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**College of Arts and Sciences
Department of Art and Art History**

**Meadow Brook Art Gallery
208 Wilson Hall
Rochester, MI 48309-4401**

Hours

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On evenings of performances in the Meadow Brook Theatre:
7:00 through the first intermission

For additional information, telephone (248) 370-3005

Front Cover Illustration

Edmond-François Aman-Jean (French, 1860-1936)
Sous les Fleurs [Beneath the Flowers]
Color Lithograph (C.4), 1897

PERSONAL FAVORITES

**Fine Prints from the Collection
of
Carl F. Barnes, Jr. and Anna M. Barnes**

**Meadow Brook Art Gallery
Oakland University
Rochester, Michigan**

January 14 – April 2, 2000



James Abbott McNeill Whistler (American, 1834-1903)

Fulham

Etching (M.10), 1878

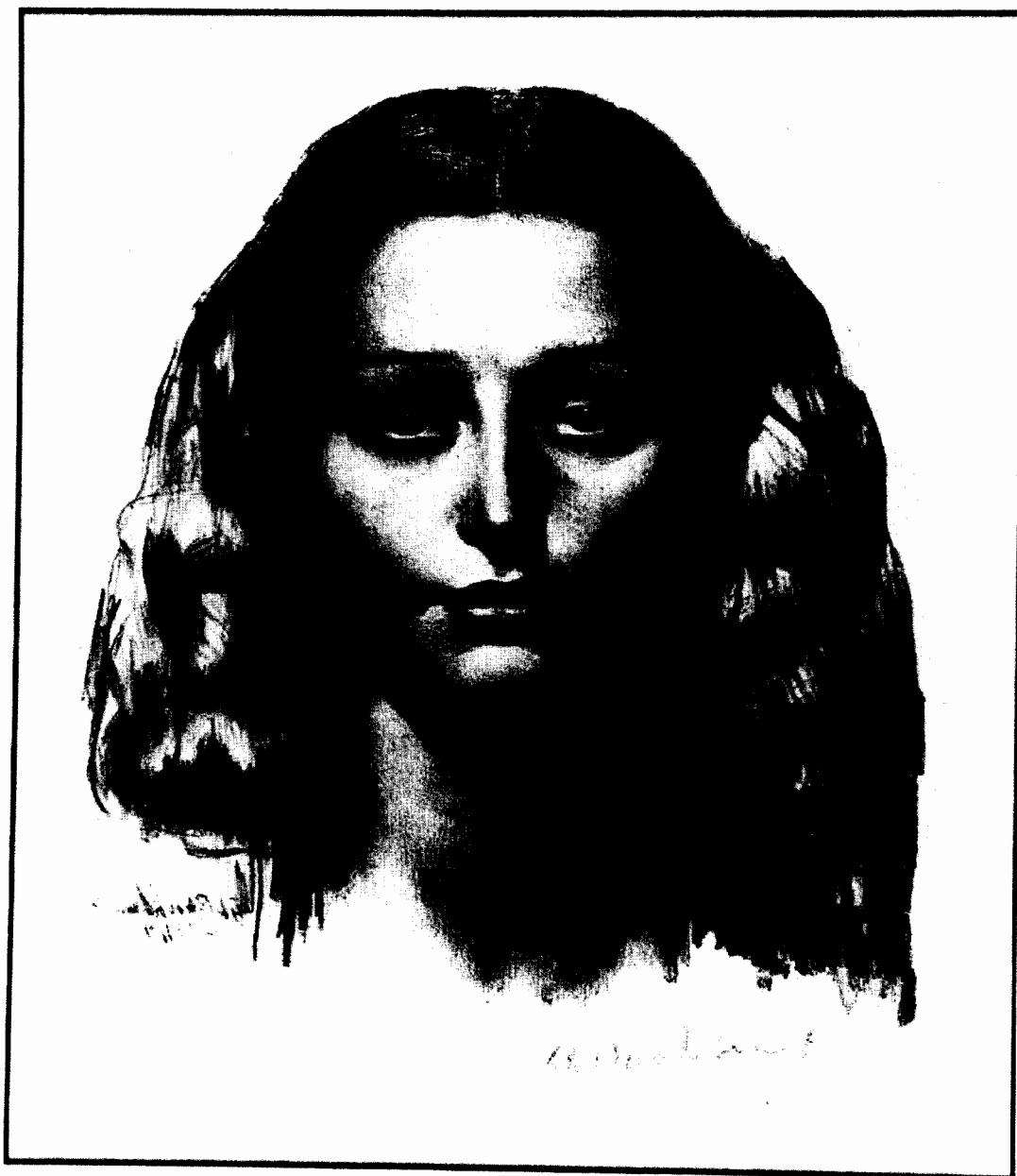
Catalogue Design and Text by Carl F. Barnes, Jr.

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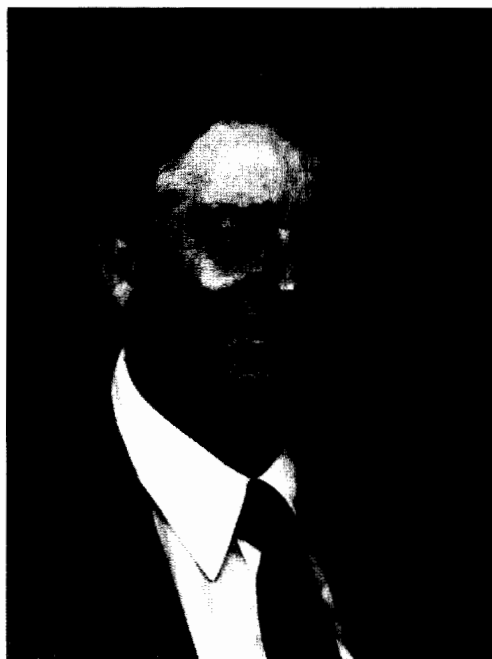
Gerald Leslie Brockhurst
(English, 1890-1978)
Head of a Girl (Dorette)
Lithograph (B.9), 1942

Head of a Girl (Dorette)

This exhibition is dedicated
to the memory of

VICTOR M. ZINK

(April 1, 1922 – June 6, 1998)



Vic Zink was, with his wife Doris, a life member of the Oakland University President's Club and over the years gave a number of important prints to the university collection.

For Anna and me, Vic was at one level a business associate. The greater part of our collection – including many of the prints in this exhibition – we acquired from Vic Zink Fine Prints or through Vic's efforts on our behalf.

At a different and far more important and lasting level, Vic was an inspiring and special friend. We owe to him so much of what we know about prints.

Vic loved to teach, to share with others. The several times he participated in a course Carl offered on the history of prints and printmaking his energy and enthusiasm mesmerized the students. No question was too naive or too blunt for Vic to field graciously. On one occasion he gave a print to a student who admired it but who could not afford to buy it.

That was Vic: generous in all things. We miss him.



A GIFT TO OAKLAND UNIVERSITY

We are pleased to announce that we have concluded an agreement with Oakland University to donate to the university our entire collection of fine prints, less some few items given to our sons and their families. This gift to the university will be made in installments over a twenty-five year period, 1999-2024.

In addition to these prints, we are donating to the university our research library on fine prints and printmaking: some 325 titles on history, techniques, collecting, exhibition catalogues, and catalogues raisonnés.

Carl F. Barnes, Jr. and Anna M. Barnes



Carl F. Barnes, Jr. (left) and Anna M. Barnes with Dr. Gary D. Russi, president of Oakland University. The two prints constituting part of the Barnes' gift to the university are Richard Parkes Bonington's *Gros-Horloge ... Evreux* (A.3) and Gerald Leslie Brockhurst's *Head of a Girl* (B.9).



Grant Wood (American, 1891-1942)
Honorary Degree
Lithograph (M.21), 1938

President's Foreword

It is an honor to welcome visitors to Oakland University's Meadow Brook Art Gallery and the exhibit, "Personal Favorites: Fine Prints from the Collection of Carl F. Barnes, Jr. and Anna M. Barnes."

The seventy-two prints you are about to experience are part of a generous gift to Oakland University from Carl and Anna Barnes. Carl has had a distinguished career as a professor of art history and archeology in the College of Arts and Sciences since 1971, and will this year begin a phased retirement. Anna, Carl's wife, is an Oakland University honors graduate who was an outstanding special instructor in Spanish and Italian at Oakland for twenty years. Carl and Anna are donating more than 250 fine prints and more than 325 related research volumes as a major enhancement to the university's art collection.

Their personal collection includes works created between 1512 and 1997 by artists such as Jacques Callot, Albrecht Dürer, William Hogarth, Winslow Homer, James Abbott McNeill Whistler and local artist Karen Anne Klein. A product of nearly twenty years of work, the collection was originally started to provide an instructional tool for a course that Carl teaches, the "History of Prints and Printmaking."

The Barnes' generous donation follows their establishment of a major endowment in memory of Carl's brother, Ward V. Barnes, that provides scholarships to Oakland art history majors. We are extremely grateful for their support of Oakland's mission to prepare students for a global society, their commitment to and support of the arts, and their friendship.

I hope you enjoy the exhibit and return to Oakland University often.

Gary D. Russi
President
Oakland University

Dean's Foreword

The College of Arts and Sciences prides itself on being the intellectual and artistic center of Oakland University's academic programs. Our long-standing commitment to the visual and performing arts is manifested through the Department of Art and Art History and the Department of Music, Theatre and Dance, each of which is actively engaged in community outreach to complement their outstanding accomplishments in instruction, scholarship and creative endeavors. In the former, our ability to build meaningful academic partnerships was enhanced this past year by the organizational relocation of the Meadow Brook Art Gallery to the college, to be administered by the Department of Art and Art History.

Performances are critical to musicians, actors and dancers. Exhibitions of fine art are critical to artists and to art historians. It is extremely important to provide students – and the university and greater community at large – with access to significant examples of art of many styles, media and subject matters.

This exhibition of prints selected from the collection of Carl F. Barnes, Jr., professor of art history and archaeology, and Anna M. Barnes, an honors graduate of the college and a former special instructor in modern languages, is an exemplar of such a multipurpose exhibition. Carl and Anna exhibited part of their collection in 1984, and Carl has consistently involved students in research, cataloguing, designing and mounting exhibitions in this gallery and in other locations on and off campus.

The college is especially grateful to Carl and Anna for having made a gift of their collection and related research library to Oakland University for the benefit of future generations of students, faculty and guests. Such generosity is characteristic of Carl and Anna's unwavering commitment and dedication to our mission.

David J. Downing
Dean
College of Arts and Sciences

Chairperson's Foreword

One of the most valuable lessons faculty can teach undergraduate students is how to look meaningfully at a work of art. By stressing intelligent observation, faculty teach students to analyze and appreciate the technical, aesthetic, and expressive qualities of an object.

To understand the unique character of a work of art, one must be able to hold it, turn it around, look long and hard at its smallest details. But in order to teach and study art history at any university both faculty and students must accept the reproduction (slide, photograph, video or computer image) in place of the "real" work of art.

Among the notable exceptions to this teaching method, however, is Carl Barnes' course on the "History of Prints and Printmaking" offered regularly in Oakland University's Department of Art and Art History. The fine prints in the Carl F. Barnes, Jr. and Anna M. Barnes Collection have frequently made their way into the classroom, and under Carl's direction students have had the special opportunity to study the rich depth of unframed prints. The immediacy of that experience is one that students remember long after they graduate.

During the next few months, many of our students, alumni and friends will see old and familiar friends on the walls of the Meadow Brook Art Gallery. Visitors, on the other hand, will have the privilege of discovering a remarkable private collection of graphic art.

Janice G. Schimmelman
Professor and Chair
Department of Art and Art History



John Taylor Arms (American, 1887-1953)
La Colegiata, Toro
Etching (A.17), 1935

Student's Foreword

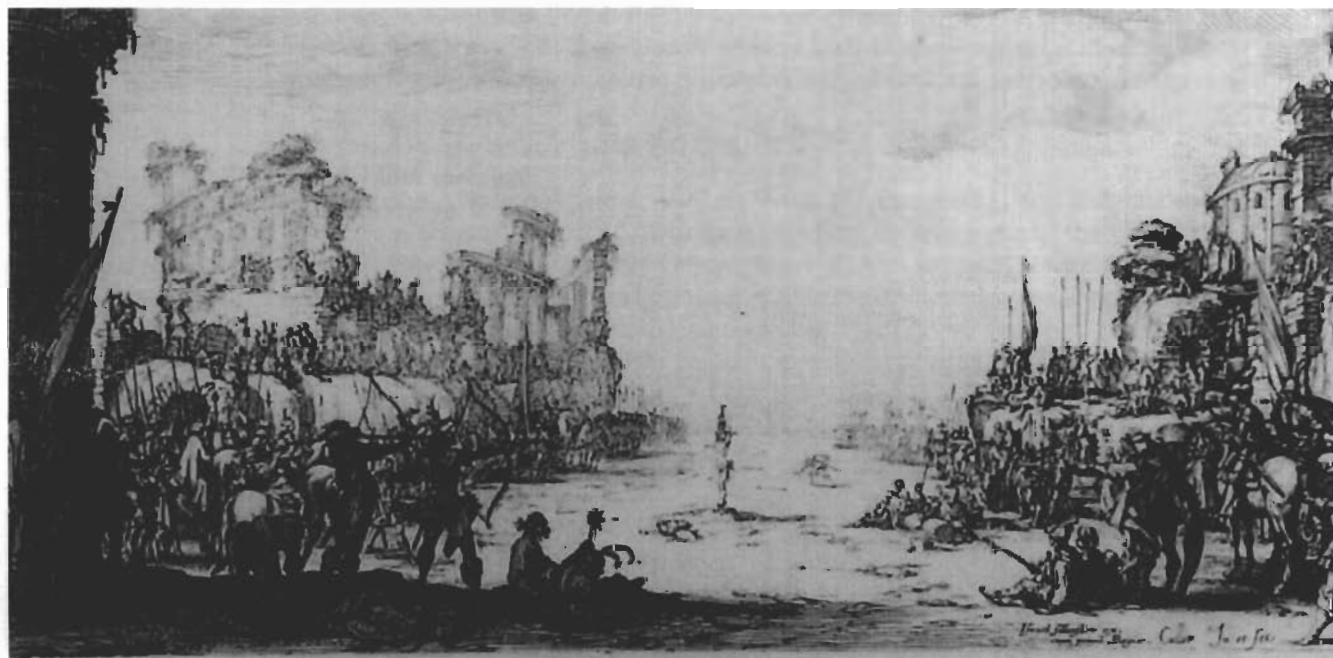
Oakland University students have long benefited from the print collection of Carl and Anna Barnes in several ways.

In Professor Barnes' course "History of Prints and Printmaking," students have access to the Barnes' print collection. By being able to examine prints in detail, students learn to appreciate the history and techniques of prints and of the artists who created them. Textbooks, slides, and color plates are excellent means for studying art, but there is no substitute for being able to examine original art firsthand.

The Barnes have also shared their collection with the public through various exhibits. Students have reaped the rewards of this as well, not only by enjoying and studying these exhibits, but by being able to assist in designing and installing them.

The Department of Art and Art History arranges field experiences or internships for students who would like to gain firsthand knowledge of working in an area of art that interests them. The experience students thus gain gives them not only knowledge, but also an advantage when applying for employment. As a former art history major who found employment in an art gallery following an internship, I am grateful to have had access to the Barnes' print collection, as well as for the expertise and mentoring of Professor Barnes.

Bonnie J. K. Hart
Graduate *magna cum laude*
Class of 1999



Jacques Callot [de Nancy] (French, 1592-1635)
Martyrdom of St. Sebastian
Etching (M.2), ca. 1632/1633

Introduction

This exhibition marks the fourth time I have served as guest curator or co-curator of an exhibition of prints in the Meadow Brook Art Gallery, and the second time the university has shown prints owned by Anna and me. In 1984 there was *From Line to Tone: Selected Prints from the Collection of Carl F. and Anna M. Barnes, Jr.*; in 1985 there was *James Abbott McNeill Whistler, 1834-1903: An Exhibition of Graphic Works by and about the Artist*; in 1997 there was *A Well-Kept Secret: 500 Years of Fine Prints in the Oakland University Collection*. In this latter presentation, I was joined by Damon E. Stanek as co-curator.

Anna and I are pleased to be able once again to share part of our collection of prints with the university community and visitors to the Meadow Brook Art Gallery. The 1984 exhibition was eclectic, presenting works in many media – the title *From Line to Tone* indicated the development of western printmaking from purely linear works, engravings and etchings, to purely tonal works, especially lithographs.

This exhibition is also eclectic, yet more focused than that of 1984. We do not collect any particular school, subject matter, or medium. If we have a collecting credo, it is that expressed by the American etcher John Taylor Arms in 1937:

I believe in no rigid definition of art, I hold with no singular approach, I recognize no division of artists into groups, schools, or 'tendencies.' I may neither understand nor agree with my fellow-worker in the common field, but I demand for him the right to worship at his own particular shrine in his own particular way and to allow me to do the same.

That said, as I noted in the *Preface* to the catalogue of the 1984 exhibition, "... we are mainly interested in prints in which there is an identifiable subject matter and discernible degree of craftsmanship."

From our collection of over 500 prints we selected for this exhibition seventy-two works by fifty-six different artists. These works cover a span of 485 years, from Albrecht Dürer's *Christ before Caiaphas* of 1512 to Karen Anne Klein's *First Tulip and Hawk Moth* of 1997. It was very difficult to leave out so many personal favorites, but the modest size of the Meadow Brook Art Gallery necessitated elimination to avoid undue crowding.

While the prints selected for this exhibition are personal favorites, four other criteria were used in making our choices. First was to select a range of prints that represented to the greatest extent possible both the technical and iconographic history of western printmaking. Second was to select images of high quality and superior state of preservation. Third was to select artists whose names are likely to be familiar to most print connoisseurs. Fourth was to select a variety of subjects that we hope will appeal to visitors to the gallery.

We selected prints in each of four divisions based not strictly on chronology or technique, but on personal favorites of various types. There is an architectural section (A.1-A.17), reflecting my training as an architectural historian and archaeologist. There is a section of etchings and lithographs (B.1-B.12) by Gerald Leslie Brockhurst, the English printmaker who loved – and fantasized about – the women in his life. There is a section of prints in color (C.1-C.18) and a section of monochromatic prints (M.1-M.25) that fit no particular category except that we love them.

With some few exceptions, in each section the prints are arranged chronologically, left to right as you move clockwise around the gallery.

Anna and I thank Debra Watson, former acting manager of the Meadow Brook Art Gallery, Richard "Dick" Goody, acting gallery director, Jacky Leow, acting gallery assistant, and Peter Hackett, exhibitions preparator, for their roles in this exhibition. The College of Arts and Sciences, the Department of Art and Art History, and the Meadow Brook Art Gallery underwrote the cost of this exhibition and the printing of this catalogue. We are deeply grateful for this support.

Research was done in the Department of Graphic Arts at the Detroit Institute of Arts, the Department of the History of Art library of the University of Michigan at Ann Arbor, and in the extensive library of the Arnold Klein Gallery in Royal Oak. I would like to acknowledge the exceptional help of Nancy Barr of the DIA Graphic Arts Department. I thank Sylvia Inwood of the DIA for securing for me the photograph of and reproduction rights to John Sloan's *Wake of the Ferry*.

Several friends, especially Arnold Klein and Lisa Ngote, have done proofreading chores. To them I offer most sincere thanks.

Two artists, Ruth Hogan (C.16) and Karen Anne Klein (C.15), were very gracious about providing biographical data as well as information about their prints included in this exhibition.

Putting together this exhibition has been a rewarding experience for Anna and me. We hope that it will be likewise to those who view it.

Carl F. Barnes, Jr.

A Modicum of Technical Information

The information given in this catalogue for each of the seventy-two prints is the "standard" data given for prints, although the sequence is my own. In every instance, height in millimeters and inches is given before width. For prints where there is a discernible plate line, the dimensions are for the plate size. In prints lacking a plate line (lithographs, pochoirs and screenprints) the dimensions given are those of the maximum height and width of the image.

Prints illustrated in this catalogue are preceded by an asterisk (*) in the individual entries.

The "Inv. 00-000" that appears in each entry is our inventory number, the first number being the year the print was acquired, the second number being the order in which the print was acquired during that year. For example, "Inv. 97-031" designates the thirty-first print we acquired in 1997.

For those artists whose works have been published in a catalogue raisonné, the bibliographic details of the catalogue are given. However, for the prints of many 20th-century artists, especially more recent and contemporary artists, catalogues raisonnés do not currently exist. And it has not been possible in many instances to discover a publication in which a given print has been illustrated. Donald E. Smith, author of the catalogue raisonné of the works of Emil Ganso (M.19), informed me that given the social and moral conventions of the 1940s, 50s and 60s, few of Ganso's nude studies were published.

It is to be understood that unless otherwise specified, the state of each print is the final, published state. What constitutes a "state" of a print puzzles many people, but is actually a simple concept. If the artist makes a single line on a matrix (copper plate, lithographic stone, wood block) and then has that matrix inked and an impression printed ("pulled") from it, that impres-

sion is the "first state." If the artist then makes an additional ten or twenty or 1,000 lines on a matrix and has an impression pulled, that impression is the "second state." In other words, "states" are based on the *sequence of printed impressions*, not on the amount or degree of work done between one impression and the next.

A word about signatures. Generally speaking, artists incorporated their names or monograms in the matrices until the late 19th century: see, for example, the 16th-century Albrecht Dürer engraving (M.1). In the later 19th century, James Abbott McNeill Whistler and his brother-in-law, Francis Seymour Haden, began signing impressions in pencil, for a fee. This led to the expectation that artists would pencil-sign impressions. This practice has now become abused to the extent that the absence of a pencil-signed signature can make a difference of hundreds if not thousands of dollars in the value of a given impression. A good friend, teacher and print dealer, Arnold Klein, says that when he writes his autobiography, he is going to entitle it *Yes, but why isn't it signed?*

While we are on mindless matters that determine value, consider the following. Many prints carry numbers that may, for example, look like this: 5/250. Virtually everyone assumes this means that the impression was the fifth printed in a total edition of 250 prints. This assumption may be accurate, but is not necessarily so. Yet many people are willing to pay dearly to possess what passes for an early impression from an edition. This is important aesthetically and visually *only* in drypoints and mezzotints, techniques in which the burr on the plate can wear down quickly, so that later impressions are less rich than earlier impressions. Otherwise, the value is snob appeal.

It may be well to explain two matters of terminology. Prints printed through a screen are commonly called "silkscreens" or "serigraphs," a term derived from the Latin word for silk, *serius*. In fact, silk is rarely used now, screens being made of synthetic materials such as nylon or rayon. So, I have adopted for such prints, for example, Ron Kleeman's *Number 14* (C.12), the term "screenprint."

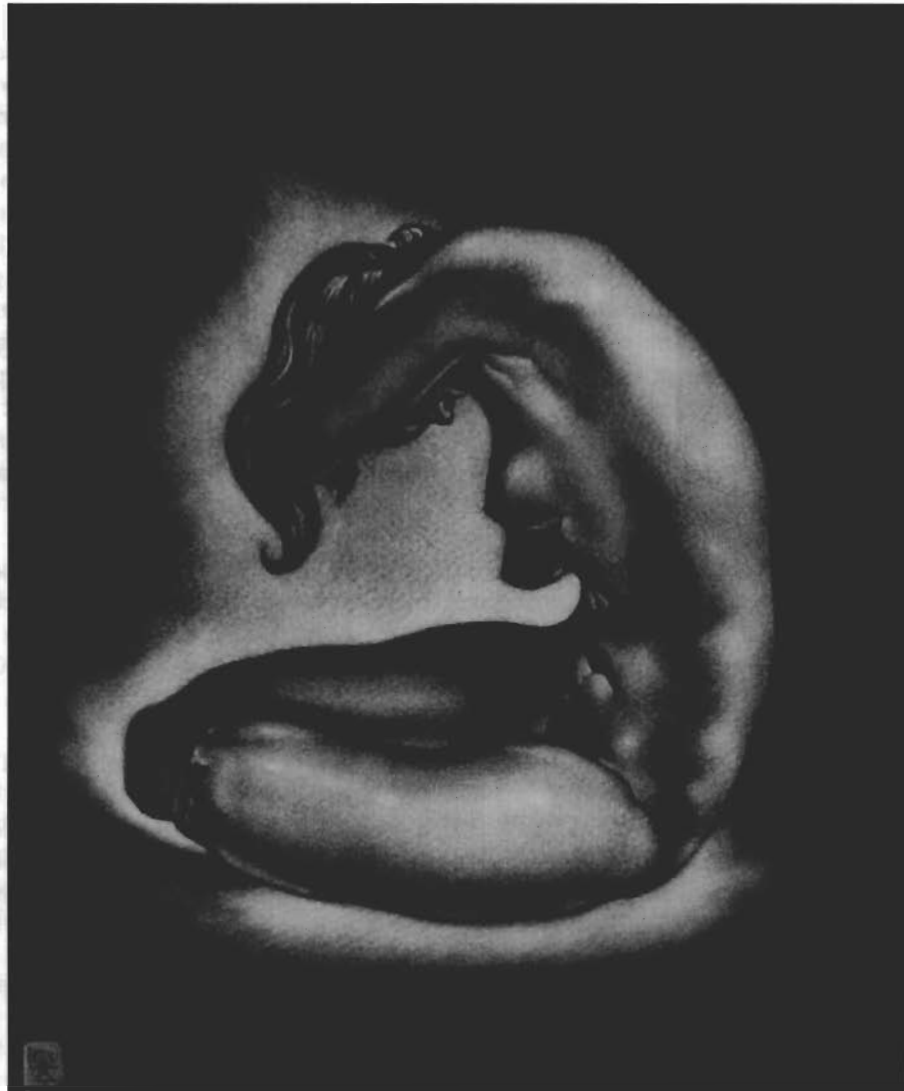
There likewise is confusion about what to term lithographs printed in color. The fancy term is "chromolithograph" or "chromo," a construction derived from the Greek word for color, *chroma*. To many, "chromolithographs" mean color impressions printed by photo-offset lithography, most commonly the color advertisements found in today's magazines. To avoid confusion, I have used the term "color lithograph" to indicate any lithograph printed in more than one color from at least two stones, for example, Edmond-François Aman-Jean's *Sous les Fleurs* (C.4).

Photography

The black and white photography for this catalogue was done by Dennis L. Collins, Oakland University photographer.

The color images were made digitally by Carl F. Barnes, Jr. with an Olympus D620-L camera. The images were edited using PhotoDeluxe 2.0 on a Macintosh PowerPC 6500 computer. The images were then printed on photo paper on an Epson Stylus Color 900 printer.

All prints were photographed in frames, therefore through regular or conservation glass. This reduced slightly the sharpness of the final images. Color accuracy was maintained by comparing the digitized images against the original prints.



Reynold Henry Weidenaar (American, 1915-1985)
Reverie [also called *Nude-Reverie*]
Mezzotint (M.25), 1950



Thomas Shotter Boys (English, 1803-1874)
Cathedral of Chartres, France
Lithograph (A.5), 1836



Richard Parkes Bonington (English, 1801-1828)
Tour du Gros-Horloge ... Evreux, France
Lithograph (A.3), 1824

Architecture

The prints exhibited in this section reflect Carl's training in archaeology and architectural history and depict some of the most famous buildings of medieval Europe. These buildings date from the Early Christian through the Late Gothic style periods, from the 4th to the 16th century. The prints are exhibited chronologically by the dates they were made. Selection was made partly on the fame of the buildings, but also to illustrate the great variety of approaches to depicting historic architecture.

Three of these prints (A.3-A.5) are early lithographs – lithography was invented at the end of the 18th century – and show the revived interest in medieval things in the early 19th century. Three of these four date within a decade of the publication of Victor Hugo's *Notre-Dame de Paris* (1831; translated as *The Hunchback of Notre Dame*, 1833), and followed Sir Walter Scott's *Ivanhoe* (1820) and *Quentin Durward* (1823). These literary works sparked the Gothic Revival in England and in France, and these early lithographs gave visual form to that revival.

The more recent prints displayed here demonstrate that American printmakers were similarly entranced by medieval European architecture. John Taylor Arms (A.12, A.15, and A.17), Samuel Chamberlain (A.6 and A.14) and Louis Conrad Rosenberg (A.14) are considered the greatest of the 20th-century American artists treating this subject matter.

A.1

Giovanni Battista Piranesi (Italian, 1720-1778)

**Basilica di S. Paolo fuori delle mura [Basilica of St. Paul outside the Walls]; 1749; etching on thick white laid paper with FLEUR-DE-LYS IN SINGLE CIRCLE watermark; published in the series *Vedute di Roma disegnate ed incise da Giambattista Piranesi Architetto Ve[n]eziano*, edition size: unknown; 409 x 603 mm. (16-1/8 x 23-3/4 in.); signed in the plate in the lower right margin; catalogue raisonné: Arthur M. Hind, *Giovanni Battista Piranesi, a Critical Study* (London, 1922), no. 7, state i/vii; illustrated in Herschel Levit, *Views of Rome Then and Now* (New York, 1976), no. 30. Inv. 85-036.*

Piranesi, called "The Rembrandt of Architecture," was trained as an architect and designer of opera sets in Venice before moving to Rome in 1740. For over thirty years he recorded both the old and new monuments of the city, and his prints were avidly collected by visitors to the Eternal City. This 4th-century Roman basilica, much restored, honors the Apostle Paul.



Giovanni Battista Piranesi (Italian, 1720-1778)
Basilica of St. Paul outside the Walls, Rome, Italy
Etching (A.1), 1749

A.2

Augustus Charles Pugin (English, 1762-1832)

**Temple Church; 1809; hand-colored etching and aquatint on medium white wove paper without watermark; published in Rudolph Ackermann, *The Microcosm of London; or, London in Miniature* (London: Thomas Bensley, 3 vols., 1808-1811), pl. 84; edition size: unknown; 250 x 200 mm. (9-7/8 x 7-13/16 in.); signed in the plate in the lower left margin; catalogue raisonné: none. Inv. 82-368.*

The building – the Church of the Knights Templars, London, England – was drawn by Pugin, the father of A. W. N. Pugin, and the figures are by Thomas Rowlandson (English, 1756-1827). Temple Church was built in the 1220s near the Thames River and seriously damaged during German air raids on London in the 1940s. This is an especially fine example of the aquatint process, most notably in the aisle vaults.

A.3

Richard Parkes Bonington (English, 1801-1828)

**Tour du Gros-Horloge ... Evreux* [Tower of the Great Horologe ... Evreux]; 1824; lithograph on *chine collé* mounted on a thick white wove paper support sheet without watermark; published in Baron Isidore Taylor and Charles Nodier, *Voyages pittoresques et romantiques dans l'ancienne France, Ancienne Normandie* [also given as *Normandie, vol. II*] (Paris, 1825), pl. 226; edition size: unknown; 335 x 210 mm. (13-1/4 x 8-5/16 in.); initialed and signed in the stone; catalogue raisonné: Atherton Curtis, *Catalogue de l'oeuvre lithographié et gravé de Richard Parkes Bonington* (Paris, 1939), no. 19; illustrated in *Circa 1800: The Beginnings of Modern Printmaking, 1775-1835* (New Brunswick, 1981), no. 50, and Carl Zigrosser, *Six Centuries of Fine Prints* (New York, 1937), no. 328. Inv. 82-364.

Now destroyed, this clock tower was built in 1417 by the English occupiers of Normandy during the Hundred Years' War. Made when Bonington was only twenty-three, this print is one of the finest lithographs published in the *Voyages pittoresques* series and is considered one of the masterpieces of early 19th-century lithography for its delicacy and painterly effects in the sky area.

A.4

Victor Jean Baptiste Petit (French, 1817-after 1863)

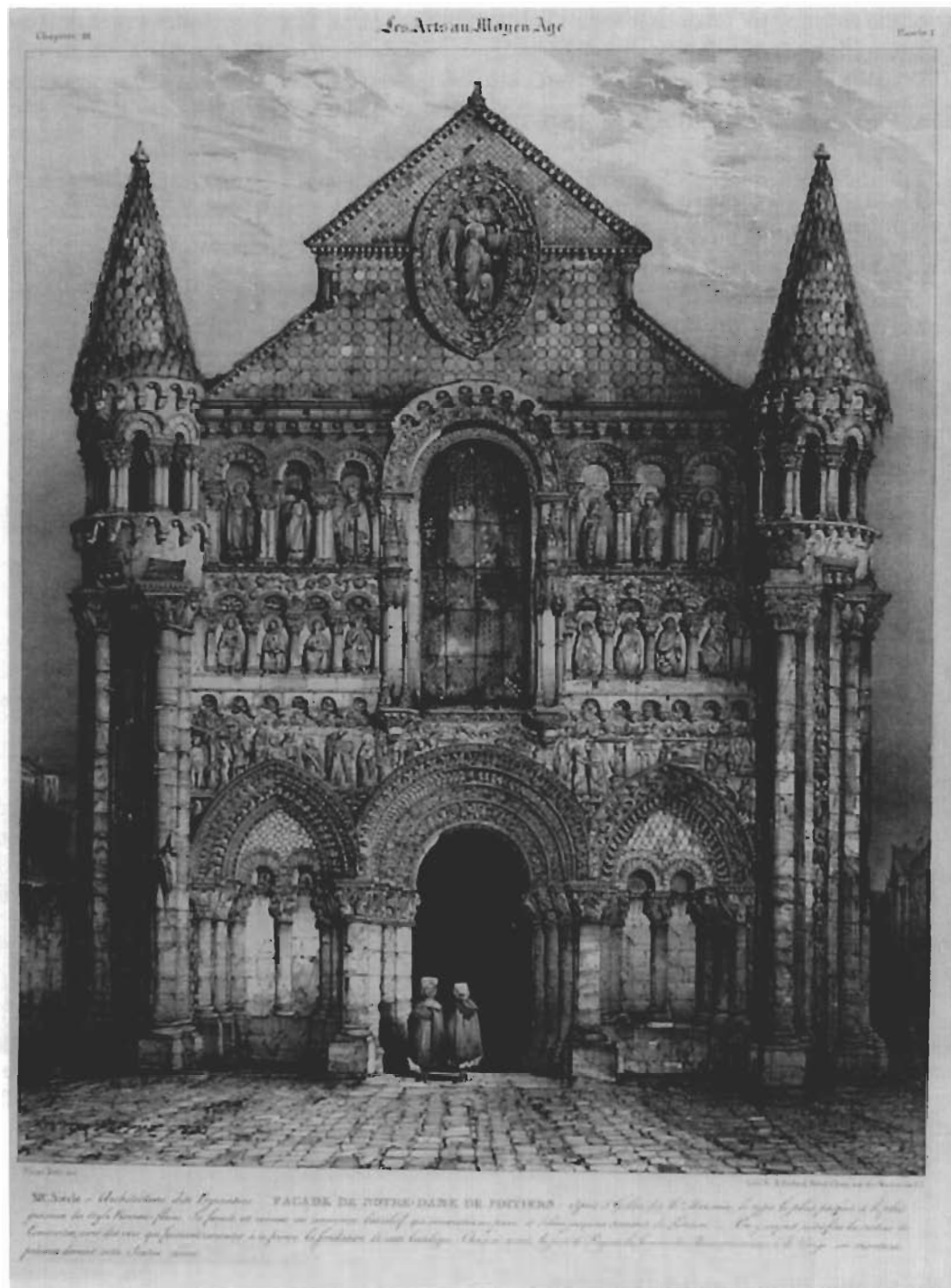
**Eglise de Notre-Dame de Poitiers* [Church of Notre Dame, Poitiers]; 1834; lithograph on very light gray *chine collé* mounted on a thick white wove paper support sheet without watermark; published in *Les Arts du Moyen Age* (Paris, 1834), ch. 3, pl. 1; edition size: unknown; 422 x 382 mm. (15-1/4 x 12-1/2 in.); signed in the stone in the lower left margin; catalogue raisonné: none. Inv. 94-011.

Les Arts du Moyen Age was a publication intended to rival Taylor and Nodier's *Voyages pittoresques et romantiques dans l'ancienne France*, a project to which Victor Petit also contributed (see: *Gros-Horloge ... Evreux* by Richard Parkes Bonington, A.3). Amazingly, Petit was only seventeen years old when he made this complex lithograph of the richly sculpted west facade of Notre-Dame-la-Grand in Poitiers, France. In the inscription on the print the church is called Byzantine in style.

A.5

Thomas Shotter Boys (English, 1803-1874)

**Cathédrale de Chartres, Portail du Sud* [Cathedral of Chartres, South Portal]; 1836; lithograph on medium white wove paper without watermark; published in *Architecture pittoresque dessinée d'après nature* (Paris: A. Rouargue and T. Boys, 1st ed., 1835-1836, pl. 19); edition size: unknown; 248 x 182 mm. (9-3/4 x 7-1/8 in.); signed in the stone in the lower part of the image; catalogue raisonné: Gustave von Groschwitz, "The Prints of Thomas Shotter Boys, *Prints* (New York, 1964), 33f state i/ii. Inv. 82-333.



Victor Jean Baptiste Petit (French, 1817-after 1863)
 Church of Notre-Dame-la-Grande, Poitiers, France
 Lithograph (A.4), 1834



Herbert Gordon Warlow (English, 1885-1942)
Cathedral of Rouen, France
Etching (A.8), 1920s?

This view is from east to west across the central (Last Judgment) portal of the south transept of the Cathedral of Notre-Dame, Chartres, France erected ca 1200/1210. The artist, who worked with Richard Parkes Bonington (A.3), shows himself sketching in the foreground. Boys published a virtually identical color view, save for changes in the people, in *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, Etc.* (London, 1839), pl. 28.

A.6

Samuel Chamberlain (American, 1895-1975)

Dentelles Gothiques [Gothic Lacework]; February 1920; drypoint on medium pale white wove paper without watermark; edition size: 100, of which this impression is numbered 50; 383 x 259 mm. (15-1/8 x 10-1/8 in.); signed in pencil in the lower right margin; catalogue raisonné: Narcissa Gellatly Chamberlain and Jane Field Kingsland, *The Prints of Samuel Chamberlain N.A.* (Boston, 1984), no. 92; illustrated in: Samuel Chamberlain, N.A., *Etched in Sunlight, Fifty Years in the Graphic Arts* (Boston, 1968), p. 61. Inv. 96-014.

Chamberlain was a master draftsman and was, with John Taylor Arms (A.12, A.15, and A.17) and Louis Conrad Rosenberg (A.13), one of America's greatest graphic interpreters of medieval architecture. He has selected a very oblique vantage point of the facade of the 16th-century Church of St. Martin, Clamecy, France reflecting the narrow space in front of the church. This is an especially brilliant impression.

A.7

Kerr Eby (American, 1890-1946)

Church of St. Botolph; 1925; etching on medium laid white paper without watermark; edition size: 90; 356 x 247 mm. (14-1/16 x 9-5/16 in.); signed and dated in the plate in the lower right and signed in pencil in the lower right margin; catalogue raisonné: Bernadette Passi Giardina, *Kerr Eby, The Complete Prints* (Bronxville, NY, 1997), no. 97; illustrated in *The Print Collector's Quarterly*, 1977 ed., vol. 4, p. 2012. Inv. 96-009.

Eby etched and also printed this impression – the *imp* following his pencil signature stands for *impressit*, “[he] printed it.” This print is unusual in Eby's oeuvre, for he was mostly concerned with landscape and World War I scenes. The 290-foot-tall Perpendicular-style tower of St. Botolph, in Boston, England, is known as “The Boston Stump” and served as a landmark to ships entering the River Witham (“The Wash”) from the North Sea.

A.8

Herbert Gordon Warlow (English, 1885-1942)

**Cathedral of Rouen*; undated, but probably in the later 1920s; etching and drypoint on medium white wove paper without watermark; edition size: 100, of which this impression is numbered 14; 212 x 168 mm. (8-3/8 x 6-9/16 in.); signed in pencil in the lower right margin; catalogue raisonné: none; illustrated in Kenneth M. Guichard, *British Etchers, 1850-1940* (London, 2nd ed., 1981), pl. 72. Inv. 97-020.

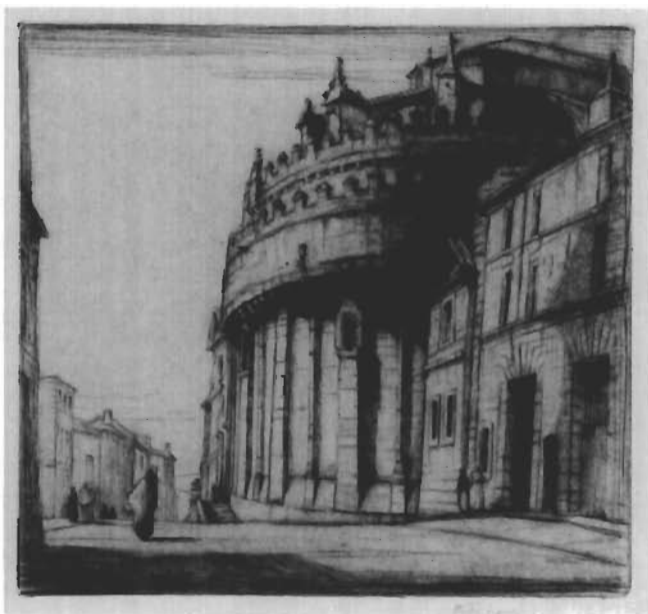
Warlow has been called the John Taylor Arms (A.12, A.15 and A.17) of England for his minute detailing of medieval architectural subjects. Warlow emphasizes the great size of the building by placing people in the foreground. The west facade of the Cathedral of Notre-Dame at Rouen, France has been a favorite subject for many artists, including Arms and Claude Monet, because of its lacy complexity.

A.9

Hester Frood (British, 1882-1971)

**Cathedral of Avila; ca. 1930; drypoint on tissue-thin beige wove paper without watermark; edition size: unknown; 155 x 162 mm. (6-1/8 x 6-3/8 in.); signed in pencil in the lower right margin; catalogue raisonné: none. Inv. 97-002.*

Frood was born in New Zealand and later moved to England. In the 1920s and 1930s she treated a number of European medieval buildings. This small print is included as a superb example of drypoint work and as a rare example of depicting medieval architecture by a woman. The fortified cathedral at Avila was built in the 13th century. This view shows the apse of the building.



Hester Frood (British, 1882-1971)
Cathedral of Avila, Spain
Drypoint, (A.9), ca. 1930

A.10

Ernest David Roth (German-American, 1879-1964)

**Cathedral of Beauvais; 1914; etching on thin white laid paper without watermark; edition size: unknown; 260 x 215 mm. (10-1/4 x 8-1/2 in.); signed, titled, and dated in the plate in the lower left corner of the image and signed and dated in pencil in the lower right margin; catalogue raisonné: Elizabeth Whitmore, *Ernest D. Roth, N.A.* (American Etchers, vol. 1; New York, 1929), unnumbered [listed under the year 1914]. Inv. 96-016.*

The south transept of the Cathedral of St. Pierre at Beauvais, France is the work of Martin Chambiges (d. 1548). Roth's interpretation of the cathedral is pleasant but fails to convey its great size. Roth was a competent etcher – the tan plate tone here is especially accomplished – but as a printmaker he never reached the level of John Taylor Arms or Samuel Chamberlain.

A.11

Albany E. Howarth (English, 1872-1936)

The Prior's Door, Ely; date unknown, but probably in the 1920s; drypoint on thick white wove paper with J WHATMAN watermark; five blindstamps in the lower left margin; edition size: unknown [possibly 150]; 214 x 141 mm. (8-7/16 x 5-1/2 in.); signed in pencil in the lower right margin; catalogue raisonné: none. Inv. 84-03.

Howarth was a skilled etcher of architectural plates. This important Romanesque doorway of ca. 1140 at the Cathedral of the Holy Trinity at Ely, England is related to decorations found in contemporary English manuscript illuminations. Done in warm brown ink with plate tone, Howarth's treatment is slightly impressionistic yet it conveys accurately the details of the doorway.

A.12

John Taylor Arms (American, 1887-1953)

Study in Stone, Cathedral of Orense; 1933; etching on medium white laid paper with DAVID STRANG watermark; published in the *Spanish Church Series*, no. 8; edition size: 162; 187 x 141 mm. (7-3/8 x 5-9/16 in.); signed and dated in pencil in the lower right margin; pencil notation in lower left margin that this impression was a presentation gift "To my dear friends Fabio and Cicelia Francesca;" catalogue raisonné: William Dolan Fletcher, *John Taylor Arms, a Man for all Time* (New Haven, 1982), no. 257; illustrated in: Jennifer Saville, *John Taylor Arms: Plates of Perfect Beauty* (Honolulu, 1995), fig. 39. Inv. 97-006.

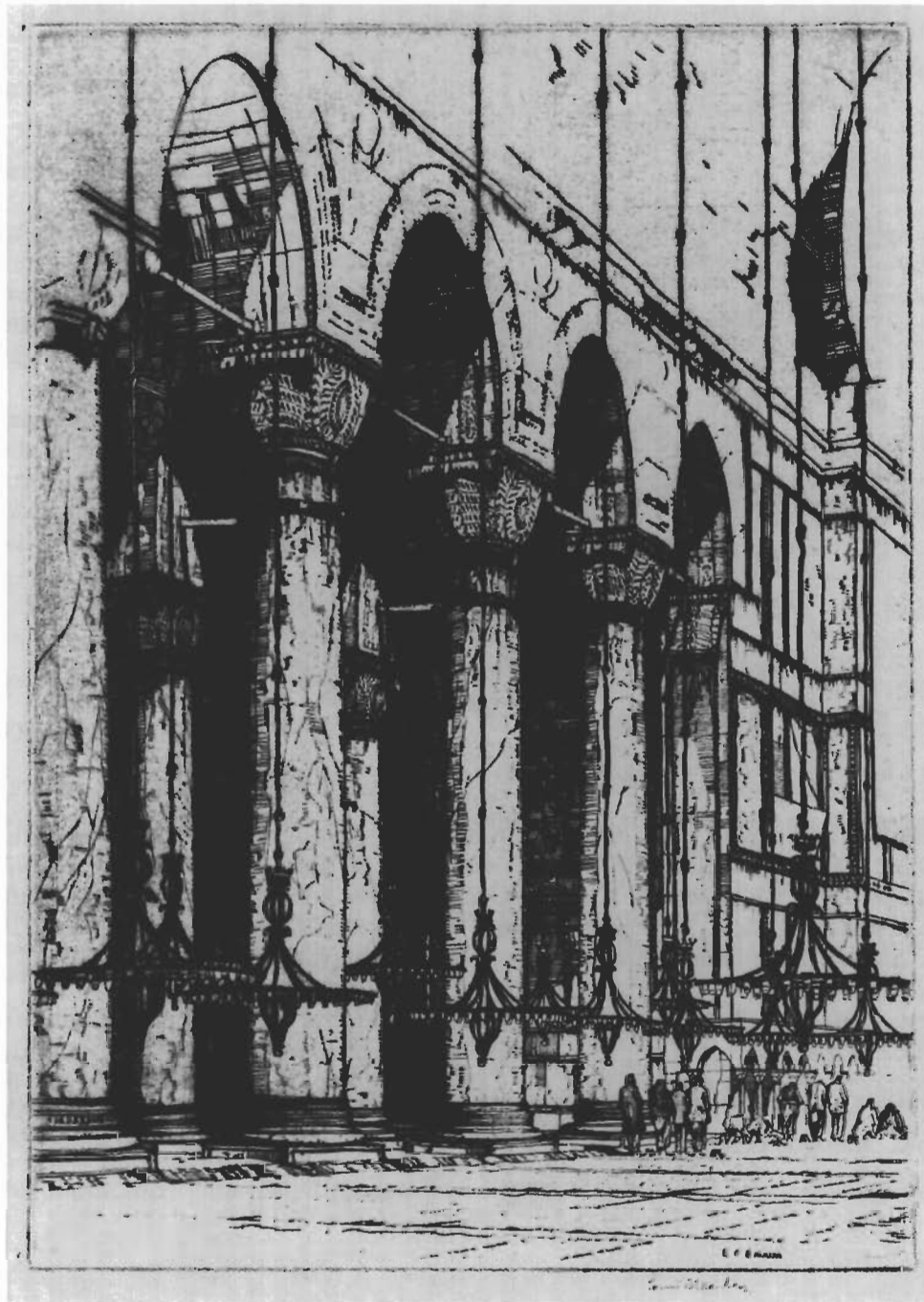
Despite its small size, this print has been called one of Arms' most memorable. Arms' intense concentration on the building at hand meant that he normally eliminated accidental elements such as people or other buildings, although here a beggar is shown sitting on the steps. With utmost precision, the artist shows the deteriorated state of the portal.

A.13

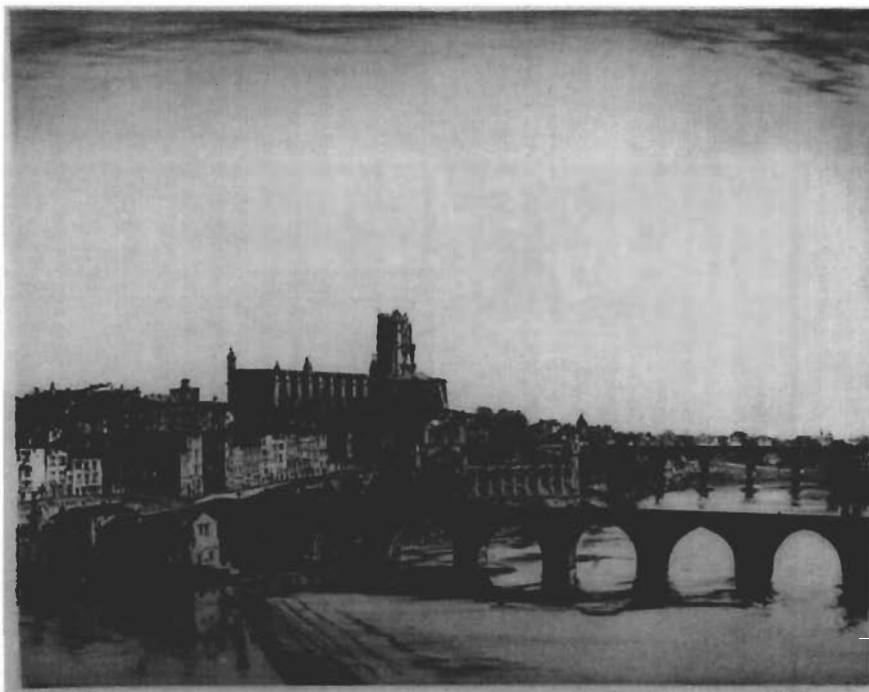
Louis Conrad Rosenberg (American, 1890-1983)

**Aya Sophia No. 2* [*Hagia Sophia No. 2*]; 1927; drypoint on medium pale green wove paper without watermark; edition size: 150; 298 x 210 mm. (11-3/4 x 8-1/4 in.); initialed and dated in the lower right part of the plate and signed in pencil in the lower right margin; catalogue raisonné: Gail McMillan, *Catalog of the Louis Conrad Rosenberg Collection [in the University of Oregon Library]* (Eugene, 1978), no. 58; illustrated in June and Norman Kraeft, *Great American Prints, 1900-1950* (New York, 1984), no. 114. Inv. 96-010.

Rosenberg was one of the "big three" American etchers of historic architecture, John Taylor Arms (A.12, A.15 and A.17) and Samuel Chamberlain (A.6 and A.14) being the other two. Trained in architecture at MIT, Rosenberg also studied at the American Academy in Rome and travelled extensively in Europe. He did several views of Justinian's church of Hagia Sophia (Holy Wisdom) in Constantinople (now Istanbul, Turkey), built between 532 and 537.



Louis Conrad Rosenberg (American, 1890-1983)
Basilica of Hagia Sophia, Istanbul, Turkey
Drypoint (A.13), 1927



Samuel Chamberlain (American, 1895-1975)
Albi Sunset
 Drypoint (A.14), 1933

A.14

Samuel Chamberlain (American, 1895-1975)

**Albi Sunset*; October 1933; drypoint on medium white wove paper without watermark; edition size: 100, of which this impression is numbered 50; 238 x 293 mm. (9-3/8 x 11-9/16 in.); signed in pencil in the lower right margin; catalogue raisonné: Narcissa Gellatly Chamberlain and Jane Field Kingsland, *The Prints of Samuel Chamberlain N.A.* (Boston, 1984), no. 114; illustrated in Samuel Chamberlain, *Etched in Sunlight* (Boston, 1968), p. 204. Inv. 86-003.

Chamberlain studied architecture at MIT before turning to fine art and graphic art. This is one of Chamberlain's loveliest prints, combining his precision in architectural rendering with the atmospheric effect of a sunset over the Cathedral of Ste. Cecile, Albi, France and the Tarn River. This print was reproduced on the front dust jacket cover of the Chamberlain and Kingsland catalogue raisonné.

A.15

John Taylor Arms (American, 1887-1953)

Gloria: St. Riquier [also called *Gloria Ecclesiae Antiquae* and *The Church of St. Riquier, France*]; 1937; etching on medium white laid paper without watermark; published in the *French Church Series*, no. 39; edition size: 25; 324 x 221 mm. (13-7/8 x 8-5/8 in.); signed and dated in pencil in the lower right margin; pencil notation in lower left margin that this impression was state iv [of iv states] printed in an edition of 25; catalogue raisonné: William Dolan Fletcher, *John Taylor Arms, a Man for all Time* (New Haven, 1982), no. 307 [where Fletcher incorrectly reports the edition size as 62]; illustrated in Albert Roullier Art Galleries, *Catalogue of an Exhibition of Original Etchings and Drawings by John Taylor Arms* (Chicago, 1938), front cover. Inv. 97-006.

The imposing facade of St. Riquier, in northern France, was built between 1511 and 1516, and is in the Late Gothic Flamboyant ("Flaming") style. Arms was attracted to the challenge of representing such complex subjects and here demonstrates fully his ability to treat even the smallest details. Earlier states of this print have a panel with the inscription *Gloria Ecclesiae Antiquae* below the image.

A.16

Axel Hermann Haig (Swedish, 1835-1921)

Cathedral of Toledo; 1910; etching with aquatint on thick light tan wove paper without watermark; edition size: unknown; 730 x 502 mm. (28-7/8 x 19-3/4 in.); initialed and dated in the plate and signed in pencil in the lower right margin; catalogue raisonné: American Art Association, *Sale of Mr. John Boland's Unexcelled Collection of Etchings by Axel Haig* (New York, 1919), no. 196. Inv. 96-011.

Haig, one of the leading architectural draftsmen of the second half of the 19th century, has been called "the Piranesi of Gothic [architecture]." See (A.1). Haig's large etchings and aquatints are no longer in fashion, but his skill cannot be denied. This view of interior of the transept and inner south choir aisle of Toledo Cathedral, begun in 1227 and completed by 1267, was made when Haig was seventy-five years old.

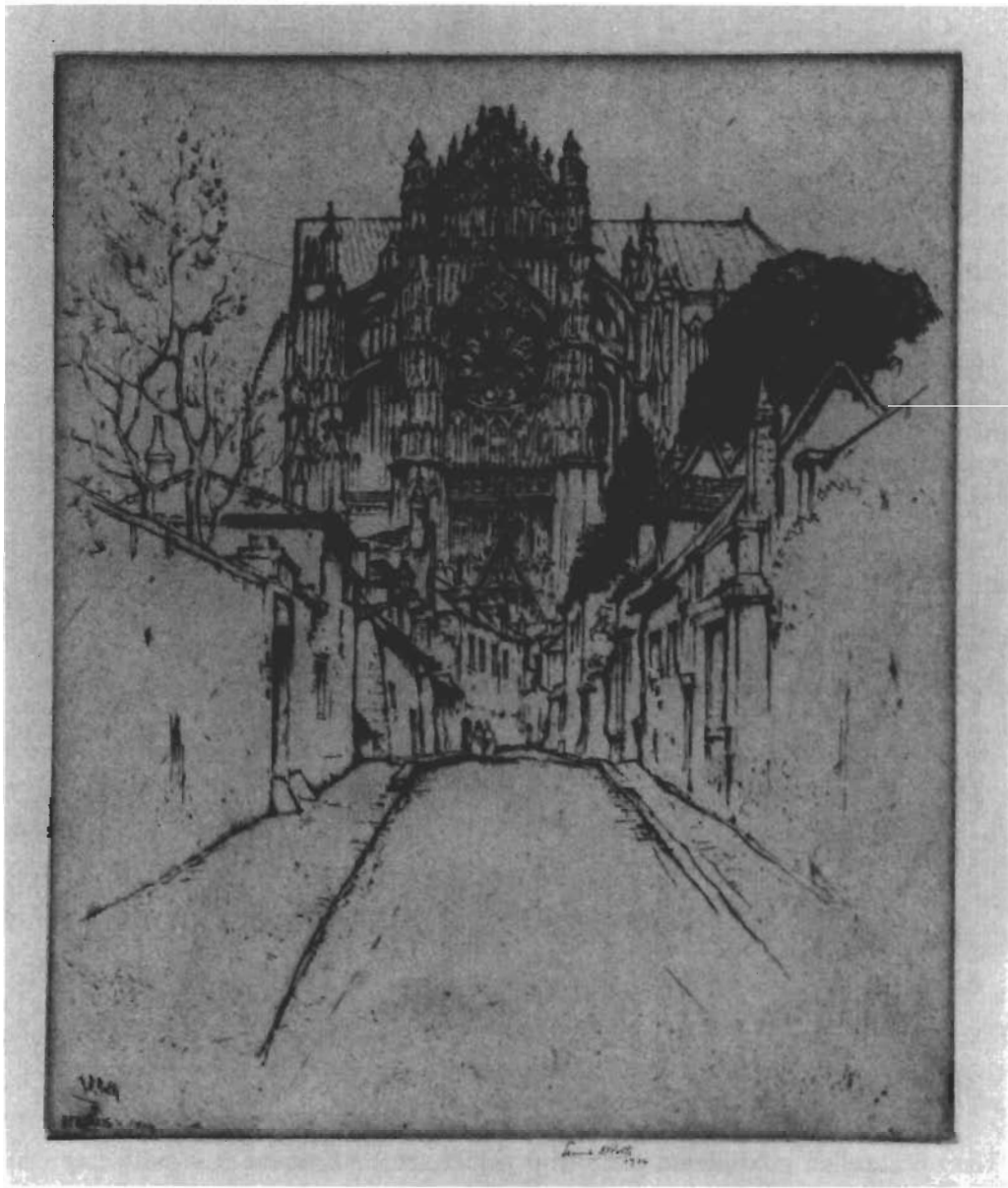
A.17

John Taylor Arms (American, 1887-1953)

**La Colegiata, Toro* [*Collegiate Church, Toro*]; 1935; etching on medium white wove paper with DAVID STRANG watermark; published in the *Spanish Church Series*, no. 12, edition size: 100; 242 x 319 mm. (9-1/2 x 12-5/8 in.); signed in pencil in the lower right margin; pencil notation in lower left margin that this impression was a presentation gift to the collector Ernest E. Quantrell; catalogue raisonné: William Dolan Fletcher, *John Taylor Arms, a Man for all Time* (New Haven, 1982), no. 284; illustrated in Carl Zigrosser, *Six Centuries of Fine Prints* (New York, 1927), pl. 413. Inv. 86-027.

Trained as an architect, Arms was to medieval architecture what Gerald Leslie Brockhurst (B.1-B.12) was to women: deeply in love, extremely observant, and able to detail any nuance. This print is an excellent example of Arms' ability to capture the essence of a building. The Spanish church of Santa Maria Mayor is Romanesque in style.

The uncanceled gold-plated plate from which this impression was pulled is exhibited above.



Ernest David Roth (German-American, 1879-1964)
Cathedral of Beauvais, France
Etching (A.10), 1914



Gerald Leslie Brockhurst (English, 1890-1978)
The Black Silk Dress (Anaïs)
Etching (B.4), 1927



Gerald Leslie Brockhurst (English, 1890-1978)
Adolescence
Etching (B.3), 1932

Gerald Leslie Brockhurst

October 31, 1890-May 4, 1978

Gerald Leslie Brockhurst was an English artist trained first at the Birmingham Municipal School of Art and later at the Royal Academy School in London. He was early recognized for his drawing ability, and he won many prizes as "the Botticelli of England," eventually (1921) being elected Fellow of the Royal Society of Painter-Etchers and Engravers and, later, to the Royal Academy.

Brockhurst was a perfectionist whose etchings are some of the most detailed ever done: he invented special tools to achieve the precision he sought. John Taylor Arms wrote of him, "...a greater control of the tools of his craft he cannot covet, and a more acute and accurate pair of eyes is not within human capabilities." He likewise was a romantic, in the tradition of the Pre-Raphaelite Brotherhood, and his favorite subject was women put into exotic settings in exotic clothes. Brockhurst gave to his women models, for the greater part his first wife and second wife, imaginary names.

Brockhurst was a successful society portraitist who received as much as \$10,000 per portrait from such celebrities as Wallis Simpson, Duchess of Windsor, Marlene Dietrich, and Clare Booth Luce. However, today he is much more admired for his graphic work, especially his etchings, than for his paintings. Of Brockhurst's eighty-eight known prints, we own sixty-one, twelve of which are exhibited here.

Brockhurst moved to this country in 1939 and became an American citizen in 1949.



Gerald Leslie Brockhurst (English, 1890-1978)

Two Friends

Etching (B.1), 1914

B.1

Gerald Leslie Brockhurst (English, 1890-1978)

**Two Friends* [also called *Study for a Tempera Painting*]; 1914; etching on thin buff laid paper without watermark; edition size: 6; 166 x 242 mm. (6-9/16 x 9-1/2 in.); signed in the lower left corner of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 1; illustrated in Albrecht Art Museum, *The Prints of Gerald L. Brockhurst* (Saint Joseph, 1985), no. 1, Inv. 99-002.

This is Brockhurst's earliest known print, made when he was twenty-four and printed in an edition of only six impressions. Commissioned by the collector C[harles?] Billington, it was based on a mural being painted by Brockhurst and Augustus John (1879-1961). Comparing this early sketchy work with *Dorette* (B.2) done eighteen years later shows how much Brockhurst developed as an etcher.

B.2

Gerald Leslie Brockhurst (English, 1890-1978)

**Dorette*; May 1932; etching on thin buff laid paper with HANDMADE J WHAT[MAN] watermark; edition size: 111; 235 x 184 mm. (9-1/4 x 8-3/16 in.); signed in reverse in the lower left corner of the plate and dated in reverse in the lower right corner of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 72; illustrated in Ann Goodchild, ed., *Brockhurst RA; A Dream of Fair Women* (Sheffield, 1986), p. 56, no. 33. Inv. 89-003.

The model is Kathleen Woodward, called "Dorette" by Brockhurst. Dorette was a sixteen-year-old model when Brockhurst met her in 1928. She died in 1995. This is one of four images Brockhurst did of the young woman who was to become his second wife, the others being *Adolescence* (B.3), *Jeunesse Dorée* (B.8), and *Head of a Girl (Dorette)* (B.9). In this print, Brockhurst abandoned his use of historic costume and setting to create a thoroughly "modern" (for 1932) image. Despite this modernism, this image has not illogically been compared to Leonardo da Vinci's *Mona Lisa*. In 1933 Brockhurst painted an oil portrait of Dorette based on this etching.

B.3

Gerald Leslie Brockhurst (English, 1890-1978)

**Adolescence*; December 1932; etching on medium cream wove paper without watermark; edition size: 90; 368 x 265 mm. (14-7/16 x 10-7/16 in.); signed and dated in reverse in the plate at the upper right center of the image and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 75; illustrated in Robin Garton, *British Printmakers, 1885-1955* (Devizes, 1992), p. 172. Inv. 91-001.

The model is "Dorette" (see B.2). *Adolescence* is Brockhurst's largest and most celebrated print, generally considered to be "one of the greatest and most individual masterpieces of twentieth-century printmaking." It is also his most expensive print, and one critic wrote that its price would not have escalated so rapidly "had the nubile subject depicted been that of a fully clothed nun with downward gaze shelling peas before a gas cooker."



Gerald Leslie Brockhurst (English, 1890-1978)
Dorette
Etching (B.2), 1932



Gerald Leslie Brockhurst (English, 1890-1978)

Viba

Etching (B.5), 1929

B.4

Gerald Leslie Brockhurst (English, 1890-1978)

**The Black Silk Dress (Anaïs)*; August 1927; etching on medium white wove paper without watermark; edition size: 111; 224 x 159 mm. (8-3/4 x 6-1/4 in.); signed and dated in reverse in the upper right quarter of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 58; illustrated in Stephen Calloway, *English Prints for the Collector* (Woodstock, 1981), p. 191. Inv. 88-010.

After *Adolescence* (B.3), this is Brockhurst's most complex treatment of a female model, in this case the artist's first wife, Anaïs Folin. His romanticism comes through clearly, and the costume he has employed is his most inventive. The contrasts of textures—lace, silk, feathers, skin, hair—has been called a "tour de force of etching." It certainly is that; but some critics have found the piece too "slick" or "showy," complaining that the clothes overshadow the model.

B.5

Gerald Leslie Brockhurst (English, 1890-1978)

**Viba*; March 1929; etching on thin ivory wove paper without watermark; edition size: 111; 214 x 172 mm. (8-3/8 x 6-11/16 in.); signed and dated in reverse in the lower right corner of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 63; illustrated in Lawrence L. Mehren III, *Lawrence's Dealer Print Prices, 1992* (Phoenix, 1992), frontispiece. Inv. 88-026.

The model has not been positively identified. Brockhurst did an earlier portrait of the same woman (*Pepita*; 1922; etching; Fletcher no. 35). The first cataloguer of Brockhurst's prints noted that she was "the wife of a well-known composer." Fletcher provided a specific name, Mrs. Bobby Hazelton Ross, but offered no proof of his identification. In any event, *Viba* is a striking portrait and somewhat novel for Brockhurst in that while the model is dressed in a fancy garment and seen against hills in the background (compare with B.2 and B.7), she is posed in front of a window.

B.6

Gerald Leslie Brockhurst (English, 1890-1978)

Anaïs No. 2; July 1930; etching on thin white wove paper without watermark; edition size: 111; 231 x 175 mm. (9-1/8 x 6-15/16 in.); signed and dated in reverse in the lower edge of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 70; illustrated in Thomas B. Brumbaugh, Andrew Ladis, and Patricia Phagan, *The Art of Gerald Brockhurst* (Athens, GA, 1993), no. 57. Inv. 88-008.

A first version of this image was etched in 1920 (*Anaïs No. 1*; Fletcher no. 6). The 1930 version was the one of the final two prints in which Brockhurst dressed the model in Renaissance costume, the other being *Young Womanhood* (B.7). It also was his penultimate print of Anaïs Folin, whom he soon thereafter left to be with Kathleen Woodward (B.2, B.3, B.8 and B.9).

B.7

Gerald Leslie Brockhurst (English, 1890-1978)

Young Womanhood (Anaïs); July 1931; etching on medium white wove paper without watermark; edition size: 111; 230 x 174 mm. (9-1/16 x 7-7/8 in.); signed and dated in reverse in the plate in the lower right corner of the image and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 70; illustrated in Albrecht Art Museum, *The Prints of Gerald L. Brockhurst* (Saint Joseph, 1985), front cover. Inv. 88-003.

Brockhurst invented special etching tools to enable him to achieve unparalleled detail treatment in his prints, as in this example. This impression demonstrates especially fine use of plate tone: note the difference in tone between the paper and the background of the image. The model is Anaïs Folin. The treatment, the last etching in which Brockhurst used Anaïs as a model, has been compared to Leonardo da Vinci's *Mona Lisa*, as has Dorette (B.2). Brockhurst had earlier painted an oil portrait (now in the Boston Public Library) on which this etching is based.

B.8

Gerald Leslie Brockhurst (English, 1890-1978)

**Jeunesse Dorée [Golden Youth]*; 1942; etching on thin white laid paper without watermark; edition size: 75; 277 x 227 mm. (10-7/8 x 8-7/8 in.); signed in reverse in the plate in the lower center part of the image and signed and dated in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 80 final state and cancellation proof; impression from the published edition illustrated in New Orleans Museum of Art, *Gerald L. Brockhurst: A Retrospective of Prints and Drawings from the William P. Brumfield Memorial Collection* (New Orleans, 1991), front cover. Inv. 87-044.

Brockhurst made this etching after he moved to this country, but based it on earlier drawings and a 1938 oil portrait of Kathleen Woodward ("Dorette") called *Ophelia*, now in the Royal Academy of Art in London, England. By the time this etching was made, Brockhurst and Dorette were married and he shows her as a more mature woman than in his portrait of her done ten years earlier (B.2). The head is closely related to that in B.9, also done in 1942.

The cancellation proof is one of only two made of this print.

B.9

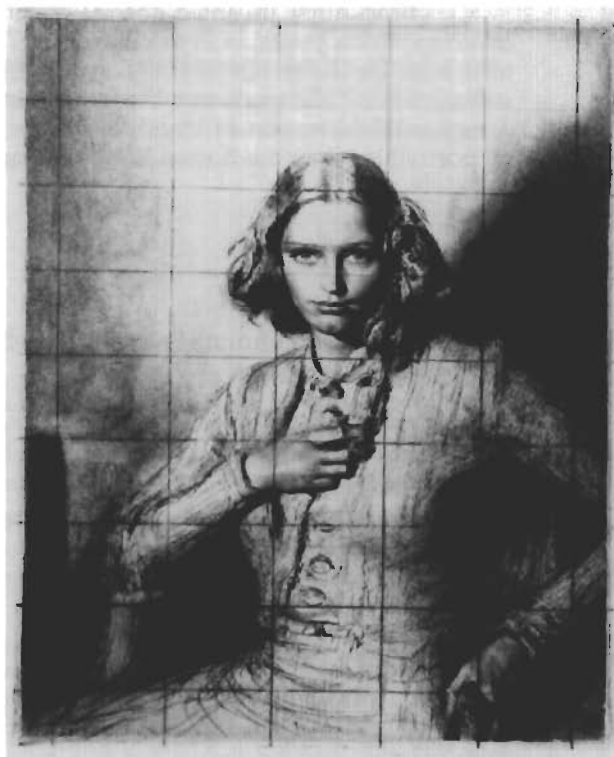
Gerald Leslie Brockhurst (English, 1890-1978)

**Head of a Girl [also called Dorette and Head of a Young Girl]*; 1942; lithograph on textured buff laid paper with the letters S and L below a Bunch of Grapes watermark; edition size: 30; 228 x 198 mm. (9 x 7-7/8 in.); signed and dated in the stone to the left of the figure's neck and signed in pencil below the image; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. L[lithograph]1; illustrated in Thomas B. Brumbaugh, Andrew Ladis, and Patricia Phagan, *The Art of Gerald Brockhurst* (Athens, GA), 1993, no. 70. Inv. 90-030.

Brockhurst took up lithography when he settled in this country in 1939. This impression was pulled (in Detroit?) from a lithographic stone, but there is also a virtually identical image done on a zinc plate. This impression was acquired from the estate of the model, Kathleen Woodward, and was especially significant to Brockhurst: he wrote in the lower margin "First Print GLB." Compare with B.2 and B.8.



Gerald Leslie Brockhurst (English, 1890-1978)
Jeunesse Dorée
 Etching (B.8), 1942



Cancellation Proof of *Jeunesse Dorée*

B.10

Gerald Leslie Brockhurst (English, 1890-1978)

**Henry Rushbury, A.R.A, R.E., R.W.S, No. 2*; 1930; etching on thin buff wove paper without watermark; edition size: 111; 251 x 187 mm. (9-5/16 x 7-3/8 in.); signed and dated in reverse in the lower right part of the plate, titled in the lower left part of the plate, and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 66; all thirteen states illustrated in Marilyn F. Symmes, "Gerald L. Brockhurst's Portraits of Henry Rushbury," *Print Review*, vol. 17 (1983), pp. 51-62. Inv. 91-006.

This is Brockhurst's finest portrait of a man, his lifelong friend, the artist Henry Rushbury. This portrait was made after an oil portrait Brockhurst painted in 1927 when Rushbury was elected to the Royal Academy of Art. This print went through thirteen states before the artist was satisfied with the result. This especially fine impression was purchased from the Brockhurst estate.



Gerald Leslie Brockhurst (English, 1890-1978)
Henry Rushbury No. 1
 Etching (B.11), 1920



Gerald Leslie Brockhurst (English, 1890-1978)
Henry Rushbury No. 2
 Etching (B.10), 1930

B.11

Gerald Leslie Brockhurst (English, 1890-1978)

**Henry Rushbury No. 1*; 1920; etching on thin buff wove paper without watermark; edition size: 55; 113 x 88 mm. (4-1/2 x 3-7/16 in.); signed in reverse in the upper left quarter of the plate and signed in pencil in the lower right margin; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 17; illustrated in Marilyn F. Symmes, "Gerald L. Brockhurst's Portraits of Henry Rushbury," *Print Review*, vol. 17 (1983), p. 53, no. 2. Inv. 93-004.

This portrait of Henry Rushbury (1889-1968) is almost an exact, but reversed, image seen in a drawing Brockhurst made of his friend Rushbury in 1916. The drawing is now in the Birmingham, England, Museum of Art. As in the comparison of B.1 and B.2, the ten-year difference between Brockhurst's two portraits of Rushbury demonstrate the artist's development as an etcher.

Gerald Leslie Brockhurst (English, 1890-1978)

**The Dancer*; December 1925; etching on thin white laid paper without watermark; edition size: 107; 239 x 141 mm. (9-7/16 x 5-9/16 in.); signed and dated in reverse in the lower left part of the plate and signed in pencil in the lower right margin (the notation by Brockhurst in the upper right margin is "Artist's own Proof GLB;"; catalogue raisonné: William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), no. 52; illustrated in Carl F. Barnes, Jr., *From Line to Tone, Selected Prints from the Collection of Carl F. and Anna M. Barnes, Jr.* (Rochester, MI, 1984), no. 59. Inv. 90-034.

This is one of Brockhurst's most popular prints. The model is Anaïs Folin, a Basque who was the artist's first wife and favorite female model until 1931.

The impression on the left is state iii/vii before the plate was cut down. Brockhurst noted in the upper left margin that there are only four proofs of this state. Inv. 88-006.

In the final, published state (middle print) the most notable changes are that the plate has been cut down, the model's face has been given more contrast, the upper left part of the image has been completed, and the date has been added below Brockhurst's signature in the lower left corner of the plate. This impression was especially valued by Brockhurst and was used as the quality control print against which each impression of the edition was measured. Brockhurst noted in the left margin (hidden by the mat) that this impression was not for sale.

The impression on the right is a cancellation proof pulled after the published edition of 107 impressions was completed. Inv. 88-005.





Gerald Leslie Brockhurst (English, 1890-1978)
The Dancer
Etching (B.12), 1925

On the Facing Page
State iii/vii of *The Dancer*

Brockhurst: English or American?

In William Dolan Fletcher's *catalogue raisonné* of Gerald Leslie Brockhurst's prints, the artist is called American, a designation defended with some passion.¹ In the recent *Dictionary of Art*, Brockhurst appears as an English (or British) artist.² In the 'standard' encyclopaedia of artists, Emmanuel Bénézit's *Dictionnaire...*, he is listed as "Ec[ole] Ang[laise]."³

Why the confusion? The facts seem simple enough. Brockhurst was born in Birmingham, England, on October 31, 1890. He grew up in Britain, and received all his artistic training there save for several trips to the continent. He was eventually named a member of the Royal Academy and the Royal Society of Etchers. In 1939 he came to this country where he remained, and became an American citizen on January 27, 1949 when he was fifty-nine years old. He died in Lakehurst, New Jersey on May 4, 1978 at the age of eighty-seven.

Brockhurst was then, legally, English for fifty-nine years and American for twenty-nine years; but it is not the legal definition that is of interest. He unquestionably had his greatest successes as a society portraitist in this country. As a printmaker, however, his greatest successes, in terms both of quantity and quality, came before he moved to America.

According to Fletcher, Brockhurst made a total of eighty-eight original prints: eighty-two etchings or etchings with drypoint work, five lithographs, and one woodcut.⁴ Of these, five etchings and the five lithographs were made after Brockhurst came to America. In other words, eighty-nine percent of his graphic work was done in Britain.

Of the ten works done in America, three are derivative. The lithograph *Head of a Girl* (FL.1) is taken from the head of the etching *Jeunesse Dorée* done the same year, 1942. The lithograph *Head of a Girl (Anaïs, Mélisande)* (F. L.2) is based on the 1931 etching *Young Womanhood* (F. 70). The lithograph *The Basque Boy* (F. L.3) copies the 1928 etching *Cypriano à Basque* (F. 59).

By any quantitative measure, Brockhurst was an English artist. In addition, those works most admired and most sought by collectors were *all* produced in England before he came to America.⁵ Take your pick: *Young Womanhood*, 1931 (F. 70), *Anaïs No. 2*, 1930 (F. 67), *Black Silk Dress*, 1927 (F. 58), *Henry Rushbury No. 2*, 1930 (F. 66) or Brockhurst's acknowledged masterpiece *Adolescence*, 1932 (F. 75). In view of this, it seems illogical to promote Brockhurst as an American artist and preposterous to claim that "The prints he made in America are some of his most important achievements."⁶

In an ironic way, Brockhurst's "identity crisis" parallels that of James Abbott McNeill Whistler. Born in England, where he produced his greatest graphic work, Brockhurst is nonetheless called by some an American artist. Whistler, who was born in America but who left at age twenty-one never to return, and who produced most of his work in England, is thought of by most people as an American artist.

No one ever said that art history was consistent, let alone an exact science.

¹ William Dolan Fletcher, *Complex Simplicity: Gerald Leslie Brockhurst and his Graphic Work* (New Haven, 1984), p. 13. The same argument is found in Albrecht Art Museum, *Gerald L. Brockhurst: Master of the Etched Portrait* (Saint Joseph, 1985), unpg. See also New Orleans Museum of Art, *Gerald Leslie Brockhurst, A Retrospective of Prints and Drawings from the William P. Brumfield Memorial Collection* (New Orleans, 1991), p. 12.

² Anne L. Goodchild, "Brockhurst, Gerald Leslie," *Dictionary of Art* (New York and London, 1996), vol. 4, p. 835.

³ Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs, et graveurs*, rev. ed., (Paris, 1976), vol. 2, p. 323.

⁴ One image included in Fletcher's catalogue as an etching – F.77, *Drusilla* – is actually a drawing. In addition to these finished works, there were five unfinished/unpublished etchings and two etchings reproducing Brockhurst portraits. In the William P. Brumfield Memorial Collection in New Orleans there is a drypoint not included in Fletcher: *Sleeping Model*, perhaps done between 1914 and 1920. This image is known in one proof only.

⁵ If there is an exception to this generalization, it would be *Jeunesse Dorée* (F.80), etched and published in 1942 after Brockhurst moved to America. However, the image was based on drawings and a painting Brockhurst made before he left England.

⁶ Garton & Co [Robin Garton], *British Printmakers 1885-1955* (Devizes, 1992), p. 12.



Eugène Samuel Grasset (French, 1841-1917)

Jalousie

Color Lithograph (C.5), 1897

Color

Most people are innately attracted to color. So, too, are print collectors, all the while realizing that the great majority of prints ever made were monochromatic, that is, one color (usually black) printed on white paper. Early monochrome prints were frequently hand- and/or stencil-colored.

In the first half of the 19th century, color lithography (chromolithography) was perfected in France and in England at about the same time. The Boys color lithograph exhibited here (C.2), is considered one of the earliest lithographs successfully printed in color.

More recently, in the 1930s, color screenprints as fine art emerged in the United States. This was the outgrowth of a Works Progress Administration (WPA) project in which artists were paid to develop the artistic as distinct from the purely commercial aspects of stencil printing. The leader of this experiment was Antony Velonis, one of whose early works is shown here.

With but four exceptions – the Hogan color woodcut (C.16), the Hokusai color woodblock (C.1), the Klein pochoir (C.15), and the Shaler color etching and aquatint (C.14) – all prints shown in this section are either color lithographs or color screenprints.



Paul Berthon (French, 1872-1909)
Les Eglantines
 Color Lithograph (C.7), 1900



Harry Shokler (American, 1896-1978)
Summer Hotel
 Color Screenprint (C.9), 1945

C.1

Katsushika Hokusai (Japanese, 1760-1849)

**Gaifu kaisei* [*Fine Wind, Clear Morning*]; between 1829 and 1833; color woodblock on pale tan Japanese rice paper; published in the series *Fugaku Sanju-rokkei* [*Thirty-Six Views of Mount Fuji*]; edition size: unknown; 252 x 373 mm. (10 x 14-5/8 in. [Oban Size]); signed in the block, to the right of the box; catalogue raisonné: Charles S. Terry, *The Thirty-Six Views of Mount Fuji by Hokusai* (Tokyo, 1966), no. 33; illustrated in Roni Neuer and Susugu Yoshida, *Ukiyo-e, 250 Years of Japanese Art* (New York, 1988), p. 292. Inv. No. 92-019.

This is one of the two most famous images from Hokusai's most celebrated *Ukiyo-e* ("Floating World") series, showing Japan's sacred mountain early in the morning when sunrise makes the volcanic ash appear red. For this reason, this print is commonly called "Red Fuji." The *Thirty-Six Views of Mount Fuji* was produced when Hokusai was over seventy years old and said of his art, "At eighty I shall have made some progress."

C.2

Thomas Shotter Boys (English, 1803-1874)

**Pavillon de Flore, Tuileries* [*Pavilion of Flowers, Tuileries*]; 1839; color lithograph on thick white wove paper without watermark; published in *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, Etc.* (London, 1839), pl. 21; edition size: unknown; 342 x 292 mm. (13-7/16 x 11-1/2 in.); signed in the stone in the lower central part of the image (on the curbstone) and titled in the lower right part of the image; catalogue raisonné: Gustave von Groschwitz, "The Prints of Thomas Shotter Boys," *Prints* (New York, 1964), no. 24w; illustrated in Richard T. Godfrey, *Printmaking in Britain* (London, 1978), p. 90. Inv. 82-357.

This is a view of the south wing of the Palais des Tuileries extension of the Palais (now Musée) du Louvre in Paris. In the 1830s Boys made watercolors to be lithographed in color in England by Charles Joseph Hullmandel. As many as six different stones were used, and impressions from *Picturesque Architecture* are considered the finest examples of early color printing.

C.3

Sir Leslie M. Ward, known under the pseudonym **Spy** (English, 1851-1922)

**A Symphony* [James Abbott McNeill Whistler]; 1878; color lithograph on medium white wove paper without watermark; published in *Vanity Fair*, January 12, 1878; edition size: unknown; 309 x 185 mm. (12-3/16 x 7-01/4 in.); signed in the stone in the lower right quarter of the image; catalogue raisonné: Roy T. Matthews and Peter Mellini, *In 'Vanity Fair'* (London and Berkeley, 1982), p. 222; illustrated in Anne Koval, *Whistler in His Time* (London, 1994), p. 71. Inv. 83-039.

This is probably the most frequently reproduced image of James Abbott McNeill Whistler. It appeared in the *Vanity Fair* series "Men of the Day, No. 170" on January 12, 1878, the year of Whistler's celebrated libel suit against the establishment art critic John Ruskin. Explaining his "art for art's sake" theory, Whistler won – but was awarded only a farthing (a quarter of a penny) and went bankrupt.

C.4

Edmond-François Aman-Jean (French, 1860-1936)

**Sous les Fleurs* [*Beneath the Flowers*]; 1897; color lithograph on buff Japan paper with blind-stamp of *L'Estampe Moderne* in the lower right margin; edition size: 150, of which this impression is numbered 120 (hidden by the mat); 350 x 271 mm. (13-3/4 x 10-5/8 in.); initialed in the stone, lower right; catalogue raisonné: none; illustrated in Domenico Porzio, ed., *Lithography, 200 Years of Art, History & Technique* (New York, 1983), p. 105. Inv. 91-034.

Aman-Jean was one of several important printmakers, including Odilon Redon, associated with the Symbolist literary movement headed by Paul Verlaine and Stéphane Mallarmé in France in the late 19th century. A friend of both writers, Aman-Jean was influenced by the Pre-Raphaelite movement in England. This delicate and haunting image is said to have been inspired by the artist's tubercular mother.

C.5

Eugène Samuel Grasset (French, 1841-1917)

**Jalousie* [*Jealousy*]; 1897; color lithograph on thin tan wove paper; edition size: unknown; 143 mm. (5-13/16 in.) in diameter; unsigned; catalogue raisonné: Victor Arwas, *Berthon & Grasset* (London, 1978), no. 44. Inv. 88-013.

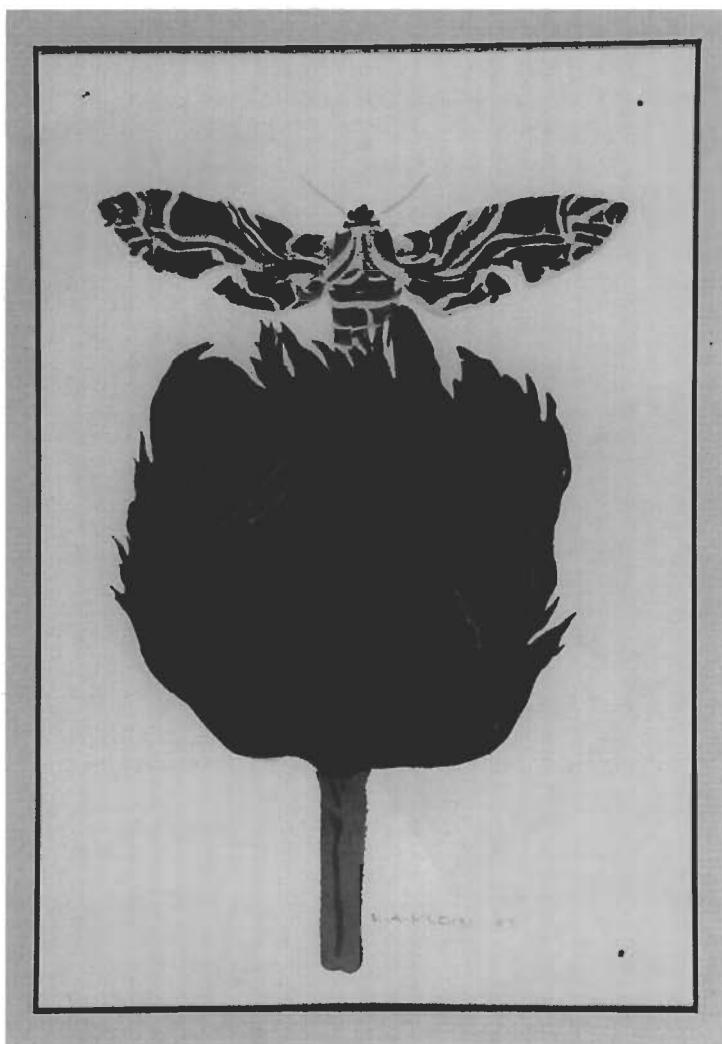
Grasset was one of the leading decorative designers of *Belle Epoque* Paris, but was of a more serious disposition than Paul Berthon (C.7) or Jules Chéret. This print, from his series depicting emotions or moods, is typical of Grasset's interest in psychological states of mind, and was used as the illustration on the back cover of the Arwas catalogue raisonné.

C.6

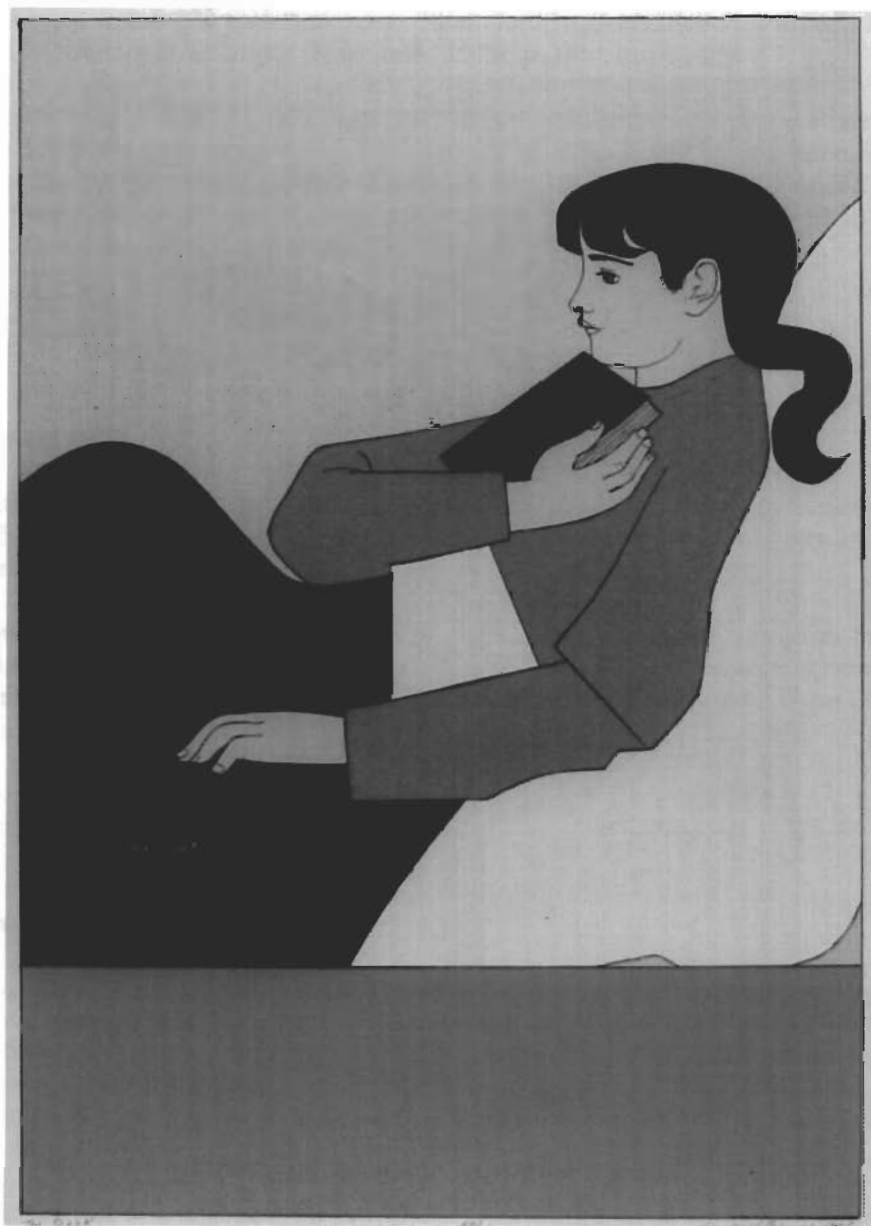
Sir William Nicholson (English, 1872-1949)

James McNeill Whistler; 1897; color lithograph (reproduced from a color woodcut) on medium tan wove paper without watermark; published in William Nicholson, *Twelve Portraits* (London, 1899); edition size: unknown; 245 x 223 mm. (9-5/8 x 8-13/16 in.); unsigned; catalogue raisonné: Colin Campbell, *William Nicholson, The Graphic Work* (London, 1992), no. 22B; illustrated in Eric Denker, *In Pursuit of the Butterfly: Portraits of James McNeill Whistler* (Washington, 1995), p. 95. Inv. 83-089.

This portrait of the American expatriate artist James Abbott McNeill Whistler (1834-1903) shows the artist as he was dressed in evening clothes for his famous "Ten O'clock Lecture" in London on February 20, 1885, so titled because it began at 10:00 p.m. Nicholson's treatment of Whistler captures his arrogance and haughtiness (see C.3). This composition is based on Japanese woodblock prints.



Karen Anne Klein (American, born 1942)
First Tulip and Hawk Moth
Color Pochoir (C.15), 1997



Will Barnet (American, born 1911)
The Book
Color Screenprint (C.10), 1975

C.7

Paul Berthon (French, 1872-1909)

**Les Eglantines* [*Eglantines* or *Sweetbriars*]; 1900; color lithograph on thin buff wove paper without watermark; published by Étienne Sagot, Paris; edition size: 200; 387 x 536 mm. (15-5/16 x 21-1/16 in.); signed in the stone, upper left; catalogue raisonné: Victor Arwas, *Berthon & Grasset* (London, 1978), no. 54. Inv. 86-05.

Berthon was one of the principal lithographers of France during the *Belle Époque*, but was less commercial than Jules Chéret or Henri de Toulouse-Lautrec. He also was less introspective than Eugène Grasset (A.5), with whom he studied. His style is Art Nouveau, based on nature, and his heavy outlines remind one of the leading in period stained glass windows.

C.8

Anthony Velonis (American, born 1911)

"*El*" *Station, Interior*; 1930s [1939?]; color screenprint on very thick beige wove paper without watermark; edition size: unknown; 214 x 165 mm. (8-7/16 x 6-1/2 in.); signed in ink in the lower right margin; illustrated in Anthony Velonis, "Hard-Surfaced Screen Prints," *Journal of the Print World*, Fall 1990, p. 17. Inv. 90-019.

Velonis was leader of a Works Progress Administration (WPA) project in New York during the Great Depression, charged with exploring the artistic aspects of screenprinting which until that time was used for purely commercial purposes. Fine art screenprinting dates from these experiments, and this print is a very early example of the genre, leading to photorealism in the 1970s and 1980s (C.11, C.13).

C.9

Harry Shokler (American, 1896-1978)

**Summer Hotel*; 1945; color screenprint on thick white wove paper without watermark; edition size: 100; 368 x 475 mm. (14-1/4 x 18-3/4 in.); signed and dated in the screen in the lower left image and in pencil in the lower right margin; catalogue raisonné: none. Inv. 96-006.

Shokler was one of the first American masters of screenprinting as an artistic endeavor, and was associated in this effort with Anthony Velonis (C.8) in the WPA project during the Great Depression. This image captures beautifully the dappled, tree-filtered light of a summer day at one of the summer vacation hotels so popular in the decades between World War I and World War II.

C.10

Will Barnet (American, born 1911)

**The Book*; 1975; color screenprint on thick white wove paper with ARCHES FRANCE watermark; edition size: 75, of which this impression is numbered 48; 664 x 462 mm. (26-1/8 x 18-1/8 in.); signed and dated in pencil in the lower right margin; catalogue raisonné: none. Inv. 92-020.

Barnet went through many stages of development as an artist, including a neo-classical phase in the 1970s and early 1980s. His works of those years are characterized by clarity of composition, inessential elements being omitted, and by broad areas of relatively few colors. This print is an especially fine example of Barnet's approach to screenprinting.

C.11

Hilo Chen (Chinese-American, born 1942)

Roof-Top Sunbather; 1979; color screenprint on thick white wove paper with SOMERSET ENGLAND watermark; published in the suite *City-Scapes*; edition size: 250, of which this impression is numbered 148; 427 x 633 mm. (16-3/4 x 25 in.); signed in pencil in the lower right margin; catalogue raisonné: none. Inv. 98-001.

Chen was born on Taiwan and was trained as an architect before turning to printmaking. His specialty in the 1970s was photorealistic female nudes, based on a combination of photographic images and airbrush technique. Chen's models appear very real but relaxed and unaware of the viewer. The *City-Scapes* suite mostly treated buildings and urban street scenes, not individuals.

C.12

Ron Kleeman (American, born 1937)

Number 14; 1980; color screenprint on thick white wove paper with SOMERSET ENGLAND watermark; edition size: 250, of which this impression is numbered 208; 430 x 634 mm. (16-7/8 x 24-7/8 in.); signed and dated in pencil in the lower right margin; catalogue raisonné: none. Inv. 97-012.

Kleeman was born in Bay City, Michigan and in 1961 he earned a Master of Science degree from the University of Michigan. As have other photorealist artists (see C.11 and C.13), Kleeman found a particular niche: motor vehicles. He is America's foremost "artist of the automobile," and in 1977 was appointed official artist of the Indianapolis 500 Speedway.

C.13

Alex Szkola (American, 20th Century)

42nd Street; 1980s?; color screenprint on thick white wove paper without watermark; edition size: 175, of which this impression is numbered 93; 561 x 712 mm. (22-1/16 x 28-1/16 in.); signed and copyrighted in pencil in the lower right margin; catalogue raisonné: none. Inv. 97-001.

We have been able to discover virtually nothing about Alex Szkola. We bought this print as a very good example of photorealism and because it is a typical scene of New York City, where Carl attended Columbia University. While the subject matter may now seem dated, there still exist many "mom and pop businesses" of the same genre in Manhattan.

C.14

Lynn Shaler (American, born 1955)

Le Rez-de-Chaussée [The Ground Floor]; 1992; color etching and aquatint on medium white wove paper without watermark; edition size: 100, of which this impression is numbered 30; 312 x 192 mm. (12-1/4 x 7-1/2 in.); signed and dated in pencil in the lower right margin, with dedication inscription "For Carl and Anna Barnes" by the artist in the lower margin; catalogue raisonné: none. Inv. 92-018.

Shaler is an artist from Bloomfield Hills, Michigan who attended the University of Michigan and the Pratt Institute in New York. She now lives in Paris, and most of her works depict Parisian or French scenes. The view in this print is a composite of parts of several different buildings in Paris. Four plates were required to print this impression.

C.15

Karen Anne Klein (American, born 1942)

**First Tulip and Hawk Moth*; 1997; color pochoir on thick white wove German etching paper; published in Karen Anne Klein, *Wait, Wait, I Cannot* (Royal Oak, MI, 1997), pl. 1; edition size: 25; 205 x 134 mm. (8-1/4 x 5-1/4 in.); signed and dated in pencil in the lower right margin; catalogue raisonné: none. Inv. 97-013.

Klein is a Michigan artist with degrees from Wayne State University and the University of Michigan. She has worked in many media, and is now recognized as one of the most significant American artists working with colored pencils. Klein loves flowers, which constitute one of her principal subjects. A retrospective of Klein's work was held in the Meadow Brook Art Gallery in 1998.

C.16

Ruth Hogan (American, born 1943)

**Provincetown Printmakers*; 1994; white-line color woodblock with some handcoloring on medium white wove paper without watermark; edition size: 25, of which this impression is numbered 11; 228 x 252 mm. (9 x 11-1/8 in.); initialed in the block in the lower right corner and signed in pencil in the lower right margin; catalogue raisonné: none. Inv. 94-002.

Hogan is an artist working on Cape Cod, Massachusetts. She creates white-line color woodblock prints, a specialty of Provincetown printmakers, done in a charming "naive" manner (see C.17). This print recreates the artist's aunt's studio and how Hogan imagines area printmakers looked and worked in the years just after World War I. The image shows the steps in producing a woodblock print.

The block from which this impression was pulled is displayed above the print.

C.17

Theodore Jeremenko (American, born 1938)

**Hamlet*; October 1988; color screenprint on thick white wove paper with ARCHES watermark; edition size: 175, of which this impression is numbered 59; 511 x 632 mm. (20-1/16 x 24-7/8 in.); signed in pencil in the lower right margin; catalogue raisonné: none. Inv. 92-001.

Jeremenko is a commercially successful contemporary artist whose color screenprints are admired for their technical excellence and for his ability to render subjects in an intentionally naive manner, in the style of New England limners of the 17th and 18th centuries. This print required as many as twenty different screens for printing. Compare with the simpler Will Barnet's *The Book* (C.10).



Ruth Hogan (American, born 1943)
Provincetown Printmakers
Color White Line Woodcut Block (C.16), 1994



Ruth Hogan (American, born 1943)
Provincetown Printmakers
 Color White Line Woodcut (C.16), 1994



Edmond-François Aman-Jean (French, 1860-1936)
Sous les Fleurs [Beneath the Flowers]
Color Lithograph (C.4), 1897



Katsushika Hokusai (Japanese, 1760-1849)
The "Red Fuji" from Thirty-Six Views of Mt. Fuji
Color Woodblock (C.1), between 1829 and 1833



Eugène Samuel Grasset (French, 1841-1917)

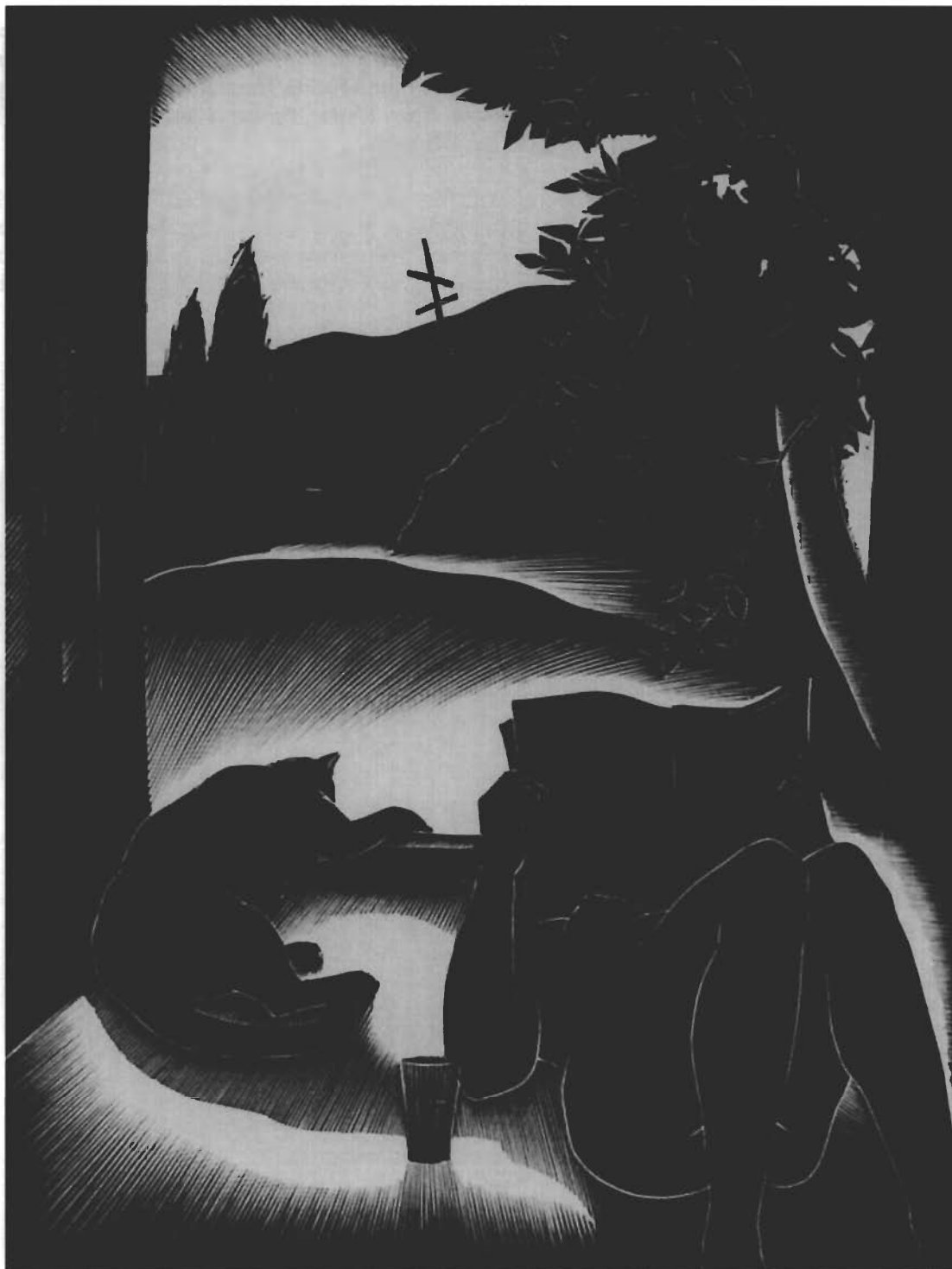
Jalousie

Color Lithograph (C.5), 1897

Henri Rivière (French, 1864-1951)

L'Île des Cygnes [*Isle of Swans*]; 1900; color lithograph on medium tan wove paper without watermark; edition size: unknown; 524 x 822 mm. (20-5/8 x 32-15/16 in.); signed in the stone in the lower left part of the image; catalogue raisonné: Armond Fields, *Henri Rivière* (Salt Lake City, 1983), no. 1900-1; illustrated in Georges Toudouze, *Henri Rivière, Peintre et Imagier* (Paris, 1907), p. 94. Inv. 84-031.

One critic wrote of Rivière, "He taught us how to see nature simplified." Rivière's work compares in style with that of Paul Berthon (C.7). This view of an island in the River Seine in Paris is from an edition produced in large numbers as inexpensive "art for the masses." In intent, Rivière's work can be favorably compared to the color lithographs published in this country by Currier and Ives.



Paul Landacre (American, 1893-1963)
Sultry Day
Wood Engraving (M.18), 1937

Monochrome Prints

Throughout the long history of printmaking in the western world, from the early 14th century to the present, by far the largest number of images issued were printed using only a single ink each, usually black or dark brown. Likewise, the tradition has been to print on laid or wove paper of varying degrees of whiteness. Thus, one speaks of "black and white" prints. Of the seventy-two prints in this exhibition, fifty-four (75%) are monochromes.

In monochrome prints, one looks for several things other than the name of the artist or the agreeableness of the subject matter. First is the condition of the print. Second is the quality of the impression: the best prints have a brilliance with darks being truly saturated dark, whites being truly white. Note especially the prints by Blake (M.4) and Lucas/Constable (M.7), and Landacre (M.18).

The twenty-five monochrome prints exhibited here (M.1-M.25) range in date from 1512 to 1951 and were selected because they are images Anna and I like especially well. They also demonstrate some of the principal graphic arts techniques in western history. These techniques are, in the order in which they appeared historically, woodcut, engraving, etching, drypoint, mezzotint, soft-ground etching, wood engraving, aquatint, and lithograph.



Albrecht Dürer (German, 1471-1528)
Christ before Caiaphas, from the *Small Passion*
Engraving (M.1, reproduced at actual size), 1512

M.1

Albrecht Dürer (German, 1471-1528)

**Christ before Caiaphas*; 1512; engraving on thin white laid paper without watermark; edition size: unknown; 120 x 74 mm. (4-5/8 x 2-15/16 in.); signed with the artist's initials and dated in the plate; catalogue raisonné: Joseph Meder, *Dürer Katalog. Ein Handbuch über Albrecht Dürers Stiche, Radierungen, Holzschnitte, deren Zustände, Ausgaben und Wasserzeichen* (Vienna, 1932), no. 6a; illustrated in Walter L. Strauss, ed., *The Complete Engravings, Etchings & Drypoints of Albrecht Dürer* (New York, 1973), no. 58. Inv. 83-108.

From the series known as the *Small Passion*, this small engraving exemplifies why Dürer is considered one of the greatest engravers of all time. The artist heightens the drama of the scene by contrasts in the expressions of the figures – the resignation of Christ and the anger of the soldier holding him – and by putting the accusers in contemporary costumes.

M.2

Jacques Callot [de Nancy] (French, 1592-1635)

**Martyrdom of St. Sebastian*; ca. 1632/1633; etching on thick white laid paper without watermark; edition size: unknown; 158 x 330 mm. (6-1/4 x 13 in.); catalogue raisonné: Jules Lieure, *Jacques Callot, la vie artistique et catalogue raisonné* (Paris, 1924-1929, 5 vols.), no. 670; illustrated in: *Jacques Callot 1592-1635* (Providence, 1970), pl. 44. Inv. 94-004.

This is a posthumous impression of one of Callot's more admired and complex prints. The scene is in a romanticized landscape in Rome (the Colosseum can be seen in the distance) and is very theatrical due to the dark figures in the foreground and the forced perspective towards the isolated figure of St. Sebastian in the background. Sebastian was the patron saint of Callot's hometown, Nancy, France. The plate was etched, but it was treated as though it were an engraving.

M.3

William Hogarth (English, 1697-1764)

**Simon, Lord Lovat*; August 1746; etching on thick white wove paper without watermark; published in this edition by John and Josiah Boydell, *The Original and Genuine Works of William Hogarth*, (London, 1795), pl. 33; edition size: unknown; 190 x 174 mm. (7-1/2 x 7-7/8 in.); signed and dated in the plate in the lower right margin; catalogue raisonné: Ronald Paulson, *Hogarth's Graphic Works* (New Haven, rev. ed., 1970), no. 166; illustrated in Carl Zigrosser, *Six Centuries of Fine Prints* (New York, 1976), no. 266. Inv. 82-245.

Simon Fraser, 11th Lord Lovat, participated in the unsuccessful Stuart rebellion of Bonnie Prince Charlie in 1745. Captured by the English, Lovat was the last man beheaded in public in England. Hogarth made this print quickly and at one point was selling some 240 impressions a day. Carl Zigrosser called this print "among the greatest portrait prints of the world."



William Hogarth (English, 1697-1764)
Simon, Lord Lovat
Etching (M.3), 1746

M.4

William Blake (English, 1757-1827)

**I have heard Thee with the Hearing of the Ear but now my Eye seeth Thee*; 1825; engraving on *chine collé* mounted on a white wove paper support sheet without watermark; published in *Illustrations of the Book of Job* (London, 1825), no. 17; edition size: unknown; signed and dated in the plate at the bottom of the image; catalogue raisonné: David Bindman, *The Complete Graphic Works of William Blake* (New York, 1978), no. 642; illustrated in S. Foster Damon, *Blake's Job* (Hanover, 1966), pl. 17. Inv. 83-100.

William Blake was poet, mystic, and engraver. His series of the *Book of Job*, commissioned by John Linnell in 1823, proved to be Blake's masterpieces of line engraving. Few artists have combined text and image into single compositions as effectively as Blake did in these twenty-two scenes. Blake greatly admired the engravings of the German Renaissance artist Albrecht Dürer (M.1).

M.5

John Martin (English, 1789-1854)

Satan Contemplating Adam and Eve in Paradise; 1825; mezzotint with etching on thick white wove paper without watermark; edition size of proof impression: 50; 257 x 356 mm. (7-5/8 x 10-15/16 in.); signed in the plate below the image; catalogue raisonné: Thomas Balston, "John Martin, 1789-1854, illustrator and pamphleteer," *The Library*, vol. 14 (1934), pp. 383-482, no. 9a proof impression. Inv. 90-044.

John Martin is considered one of the greatest mezzotint artists in the history of that difficult medium, one who "exploited its very nature to create an imagery which is unique." Martin's mezzotint illustrations of John Milton's *Paradise Lost* (1667) is the series that established his reputation as a printmaker. This brilliant image illustrates Book IV Line 502 of Milton's epic.

M.6

Eugène Delacroix (French, 1798-1863)

**Mephistopheles et Faust... (Mephistopheles and Faust...)*; 1828; lithograph on white wove paper without watermark; published in Johann Goethe, *Faust*, pt. 1, 1808; edition size: unknown; 262 x 222 mm. (10-3/8 x 8-5/8 in.); signed in the stone in the lower left margin just below the image; catalogue raisonné: Loys Delteil, *Le Peintre-Graveur Illustré: Ingres et Delacroix* (Paris, 1908), vol. 3, no. 69, state v/viii; illustrated in Breon Mitchell, ed., *The Complete Illustrations from Delacroix's 'Faust' and Manet's 'The Raven'* (New York, 1981), pl. 12. Inv. 99-005.

Delacroix's lithographic interpretation of Goethe's *Faust* was one of the most significant *livres d'artiste* of the early 19th century. This print shows Mephistopheles and Faust fleeing after Faust has killed Valentine, Gretchen's (Margarete's) brother, in a duel. The caption translates colloquially as "Quick! We've got to get out of here!" Delacroix was an early master of lithography, especially in the way he scratched the inked stone to produce highlights and details.



Delacroix inv. et lithog.

L.61 de 172

Mephist.— Il nous faut gagner promptement au large.

Eugène Delacroix (French, 1798-1863)
Mephistopheles et Faust...
Lithograph (M.6), 1828



G. Garvani, Pl. de la Bourse.

Imp. Robert & Co.

—Ah! Mademoiselle, vous nous avez exécuté une pirouette qui ne laissait rien à désirer.

Guillaume Sulpice Chevalier, known under the pseudonym Garvani
(French, 1804-1866)
Baliverneries Parisiennes No. 16
Lithograph (M.8), 1846



David Lucas (English, 1802-1881), after a wash drawing by John Constable (English, 1776-1837)
Stoke by Neyland, Suffolk [also called *The Church*]
Mezzotint (M.7), 1830

M.7

David Lucas (English, 1802-1881), after a wash drawing by John Constable (English, 1776-1837)

**Stoke by Neyland, Suffolk* [also called *The Church*]; 1830 or 1831; mezzotint with etching and drypoint on medium white laid paper without watermark; published in John Constable, *Various Subjects of Landscape Characteristic of English Landscape Scenery* (London, 1830-1833), no. 17; edition size: unknown; 178 x 251 mm. (7-1/16 x 9-7/8 in.); signed in the plate in the lower right margin; catalogue raisonné: Andrew Shirley, *The Published Mezzotints of David Lucas after John Constable, R.A.* (Oxford, 1930), no. 17; illustrated in Stephen Calloway, *English Prints for the Collector* (Woodstock, 1981), p. 93. Inv. 96-019.

The great English mezzotint engraver David Lucas is now best known for his successful collaboration with John Constable to interpret the latter's wash drawings. Lucas was able to achieve in black and white the tonal values of what Constable called "the chiaroscuro of nature." This print was one of twenty-two published by Constable in London between 1830 and 1833. Lucas died in poverty in a London workhouse in 1881.

M.8

Guillaume Sulpice Chevalier, known under the pseudonym Gavarni (French, 1804-1866)

**Baliverneries Parisiennes* [*Parisian Nonsense*] No. 16; 1846; lithograph on thick white wove paper without watermark; published in *Oeuvres Nouvelles de Gavarni*; edition size: unknown; 191 x 166 mm. (7-9/16 x 6-1/2 in.); unsigned; catalogue raisonné: J. Armelhaut and E. Bocher, *L'Oeuvre de Gavarni* (Paris, 1873), no. 1019. Inv. 82-159.

"Gavarni" was a contemporary of Honoré Daumier (French, 1808-1879) and the two worked for the same Parisian publications. Both satirized the pretensions of the bourgeoisie of Paris, as in this example. In the mid-19th century, Gavarni was considered a much greater artist than Daumier and was the darling of the French upper class. This is a beautifully printed lithograph.

The caption translates as "Ah! Mademoiselle, you have executed for us a pirouette that left nothing to desire."

M.9

Winslow Homer (American, 1836-1910)

**Raid on a Sand-Swallow Colony - How Many Eggs?*; 1874; wood engraving on white newspaper stock without watermark; published in *Harper's Weekly*, June 13, 1874, p. 496; edition size: unknown; 340 x 230 mm. (13-3/8 x 9-1/16 in.); initialled in the lower right corner of the image; catalogue raisonné: Philip C. Beam, *Winslow Homer's Magazine Engravings* (New York, 1979), no. 212; illustrated in Natalie Spassky, "Winslow Homer at the Metropolitan Museum of Art," *The Metropolitan Museum of Art Bulletin*, Spring 1982, p. 18, pl. 16. Inv. 95-001.

Homer was America's most famous artist in the 19th century, going from illustrator he was a Civil War correspondent for *Harper's Weekly* to celebrated painter. His late engravings are the most admired and this one, based on an 1873 watercolor, is one of the last of 220 he designed. It has been called "one of the artist's most successful compositions."



Winslow Homer (American, 1836-1910)
Raid on a Sand-Swallow Colony - How Many Eggs?
Wood Engraving (M.9), 1874

M.10

James Abbott McNeill Whistler (American, 1834-1903)

**Fulham* [originally titled *Chelsea Old Church and Battersea Bridge*]; 1879; etching on thick white wove paper without watermark; published in *The Art Journal*, 1884, edition size: unknown; 132 x 205 mm. (5-1/8 x 7-7/8 in.); monogrammed in the plate with the artist's butterfly device; catalogue raisonné: Edward Guthrie Kennedy, *The Etched Work of Whistler...* (New York, 1910), no. 182. Inv. 82-315.

This is the one of the earliest Whistler etching to demonstrate clearly the sketchy style he had developed by the late 1870s, which was to be fully exploited in the etched works executed in Venice in 1879/1880. London's Battersea Bridge (demolished in 1890) was the subject of several Whistler etchings and lithographs. The church in the background is where Whistler's funeral was held in 1903.

M.11

Félix Buhot (French, 1847-1898)

Westminster Palace, London; 1884; etching, drypoint, roulette, aquatint, salt-lift ground, and stipple engraving on thick white wove paper without watermark, backed with Japon paper; edition size: unknown; 228 x 396 mm. (11-3/8 x 15-5/8 in.); signed and dated in the plate and signed in pencil in the lower margin with the artist's owl emblem to the left of the signature; catalogue raisonné: Gustave Bourcard, *Félix Buhot, catalogue descriptif de son oeuvre gravé*, rev. ed., ed. James Goodfriend (New York, 1979), no. 155; illustrated in Jay McKean Fisher and Colles Baxter, *Félix Buhot, Peintre-Graveur* (Baltimore, n.d. [1963]), p. 59 fig. 48. Inv. 98-004.

Buhot, trained as a painter before turning to printmaking, was unique in the way he combined many techniques - six in this print - with extensive images in the margins around the central image that relate to that image without detracting from it. This print is one of Buhot's most prized productions, and was intended for a series on London never completed.

M.12

James Abbott McNeill Whistler (American, 1834-1903)

**Gants de Suède* [*Suede Gloves*]; 1890; lithograph on pale beige wove paper without watermark; published in *The Studio* (London, 1894), vol. 3, no. 13; edition size: 3000; 215 x 102 mm. (8-1/2 x 4-1/16 in.); signed in the stone with the artist's butterfly device inside the right margin; catalogue raisonné: Harriet K. Stratis and Martha Tedeschi, eds., *The Lithographs of James McNeill Whistler* (Chicago, 1998), vol. 1, no. 35; illustrated in Robert H. Getscher, *The Stamp of Whistler* (Oberlin, 1977), no. 15. Inv. 87-014.

From his earliest days as a printmaker, Whistler called on family members to be models. The subject here is his sister-in-law, Ethel Birnie Philip. This impression, published in *The Studio*, was a companion piece to *The Winged Hat* done in the same year for *The Whirlwind*. Whistler loved to dress his models in modish, fashionable attire as he himself dressed (see C.3).



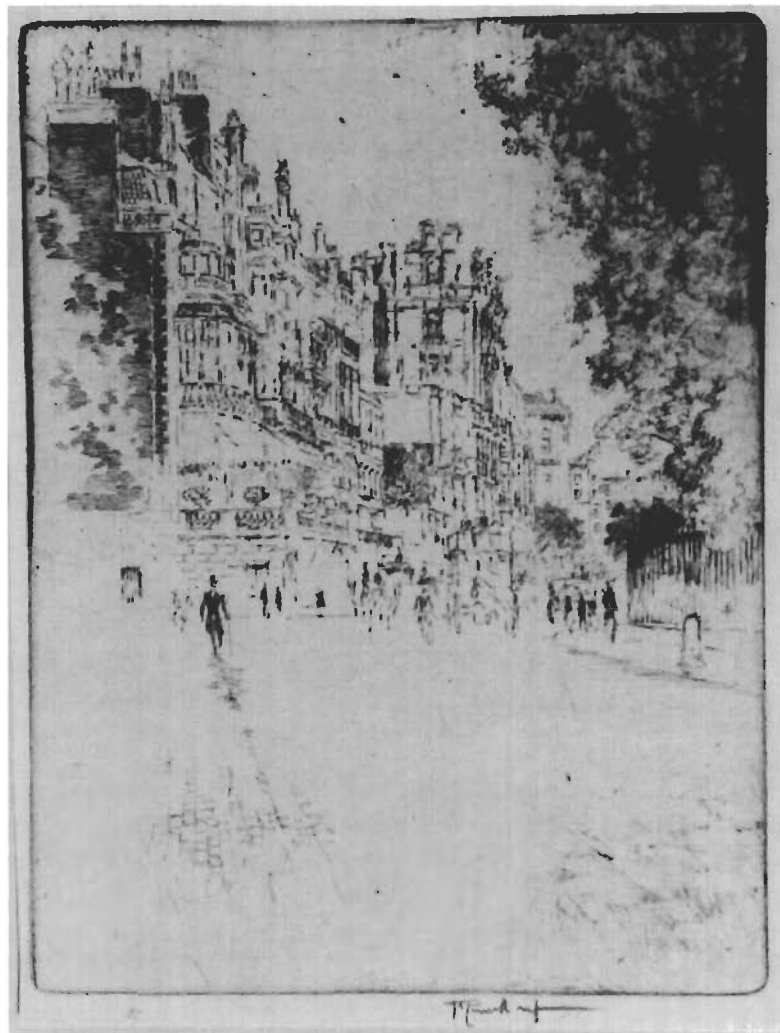
James Abbott McNeill Whistler (American, 1834-1903)
Gants de Suède
Lithograph (M.12), 1890

M.13

Joseph Pennell (American, 1857-1926)

**Park Lane*; 1904; etching on thin white laid paper with C above the letters AB above a FLO-RAL MOTIF watermark; edition size: unknown (50?); 231 x 278 mm. (9-1/8 x 6-7/8 in.); signed in pencil in the lower right margin; catalogue raisonné: Louis A. Wuerth, *Catalogue of the Etchings of Joseph Pennell* (Boston, 1928), no. 290. Inv. 94-001.

Pennell was a devoted follower and the first important biographer of Whistler (M. 10 and M.12). While Pennell was a very accomplished and prolific etcher, his style reflects that of "the master." This impression is a very fine example of the effective use of plate tone. Pennell printed this impression, as the *imp* (*impressit*, "[he] printed it") following his name indicates. See A.7. This scene is in London, England.



Joseph Pennell (American, 1857-1926)
Park Lane, London
Etching (M.13), 1904



Anders Leonard Zorn (Swedish, 1860-1920)

Bust

Etching (M.14), 1916

M.14

Anders Leonard Zorn (Swedish, 1860-1920)

**Bust*; 1916; etching on medium white laid paper with VAN GELDER ZONEN watermark; edition size: unknown; 248 x 180 mm. (9-3/4 x 7 1/16 in.); signed and dated in the plate and signed in pencil in the lower right margin; catalogue raisonné: Hans Henrik Brummer, *Zorn: Engravings* (Uppsala, 1980), no. 280; illustrated in Elizabeth Broun, *Prints of Zorn* (Lawrence, 1979), no. 73. Inv. 91-010.

Zorn's style is one of the most recognizable in all etching due to the rapid "slash and burn" sketchiness of his lines and his use of *retroussage* – a technique of pulling ink out of etched or engraved lines with a feather after the plate has been wiped. Zorn's favorite subject was the female nude, innocent and generally well-endowed wood nymphs set in Scandinavian forests and lakes. *Bust*, so aptly named, clearly was inspired by the graphic work of Rembrandt.

M.15

George Elbert Burr (American, 1859-1939)

Summer Cloud, Apache Trail, Ariz[ona]; 1920s (1926?); drypoint on medium white laid paper with part of a watermark ...HES [=ARCHES] FRANCE; edition size: unknown; 198 x 252 mm. (7-13/16 x 9-7/8 in.); initialled in the plate in the lower right corner of the image and signed in pencil in the lower left margin; catalogue raisonné: Louise Combes Seeber, *George Elbert Burr (1859-1939): Catalogue raisonné and Guide to the Etched Works* (Flagstaff, 1971), no. 265; illustrated in Steven V. O Meara, ed., *George Elbert Burr, 1859-1939* (Scottsdale, n.d.), p. 33. Inv. 89-011.

Burr was an Ohio-born artist who worked in Europe before he settled in Phoenix, Arizona. His graphic work so captured the spirit of the southwestern part of the United States, especially Arizona, that by the 1930s he was known as "The Etcher of the Desert." Apache Trail was an Apache trade route through the Superstition Mountains east of Phoenix.

M.16

Rockwell Kent (American, 1882-1971)

Revisitation; 1928; lithograph on medium white wove paper with part of a watermark (...FRANCE); edition size: 100; 216 x 349 mm. (8-1/2 x 13-3/4 in.); signed in pencil in the lower right margin; catalogue raisonné: Dan Burne Jones, *The Prints of Rockwell Kent, a Catalogue Raisonné* (Chicago, 1975), no. 22; illustrated in Carl Zigrosser and R[ockwell] K[ent], *Rockwellkentiana* (New York, 1933), p. 104. Inv. 93-012.

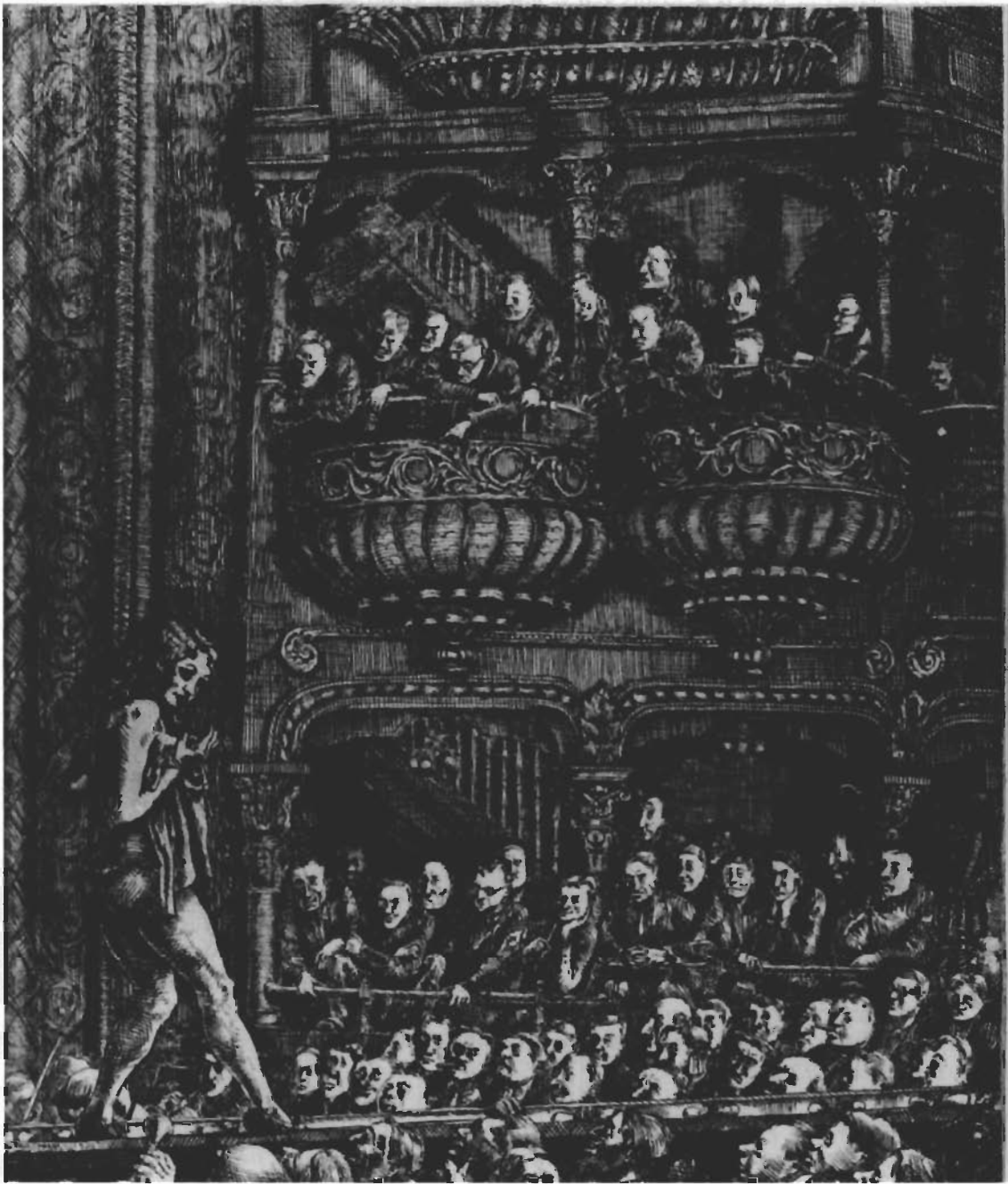
Kent is as well known as a social reformer and adventurer as for having been one of America's major 20th-century printmakers. Many of his works are political in nature; others emphasize humankind's struggle against a hostile and forbidding world. The exact meaning of this print and its title is unknown, but it typically shows an individual overwhelmed by nature.

M.17

Reginald Marsh (American, 1898-1954)

**Gaiety Burlesk*; 1930; etching on stiff white wove paper without watermark; this edition published by the Whitney Museum of American Art (whose WM blind stamp appears in the lower right margin) in 1969; edition size: 100; 302 x 247 mm. (11-7/8 x 9-3/4 in.); signed and dated in the plate in the lower left corner of the image; catalogue raisonné: Norman Sasowsky, *The Prints of Reginald Marsh* (New York, 1976), no. 102; illustrated in Linda C. Hults, *The Print in the Western World, an Introductory History* (Madison, WI, 1996), fig. 12-49. Inv. 97-014.

Marsh, a newspaper illustrator turned printmaker, was one of the main interpreters of life in New York City in the 1930s and 1940s, treating in detail ordinary people in ordinary settings. He did many prints of burlesque theatre. This is the preferred of three prints with the title *Gaiety Burlesk* (=Burlesque). Marsh completed this plate in four and a half days of steady drawing.



Reginald Marsh (American, 1898-1954)
Gaiety Burlesk
Etching (M.17), 1930

M.18

Paul Landacre (American, 1893-1963)

**Sultry Day*; 1937; wood engraving on thin white wove paper without watermark; published by the American Artists Group, edition size: approximately 200; 203 x 152 mm. (8 x 6 in.), signed and dated in the block in the lower left corner of the image (not pencil signed, as was normal for prints issued by the AAG); catalogue raisonné: none. Inv. 92-002.

Landacre was one of America's truly gifted wood engravers, and his work is all the more amazing because he was entirely self-taught. He undertook varied subjects and had an extraordinary ability to achieve great richness in his prints, with vibrant blacks contrasted with gleaming whites. *Sultry Day* is one of his more popular prints, and this is an excellent impression.

M.19

Emil Ganso (American, 1895-1941)

Dolores; ca. 1938; soft-ground etching and aquatint on medium white wove paper without watermark; published by Associated American Artists; edition size: 72 (of an intended 250); 308 x 224 mm. (12-1/8 x 8-13/16 in.); signed in pencil in the lower right margin; catalogue raisonné: Donald E. Smith, *The Prints of Emil Ganso* (Madison and Teaneck, 1997), no. I[ntaglio]-41B. Inv. 92-015.

Ganso came from Germany to America in 1912, a baker's apprentice who spoke no English. Through perseverance, by the late 1930s he had become a leading painter, teacher, and printmaker, mastering many media. His favorite subject was the female nude and some of his works are vividly pornographic. *Dolores* is one of Ganso's more sensitive, restrained looks at the female nude.

M.20

Asa Cheffetz (American, 1896-1965)

**Farm Buildings*; ca. 1945; wood engraving on thin cream wove paper without watermark; edition size: 250 or fewer; 119 x 229 mm. (4-3/4 x 9-1/16 in.); initialled in the block in the lower left part of the image and signed in pencil in the lower right margin; catalogue raisonné: Springfield Museum of Fine Arts, *New England Engraved – The Prints of Asa Cheffetz* (Springfield, 1984), no. 76. Inv. 93-011.

Cheffetz was a master wood engraver, comparable in skill to Paul Landacre (M.18), although interested in more pastoral subjects. Cheffetz concentrated on rural scenes – farms, barns, woodlands and pastures, waterfalls – of the eastern United States, especially New England. His small-format wood engravings are very much like those of his contemporary Thomas W. Nason (American, 1889-1971).



Thomas Hart Benton (American, 1889-1975)
Island Hay
Lithograph (M.22), 1945

M.21

Grant Wood (American, 1891-1942)

**Honorary Degree*; 1938; lithograph on medium white wove paper without watermark; published by Associated American Artists; edition size: 250; 304 x 176 mm. (11-7/8 x 6-7/8 in.); signed in pencil in the lower right margin; catalogue raisonné: Sylvan Cole, Jr., *Grant Wood: The Lithographs, a Catalogue Raisonné* (New York, 1984), no. 4; illustrated in Joseph S. Czestochowski, *A Question of Realism* (Memphis, 1975), no. W-7. Inv. 99-006.

This is a fine impression of one of Wood's more charming lithographs. The short figure in the middle is Wood himself, receiving an honorary degree, possibly at the University of Iowa. Wood gently pokes fun at the pretentiousness of the event. Wood and Thomas Hart Benton (M.22) are two of America's most famous regionalists. Wood's most famous work is the painting called *American Gothic* in the Art Institute of Chicago.

M.22

Thomas Hart Benton (American, 1889-1975)

**Island Hay*; 1945; lithograph on medium white wove paper without watermark; published by Associated American Artists; edition size: 250; 253 x 320 mm. (9-15/16 x 12-9/16 in.); signed in the stone in the lower left corner of the image and signed in pencil in the lower right margin; catalogue raisonné: Creekmore Fath, *The Lithographs of Thomas Hart Benton* (Austin and London, 1969), no. 68; illustrated in Anonymous, *A Selection of Great Prints*, vol. 18 (n.p., 1993/1994), no. 18. Inv. 94-008.

Thomas Hart Benton was one of the foremost "regionalist" printmakers of the 1920s/1940s. He and Grant Wood (M.21) did for rural America what Marsh (M.17) and Sloan (M.24) did for New York City. Influenced by the 19th-century American painter Albert Ryder, Benton's unique style is always recognizable. The drawing on which this print is based was made in the 1920s. "Island" in the title refers to Martha's Vineyard, where Benton had a studio.



Alessandro Mastro-Valerio (American 1887-1953)
Morning Paper
Mezzotint (M.23), 1941

M.23

Alessandro Mastro-Valerio (American 1887-1953)

**Morning Paper*; 1941; mezzotint on medium white wove paper with RIVES watermark and blindstamp of The Chicago Society of Etchers; published for The Chicago Society of Etchers; edition size; unknown; 222 x 151 mm. (8-15/16 x 5-15/16 in.); signed in pencil in the lower right margin; catalogue raisonné: none; illustrated in June and Norman Kraeft, *Great American Prints, 1900-1950* (New York, 1984), no. 98. Inv. 90-027.

Alessandro Mastro-Valerio immigrated from Italy to the United States in 1913 and eventually became a professor of art at the University of Michigan, making his first mezzotint in 1933. One of his favorite subjects was the female nude. This print, commissioned by the Chicago Society of Etchers, is said to be the first mezzotint issued by an American print society.

M.24

John Sloan (American, 1871-1951)

**Wake on the Ferry*; 1949; etching on medium pale white wove paper without watermark; published for The Cleveland Print Club; edition size: 350; 124 x 172 mm. (5 x 7 in.); signed in the plate in the lower right corner of the image and signed in pencil in the lower right margin; catalogue raisonné: Peter Morse, *John Sloan's Prints: a Catalogue Raisonné of the Etchings, Lithographs, and Posters* (New Haven, 1969), no. 313; illustrated in Helen Farr Sloan, *John Sloan: New York Etchings, 1905-1949* (New York, 1978), no. 66. Inv. 94-003.

As was the case with Winslow Homer (M.9), Sloan was a newspaper illustrator turned artist. Sloan became one of the foremost realist recorders of the New York urban scene and taught at the Art Students League from 1916 to 1937. Commissioned by the Cleveland Print Club, this print of a funeral wake on a ferry was a parody of Sloan's famous 1907 painting *Wake of the Ferry*, one version of which is in the Detroit Institute of Arts.

M.25

Reynold Henry Weidenaar (American, 1915-1985)

**Reverie* [also called *Nude-Reverie*]; 1950; mezzotint on thin buff wove paper without watermark; published by Associated American Artists; edition size: 900; 327 x 271 mm. (12-15/16 x 10-11/16 in.), signed in the plate with artist's blindstamp, lower left, and titled and signed in pencil in the lower margin; catalogue raisonné: none; but see Paula Weidenaar Graf, *Reynold H. Weidenaar: The Mezzotints* (Grand Rapids, n.d., p. 14; illustrated in Carol Wax, *The Mezzotint, History and Technique* (New York, 1990), p. 242. Inv. 91-036.

Weidenaar was a Grand Rapids, Michigan artist whose best-known print is this nude study. The figure was inspired by the female nudes of Michelangelo on the Medici Tombs in Florence. Weidenaar intensified the idea of reverie by his treatment of light, as if a visible aura were radiating from the woman, and by the dappled effect of her skin.



John Sloan (American, 1871-1951)
Wake on the Ferry
 Etching (M.24), 1949



John Sloan (American, 1871-1951)
Wake of the Ferry No. 1
 Oil on Canvas, 1907
 Detroit Institute of Arts
 Gift of Miss Amelia Elizabeth White
 Photograph © The Detroit Institute of Arts

Checklist of Artists

A = Architecture

B = Brockhurst

C = Color

M = Monochrome

Works illustrated indicated by *

No	Artist	Short Title of Work	Medium	Date	Category and No
1	Aman-Jean	*Sous les Fleurs	Lithograph	1897	C4
2	Arms	Gloria: St. Riquier	Etching	1937	A15
3	Arms	*La Colegiata, Toro	Etching	1935	A17
4	Arms	Study in Stone ... Orense	Etching	1933	A12
5	Barnet	*The Book	Screenprint	1975	C10
6	Benton	*Island Hay	Lithograph	1945	M22
7	Berthon	*Eglantines	Lithograph	1900	C7
8	Blake	*Book of Job. No. 17	Engraving	1825	M4
9	Bonington	*Gros-Horloge ... Evreux	Lithograph	1824	A3
10	Boys	*Chartres ... Potal du Sud	Lithograph	1836	A5
11	Boys	*Pavillon de Flore, Tuileries	Lithograph	1839	C2
12	Brockhurst	*Adolescence	Etching	1932	B3
13	Brockhurst	Anaïs No.2	Etching	1930	B6
14	Brockhurst	*Black Silk Dress	Etching	1927	B4
15	Brockhurst	*Dancer	Etching	1925	B12
16	Brockhurst	*Dorette	Etching	1932	B2
17	Brockhurst	*Head of a Girl (Dorette)	Lithograph	1942	B9
18	Brockhurst	*Henry Rushbury No. 1	Etching	1920	B11

19	Brockhurst	*Henry Rushbury No. 2	Etching	1930	B10
20	Brockhurst	*Jeunesse Dorée	Etching	1942	B8
21	Brockhurst	*Two Friends	Etching	1914	B1
22	Brockhurst	*Viba	Etching	1929	B5
23	Brockhurst	Young Womanhood	Etching	1931	B7
24	Buhot	Westminster Palace	Multimedia	1884	M11
25	Burr	Apache Trail	Drypoint	1926?	M15
26	Callot	*Martyrdom of St. Sebastian	Etching	1618 or 1621	M2
27	Chamberlain	*Albi Sunset	Drypoint	1933	A14
28	Chamberlain	Dentelles Gothiques	Drypoint	1920	A6
29	Cheffetz	*Farm Buildings	Wood Engraving	ca. 1945	M20
30	Chen	Roof-Top Sunbather	Screenprint	1979	C11
31	Delacroix	*Faust	Lithograph	1828	M6
32	Dürer	*Christ before Caiaphas	Engraving	1512	M1
33	Eby	Church of St. Boltoph	Etching	1925	A7
34	Frood	*Cathedral of Avila	Drypoint	ca. 1930	A9
35	Ganso	Dolores	SG Etch/Aquatint	1938?	M19
36	Gavarni	*Baliverneries Parisiennes	Lithograph	1846	M8
37	Grasset	*Jalousie	Lithograph	1897	C5
38	Haig	Cathedral of Toledo	Etching	1910	A16
39	Hogan	*Provincetown Printmakers	Woodcut	1994	C16
40	Hogarth	*Simon, Lord Lovat	Etching	1746	M3
41	Hokusai	*Red Fuji	Woodblock	1829/1833	C1
42	Homer	*Raid on a ... Colony	Wood Engraving	1874	M9
43	Horwarth	Ely Prior's Door	Drypoint	1920s?	A11
44	Jeremenko	*Hamlet	Screenprint	1988	C17
45	Kent	Revisitation	Lithograph	1928	M16

46	Kleeman	Number 14	Screenprint	1980	C12
47	Klein	*First Tulip and Moth	Screenprint	1997	C15
48	Landacre	*Sultry Day	Wood Engraving	1937	M18
49	Lucas	*Stoke by Neyland	Mezzotint	1830	M7
50	Marsh	*Gaiety Burlesk	Etching	1930	M17
51	Martin	Adam and Eve	Mezzotint	1825	M5
52	Mastro-Valerio	*Morning Paper	Mezzotint	1941	M23
53	Nicholson	Whistler 10 O'clock	Lithograph	1897	C6
54	Pennell	*Park Lane, London	Etching	1904	M13
55	Petit	*Notre-Dame, Poitiers	Lithograph	1834	A4
56	Piranesi	*S. Paolo f. I. Mura, Rome	Etching	1749	A1
57	Pugin	*Temple Church	Aquatint	1809	A2
58	Rivière	Ile des Cygnes	Lithograph	1900	C18
59	Rosenberg	*Aya Sophia No. 2	Drypoint	1927	A13
60	Roth	*Cathedral of Beauvais	Etching	1914	A10
61	Shaler	Rez de Chaussée	Etch/ Aqua	1992	C14
62	Shokler	*Summer Hotel	Screenprint	1945	C9
63	Sloan	*Wake on the Ferry	Etching	1949	M24
64	Szkola	42nd Street	Screenprint	1980s?	C13
65	Velonis	El Station, Interior	Screenprint	1939?	C8
66	Ward (Spy)	*Symphony (Whistler)	Lithograph	1878	C3
67	Warlow	*Cathedral of Rouen	Etching	1920s?	A8
68	Weidenaar	*Reverie	Mezzotint	1950	M25
69	Whistler	*Fulham	Etching	1879	M10
70	Whistler	*Gants de Suède	Lithograph	1890	M12
71	Wood	*Honorary Degree	Lithograph	1938	M21
72	Zorn	*Bust	Etching	1916	M14

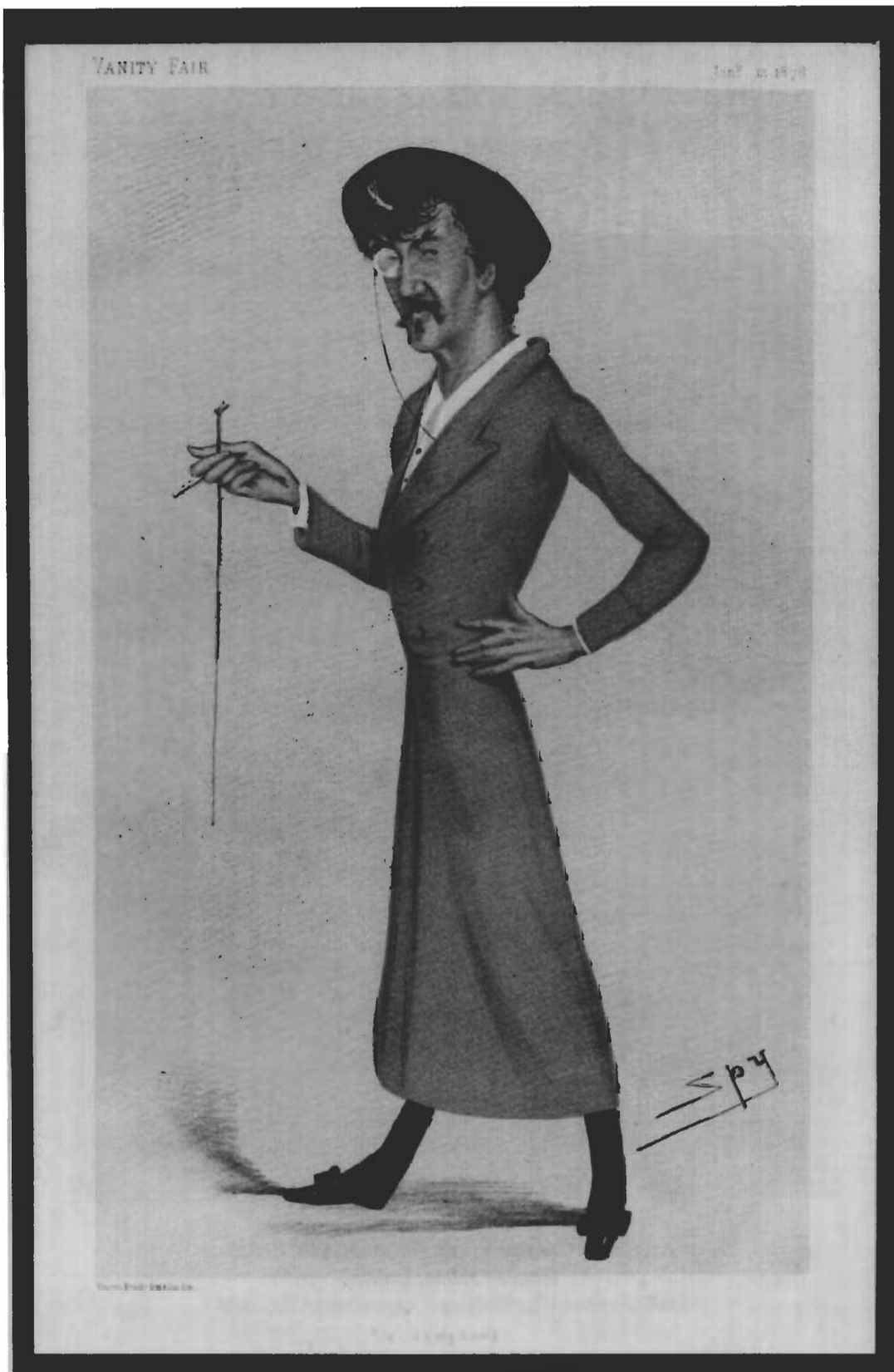
Notes



Asa Cheffetz (American, 1896-1965)
Farm Buildings
Wood Engraving (M.20), ca. 1945



Augustus Charles Pugin (English, 1762-1832)
Temple Church, London
 Hand-colored Etching and Aquatint (A.2), 1809



Sir Leslie M. Ward, known under the pseudonym Spy
(English, 1851-1922)
A Symphony [James Abbott McNeill Whistler]
Color Lithograph (C.3), 1878



Theodore Jeremenko (American, born 1938)
Hamlet
Color Screenprint (C.17), 1988

Back Cover Illustration

Thomas Shotter Boys (English, 1803-1874)
Pavillon de Flore, Tuileries
Color Lithograph (C.2), 1839

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