



City Life: New York in the 1930s

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Whitney Museum of American Art at Equitable Center,  
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**Exhibition Itinerary:**

Walker Art Center, Minneapolis  
September 20–November 8, 1986

Whitney Museum of American Art at Equitable Center, New York  
April 16–June 6, 1987

Akron Art Museum, Akron, Ohio  
June 12–August 16, 1987

Huntsville Museum of Art, Huntsville, Alabama  
September 13–November 8, 1987

Danforth Museum of Art, Framingham, Massachusetts  
December 13, 1987–February 7, 1988

Hunter Museum of Art, Chattanooga, Tennessee  
February 27–May 22, 1988

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Prints from the Permanent Collection  
of the Whitney Museum of American Art

**"Prohibition changed the city. The skyscrapers changed the human scale of streets and parks. Pollution dirtied the laundry and made the air unhealthy, especially in the summer heat. While I am all for labor-saving devices, I did miss the sight of women putting out laundry on the rooftops—the flower gardens of the city. The streets were full of automobiles, like giants' boots cluttering up the neighborhoods. . . . Some critics have complained that I did not stick to city-life subjects and others think I should have followed all the twists of modern fashion. I have earned the time to do my work, to work as a humanist, a spectator of life around me. It can be a blessing to be ignored by the critics: you have privacy to do your own work."**

**—John Sloan**

# City Life Revisited:

## Printmaking in New York in the 1930s

The 1930s was a very special time for printmaking in the United States, especially in urban areas such as New York City. It was a moment when many artists' aesthetic, political, and social concerns converged with the practical realities of their lives and found a creative release in the production of multiple images on paper.

Most of these artist-recorders had been trained or had experience as illustrators or cartoonists and, as such, their occasional commentary was gentle, humorous, and socially rather than politically oriented. They also shared with other painters and printmakers a belief in the print as a useful and expressive medium for individual experimentation as well as for reaching a mass audience. The idea that art should be directed to the general public and that artists should be free to explore their own creative resources—unfettered by an officially encouraged style or by avant-garde trends—goes back to Robert Henri. As leader of the group known as The Eight in the early years of the twentieth century, Henri maintained that art is the expression of the individual and that all styles and eccentricities should be tolerated. At the same time, he also believed that the American public could be educated to appreciate art and to encourage its growth.<sup>1</sup>

Although the dominant style in America throughout the 1920s and 1930s was realism, most artists understood, as Henri had, that stylistic diversity and unconventional experimentation were essential for a healthy art environment. Therefore, a

constant dilemma for American artists and arts administrators in this period was how to combine the desire to reach a broad American public with the need to preserve artistic freedom. Printmaking offered one way out of the dilemma. With prints, artists could distribute their work widely and sometimes also make images that were more direct in their messages and more understandable to the unsophisticated viewer than those in paintings.<sup>2</sup> Historically, this was not an unusual role for printmaking to play. Prints—in the form of handbills, book illustrations, and devotional images—originally served to disseminate information or to provide religious imagery for those who could not afford more elaborate icons. From the fifteenth through the eighteenth centuries, a printed edition of three hundred for single sheets or illustrations was not unusual, and in the nineteenth century Daumier's lithographic editions occasionally reached 3,500. In this country, printed maps, views, portraits of important people, documents of key events, and handbills of political protest were all part of attempts to reach a diverse and geographically scattered population. Currier and Ives' images of America were printed in editions averaging 5,000 per print although occasionally in runs as large as 73,000, thus providing inexpensive, colorful reproductions for a mass audience.

The situation in the first decades of the twentieth century, however, was very different. Printmaking had become a rarified medium, with only a

few artists revered, and editions were kept small and expensive.<sup>3</sup> Moreover, fine-art printmaking was primarily restricted to black-and-white etching and lithography, and choices of subject matter and style were dictated by the concerns of a small, private market for a detailed, realistic, virtuoso technique. The styles of the artist-etchers, especially those of James Abbott McNeill Whistler and the English and French schools, were emulated and enervated.<sup>4</sup>

Some of the illustrator-trained artists in Robert Henri's circle began to make prints and illustrations for socially conscious publications such as *The Masses*. They found, however, that the system for publishing and distributing independent prints was very limited. John Sloan's attempt at mass distribution of his *New York City Life* series, for example, was a dismal financial failure.<sup>5</sup> But it was not until the desperate circumstances of the 1930s, when the artists' attitudes toward the democratic function of the print merged with powerful financial and social practicalities, that the production and dissemination of prints began to escalate.

Patronage in the United States throughout the nineteenth and early twentieth centuries had primarily come from private sources. During the 1920s, private patronage increased, with many artists becoming advisers to dealers and collectors and encouraging support for living American artists. However, much of the new interest was still based on the degree to which American art reflected earlier French styles or on the patron's personal friendship with an artist.<sup>6</sup> Although a national survey on the arts conducted from 1930 to 1932 acknowledged a "growing interest in the arts in the previous decade," the compilers had to admit that "for the overwhelming majority

of the American people the fine arts of painting and sculpture, in their non-commercial, non-industrial forms, do not exist."<sup>7</sup>

The wealthy minority that supported the arts was hard hit by the Depression. As private fortunes sank, the art market and, along with it, the artists' livelihoods, were almost destroyed. As Thomas Parker, an administrator in Roosevelt's New Deal, later remarked, "When the depression came, public interest in American art remained—but the demand for it, as expressed in terms of purchases, sank almost to zero."<sup>8</sup>

Artists and dealers began to speculate on ways to produce income, and publishing inexpensive series and portfolios of prints through a variety of mail and subscription schemes became one way of engaging former patrons with reduced incomes and attracting a new, broader category of patron, to whom \$5 to \$10 was within reason for an art purchase.<sup>9</sup> In the tradition of Robert Henri, a group of artists took matters into their own hands in 1933 and formed the Contemporary Print Group to issue a series of portfolios in what were then considered large editions—up to three hundred. Although the venture was short-lived, it demonstrated that many well-known painters of the 1930s were turning to printmaking, since the group included Thomas Hart Benton, George Biddle, John Steuart Curry, George Grosz, Reginald Marsh, and José Clemente Orozco.<sup>10</sup> As a result, the prints produced came under the influence of forces outside the technique and aesthetics of printmaking. Graphic images thus tended to parallel trends in painting, but, more important, the painters often felt freer to experiment in the print media and frequently stimulated trained printmakers to explore new ideas.

Artists such as those in the Contemporary Print Group were marketing portfolios both “for the question of their personal survival” and in order to “bridge the gulf that they perceived existed between artists and public.”<sup>11</sup> Another artists’ printmaking venture of the 1930s also included painters, and stressed the special social role that they believed prints could play. In 1936, the American Artists’ Congress organized an exhibition of one hundred prints, accompanied by a catalogue titled *America Today*. The exhibition consisted of thirty identical shows that opened simultaneously across the United States, each one composed of the prints chosen, as the catalogue stated, by “the most democratic” jury procedure available. Thirteen artists whose work reflected a broad range of stylistic concerns independently chose one hundred prints; the separate lists were then coordinated to find those with the most votes. The introduction to the catalogue leaves no question about the intent of the Artists’ Congress and its exhibition. Several members of the group wrote introductory comments, including Alex R. Stavenitz: “the exhibition, as a whole, may be characterized as ‘socially conscious.’” He also mentions a “deep-going change” on the part of artists and its “complement in the changing attitude of a growing public toward the print.”<sup>12</sup>

This public appreciation of the fine print as a vehicle of “contemporary expression,” in turn, had its effect on artists, who “understand the importance of making their work accessible to this larger public. They realize that it is as wrong to destroy a fine plate or block after pulling a small number of prints, as it is to create an artificial scarcity of food by destroying pigs

and wheat while hundreds of thousands go hungry.” The ultimate goals were no less than

*to bring the artist and the public closer together by making the print relevant to the life of the people, and financially accessible to the person of small means. It is trying to bring about that healthy interaction between the artist and public which alone can develop a great popular movement in American art. . . .*<sup>13</sup>

The rhetoric of this quote is similar to that used by Holger Cahill, director of the Federal Art Project of the Works Progress Administration, which probably made the most significant contribution to changing the patronage structure and audience for prints during the 1930s. Discussing the goals of his work-relief program, Cahill wrote that “an attempt to bridge the gap between the American artist and the American public has governed the entire program of the Federal Art Project.”<sup>14</sup> As director, Cahill exerted perhaps the greatest influence of any individual over the production of prints in the 1930s. He controlled the organization, procedure, and the spirit of a program which, in the end, produced over 200,000 impressions of 11,000 images.<sup>15</sup>

The New York Graphic Arts Division of the FAP, like all of the other FAP programs, protected the freedom of the artist while serving the demands of a democratic society. The multiple nature of printmaking media made it possible to satisfy the political pressure to distribute public money and its fruits throughout the country. And yet, at the same time, printmaking as a fine art underwent a remarkable renaissance on the Project, most notably in the areas of color lithography, woodcut, and silk-screen.

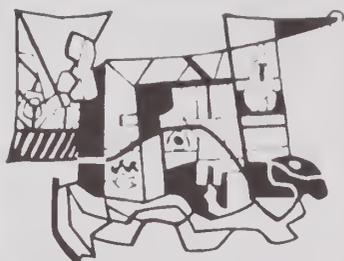


Fig. 1.

**Stuart Davis** (1894–1964)

*Harbor Landscape*, 1939

Lithograph, 9 1/8 × 12 1/2 inches

National Museum of American Art, Smithsonian Institution, Washington, D.C.; Gift of Mrs. Stuart Davis



Fig. 2.

**Louis Schanker** (b. 1903)

*Football Players*, c. 1940

Color woodcut, 9 7/8 × 13 1/16 inches

National Museum of American Art, Smithsonian Institution, Washington, D.C.

Structurally, the Graphic Arts Division was considered a part of the Fine Arts or Creative Arts section of the Federal Art Project and was placed under the wing of the Easel Division. This placement distinguished it clearly from the Poster Division, which was located under the Applied Arts Division and produced all of the signs, maps, and public notices requested from other departments of the government.<sup>16</sup> This formal separation of “commercial” from “fine arts” printmaking was important to many artists, even though in practice the two groups would often work in the same facility and even share personnel. The Project’s commitment to the fine arts application of printing processes provided a welcome opportunity for the more experimental artists and encouraged a spirit of exploration and creativity.

Cahill was so insistent on the artist’s need to work without outside pressure, and so confident of the ultimate acceptance of the finished works of art, that he established a system of distribution to libraries, hospitals, and other tax-supported institutions.<sup>17</sup> This allocation procedure avoided the restrictions of the commission system, because artworks did not have to be approved by a non-art agency or public institution before they were accepted by the Project. Because acceptability could be based solely on the judgment of the artists and professional staff, the FAP could encourage the work of all artists, not just what was considered “art” by one public or another. Therefore, the potential for artistic freedom and experimentation was built into the system, and the fulfillment of that potential depended on the competence and open-mindedness of Cahill’s appointees.

Most printmakers on the Project had little difficulty accepting Cahill’s assumption about the “democratic” nature of their media. Printmakers whose work was as varied as that of the academician John Taylor Arms and the abstractionist Stuart Davis affirmed the role of prints in serving a democratic society.<sup>18</sup> Gustave von Groschwitz, director of the Graphic Arts Division in New York, which was responsible for almost half of the graphic production of the FAP,<sup>19</sup> explained his attitude in a radio broadcast in 1938. “Prints are . . . a democratic form of art, because they can be made easily available to anyone anywhere.” Moreover, he added, prints were “democratic in another sense,” because “print enthusiasts” could be found in every stratum of society and every age group.<sup>20</sup>

The New York City Graphic Arts Division, the largest in the country, was established in the fall of 1935, under von Groschwitz’s directorship. It also employed four artist-printmakers: Russell Limbach as technical supervisor, Theodore Wahl as assistant in lithography, Frank Nankivell in etching, and Isaac Soyler in relief printing.<sup>21</sup> The opportunity to work in a fully equipped shop with good printers and like-minded colleagues and, later, to experiment in new areas of color printing, drew a great variety of artists, some skilled in printmaking, others who were primarily painters.

This exhibition is focused on what is perhaps the largest group of prints produced—those that reflect contemporary reality with feeling and sometimes humor. Many artists on the Project continued to create the same kind of documentary images as they had before their government employment, and as they would continue to produce afterward—among those represented here, Adolf Dehn, Don Freeman, Louis Lozowick, and



Fig. 3.  
**Anthony Velonis** (b. 1911)  
*Decoration: Empire*, 1939  
 Serigraph, 11 $\frac{3}{8}$  × 13 $\frac{1}{16}$  inches  
 National Museum of American Art, Smithsonian  
 Institution, Washington D.C.; Gift of Max  
 Tendler

Raphael Soyer. What was true for Soyer seems to have been true for most of the other artists in this group: “I always painted what I knew and saw around me. In the 1930s I painted many pictures of unemployed and homeless men, because I saw them everywhere.”<sup>22</sup>

Other artists were more deliberate in their presentation of a message. Philip Evergood, Harry Gottlieb, William Gropper, George Grosz, and Ben Shahn often produced images with very clear and direct political and social comments, although many of them were not turned in as Project works.

At the other extreme, there were artists like Stuart Davis (Fig. 1) and Louis Schanker (Fig. 2), whose social awareness and commitment to revolutionary causes did not result in representational images depicting current events. Their belief in the importance of freedom of expression for the artist meant that any form or style of art, even abstraction, was valid. In fact, Davis was a leading exponent of the notion that abstraction is a legitimate form of revolutionary art, and by the late 1930s, he was joined by many other artists and intellectuals who believed that representational imagery could be used too easily for propaganda purposes and the only way for art to contribute to society was for it to remain independent.<sup>23</sup>

In addition to developments in style and subject matter, the 1930s witnessed exciting technical advances in fine-art printmaking, particularly in the area of color printing. It was in this decade, for example, that silk-screen was developed as a medium for producing fine prints. Labeled “serigraphy” by Project supervisors Anthony Velonis and Carl Zigrosser, who wanted to give it a less commercial-sounding name,<sup>24</sup> the screen process earlier had been restricted

primarily to the production of posters and charts, which employed bold, opaque colors with hard, clean edges.<sup>25</sup>

In New York City, Velonis, who had worked in commercial silkscreen printing before the Project began and had been initially employed in the Poster Division, advocated a separate creative arts unit, under the Graphic Arts Division, for this process. In 1938 he got his wish, and the first official print was pulled under the Silk Screen Unit. The artist’s design was produced on the screen by a standard commercial technique—cutting an opaque film for the stencil. This created a hard edge of color on the page when the ink was pulled across the screen and filled in the areas which were not blocked out by the stencil. Velonis later achieved, in his sixteen-color prints (Fig. 3), extremely subtle gradations of tone and shading with a liquid stencil medium which did not create the sharp, clean edge of the film stencil.<sup>26</sup> Many other artists experimented with the silk-screen process on the Project and some used it for the ease in producing large, flat areas of color in abstract compositions rather than for the tonal and textural effects that Velonis recognized and developed.

The kind of chiaroscuro tonal quality which Velonis sought in silk-screen could be achieved more easily through color lithography, a medium that also underwent a renaissance in the New York City Graphic Arts Division. Color lithography, like silk-screen, had been treated primarily as a commercial medium in the United States in the first decades of the century. The complexity of the process and the expense of preparing and printing several stones had also deterred individual studio artists from venturing into color prints.<sup>27</sup>



Fig. 4.  
**Russell Limbach** (1904–1971)  
*Trapeze Girl*, 1935  
Color lithograph, 14 $\frac{1}{16}$  × 6 $\frac{1}{4}$  inches  
National Museum of American Art, Smithsonian  
Institution, Washington D.C.; Gift of the artist

The New York lithography supervisor, Russell Limbach, had experimented with the color process before his employment on the Project, but with his *Trapeze Girl*, the first color lithograph produced on the New York FAP, he sparked a new enthusiasm for the medium (Fig. 4). Some artists, like Eugene Morley and Stuart Davis, felt free to try a looser, more painterly approach to the process by using liquid tusche and a brush to create flat, broad areas of color and shape, rather than adhering to the traditional tonal, crayon-drawing technique that Limbach practiced. The variety of styles and subjects that resulted from this one Project's efforts in color lithography can be seen by comparing the prints of such diverse artists as Ida Ableman, Jacob Kainen, Louis Lozowick, and Joseph Vogel.

The third area of broad technical experimentation in the New York City Graphic Arts Division, and the one which reverberated throughout the country, was in the color woodcut process. The process of cutting and printing woodblocks could easily be done in individual studios, and therefore only required technical expertise in the registration of blocks for the printing of several colors. The Project provided large planks of wood as well as end-grain blocks, and artists such as Ruth Chaney, Joseph LeBoit, and Louis Schanker cut boldly and used large, flat areas of color in their prints.<sup>28</sup> Chaney produced traditional representations of local street scenes, but often with unusual, non-traditional color schemes. LeBoit's work ranged from large, loosely printed, lively landscapes in several colors to tight genre scenes using one line block and one color block. Schanker, who functioned as a supervisor for the woodcut artists in New York, made some

of the most abstract and colorful prints on the FAP.

Because of the size of the Graphic Arts Division of the FAP in New York City, and the nationwide system of exhibitions and distribution that were part of Cahill's program, this urban printmaking workshop had a major influence on the kind of prints that were produced during this period and, therefore, on the development of printmaking in the United States. In general, the Project supported the artists' commitment to social issues and to reaching a mass audience without sacrificing their freedom to work, while it addressed their need to make a living. It also encouraged the idea of artists as workers in society, with a role to play and a community to support them. This last contribution was perhaps the most important to printmakers, because they needed physical facilities and technical expertise in many of the media. And, as Jacob Kainen has so aptly noted, the Project formed a bridge between the defunct etchers' societies of the nineteenth century and the commercial workshops of the 1940s and 1950s.<sup>29</sup> It was in these later workshops that some of the technical experiments initiated on the Project were brought to fruition. The monumental scale, mixed media techniques, and new uses for prints with which we are so familiar today would not have been possible without the exploration and discoveries of the 1930s.

#### **Edith Tonelli**

Director

The Frederick S. Wight Art Gallery  
of University of California  
at Los Angeles

## Notes

1. Robert Henri, *The Art Spirit* (Philadelphia: J.B. Lippincott Company, 1923), especially pp. 129–30, 200–01, 220–21, 227–30.
2. Jacob Kainen, “The Graphic Arts Division of the Federal Art Project,” in Francis V. O’Connor, ed., *The New Deal Art Projects: An Anthology of Memoirs* (Washington, D.C.: Smithsonian Institution Press, 1972), p. 166.
3. See Janet Flint, *Art for All: American Print Publishing Between the Wars* (Washington, D.C.: Smithsonian Institution Press, 1980), n.p.
4. James Watrous, *A Century of American Printmaking 1880–1980* (Madison, Wisconsin: University of Wisconsin Press, 1984), p. 44. A few maverick artists, such as Arthur B. Davies and Max Weber, experimented in a variety of unconventional media, including, respectively, sharply bitten, coarse aquatints and broadly cut woodblocks.
5. Watrous, *A Century of American Printmaking*, pp. 45–46.
6. H. Wayne Morgan, *New Muses: Art in American Culture, 1865–1920* (Norman, Oklahoma: University of Oklahoma Press, 1978), pp. 11–12; Milton W. Brown, *American Painting from the Armory Show to the Depression* (Princeton, New Jersey: Princeton University Press, 1955), pp. 92–99. One of the exceptions to this rule was Gertrude Vanderbilt Whitney, who continued to purchase the work of American artists through the 1930s, among them a number of prints in this exhibition; see Patricia Hills and Roberta K. Tarbell, *The Figurative Tradition and the Whitney Museum of American Art*, exhibition catalogue (New York: Whitney Museum of American Art, 1980).
7. Frederick P. Keppel and R.L. Duffus, *The Arts in American Life* (New York: McGraw-Hill, 1933), pp. 122, 204. The limited and private character of patronage at this time was deplored by many, including the influential art critic Edward Alden Jewell, who looked “wistfully,” but without hope toward the Federal government for help, in “Some Very Harsh Words,” *The New York Times*, February 15, 1931.
8. Thomas Parker, speech of April 2, 1936, transcript in the Mildred Baker Papers, General File, Archives of American Art, Smithsonian Institution, Washington, D.C.
9. Watrous, *A Century of American Printmaking*, pp. 45–47, 61–62; and Clinton Adams, *American Lithographers 1900–1960: The Artists and Their Printers* (Albuquerque, New Mexico: University of New Mexico Press, 1983), p. 136.
10. Adams, *American Lithographers*, p. 136.
11. Flint, *Art for All*, n.p.
12. *Graphic Works of the American Thirties: A Book of 100 Prints* (New York: DaCapo Press, 1977), pp. 5–6. This volume is an unabridged republication of *America Today: A Book of 100 Prints* (New York: American Artists’ Congress, 1936).
13. *Graphic Works of the American Thirties*, p. 6.
14. Holger Cahill, “New Horizons in American Art,” in *New Horizons in American Art*, exhibition catalogue (New York: The Museum of Modern Art, 1936), p. 21.
15. Marlene Park and Gerald E. Markowitz, *New Deal for Art*, exhibition catalogue (Hamilton, New York: Gallery Association of New York State, 1977), p. 85.
16. Works Progress Administration, “Supplement No. 1 to Bulletin No. 29,” September 30, 1935, in Volume 3 of *WPA Procedural Publications*, 70 vols. (Washington, D.C.: WPA, 1935–43).
17. Holger Cahill, “FAP Operation and Accomplishment,” pp. 18–19, *WPA Program Operation and Accomplishment 1935–1943*, Volume 1, *Art*, National Archives, Washington, D.C.
18. John Taylor Arms, “Foreword” in Federal Art Gallery, *Recent Fine Prints*, exhibition catalogue (New York: FAP/WPA, 1937) and Stuart Davis, “The Social Education of the Artist,” a draft for the volume *Art for the Millions*, Francis V. O’Connor Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
19. By 1939, according to the catalogue for the exhibition “Frontiers of American Art,” 84,350 prints of 4,000 designs had been printed nationally, and in late 1938 New York City’s total was 39,571 prints of 1,840 designs; see Kainen, “The Graphic Arts,” p. 171.
20. Gustave von Groschwitz, “The Public and Prints,” radio talk, WEVD, New York City, August 5, 1938, transcript in WPA Federal Art Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
21. Kainen, “The Graphic Arts,” pp. 157–58, and Watrous, *A Century of American Printmaking*, pp. 96–97.
22. Raphael Soyer, *Self-Revelment* (New York: Maecenas Press, 1967), p. 72.
23. Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War* (Chicago: University of Chicago Press, 1983), pp. 29–32.
24. Although Watrous, in *A Century of American Printmaking*, claims that it was Carl Zigrosser who used the term “serigraphy” first for the 1940 Weyhe show, Zigrosser seems to give credit to Velonis for the earliest usage; see Carl Zigrosser, “The Serigraph, A New Medium,” *The Print Collector’s Quarterly*, 28 (December 1941), p. 455.
25. Anthony Velonis, “A Graphic Medium Grows Up,” in Francis V. O’Connor, ed., *Art for the Millions: Essays from the 1930s by Artists and Administrators of the WPA Federal Art Project* (Greenwich, Connecticut: New York Graphic Society Ltd., 1973), p. 154.
26. Zigrosser, “The Serigraph,” pp. 447–49, 459.
27. Russell T. Limbach, “Lithography: Stepchild of the Arts,” in O’Connor, ed., *Art for the Millions*, pp. 145–47, and Una E. Johnson, *American Prints and Printmakers* (Garden City, New York: Doubleday & Company, 1980), pp. 166–67.
28. Kainen, “The Graphic Arts,” pp. 168–70.
29. *Ibid.*, pp. 173–75.



*The Social Graces*, 1935

**Peggy Bacon**  
(b. 1895)

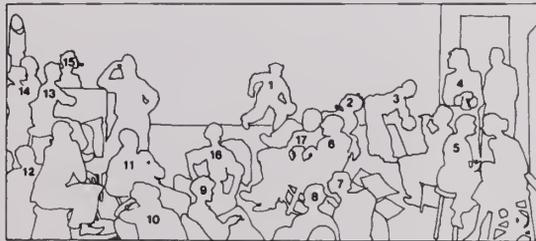
Peggy Bacon chose drypoint to capture intimate moments and dynamic impressions of life among her colleagues, close friends, and family. The daughter of artists, Bacon began illustrating books at the age of seven. She mastered French, Latin, and Greek and wrote more than fifteen small books of poems, essays, and fables, and illustrated more than sixty other volumes. *Off With Their Heads* (1934), a series of portraits, and *Bad News* (1919), a satirical look at the Art Students League, are two of her wittiest and most probing works in a group of inventive and vigorous personality studies. Her works are all specific to particular persons and places and as such pro-

vide us with a witty, affectionate historical record of Woodstock, Provincetown, and New York City, especially Greenwich Village, society in the 1920s and 1930s.

*The Social Graces* (1935), is a scene in the Eighth Street house of Juliana Force, director of the Whitney Museum. Mrs. Force (center) is dancing with her assistant Alexander Brook; Mr. Brook is Bacon's husband. The two dancers also appear in the artist's 1933 etching *Mad About Dancing*.



*The Ardent Bowlers, 1932*



*The Ardent Bowlers, 1932.* Bacon and several of her friends from the Woodstock Art Circle at their regular Wednesday night recreation. Included are: 1. Bernard Karfiol; 2. Yasuo Kuniyoshi; 3. Wood Gaylor; 4. Robert Laurent; 5. Mrs. Robert Laurent; 6. Edward Greenbaum; 7. Dorothy Greenbaum; 8. Peggy Bacon; 9. Mrs. Niles Spencer; 10. Mrs. Wood Gaylor; 11. Niles Spencer; 12. Reginald Marsh; 13. David Morrison; 14. Mr. and Mrs. Emil Ganso; 15. Ernest Fiene; 16. Katherine Schmidt; 17. Alexander Brook.



*Office Girls, 1938*

**Isabel Bishop**  
(b. 1902)

Isabel Bishop worked slowly, first sketching directly from life. Her initial impressions were refined into larger drawings and then frequently reworked in her studio, where she sometimes used models to recreate an original scene. After the refinement of the drawing satisfied her, Bishop often made an etching or, later, an aquatint of the subject. As many of these works led to paintings, she sometimes made a photostat and used the reversed enlargement as a model for the canvas. Bishop reveled in this laborious process, but it kept her output very small. She considered herself a painter first and only incidentally a printmaker. Because

Bishop, Reginald Marsh, and their teacher Kenneth Hayes Miller frequently used Union Square as the location or subject of their works, they were known as the Fourteenth Street School, and Bishop referred to the area as "my world."

Bishop has received numerous awards for her prints including, in 1957, the Joseph Pennell Purchase Award from the National Academy of Design.



*Tired Travelers*, 1929

**Julius Bloch**  
(1888–1966)

Bloch came to the United States from Germany in 1893. He settled in Philadelphia, where he remained for the rest of his life. A superior and prolific draftsman, he completed over 1500 sketches and drawings in his lifetime.

Known for his altruistic and compassionate nature, Bloch's work reflects his concern for the welfare of his fellow man. And like Daumier, Bloch saw the man in the street as the richest of all possible subjects.

In an interview at the Philadelphia Museum of Art, Bloch said of his own work, ". . . you see artists are like other people—some are gay and joyous, others are moody, perhaps sometimes a little sad. The troubles

of their fellow-man make them quite unhappy and they think about this sad state of affairs all the time watching the faces of everyone and seeing them at work, how they bend to dig or to pick something up. . . ."

Bloch studied at the Pennsylvania Academy of the Fine Arts and the University of Clermont-Ferrand in France. He was included in the first Whitney Biennial Exhibition of Contemporary American Painting in 1933.



*The Fleet's In!*, 1934

**Paul Cadmus**  
(b. 1904)

A satirist of American mores, Paul Cadmus combines the classical figure with a contemporary setting that both attracts and distresses the viewer. The overindulged, immoral, and almost never attractive people he depicted brought him great notoriety and much controversy.

Cadmus began etching while still a high school student and by 1919 had begun to exhibit his work. In 1933, working under the Public Works of Art Project, he completed his first major painting, *The Fleet's In!* The undignified portrayal of sailors caused a major public scandal. The Navy Department was indignant and prevented the painting from being

included in an exhibition at the Corcoran Gallery in Washington, D.C., and, further, attempted to have the painting destroyed. The work was subsequently transferred to the Alibi Club in Washington, where it remained until 1980. The public outcry was equal to the reaction of the Navy Department.

Cadmus made his first print in an effort to preserve the censored image of *The Fleet's In!*, commenting that the Navy "might destroy the painting but they'll have a hell of a time eating the copper plate."



*Bowling on the Green*, 1935

**Blendon Campbell**  
(1872–1969)

Blendon Campbell was one of twelve students who attended the short-lived Paris art school founded by James McNeill Whistler in 1896; while in France he also studied with Paul-Albert Laurens and Jean-Joseph Constant. Campbell, trained as a newspaper illustrator, found himself without a career when photography became the more practical form of illustration. He worked at the *San Francisco Chronicle* and also as a magazine illustrator. In addition to his printmaking activities, he painted portraits and landscapes. One of his important commissions was an oil painting of the Lincoln-Douglas debates for the Public Works Administration (1932). Campbell also

applied to the PWA for a grant to expand his work in monotypes. Unfortunately, the agency was terminated before his request was processed.

*Bowling on the Green* (1935), reflects Campbell's painterly, romantic style, which relates more to the School of Paris than to American art of the 1930s.



*Minetta Lane*, 1928

**Glenn O. Coleman**  
(1887–1932)

In 1905 Glenn Coleman came to New York City from the Midwest. While a student at the New York School of Art, he supported himself by working as an usher at Carnegie Hall and as a New York City traffic policeman. He became an inveterate observer of the city and its inhabitants.

The entire corpus of Coleman's work—paintings, drawings, and lithographs—are expressions of his love for New York City. John Sloan, a close friend, described Coleman's preoccupation as "love letters to the great lady of his heart—Manhattan. They reveal his love and his understanding of his mighty mistress—no sentimentality, no blind devotion—

but the deep, quiet love that loves the faults and weakness,—that loves too wisely to find glamour,—that loves deeply, strength to strength, as the sailor loves the sea."

Coleman's early work is confined to views of old neighborhoods, quiet streets, and secluded avenues. By the mid-1920s, he had become interested in the modern changes of the city and his work became less anecdotal.

Coleman's painting of *Minetta Lane* (1928) won a first prize in France and was purchased by the Musée de Luxembourg, Paris.



*Times Square Sector, 1930*

**Howard Cook**  
(1901–1980)

Howard Cook was vitally interested in New York City and some of his most memorable prints celebrate its bridges and buildings. This interest was rewarded in a unique way: he was given a free studio in the severely under-occupied Empire State Building in the 1940s. A later watercolor series, *Looking North from the Empire State Building*, memorializes his good fortune.

Cook's most productive period of printmaking was from the late 1920s through the mid-1930s. An extremely prolific artist, he had over sixty one-man gallery shows and over twenty-five museum exhibitions. Cook was well known as a muralist, and extant true fresco murals exist in the Federal

buildings of Springfield, Massachusetts, and Pittsburgh; sixteen panels are preserved in the post office of San Antonio, Texas, and an oil on canvas mural is at the Mayo Clinic, Rochester, Minnesota.

In the late 1940s Cook moved to New Mexico, where he taught at the University of New Mexico until 1960. The artist received several citations and awards for his work, including two gold medals for drawing and painting from the National Academy of Design and another for his murals from The Architectural League of New York.



*Sixth Avenue El*, 1931

**Stuart Davis**  
(1894–1964)

Although Davis shared a studio with Glenn O. Coleman in 1913, his interest in printmaking began in the late 1920s in Paris. Between 1928 and 1939 he finished twenty-two prints, all done in small editions. The prints, like Davis' paintings, reflect his interest in modernism, collage, Dada, and especially in jazz. Davis worked for the Public Works Administration (later the Works Progress Administration) from 1933 to 1939. From the early thirties on, Davis' prints became increasingly more abstract. Through the use of solid black-and-white forms almost devoid of shading, Davis sets up a dynamic city scene in *Sixth Avenue El* (1931). The shapes and colors seem to push and

pull, activating the picture plane, to capture the pulse of the city, with its constant rhythm and changing imagery. This integrated patterning simultaneously evokes the visual activity and the noise of the city. Davis combined the old with the new, the coin box and barber pole with architectural elements and emblems from the past, producing a new visual language that looks forward to the late 1940s Abstract Expressionist period.



*Up in Harlem, 1932*

**Adolf Dehn**  
(1895–1968)

Adolf (also Adolph) Dehn was very active in American and European printmaking circles. Through Boardman Robinson he met the printer George Miller, who helped him finish his first lithographs in 1920. Dehn traveled to Europe in the early 1920s, where he published his two print portfolios. He worked in the French atelier of printer Edmond Desjobert; here the printer and the artist experimented with the lithographic process. They were able to achieve a richness of texture previously unknown to Dehn. He continued to refine the new techniques, bringing these and many other innovative ideas back to the United States.

In an effort to sell his own lithographs, in 1933 the artist founded the Adolf Dehn Print Club. He was also a founding member of the Contemporary Print Group which was formed that year to promote print sales; others in the group were Thomas Hart Benton, George Biddle, Jacob Burch, John Steuart Curry, Mabel Dwight, George Grosz, Charles Locke, Reginald Marsh, and José Clemente Orozco. Discouraged, however, by the lack of sales, Dehn suspended all printmaking from 1936 through 1945. *Up in Harlem* (1932) is typical of his style of exaggerated characterization.



*Under the Brooklyn Bridge, 1932*

**Ernest Fiene**  
(1894–1965)

Ernest Fiene was trained in New York at the Art Students League, the National Academy of Design, and the Beaux-Arts Institute; he was also a student at L'Académie de La Grande Chaumière in Paris and studied fresco painting in Italy.

Because of his interest in the formal elements of design, Fiene looked for clear, abstracted shapes. He worked in several media—oil, watercolor, pen, crayon, as well as etching—to achieve his goals of structural harmony.

Fiene taught at the Art Students League for over twenty-five years. His great contribution to American painting and printmaking comes from his abilities as an instructor. In a

critical essay on the artist, C. Adolph Glassgold wrote: "In Fiene one finds a painter with the equipment to record New York. Not simply the back-wash streets with their dilapidated quaintness, or the midtown with its architectural terror, or the residential outskirts with its smug repetitiveness, or the river-front in its tumultuousness, but New York as a whole, synthesized in a simple version as a huge organism by which each one of these elements takes on a deeper significance."



*The First Washington Square  
Art Show, 1932*

**Don Freeman**  
(1908–1978)

Don Freeman was interested in theater and music; in fact, he came to New York City as a member of a swing band. His illustrations of New York theatrical buildings and events are well known because they appeared in the *New York Herald Tribune*, *The New York Times*, and innumerable theater magazines. In the thirties, Freeman published *News-stand*, his own magazine of New York City life. He did all the writing, the plates, and the lithography himself.

Freeman was associated with the American Artist's Group, Inc. and participated in the artist-designed greeting-card project meant to popularize contemporary graphic art. In

addition, he was also an itinerant lecturer who did illustrated "chalk talks" in museums all over the country.

Speaking of his own career, Freeman said: "There is very little that I can squeeze out of my record—I am a man without a one-man-show! So I can't fulfill your desire to know such data. I haven't appeared in the art criticism columns (I'd rather be in the want ad section). So you see, I haven't the proper credits. All I do is paint and draw and enjoy life."



*Manhattan Canyon, 1934*

**Armin Landeck**  
(1905–1984)

Armin Landeck received his architectural degree from Columbia University in 1927 and simultaneously took painting classes at the Art Students League. Landeck's interest was in architectural simplicity. His early prints exhibit a European influence and affinities with James McNeill Whistler, John Taylor Arms, and Joseph Pennell. By the mid-1930s, however, his work shows an interest in the elegance and precision found in the drawings of Charles Sheeler, Edward Hopper, and Landeck's close friend Martin Lewis.

In 1927 he bought a used printing press, began making his first prints, and traveled to Europe, sketching and making plates. He returned to

the United States in 1929, but because of the Depression was unable to practice architecture. He was thus able to spend more time on his printmaking. With George Miller and Martin Lewis, he began the School for Printmakers in 1934, offering eight evenings of instruction and criticism with the option of using the studio during the day. In the 1930s Landeck produced fifty-one prints, many of which depict the city. His preference for the solid architectural form is brilliantly expressed in *Manhattan Canyon*.



*Spring Night, Greenwich Village,*  
1930

**Martin Lewis**  
(1881–1962)

Martin Lewis was born in Australia. His early years were spent traveling and living the life of an explorer-adventurer. Lewis' first "art school" was in a cave overlooking the harbor in Sydney where he lived with a group of painters. Unable to settle down, the restless young artist sailed first to the United States and then, searching for his ancestral roots, in 1910 went to Great Britain. While visiting London, Lewis discovered printmaking. Between 1915 and 1949 he made 143 prints. Although he usually worked in etching and aquatint, he also did four lithographs and eight mezzotints. Working directly on the plate, Lewis often used sandpaper to finish his ground. This unusual

technique produced a rich, sensuous atmosphere in his work. He was an expert in the medium of drypoint, able to render each kind of light and seasonal change with equal facility. Although Lewis worked with the printer Charles S. White, he was confident enough to pull most of his own prints.

Lewis began his New York City scenes around 1926. He was intrigued by the city and *Spring Night, Greenwich Village* (1930) attests to his well-deserved reputation as the master of nighttime scenes.



*The Old Street*, 1930

**Charles Locke**  
(1899–1983)

Charles Locke came to New York in 1923 and, at the request of Joseph Pennell, began teaching lithography at the Art Students League. Pennell was setting up the first graphics department at the League and he considered Locke one of the country's finest young lithographers. Locke taught from 1925 through 1936, taking one six-month leave to study printmaking with Edmond Desjoubert in Paris. To interest students in lithography the League reduced tuition by fifty percent; enrollment also entitled them to attend the painting classes. Locke not only taught his students how to draw on the stone but how to pull their own prints. This rare opportunity pro-

duced works often lacking in finish but with that special vitality which results from the direct involvement of the artist.

*The Old Street* (1930) combines the subtle, silvery halftone qualities of nineteenth-century landscape with the formalism Locke so admired.



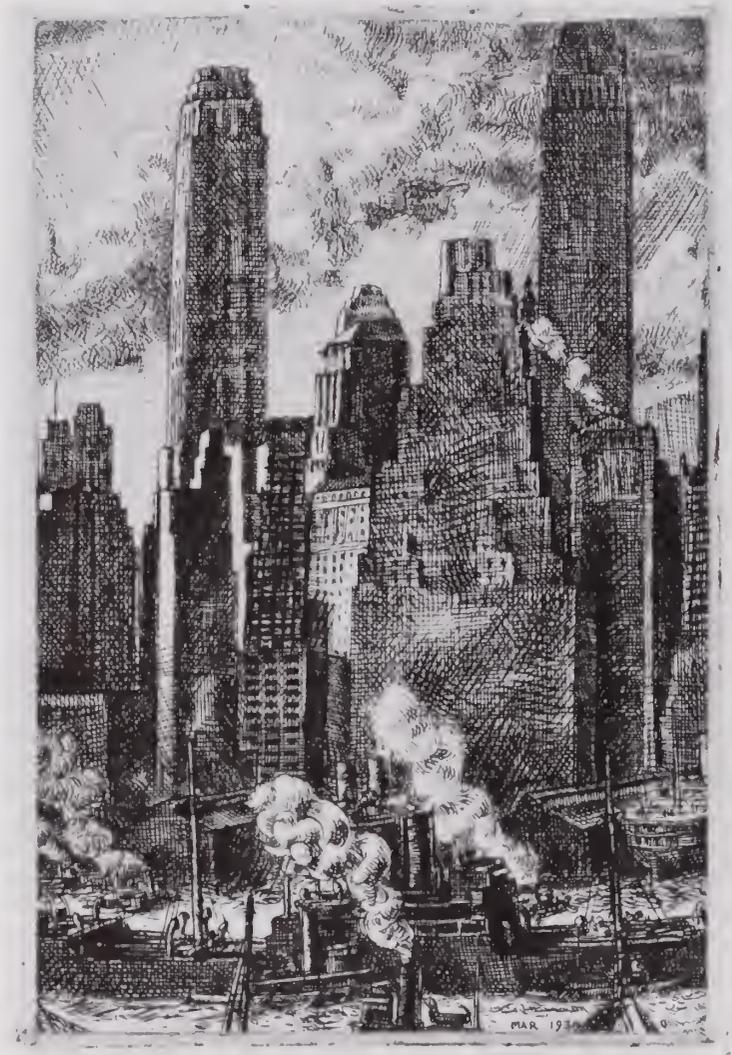
*Clouds Above Manhattan, 1935*

**Louis Lozowick**  
(1892–1973)

Russian-born Louis Lozowick joined the Public Works of Art Project in New York in 1934 and, like many other artists, painted murals for the New Deal art projects from 1934 to 1940. He was most influenced by the Italian Futurists and Russian Constructivists. Lozowick taught himself how to be a printmaker and was highly innovative with his techniques, using a zinc plate instead of a stone for his lithographs. His drawing methods for printmaking included transfer drawings, tracing, dabbing, and scratching on the plate, as well as reverse splatters created with gum arabic and water. He sometimes used a silk-wrapped finger to soften the edges of an image.

Ultimately, Lozowick produced 270 lithographs, most of which he printed in his studio.

*Clouds Above Manhattan* (1935) combines solid forms and light atmospheric effects. The subtle gradations of color produced in the rolling clouds are balanced against a fixed regiment of buildings. The range of color and the multiplicity of form demonstrate the extent to which Lozowick mastered printmaking skills.



*Wall Street*, 1931  
(restrike, 1969)

**Reginald Marsh**  
(1898–1954)

Reginald Marsh's parents were artists and he learned to draw from them rather than through formal training. He arrived in New York City in the early 1920s and was soon contributing illustrations to *The Daily News*, *The New Yorker*, and *Vanity Fair*. Marsh completed his first etching in 1926, his first lithograph in 1928; the period from 1928 through 1940 was his most productive. Marsh's sketchbooks are filled with drawings of city scenes, which he made in the daytime; at night he worked at home, etching and doing his own printing. According to Lloyd Goodrich, the city was Marsh's "passion and he knows it as few others do." Between 1927 and

1936, Marsh did several prints of the New York skyline from eight separate vantage points. *Wall Street* (1931) is one such print.

In works like *Star Burlesk* (1933) and *Battery (Belles)* (1938), Marsh's exceptional and sensitive handling of the human figure is easily seen. This expertise in anatomy is the result of his early studies at the College of Physicians and Surgeons, Columbia University.



*A Thirst for Art*, 1939

**John Sloan**  
(1871–1951)

Between 1892 and 1903, John Sloan worked in Philadelphia as a newspaper illustrator and commercial artist. Later, along with Everett Shinn, George Luks, and William Glackens, John Sloan was a founding member of The Eight. He was both a painter and printmaker. An aggressive “self-starter,” Sloan used a copy of Philip Gilbert Hamerton’s *Etcher’s Handbook* to teach himself the process. He maintained a diary in which he kept a complete record of his printmaking activities, including his sales. In 1896 he did his first painting and soon after completed a set of fifty-four etchings illustrating the novels of Charles Paul de Kock. Sloan moved to New York in 1904 and imme-

diately began a series of prints of city subjects. During the next several years, he was preoccupied with politics and made a few prints. When he returned to etching, it was again to urban subjects and life-styles. Sloan was less concerned with the individual than with the essential qualities of a particular moment.

*A Thirst for Art* (1939) is Sloan’s spirited comment on social gatherings which focus more on the serving of martinis than the celebration of art.



*The Mission*, c. 1935

**Raphael Soyer**  
(b. 1899)

Raphael Soyer immigrated to the United States from Russia in 1911 and settled in New York. He and his twin brothers, Isaac and Moses, became artists. They worked at home under the tutelage of their mother and later studied at the Cooper Union.

Soyer began printmaking in 1917, working at home on a press he had bought for twenty-five dollars. His family, friends, and life in the city around him provided his subject matter. He often sketched in the park or on street corners, looking not for a specific model but rather for the quintessential urban face.

During the 1920s and 1930s, Soyer's prints reflected his sensitivity

to the nation's economic crisis. *The Mission* (c. 1935) was part of *The American Scene* portfolio and became a benchmark image of the Depression.



*The People Work—Night, 1937*

**Benton Spruance**  
(1904–1967)

Benton Spruance began his career as an architectural student, but by the mid-1920s he had begun to produce his first prints. He went to Paris on a Cresson Traveling Fellowship to study printmaking at Edmond Desjoubert's studio with his friends John Carroll and Yasuo Kuniyoshi. While in France he was able to experiment with the lithographic process and, most important, with the color process. He is considered one of the pioneers of color lithography and many of his prints have at least some touch of color.

Spruance was also a well-known and much admired teacher. He served as chairman of the Fine Arts Department at Beaver College,

Jenkintown, Pennsylvania, for over forty years and also held an honorary doctorate from the Philadelphia Museum School. Like many of his colleagues, Spruance received numerous awards from print societies, including the 1946 Peck Medal from the Pennsylvania Academy of the Fine Arts, and the 1948 Pennell Memorial exhibition award from the Library of Congress.

## Works in the Exhibition

All works are from the Permanent Collection of the Whitney Museum of American Art.

Dimensions are in inches, height preceding width.

### Peggy Bacon

(b. 1895)

*The Ardent Bowlers*, 1932

Drypoint: sheet, 11 $\frac{1}{8}$  × 18 $\frac{5}{8}$ ; plate, 6 × 13 $\frac{1}{16}$   
Purchase 32.85

*The Social Graces*, 1935

Drypoint: sheet, 14 $\frac{1}{4}$  × 10; plate, 10 $\frac{1}{16}$  × 7 $\frac{1}{16}$   
Purchase 36.42

### Isabel Bishop

(b. 1902)

*On the Street*, 1931

Etching: sheet, 7 $\frac{1}{8}$  × 14 $\frac{3}{8}$ ; plate, 4 $\frac{7}{8}$  × 10 $\frac{1}{4}$   
Felicia Meyer Marsh Bequest 80.31.121

*Office Girls*, from the portfolio

*Eight Etchings 1938–1959*, 1938

Etching: sheet, 12 $\frac{7}{8}$  × 9 $\frac{7}{8}$ ; plate, 7 $\frac{7}{8}$  × 4 $\frac{7}{8}$   
Gift of the artist and Associated American Artists 78.43.1

*Strap Hangers*, from the portfolio

*Eight Etchings 1938–1959*, 1940

Etching: sheet, 12 $\frac{7}{8}$  × 9 $\frac{7}{8}$ ; plate, 6 $\frac{7}{8}$  × 4  
Gift of the artist and Associated American Artists 78.43.3

### Julius Bloch

(1888–1966)

*Tired Travelers*, 1929

Lithograph: sheet, 11 $\frac{1}{2}$  × 16;  
image, 10 $\frac{1}{16}$  × 12  
Purchase 31.611

### Paul Cadmus

(b. 1904)

*The Fleet's In!*, 1934

Etching: sheet, 9 $\frac{1}{4}$  × 15 $\frac{7}{8}$ ; plate, 7 $\frac{1}{2}$  × 14 $\frac{3}{8}$   
Purchase 34.38

*Stewart's*, 1934

Etching: sheet, 11 $\frac{1}{16}$  × 15 $\frac{1}{4}$ ;  
plate, 7 $\frac{1}{16}$  × 11 $\frac{1}{16}$   
Purchase 34.39

### Blendon Campbell

(1872–1969)

*Bowling on the Green*, 1935

Monotype: sheet, 11 $\frac{1}{8}$  × 15 $\frac{7}{16}$ ;  
image, 9 $\frac{1}{8}$  × 12 $\frac{1}{16}$   
Purchase 40.14

### Glenn O. Coleman

(1887–1932)

*Hurdy-Gurdy Ballet*, from the series

*Lithographs of New York*, 1928

Lithograph: sheet, 16 $\frac{1}{16}$  × 20 $\frac{1}{4}$ ;  
image, 12 $\frac{1}{16}$  × 15 $\frac{1}{16}$   
Gift of Juliana Force 31.698.12

*Mimetta Lane*, from the series *Lithographs of*

*New York*, 1928

Lithograph: image, 11 $\frac{1}{8}$  × 11  
Gift of Mrs. Herbert B. Lazarus 73.80

*Third Avenue*, from the series *Lithographs of*

*New York*, 1928

Lithograph: sheet, 16 × 21 $\frac{1}{8}$ ;  
image, 13 $\frac{1}{8}$  × 17 $\frac{1}{8}$   
Gift of Juliana Force 31.698.2

*Fulton Market*, 1931

Lithograph: sheet, 20 $\frac{1}{16}$  × 15 $\frac{7}{8}$ ;  
image, 16 $\frac{7}{8}$  × 12 $\frac{1}{4}$   
Purchase 32.93

### Howard Cook

(1901–1980)

*Lower Manhattan*, 1930

Lithograph: sheet, 15 $\frac{1}{8}$  × 11 $\frac{1}{4}$ ; image, 14 × 10  
Gift of Mr. and Mrs. R. Gray Winnan  
72.18

*Times Square Sector*, 1930

Etching: sheet, 13 $\frac{7}{8}$  × 11 $\frac{1}{2}$  (irregular);  
plate, 11 $\frac{1}{16}$  × 9 $\frac{7}{8}$   
Gift of Associated American Artists 77.17

*The West Side, New York*, 1931

Etching and aquatint: sheet, 11 $\frac{1}{2}$  × 15 $\frac{1}{4}$ ;  
plate, 6 $\frac{1}{16}$  × 12 $\frac{1}{16}$   
Gift of Mr. and Mrs. Michael H. Irving  
78.82

### Stuart Davis

(1894–1964)

*Sixth Avenue El*, 1931

Lithograph: sheet, 15 $\frac{7}{8}$  × 21 $\frac{1}{8}$ ;  
image, 11 $\frac{1}{16}$  × 18  
Purchase, with funds from Mr. and Mrs.  
Samuel M. Kootz 77.74

*Two Figures and El*, 1931

Lithograph: sheet, 20 $\frac{1}{8}$  × 26; image, 11 × 15  
Purchase, and gift of Mr. and Mrs. Michael  
H. Irving, by exchange 77.13

### Adolf Dehn

(1895–1968)

*Up in Harlem*, 1932

Lithograph: sheet, 12 $\frac{1}{4}$  × 18;  
image, 8 $\frac{1}{4}$  × 13 $\frac{1}{4}$   
Purchase 32.131

### Ernest Fiene

(1894–1965)

*Waterfront, Manhattan*, 1931

Lithograph: sheet, 16 × 22 $\frac{7}{8}$ ;  
image, 11 $\frac{1}{8}$  × 17 $\frac{1}{8}$   
Purchase 31.730

*Madison Square Park*, 1932

Etching: sheet, 15 $\frac{1}{4}$  × 10 $\frac{7}{8}$ ; plate, 11 $\frac{7}{8}$  × 9 $\frac{1}{16}$   
Purchase 33.88

*Under the Brooklyn Bridge*, 1932

Lithograph: sheet, 16 × 21 $\frac{7}{8}$ ;  
image, 12 $\frac{7}{8}$  × 17 $\frac{1}{16}$   
Purchase 32.101

### Don Freeman

(1908–1978)

*Automat Aristocrat*, 1932

Lithograph: sheet, 11 × 13; image, 7 $\frac{1}{4}$  × 8 $\frac{1}{16}$   
Gift of The Margo Feiden Galleries 74.102

*The First Washington Square Art Show*, 1932

Lithograph: sheet, 13 × 16 $\frac{1}{8}$ ;  
image, 9 $\frac{3}{8}$  × 11 $\frac{7}{8}$   
Gift of The Margo Feiden Galleries 74.101

### Armin Landeck

(1905–1984)

*Manhattan Canyon*, 1934

Etching: sheet, 17 $\frac{1}{4}$  × 10 $\frac{3}{8}$ ; image, 14 × 6 $\frac{1}{16}$   
Purchase, with funds from Mr. and Mrs.  
William A. Marsteller in memory of  
Erni Meyer 77.11

**Martin Lewis**

(1881–1962)

*Spring Night, Greenwich Village*, 1930  
 Drypoint: sheet,  $13\frac{1}{4} \times 16$ ; plate,  $10 \times 12\frac{3}{8}$   
 Purchase, with funds from the Print  
 Committee 85.8

**Charles Locke**

(1899–1983)

*The Old Street*, 1930  
 Lithograph: sheet,  $17\frac{1}{16} \times 12\frac{9}{16}$ ;  
 image,  $13\frac{3}{8} \times 9\frac{3}{4}$   
 Purchase 31.768

*Joe's Place*, 1932  
 Lithograph: sheet,  $12\frac{1}{2} \times 18\frac{7}{16}$ ;  
 image,  $8\frac{3}{8} \times 12\frac{1}{16}$   
 Purchase 32.113

*City Wharves*, from the portfolio  
*The American Scene—Series 2*, 1934  
 Lithograph: sheet,  $11\frac{1}{4} \times 16$ ;  
 image,  $8\frac{3}{16} \times 11\frac{3}{8}$   
 Purchase 34.37.5

**Louis Lozowick**

(1892–1973)

*Coney Island (Luna Park)*, 1929  
 Lithograph: sheet,  $15\frac{7}{8} \times 11\frac{7}{16}$ ;  
 image,  $12\frac{1}{4} \times 8\frac{1}{2}$   
 Purchase, with funds from  
 Lily Auchincloss 77.18

*Excavation*, 1930  
 Lithograph: sheet,  $18\frac{7}{8} \times 13\frac{3}{4}$ ;  
 image,  $15\frac{7}{8} \times 6\frac{3}{16}$   
 Purchase 31.945

*Subway Construction*, 1931  
 Lithograph: sheet,  $11\frac{7}{16} \times 15\frac{1}{16}$ ;  
 image,  $6\frac{5}{8} \times 13\frac{3}{8}$   
 Purchase, with funds from Philip Morris  
 Incorporated 77.8

*Clouds Above Manhattan*, 1935  
 Lithograph: sheet,  $16 \times 22\frac{3}{4}$ ;  
 image,  $11\frac{3}{4} \times 16\frac{3}{4}$   
 Purchase 36.55

**Reginald Marsh**

(1898–1954)

*Tenth Avenue at 27th Street*, from  
*Portfolio I*, 1931 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $7\frac{3}{4} \times 10\frac{3}{8}$   
 Original plate donated by William  
 Benton 69.97.8

*Wall Street*, from *Portfolio I*, 1931  
 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $5\frac{7}{8} \times 4\frac{7}{8}$   
 Original plate donated by William  
 Benton 69.97.7

*Bread Line—No One Has Starved*, from  
*Portfolio I*, 1932 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $6\frac{3}{4} \times 11\frac{7}{8}$   
 Original plate donated by William  
 Benton 69.97.10

*Tattoo-Shave-Haircut*, from *Portfolio I*, 1932  
 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $9\frac{7}{8} \times 9\frac{1}{8}$   
 Original plate donated by William  
 Benton 69.97.11

*Star Burlesk*, from *Portfolio I*, 1933  
 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $11\frac{3}{4} \times 8\frac{3}{4}$   
 Original plate donated by William  
 Benton 69.97.12

*New York Skyline*, 1936–37  
 Etching and engraving: sheet,  $10\frac{1}{2} \times 17\frac{7}{16}$ ;  
 plate,  $5\frac{7}{8} \times 14\frac{1}{16}$   
 Katherine Schmidt Shubert Bequest 82.43.3

*Battery (Belles)*, from *Portfolio I*, 1938  
 (restrike, 1969)  
 Etching and engraving: sheet,  $15\frac{1}{2} \times 13$ ;  
 plate,  $8\frac{3}{4} \times 11\frac{1}{16}$   
 Original plate donated by William  
 Benton 69.97.20

**John Sloan**

(1871–1951)

*"Up the Line, Miss?"* 1930  
 Etching: sheet,  $9\frac{3}{4} \times 12\frac{7}{16}$ ; plate,  $5\frac{3}{8} \times 6\frac{7}{8}$   
 Purchase 31.907

*Romany Marye in Christopher Street*, 1922,  
 1936  
 Etching: sheet,  $8\frac{7}{16} \times 10\frac{7}{16}$ ; plate,  $6 \times 8$   
 Gift of Helen Farr Sloan 80.14

*A Thirst for Art*, 1939  
 Etching: sheet,  $8 \times 10\frac{1}{8}$ ; plate,  $3\frac{1}{16} \times 6$   
 Gift of Juliana Force 52.35

**Raphael Soyer**

(b. 1899)

*Waterfront Scene*, from the portfolio  
*The American Scene—Series 2*, 1934  
 Lithograph: sheet,  $11\frac{3}{8} \times 15\frac{7}{8}$ ;  
 image,  $8\frac{3}{4} \times 13\frac{1}{4}$   
 Purchase 34.37.6

*The Mission*, from the portfolio *The  
 American Scene—Series 2*, c. 1935  
 Lithograph: sheet,  $15\frac{3}{4} \times 22\frac{3}{4}$ ;  
 image,  $12\frac{3}{8} \times 17\frac{1}{16}$   
 Purchase 36.59

**Benton Spruance**

(1904–1967)

*Shells of the Living*, 1933  
 Lithograph: sheet,  $18\frac{5}{8} \times 12\frac{3}{8}$ ;  
 image,  $15\frac{7}{16} \times 7\frac{1}{16}$   
 Purchase 33.101

*The People Work—Morning*, from the  
 series *The People Work*, 1937  
 Lithograph: sheet,  $15\frac{7}{8} \times 22\frac{3}{4}$ ;  
 image,  $13\frac{3}{8} \times 18\frac{7}{8}$   
 Gift of Mr. and Mrs. Raymond J.  
 Leary 82.2.1

*The People Work—Noon*, from the  
 series *The People Work*, 1937  
 Lithograph: sheet,  $15\frac{7}{8} \times 22\frac{3}{4}$ ;  
 image,  $13\frac{3}{4} \times 18\frac{7}{8}$   
 Gift of Mr. and Mrs. Raymond J.  
 Leary 82.2.2

*The People Work—Evening*, from the  
 series *The People Work*, 1937  
 Lithograph: sheet,  $15\frac{7}{8} \times 22\frac{3}{4}$ ;  
 image,  $13\frac{3}{8} \times 18\frac{7}{8}$   
 Gift of Mr. and Mrs. Raymond J.  
 Leary 82.2.3

*The People Work—Night*, from the  
 series *The People Work*, 1937  
 Lithograph: sheet,  $15\frac{7}{8} \times 22\frac{3}{4}$ ;  
 image,  $13\frac{3}{8} \times 18\frac{7}{8}$   
 Gift of Mr. and Mrs. Raymond J.  
 Leary 82.2.4

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Back cover:  
Louis Lozowick  
*Coney Island (Luna Park)*, 1929

Front cover:  
Howard Cook  
*Lower Manhattan*, 1930

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