 1936**
Etching, 12 x 3½ in.
Arms number 307
Lent by Associated American Artists

38. **Normandy Noon**, 1936

Etching, $3\frac{1}{4} \times 7\frac{1}{8}$ in.

Arms number 308

Lent by Associated American Artists

39. **Aspiration (Church of the Madeleine,
Verneuil-sur-Avre)**, 1939

Etching, $15\frac{1}{2} \times 10$ in.

Arms number 334

Lent by University Gallery, University of Minnesota, Minneapolis, on extended loan from Hudson and Ione Walker

40. **Plumed Serpent, Chichen Itza**, 1940

Etching, $2 \times 2\frac{1}{2}$ in.

Arms number 349

Lent by Associated American Artists

Illustrated page 20

41. **Stockholm**, 1940

Etching, $7\frac{5}{8} \times 13\frac{5}{8}$ in.

Arms number 351

Lent by Associated American Artists

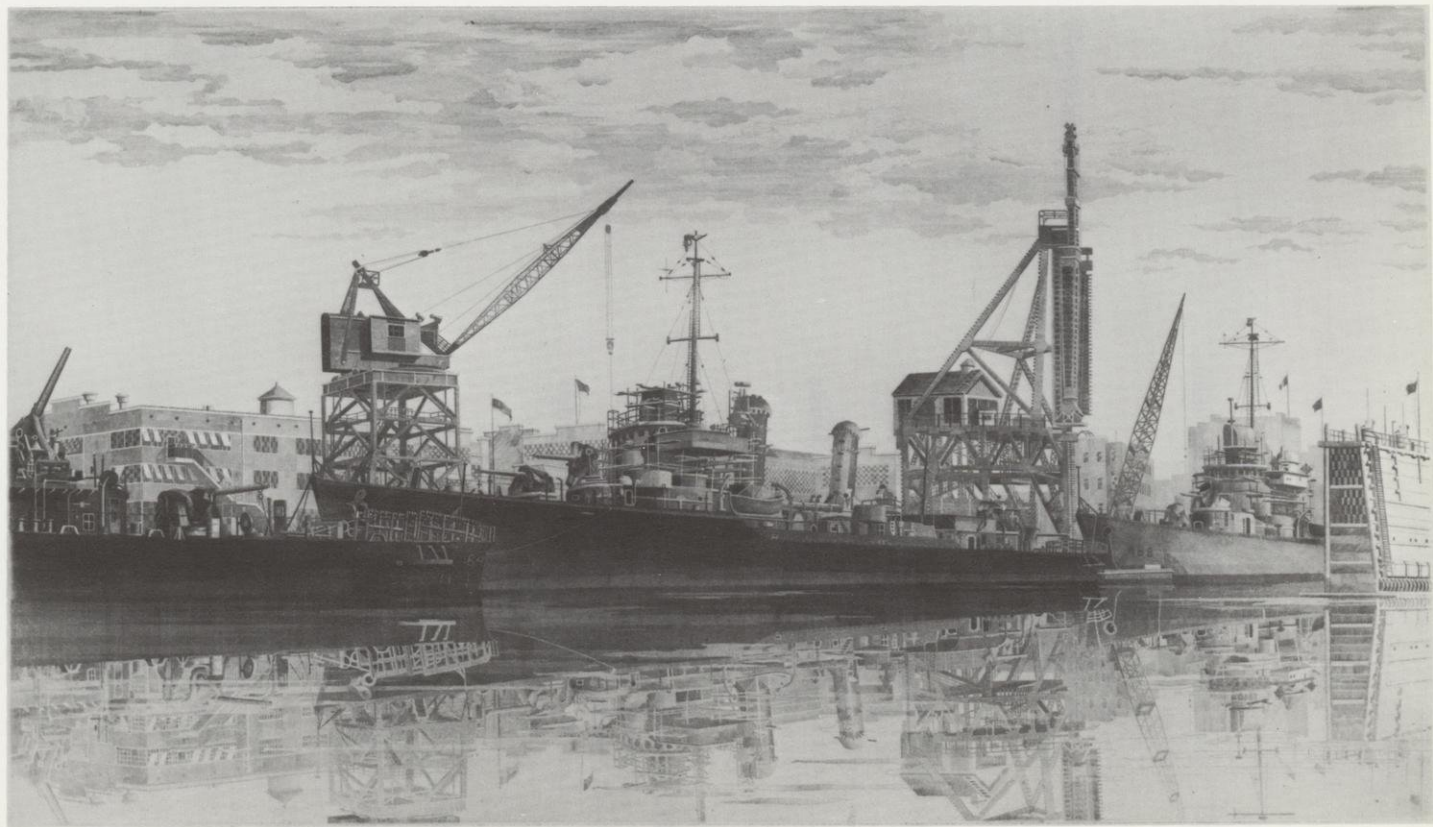
42. **Sketch-Grolier Club Library**, 1941

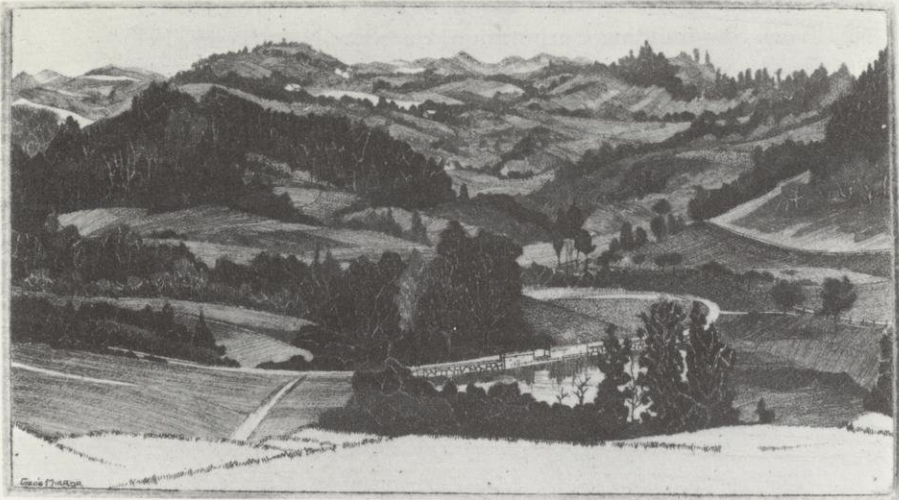
Etching $3\frac{7}{8} \times 5\frac{7}{8}$ in.

Arms number 360

Lent by Associated American Artists

*Catalogue No. 44. Destroyers in Wet Basin at Federal Shipbuilding and Drydock Company, South
Kearny, N.J., U.S.S. Radnor, Quick, Mervine*





Catalogue No. 45. Vermont, or God's Mirror

43. **"Gothic, A.D. 1941", East Liberty
Presbyterian Church, Pittsburgh, Pa., 1941**
Etching, 15½ x 17¾ in.
Arms number 372
Lent by Associated American Artists

44. **Destroyers in Wet Basin at Federal Shipbuilding
and Drydock Company, South Kearny, N.J., U.S.S. Radnor,
Quick, Mervine, 1943**
Etching, 10 x 17¾ in.
Arms number 388
Lent by Mr. and Mrs. Norman Kraeft
Illustrated page 52

45. **Vermont, or God's Mirror, 1944**
Etching, 1¾ x 2¾ in.
Arms number 395
Lent by Prof. and Mrs. Ben L. Bassham
Illustrated page 53

46. **U.S.S. Columbia under Construction at the New York Shipbuilding Corporation, Camden, New Jersey, 1945**
Etching, 12¼ x 17¼ in.
Arms number 401
Lent by University Gallery, University of Minnesota, Minneapolis, on extended loan from Hudson and Ione Walker
47. **Light and Shade, Taxco, 1946**
Etching, 10¾ x 13¾ in.
Arms number 405
Lent by Associated American Artists
Illustrated page 20
48. **Memento Vivere, North Transept, Cathedral of Evreux, 1947**
Etching, 13¾ x 7⅞ in.
Arms number 418
Lent by Associated American Artists
49. **"Spanish Profile", Palencia, 1950**
Etching, 13⅝ x 6⅞ in.
Arms number 429
Lent by Associated American Artists
Illustrated page 30
50. **"This England", 1952**
Etching, 6½ x 11½ in.
Arms number 437
Lent by Associated American Artists
Illustrated page 18

Descriptive Catalogue
of the
Etchings of John Taylor Arms®

Compiled from John Taylor Arms and Dorothy Noyes Arms, *A Complete Catalogue of the Etchings of John Taylor Arms*, unpublished typescript in two volumes in the Print Department of the New York Public Library

Key to the "Series" abbreviations:

- | | |
|------------------------------------|------------------------------------|
| G – Gable Series | P – Princeton Series |
| CC – Christmas Card | It. – Italian Series |
| M – Miniature | E – English Series |
| GY – Gargoyle Series | Y – Yucatan Series |
| SS – Ship Series | S – Scandinavian Series |
| FC – French Churches Series | MX – Mexican Series |
| SC – Spanish Churches | USN – U.S. Navy Ship Series |

Plate numbers are those of The New York Public Library

Plate	Title	Series	Date	Medium	Edition
1	Sunlight & Shadow	G	1915	Etching	116
2	On the River		1916	Etching	27 black & white, 1 color
3	A Gable in the Grande Rue, Lisieux	G	1916	Etching	116 black & white, 1 color
4	Out of My Window		1916	Etching	73 black & white, 6 color
5	In Old Lisieux		1916	Etching	
6	Veterans	G	1916	Etching	121 black & white, 3 color
7	A Quaint Sign, Compiègne	G	1916	Etching	68 black & white, 1 color
8	Old Saumur, Houses in the Rue Dacier	G	1916	Etching	43
9	An Old Corner, Lisieux	G	1916	Etching	36
10	Merry Xmas—from Dorothy and John Arms	CC	1916	Etching	
11	The Oldest Settler, Bayeux, France		1917	Etching	64
12	New York from Staten Island Ferry	M	1917	Drypoint	28
13	On the Road to Mandalay		1917	Etching	15
14	Still Standing		1917	Etching	31
15	The Sign		1917-1919	Etching	70
16	Piazza del Comune, Carbognano		1919	Etching	20
17	The Quiet Street		1919		22 black & white, 43 color
18	Lace		1919	Etching	46
19	Rue des Matelots, Rouen		1919	Etching	6
20	On Lake Como, Number One		1919	Etching and Aquatint	14 black & white, 33 color
21	On Lake Como, Number Two		1919	Etching and Aquatint	9 black & white, 56 color
22	A Hong Kong Canal Boat		1919	Etching and Aquatint	19 black & white, 33 color
23	The Harbor at Aden		1919	Etching and Aquatint	17 black & white, 22 color
24	The Birdman		1919	Etching and Aquatint	14 black & white, 67 color

Plate	Title	Series	Date	Medium	Edition
25	Evening, East River		1919	Etching and Aquatint	13 black & white, 22 color
26	Drifting		1919	Etching and Aquatint	5 black & white, 5 color
27	Still Waters		1919	Etching and Aquatint	6 black & white, 26 color
28	Sunrise, Mont Saint Michel		1919	Etching and Aquatint	16 black & white, 35 color
29	Dol—Old Houses in La Grande Rue		1919	Etching	19
30	A Winding Street, Mans		1919	Etching	8
31	Somewhere in France		1919	Etching	23
32	The Market Place, Honfleur		1919	Etching	14
33	Sixteenth Century Tower, Lisieux		1919	Etching	24
34	A Fifteenth Century House, Rouen		1919	Etching	22
35	Merry Xmas from Dorothy and John Arms	CC	1919	Etching	—
35A	"Top-o-the-World," Madrid, Maine		1919	Etching	19
36	Old House, Le Mans		1919	Etching	22
37	A Souvenir	M	1919	Etching	—
38	At Chinon		1919	Etching	—
39	Ex Libris—Maxwell Mayhew Upson		1919	Etching	—
40	West Forty-Second Street		1920	Etching	72
41	Thirty Knots or Better		1920	Etching and Aquatint	14 black & white, 43 color
42	S.C.'s on Night Patrol		1920	Etching and Aquatint	16 black & white, 34 color
43	The Full Moon		1920	Etching and Aquatint	3 black & white, 10 color
44	Early Bird		1920	Etching and Aquatint	2 black & white, 1 color
45	Lily		1920	Etching and Aquatint	2 black & white, 1 color
46	Moonlight Number One		1920	Etching and Aquatint	21 black & white, 36 color
47	The Butterfly		1920	Etching and Aquatint	14 black & white, 50 color

Plate	Title	Series	Date	Medium	Edition
48	Isola Bella		1920	Etching and Aquatint	1 black & white, 14 color
49	Moonlight Number Two		1920	Etching and Aquatint	16 color
50	Wasps		1920	Etching and Aquatint	16 black & white, 21 color
51	A Sword Fisherman		1920	Etching and Aquatint	5 black & white, 5 color
52	Dawn		1920	Etching and Aquatint	56 black & white, 67 color
53	An Old Courtyard		1920	Etching	70
54	On the Banks		1920	Etching	2
55	The "Sarah Jane"		1920	Etching	78
56	An Old Courtyard		1920	Etching and Aquatint	24 black & white, 43 color
57	On the Banks		1920	Etching and Aquatint	1 black & white, 1 color
58	The "Sarah Jane"		1920	Etching and Aquatint	18 black & white, 75 color
59	Merry Xmas from Dorothy and John Arms	CC	1920	Etching	132
60	The Road to the Pasture		1920	Etching	30
61	A Maine Home		1920	Etching	51
62	The Trapper's Home		1920	Etching	28
63	Old Exe Bridge		1920	Etching	90
64	The Old Cabin in the Woods		1920	Etching	26
65	Tangled Birch		1920	Etching	21
66	The Inlet, Rangeley		1920	Etching	6
67	Moonlight, Rangeley Lake		1920	Mezzotint	25 color
68	The Haunted Camp		1920	Etching	20
69	Apple Tree		1920	Etching	46
70	The Bent Sapling		1920	Etching	2
71	Headwaters, Sandy River		1920	Etching	5

Plate	Title	Series	Date	Medium	Edition
72	Trout Pool		1920	Etching	27
73	"John's Place"		1920	Etching	21
74	"Pete" and "Topsy"		1920	Etching	29
75	Bridge, Rangeley River		1920	Etching	23
76	The White Ladies		1920	Etching	10
77	Along the Shore		1920	Etching	8
78	Bit of Old Barn		1920	Etching	18
79	Out of Studio Window		1920	Etching	21
80	The Trio		1920	Etching	6 proofs
81	Camping Out		1920	Etching	11
82	Shrubs and Shingles		1920	Etching	33
83	The Log Bridge		1920	Etching	25
84	Hooked!		1920	Etching	5
85	The Pig Pen		1920	Etching	25
86	Farmhouse Door		1920	Etching	29
87	On Saddle Back Brook		1920	Etching	5 proofs
88	Rocks and Rushes		1920	Etching	5 proofs
89	Evening, Kennebago Stream		1920	Etching	22
90	Beaver House		1920	Etching	14
91	Loop the Loop		1920	Etching and Aquatint	25 color
92	The Gargoyle and His Quarry, Notre Dame	GY	1920	Etching	55
93	The Violin Maker's Shop	M	1920	Etching	6
94	A Gargoyle, Lincoln Cathedral	GY, M	1920	Etching	51
95	A Christmas Card for Mrs. Howard I. Pratt		1920	Etching	c. 200

Plate	Title	Series	Date	Medium	Edition
96	A Christmas Card for Mr. Holland S. Duell		1920	Etching	c. 50
97	Cobwebs		1921	Etching	70
98	Demonstration Plate Etched Before Mrs. Field's Club, January 6, 1921		1921	Etching	90
99	Demonstration Plate Etched Before Rembrandt Club, February 7, 1921		1921	Etching	c. 100
100	Man-o-War		1921	Etching and Aquatint	250 color
101	A Street in Lanballe		1921	Etching	12
102	Early Morning, North River		1921	Aquatint	47 black & white, 24 color
103	Watching the People Below, Amiens Cathedral	GY	1921	Etching	75
104	Guardians of the Spire, Amiens Cathedral	GY	1921	Etching	72
105	Sketch, New York Skyline		1921	Etching	21
106	The Fisherman		1921	Etching	1
107	A Chimera, Rheims	M, GY	1921	Etching	49
108	Springtime		1921	Etching	4
109	An American Cathedral		1921	Etching	81
110	Downtown		1921	Etching and Aquatint	26
111	"Millstones," Greenfield Hill, Fairfield, Connecticut		1921	Etching	c. 200
112	The Frog of the Tour, Charles VIII, Ambroise	GY	1921	Etching	39
113	Indian Head		1921	Aquatint	7 color
114	Ausable Lakes		1921	Aquatint	un-numbered
115	A Gable in Thiers	G	1921	Etching	65
116	The Golden Galleon	SS	1921	Aquatint	77 color

Plate	Title	Series	Date	Medium	Edition
117	A Roof in Thiers		1921	Etching	65
118	Sketch for "Arch and Tower"		1921	Etching	5
119	A Doorway in Thiers		1921	Etching	60
120	Through Wind and Weather	GY	1922	Etching	74
121	The Twins	G	1922	Etching	77
122	The Gothic Spirit	GY	1922	Etching	98
123	The Dragon Ship	SS	1922	Aquatint	52 color
124	West Forty-Second Street—Night		1922	Etching and Aquatint	44 color
125	Sentinels	GY	1922	Etching	80
126	The American Clipper Ship	SS	1922	Aquatint	209 color
127	Our Studio Door	CC	1922	Etching	17
128	The Gates of the City		1922	Etching and Aquatint	22 black & white, 38 color
129	The Red Mill		1922	Etching	24
130	The Red Mill—Second State		1922	Etching and Aquatint	24 black & white, 39 color
139	Tidewater Mill, Southport, Connecticut		1922	Etching	9
132	Sketch, St. Albans		1922	Etching	5
133	"Where the Junk Sails Lift"	SS	1923	Aquatint	71 color
134	Brig "Oleaner"	SS	1923	Aquatint	64 color
135	Houses in Tulle		1923	Etching	22
136	Bark "Metis" Making Harbor	SS	1923	Aquatint	189 color
137	A Gargoyle of Amiens	GY	1923	Etching	30
138	The Towered House		1923	Etching	23
139	Le Penseur de Notre Dame	GY	1923	Etching	152
139A	"Renaissance" (unfinished)		1923	Etching	6

Plate	Title	Series	Date	Medium	Edition
140	The "Adam"		1923	Etching	26
141	Merry Christmas from Dorothy and John Arms	CC	1923	Etching	188
142	Leon	SC	1923	Etching	91
143	La Rue du Change, Tours		1924	Etching	154
144	Burgos	SC	1924	Etching	82
145	Segovia	SC	1924	Etching	101
146	Rue Sauton	FC	1924	Etching	149
147	"La Ciralda," Sauton	SC	1924	Etching	155
148	Angoulême	FC	1924	Etching	152
149	"Dorothy and John Taylor Arms, Christmas, 1924"	CC	1924	Etching	214
150	Gargoyle Studies	GY	1924	Etching	89
151	Une Petite Rue, Rouen		1925	Etching	94
152	Old Houses in Bourges		1925	Etching	26
153	Sketch, Ponte Vecchio		1925	Etching	6
154	Sketch, Chartres		1925	Etching	1
155	Nassau Hall	P	1925	Etching	501
156	Blair Arch	P	1925	Etching	102
157	Cleveland Tower, Graduate College	P	1925	Etching	101
158	Holder	P	1925	Etching	101
159	'79	P	1925	Etching	103
160	The Dean's House	P	1925	Etching	102
161	From the Ponte Vecchio	It.	1925	Etching	153
162	Place Plumereau, Tours		1925	Etching	153

Plate	Title	Series	Date	Medium	Edition
163	The Rose, Beauvais	FC	1925	Etching	156
164	Rouen	FC	1925	Etching	145
165	Old Corner, Rouen		1925	Etching	149
166	Gerona	SC	1925	Etching	148
167	Abbeville	FC	1925	Etching	148
168	Bourges	FC	1925	Etching	147
169	Notre Dame de Paris	FC	1925	Etching and Aquatint	57
170	An Umbrian Street	It.	1925	Etching	152
171	Fiesole	It.	1925	Etching	108
172	The Christian Science Temple, Boston		1925	Etching	103
173	Dorothy and John Taylor Arms, A.D. MCMXXV	CC	1925	Etching	258
173A	Spanish Jewelry		1925	Etching	130
174	"Cutting in"	SS	1925	Etching and Aquatint	40 color
175	Sketch, Rouen		1926	Etching	11
176	Sketch, Bruges		1926	Etching	10
177	Arch of the Conca, Perugia	It.	1926	Etching	104
178	Grim Orvieto	It.	1926	Etching	104
179	San Trovaso	It.	1926	Etching	97
180	La Chiesa, Borgio	It.	1926	Etching	106
181	Street in Borgio	M	1926	Etching	103
182	A Pisan Court	It.	1926	Etching	102
183	Amiens	FC	1926	Etching	105
184	Mont Saint Michel	FC	1926	Etching	103
185	Croquis	M	1926	Etching	23

Plate	Title	Series	Date	Medium	Edition
186	Chevy Chase Presbyterian Church, Washington, D.C.		1926	Etching	—
187	Chapiteau Gothique, Dorothy et John Taylor Arms, A.D. MCMXXVL	CC	1926	Etching	207
187A	Plate No. 187 with inscription cut off		1926	Etching	52
188	Rocamadour	FC	1927	Etching	51
189	Eglise de Notre Dame, Bourg-en-Breese	FC	1927	Etching	107
190	Sketch, Venice		1927	Etching	47
191	Rodez	FC	1927	Etching	123
192	Albi	FC	1927	Etching	103
193	Il Sacro Monte, Varese	It.	1927	Etching	106
194	La Mangia, Siena	It.	1927	Etching	115
195	Chartres	FC	1927	Etching	101
196	Via Facchini, Pisa	It.	1927	Etching	110
197	Saint Bénigne	FC	1927	Etching	104
198	Volterra	It.	1927	Etching	109
199	Coutances	FC	1927	Etching	119
200	L'Eglise Saint Michel, Pont L'Evêgue	FC	1927	Etching	117
201	A Saint, Chartres	CC, M	1927	Etching	248
202	Lace in Stone, Rouen Cathedral	FC	1927	Etching	101
203	Saint Paul, Alpes Maritimes		1927	Etching	257
204	Chateau Stockalper, Brique		1927	Etching	98
205	Old Rouen		1927	Etching	1018
206	Street in Blois		1927	Etching	4

Plate	Title	Series	Date	Medium	Edition
207	Le Pont Notre Dame, Mende	FC	1927	Etching	99
208	Cathédrale de Saint Julien, Le Mans	FC	1927	Etching	97
209	Street in Porto Maurizio	It.	1927	Etching	97
210	Sketch, Fiesole		1928	Etching	1
211	Virgen del Pilar	SC	1928	Etching	20
212	Massachusetts General Hospital, Boston		1928	Etching	108
213	The Crown of Normandy	FC	1928	Etching	103
214	A Tower of Saint Front, Perigueux	FC	1928	Etching	100
215	Sketch, Rouen		1928	Etching	7
216	Le Puy	FC	1928	Etching	100
217	Saint Germain L'Auxerrois		1928	Etching	350
218	From the Tower, Bayeux	CC	1928	Etching	275
219	Lescure, Une Tour des Remparts		1928	Etching	1459
220	Gothic Glory, Sens Cathedral	FC	1929	Etching	100
221	Notre Dame de Laon	FC	1929	Etching	99
222	Sketch		1929	Etching	18
223	Cathedral of Saint Cyr and Sainte Julitta, Nevers	FC	1929	Etching	100
224	A Devil of Notre Dame	GY	1929	Etching	200
225	Basilica of the Madeleine, Vezelay	FC	1929	Etching	100
226	Abside de la Cathédrale Saint Pierre et Paul, Troyes	FC	1929	Etching	100
227	Sketch		1930	Etching	8
228	Rio dei Santi Apostoli		1930	Etching	75

Plate	Title	Series	Date	Medium	Edition
229	The Enchanted Doorway	It.	1930	Etching	100
230	Sketch, San Malo		1930	Etching	9
231	Shadows of Venice	It.	1930	Etching	100
232	Porta del Paradiso	It.	1930	Etching	100
233	Sketch, Moret-sur-L'Oing		1930	Etching	10
234	La Bella Venezia	It.	1930	Etching	70
235	Palazzo dell'Angelo	It.	1931	Etching	100
236	Salisbury School		1931	Etching	12
237	Venetian Filigree	It.	1931	Etching	100
238	Sketch, Moret-sur-L'Oing		1931	Etching	12
239	The Balcony	It.	1931	Etching	100
240	The Church of Saint Francis, Cividale	It.	1931	Etching	100
241	The Piazza, Venzone	It.	1931	Etching	100
242	Tour Notre Dame du Val, Provins	FC	1931	Etching	150
243	Sunlight on Stone, Caudebac-en-Caux	FC	1931	Etching	100
244	Sketch, Chinon		1931	Etching	15
245	Sketch, Canale e Chiesa San Barnaba, Venice		1931	Etching	40
246	Limoges	FC	1932	Etching	100
247	Sketch, Chapelle St. Aurélien		1932	Etching	10
248	La Tour de L'Horloge, Dinan	FC	1932	Etching	100
249	A Breton Calvary		1932	Etching	50
249A	Another state of No. 249		1932	Etching	25
250	Saint Catherine's Belfry	FC	1932	Etching	100
251	Eglise Saint Gervaise, Gisors	FC	1932	Etching	100

Plate	Title	Series	Date	Medium	Edition
252	Towers of San Gimignano	It.	1932	Etching	100
253	The Tower, Caorle	CC, It.	1932	Etching	239
254	Castello di Arcano (unfinished)	It.	1932	Etching	0
255	Sketch, Verona		1932	Etching	8
256	Sketch, Canale San Barnaba, Venezia		1933	Etching	48
257	Sketch, San Marino		1933	Etching	5
258	Sketch, Amalfi		1933	Etching	un-numbered
259	Study in Stone, Cathedral of Orense	It.	1933	Etching	100
260	Sketch, Rue Royal, Quimper		1933	Etching	22
261	Sketch, Amalfi (second state of No. 258)		1933	Etching	8
262	Sketch, Lancashire		1933	Etching	9
263	Sketch, Veere		1933	Etching	16
264	Sketch, San Francesco nel Deserto		1933	Etching	46
265	Sketch, San Marino (second state of No. 257)		1933	Etching	11
266	Sketch, Ponte Vecchio		1933	Etching	10
267	Sketch, Fiesole		1933	Etching	28
268	Sketch, Wiltshire		1933	Etching	58
269	Sketch, St. Martin-de-la-Place		1933	Etching	19
270	Puerta del Opispo, Zamora	SC	1933	Etching	100
271	Stone Tapestry	SC	1933	Etching	100
272	Sketch, Amelia		1933	Etching	7
273	Sketch, Verona		1933	Etching	8
274	Medieval Pageantry (with Kerr Eby)		1933	Etching	100
275	Sketch, Provins		1933	Etching	13

Plate	Title	Series	Date	Medium	Edition
276	Sketch, Cividale		1933	Etching	4
277	Sketch, Chartres		1934	Etching	2
278	Sketch, Carcassone		1934	Etching	3
279	Sketch, San Gimignano		1934	Etching	34
280	The Valley of the Savery		1934	Etching	100
281	Sketch, Racamadour		1934	Etching	15
282	Principle Portal of the Church of San Pablo, Valladolid	SC	1934	Etching	100
283	Sketch, Avignon		1934	Etching	10
284	Sketch, Venice		1934	Etching	7
285	Sketch, Caudebec-en-Caux		1934	Etching	10
286	Sketch, Louvain		1934	Etching	11
287	Sketch, Chatenois		1934	Etching	16
288	La Colegiata, Toro	SC	1935	Etching	100
289	Sketch, Rio San Polo, Venice		1935	Etching	20
290	Sketch, Albi		1935	Etching	5
291	Sketch, Grand Canal		1935	Etching	5
292	Santa Maria Major, Ronda	SC	1935	Etching	125
293	Venetian Mirror	It.	1935	Etching	100
294	Notre Dame the Tiny	FC, M	1935	Etching	405
295	Sketch, Siena		1935	Etching	5
296	Sketch, Verona		1935	Etching	13

Plate	Title	Series	Date	Medium	Edition
297	From Knoedler's Window, MCMXXXV		1935	Etching	First state: 1 Second state: 1 Third state: 69 Fourth state: 274 Fifth state: 30
298	Sketch, Rouen		1935	Etching	9
299	Sketch, Creil		1936	Etching	12
300	Sketch, Isola Superiore		1936	Etching	10
301	Sketch, Gubbio		1936	Etching	14
302	Sketch, San Gimignano		1936	Etching	5
303	Sketch, Cahors		1936	Etching	12
304	Sketch, Honfleur		1936	Etching	25
305	Chrystal and Jade		1940	Etching	150
306	Nativity	CC	1936	Etching	368
307	"Louviere Lace," Porte du Baptême, Eglise Notre Dame, Louviers	FC	1936	Etching	100
308	Normandy Noon		1936	Etching	206
309	Sketch, Toledo		1937	Etching	20
310	Sketch, Toledo		1937	Etching	8
311	Orviedo the Holy	SC	1937	Etching	109
312	Gloria (Gloria Ecclesiae Antiquae—St. Riquier)	FC	1937	Etching	Third state: 75 Fourth state: 26
313	Sketch, Provins		1937	Etching	13
314	Sketch, Carcassonne		1937	Etching	16

Plate	Title	Series	Date	Medium	Edition
315	Anglia Antiqua	E	1937	Etching	200
316	Reflections at Finchingfield	E	1938	Etching	100
317	Sketch, Ware		1938	Etching	15
318	Sketch, Geddington		1938	Etching	11
319	Sketch, Norwich		1938	Etching	21
320	Afterglow	E	1938	Etching	150
321	Jewelry	M	1938	Etching	150
322	In Memoriam	FC	1939	Etching	150
323	Sketch, Stony Stratford, Bucks.		1939	Etching	25
324	Sketch, Abingdon, Berkshire		1939	Etching	10
325	Sketch, Chalfont, St. Peter, Bucks.		1939	Etching	10
326	Sketch, Sawbridgeworth, Hertfordshire		1939	Etching	12
327	Lavenham	E	1939	Etching	150
328	Stanwick	E	1939	Etching	150
329	Sketch, New York World's Fair No. 1		1939	Etching	59
330	Sketch, New York World's Fair No. 2		1939	Etching	55
331	Sketch, New York World's Fair No. 3		1939	Etching	30
332	Stanwick (Fourth state of No. 328)		1939	Etching	75
333	Sketch, Ledbury		1939	Etching	37
334	Aspiration (Church of the Madeleine, Verneuil-sur-Avre)	FC	1939	Etching	152
335	Chartres in Miniature	FC, CC	1939	Etching	471
336	Sketch, Redding Ridge School		1939	Etching	31
337	Sketch, Ashwell, Hertfordshire		1940	Etching	25

Plate	Title	Series	Date	Medium	Edition
338	Sketch, Stanton, Oxfordshire		1940	Etching	16
339	Sketch, Castello, Umbria		1940	Etching	51
340	Wilby Church	E, M	1940	Etching	150
341	Stranger in England	E	1940	Etching	150
342	Sketch, Coxe Hall, Administration Building, Hobart College, Geneva, N.Y.		1940	Etching	73
343	Sketch, Patzcuaro		1940	Etching	19
344	Sketch, Cuernavaca		1940	Etching	19
345	Shadows in Mexico		1940	Etching	26
345A	No. 345 reduced in size		1940	Etching	12
346	Sketch, Chichester		1940	Etching	24
347	Sketch, Bury St. Edmunds		1940	Etching	13
348	Church of Saint Jean Laigle (Orne)	FC, M	1940	Etching	250
349	Plumed Serpent, Chichen Itza	Y	1940	Etching	250
350	Sketch, "To F. L. M. G."		1940	Etching	22
351	Stockholm	S	1940	Etching	201
352	Sketch, Somewhere in England		1940	Etching	14
353	Second state of No. 352		1940	Etching	8
354	Sketch, Stepcote Hill, Exeter		1941	Etching	31
355	Sketch, Dorking		1941	Etching	42
356	Sketch, IBM Country Club, Endicott, N.Y.		1941	Etching	47
357	Sketch, Whitechurch—Hanslope		1941	Etching	22
358	Sketch, Beaconsfield—Chesham		1941	Etching	27
359	Third state on No. 352		1941	Etching	32

Plate	Title	Series	Date	Medium	Edition
360	Sketch, The Grolier Club Library		1941	Etching	119
361	Sketch, Sawbridgeworth (Second state of No. 326)		1941	Etching	21
362	Sketch, Stepcote Hall, Exeter (Devon)		1941	Etching	23
363	Sketch, Compton Church (Surrey)		1941	Etching	24
364	Sketch, Puebla		1941	Etching	25
365	Sketch, London		1941	Etching	526
366	Sketch, Oxford		1941	Etching	25
367	Sketch, Parliament House, Ottawa		1941	Etching	27
368	Sketch, Old Hoadley House, Bethany, Conn.		1941	Etching	86
369	Sketch, St. Martin's Church, Preston, Hertfordshire		1941	Etching	31
370	Triangular Bridge, Crowland		1941	Etching	7
371	Patzcuaro, Michoacan, Mexico (on same plate with No. 370)	MX	1941	Etching	7
371A	No. 371 both before and after cutting	MX, CC	1941	Etching	466
371B	Published edition of No. 371A	MX	1941	Etching	150
372	"Gothic, A.D. 1941" East Liberty Presbyterian Church, Pittsburgh, Pa.		1941	Etching	35
373	Sketch, Sarratt (and Albury), Morning (Second state of No. 350)		1942	Etching	26
374	Sketch, Sawbridgeworth, Hertfordshire, Afternoon (Third state of No. 326 and 361)		1942	Etching	26
375	Sketch, Hertford (Hertfordshire)	1942	Etching		

Plate	Title	Series	Date	Medium	Edition
376	Sketch, East Hendred (Berkshire)		1942	Etching	1 proof
377	Sketch, Buckingham		1942	Etching	54
378	Dreux	FC	1942	Etching	200
379	Stokesay Castle (smaller plate)	E	1942	Etching	225
380	Sketch, East Hendred (Berkshire) Second state of No. 376		1942	Etching	—
381	Cavendish Common	E	1942	Etching	150
382	Sketch, Boving, Buckinghamshire		1942	Etching	31
383	Sketch, Southover, Sussex		1942	Etching	42
384	Sketch, Willersey (Oxfordshire)		1943	Etching	38
385	Somewhere in Oxfordshire		1943	Etching	39
386	Sketch, East Buckled, Berkshire		1943	Etching	32
387	"Battle Wagon" U.S.S. Alabama Outfitting at Norfolk Navy Yard, Crane Ship Kearsarge Alongside	USN	1943	Etching	650
388	Destroyers in Wet Basin at Federal Shipbuilding and Drydock Company, South Kearny, N. J., U.S.S. Radnor, Quick, Mervine	USN	1943	Etching	650
389	Hotel de Ville, Abbeville		1943	Etching	161
390	Sketch		1944	Etching	16
391	Looking		1944	Etching	33
392	Cavendish Church	E	1944	Etching	100
393	Corbel on Gate, Stokesay Castle	E	1944	Etching	100
393A	No. 393 cut down to miniature		1945	Etching	60

Plate	Title	Series	Date	Medium	Edition
394	"Shadows in Mexico" (Third state of No. 345 and 345A)	MX	1944	Etching	50
395	Vermont	CC, M	1944	Etching	100
396	Normandy	FC	1944	Etching	100
397	Saint Mary's Church, Bibury		1945	Etching	16
398	Britford Church		1945	Etching	23
399	Sketch, Weathersfield		1945	Etching	33
400	Sketch, England		1945	Etching	48
401	U.S.S. Columbia Under Construction at the New York Shipbuilding Corporation, Camden, N. J.	USN	1945	Etching	650
402	Sketch, Vannes		1945	Etching	37
403	Sketch, England		1945	Etching	37
404	Sketch, Princeton		1946	Etching	59
405	Light and Shade, Taxco	MX	1946	Etching	100
406	Sketch, Greenfield Hill Congregational Church		1946	Etching	277
407	Sketch, Nevers		1946	Etching	61
408	Portrait of a Romanesque Capital		1946	Etching	100
409	"Precious Stones" (South Portal, Church of Notre Dame, Les Andelys)	FC, M	1946	Etching	260
410	Sketch, Pourcain-sur-Sioule (Allier)		1946	Etching	72
411	Sketch, Geddington, Northhamptonshire		1946	Etching	44
412	Sketch, La Tour Notre Dame du Val, Provins		1946	Etching	17
413	Sketch, Moret-sur-Loing		1947	Etching	16

Plate	Title	Series	Date	Medium	Edition
414	Sketch, Dinton, Buckinghamshire		1947	Etching	121
415	Sketch, "This England"		1947	Etching	37
416	U.S.S. Haddo , Portrait of a Submarine Alongside Dock, Electric Boat Company, Groton, Conn.	USN	1947	Etching	650
417	The Herbert Lowell Dillon Gymnasium, Princeton, N. J.		1947	Etching	250
418	Memento Vivere, North Transept, Cathedral of Evreux		1947	Etching	150
419	Chimere (First state)	GY, M	1947	Etching	25
419A	Second state of No. 419	GY, M	1947	Etching	50
420	Estaing (Aveyron), (First state)	FC, M	1947	Etching	25
420A	Second state of No. 420	FC, M	1947	Etching	150
421	Sketch, Warwick		1948	Etching	33
421A	Leicester Hospital, Warwick (Second state of No. 421)	E	1948	Etching	38
422	Chartres, The Magnificent	FC	1948	Etching	150
423	"The Old Order"	E	1948	Etching	150
424	House of Our Lady, Villefranche-en-Rouergue		1948	Etching	150
425	Sketch, Espalion		1949	Etching	24
426	French Lace	FC	1949	Etching	First state: 352 Second state: 266
427	Sketch, Stoke-by-Clare		1949	Etching	35
428	Sketch, Somewhere in Warwickshire		1949	Etching	34

Plate	Title	Series	Date	Medium	Edition
429	"Spanish Profile," Palencia	SC	1950	Etching	150
430	Vermont Gothic		1949	Etching	130
431	Sketch, Stokesay Castle		1949	Etching	26
432	Sketch, Church of Saint Aignan, Chartres		1950	Etching	un-numbered
433	Ceignac (Aveyron)	FC	1950	Etching	75
434	Black and White, Trebrivan	FC, M	1953	Etching	100
435	Sketch, England		1951	Etching	24
436	Sketch, Cordes		1951	Etching	10
436A	Second state of No. 436		1951	Etching	42
437	"This England"	E	1952	Etching	150
438	"La Trinité," Vendôme		1952	Etching	un-numbered
439	Abbaye de Saint-Paul-au-Bois		1952	Etching	47
440	"A Memory, Salisbury"		1953	Etching	27

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