



Fig. 1. Charles E. Burchfield. BEECH TREE AND THE VALLEY OF THE LITTLE BEAVER. 1919. Etching, 5½ x 8¼". Edition of 10 printed in 1953; several trial proofs pulled in 1919 by Frank Wilcox.

THE PUBLISHED PRINTS OF CHARLES E. BURCHFIELD

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CHARLES E. BURCHFIELD (1893–1967) is an acknowledged master of watercolor whose efforts at revitalizing a landscape tradition in twentieth-century American art are unrivaled. Burchfield received national recognition as early as 1929 for his large watercolors of the urban industrial scene. By 1934, the critics considered him a pioneer and an integral part of the regionalist movement.¹ Today, Burchfield is still frequently identified in these terms, despite the fact that

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¹Time, December 24, 1934.

'regionalist' works represent only a very small part of his total artistic endeavor.

It is evident from his journals that Burchfield considered himself both a poet and naturalist and would have become a writer had he not pursued the visual arts. He was a deeply religious person whose work was a soul-searching experience. Inspired by the splendor and mysteries of nature, Burchfield found in these wonders an expression of the presence of God. As many of his titles indicate, his pictures are responses to real places. However, Burchfield's purpose was not merely to record the American landscape, but to imbue the pictures with his profound sentiments. At the same time, through the use of effective imagery and suppression of detail, the pictures achieve simplicity and monumentality. Stylistically, the work is not consistent; at times it is realistic, while at others, romantic. Finally, Burchfield did not con-

sider himself either a 'regionalist' or a 'social satirist'.²

The present article is restricted to a discussion of the published prints of Burchfield and to the periods of time encompassed by this activity. With the exception of brief checklists compiled in 1953 and 1970, the graphic aspect of his work has never been fully discussed and illustrated.³

The published prints of Charles Burchfield consist of the following: one etching, 11 wood engravings, and three lithographs, completed in 1919, between 1923 and 1926, and in 1951, respectively. With one exception, the subjects are landscape studies and closely parallel the changes in style and attitude that can be noted in his drawings and watercolors. I do not believe that Burchfield was especially attracted to the graphic arts, as he undertook each medium only once and in each case at the suggestion of another individual. However, the artistic sensitivity and consistent quality of execution of these prints deserves greater attention than they have thus far received.

Burchfield's first print was completed shortly after his discharge from the army in 1919. It was called *Beech Tree and the Valley of the Little Beaver* (Fig. 1), and was a result of his reading Sherwood Anderson's *Winesburg, Ohio* in May of 1919. Upon reading this book, Burchfield decided to abandon his earlier scenes of childhood fantasies and turn to the realities of mid-western life for his subject matter. The scene is located east of Salem, Ohio, a small town where he and his family had lived since his father's death in 1898. The artist's fascination with this location can be traced to 1915 when he was at the Cleveland School of Art, and continues through 1920-21 when he moved to Buffalo, New

York. A distinct change in technical proficiency can be seen in the progression of these pictures toward 1921. The etching is transitional, displaying the flat calligraphic style that Burchfield acquired from his study of the prints of Hiroshige (1797-1858) and Hokusai (1760-1849); the illustrations and stage designs of Ivan Y. Bilibine (1876-1942); and the costume designs of Leon Bakst (1866-1924). The transitional nature of this print is further supported by a comparison with several drawings: *Poplar Trees*, 1916 (Trovato no. 53); *Insects at Twilight*, 1917 (Trovato no. 383); *The Night Wind*, 1918 (Trovato no. 416); *The Haunted Evening*, 1919 (Trovato no. 538); and *Chestnut Trees*, 1920 (Praeger no. 6).⁴ As demonstrated by the last drawing, Burchfield achieved a true sense of depth and not merely a layered effect as in his etching. About *Chestnut Trees*, Burchfield stated, "Three chestnut trees, overlooking the valley of the Little Beaver. What glorious trees these vanished chestnuts were—with their shaggy deeply sculptured trunks, and waxy green luxuriant foliage, now truly myths of a bygone era."⁵

A similar conceptualization of mood occurred in Burchfield's important work of 1917—*Garden of Memories* (Trovato no. 380). Although the artist's comments were recorded subsequent to the creation of the watercolor, it is a revealing aspect of Burchfield's personality that already at the age of 24, he knew what he wanted to say about life: "Crabbed old age, sick of this life, without hope for the beyond, sits at its black doorway, among the dying sunflowers and other plants. . . . The romantic autumn moon rises just the same."⁶

Throughout his work, Burchfield never lost his desire to express a mood or, more appropriately, to depict nature in terms of his

²In a 1934 letter to his dealer Frank Rehn, Burchfield stated: "I notice of late that my name has not been used as much with the Benton-Wood-Curry idea. . . . If this is due to your efforts, a thousand thanks to you. . . ." Quoted in John I. H. Baur, *Charles Burchfield* (New York: Macmillan Company for The Whitney Museum of American Art, 1956), p. 43.

³Leona E. Prasse, *The Drawings of Charles E. Burchfield* (Cleveland: The Print Club and The Cleveland Museum of Art, 1953), p. 30-31; Joseph S. Trovato, "Catalogue of Paintings in Public and Private Collections" (Utica, New York: Munson-Williams-Proctor Institute, 1970). Found in a checklist of an exhibition during April-May, 1970 accompanying the publication of the Trovato catalogue.

⁴Charles Burchfield, *The Drawings of Charles Burchfield* (New York: Praeger and The Drawing Society, 1968).

⁵See *ibid.*, illustration commentary.

⁶Prasse, p. 18.

sentiments. His perception was crystallized without direct exposure to foreign influences. Thus, his work was of a native expressionism that recorded his earliest discovery of the American landscape.

Burchfield completed nine other etchings in 1919. These were: *Boy on a Stump*, *Childhood and Old Age*, *Dejection*, *Evening Prayer*, *Freight Car*, *Going Home*, *The Quarry*, *Town Hall*, and *Wellsville, Ohio*. All the work on the plates was done between July and September, and only trial proofs were pulled by Frank Wilcox. It was Wilcox who introduced Burchfield to etching while he was a student in Cleveland. With the exception of these works, no other plates were completed because Burchfield found the medium too restrictive.

Soon after completing these etchings, Burchfield turned to a new medium—wood engraving. He began this new series at the suggestion of Julius J. Lankes in 1923, a year after his marriage to Bertha L. Kenreich.⁷ In the next three years, Burchfield completed 11 designs. This group is characterized by a consistent technical approach that stems directly from his work of 1915–16: *Trees and Fields*, *Noon Sunlight*, 1915 (Trovato no. 25); *Lincoln Avenue at Main Street*, 1916 (Trovato no. 59); *Thunderheads at Sunset*, 1916 (Trovato no. 149); *House and Tree by Arc Light*, 1916 (Trovato no. 174); and, *In the Grove*, 1916 (Trovato no. 230). In these watercolors, the forms were outlined initially in pencil and completed with a variety of colored washes. A similar process has occurred in these wood engravings, where the design was outlined by Burchfield and the blocks cut by Lankes. As a result of Lankes' influence, Burchfield fully realized the potential of this new medium, using the solid contrast of black and white to heighten the effects of light, form and movement.

The first wood engraving completed bore a striking similarity to his etching of 1919. Called *Uprooted Tree* (Fig. 2), it depicted a



Fig. 2. Burchfield. UPROOTED TREE. (*Post's Woods, Salem, Ohio*). c. 1923. Wood engraving, 5½ x 8¾". Edition of 20.



Fig. 3. Burchfield. GREAT ROCK. 1922. Watercolor, 8½ x 5¼". Kennedy Galleries, Inc.

desolate and gnarled tree trunk in the foreground. In 1922, Burchfield completed a small watercolor called *Great Rock* (Fig. 3) (not in Trovato) that succinctly captured the mood of desolation, mystery and futility found in his subsequent wood engravings.⁸ Many of these works, as well as his watercolors of the 1920s, were visual expressions of

⁷At the time, wood engravings were enjoying a renewed interest. Excellent examples can be found by: William Zorach, Rockwell Kent, Howard N. Cook, R. Ruzicka, John J. A. Murphy, Max Weber, Cecil Butler, Thomas Nason, and George Biddle.

⁸In the collection of Kennedy Galleries, Inc., this watercolor measures 8½ x 5¼ inches.



Fig. 4. Burchfield. THE HEAVENS. c.1923-24. Wood engraving, 7 x 5". Edition of 13.



Fig. 5. Burchfield. THE WHIRLING WIND. 1924. Wood engraving, 6¼ x 5¼". Edition of 29.



Fig. 6. Burchfield. THE DESERTED CITY. 1924. Wood engraving, 6 x 4¾". Edition of 21.



Fig. 7. Burchfield. CAIN AND ABEL. 1926. Wood engraving, 11½ x 8½". Edition of 25.

the social imagery and comment created by the American scene writers—Willa Cather, Sherwood Anderson, Zona Gale, and Sinclair Lewis, among others.

Burchfield's remaining wood engravings can be divided into two groups. These include a series of four works for a projected publication by Frank J. Lankes (brother of Julius) of *Ecclesiastes*—*The Heavens* (Fig. 4), *The Whirling Wind* (Fig. 5), *The Deserted City* (Fig. 6), and *Cain and Abel* (Fig. 7) and a selection of five subjects dealing with aspects of contemporary life—*Carolina Village* (Fig. 8), *Haymow* (Fig. 9), *American Village* (Fig. 11), *Saturday Night* (Fig. 12), *Nightfall* (Fig. 13), and *Gossips* (Fig. 14). The Lankes publication was never completed; however, Burchfield did note on the reverse of *The Deserted City* that the purpose of these prints was to establish the mood of the story.

The second group of wood engravings under consideration is similar to two drawings of 1921—*Study for an American Village* (Praeger no. 13) and *Decrepitude* (Praeger no. 11). In the 1920s, Burchfield intensified his use of old and weary houses to suggest the various moods of their human inhabitants. He did not intend any type of social comment, but used these subjects purely for their romantic qualities.⁹ Burchfield remarked, "Crude frame houses rearing themselves up against the cold afterglow in the western sky, like gaunt black spectres which seem to be resisting the light with all the bulky power they can muster. They are symbols of the hardness of life, and are also beautiful in their primitive, almost essential conception of the idea of 'homes.'"¹⁰; "There were, and still are, many houses like this in Buffalo. Depending upon the lighting or time of day, the house shows expressions of various moods."¹¹ And, in regard to *Nightfall* or *November Evening*—"I have attempted to express the coming of winter over the Middle West as it must have felt



Fig. 8. Burchfield. CAROLINA VILLAGE. (Camden, South Carolina). 1924. Wood engraving, 8 x 10 $\frac{3}{4}$ ". Edition of 50.

to the pioneers . . . great black clouds sweep out of the west at twilight as if to overwhelm not only the pitiful human attempt at a town, but also the earth itself."¹²

There is a similarity of approach between these designs by Burchfield and Lankes' other wood engravings; however, this similarity can best be explained by the general artistic climate that created a common approach to subject matter. The overall emphasis of the times was on subjects that were either characteristically American or strongly identified with the individual's background. Burchfield believed firmly in the necessity of experiencing one's subject matter. He seems to have found the recording of the impression almost as exciting as the experience itself. His *Haymow* of 1924, although after a watercolor of 1920 (Fig. 10), was probably selected as a result of his enriching experience threshing hay on the Kenreich farm during the summer of 1921.¹³

Thus it is easy to understand why Burchfield was considered part of the regionalist

⁹A similar use of houses can be noted in Burchfield's contemporary Edward Hopper. His prints include: *American Landscape*, 1920 (Zigrosser No. 1); *House at Tarrytown*, 1923 (Zigrosser No. 12); *House Tops*, 1921 (Zigrosser No. 15); and *The Lonely House*, 1923 (Zigrosser No. 18). In terms of his paintings two examples should suffice: *New York Pavements*, c. 1924 (Goodrich p. 52) and *The City*, 1927 (Goodrich p. 102).

The standard references on Hopper are: Carl Zigrosser, "The Etchings of Edward Hopper," *Prints* (New York: Print Council of America, 1962), pp. 155-174 and Lloyd Goodrich, *Edward Hopper* (New York: Abrams, n.d.).

¹⁰Baur, no. 13 illustration commentary.

¹¹Praeger, no. 13 illustration commentary.

¹²Baur, no. 28 illustration commentary.

¹³This experience was commented upon by Burchfield in: Charles Burchfield, *Charles Burchfield—His Golden Years* (Tucson: University of Arizona Art Gallery and Press, 1965), p. 43.



Fig. 9. Burchfield. THE HAYMOW. (Sugar Tree Alley, Salem, Ohio). 1924. Wood engraving, 7 $\frac{3}{4}$ x 10 $\frac{1}{4}$ ". Edition of 25.



Fig. 10. Burchfield. THE HAYMOW. 1920. Watercolor, 20 $\frac{3}{4}$ x 29 $\frac{1}{2}$ ". Collection, Edward D. Whelan, Sr.

movement. His imagery was shared by many of his contemporaries. However, it is doubtful that his works played a pioneering role in either this movement or that of social realism. Burchfield's work simply reflected the general tempo of his time.

An important exception to this observation is the series of works he prepared for the 1924 publication of *Ecclesiastes*. It is interesting to see Burchfield's adaptation of the subject matter for this book. Only one work,

Cain and Abel, deals with a religious theme, and this work was more inspired by the other three works than intended to be a part of them. The other three works—*Whirling Wind*, *The Heavens*, and *Deserted City*—deal with the world of the spirit. They reaffirm the mysticism in Burchfield's works of 1915–17. These wood engravings are extremely realistic and also reflect Burchfield's earlier frightening childhood memories of nature's power. As in the earlier studies, these wood engravings are dramatic yet elemental, and possess qualities of mystery and desolation. A splendid integration of all these qualities can be found in Burchfield's masterpiece of 1946—*The Sphinx and the Milky Way* (Trovato no. 1009).

By 1933, Burchfield was becoming increasingly dissatisfied with the nature and direction of his work. For a time at least, the demand for his watercolors of the urban industrial scene continued. In 1936 and 1937 for example, he was commissioned by *Fortune* to paint the railroad yards at Harrisburg, Pennsylvania; the sulphur mines in Texas; and the coal mines in West Virginia. However, in spite of this continued demand, Burchfield in 1942 finally resolved to change the emphasis of his work. He wrote in his journals: "I long



Fig. 11. Burchfield. AMERICAN VILLAGE. c.1924. Wood engraving, 10½ x 6¾". Edition of 10; State I/II.

dreams. . . ."¹⁵ To accomplish this, Burchfield turned for inspiration to the rhapsodic pictures of 1915–17, and again pursued an extremely personal expressionistic style. Burchfield did not resume the style of these years, but sought to recapture their mood in terms of his present style. Two important pictures bear adequate testimony to this change: *The Coming of Spring*, 1917–43 (Trovato no. 966); and *Two Ravines*, 1933–43 (Trovato no. 974).¹⁶ The earlier elements of fear and gloom have been abandoned in favor of a joy-



Fig. 12. Burchfield. SATURDAY NIGHT. c.1925. Wood engraving, 6 x 7". Edition of 25 or 26; State II/II.

for the old forgotten moods, for the endless summer days . . . , for the joy of God's newly created earth. . . ."¹⁴ He expressed similar feelings in a 1944 letter to Frank Rehn: "To me now, the 1920–40 period has been a digression, a necessary one, but not truly in the mainstream that I feel. . . . During the middle period I was searching for an appreciation of form and solidarity and a painting quality that the 1917 things lacked. Now, it seems to me, I am in danger of painting too realistically, and must try to recapture the first imaginative and romantic outlook and even go beyond the scope of that year. I feel happier than I have felt for years. I'm going to give you more sounds and

ous expression of nature's wonders. The results are impressive and, as a group of work, occupy an important place in American art. Despite this, it is the works from 1920 to 1940 that are, perhaps because they are easy to categorize, the most honored and best known. This situation is regrettable, since those works from 1943 to 1966 represent the culmination of the search for a fluid expression that had occupied Burchfield since 1915.

In 1946, Burchfield had the first exhibit of these new works at the Rehn Gallery. Unfortunately, the public response to these works was at best indifferent. Burchfield was greatly disappointed; however, he decided to persevere in this new direction. These pictures

¹⁴Baur, p. 58.

¹⁵See *ibid.*, p. 62–63.

¹⁶In regard to *Two Ravines*, it is important to note that the idea for this watercolor was conceptualized in 1917. This fact is indicative of the length of time it sometimes took Burchfield to fully distill a desired mood.



Fig. 13. Burchfield. NIGHTFALL. c.1925. Wood engraving, 7 x 10¼". Edition of 18.

did not sell, and as a result of his worsening financial situation, Burchfield was forced to resume teaching during the 1950s.¹⁷

Also during the early 1950s, Burchfield completed three lithographs that constitute the last group of his graphics—*Summer Benediction* (Fig. 15), *Crows in March* (Fig. 17), and *Autumn Wind* (Fig. 18). Each of these images was drawn on the stone by the artist in 1951. The designs were after watercolors done in the 1940s (Fig. 16) and the stones were given to him by the Print Club of Cleveland. One of these images was intended to serve as the 31st publication of that print club in 1953.

The subjects of these lithographs were taken directly from nature, and they embody several motifs used extensively in earlier com-

positions. The motifs include: the tension of a summer heat, the use of double images and the crow, the shriek of wind, the tranquility of a forest view and pre-autumnal melancholy. In addition, these lithographs are united in their singular presentation of the endless panorama of seasonal change.¹⁸ They reflect a mature perception of technique and a heightened sense of imagery. They, as well as the watercolors created during the same time, clearly show Burchfield's debt to nineteenth century luminism in the subtle qualities of mysticism and the virtual absence of people and their creations. In addition, there is a strong sense of detachment and virtual abandonment to nature in these pictures. This represents a considerable change from his preced-

¹⁷Burchfield succinctly stated these feelings in a passage in his Journals from the 1940s: "The great difficulty of my whole career as a painter, is that what I love most . . . not only holds little interest for most people, but in many of its phases is downright disagreeable, and not even to be mentioned. I love the approach of winter, the retreat of winter, the change from snow to rain and vice-versa; the decay of vegetation and the resurgence of plant life in the spring. These to me are exciting and beautiful, an endless panorama of beauty and drama, but . . . the mass of humanity remains either bored or indifferent or actually hostile. And so I sit among my pictures neglected, like them, by the buying public. There seems no solution." Quoted in Baur, p. 70.

¹⁸This interest in the endless panorama of seasonal change can be dated to Burchfield's introduction to oriental art in 1913 by Henry G. Keller.

ing studies of the industrial scene. Also Burchfield found it less necessary to work from a particular location and sought, as in his 1934–55 *The Glory of Spring* (Trovato no. 1126), “the synthesis of all such neglected places.”¹⁹

At the same time that these pictures were completed, Burchfield became increasingly prolific as a writer. From the numerous passages he wrote, one is especially relevant to his lithographs and refers to his *The Three Trees*, 1931–46 (Trovato no. 1012): “I have never seen a more noble group of trees, and to me they epitomize all that Salem meant to me as a boy and young man. . . . As an underlying motif, in addition to expressing the mood of childhood when a summer noon seems endless, I have tried to express the idea of the presence of God, the beneficent ‘God-in-nature’ that Beethoven spoke of often.”²⁰

Throughout this brief survey of his graphic work, Burchfield’s early fascination with realism and his later preference for more imaginative approaches to nature becomes clear. Despite this difference, his themes did not change. In his works, Burchfield expressed the unrivaled joy and fascination that he found in nature, inviting us to share in his sentiments. Although he recognized the public reaction to his honest portrayal of nature’s



Fig. 14. Burchfield. GOSSIPS. c.1926. Wood engraving, 7¼ x 8¾". Edition of 33.

seasonal changes, Burchfield continued to depict these inevitable changes in terms of their drama and beauty. In every respect, his works provide us with a rich memoir of his conception of mysticism and his personal search for God in our surroundings.

¹⁹Baur, no. 54 illustration commentary.

²⁰See *ibid.*, no. 38 illustration commentary.

CATALOGUE OF THE PUBLISHED PRINTS OF CHARLES E. BURCHFIELD

All wood engravings are on Japan vellum, drawn on the blocks by Burchfield and cut by Julius J. Lankes. Partial institutional holdings of each print are indicated at the end of the entry. Photographs of items 1 through 14 were graciously made available by Mr. and Mrs. Walter Fillin from works in their collection.

1. *Beech Tree and the Valley of the Little Beaver*, 1919.
Etching, 5½ x 8¼ inches
Edition of 10 printed in 1953, several trial proofs pulled in 1919 by Frank Wilcox. (Cleveland Museum of Art)
2. *Uprooted Tree* (Post's Woods, Salem, Ohio), c. 1923.
Wood engraving, 5½ x 8¾ inches
Edition of 20. After a watercolor dated 1921 of the same title (Trovato no. 1389). (Cleveland Museum of Art, Metropolitan Museum of Art)
3. *The Heavens*, c. 1923–24.
Wood engraving, 7 x 5 inches
Edition of 13. Intended for a publication of *Ecclesiastes*, the original title was *The Nebula In Orion As Seen If Viewed From The Moon*. (Cleveland Museum of Art)
4. *The Whirling Wind*, 1924.
Wood engraving, 6¼ x 5⅞ inches
Edition of 29. Intended for the publication of *Ecclesiastes*. (Cleveland Museum of Art, Metropolitan Museum of Art)



Fig. 15. Burchfield. SUMMER BENEDICTION. (Zimmerman Road, west of Boston, New York). 1951. Lithograph, 12 x 9 1/4". Printed by George C. Miller. Edition of 260. Publication no. 31 of *The Print Club of Cleveland*, 1953.



Fig. 16. Burchfield. SUMMER BENEDICTION. 1948. Watercolor, 35 x 26". Private collection. Photograph, Frank Rehn Gallery.

5. *The Deserted City*, 1924.
Wood engraving, 6 x 4 3/4 inches
Edition of 21. Intended for the publication of *Ecclesiastes*.
(Cleveland Museum of Art, Metropolitan Museum of Art)
6. *Cain and Abel*, 1926.
Wood engraving, 11 1/2 x 8 1/2 inches
Edition of 25. Inspired by work on publication of *Ecclesiastes*.
(Cleveland Museum of Art)
7. *Carolina Village* (Camden, South Carolina), 1924.
Wood engraving, 8 x 10 3/4 inches
Edition of 50. Served as example for his c. 1930 watercolor *The Souvenir of South Carolina*, Hackley Art Gallery, Muskegon, Michigan (Trovato no. 745).
(Cleveland Museum of Art, Metropolitan Museum of art)
8. *The Haymow* (Sugar Tree Alley, Salem, Ohio), 1924.
Wood engraving, 7 3/4 x 10 1/4 inches
Edition of 25. After a watercolor dated 1920 of the same title, Collection of Edward D. Whelan, Sr. (Trovato no. 646)
(Cleveland Museum of Art, Metropolitan Museum of Art)
9. *American Village*, c. 1924
Wood engraving, 10 1/2 x 6 3/4 inches
Edition of 10, State I/II.
Note: On the reverse of the Fillin collection print the artist stated that, "the subject was a building in Buffalo, which was ready to collapse, and braced against such a calamity by long poles."
(Cleveland Museum of Art)
10. *Saturday Night*, c. 1925.
Wood engraving, 6 x 7 inches
Edition of 25 or 26, State II/II.



Fig. 17. Burchfield. CROWS IN MARCH. 1952. Lithograph, 13½ x 9¾". Printed by George C. Miller. Edition of 60.

(Cleveland Museum of Art)

11. *Nightfall*, c. 1925.

Wood engraving, 7 x 10¼ inches

Edition of 18. After an oil tempera of 1920 and an opaque watercolor of 1923 called *November Evening* (not in Trovato).

An oil of the same title was also completed in 1931-34, Metropolitan Mu-

sium of Art (Trovato no. 830).

(Cleveland Museum of Art)

12. *Gossips*, c. 1926.

Wood engraving, 7¼ x 8¾ inches

Edition of 33. After an oil tempera of 1920 of the same title that was subsequently destroyed in a train wreck (Trovato no. 696).



Fig. 18. Burchfield. AUTUMN WIND. 1952. Lithograph, 7½ x 13¾". Printed by George C. Miller. Edition of 60.

Note: In regard to items 11 and 12, Burchfield was introduced to oil tempera by Arthur B. Davies in 1920.

(Cleveland Museum of Art)

13. *Summer Benediction* (Zimmerman Road, west of Boston, New York), 1951. Lithograph, 12 x 9¼ inches. Printed by George C. Miller. Edition of 260. Publication No. 31 of The Print Club of Cleveland, 1953. After a watercolor of 1948 of the same title, private collection (Trovato no. 1054). The preliminary drawing of conte crayon and India ink with wash is in The Cleveland Museum of Art. Note: Burchfield was first asked to do this publication in 1932. He declined the offer because of his desire to work with color. This is the reason why he abandoned his work in lithography after these three works, despite his interest in 1951 to complete a series of lithographs. (Baltimore Museum of Art, Brooks Memorial Art Gallery, Cleveland Museum of Art, Library of Congress, Metropolitan Museum of Art, National Gallery of Art, New York Public Library, Whitney Museum of American Art)

14. *Crows in March*, 1952. Lithograph, 13½ x 9¾ inches. Printed by George C. Miller. Edition of 60. After a watercolor of 1949 entitled *Clatter of Crows in Spring Woods* private collection, (Trovato no. 1050). Note: at the request of the Print Club of Cleveland, a preliminary drawing for this work was submitted for consideration as their publication print. (Cleveland Museum of Art, Philadelphia Museum of Art)
15. *Autumn Wind*, 1952. Lithograph, 7½ x 13¾ inches. Printed by George C. Miller. Edition of 60. After a watercolor of 1949 of the same title in the Springfield Art Museum, Springfield, Illinois (Trovato no. 1049). It is also related to a 1951 drawing of conte crayon and India ink with wash called *Transition—Fall to Winter* in the Albright-Knox Art Gallery, Buffalo, New York. (Cleveland Museum of Art, Metropolitan Museum of Art, Philadelphia Museum of Art)