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Americans At Home and Abroad

Graphic Arts, 1855-1975





42. Hopper, *Night Shadows*

Americans At Home and Abroad

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Introduction by Carlton Overland, Curator of Prints and Drawings

An exhibition of American Prints and Drawings selected from
the Permanent Collection

May 1 - June 27, 1976



ELVEHJEM ART CENTER
University of Wisconsin-Madison
800 University Avenue
Madison, Wisconsin 53706

Americans At Home
and Abroad

Graphic Arts, 1865-1975

Introduction by Carlton Overland, Curator of Prints and Drawings

An exhibition of American Prints and Drawings selected from
the Permanent Collection

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Cover Illustration:

Winslow Homer,

Fly Fishing, Saranac Lake (detail) 1889



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Foreword

Graphic art on the North American continent has been flourishing for over 300 years. Although most of us tend to think of innovation and experimentation as being only a "modern" invention in the paper arts, upon closer inspection we find it began well back in the seventeenth century. This 1976 Bi-Centennial year has provided the Elvehjem Art Center with historical reason for examining the American contribution to printmaking. But, rather than review its entire history, the Elvehjem has focused upon the impact of "Americans at Home and Abroad" with emphasis on American printmakers and printmaking since 1850. From the salon of nineteenth century Europe to the independent educational environment of twentieth century America, this exhibit is a chronicle of the change occurring during the last 125 years, the change in education, technique, subject matter, and intent of the American graphic artist.

Funded by a generous grant from the Knapp Bequest Committee, the Elvehjem Art Center has mounted this show as a Bi-Centennial exhibition. Additional grants received from the Anonymous Funds Committee, the Humanistic Funds Committee, the Mark H. and Katherine E. Ingraham Fund, and the Alden W.

White Fund enabled the Elvehjem to acquire significant American prints for this exhibition. For the support of all these, we are deeply grateful.

Overseeing the entire project, Carlton Overland, Curator of Prints and Drawings, merits special praise. Long interested in the history of Graphic Arts, Mr. Overland's breadth of knowledge is readily apparent in all aspects of this exhibition. To him go special thanks. Patiently assisting him have been Anne Boyle who painstakingly typed and proofed the manuscript and Morteza Sajadian who assisted in the preparation of the exhibit.

On behalf of the Elvehjem Art Center, this Bi-Centennial exhibition is dedicated to James S. Watrous, Hagen Professor of Art History. As a guiding force in the development of the visual arts at the University of Wisconsin-Madison, Professor Watrous has been at the forefront of the quest for quality. From spearheading the campaign for a fine arts museum and guiding the development of the Elvehjem's permanent collection to dedicating his entire academic career to art history at the University, his continual interest and support have been invaluable. Professor Watrous' interest in prints and printmak-

ing are responsible not only for the quality of this exhibition but also for many of the prints being shown here. It is appropriate that in 1976, the year of his retirement, we thank him for making all this possible.

Eric S. McCready, Director

Preface

Printmaking in America has a history dating back just over 300 years, to a wood-cut portrait of *Mr. Richard Mather* executed by John Foster in 1670. Since that first print was made on American soil, the graphic arts have flourished in America in a great variety and richness of achievement. One distinction must be stated at the outset, however, in order to place the history of American printmaking, and this exhibition, in its proper perspective — namely, that the vast majority of prints produced in America in the first 200 years, up until the last quarter of the nineteenth century, fall under the category of “reproductive” or “popular” prints. In short, this means that the printmaking processes were used almost exclusively to serve commercial purposes, such as reproducing paintings for mass-circulation, illustrating books, magazines and newspapers, or providing historical documentation of important people, events and places (topographical views and maps).

This subjugation of printmaking to a secondary role in the arts was not unique to America. The eighteenth century in Europe likewise saw printmaking fall under the servitude of reproduction, and only a handful of etchers from this century, led by Piranesi, the Tiepolos and

Canaletto in Italy and Hogarth in England, have left their mark on the history of this medium. Two events occurred in 1799 which were to signal the beginnings of a revival in original printmaking. One of these was the invention of lithography in Germany, the other was the publication of Francisco Goya's *Los Caprichos* in Spain, which set an example of creative excellence in the graphic media. With its roots in the last year of the eighteenth century, this revival gradually took hold during the first half of the nineteenth and blossomed about mid-century. In the vanguard of this flowering was the American James Abbott McNeill Whistler, acclaimed by some to have been the greatest printmaker of the nineteenth century. Thus, while the first two centuries of printmaking in America were dominated by reproduction and illustration, the history of American printmaking as an original form of artistic expression can quite properly be traced to Paris in the 1850's with the early works of the young ex-patriot Whistler.

This exhibition and catalogue have been organized for the purpose of revealing and recording the holdings of American prints and drawings in the permanent collection of the Elvehjem Art Center,

University of Wisconsin-Madison. Although the exhibition neither traces the 300-year history of printmaking in America nor the history of graphic art during our 200 years as a nation, it is appropriate that such a document of the collection be made in 1976. While this collection does not offer a comprehensive survey of American achievements in the graphic arts during the last 120 years, the works which have been selected for this exhibition include many of the finest graphic images produced by Americans and, as will be suggested in the following essay, reflect certain pre-dominant stylistic tendencies of this period.

Introduction

Americans At Home and Abroad

Beginning in the Colonial period, American artists travelled to Europe for inspiration and training in the great academies and salons. Few Americans made any impact on the European art scene, the exceptions being John Singleton Copley and Benjamin West in the eighteenth century, James Abbott McNeill Whistler and Mary Cassatt in the nineteenth, and Lyonel Feininger in the first half of the twentieth. For the most part, these European-trained artists returned to America after completing their studies to paint portraits, landscapes, history pieces, or genre scenes in the fashionable styles favored by American collectors. One such artist was Eastman Johnson, whose *Portrait of Miss Brinkley*, dated May of 1855, stands as the earliest work in the Elvehjem Art Center's permanent collection of American graphics. Although this drawing is not included in the present exhibition as it is on permanent view in the American Gallery (Brittingham Gallery III), the subtle modeling of the facial features reveals Johnson's competence as a draftsman, attained through six years of study at Dusseldorf and The Hague. A few months after he drew Miss Brinkley's portrait in Paris, Johnson returned to the United States to become one of the leading portrait and genre painters of the second half of the century.

Even though Europe provided the training ground for many of the most prominent American artists from the eighteenth through the twentieth centuries, a native tradition in the arts maintained itself, stemming from the itinerant limners of

the eighteenth century, in artists who eschewed the European experience. For the most part self-taught, the artists of the "native school" drew their inspiration more particularly from the American landscape and way of life, while displaying disinterest in or ignorance of European fashions. This tradition saw its fullest realization in the nineteenth century in the work of the Hudson River School and the painters of the American West (cf. cat. no. 28).

With regard to American graphic arts, the year of 1855 also witnessed the beginning of two artistic careers which would come to epitomize the duality of American art in the second half of the century — those of James Whistler, the American abroad, and Winslow Homer, the American at home. In that year, Homer entered into apprenticeship with a commercial lithography firm in Boston, while Whistler, having learned the techniques of etching as a topographer for the U.S. Coast and Geodetic Survey, settled in Paris, never to return to his homeland. Within the next three years, the first independent graphic works by both men were published, Homer's as illustrations for *Ballou's Pictorial Drawing-Room Companion* and *Harper's Weekly*, Whistler's as the set of *Twelve Etchings from Nature*, published in 1858 and popularly referred to as *The French Set*. In 1859, both men took up new residences, Homer in New York City to be near the offices of *Harper's Weekly*, and Whistler in London to be near family and friends (his sister being married to the British surgeon and etcher, Francis

Seymour Hayden). Beyond these parallels, however, the personalities and the sensibilities of the two men contrasted sharply, as partially revealed in their earliest graphics. *The French Set*, as proclaimed by the proper title, is a series of vignettes, drawn on the spot and "after nature," of the people and places Whistler encountered in his daily travels in and around Paris. For Whistler, the art of etching was neither to dramatize life nor to enlarge upon it, but simply to capture its intimate and fleeting moments. Those moments he chose to portray were scenes which appealed to his exquisitely refined sense of the picturesque. The appeal of the picturesque ranged from the somber gloom of a darkened *Street in Saverne* (cat. no. 6) to the Old World quaintness of *La Vieille aux Loques* (cat. no. 7) to the charming intimacy of *Fumette* (cat. no. 2).

By contrast, the wood engravings of Winslow Homer were illustrations, "popular" rather than "fine" prints. As such they are typical of the status of the graphic arts in America during most of the nineteenth century. Exemplified in *August in the Country - The Sea-shore* (cat. no. 25), the world Homer created in his wood engravings was an idyllic vision of rural America, populated by children at play and at school, or dashing young men and beautiful young ladies engaged in the various nuances of the courtship routine. Except for the Civil War years, when he served as field correspondent for *Harper's* (cf. cat. no. 26), the illustrations by Homer, as befitted their purpose



25. Homer, August in the Country - The Sea-shore

as "escapist art," depict a tranquil and serene world devoid of conflict or hardship.

In 1875, Homer abruptly abandoned his career as an illustrator to devote his energies to painting. A dramatic change took place in his art during the period of 1881-1882, occasioned by two extended vacations on the North Sea coast at Tynemouth, England. There, he encountered the harshness of nature and the daily battle waged against the elements by the fisherfolk who were dependent on the sea. Henceforth, the subject of Homer's art became Nature and man's role in it. Upon his return to

America, he signaled this change in theme by moving away from New York City to the remote isolation of Prout's Neck, Maine.

In 1884, he took up the medium of etching and in the next five years produced a series of eight compositions which stand among the finest prints produced in America during the nineteenth century. The first seven of these were based on watercolors and oils painted while he was in Tynemouth and portrayed the drama of man against the sea. The eighth, *Fly Fishing, Saranac Lake* of 1889 (cat. no. 27), is unique because it shows man in

harmony with nature. While the mood of serenity pervading this composition signals a different approach to the theme of man in nature from the other etchings, it did not receive further exploration. Upon completion of this print, apparently due to lack of public interest in his work, Homer abandoned the etching medium.

The physical and stylistic isolation which Homer imposed upon himself after 1882 had the inevitable result that his mature, more serious work held little impact for his contemporaries. Consequently, the main influence that he exerted during his lifetime was as an illustrator. Perhaps his most talented successor in this field was Charles Dana Gibson, whose pen-and-ink drawings recapture the celebration of youth and young adulthood which Homer had explored a few decades earlier. The idealized version of lovely femininity that bears his name was to become the symbol of beauty for an entire generation of Americans (cf. cat. no. 21).

Rugged individualism and love of the outdoors, which characterized the art and life of Winslow Homer and which serve as the unifying spirit between the idyllic wood engravings and the more heroic etchings, were quite opposite to the sensibilities of James Abbott McNeill Whistler. The truly cosmopolitan sophisticate, Whistler moved with ease among the great cities of Europe. Urbane, sophisticated, given to affectations in dress and mannerisms, he was constantly in the public eye either by virtue of his controversial theories on art or his endless

20. Gibson, *In Paris - A Café Artist*



series of disputes with art critics, patrons or fellow artists. The two portrayals of him in the exhibition, found in the title-page to *The French Set* (cat. no. 1) and in Gibson's *In Paris - A Café Artist* from

the 1890's (cat. no. 20), reveal something of Whistler's rather dandified flamboyancy.

Whereas Homer had abandoned etching for lack of an interested clientele, etch-

ing was the chief source of critical acclaim and a steady source of revenue for Whistler. While his paintings and proclamations about art stirred deep controversy during his lifetime, he was unan-

9. Whistler, *Little Venice*



imously admired as an etcher and, indeed, compared favorably with Rembrandt as a master of this technique. When, in the wake of his notorious libel suit against the critic Ruskin, Whistler was forced to declare bankruptcy, it was a commission to execute a series of etchings of Venetian views that set him back on the road to financial stability. The development of Whistler's technical brilliance is seen in these later views where a greater spontaneity of effect than found in the extensively worked plates of *The French Set* is realized through utilization of unworked areas to create atmospheric effects. At times, as in *Little Venice* (cat. no. 9), the actual etched lines are reduced to mere calligraphy.

The virtuosity of Whistler's draftsmanship was equalled by his mastery of the craft of etching. The freshness with which his prints are imbued is in part due to his careful attention to every detail in producing a print, including the proper inking and wiping of the plate, the selection of the proper paper to achieve desired effects (he was an avid seeker of old, hand-made papers) and careful printing. He applied these same principles to the technique of lithography and the effects he achieved in this less linear medium almost must be described as being impressionist (cf. cat. no. 10).

The critical and popular acclaim which Whistler received as a printmaker during his lifetime served as a trumpet-call for a host of aspiring American printmakers to journey to the more receptive climate

of Europe, to study with the master or at least to emulate his example. Beginning in the last quarter of the nineteenth century, this influx into Europe reached such proportions that many cities had colonies of American etchers who shared a commonality of heritage, of inspiration and of vision. Drawing upon the tradition established by Whistler, but also looking to the work of Seymour Hayden in landscape and Charles Meryon in architectural and city views, these etchers were inspired by the historic wonders and scenic vistas of the Old World. Frank Duveneck was one of the first of these, etching views of the canals and historical buildings of Venice in 1880 (cat. no. 11), at the same time Whistler was there executing the *First Venice Set*. Whistler's closest follower, as well as his biographer, was Joseph Pennell, who in turn became one of the leading proponents of etching in the twentieth century, both as a teacher and a writer on the history and techniques of etching (cat. no. 12).

Only a sampling of these American etchers who followed in the Whistlerian tradition are included in the exhibition, those who are revealing something of the bond this generation shared. Thus, Ernest D. Roth, one of the more talented of the group, is encountered in the exhibiton first as an etcher of architectural views in Florence in 1912 (cat. no. 15), and five years later back in America as a master printer for John Sloan (cat. no. 35). John Marin, best known as one of America's first "modern" artists for his abstracted city and seascapes, spent the years between

1905 and 1911 as an etcher of European views. Not formally trained as an etcher, he apparently learned the technique from George C. Aid (cat. no. 13) when both men had studios in the same building in Paris. *Chartres Cathedral* of 1910 (cat. no. 18) shows Marin at the height of his mastery of the etching technique. The shimmering atmospheric effects, whereby the towers almost dissolve into thin air, are achieved not only through the deft manipulation of the etched line but also through subtle inking effects. The reversal of the image in this print, noticeable (and perhaps bothersome to the student of architecture, shows the continuance of Whistler's method of drawing directly onto the prepared plate rather than from preparatory sketches.

Another American working in Europe who was to become a leader of the avant-garde movement was Lyonel Feininger. Rather than drawing his inspiration from Whistler or the Parisian styles, however, he studied in Germany where he became one of the early adherants to the precepts of German Expressionism (cf. cat. no. 23), and later would become one of the leaders of the Bauhaus movement both in Germany and in America.

Meanwhile, during the last decades of the nineteenth century and the early years of the twentieth, the more traditional academic styles were maintained in America and by Americans abroad in the work of such artists represented in the exhibition as Harriet Campbell Foss (cat. no. 22), who exhibited in the Parisian salons fre-

quently until about 1900; the fashionable Bostonian portrait painter Phillip Hale (cat. no. 31); landscape painter John Fredrick Kensett (cat. no. 28); and J. Alden Weir (cat. nos. 29 and 30) who, having been trained in the academic tradition in Paris, was to become by the end of the century one of the champions of Impressionism in America. Another American who came under the influence of Impressionism was Henry Bacon, whose *Clam Gatherers at Etretat* (cat. no. 19) depicts a setting favored by Claude Monet and the Barbizon School.

At the turn of the twentieth century, even while the flow of artists to Europe to follow in the footsteps of Whistler was at its peak, a new spirit of self-consciousness about the American experience was awakened by the portrayals of the American Scene. This "discovery" of America around 1900 came about simultaneously from two different sources. One came from Europe, in the work of Joseph Pennell, who having absorbed the Whistleresque tradition in Europe during the last decades of the century, returned to America to find the new technology of skyscrapers, bridges, and huge industrial complexes (cf. cat. no. 36) as worthy for depiction as the Gothic cathedrals by virtue of their vastness, ingenuity and uniqueness of conception. The other source from which this appreciation of America sprang was in Philadelphia, where a group of young artists, trained under Thomas Eakins and Robert Henri, with the latter serving as their spokesman, proclaimed a new concept for American art. Rejecting European



33. Sloan, *The Show Case*

fashions and ridiculing the academic tradition for its artificiality of content and affectations of style, this group took as its theme life as it was encountered in its various aspects, portrayed in a direct and earthy style. Well before these artists gained fame as "The Eight" (and notoriety as "The Ash Can School"), John Sloan—the greatest printmaker of the group—was etching the life of the streets and tenements of New York City (cf. cat. nos. 32-34). Alternately humorous, satirical, sympathetic to the plight of tenement dwellers, and whimsical (as in

the later etching *Arch Conspirators*, cat. no. 35), his prints explore the joys, the foibles, the inequities and the seamier sides of industrialized urban society.

Jerome Myers, a contemporary of Sloan's but not affiliated with "The Eight," had been depicting life on the lower Eastside of Manhattan since before the turn-of-the-century in his paintings and drawings, but he did not take up etching until 1915. His *Cronies* (cat. no. 37) presents an intimate slice-of-life vignette of the working class, while the whimsical



Virginia on Parade (cat. no. 38) reveals his experimentation with color etching, one of the few printmakers of the first half of the century to show such an interest.

The two approaches to the American Scene that are exemplified in the work of Joseph Pennell and John Sloan found a common meeting ground in the Art Students League where both men taught. There would be little exaggeration in citing the League as the single most important training-ground for American art before World War II, since most artists who made an impact in the art world spent varying periods of time studying or teaching there. During the first three decades of this century, the American Scene was essentially the New York scene, not only because artists tended to congregate there, as they still do, but also because the emerging technology and the sociological effects of the newly industrialized society were concentrated there. The incredible variety and sharp contrasts the city offered provided a rich field for artists to explore, whether that be in the mass-gatherings of humanity for popular events like prize fights and revival meetings portrayed by George Bellows (cat. nos. 39 and 40), or in the sense of lonely isolation, alienation and impending danger of Edward Hopper's *Night Shadows* (cat. no. 42), or in the light-hearted caricatures of contemporary life found in the works of Peggy Bacon (cat. no. 47). In addition,

39. Bellows, *The Sawdust Trail*

the continuing growth of the New York skyline gave ample scope to the etchers of architectural views, ranging from the detailed accuracy of John Taylor Arms (cat. no. 46) to the broader and more poetic treatment of Gerald K. Geerlings (cat. nos. 51 and 52). To be sure, country life and landscape were not abandoned as themes for the graphic arts, as seen in the works by Harry Wickey (cat. no. 41), Gifford Beal (cat. no. 48), and Kerr Eby (cat. no. 50), but through the 1920's, the source of these images was still very much New England and the immediate environs of New York.

In the 1930's, a reaction set in, partly due to this dominance of New York and urban society as the subject-matter for the graphic arts, and partly due to the intrusion of avant-garde tendencies from Europe. Calling for a return to realistic presentation, the Regionalists envisioned the American Scene not in the city streets seething with humanity but in the traditional backbone of the country, the rural farms and villages of the Midwest. Taking as their central theme the land and the people who worked it, these Midwestern artists portrayed the joys, the hardships, and the drudgery of working on and living off the land during the Great Depression. The leaders of this revolt against "modernism" and the urbanized image of America included Thomas Hart Benton's portrayal of life among the share-croppers of his native Missouri (cat. nos. 59 and 60), Grant Wood's depictions of the simple yet oft-times heroic life of the Iowa farmer (cat. no. 61), and John Steuart Curry's



57. Curry, *The Plainsman*

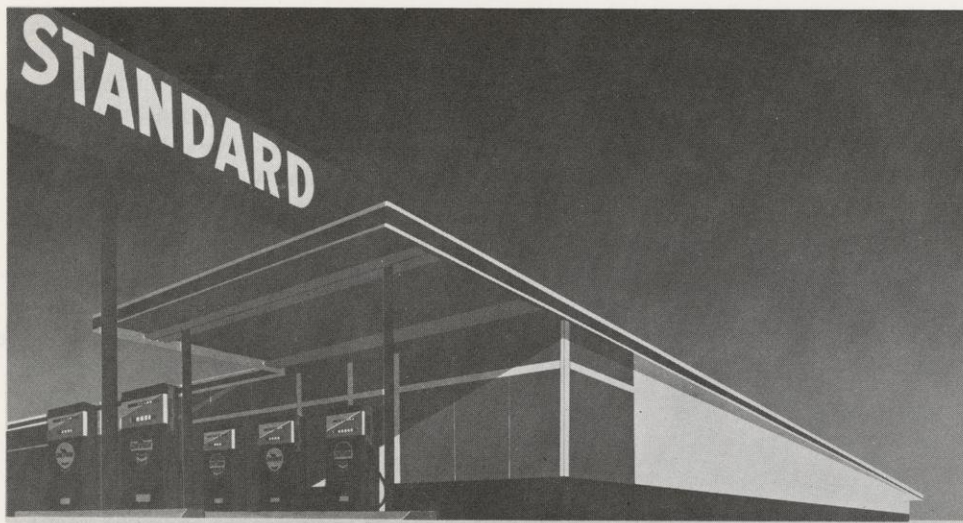
even more heroicized and dramatic renditions of the life and the land of the Great Plains (cat. nos. 56-58). Birger Sandzen took as his theme the landscape of his native Kansas (cat. no. 49), while Aaron Bohrod explored the Midwestern urban life in Chicago (cat. no. 62). At the same time, of course, the New York scene continued to hold its attraction for such artists represented in the exhibition as Reginald Marsh (cat. no. 55), Raphael Soyer (cat. no. 64), Louis Lozowick (cat. no. 65), and Georges Schreiber (cat. no. 63).

The 1930's and 1940's witnessed, in conjunction with the phenomenon of Regionalism, a decline in what might be called

creative printmaking. The economic effects of the Great Depression and then World War II were not conducive to experimentation with nuances of technique or exploration of original ideas in the graphic arts. Consequently, these decades saw the dominance of lithography over other printmaking media, in part no doubt because it suited the graphic sensibilities of the Regionalists, but largely because the purposes for which the lithographs were created were those of illustration and reproduction. Because many of the graphic works were based on earlier paintings, the tonal effects so readily achieved in lithography lent themselves to capturing the effects of modeling in color, and also to the purpose of illustration.

Another phenomenon of the 1930's which deserves mention was the creation of the Federal Arts Project. This governmental program not only had the immediate effect of providing work and support for artists during the most difficult times of the Depression (cf. cat. nos. 64 and 65), but, in the long range, it served to encourage the establishment of training centers for young artists throughout the country. In the years immediately following the Second World War, many art departments were created in colleges and universities from coast to coast. It is primarily from these centers of learning that the virtual explosion in printmaking activity of the past thirty years has emanated.

The keynotes to the history of the graphic arts in the past quarter of this century are



77. Ruscha, *Mocha Standard*

experimentation and innovation. The introduction of new techniques such as serigraphy and photo-mechanical processes to the traditional repertoire of printmaking, and an emphasis upon color in all media characterize this period. In an exhibition such as this, it would be impossible to document all the important innovations and stylistic achievements which have taken place, or to include all of the artists who have made significant contributions to this field. Rather, the purpose of this section is only to suggest some of the directions that have been explored during these years.

Some of the images have been chosen on the basis that in subject they present specific images of American culture as

well as various techniques. Thus, photo-serigraphy is represented in Robert Rauschenberg's *Collage on the Theme of Liberty* (cat. no. 75), multi-color serigraphy in Tom Wesselman's untitled version on the theme of "The Great American Nude" (cat. no. 76) and in Ed Ruscha's *Mocha Standard* (cat. no. 77), while the color linocut technique is to be seen in Wayne Thiebaud's *Boston Cremes* (cat. no. 78). George Fred Keck's unusual handling of the watercolor medium, using scrapers and knives to manipulate the colors, is to be seen in *Grand Canyon* (cat. no. 80).

Other works included illustrate the use of unconventional materials, such as Dean Meeker's *Trojan Horse* (cat. no.

69), a serigraph printed on a gold-foil-surfaced paper, and William T. Wiley's *Little Hide* (cat. no. 79), a lithograph printed on a chamois hide.

Finally, but not least in importance, are works included to illustrate the innovative work which has taken place at the University of Wisconsin-Madison. Dean Meeker's pioneering work in the field of serigraphy has already been alluded to. Another of this group was Alfred Sessler, who was largely responsible for the formation of Madison's large and active printmaking department. In the 1940's, he worked in a rather conventional style, mainly in lithography and linoleum cuts (cat. no. 67), but in the 1950's and early 1960's he was an important experimenter in color-reduction printing from woodblocks (cat. no. 68). Warrington Colescott has been an innovator in the field of color-intaglio printing, as seen in *Christmas with Ziggy* (cat. no. 74), where he combined etching, aquatint, drypoint, relief printing and cutting the plate to produce a surface of intricate texture.

If these few images can only hint at the richness of contemporary printmaking, so do they only skim the surface of the holdings of the Elvehjem Art Center in this area. As a sampling of the collection, this exhibition is intended to spur increased awareness of a rich resource within the holdings of the Elvehjem Art Center.

Carlton Overland
Curator of Prints and Drawings

Catalogue of the Exhibition

Key: Asterisks preceding the catalogue numbers indicate works illustrated.

AMERICANS ABROAD

JAMES ABBOTT McNEILL WHISTLER (1834-1903)

- *1. *Frontispiece to Twelve Etchings from Nature* (called *The French Set*), 1858
Etching
4 7/16" H., 5 13/16" W. (11.3 x 14.8 cm)

Signed in plate: James Whistler
Class of 1963 Gift Fund purchase,
63.3.1

Kennedy 25, only state. The Elvehjem Art Center has the entire series, seven of which are included in the exhibition (cat. nos. 2-7), all of which bear the name and address of the printer Delatre, indicating they are from the first, Parisian edition of 1858. The dedication, "A Mon viel Ami Seymour Haden," refers to Whistler's British brother-in-law who shared Whistler's enthusiasm for the etching process and who later became the first president of the Society of Painter-Engravers.

2. *Fumette*, c. 1857
Etching
6 7/16" H., 4 1/4" W. (16.3 x 10.8 cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.5
Kennedy 13, state IV/IV. The subject portrayed here was Whistler's first model (and mistress) in Paris.



1. Whistler, *Frontispiece to Twelve Etchings from Nature*

- *3. *En Plein Soliel*, 1858
Etching
3 15/16" H., 5 5/16" W. (10 x 13.5 cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.6
Kennedy 15, state II/II

4. *The Kitchen*, 1858
Etching
8 15/16" H., 6 1/4" W. (22.7 x 15.9 cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.8
Kennedy 24, state II/III

- *5. *The Unsafe Tenement*, 1858
Etching
6 1/4" H., 9" W. (15.9 x 22.9 cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.9
Kennedy 17, state II/IV
6. *Street in Saverne*, 1858
Etching
8 1/4" H., 6 1/4" W. (21 x 15.9
cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.11
Kennedy 19, state IV/V
7. *La Vieille aux Loques*, c. 1857
Etching
8 1/4" H., 5 7/8" W. (21 x 14.9
cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.12
Kennedy 21, state II/III
- *8. *Old Hungerford Bridge*, 1871
Etching
5 7/16" H., 8 5/16" W. (13.8 x
21.1 cm)
Signed in plate: Whistler
Class of 1963 Gift Fund purchase,
63.3.16
Kennedy 76, state III/III. Publish-
ed as no. 6 of 16 etchings known
as *The Thames Set*.

- *9. *Little Venice*, 1880
Etching
7 5/16" H., 10 1/2" W. (18.6 x
26.7 cm)
Signed in plate and in pencil with
the Butterfly mark
Humanistic Foundation Funds pur-
chase, 63.4.4
Kennedy 183, only state. Published
as no. 1 of *Twelve Etchings*, popular-
ly referred to as *The First Venice
Set*.
10. *The Smith's Yard*, 1895
Lithograph
7 1/4" H., 6 1/4" W. (18.4 x 15.9
cm)
Signed on stone with the Butterfly
Intended gift of Mr. Isaac Lovejoy
Way 88. This impression is from
the edition published in *The Studio*
magazine.

FRANK DUVENECK (1848-1919)

- *11. *Riva degli Schiavoni, Number Two*,
1880
Etching
13 1/8" H., 8 5/8" W. (33.3 x
21.9 cm)
Signed and dated in plate with
monogram, Venice/1880
Humanistic Foundation Funds pur-
chase, 64.9.6
Poole 13. Published in 1882 under
the title *The Riva Looking Toward
the Grand Ducal Palace*.

JOSEPH PENNELL (1857-1926)

12. *Flower Market and Butter Tower*,
Rouen, 1907
Etching
10 13/16" H., 8 9/16" W. (27.5 x
21.7 cm)
Signed in pencil: J. Pennell imp.
Humanistic Foundation Funds pur-
chase, 64.9.1

GEORGE CHARLES AID (1872-1940)

13. *Lung'Arno - Florence*
Etching
5 5/16" H., 8 1/8" W. (13.5 x
20.7 cm)
Signed in pencil: Geo. C. Aid imp.
Gift of John C. Hawley, 52.6.12

SEARS GALLAGHER (1869-1955)

14. *An English Cottage*
Etching
4" H., 5" W. (10.2 x 12.7 cm)
Signed in plate with monogram, and
in pencil: Sears Gallagher
Gift of John C. Hawley, 52.6.34

ERNEST D. ROTH (1879-1953)

15. *Or San Michele, Florence*, 1912
Etching
12" H., 7 15/16" W. (30.5 x 20.2
cm)
Signed in plate: E. D. Roth - 1912/t
Signed in pencil: Ernest D. Roth /
Firenze 1912.
Gift of John C. Hawley, 52.6.75

HERMAN ARMOUR WEBSTER (1878-1962)

16. *Porte des Marmousets, St. Ouen Rouen*, 1906
Etching
10 3/16" H., 7 1/16" W. (25.9 x 17.9 cm)
Signed in pencil: Herman A. Webster
Gift of John C. Hawley, 52.6.82

BERTHA E. JAQUES (1863-1941)

- *17. *Villefranche*, 1914
Etching
8 1/2" H., 5 7/8" W. (21.6 x 14.9 cm)
Signed and dated in plate: 19EJB14
Signed in pencil: Bertha E. Jaques
Gift of John C. Hawley, 52.6.53

JOHN MARIN (1870-1953)

- *18. *Chartres Cathedral*, 1910
Etching
11 5/16" H., 9" W. (28.7 x 22.8 cm)
Signed and dated in plate: Marin•10
Signed in pencil: John Marin
Mark H. and Katherine E. Ingraham
Fund purchase, 1976.8
Zigrosser 99.

HENRY BACON (1839-1912)

- *19. *Clam Gatherers at Etretat*
Watercolor and pencil
12 7/8" H., 16 3/16" W. (32.7 x 41.1 cm)
Signed: Henry Bacon
Gift of Mr. and Mrs. Stuart P. Feld,
1973.138

CHARLES DANA GIBSON (1867-1944)

- *20. *In Paris - A Café Artist*, c. 1894
Pen and India ink
9" H., 14" W. (22.8 x 35.6 cm)
Signed: C D Gibson
Gift of Mr. and Mrs. Carl W. Moebius, 70.23
The central characters portrayed are the artists Whistler and Berthe Morisot.
21. *Story of the Hunt or After the Hunt*, c. 1894
Pen and India ink
10" H., 14 3/8" W. (25.4 x 36.5 cm)
Signed: C. D. Gibson
Gift of Mr. and Mrs. Carl W. Moebius,
70.22

HARRIET CAMPBELL FOSS (1860-after 1917)

22. *The Tea Party*, c. 1900
Pastel
9 1/4" H., 14" W. (23.5 x 35.6 cm)
No signature
Gift of Mr. and Mrs. Stuart P. Feld,
70.29

LYONEL FEININGER (1871-1956)

- *23. *Small Town (Kleinstadt)*, 1911
Etching
6 1/4" H., 9 3/8" W. (15.9 x 23.8 cm)
Signed and dated in plate: Leinoel Einfinger / 1911
Signed in pencil: Lyonel Feininger
University purchase, 53.3.4
Prasse E37, under the title *Sunrise* (with notation that alternate titles are *Kleinstadt* and *The Sunrise Hour*).
This impression is a proof before the edition of 130 published by Fritz Gurlitt.

JOHN TAYLOR ARMS (1887-1953)

24. *Notre-Dame de Laon*, 1929
Etching
14" H., 9 5/8" W. (35.6 x 24.4 cm)
Signed and dated in pencil: John Taylor Arms - 1929
Mark H. and Katherine E. Ingraham
Fund purchase, 1975.4
Arms 221, edition of 99.

AMERICANS AT HOME

WINSLOW HOMER (1836-1910)

- *25. *August in the Country - The Seashore*, 1859
Wood engraving
11" H., 15 15/16" W. (28 x 40.5 cm)
Signed in block: W. Homer Del.
University purchase, 1975.54
Published in *Harper's Weekly*,
August 27, 1859
26. *The Seventy-ninth Regiment (Highlanders) New York State Militia*, 1861
Wood engraving
10 13/16" H., 15 3/8" W. (27.4 x 39.1 cm)
Signed in block: Homer
University purchase, 1975.55
Published in *Harper's Weekly*, May 25, 1861
- *27. *Fly Fishing, Saranac Lake*, 1889
Etching and aquatint
17 3/8" H., 22 3/8" W. (44.1 x 56.8 cm)
Signed and dated in plate: Winslow Homer Sc 1889 Copyright
Signed in pencil: Winslow Homer N.A.
Humanistic Foundation Funds and Anonymous Funds purchase, 1976.10
Goodrich 104. Edition of about 100, this impression is numbered #67.



27. Homer, *Fly Fishing, Saranac Lake*

JOHN FREDRICK KENSETT (1816-1872)

28. *Two Steamships*, 1868
Pencil
4 1/2" H., 7 1/8" W. (11.4 x 18.1 cm)
No signature
Gift of Mr. and Mrs. Stuart P. Feld, 1974.45

J. ALDEN WEIR (1852-1919)

29. *Boats at Peel, Isle of Man*, 1889
Etching
11 7/8" H., 8 7/8" W. (30.2 x 22.5 cm)
Signed and dated in reverse in plate: J. Alden Weir 1889
Mark H. and Katherine E. Ingraham Fund purchase, 1976.7
Zimmerman 108, state II/II.



- *30. *The Evening Lamp*
Etching and drypoint
6 1/4" H., 4 11/16" W. (15.9 x
11.9 cm)
Signed in plate: JAW
Mark H. and Katherine E. Ingraham
Fund purchase, 1976.6
Zimmerman 14, state IV/V.

PHILLIP HALE (1865-1931)

31. *Nude with Shawl*
Sanguine drawing
16" H., 9" W. (40.6 x 22.9 cm)
No signature
Gift of Mr. and Mrs. Stuart P. Feld,
1975.82

JOHN SLOAN (1871-1951)

- *32. *Fun, One Cent, 1905*
Etching
4 15/16" H., 6 15/16" W. (12.5 x
17.7 cm)
Signed and dated in plate: John
Sloan/1905
Signed in pencil: John Sloan
Oscar Rennebohm Foundation
Fund purchase, 64.1.1
Morse 131, state II/II. Published in
an edition of 100 as part of the
"New York City Life" series, this
impression was one of 25 proofs
pulled by the printer Platt.

30. Weir, *The Evening Lamp*

*33. *The Show Case*, 1905
Etching
4 15/16" H., 7" W. (12.5 x 17.8 cm)
Signed and dated in plate: John Sloan / 05
Signed in pencil: John Sloan
Class of 1963 Gift Fund purchase, 63.3.17
Morse 129, state III/III. Printed by Platt, published in the "New York City Life" series.

*34. *Turning Out the Light*, 1905
Etching
4 3/4" H., 6 7/8" W. (12.1 x 17.7 cm)
Signed and dated in plate: John Sloan/1905
Signed in pencil: John Sloan
Oscar Rennebohm Foundation Fund purchase, 64.1.2
Morse 134, state III/III. Published in "New York City Life" series in an edition of 100.

*35. *Arch Conspirators*, 1917
Etching
4 1/4" H., 5 15/16" W. (10.7 x 15.1 cm)
Signed and dated in plate: John Sloan '17
Signed in pencil: John Sloan
Gift of Mr. and Mrs. Gordon R. Walker, 1975.58
Morse 183, state II/II. Published in an edition of 100, this was one of 65 proofs pulled by the master etcher/printer Ernest D. Roth (cf. cat. no. 15). The incident portrayed here was a mid-winter picnic held

on the roof of the Washington Square Arch, during which the "conspirators" drew up a document proclaiming the secession of Greenwich Village from the United States. The participants have been identified, from left to right, as the actor Charles Ellis, the artist Marcel Duchamp, the poet Gertrude Drick, Allen Russell Mann, Betty Turner and Sloan.

JOSEPH PENNELL (1857-1926)

*36. *The Stock Yards, Chicago*, 1910
Etching
9 5/16" H., 12 7/16" W. (23.6 x 32.6 cm)
Signed and dated in plate (reversed): Chicago Jo Pennell/10-1910 19
Signed in pencil: Jo Pennell imp
Anonymous Funds purchase, 1975.8
Wuerth 594.

JEROME MYERS (1867-1940)

*37. *Cronies*
Etching
5 3/16" H., 7" W. (13.2 x 17.8 cm)
Signed in pencil: Jerome Myers
Mark H. and Katherine E. Ingraham Fund purchase, 1976.5

38. *Virginia on Parade*, probably 1915
Color etching
8 1/4" H., 5 1/8" W. (20.9 x 13 cm)
Signed in pencil: Jerome Myers/imp
Alden W. White Fund purchase, 1976.4

GEORGE WESLEY BELLOWS (1882-1925)

*39. *The Sawdust Trail*, 1917
Lithograph
25 1/2" H., 20" W. (64.7 x 50.8 cm)
Signed in pencil: Geo. Bellows
University purchase, 52.4.1
Bellows 76. This is a depiction of a large revival meeting held in Philadelphia (as indicated by the banner in the background) by the popular evangelist Billy Sunday, who is seen shaking the hand of a new convert, while the huge choir sings and several people swoon in the passion of conversion.

*40. *Counted Out (No. 2)*, 1921
Lithograph
15 1/4" H., 11 1/2" W. (38.7 x 29.2 cm)
Signed on stone: GEO. BELLOWS
Signed in pencil: Geo. Bellows
Humanistic Foundation Funds purchase, 64.9.2
Bellows 69.

HARRY WICKEY (1891-1968)

41. *Along the River Edge*
Etching
7 15/16" H., 11 13/16" W. (20.2 x 30 cm)
Signed in plate: Wickey
Signed in pencil: Harry Wickey
Humanistic Foundation Funds purchase, 1976.11

EDWARD HOPPER (1882-1967)

- *42. *Night Shadows*, 1921
Etching
6 7/8" H., 8 3/16" W. (17.5 x 20.8 cm)
Signed in pencil: Edward Hopper
Anonymous Funds purchase, 1976.9

ARTHUR BOWEN DAVIES (1862-1928)

43. *Potentia*, 1920
Soft ground aquatint
4 3/16" H., 10 1/8" W. (10.6 x 25.7 cm)
Signed, signature stamp: Arthur B. Davies
Gift of Mr. and Mrs. Stuart P. Feld, 1972.72
Price 16.
- *44. *Release at the Gates*, 1923
Color lithograph and lithotint
11" H., 16" W. (27.9 x 40.6 cm)
Signed in pencil: Arthur B. Davies
Oscar Rennebohm Foundation Fund purchase, 70.4
Price 199, only state. Edition of 25.

ROCKWELL KENT (1882-1971)

- *45. *The Bather*, 1931
Wood engraving from maple block
5 3/8" H., 7 7/8" W. (13.6 x 20 cm)
Signed in pencil: Rockwell Kent
Gift of Mr. and Mrs. Gordon R. Walker, 1975.59
Kent 50. Edition of 100.

JOHN TAYLOR ARMS (1887-1953)

46. *The Gates of the City*, 1922
Etching and aquatint
9" H., 8 5/8" W. (22.9 x 21.9 cm)
Signed in pencil: John Taylor Arms
Mark H. and Katherine E. Ingraham
Fund purchase, 1975.3
Arms 128. This impression is one of 38 proofs executed in color.

PEGGY BACON (b. 1895)

- *47. *Frenzied Effort*, 1925
Etching and drypoint
5 7/8" H., 9" W. (14.9 x 22.9 cm)
Signed in pencil: Peggy Bacon
University purchase, 1976.14
Flint 57. Also known as *The Whitney Studio Club*, the class in life-drawing which is depicted includes Mabel Dwight (far left at bottom), Peggy Bacon (third from left at top), and George O. (Pop) Hart (fifth from left at top).

GIFFORD BEAL (1879-1956)

48. *Sea-Bass Fisherman*
Etching and drypoint
8 3/8" H., 12" W. (21.3 x 30.4 cm)
Signed in pencil: Gifford Beal
Alden W. White Fund purchase, 1976.3

BIRGER SANDZÉN (1871-1954)

49. *Cedar and Sentinel Rock*, 1922
Lithograph
17 3/4" H., 13 7/8" W. (45.1 x 35.3 cm)
Signed on stone: Birger Sandzén
Signed in pencil: Birger Sandzén
Gift of Alice and Betina Jackson, 57.3.1

KERR EBY (1890-1946)

- *50. *New England Winter*
Etching
6 15/16" H., 13 1/2" W. (17.7 x 34.3 cm)
Signed in pencil: Kerr Eby imp
Gift of Mark H. and Katherine E. Ingraham, 1975.90
Edition of 90.

GERALD K. GEERLINGS (b. 1897)

- *51. *Civic Insomnia* (New York), 1932
Aquatint
10 7/8" H., 14 1/4" W. (27.6 x 36.2 cm)
Signed in pencil: Gerald K. Geerlings
Gift of Mr. and Mrs. Harry A. Major, 71.12
52. *The Vertical Mile* (Chicago), 1932
Etching
12 3/8" H., 9 1/16" W. (31.4 x 23 cm)
Signed in pencil: Gerald K. Geerlings
Gift of Mr. and Mrs. Harry A. Major, 71.7

MUIRHEAD BONE (1876-1953)

- *53. *Manhattan Excavation*, 1928
Drypoint
12 3/8" H., 10 1/8" W. (31.4 x 25.7 cm)
Signed in plate: M Bone
Signed in pencil: Muirhead Bone
Mark H. and Katherine E. Ingraham
Fund purchase, 1975.47



55. Marsh, *Merry-go-round*

GEORGE GROSZ (1893-1959)

54. *Goldminers' Bar*

Lithograph

11 1/4" H., 8 3/4" W. (28.5 x 22.2 cm)

Signed in pencil: GROSZ

University purchase, 53.3.5

REGINALD MARSH (1898-1954)

*55. *Merry-go-round*, 1938

Etching

9 7/8" H., 8 7/8" W. (25.1 x 22.5 cm)

Signed in plate: R. Marsh sc.

Signed in pencil: Reginald Marsh

University purchase, 64.1.6

JOHN STEUART CURRY (1897-1946)

*56. *Prize Stallions*, 1938

Lithograph

12 3/4" H., 8 3/4" W. (32.4 x 22.2 cm)

Signed in plate: JSC-38

Signed in pencil: John Steuart Curry

Gift of Professor John Wilde, 71.2

*57. *The Plainsman*, 1940

Charcoal and red chalk

30 1/2" H., 22 1/2" W. (77.5 x 57.2 cm)

No signature

University purchase, 48.1.1

This drawing is a study for one of the murals in the Kansas State Capitol. A lithograph of the same subject was issued in 1945.

58. *Arizona Landscape*, after 1939
 Watercolor
 22 1/2" H., 30 3/4" W. (57.1 x
 78.1 cm)
 No signature
 University purchase, 48.1.5

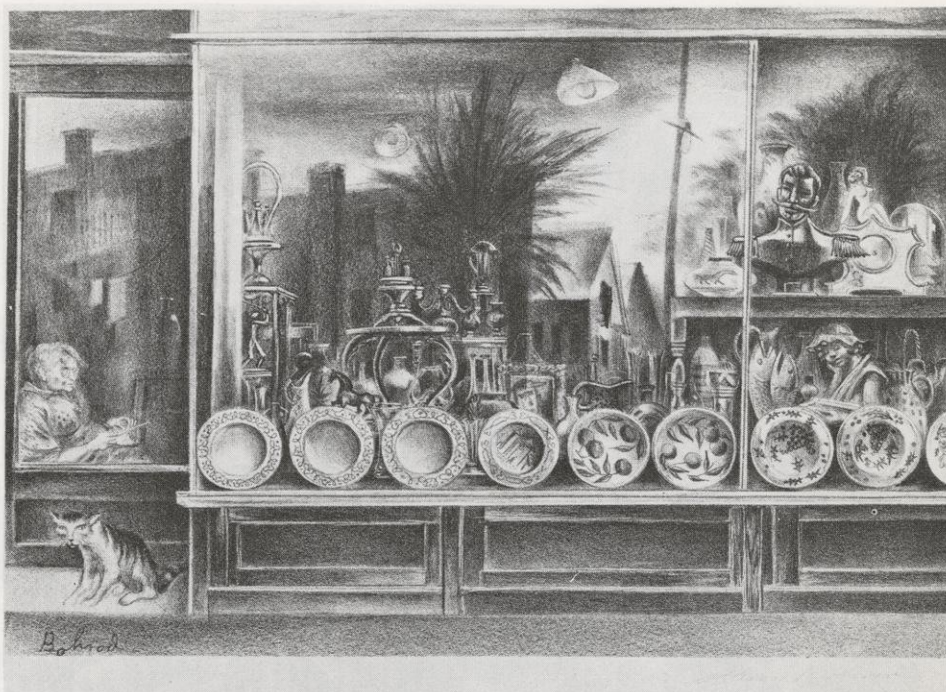
THOMAS HART BENTON (1889-1975)

59. *Planting* (also called *Spring Plowing*),
 1939
 Lithograph
 9 7/8" H., 12 5/8" W. (25.1 x 32
 cm)
 Signed in plate: Benton
 Signed in pencil: Benton
 Gift of Mr. and Mrs. Willard Hurst,
 70.20
 Published by Associated American
 Artists.

60. *Haystack*, 1938
 Lithograph
 10 1/8" H., 12 7/8" W. (25.7 x
 32.7 cm)
 Signed in plate: Benton
 Signed in pencil: Benton
 Gift of Mr. and Mrs. Willard Hurst,
 70.21
 Published by Associated American
 Artists.

GRANT WOOD (1892-1942)

- *61. *Midnight Alarm*, 1939
 Lithograph
 11 15/16" H., 7" W. (30.4 x 17.8
 cm)
 Signed in pencil: Grant Wood
 University purchase, 1976.13
 Published by Associated American
 Artists in an edition of 250.



62. Bohrod, *Reflections in a Shop Window*

AARON BOHROD (b. 1907)

- *62. *Reflections in a Shop Window*,
 1948
 Lithograph
 9 1/8" H., 13 3/8" W. (23.2 x 34
 cm)
 Signed on stone: Bohrod
 Signed in pencil: Aaron Bohrod
 Humanistic Foundation Funds pur-
 chase, 1976.12
 Published by Associated American
 Artists in an edition of 250.

GEORGES SCHREIBER (b. 1904)

63. *Clampoint*
 Lithograph
 10" H., 14" W. (25.4 x 35.6 cm)
 Signed in pencil: Schreiber
 Alden W. White Fund purchase,
 1976.2
 Published by Associated American
 Artists in an edition of 250.

RAPHAEL SOYER (b. 1899)

64. *Backstage*, 1937
Etching and drypoint
8 3/8" H., 6 7/8" W. (21.3 x 17.5 cm)
Signed in pencil: Raphael Soyer
Gift of the Federal Arts Project, 59.3.2

LOUIS LOZOWICK (1892-1973)

65. *Open Air Barber*, 1939
Lithograph
11 7/8" H., 8 7/8" W. (30.2 x 22.5 cm)
Signed and dated in pencil: Louis Lozowick '39
Gift of the Federal Arts Project, 59.3.4

POST WORLD WAR II YEARS**ROBERT VON NEUMANN (1888-1976)**

66. *Supper on the Boat*, c. 1949-50
Lithograph
9 3/4" H., 13 7/8" W. (24.8 x 35.4 cm)
Signed in pencil: Robert von Neumann
Class of 1964 Gift Fund purchase, 64.16.10

ALFRED SESSLER (1909-1963)

67. *Lodge Night*, 1947
Linoleum block
4" H., 6" W. (10.2 x 15.2 cm)
Signed and dated in pencil: SESSLER 47
Gift of Mrs. Alfred Sessler and Children, 67.9.12

68. *Blue Bonnet*, 1962
Color woodcut
26" H., 17 3/4" W. (66 x 45.1 cm)
Signed in pencil: SESSLER 62
Gift of Mrs. Alfred Sessler and Children, 65.12.7

DEAN JACKSON MEEKER (b. 1920)

69. *Trojan Horse*, 1954
Serigraph
18 1/16" H., 25 13/16" W. (45.9 x 65.5 cm)
Signed through ink-film: Dean Meeker
Gift of the Artist, 54.1.2

MOISHE SMITH (b. 1929)

- *70. *Winter*, 1957-58
Etching
23 13/16" H., 34 3/8" W. (60.5 x 87.3 cm)
Signed in pencil: Moïshe
Class of 1966 Gift Fund purchase, 67.2.4
This is one of a set of landscapes depicting *The Four Seasons*.

THEODORE ROSZAK (b. 1907)

71. *Study for "Great Moth"*, 1959
Ballpoint pen on cardboard
14 1/8" H., 11" W. (35.9 x 27.9 cm)
Signed in ink: T. Roszak / N.Y.C. - 1959
Signed on reverse: Theodore Roszak
Gift of the Artist, 68.2.2
The sculpture made from this study is also in the permanent collection of the Elvehjem Art Center.

LARRY RIVERS (b. 1923)

72. *For Purim*, 1963
Color lithograph with graphite drawing
14" H., 19 1/2" W. (35.5 x 49.5 cm)
Signed in pencil: Rivers '63
Dr. C. V. Kierzkowski Fund purchase, 69.25.1

PETER SAUL (b. 1934)

- *73. *Tarzan*, 1964
Gouache and crayon
27 5/8" H., 35 1/8" W. (70.2 x 89.1 cm)
Signed in crayon: '64 SAUL
Gift of Dr. and Mrs. Abraham Melamed, 1972.14

WARRINGTON COLESCOTT (b. 1921)

- *74. *Christmas with Ziggy*, 1964
Color intaglio
15 7/8" H., 21 5/8" W. (40.3 x 54.9 cm)
Signed and dated in pencil: Wargt Colecott
Class of 1964 Gift Fund purchase, 64.16.13

ROBERT RAUSCHENBERG (b. 1925)

75. *Collage on the Theme of Liberty*, 1965
Serigraph
35 7/8" H., 24" W. (91.2 x 61 cm)
Signed and dated: RAUSCHENBERG 65
Gift of Mr. and Mrs. Merlyn S. Pitzele, 65.13.1
This poster was made at the request of "Artists for CORE" and was presented to a group of contributors to CORE.
Edition of 200.

TOM WESSELMAN (b. 1931)

- *76. [Great American Nude], 1969
Serigraph in 24 colors
Image: 23" H., 16 7/8" W. (58.3 x 42.8 cm)
Signed and dated in pencil: Wesselman 69
Endowment Fund purchase, 1976.16

EDWARD JOSEPH RUSCHA (b. 1937)

- *77. *Mocha Standard*, 1969
Eight-color serigraph
19 9/16" H., 37" W. (49.6 x 94 cm)
Signed and dated in pencil: E. Ruscha 1969
Anonymous Funds purchase, 1974.40

WAYNE THIEBAUD (b. 1920)

- *78. *Boston Cremes*, 1970
Six-color linocut
13 9/16" H., 20 3/8" W. (34.5 x 51.7 cm)
Signed and dated in pencil: Thiebaud 1970
Thomas E. Brittingham Fund, Max W. Zabel Fund, Professor Joseph Tucker Memorial Fund, Edna G. Dyar Fund, and Earl and Eugenia Quirk Foundation Fund purchase, 1972.4

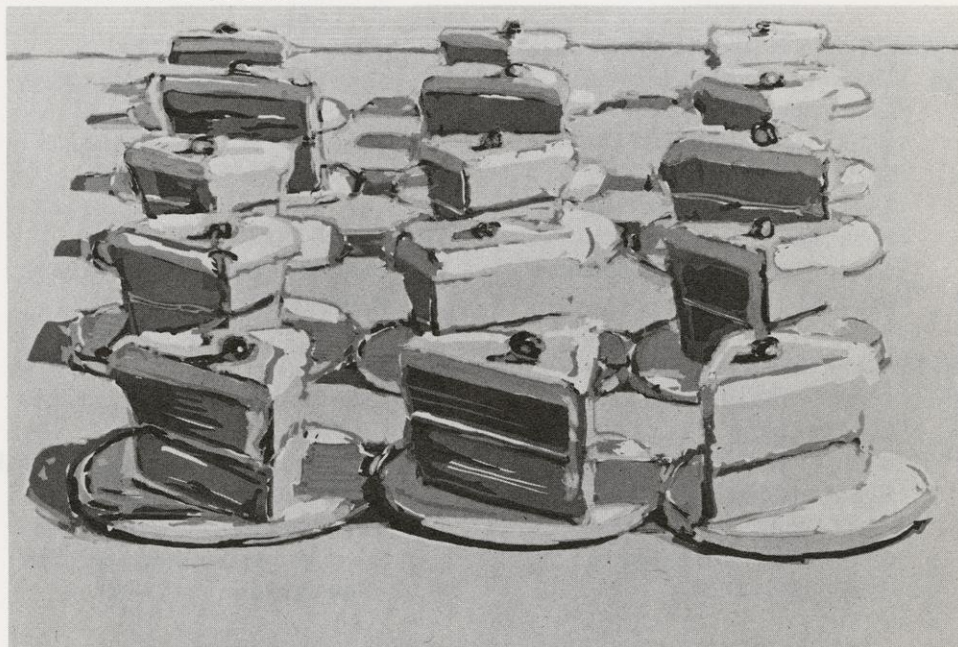
WILLIAM T. WILEY (b. 1937)

- *79. *Little Hide: Slake*, 1973
Lithograph and acrylic on chamois
21 1/2" H., 27 1/2" W. (54 x 70.5 cm)
Signed with monogram in brown acrylic paint
Endowment Fund purchase, 1975.56

GEORGE FRED KECK (b. 1895)

80. *Grand Canyon*, 1975
Watercolor
14 5/8" H., 21 1/2" W. (37 x 54.5 cm)
Signed and dated in watercolor: Keck 75
Gift of Mr. George Fred Keck, 1976.23

78. Thiebaud, *Boston Cremes*



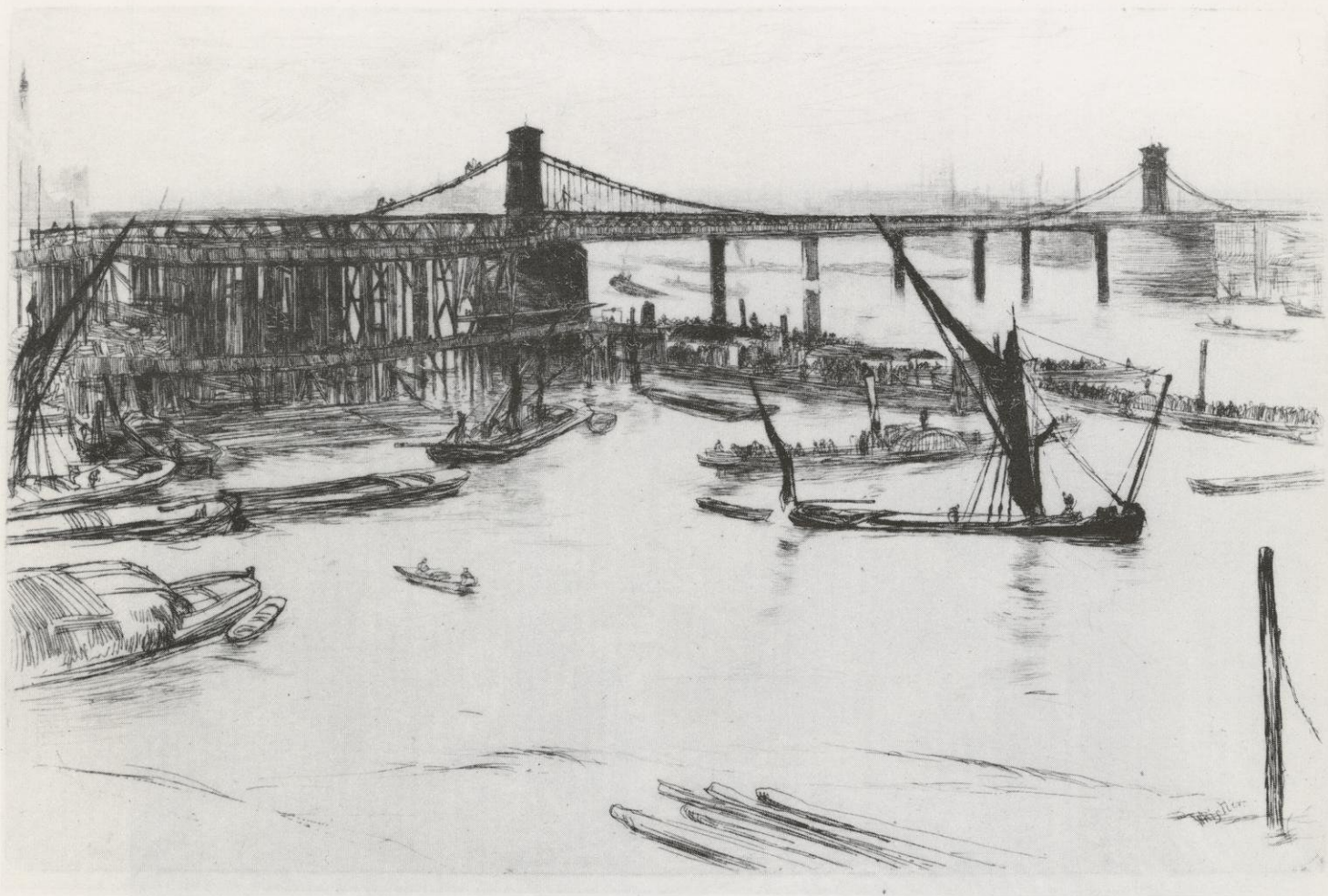
Illustrations



3. Whistler, *En Plein Soleil*



5. Whistler, *The Unsafe Tenement*



8. Whistler, *Old Hungerford Bridge*



11. Duveneck, *Riva degli Schiavoni, Number Two*



17. Jaques, *Villefranche*



18. Marin, *Chartres Cathedral*



19. Bacon, *Clam Gatherers at Etretat*



23. Feininger, *Small Town (Kleinstadt)*



32. Sloan, Fun, One Cent



34. Sloan, *Turning Out the Light*

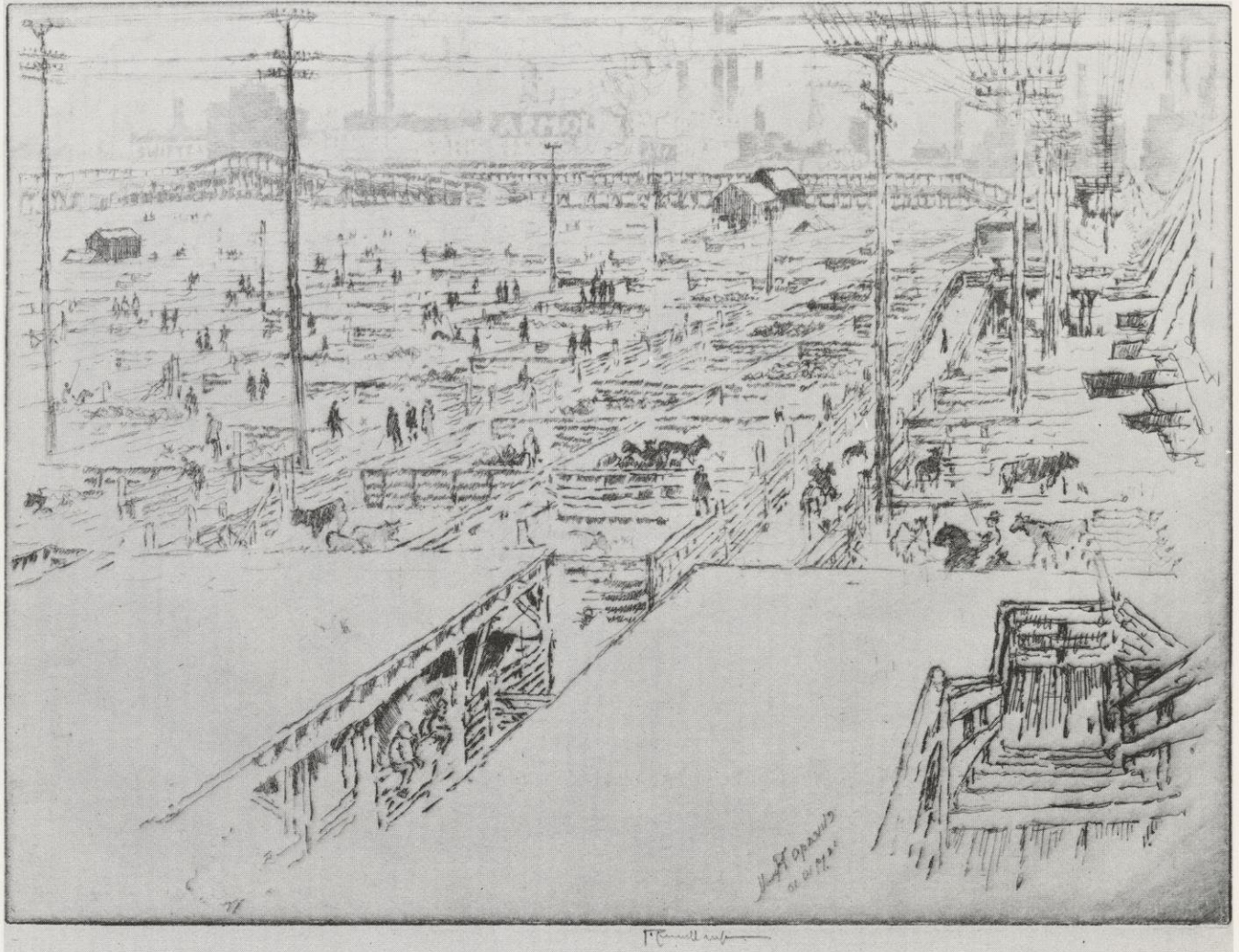


John Sloan

John Sloan

Arch Conspirators

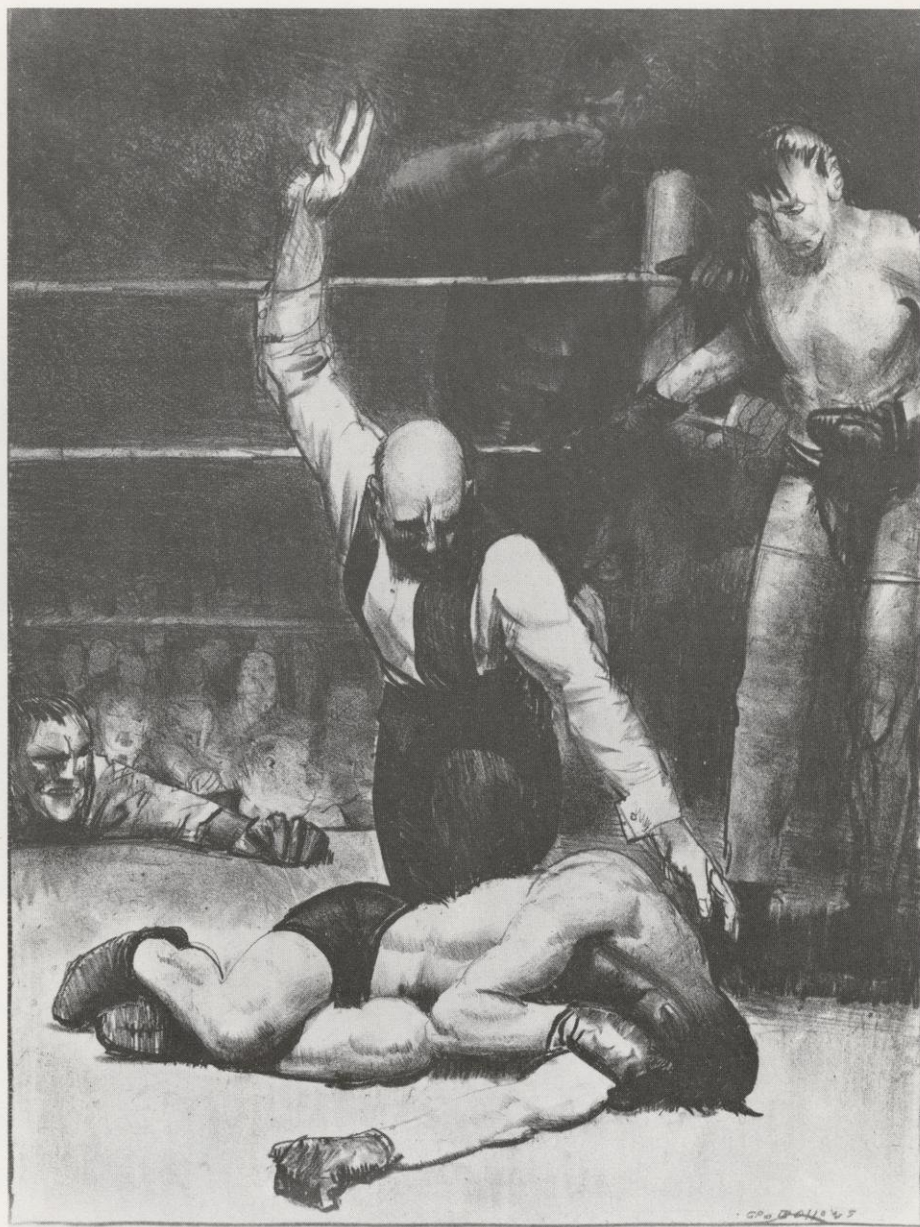
35. Sloan, *Arch Conspirators*



36. Pennell, *The Stock Yards, Chicago*



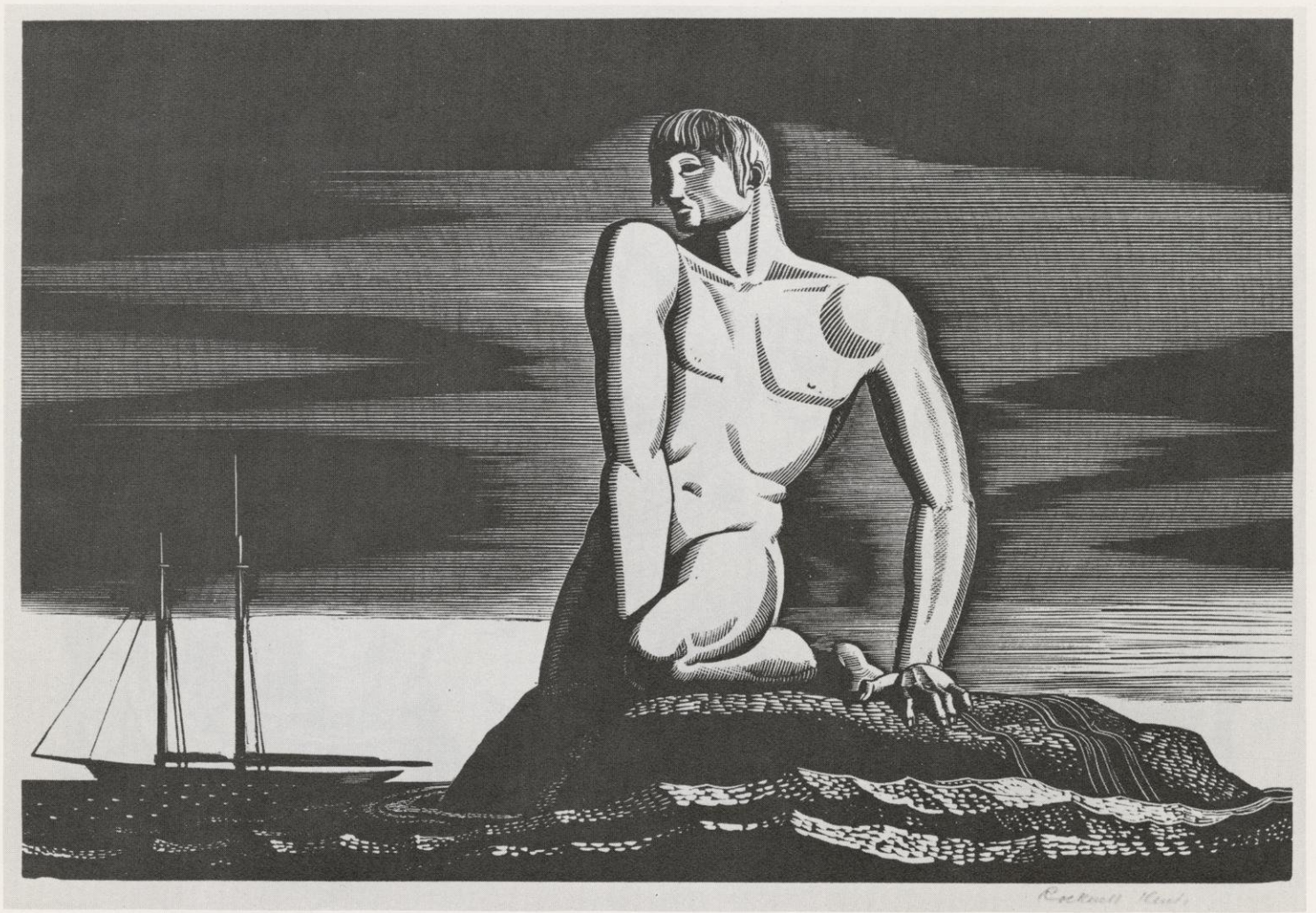
37. Myers, *Cronies*



40. Bellows, *Counted Out (No. 2)*



44. Davies, *Release at the Gates*



45. Kent, *The Bather*



Frenzied Effort - 1925

Peggy Bacon

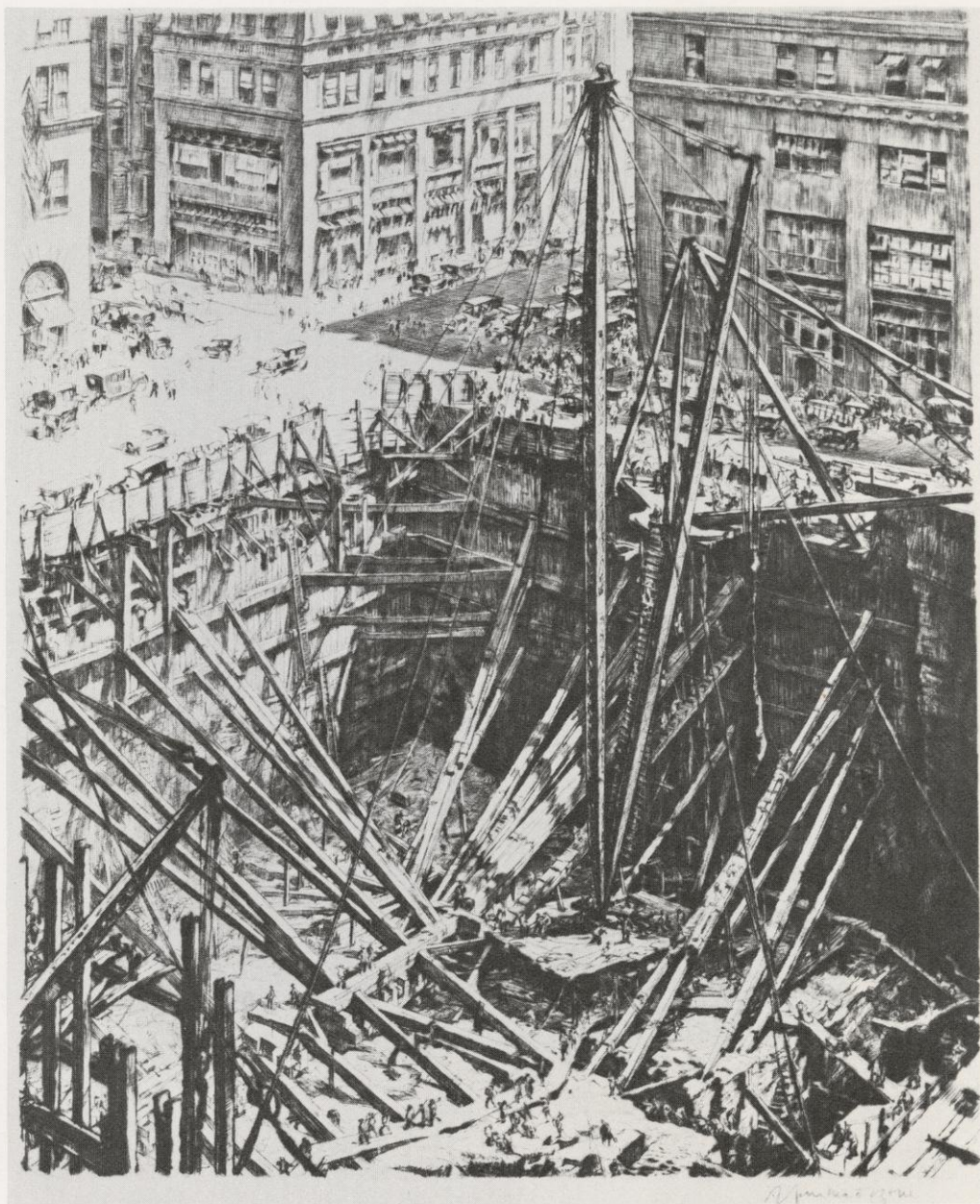
47. Bacon, *Frenzied Effort*



50. Eby, *New England Winter*



51. Geerlings, *Civic Insomnia* (New York)



53. Bone, *Manhattan Excavation*



56. Curry, Prize Stallions



61. Wood, *Midnight Alarm*



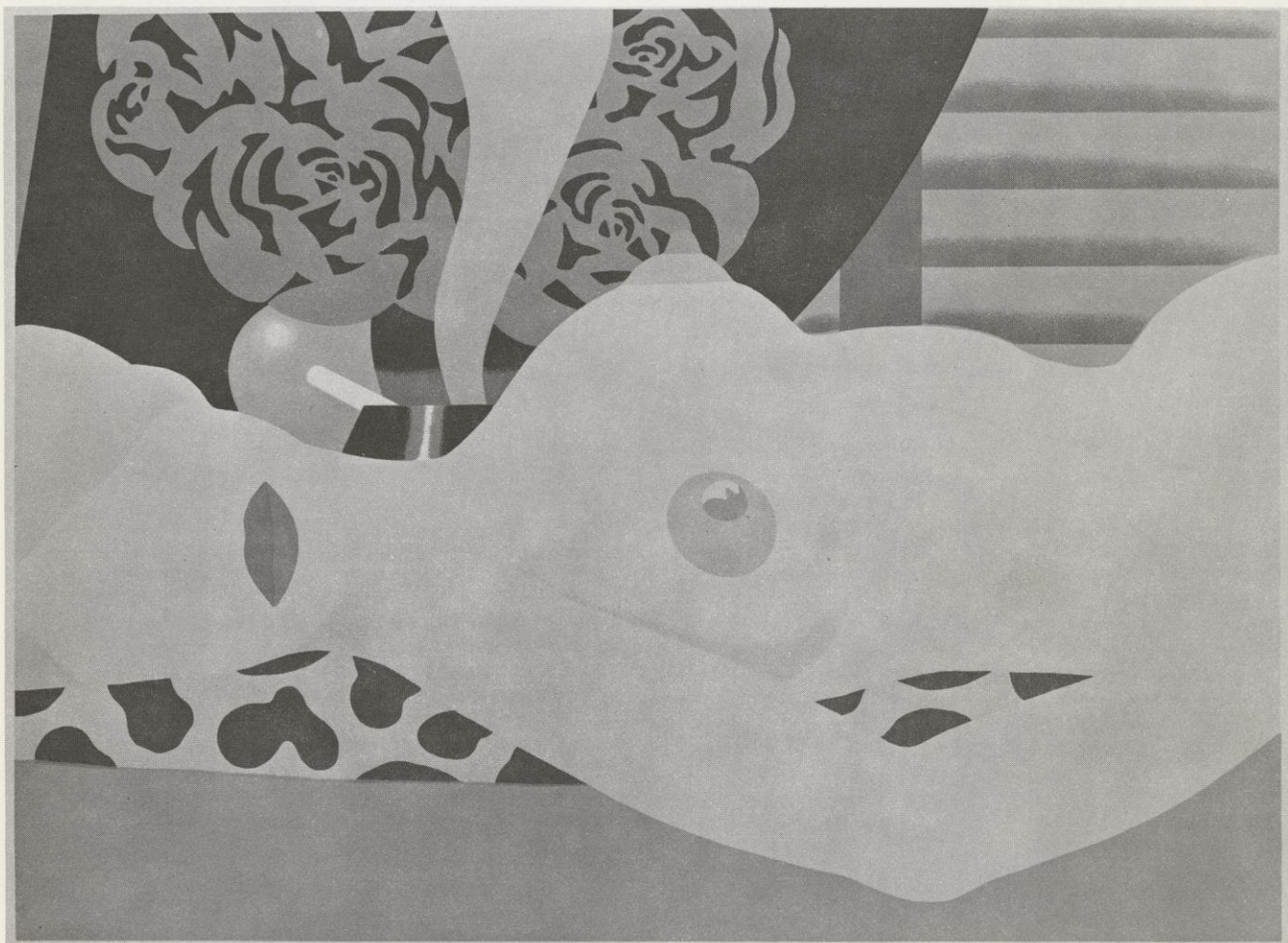
70. Smith, *Winter*



73. Saul, *Tarzan*



74. Colecott, *Christmas with Ziggy*



76. Wesselman, [Great American Nude]



79. Wiley, *Little Hide*: *Slake*

EQC