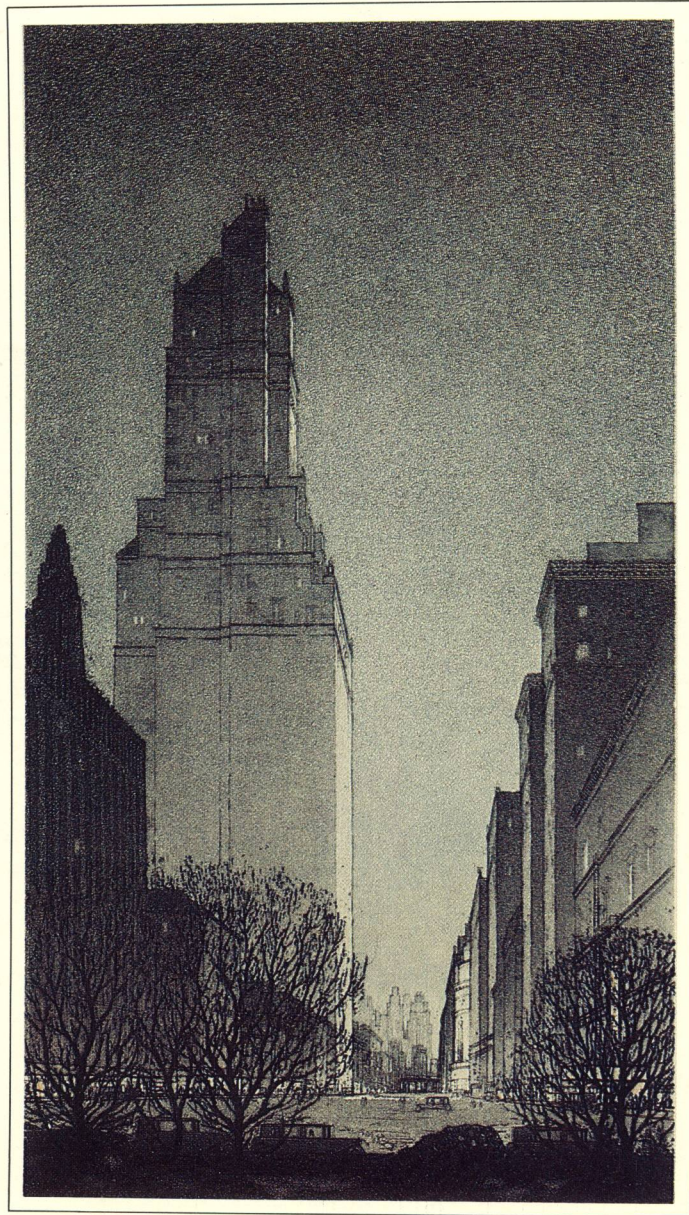


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Black Magic (New York, 1928), 1929 (CZ-6). Published state. Etching with aquatint; 11 11/16 x 6 9/16 inches. Cedar Rapids Museum of Art.

Gerald K. Geerlings

Joseph S. Czestochowski

Cedar Rapids Museum of Art
21 September 1984 • 30 November 1984

The Museum of the City of New York, New York
10 January 1985 • 30 March 1985

Chicago Historical Society, Illinois
20 April 1985 • 30 June 1985

CEDAR RAPIDS ART ASSOCIATION 1984



St. Martin, Cologne, 1925. Watercolor, gouache and pencil; 6¼ x 5 inches.
University of Pennsylvania, Architectural Archives.



Cityscape Reflections, 1974. Pastel; 3 13/16 x 3 5/8 inches.

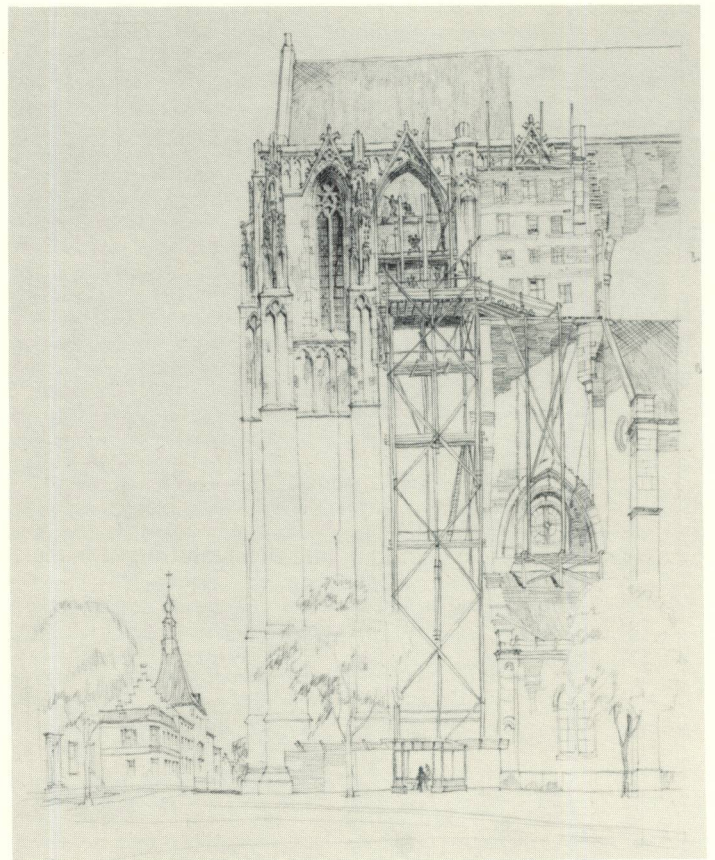
INTRODUCTION

The impact of Abstract Expressionism on the critical reputation of many artists is a frequent refrain in various contemporary publications. To be sure, this movement was pervasive in its influence, and its results were prodigious. The national shift in aesthetic ideology and taste was dramatic, but then again, society was vastly different in the wake of Hiroshima. Numerous fine artists working between the 1920s and early 1940s were summarily dismissed by critics as being derivative of European or nineteenth-century values and therefore of little consequence to current needs. However, with the perspective of time, we are readily aware of the fallacy of this assessment. Furthermore, we are able to appreciate the rich artistic diversity of these decades not merely as a mirror of the time, but also as integral parts of a continuum of the American spirit.

Today, museum and other publications alike are engaged in a lively competition to discover minor talents or herald the return of fine artists unfairly relegated to a passing footnote.¹ Although diversity has always been a keynote of the American aesthetic, the former pursuit has become somewhat unnecessary, while the latter remains commendable. An exception to this situation, Gerald K. Geerlings has remained a name well-known to those interested in architecture, publication design, and graphic art.

As a graphic artist, Geerlings is by no means prolific. His meticulous working method of numerous preliminary drawings and state refinements has severely restricted his production. Between 1926 and 1984, fewer than sixty prints have been created; however, with few exceptions, the results have been consistently exceptional.

¹ See Greta Berman and Jeffrey Wechsler, *Realism and Realities - The Other Side of American Painting 1940-1960* (New Brunswick, New Jersey: Rutgers University Art Gallery, 1982) and Howard E. Wooden, *The Neglected Generation of American Realist Painters 1930-1948* (Wichita, Kansas: Wichita Art Museum, 1981).



Utrecht Cathedral, 1929. Pencil; 8 1/16 x 6 9/16 inches. University of Pennsylvania, Architectural Archives.

Geerlings first achieved national recognition in the late 1920s. At that time, Scribner's published three of his books on architectural design which remain to this day the standard references in their field;² and two of his intaglio prints were exhibited in London and New York, to widespread critical acclaim. In subsequent years his works have been included in numerous exhibitions, accorded many awards, and acquired by more than thirty institutions.

Architecture and the cityscape were Geerlings's predominant graphic interests. To this subject matter, he brought an exquisite quality of draftsmanship and an unusual technical expertise. As a result, his works are able to project a convincing sense of time, place, and architectural integrity. At the same time, the cityscapes done with aquatint possess an underlying romanticism that is at once suggestive of permanence and transition. This effective combination of the imagined and the observed simply reinforces the mythic qualities of the city portrait, usually New York or Chicago. Recently, Geerlings stated that he always sought to create "a social document or a distilled cityscape portrayal."³ In actuality, both qualities characterize his work, since his desire to artistically extract the essence of a subject has invariably been his primary challenge; and it is one that he has admirably achieved.

Overall, the artist's works do not demand a narrative interpretation, nor do they seek to evoke the contemplative or psychological qualities typical of Edward Hooper. Furthermore, Geerlings does not attempt to establish a strong compositional contrast between interior and exterior architectural spaces; rather, he attempts to suggest a more discerning quality of elusiveness. Of equal importance, Geerlings's works are

²The following works were published by Charles Scribner's Sons: *Color Schemes of Adam Ceilings* (1928), *The Metal Crafts in Architecture* (1929), and *Wrought Iron in Architecture* (1929).

³"Interview with Gerald K. Geerlings," quoted in this publication.

distinguished by the following key characteristics: extensive detail that concedes to the complete design, a rich variety of tonal gradations and surface texture, and a spatial expressiveness. Invariably, all of the formal elements of the composition are exquisitely balanced and coalesce through the mysterious quality of light that illuminates the scene.

Gerald K. Geerlings is an architect of the 1920s and 1930s. This is an important distinction and one that is to his credit. Geerlings and his contemporaries shared common dreams, experiences, and aesthetic viewpoints. Their vision also precipitated one of the most significant urban transformations in American history — the skyline of New York City. It is no small matter that, during the years between World War I and World War II, the Chrysler Building, the Empire State Building, the 60 Wall Tower, 40 Wall Street, and the original buildings of Rockefeller Center all evolved as preeminent symbols of New York. Geerlings was also part of a unique group of architects who were captivated by the possibilities of the graphic media. Samuel Chamberlain (1895-1975), John Taylor Arms (1887-1953), Louis C. Rosenberg (1890-1983), Armin Landeck (b.1905), and others shared in this unprecedented interest; however, each "architect-printmaker" managed to maintain a singular individuality. At the same time, there was a common ground between them, beyond the similarity of subject matter, that can perhaps be best designated as their sense of composition or style of presentation.

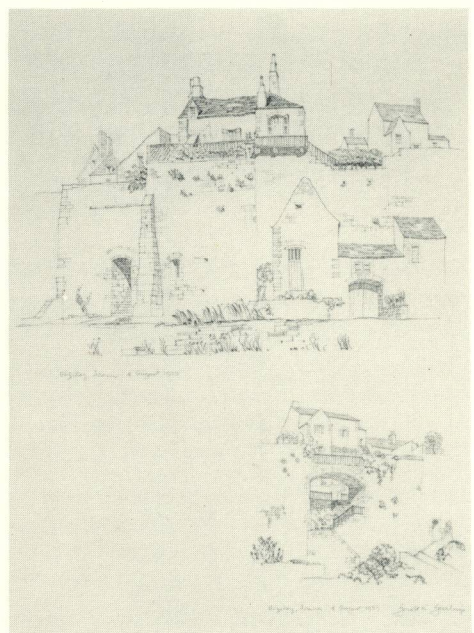
This quality is of considerable interest to urban architects today, and it constitutes one of the most exceptional characteristics of Geerlings's work. A critic for *The New York Times* recently commented, in response to "Manhattan Skyline," an exhibit at New York's Cooper-Hewitt Museum, "The 1920's and 30's in New York were a period when several design forces seemed, for a brief time, to be in balance.

History was a guiding principle [and] modernism ... was beginning to send gusts of fresh air into the drawing boards of the city.... One could, in other words, be both traditional and modern, and this was crucial — for years later this balance was forgotten.”⁴

The same critic continues, “Romantic pragmatism, we might call the skyscrapers of New York in the 1920’s and 1930’s — buildings made for fantasy image and for making money, both at once, for there seemed, in those days, no reason to see any contradiction between the two.”⁵ He concludes, “... how crucial the art of composition was and always has been in skyscraper design. The architects of the 20’s and 30’s excelled at that — and those of today, even in their best work, still struggle to keep up with them.”⁶ It is precisely these special qualities — skill of draftsmanship, a sense of composition, and an accomplished blend of romantic and pragmatic imagery — that distinguishes Geerlings’s past and present endeavors.

For American printmaking, the 1920s and 1930s were a remarkable time, and Gerald K. Geerlings was an integral part of it. In his recent *Art of the Twenties*, William S. Lieberman intuitively stated, “The twenties were a period of change, contrast, and continuity, and the decade itself transcends its own ten years. Its economic, social, and intellectual aspects began to assert themselves before the end of World War I and they extended to 1933....”⁷ The influence of Whistler was strong, but fresh, stylistic approaches were beginning to emerge. New conceptions of space and form were actively being explored by artists such as Marin, Sheeler,

Lozowick, Weber, Hartley, Feininger, and Matulka, among others. To these artists, the city appeared as a new and sometimes frenzied image, and they intended to capture its powerful presence. In contrast, a number of artists such as Sloan, Bellows, Hopper, Lewis, Landeck, Benton, Wood, and others sought in more conventional visual terms to capture the contemporary American scene of the rural American landscape. Finally, artists such as Marsh, Bishop, Cadmus, Bacon, and others wanted to comment on the existing social conditions in the large metropolis. While greatly simplified, this cursory structure accurately presents the variety of subjects and stylistic alternatives available to the young artist.



Vézelay, France, 1929. Carbon pencil; 8 3/16 x 5 1/2 inches. University of Pennsylvania, Architectural Archives.

⁴Paul Goldberger, “Manhattan’s New Skyscrapers Pay Homage to the 20’s,” *The New York Times*, 17 June 1984, p. 31.

⁵*Ibid.*, p. 31.

⁶*Ibid.*, p. 32.

⁷William S. Lieberman, *Art of the Twenties* (New York: Museum of Modern Art, 1976), p. 6.

Geerlings training as an architect necessitated a meticulous style of drawing. Accurate translation was stressed instead of expressionistic values, creating an initial approach to drawing that was scientific. This penchant for a sense of exactitude was shared by his fellow architect-printmakers and probably also explains their attraction to photography. As was the case with Charles Meryon, Geerlings's prints owe a debt to photography, if not as a direct influence, then clearly in terms of the sharpness of detail, the over-contrast of tonal values, and the general pervasive light. However, Geerlings, like Meryon, definitely sought to capture what the photograph could not. James D. Burke comments in his *Charles Meryon Prints & Drawings* are equally relevant to Gerald Geerlings: "Certain architectural elements were enlarged out of scale for emphasis, or perspective was subtly shifted to enhance various aspects of the subject. What remained from the camera was the mise-en-scene, a basic format for the total arrangement. Within the edges of the plate is a complete world, not just of architecture, space and lines, but of human detail and emotion."⁸

For Gerald K. Geerlings, the 1920s were a decisive factor. His interest in etching was first piqued in the autumn of 1922, when he was a young architecture graduate at the firm of York & Sawyer. Louis C. Rosenberg also worked there, and he had just returned from Europe with a portfolio of his etchings. Introductions soon followed with Messrs. Torrington and Wunderlich at prestigious Kennedy & Company, who would remain Geerlings's dealer for many years. With the exception of a brief period at the Royal Academy, Geerlings taught himself the craft of etching with the aid of Ernest Lumsden's *The Art of Etching* (London 1924). This process was not unlike John Sloan's use of Philip Gilbert Hamerton's

The Etcher's Handbook.⁹ These text books, if you will, not only provided a technical foundation for both Geerlings and Sloan, but also became a source for new ideas and fresh graphic variations.

Not surprisingly, Joseph Pennell also strongly influenced the young artist. Pennell was beyond doubt this country's leading etcher and illustrator during the late nineteenth and early twentieth centuries. He created over 1,400 etchings and lithographs in his lifetime and justly deserves the distinction by then Metropolitan Museum curator William M. Ivins, Jr., "[Pennell] did more for the future of graphic arts in this country than any other man,"¹⁰ Ironically, Geerlings created his first lithograph - *St. John's Cathedral, Milwaukee* - in the year of Pennell's death. Of Pennell's numerous publications, Geerlings most admired his *Wonder of Work* (Lippincott, 1916) and cites his use of chiaroscuro as a strong inspiration. However, I think that Pennell's greatest influence on Geerlings was his rediscovery of the American city and its new commercial architecture. The American city was not a popular subject among this country's etchers, and Pennell must be credited with encouraging an interest for this new subject in contrast to the standard picturesque views of European buildings.

Another encouraging influence was provided by fellow architect Samuel Chamberlain. Inspired by a year's travel in Europe, courtesy of the University of Pennsylvania, and a new position as chief designer at Starrett and Van Vleck, Geerlings could not have missed Chamberlain's two articles in the August/September 1925 issue of *American Architect* on etching and lithography. Chamberlain, in the 12 August 1925

⁹Peter Morse; *John Sloan's Prints; A Catalogue Raisonne of the Etchings, Lithographs, and Posters* (New Haven, Connecticut: Yale University Press, 1974), p. 382.

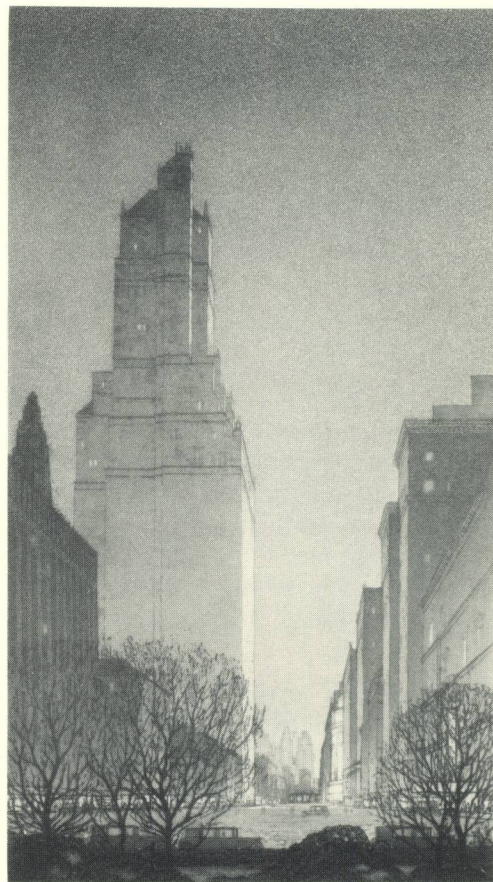
¹⁰William M. Ivins, Jr., "Joseph Pennell," *Bulletin of the Metropolitan Museum of Art* 21, 11 (November 1926), p. 252.

⁸James D. Burke, *Charles Meryon Prints & Drawings* (New Haven, Connecticut: Yale University Art Gallery, 1974), pp. 3-4.

article entitled "Etching as a Medium of Architectural Expression" stated, "Opinions vary, but many are the critics who believe that an etching is the finest and the ultimate setting on paper for a worthy piece of architecture. There is something about the atmospheric vibrancy of an etching which imparts a peculiar and irresistible life to architectural drawing...."¹¹ A subsequent article on 9 September 1929 addressed "Lithographic Processes in Architectural Illustration."¹² Chamberlain subsequently taught graphic art at the Massachusetts Institute of Technology and established an excellent reputation as an architectural draftsman. However, a comparison of his *Manhattan Old and New* (1929) and *Manhattan Twilight* (1932) with Gerald K. Geerlings's *The Rising Generation* (1928) and *Black Magic* (1929), respectively, readily show the extent to which the young Geerlings surpassed the master.

In September 1928, Geerlings began alternating his time between New York City and London; this pattern continued through autumn of 1932. Geerlings took to London an accumulation of New York and Chicago sketches that he used as guidance for prints; he found it easier to execute these compositions away from the distractions of living and working in New York City. Sixteen plates were summarily completed from these drawings, and in contrast, England's picturesque distractions claimed only three compositions. At the same time, it is interesting to see how strongly Geerlings was influenced by the vigors of English etching, especially the tradi-

tion of craftsmanship. In England, he became good friends with Robert S. Austin, best known for his line engravings, with their meticulous classicism. Austin's technical influence can be seen in a number of Geerlings's plates from 1931 and



Black Magic (New York), 1928), 1929 (CZ-6). Published state. Etching with aquatint; 11 11/16 x 6 9/16 inches. Cedar Rapids Museum of Art.

¹¹Samuel Chamberlain, "Etching as a Medium of Architectural Expression," *American Architect*, vol. cxxviii — no. 2478, 12 August 1925, pp. 119-122. Quoted in Narcissa Gellatly Chamberlain and Jane Field Kingsland, *The Prints of Samuel Chamberlain*, N.A. (Boston: Boston Public Library, 1984), p. 21.

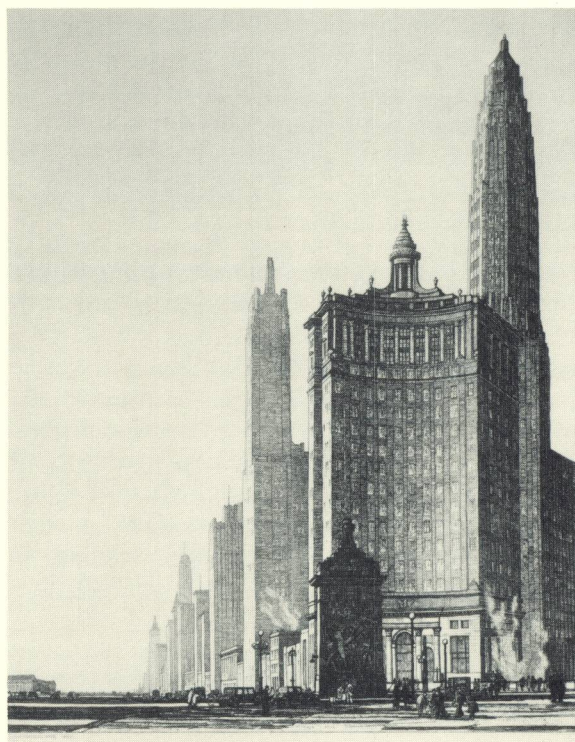
¹²Chamberlain and Kingsland, *The Prints of Samuel Chamberlain*, p. 23. Samuel Chamberlain, "Lithographic Processes in Architectural Illustration," *American Architect*, vol. cxxviii — no. 2480, 9 September 1925, pp. 207-210.

1932. These works, such as *The Vertical Mile*, almost have the appearance of line engravings and some critics have mistakenly identified this quality as an indication of Geerlings's adherence to the International Style in architecture. This style condemned the Beaux-Arts philosophy so prevalent in the 1920s and 1930s in preference for simplified form of drawing that was executed in a precise style of fine lines unembellished by color or wash. Geerlings's subsequent work will dispell any illusions as to his aesthetic preferences.

Between 1929 and 1933, Geerlings created a succession of exquisite compositions. The highlights included *Black Magic* (1929), *Jewelled City* (1931), *Up and Going* (1931), *The Vertical Mile* (1932), *All Quiet* (1931), *Civic Insomnia* (1932), and *Grand Canal, America* (1933), to name but a selection of the 26 works from this period. Individually and collectively, these works share many of the distinguishing characteristics for which Geerlings is best known. It is obvious that Geerlings searched extensively to secure the proper compositional vantage point. He does not seek a realistic rendering, but freely makes adjustments to enhance the overall scene. This approach becomes all the more challenging, because Geerlings also insists on stimulating the spectator's imagination. For Geerlings, a scene is ultimately successful only if the viewer can approach it in a variety of different ways and still remain intrigued.

Geerlings's temperament was intrinsically experimental; he was an avid student of techniques. Of equal importance, he sought a variety of tonal values and effects, all of which established the mood of his scene. Even when he worked in black and white, Geerlings would not let a subject go until he exhausted all of its chromatic possibilities. This determination is not so suprising when we realize that Henri Cartier-Bresson (b.1908) and William M. Ritasse (b.1894) were among his favorite artists. In a sense, Geerlings's city scenes

attempt to create an effect analogous to that of their photographs, especially in the way they evoke an overall mood. At the same time that Geerlings demonstrates the complexity of our perception of a scene, he shows the extent to which he transcends the camera's eye and achieves a refined tension, compression of space, and an excellent perspective — all without distortion.



Vertical Mile (Chicago), 1932 (CZ-25). Published state. Etching; 12 3/8 x 9 3/16 inches.

A sense of adventure was present with each new work, and Geerlings's numerous trial proofs indicate the extent to which the vicissitudes of printing intrigued him. Geerlings always remained actively involved with his own printing, even though he had access to excellent printers. In plates where aquatint prevailed, one is amazed at the infinite number of ways Geerlings manipulated it. He assiduously worked to achieve carefully toned impressions that were printed with a concern for light and an atmosphere of the utmost delicacy.

Geerlings had been working with watercolor for some years and wondered if it were possible to obtain similar graded effects on a copper plate, as was possible in a watercolor wash. His experiments using an acid-bath pan tilted slightly so that the acid could be maneuvered with the aid of a discarded watercolor brush eventually led to his distinctive etching-aquatints *Black Magic*, *Up and Going*, and *Jewelled City*. Soon after Martin Hardie, then curator of prints at the Victoria & Albert Museum, London, acquired these prints for the Museum's permanent collection, he opined that this method was a distinct advance over previous usage of the medium, and he hoped Geerlings would be willing to describe in detail how he obtained effects which would enhance the work of artists in the future. Geerlings complied, and his extensive comments are recorded in the appendix. In these plates, and even in those without the benefit of aquatint, an intriguing sense of architectural integrity endures. His cityscape scene appeared realistic, as if it were articulated in three dimensions. This sense of spatial projection distinguished his work from such other etchers as John T. Arms or Samuel Chamberlain.

In terms of motif, Geerlings's primary interest was the new urban landscape. He was devoted to the cityscape and in a real sense became its portraitist. For Geerlings and many others, the new city was a powerful presence and a popular subject; they recognized that the city was a major condition

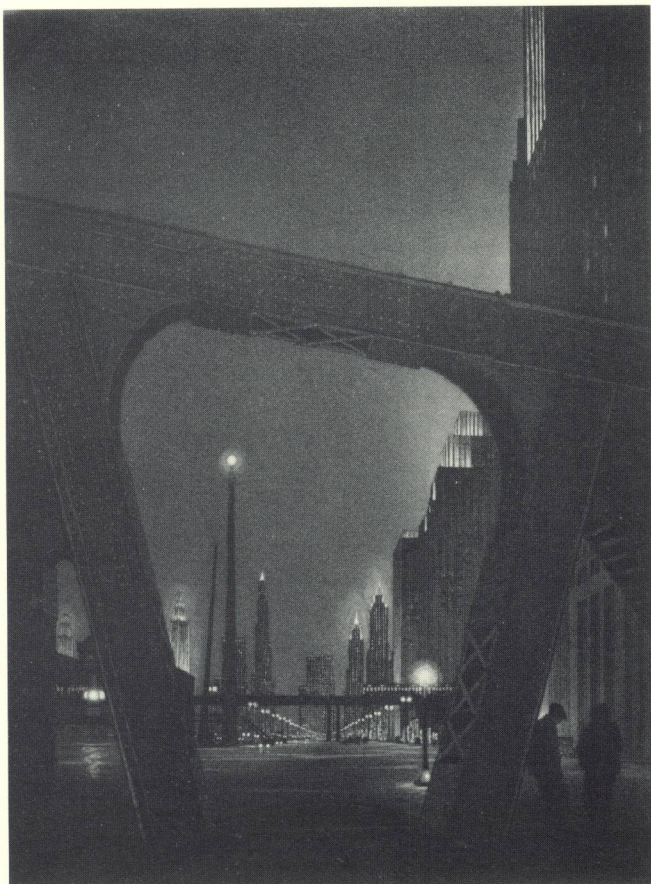
of life in their times. As with Pennell, Lewis, and others, Geerlings was enthralled by the distant views, the dramatic skyline, and the city's distinctive architectural nuances. His works do not deal with anonymous crowds, but capture the phenomenal energy and elusive mystery of the city. His works are not intended as an architectural backdrop to the human pageant of the city. Even in works like *All Quiet* and *Jewelled City*, where figures exist, the cityscape is the intellectual concept; Geerlings's vehicle for personal comment.

As a young architect, Geerlings embarked upon his professional career at a time of tremendous building activity in New York City. The 1920s construction boom had caused an incredible change in the cityscape; a comparison could be made to the more extensive transformation of medieval Paris beginning in the 1850s. In a spirit comparable to Félix Bracquemond (1833-1914) and Félix Buhot (1847-1898), Geerlings focused his attention not only on the old city that was vanishing as the new city emerged, but also on the process of change itself.¹³ As artistic and historic documents, Geerlings prints from this time document the important transition period between an old and a new New York City.

Geerlings creates a poignant image of a city in transition, capturing a sense of history, frenetic architectural progress, and wonderment at the ceaseless urban renewal. Together, these scenes of dramatic visual transformations establish broad suggestive illusions that are timeless, since one doubts whether either New York or Chicago will ever be entirely complete. For others of Geerlings's generation, the cityscape was strictly a symbol of a philosophy of progress. The skyscrapers and the overall image of the new city were viewed as products of a well-organized society. A similar feeling of

¹³Bonnie L. Grad and Timothy A. Riggs, *Visions of City and Country Worcester, Massachusetts: Worcester Art Museum, 1982*, pp. 190-191.

optimism was echoed in the selection of "The Century of Progress" as the theme for the 1933 Chicago World's Fair. Regrettably, this viewpoint was sustained only with considerable difficulty, as the effects of the depression widened.



Jewelled City (Chicago), 1931 (CZ-21). Sixth trial state of seven. Etching with aquatint; 15½ x 11 5/8 inches. Dr. M. Lee Stone.

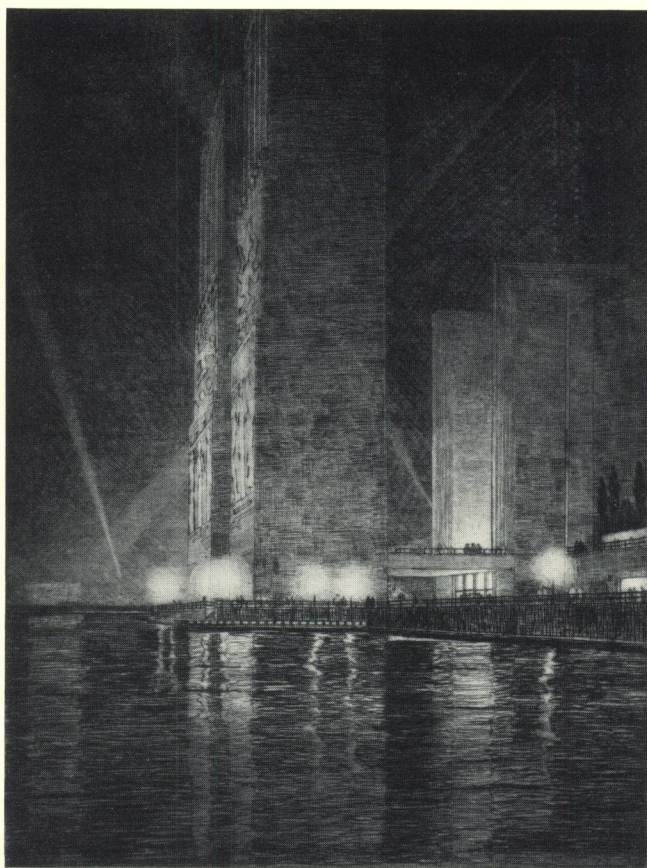
Popular taste was also changing, and many individuals like Geerlings were concerned about their future as graphic artists. Historically, the financial rewards for creating prints were slow in coming, and once they came, they were usually negligible. In spite of this situation, many artists continued to create prints. Alan Fern, in *American Graphics 1860-1940*, perhaps summed it up best when he stated, "Fortunately, artists seem to have been sustained by the curious, compelling power of prints.... The special potential for expression that these artists realized in the etching needle, the gouge, or the lithographic crayon had an attraction that transcended the natural urge to succeed and become famous. Like drawings, many of the prints are close to the soul of the artists; they reveal his gesture, his private delights, his freshest ideas."¹⁴



Civic Insomnia (New York), 1932 (CZ-28). Published state. Aquatint; 10 13/16 x 14 inches.

¹⁴Alan Fern, *American Graphics 1860-1940* (Philadelphia, Pennsylvania: Philadelphia Museum of Art, 1982), p. xii.

By 1933, what little market there was for prints in the 1920s had been devastated by the resounding impact of the economic depression. Since 1926, Geerlings had created thirty-one compositions, many of which were frequent award winners. It is ironic, however, that in the same year as the Chicago Fair,



Grand Canal, America, 1933 (CZ-31). Published state. Drypoint; 11 7/8 x 8 7/8 inches.

when his *Grand Canal, America* was awarded first prize in etching, Geerlings stopped making prints and did not return to them for more than forty years. He would no doubt have preferred to continue concentrating his energies on his drawings and prints; however, this alternative was no longer practical. A wife and two children, born in 1930 and 1932, required support. In addition, to spend weeks on a single plate to achieve a desired effect, without any assurance of compensation, was unrealistic now that his activities as an architectural consultant could result in immediate fees.

Reluctant to apply for benefits under the governments various recuperative programs,¹⁵ Geerlings — resourceful and imaginative — effected a transition to his earlier career interest as a domestic architect, a graphic designer, as consulting architect to *McCall's*, and as a writer for such publications as *House and Garden*, *House Beautiful*, *Woman's Home Companion*, *Better Homes and Gardens*, and *Architecture*. His articles were directed at homeowners and dealt with ways of improving appearance, reducing costs or increasing the livability of existing buildings.

Many years later, Geerlings stated, "I found I could remain financially solvent by combining my architectural training, sketching, watercolor, design ingenuity, and wordmanship, in doing articles for the leading shelter magazines.... I rendered a complete service: brought in the basic idea with roughs of the illustrations, a layout complete with caption boxes, number of lines, number of characters in each line, etc., and

¹⁵The various government programs were as follows: Public Works of Art Project 1933-1934; Works Progress Administration/Federal Art Project 1935-1939; Treasury Relief Art Project 1935-1939; Work Projects Administration of the Federal Works Agency 1939-1942; and Graphic Section of the War Services Division 1942-1943. For further information see: R. D. McKinzie, *The New Deal for the Artists*, Princeton, New Jersey 1973; F. V. O'Connor, *Federal Support for the Visual Arts: The New Deal and Now*, Greenwich, Connecticut 1969; and *The New Deal Art Projects: An Anthology of Memoirs*, edited by F. V. O'Connor, Washington, D. C. 1972.

once approved, would turn out illustrations and all copy.”¹⁶ He added, “As my articles brought in more and more income, and architectural activity showed timid signs of life, ... the atmosphere was not conducive to resuming the virtually non-existent market for graphic art.”¹⁷

During the ensuing years, Geerlings remained active as a draftsman, exhibiting his works at the 1939 World’s Fair. In addition, from 1942 until 1952 he maintained an active affiliation with the armed services, achieving impressive results in the European and Pacific Theatre during World War II in pioneering the development of aerial perspective target maps. In 1953, he was able to renew his architecture practice and continue his involvement with various magazines, often using his own drawings as illustrations. These endeavors continued until about 1970, when he abandoned them in preference for his long-standing interest in drawing.

A magnificent series of black and white drawings titled *Paris Along the Seine* (1971-1975) was followed by an equally successful series of lithographs issued as a Bicentennial salute to New York. These lithographs are quite similar in feeling to his works from the mid-1920s, such as *Santa Cinema*, *Perugia*, and *Dover Cliffs*. In fact, there is little except for passage of time to distinguish these works from each other. This is a compliment to Geerlings’s unerring ability as a draftsman and the consistency of his vision. As before, he is able to distill the essence of his subject matter and deftly convey his concept to a spectator.

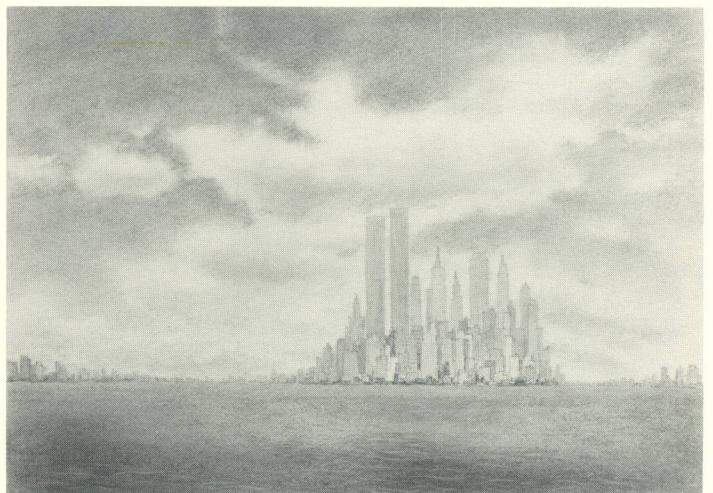
At about the same time, Geerlings began to experiment with the application of pastel to lithographs. This development too is a logical extension of his earlier interest in watercolor and

¹⁶Gerald K. Geerlings, Autobiographical Notes, 10 March 1981 typed manuscript.

¹⁷Ibid.

his use of aquatint. The aim was basically the same, to display under varying conditions of light different patterns of colors, shapes, and forms. The cityscape appears as if it were bathed in light and color, and drenched in mist. *Siren on the Sea* is an especially appropriate series, not only for the title, but also for the way in which New York City is perceived as a mysterious apparition or a fantasy island. Although the designation has been applied in numerous contexts, “Oz on the Hudson” is certainly a fair term to apply to these delicate pastel impressions of New York City.

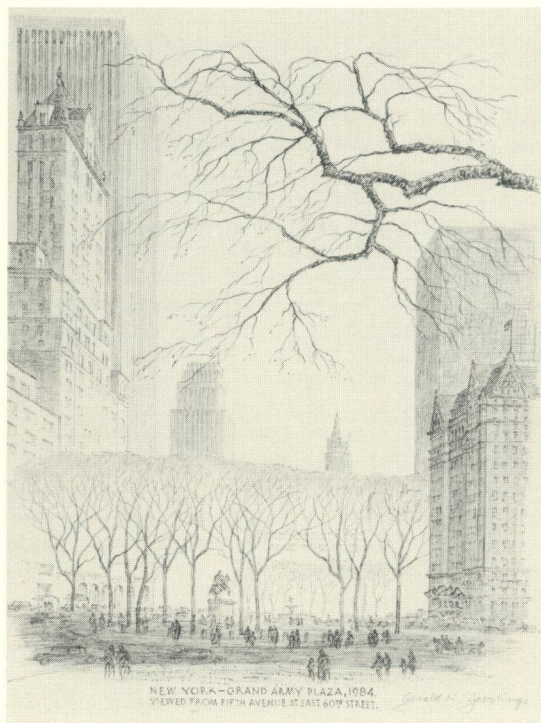
Finally, in 1984, Geerlings returned to black and white lithography and created *New York-Grand Army Plaza*. He did so with a certain amount of trepidation. Simply, Geerlings did not want to set up a situation wherein his results could be compared with his efforts of sixty years ago, especially in terms of detail and broad effect. Besides that, the



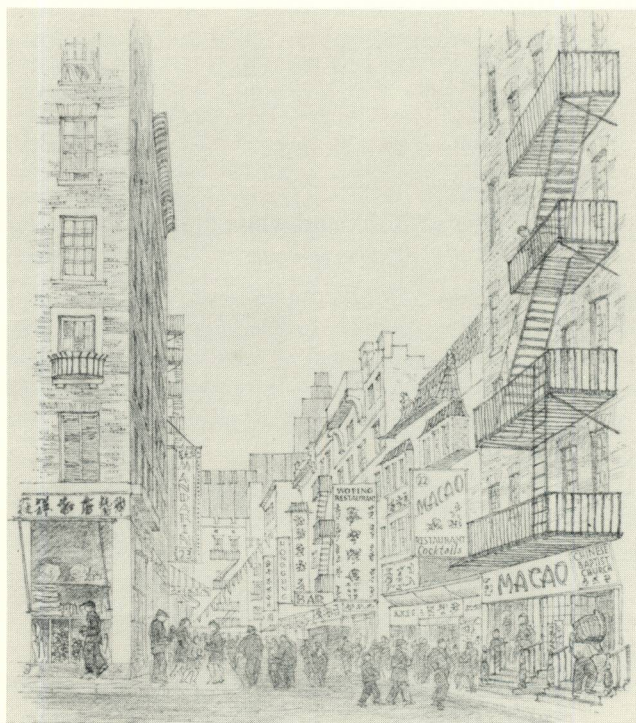
Siren on the Sea - Windy Afternoon, 1983 (CZ-43). Lithograph, with pastel; 10 1/16 x 14 1/16 inches.

city had changed dramatically, and a format once deemed acceptable was no longer appropriate. In contrast to his earlier works, the new works possess special qualities that would not previously have been possible, partly based as they are on recent technical developments. Specifically, Geerlings was able to take advantage of a new lithographic pencil and aluminum plate recommended by Burr Miller that together produce the delicate effect of a soft-ground etching. Geerlings found the

combination to his liking and has already completed another splendid lithograph *Chinatown, New York 1984*, and is in the process of finalizing *New York-South Street Seaport* and *New York-Park Avenue Aristocrats*. The meticulous precision and firmness of line of the earlier etchings has in his current lithographs given way to luminous suggestions. These works are distinguished by the sheer beauty of their dimension, color, and delicate texture. These two works alone, as did his essays in the 1920s, foretell what is to come.



New York - Grand Army Plaza, 1984. Pencil, charcoal, and white chalk; 10¼ x 9¼ inches.



Chinatown, New York 1984. Only state. Lithograph, 9 7/8 x 8½ inches.

A fascinating article, "American Printmaking in the 1930s: Some Observations," by David W. Kiehl, recently appeared in the June 1984 issue of *Print Quarterly*. In part this perceptive critic concludes, "In its diversity, the American Scene is unified by its concern for the experience of the American people in its man-made and natural environment. Its focus on the commonplace of everyday American life and thought can be seen anew in the prints of the 1960s and 1970s.... While the American Scene of the 1960s and 1970s may not be as obvious and visually literal as that of the 1930s, it is a similar, shared, and recognizable experience,"¹⁸ These comments, together with William S. Lieberman's previously quoted passage, are very provocative. As more of the rich aesthetic heritage of the 1920s and 1930s is understood and examined, it will become increasingly important to address the subsequent work that these artists produced. To be sure, their work from the 1920s and 1930s in most cases established their reputations, but many continued their accomplishments in subsequent decades, and these works possess a widespread public following. It is a somewhat fashionable pursuit to examine an artist's early work extensively for the germ of a mature style, but the same case should be taken over to the later work. A cursory review alone brings to mind many fine printmakers whose work did not cease in 1940, including Raphael Soyer, Isabel Bishop, Paul Cadmus, Thomas Hart Benton, Armin Landek, Jacob Kainen, Fritz Eichenberg, Louis Lozowick, Joseph Hirsch, Jack Levine, Ben Shahn, and many others. In many cases, their subsequent works have received little critical attention, and yet they are an important part of both the artist's overall work and a continuing tradition in American art.

Geerlings's achievement throughout his graphic explorations

¹⁸David W. Kiehl, "American Printmaking in the 1930s: Some Observations," *Print Quarterly*, Vol. 1 - No. 2, June 1984, pp. 110-111.

is as reaching as his technical distinction. Many years ago, Frederick W. Gookin, of the Art Institute in Chicago, commented upon receiving *Grand Canal, America*, 1933, "in poetic feeling, composition, both of masses, forms and especially of tone values, and in technical qualities, it is superb."¹⁹ Poetic beauty and technical distinction remain chief attributes of Geerlings's work today, just as they were when this statement was written more than fifty years ago.

Today Gerald K. Geerlings continues to provide poignant images that encapsulate the times. Of greatest importance, his work is absolutely personal and possesses considerable originality. Geerlings is an accomplished draftsman who displays an extraordinary sensitivity to his subject matter. To this seemingly natural ability, Geerlings applies an excellent imagination and design sensibility, while consistently maintaining a preference for realism, even in the aftermath of a more abstract expressionism. Furthermore, he possesses a tremendous capacity to grow as an artist, technician, and human being. This observation is verified by the current exhibition, in which the spectator is offered an opportunity to view a compelling display of work spanning 1926 to 1984.

¹⁹Letter from Frederick W. Gookin dated 19 November 1933 to Chicago Society of Etchers. Gerald K. Geerlings scrapbook materials.

INTERVIEW WITH GERALD K. GEERLINGS

WHO FIRST INTERESTED YOU IN LITHOGRAPHY?

Joe Pennell. When I attended the School of Architecture at the University of Pennsylvania immediately after World War I, he no longer delivered occasional lectures. But his influence continued by word of mouth, including many a pithy saying. Also, there was unswerving admiration for his lithographs, illustrated in his book *Wonder of Work*, published by J.B. Lippincott in 1916.

WHAT PROMPTED YOU TO CHOOSE THE MILWAUKEE CATHEDRAL AS THE SUBJECT FOR YOUR FIRST PRINT?

Milwaukee is my hometown, and from early on I considered the cathedral the most sensitive and admirable interpretation of Northern Italian Renaissance architecture in the city. When my wife and I made our annual trip back to Milwaukee in 1926, I took along several sheets of coated French "transfer" paper, then available for making lithograph drawings on the spot (as Pennell did).

Then I availed myself of an introduction to Mr. Bressler of the Bressler Gallery on Mason Street, the leading print dealer in Wisconsin, and showed the drawing to him. He was encouraging and suggested that I take the drawing to George Miller in New York.

George made a perfect transfer of the drawing to stone, gave me invaluable information about doing some touching up on the stone, and then pulled an edition of about fifty. Thus began a long and valued friendship.

TELL US ABOUT MILLER'S ESTABLISHMENT.

Only too gladly. I learned all I know about endeavoring to

make lithographs from George. He taught part-time at Pratt, but his "establishment" was a third-floor loft on Fourteenth Street. You opened the door and were confronted with what we termed the "wooden mountain," a straight flight of steep steps. I always felt it an arduous challenge to carry up a heavy stone, and I did so at a leisurely pace.

In the loft, there were three windows that faced south. George was always standing at his press, adjacent to the window in the left corner. There were a few tables at which to work on one's stone; or if all were in use, the helper would somehow create another workspace.

George always seemed to be as involved with the success of his "clients" as they were. Nothing was too much trouble for him. When any of us became enmeshed in difficulties — say, making a passage too dark by piling up too much Korn pencil on the stone, so that the area would have to be meticulously picked out, pore by pore, with one of George's needlelike tools — George would devote all the time necessary to salvaging the stone.

Again and again I heard George say that, before touching litho pencil to stone or plate, the artist should do a sufficient number of "final" drawings so that on stone or plate he would not make a single wrong decision. For example, a short line or small spot made too dark on a plate *cannot* be lightened; and the artist could spend a whole day or more picking out every atom of litho pencil on a tree, only to find when he tries to draw over this picked-out area that the texture there is different from the rest of the stone. Unless he can justify the offending area, he must begin all over on a new stone or zinc plate.

Some people seem to think that the artist just orders up a stone or plate, takes up a lithographic pencil, and begins to draw directly on the stone or plate. On the contrary, he must

*This interview is an expanded version of one recorded in *Print Review 19* (pp. 48-50). Published by Pratt Graphics Center, School of Art and Design, Pratt Institute, New York. Reproduced with permission.

have the patience to do enough drawings, accurate in delineation and graduations from off-white to pitch black, so that on the stone he can stand a fair chance of duplicating what he has on paper. It would take pages to describe the various means of obtaining the optimum type and number of guide lines on stone or plate, reversed from left to right from what they are on the drawing.

Lithography would never have stabilized and then flourished in the art world if George Miller had not made sacrifices and had not been a master craftsman. All who knew him unanimously agreed that he never imposed his aesthetic ideas on anyone or criticized an artist's drawing technique. But when asked for advice, he always had helpful, practical suggestions of alternate ways that this or that could be accomplished, limitless patience to rescue one from a seemingly hopeless predicament, plus the ability to restore confidence in the final outcome.

WHAT IS YOUR OPINION AS TO THE IMPORTANCE OF THE ARTIST-PRINTER RELATIONSHIP?

Ideally, the printer should be George Miller or a faithful facsimile; the artist should listen attentively and be guided and not argumentative; and both should be drawn to each other and eventually become warm friends. Unless both artist and printer have a unified concept of the overall effect desired, the result may be a "house divided against itself," and the prints satisfactory to neither participant.

WHAT ARE THE DIFFERENCES BETWEEN WORKING ON A STONE AND WORKING ON A PLATE?

Many times as I was working in his atelier, art dealers and art critics would come in to ask George about drawing directly on stone, about the relation between the artist's "final" drawing on paper and duplicating it on stone in any one of several

ways, the advantages and disadvantages of stone versus plate, and so on.

George used to hold forth on the inadvisability of giving a false notion about whether a print was pulled from stone or plate. He had many books which had footnotes below lithos by famous artists, commenting on how well they achieved this or that effect, but never with any mention of whether the print was pulled from stone or plate. George would explain it this way: "Suppose there is to be a conclave of the foremost authorities from all over the world on a subject of universal interest. The reports would deal with what this or that authority *had to say which was of merit*, but no mention of the particular type of vehicle to facilitate his travel." In other words, it isn't how you get there, it's the message you have to deliver.

WOULD YOU DESCRIBE YOUR TRANSITION FROM LITHOGRAPHY TO ETCHING?

A confluence of persons, plus a continuous propensity to explore new techniques and media, brought it about. By about 1927 I had been studying with increasing avidity Ernest Lumsden's *The Art of Etching* and had become more and more fascinated with the wide variety of etching techniques. For two years after graduating from Penn in 1922, I worked in New York as a designer for the architectural firm of York & Sawyer.

Louis Rosenberg was there at the same time, doing his magnificent "renderings," as they were termed — presentation perspectives of the firm's proposed new buildings. Louis had just returned from Europe with his first and marvelous portfolio of etchings. I listened eagerly to his experiences of learning the techniques of etching at the Royal College of Art, housed in a cramped section of the rambling Victoria and Albert Museum. As far as I was concerned, after seeing Louis's etchings, no more cogent proof was required to show

that there was then no better institution in which to learn the maximum in the minimum space of time. My objective was to go there as soon as possible.

But we were not able to leave for London until early in September 1928. Galleys and page proofs of *Wrought Iron in Architecture*, and *The Metal Crafts in Architecture*, which Scribners had agreed to publish, would be sent to London, interrupting the exciting activities of buying copper plates, subjecting them to a nitric- or Dutch- acid bath or to the mercies of a diamond or steel point all with high hopes and spells of despair.

At that time — February 1929 — the Royal Academy in London staged its annual exhibit. The number of etching entries usually exceeded 1,000. Only about 150 to 200 were accepted and hung. Occasionally my wife and I recall our disbelief when two of my three entries were hung (the only American prints in the exhibit) and, wonder of wonders, both were purchased by a lady whose address was Grosvenor Square, London.

When we returned to New York in September 1929, prints of the same two etchings, plus one other, were hung at the National Arts Club annual exhibit and received second prize. Euphoria — but not for long. Within a month came the unforgettable Black Friday — the death knell of prosperity.

WHAT WAS THE EFFECT OF THE DEPRESSION ON YOU AND YOUR PRINTS?

Profound. If you didn't live through the early thirties, you can't possibly have a comprehensive concept of the physical and mental effects on just about everyone in the United States.

The sale of prints slowly ground to a halt. From time to time I'd stop in at Kennedy & Company. Once in a blue moon inwardly I'd whoop for joy when one of my prints was on

display in the Fifth Avenue show window. But scarcely any one bought a lithograph or etching — understandably.

YET YOU CONTINUED PRODUCING NEW PLATES OF BOTH NEW YORK AND CHICAGO. HOW DID YOU PREVENT THE PERVASIVE ATMOSPHERE OF GLOOM IN THE PRINT WORLD FROM DILUTING YOUR ZEAL AND OPTIMISM?

Since income from prints was almost negligible, I'd work flat out for half of each year doing illustrated architectural articles for such magazines as *House & Garden*, *House Beautiful*, Scriber's *Architecture*, and so on, plus occasional architectural commissions. This intensive work period provided the necessary capital to go to London for six months or so in order to concentrate on etching. If it hadn't been for my competent and good-natured wife, it wouldn't have been possible to go through the ordeal of putting all possessions in storage, then arriving in London and looking for a flat, with a demanding baby in tow, and then returning to the United States and unpacking, et cetera, et cetera.

WHY ALL THE EXTRA EXPENSE AND ENERGY? WHY DIDN'T YOU STAY PUT IN THE UNITED STATES?

Seems crazy I know. But you try recording the essence of New York and Chicago on a copper plate or in prose, and you'll find it's elusive. Unless you're willing to settle for pot-boiler standards.

Also, If I had remained accessible by phone I would have had to refuse all offers of one commission or another, each time having to overcome the temptation to acquire financial gain. Not only would that have fractured my concentration, but my potential clients might well have decided not to bother offering assignments again. By being in London, I could write to clients periodically, announcing an appropriate return date,

adding a sentence or two about accumulating new ideas for them.

To sum up my program — I found it impossible to have a dual personality: on the one hand, trying to etch on a copper plate a “social document” or a distilled cityscape portrayal, entirely divorced from any thought of financial reimbursement; and, on the other hand, being a combination of craftsman, architect, and wordsmith with financial involvement.

You ask if I was conscious of the hardships many people experienced during the 1930s. Of course I was. But in order to follow Carlyle’s implied advice in his essay, “Singleness of Purpose,” I found I could work best by concentration in a foreign land, without interruptions from friends or clients.

London was attractive to us for various reasons. We both had good friends there, and my wife had relatives, artists among them. I had attended Cambridge University for two terms after the Armistice, and attending the Royal College of Art naturally resulted in a still wider circle of friends. Many of the best-known etchers in England (and what a number there were!) brought their plates to Charles Welch and his sons, in Hammersmith, for edition printing. Like most etchers I knew in London, I pulled all the trial or working proofs myself, using a soft white paper that would pick up even very fine scratches on the plate. But I was always eager to get on with new ideas for new plates, and felt impatient doing repetitive edition prints. Art dealers had impressed on me that they expected uniformity on edition prints, so that a client coming in one day and asking that a print of such-and-such a subject be held for him would not be displeased if the print sent out later was in any detail different from the one originally selected.

YOU HAVE SPOKEN OF “DISTILLING THE ESSENCE” OF A PARTICULAR CITY. HOW DO YOU GO ABOUT CONVEYING THE ESSENCE OF AN URBAN SITE?

This is always the ubiquitous challenge. What may be valid for New York is inapplicable for Paris. Over a span of sixty years I’ve concluded that to capture the essence of a particular city I must seek compositions of subject matter which embody the city’s principal characteristics. For example, in built-up areas of New York, contrasting structures elbow and jostle each other with the result that the ratio of sky-area to buildings is considerably less than in other cities. Also, in New York there is a pulsating sense of impending new building or reconstruction activity, so that even in portraying a scene which is static, it seems appropriate in one way or another that demolition or new construction is imminent.

In analyzing the essence of city streets it is important to recognize the significance of “sky-areas.” For an example of a comparison, in the vast residential areas of Paris, the row houses are about the same height as those in Edinburgh, but the distance between those on opposite sides of the street is consistently less than in Edinburgh, except on the “grand Boulevards.” In brief: as you walk down a street, are you conscious of an expanse of sky above, or do you see only a narrow slice of sky between buildings?

Another means of portraying the essence of a city is to exploit its extensive views. Almost any composition drawn in Chicago from the park adjacent Lake Michigan, looking inland toward Michigan Avenue, delineates the special characteristics of that city, as does any comprehensive composition drawn from Long Island City looking west toward Manhattan, as in my etching *The Big Parade*.

In endeavoring to distill the essence of a city when the composition consists predominately of buildings, the challenge is always formidable. To me the immediate requirement is to make many, many sketches, varying the stationpoint from which to draw, the perspective horizon, the chiaroscuro, and even the relative height and location of the structures. Even

after making numerous versions and comparing them with as impersonal a judgement as possible, the final drawing to be used as guidance for print or pastel is never entirely satisfactory.

However, I am somewhat consoled in knowing that, in any media at my command, the variety of tonal values, the pattern which leads the eye in ever-changing patterns, and the elimination of the boring or banal details are superior to a photograph, which could hold a viewer's interest for a much shorter period.

YOU SEEM TO REGARD PHOTOGRAPHS UNSYMPATHETICALLY.

Not at all. I've been taking photographs almost as long as I've been drawing. I've lugged camera, accessories, and tripod over Europe for years. When I was acquiring material for my book *Wrought Iron in Architecture*, only photographs could satisfactorily convey with integrity the texture and finite details of grilles great or small. There are also intricate architectural subjects for which photos are infinitely superior to drawings.

Using graphic or photographic potential requires, as far as I am concerned in my work, discrimination when to employ one or the other. I refuse to do a lithograph or an etching of a subject in such a manner that, when greatly reduced in size, the reproduction looks like a photograph. If my final results with lithograph pencil or etching needle can be mistaken for a photo, then it is a waste of my time to spend hours and hours doing what I can achieve with my camera in less than a second.

The admonition of the 19th-century English art critic and essayist P. G. Hammerton, "Never etch a subject, but etch an idea," made a lasting impression on me, and helped me clarify when a subject was better served by one medium or the other.

TWO OF YOUR DRYPOINT PLATES, *BACK-STAGE 8 P.M.* AND *THE HIGHER-UPS BACK-STAGE*, BOTH GRAND-OPERA SUBJECTS, ARE DISTINCT DEPARTURES FROM YOUR CITYSCAPE COMPOSITIONS. WHY THE DIVERGENCE?

My father-in-law's family had an intimate association with grand opera in Europe. A discussion one time was enlivened with reminiscences related to the dramatic action that invariably takes place out of sight of the audience. Admiration was expressed for the expertise of the corps of electricians, on whom so much depends — the complexity of lighting effects and rapid changes. They recited incidents caused by the riggers manipulating the wrong drop curtain, understandable only if one has observed the cat's cradle of masses of ropes and rigging on the balcony gangways high above the stage.

After some maneuvering, I received permission to do drawings backstage, provided I kept out of the way under all circumstances — whether a drawing was almost complete or not. I might be brusquely shoved out of the way at any point because of stage-shifting pressure. In retrospect I think about only one-fourth of all my sketches were completed, because time and again one would almost be finished when the lighting changed and I was left in semi-darkness. I used charcoal on tinted charcoal paper. From the total series I finally used only the two subjects just mentioned for drypoints.

SOME OF YOUR PRINTS ARE ON SLIGHTLY TINTED PAPERS, USUALLY GREEN. WHY?

A lifelong propensity to experiment. The aquatint *Civic Insomnia*, bitten without any lines whatsoever, is a nocturne of mid-Manhattan viewed from a rooftop in Long Island City. Depending upon weather and atmospheric conditions, the sky at night varies in color. By using papers with varying hues it

was possible to secure slightly different effects, although the black ink, warmed with a little ochre, remained a constant.

As a matter of fact, most of my nocturnes are printed on paper with a greenish hue, but this off-white color is apparent only on the margins around the edge of the plate. To me the overall effect is preferable to that of the white paper I used on all the trial working proofs.

WHAT ETCHERS HAVE HAD THE GREATEST INFLUENCE ON YOU?

Pennell, Whistler, McBey, Blampied (the latter for creating the illusion of movement, as that of the workmen in my drypoint *Scenes That Pass in the Night*) all these for acid-bitten lines; and for drypoint, the master in that category, Muirhead Bone.

HOW HAVE YOUR BASIC APPROACH AND DEVELOPMENT TECHNIQUES OF PORTRAYING THE DISTINCTIVE FEATURES OF AN URBAN SCENE ALTERED IN THE SIXTY YEARS YOU HAVE BEEN DEALING WITH THE PROBLEM?

Not consciously or basically. It still seems to me of the greatest importance to record as expeditiously as possible, at least mentally, my first and fresh impression of the subject matter.

When I have at least tentatively selected an urban site and the most likely stationpoint from which to draw, my next step is to visualize the final drawing in terms of the time of day and the effect of natural light. If the architectural details are not admirable but the pattern of mass is excellent, I form as complete a visualization as possible of subdued natural light.

Whatever the subject, once I begin to put pencil to paper there is the ever-present challenge of discrimination. The sequence of my decisions are: first, is the nature of the subject

such that a drawing, a lithograph, an etching, or a pastel will be capable of transmitting visually what a photograph cannot do? Next, what elements of the subject matter should be emphasized as constituting the "essence"?

Are there disturbing details or "visual passages" which should be merely suggested, if not eliminated? Should the subject matter be drawn from one carefully selected stationpoint, or is it preferable to use several? And finally, after doing a number of chiaroscuro studies, I determine whether the values should have strong or weak contrasts.

HOW DOES THE ABSENCE OF HUMAN FIGURES AFFECT YOUR COMPOSITION?

In my plates buildings and solid structures have been the principle "actors," and, as such, are anchored from first to last trial states. Whatever reason there has been for successive trial states usually has been caused by my exacting standards of improving the cloud formations, the density of billowing smoke, or slight alterations in some small areas on some of the buildings. Just about the only change in adding human figures occurs in the etching-aquatint *Jewelled City*.

WHAT ABOUT THE WEATHER THAT OCCURS IN YOUR CITYSCAPES? FROM WHAT YOU SAY, IT SEEMS OBVIOUS THAT YOU CHOOSE IT, RATHER THAN JUST USE WHAT YOU FIND THERE.

Absolutely. As an inveterate sky-watcher, I'm convinced that, just as we all are affected by peaceful, sunny skies, compared with stormy, threatening cloud formations, similarly a mood can be transmitted in a variety of graphic media by designing the sky to contribute materially to the artist's objective.

Utilizing morning mist minimizes unimportant or ugly elements of the composition. Festive clouds in a sunny sky can help create a peaceful, pastoral mood; while at the other

extreme, tumultuous, dramatic, or storm-threatening effects can be graphically shown.

Before doing the final 130 drawings of the series *Paris on the Seine* (1971-1976), I did a variety of sky sketches which would indicate that traffic was dense and noisy during the morning or late afternoon rush (as on the Pont d'Austerlitz), or that the absence of vehicular traffic contributed to a pastoral effect by a few fleecy clouds in a sunny sky (applicable to the Pont Marie). The indication of rain, snow, or fog, or clouds predicting a storm can of course help create a somber mood. Sky variations in color are so much more effective than black-and-white that, for the last three years or so, I've dealt only in pastels.

WHAT ARE YOUR CURRENT ART INTERESTS?

In 1968, I decided to retire from the active practice of architecture and return to my infatuation with cityscapes. For about two years I experimented with a variety of media and with drawing techniques.

From mid-1975 to mid-1976 I did a series of ten lithographs of New York cityscapes, titled *Salute to New York*. Since that time it has become apparent to me that the city no longer offers the repetitive compositions of white and off-white it did until the 1930s, but rather it proclaims its pride in flaunting many colors. I became fascinated at this period with the flexibility inherent in the use of pastels and rejoiced in doing a considerable number of cityscapes in this medium. I evolved a technique of combining a lithograph print with pastel.

From my line drawings on zinc plates I've had a limited edition of prints pulled on heavy white paper. These drawings are of the Lower Manhattan skyline viewed from the Staten Island Ferry. I have designed the skyline for greater variety and interest — after all, how long does any part of the New York skyline remain static? Thus began a series of ten com-

positions titled *Siren on the Sea*, portrayed under changing conditions of light from sunrise to pitch-dark midnight, combined with variations in weather.

Another series, still under way, is a limited edition of lithograph prints on heavy white paper, with a horizon line about one-fifth from the top of the sheet; above it are indications of buildings, while below the paper is blank. The series is titled *Cityscape Reflections* and comprises a wide variety of buildings extended to the top of the paper. Pastel is used over the lithographic base and each work reflects a different pattern of colors, shapes, and surface-water conditions, to stimulate the viewer's imagination.

WHAT CAN YOU TELL US ABOUT YOUR RECENT LITHOGRAPH OF THE GRAND ARMY PLAZA FOR THE CEDAR RAPIDS EXHIBIT?

Of course I wanted this to be a distinctive print, not only compared to my previous lithographs, but also to those of other artists. Two factors previously distinguished lithographs from other graphic media: the grain of the stone or the zinc plate, and the diameter of the Korn pencil — and it required as much time to keep a usable sharp point on the pencil as it took to do the drawing.

When I first proposed doing a lithograph, after doing only pastels for nine years, Burr Miller informed me of two advances in materials: first, a new type of pencil, made in West Germany, which retains a sharp point; and second, a newly developed *aluminum* plate with a much finer grain than that of the stone or zinc plate.

The combination of these two advances stimulated my intense aesthetic excitement and resulted in new effects, as illustrated in the Grand Army print. Except for the lack of the embossed evidence characteristic of a copper plate, this lithograph print has all the qualities of line associated with a soft-ground etching. I have endeavored to portray the effect of brilliant

sunlight in the Plaza, for, in looking into the sun, there is not the solidity of peering “down-sun,” and the constant movement of people and traffic is not represented by depicting arrested motion. I feel it is an excellent exercise to tackle subjects of contrasting aesthetic requirements, such as the light effects of looking into the sun in this scene, compared with the overall effect of animation and busyness of electric signs and human bustling about. As to chiaroscuro, I have purposely played down strong contrasts, hoping that by using pianissimo restraint I can encourage the viewers to *look into* the print and make individual interpretations.

My next subject will be a horizontal view of New York: South Street Seaport, seen from Pier 17, where the well-known Ambrose Light Ship is moored.

I think that, in the back of my mind, there is always the desire to arrive at a rendition in whatever the medium which, eventually, will invoke the art gallery visitor to stop, look — and enjoy.

SELECTED CHRONOLOGY

-
- 1897** Born April 18 in Milwaukee, Wisconsin; attended public schools there.
- 1915-1917** Worked as an architectural draftsman and newspaper reporter; attended evening classes at art school.
- 1917-1918** Served overseas for eighteen months in 120 Field Artillery, 32nd Division. Enlisted in April 1917 as a private and commissioned a 2nd Lieutenant Field Artillery in August 1918 at Saumur, France.
- 1918** After the Armistice the British Government invited each American division to send six officers to attend English Universities for two terms; Geerlings attended St. John's College, Cambridge University.
- 1919** Entered the School of Architecture, University of Pennsylvania.
- 1921** Awarded B.A. in Architecture, Faculty Medal for highest grades, and the silver Brooke Memorial Prize for meritorious work in architectural design.
- 1922** Awarded M.A. in Architecture and the gold Brooke Memorial Prize for meritorious work in architectural design and the Prix d'émulation of the Société des Architectes Diplômés par le Gouvernement Français. Placed second in Rome Prize Competition.
- 1922-1924** Employed on design staff of the architectural firm of York & Sawyer, New York City. Louis Conrad Rosenberg (1890-1983) employed at same firm.
- 1924** Married Elizabeth Filby Edmunds of Philadelphia, September 2; daughters Barbara and Gillian born 1930 and 1932, respectively.
- 1924-1925** Awarded Woodman Traveling Fellowship for one year's travel in Europe in September by School of Architecture, University of Pennsylvania. Began collecting material for two metalwork books later published by Charles Scribner's Sons.
- 1925** Chief designer at architectural firm of Starrett & Van Vleck, New York City.
- 1926** Established his own architectural practice. Executed first lithograph, printed by George C. Miller, New York City.
- 1928** *Color Schemes of Adam Ceilings* published by Charles Scribner's Sons, printed by George C. Miller.
- 1928-1932** Traveled to London in September. Studied etching at the Royal College of Art, London. Alternated six months in Europe with six months in New York each year.
- 1929** *The Metal Crafts in Architecture* and *Wrought Iron in Architecture* published by Charles Scribner's Sons. *Black Magic* and *The Rising Generation* exhibited at The Royal Academy, London, and received second prize by The National Arts Club Competition, New York.
- 1930** Began affiliation as graphic designer and author of articles on domestic architecture in a variety of magazines: *House & Garden*, *House Beautiful*, *Woman's Home Companion*, *Better Homes & Gardens*, and *Architecture*. Served as a product consultant to Kohler Company, Remington-Rand and Spalding.
- 1931** Awarded Alice McFadden Eyre Gold Medal for best black-and-white print of 1931 by the Pennsylvania Academy of Fine Arts for *Jewelled City*. Began fascination with aerial perspective, executed drawings from an AutoGiro and later from a Ford Tri-Motor.
- 1933** Established his residence in Connecticut. *Grand Canal, America*, 1933, awarded first prize for the best etching at the "Century of Progress," Chicago World's Fair. Commissioned by the Chicago Society of Etchers.
- 1938** Visited Scandinavia during the summer; sketching

- and taking photographs for magazines.
- 1939** Exhibited drawings at the New York World's Fair.
- 1942** Samuel Chamberlain in *Fair is Our Land* (Hastings House, New York) reproduced *West Point* (p. 54) and *Civic Insomnia* (p. 223). Continued pioneering work with aerial perspective drawings. Work was the genesis of Perspective Target Maps used in World War II. Maps aided heavy bombers flying at altitudes over 22,000 feet. Volunteered in April for active duty in Army Air Corps, inducted as a captain. Sent overseas to England in September, assigned as intelligence officer to headquarters of 8th Bomber Command of Air Force. Originated and developed the Target Identification Unit, together with materials and text for Air Force Manual, *Aids for Navigators and Bombardiers (No. 41)*. Served in the European Pacific Theatre. Awarded Legion of Merit.
- 1943** Awarded oak leaf cluster to Legion of Merit medal for navigational and bombing innovations used in Battle of Ploesti.
- 1945** Retired from Air Force active duty with rank of colonel and returned to practice architecture, product design, and illustrate articles that he authored.
- 1948-1952** Served as a part-time civilian consultant to Strategic Air Command Headquarters at Offutt Air Base, Omaha.
- 1953-1966** Resumed architecture practice and contributed articles on domestic architecture to *House Beautiful*, *House and Home*, etc.
- 1967** One-man show of etchings at Mattatuck Museum, Waterbury, Connecticut.
- 1967-1968** Landplanning, architectural work and color schemes for two townhouse communities near Mt. Vernon, Virginia.
- 1969-1970** Discontinued architecture practice, turned attention to drawing in various media.
- 1971-1975** Developed a series of 130 black-and-white drawings titled, *Paris Along the Seine*.
- 1975-1976** Series of ten lithographs with generic title, *Salute to New York*, issued at time of the Bicentennial. Exhibited at National Museum of American Art and the Pratt Institute. Experimented with application of pastel to *Salute to New York* series.
- 1977** Concentrated on two series of lithographs with pastels, *Cityscape Reflections* and *Siren on the Sea*.
- 1978** Exhibited *Paris Along the Seine* drawings at French Institute, New York.
- 1980** Donated a large collection of work to The Architectural Archives, Graduate School of Fine Arts, University of Pennsylvania.
- 1981** Retrospective exhibition at the University of Pennsylvania, School of Architecture.
- 1982** One-man show of etchings at Martin Sumers Gallery, New York City.
- 1983** Works included in exhibitions at Metropolitan Museum and Cooper-Hewitt Museum, New York City, and at Yale University Art Gallery.
- 1984** Dover Publications reissues *Wrough Iron in Architecture*. Executes four lithographs of New York subjects. Retrospective exhibition of prints and drawings held at The Cedar Rapids Museum of Art, The Museum of the City of New York, and The Chicago Historical Society. Catalogue raisonné of graphic works published by The Cedar Rapids Art Association.

Since 1929 Geerlings's prints have been included in numerous exhibits in the United States and abroad. His works are in over thirty museum collections in the United States and England. An extensive collection of his works can be found in The Architectural Archives, Graduate School of Fine Arts, University of Pennsylvania.

CATALOGUE RAISONNÉ OF THE PRINTS

A NOTE TO THE CATALOGUE RAISONNÉ

The works in the catalogue raisonné are listed chronologically and include all of Geerlings's known graphics. Each catalogue entry is accompanied by the following descriptive information: catalogue number, title, medium, dimensions (in centimeters followed parenthetically in inches, height before width), edition size, printer, state designation, plate inscriptions, institutional census, and supplementary comments.

The dimensions are derived from the images. As such, individual sizes may vary slightly to accommodate differences in the expansion or contraction of the paper at the time of printing. For lithographs, the borders are often not clearly defined, and so the measurement defines the outermost points of the image. Unless otherwise specified, the original matrices were destroyed, and the location of preliminary drawings is unknown.

Institutions providing information about impressions not qualified by a state inscription have been assigned to the published edition state. The final trial state (i.e., iv/iv) is to be distinguished from the published edition state. Published edition prints are the same as the final trial state but are not inscribed with a state designation by the artist. The institutional census was conducted in 1983 and 1984. Geerlings usually printed all trial proofs, and these are clearly marked by pencil inscriptions. For the entire edition, Geerlings secured the services of the following printers: Charles Welch, George C. Miller, Burr Miller, and Steven Miller. Graphics are assigned their specific printer. An appendix contains extensive technical comments by Geerlings.

ABBREVIATIONS

AIA	American Institute of Architects, Washington, D.C.
AIC	Art Institute of Chicago, IL.
BM	Brooklyn Museum, N.Y.
BPL	Boston Public Library, MA.
CH	Cooper-Hewitt Museum, Smithsonian Institution, New York, N.Y.
CRMA	Cedar Rapids Museum of Art, IA.
GC	Grinnell College, IA.
GKG	Gerald K. Geerlings, New Canaan, CT.
HM	High Museum of Art, Atlanta, GA.
IMA	Indianapolis Museum of Art, IN.
LACM	Los Angeles County Museum of Art, CA.
LC	Library of Congress, Washington, D.C.
LS	Dr. M. Lee Stone, San Jose, CA.
MCNY	Museum of the City of New York, N.Y.
MHC	Mount Holyoke College, Museum of Art, South Hadley, MA.
MM	Mattatuck Historical Society Museum, Waterbury, CT.
MMA	Metropolitan Museum of Art, New York, N.Y.
MPL	Milwaukee Public Library, WI.
NMAA	National Museum of American Art, Smithsonian Institution, Washington, D.C.
NYPL	New York Public Library, N.Y.
PMA	Philadelphia Museum of Art, PA.
PRIN	Princeton University Art Museum, N.J.
SJMA	San Jose Museum of Art, CA.
UI	University of Iowa Museum of Art, Iowa City, IA.
UPAA	University of Pennsylvania, Architectural Archives, Philadelphia, PA.
UW	University of Wisconsin, Milwaukee, WI.
UWM	University of Wisconsin, Madison, WI.
VA	Victoria and Albert Museum, London, Eng.

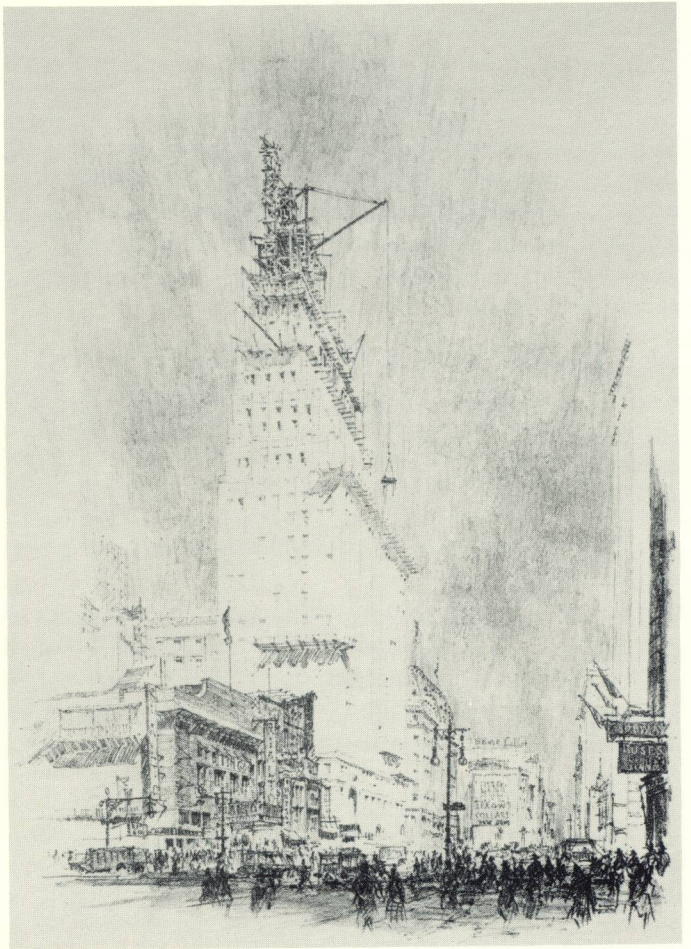
THE PUBLISHED PRINTS OF GERALD K. GEERLINGS

1. *ST. JOHN'S CATHEDRAL, MILWAUKEE*, 1926.
Transfer lithograph on stone.
Image: 28 x 25 cm. (11 1/8 x 9 7/8 in.)
Edition: 56. Printer: George C. Miller.
Only state.
Inscription: In image at lower left: GG.
Impressions: AIC, GKG, MPL, MPL, UW.
Reproduction: 1 - Only state.

2. *SANTA CINEMA (New York)*, 1927.
Lithograph on stone.
Image: 29.6 x 20.9 cm. (11 11/16 x 8 1/4 in.)
Edition: 50. Printer: George C. Miller.
Only state.
Impressions: AIC, BM, BPL, GC, GKG, HM, IMA, LACM, LC, MCNY, MM, MMA, MPL, MPL, NYPL, PMA, PRIN, UI, UPAA, UW, VA.
Reproduction: 2 - Only state.



1 2



3. *PERUGIA (West 32nd Street, New York), 1927.*

Lithograph on stone.

Image: 33.5 x 15.1 cm. (13 3/16 x 6 1/16 in.)

Edition: 50-60. Printer: George C. Miller.

Only state.

Inscription: In image at lower left: *GG*.

Impressions: AIA, AIC, BM, BPL, GC, GKG, HM, IMA, LACM, LC, MCNY, MM, MPL, NYPL, PMA, PRIN, SJMA, UI, UPAA, UW.

Reproduction: 3 - Only state.

4. *DOVER CLIFFS (West 54th Street, New York), 1927.*

Lithograph on stone.

Image: 33.2 x 20.1 cm. (13 1/16 x 8 in.)

Edition: state i - 26; state ii - 33.

Printer: Gerald K. Geerlings and George C. Miller

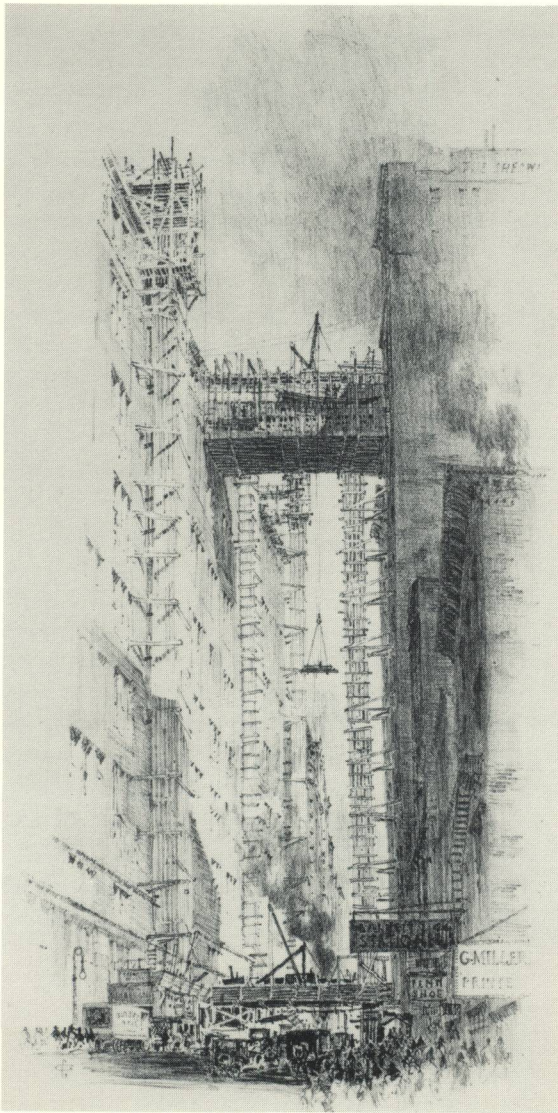
States: 2.

Inscription: In image at lower left: *GG*

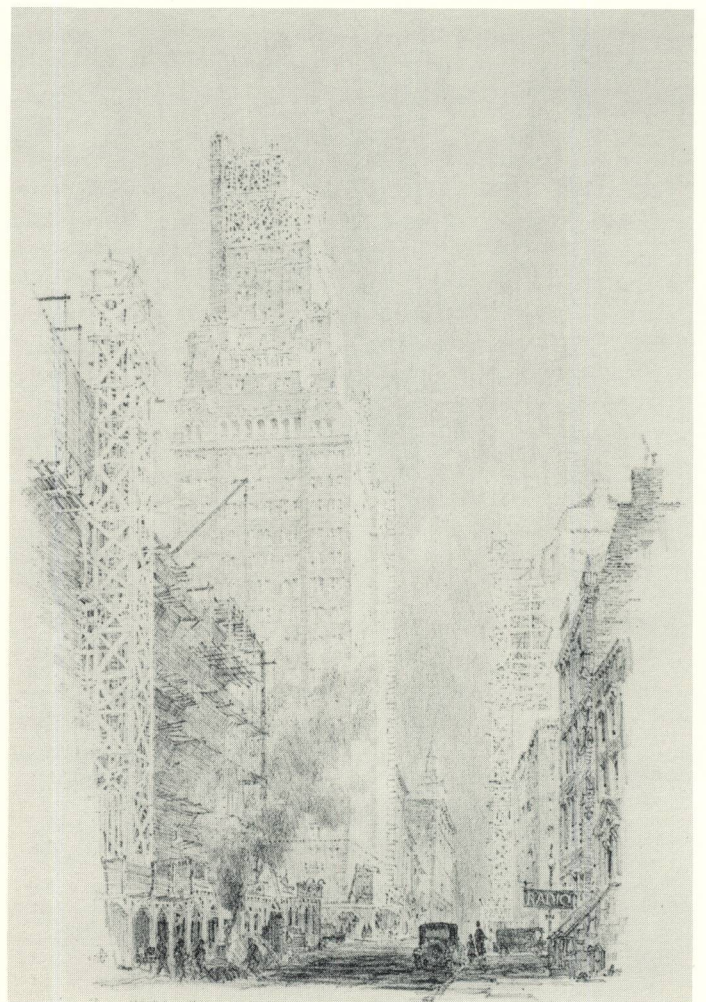
Impressions: AIC, BM, GC, (i/ii), GKG (i/ii), IMA, MCNY, NYPL, PMA, PRIN (i/ii), UPAA, UW.

Comments: The initial edition of 26 was printed by George C. Miller. Geerlings subsequently reworked the stone and George C. Miller printed the published edition of 33.

Reproduction: 4 - First trial state of two.



3 4



5. *THE RISING GENERATION* (New York), 1928

Etching.

Plate: 23.6 x 17.9 cm. (9 5/16 x 7 1/16 in.)

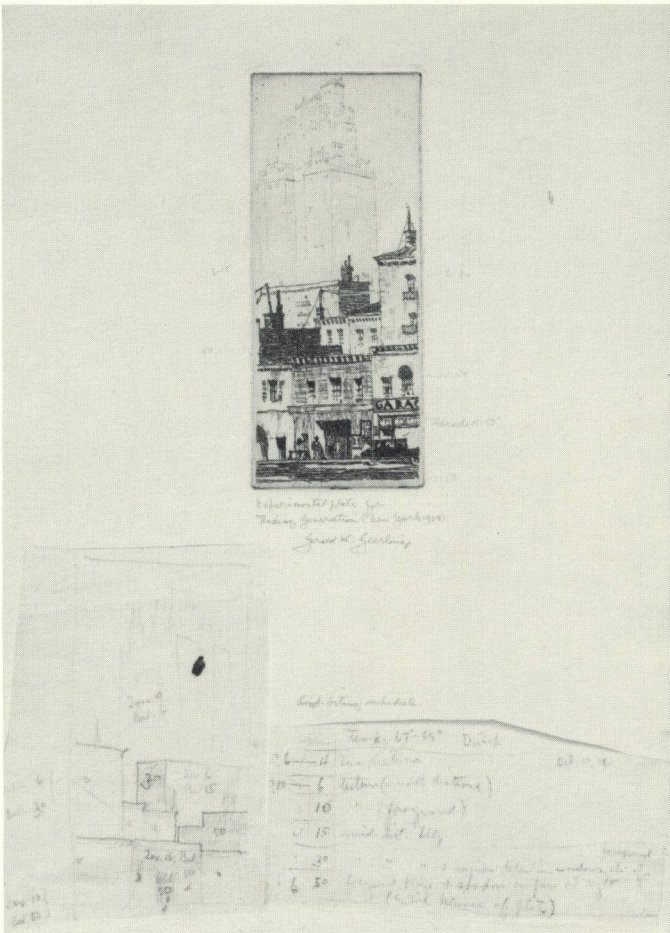
Edition: 62. Printer: Gerald K. Geerlings and Charles Welch.

States 4.

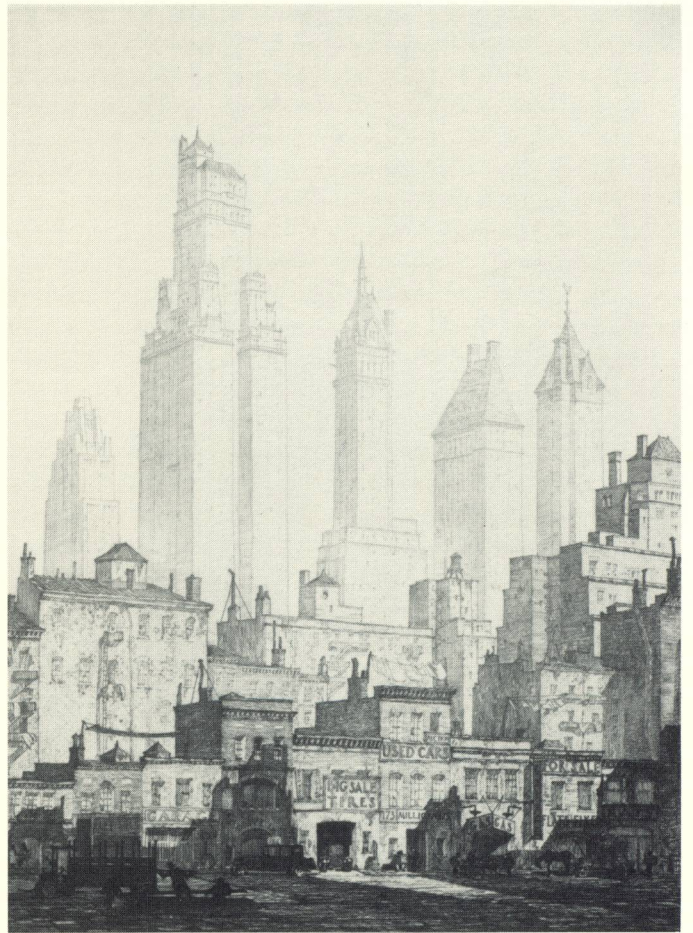
Impressions: AIA, AIC, BM, BPL, CH, GC, GKG, HM, IMA, LACM, LC, MCNY, MHC, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UN, UPAA, UWM.

Comments: Two impressions of a 1928 experimental test plate proof (10.8 x 45 cm.), one with an acid-biting schedule (27.9 x 18.4 cm. sheet) are in the collection of the University of Pennsylvania - Architectural Archives. The master printer, Charles Welch, resided in Hammersmith, a suburb of London, England.

Reproductions: 5a - Experimental test plate proof with acid-biting schedule, 29 October 1928; 5b - Published state.



5a 5b



6. *BLACK MAGIC* (New York, 1928), 1929.

Etching with aquatint.

Plate: 29.7 x 16.6 cm. (11 11/16 x 6 9/16 in.)

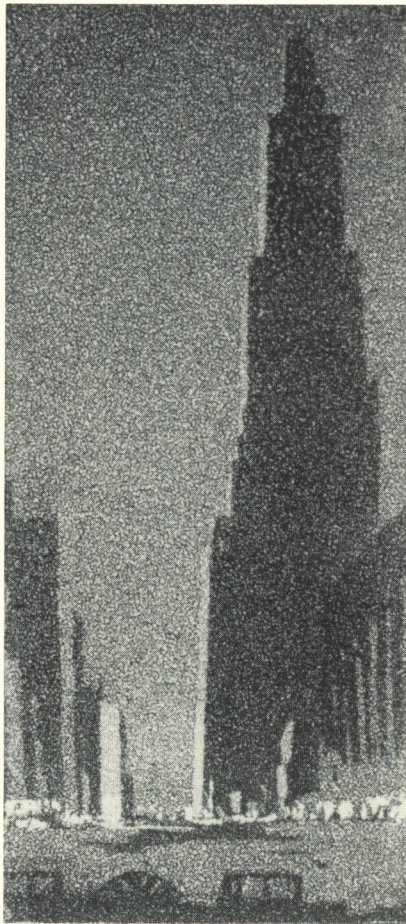
Edition: 100. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

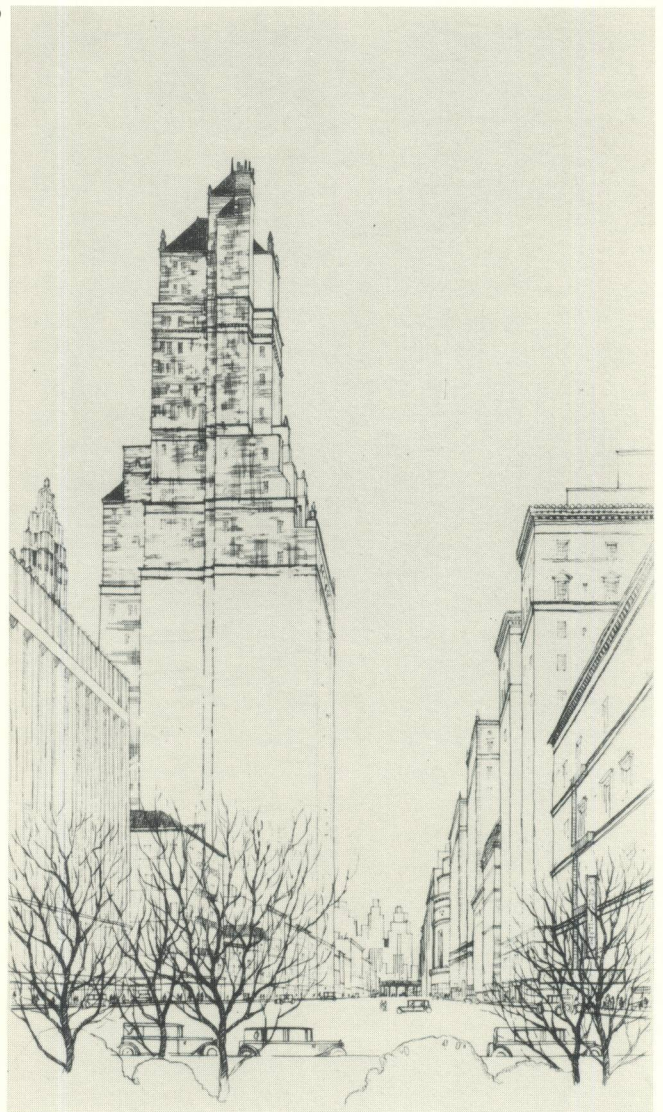
Impressions: AIA, AIC, BM (i/iv, ii/iv, iii/iv), BM, BPL, CH, CRMA (blue-green ink), GC, GKG (i/iv, ii/iv, ii/iv, ii/iv), HM, IMA, LACM, LC, MCNY, MHC, MM, MMA, MPL, NMAA, NYPL, PMA, PRIN, UI, UPAA, UW, UWM, VA.

Comments: This print is related to a series of three drawings in the collection of The Art Museum, Princeton University. Two impressions of the published state were printed in blue-green ink. A 1928 experimental test plate proof (12.7 x 5.7 cm.) titled *New York at Night* is in the collection of the Philadelphia Museum of Art and in the University of Pennsylvania - Architectural Archives. This was Geerlings's first use of aquatint, so he began the practice of preparing small test plates that would encompass all variations in acid-biting time which could occur on the larger plate. For further technical details about *Black Magic*, see the appendix.

Reproductions: 6a - Experimental test plate proof; 6b - First trial state of four, 11 January 1929; 6c - Between first and second state of four, with charcoal, carbon pencil, and ink; 6d - Second trial state of four, 1 February 1929; 6e - Published state.



6a 6b

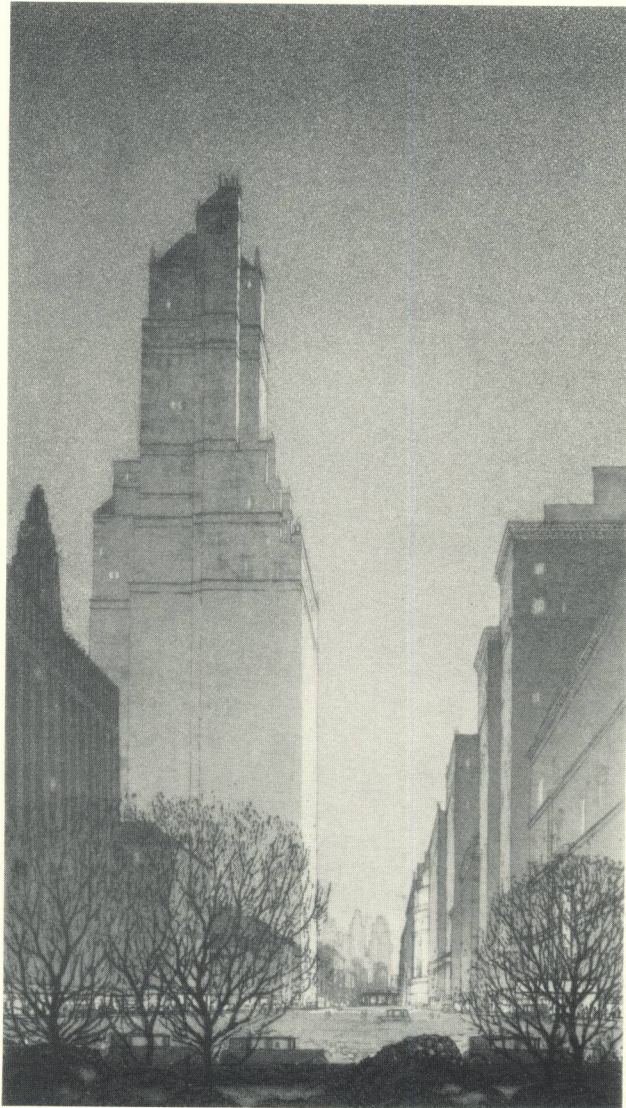




6c 6d



6e



7. *OLYMPUS (New York)*, 1929.

Drypoint.

Plate: 22.7 x 15.1 cm. (8 15/16 x 5 15/16 in.)

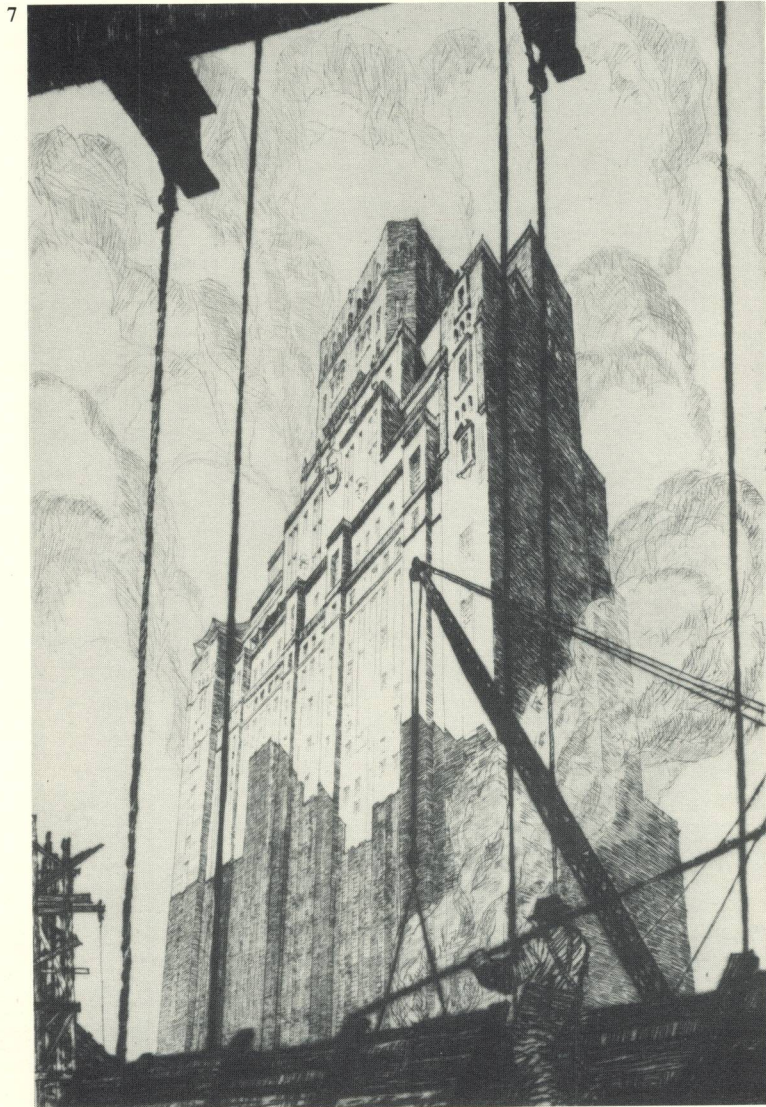
Edition: 100. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

Impressions: AIA, AIC, BM, BMPL, GC, GKG (i/iv, iii/iv, iv/iv),
GKG, HM, IMA, LACM, MCNY, MHC, MM, MMA, MPL, NMAA,
NMAA, NYPL, PMA, PRIN, UI, UPAA, UW, UWM.

Comments: This print is related to a drawing in the collection of the artist.

Reproduction: 7 - Published state.



8. *THE BIG PARADE (New York), 1929.*

Etching.

Plate: 13.7 x 27.6 cm. (5 3/8 x 10 7/8 in.)

Edition: 36. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

Inscription: In plate at lower left: *New York 1928*; at lower right: *GKG*.

Impressions: AIC, BM, BPL, GC, GKG, IMA, MCNY, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UPAA, UW.

Reproduction: 8 - Published state.

9. *INLAND ISLANDS (Wiveton, Norfolk - England), 1929.*

Soft-ground etching.

Plate: 16.2 x 28.6 cm. (6 3/8 x 11 1/4 in.)

Edition: 37. Printer: Gerald K. Geerlings and Charles Welch.

Only state.

Inscription: In plate at lower right: *Wiveton, Norfolk*.

Impressions: AIC, BM, BPL, CH, GC, GKG, IMA, MHC, MM, MMA, MPL, NMAA, NYPL, PMA, UPAA, UW.

Comments: A 1929 soft-ground experimental test plate proof (8.1 x 8.1 cm.) and a tissue drawing (16.5 x 30.3 cm.) are in the collection of the Philadelphia Museum of Art. Another experimental test plate proof is in the collection of The University of Pennsylvania - Architectural Archives.

Reproduction: 9 - Only state.

10. *CATHÉDRALE NATURELLE (Suffolk, England), 1929.*

Drypoint.

Plate: 13.7 x 25.2 cm. (5 7/16 x 9 15/16 in.)

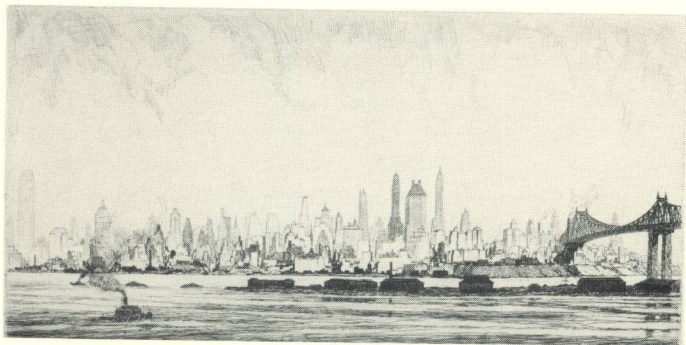
Edition: 37. Printer: Gerald K. Geerlings and Charles Welch.

States: 2.

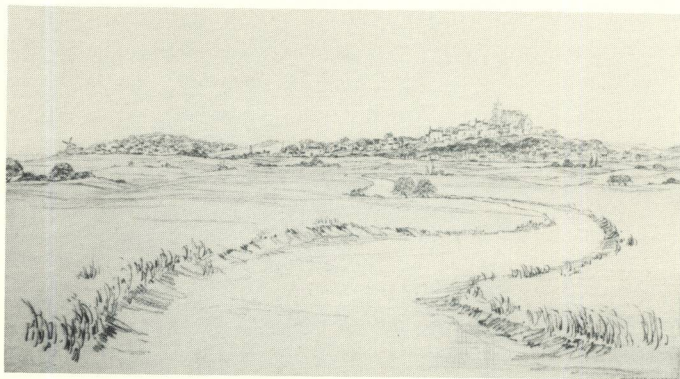
Inscription: In the plate at lower right: *Suffolk 1929*.

Impressions: AIC, BM, GC, GKG, HM, IMA, MPL, NYPL, UW.

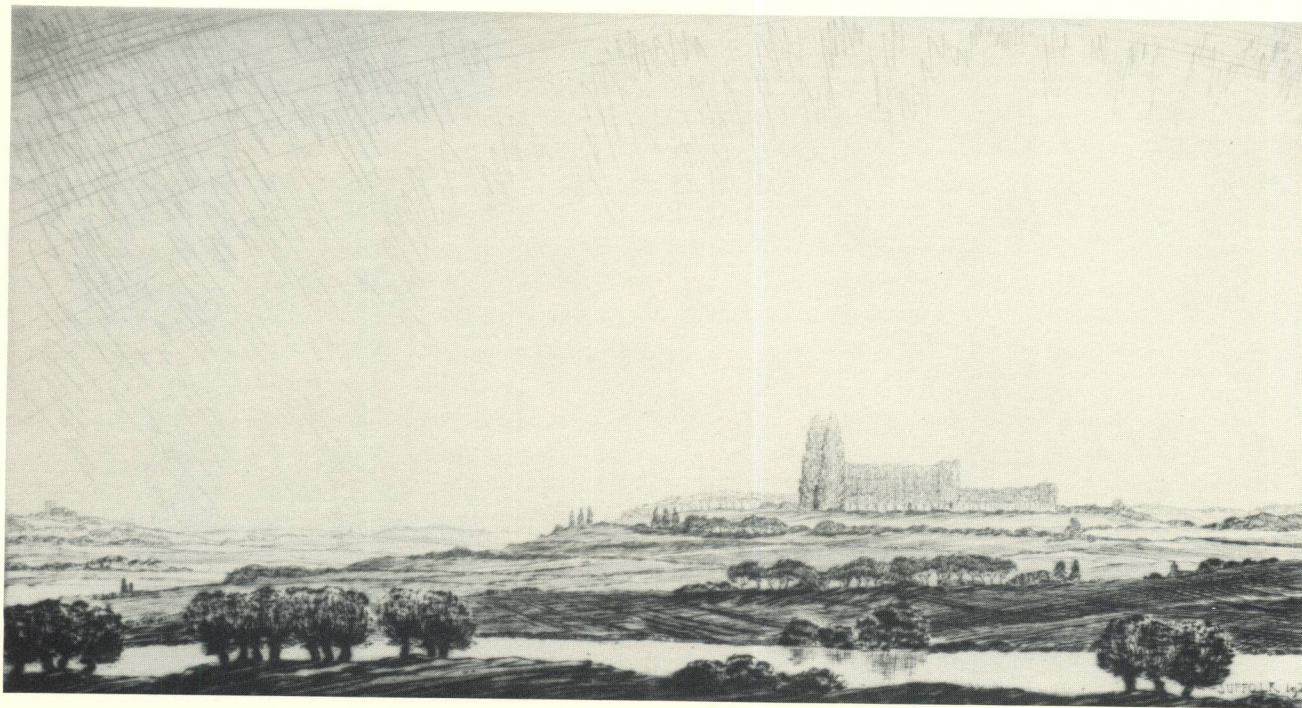
Reproduction: 10 - Published state.



8 9



10

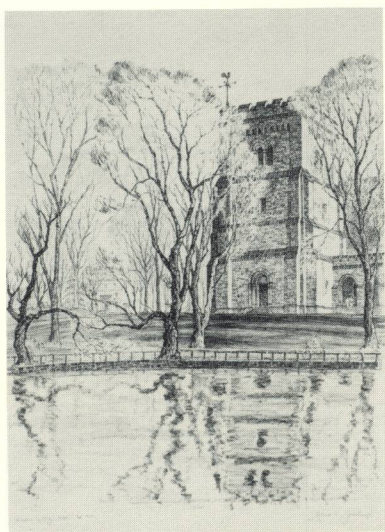


11. *VASSAR COLLEGE*, 1930.
Lithograph on stone.
Image: 27.4 x 23.7 cm. (10 13/16 x 9 3/8 in.)
Edition: 100. Printer: George C. Miller.
States: 2.
Impressions: GKG (i/ii), GKG.
Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.
Reproduction: 11 - Published state.

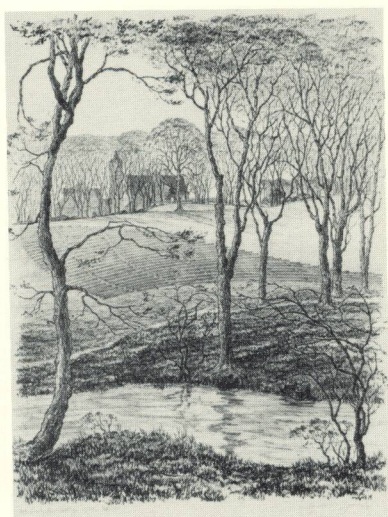
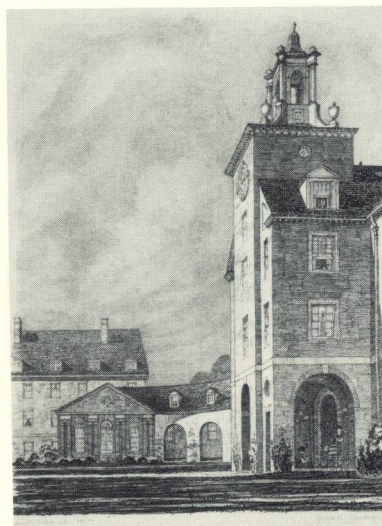
12. *SMITH COLLEGE*, 1930.
Lithograph on stone.
Image: 29.2 x 22.4 cm. (11 1/2 x 8 7/8 in.)
Edition: 100. Printer: George C. Miller.
States: 2.
Impressions: GKG (i/ii), GKG.
Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.
Reproduction: 12 - Published state.

13. *MOUNT HOLYOKE COLLEGE*, 1930.
Lithograph on stone.
Image: 29.5 x 23.7 cm. (11 5/8 x 9 5/16 in.)
Edition: 100. Printer: George C. Miller.
States: 2.
Impressions: GKG (i/ii), GKG, MHC, MHC.
Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.
Reproduction: 13 - Published state.

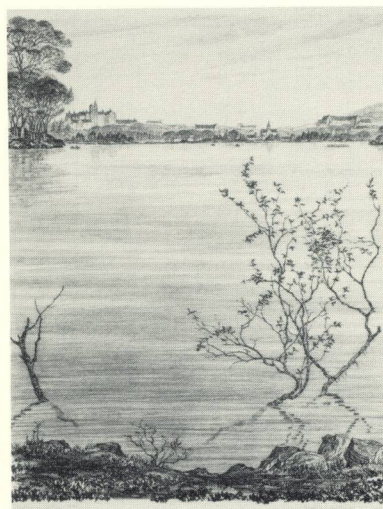
14. *WELLESLEY COLLEGE*, 1930.
Lithograph on stone.
Image: 29.2 x 23.2 cm. (11 1/2 x 9 3/16 in.)
Edition: 100. Printer: George C. Miller.
States: 2.
Impressions: GKG (i/ii), GKG.
Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.
Reproduction: 14 - Published state.



11 12



13 14



15. *RADCLIFFE COLLEGE*, 1930.

Lithograph on stone.

Image: 28.6 x 23.5 cm. (11 5/16 x 9 1/4 in.)

Edition: 100. Printer: George C. Miller.

States: 2.

Impressions: GKG (i/ii), GKG

Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.

Reproduction: 15 - Published state.

16. *BARNARD COLLEGE*, 1930.

Lithograph on stone.

Image: 27.7 x 23.1 cm. (10 15/16 x 9 1/8 in.)

Edition: 100. Printer: George C. Miller.

States: 2.

Impressions: GKG (i/ii), GKG.

Comments: Commissioned by Gertrude Lane, Editor for *The Women's Home Companion*.

Reproduction: 16 - First trial state of two.

17. *APPIAN WAY (Chicago)*, 1930.

Lithograph on stone.

Image: 16 x 30.5 cm. (6 5/16 x 12 1/16 in.)

Edition: 31. Printer: George C. Miller.

Only state.

Inscription: In image at lower left: *Chicago 1930*.

Impressions: AIC, BM, BPL, CH, GC, GKG, HM, IMA, MM, MMA, MPL, NYPL, PMA, UI, UPAA, UW.

Reproduction: 17 - Only state.

18. *BRYN MAWR COLLEGE*, 1930.

Drypoint.

Plate: 21.9 x 16.3 cm. (8 5/8 x 6 7/16 in.)

Edition: 100. Printer: Gerald K. Geerlings and Charles Welch.

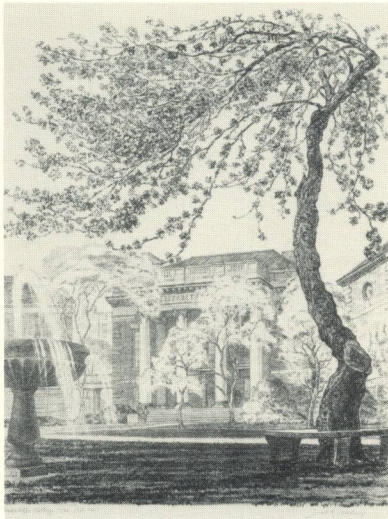
States: 2.

Inscription: In plate at lower left: *Bryn Mawr 1930 2nd State*.

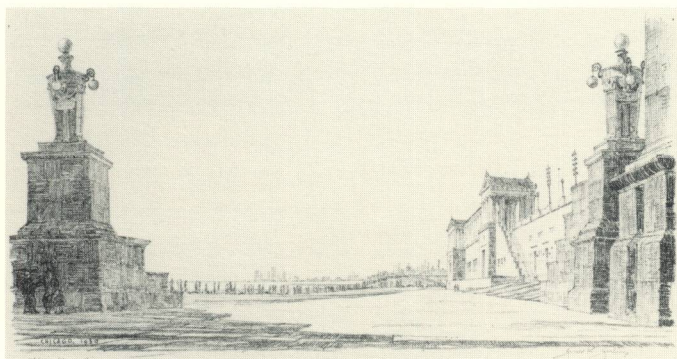
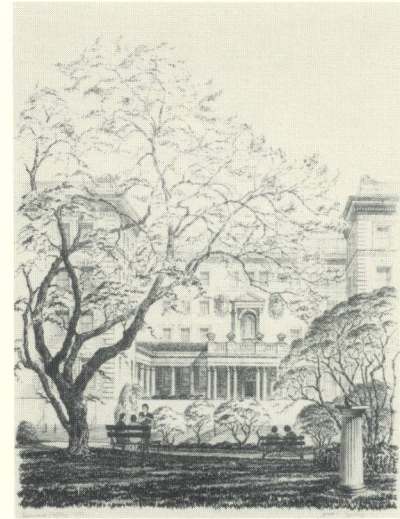
Impressions: GKG, MM, UPAA.

Comments: Commissioned by Gertrude Lane, Editor for *The Woman's Home Companion*.

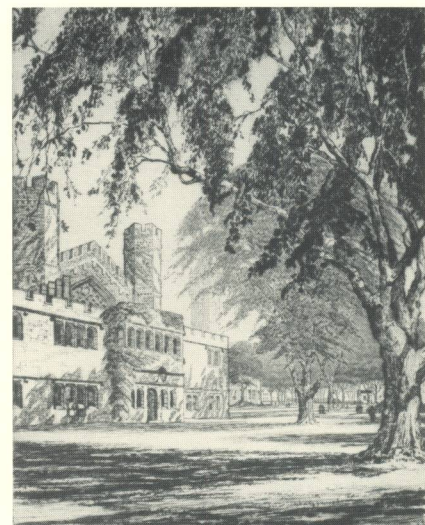
Reproduction: 18 - Second trial state of two.



15 16



17 18



19. *TODAY AND TOMORROW (Chicago)*, 1930.

Drypoint.

Plate: 16.9 x 34.1 cm. (6 5/8 x 13 7/16 in.)

Edition: 45. Printer: Gerald K. Geerlings and Charles Welch.

States: 7.

Inscription: In plate at lower left: *Chicago 1930*.

Impressions: AIC, BM, BPL, BPL, GC, GKG (ii/vii, vii/vii), GKG, HM, IMA, MHC, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UPAA, UW.

Comments: The initial edition of nine was printed by Geerlings. He subsequently reworked the plate and Charles Welch printed the published edition of 45. Impressions marked ii constitute the published edition and do not designate the second trial state. The tissue drawing (15.9 x 33.7 cm.) and a series of three drawings are in the collection of the artist.

Reproduction: 19 - Published state.

19



20. WEST POINT, 1931.

Etching.

Plate: 18.1 x 32.8 cm. (7 1/8 x 12 15/16 in.)

Edition: 46. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

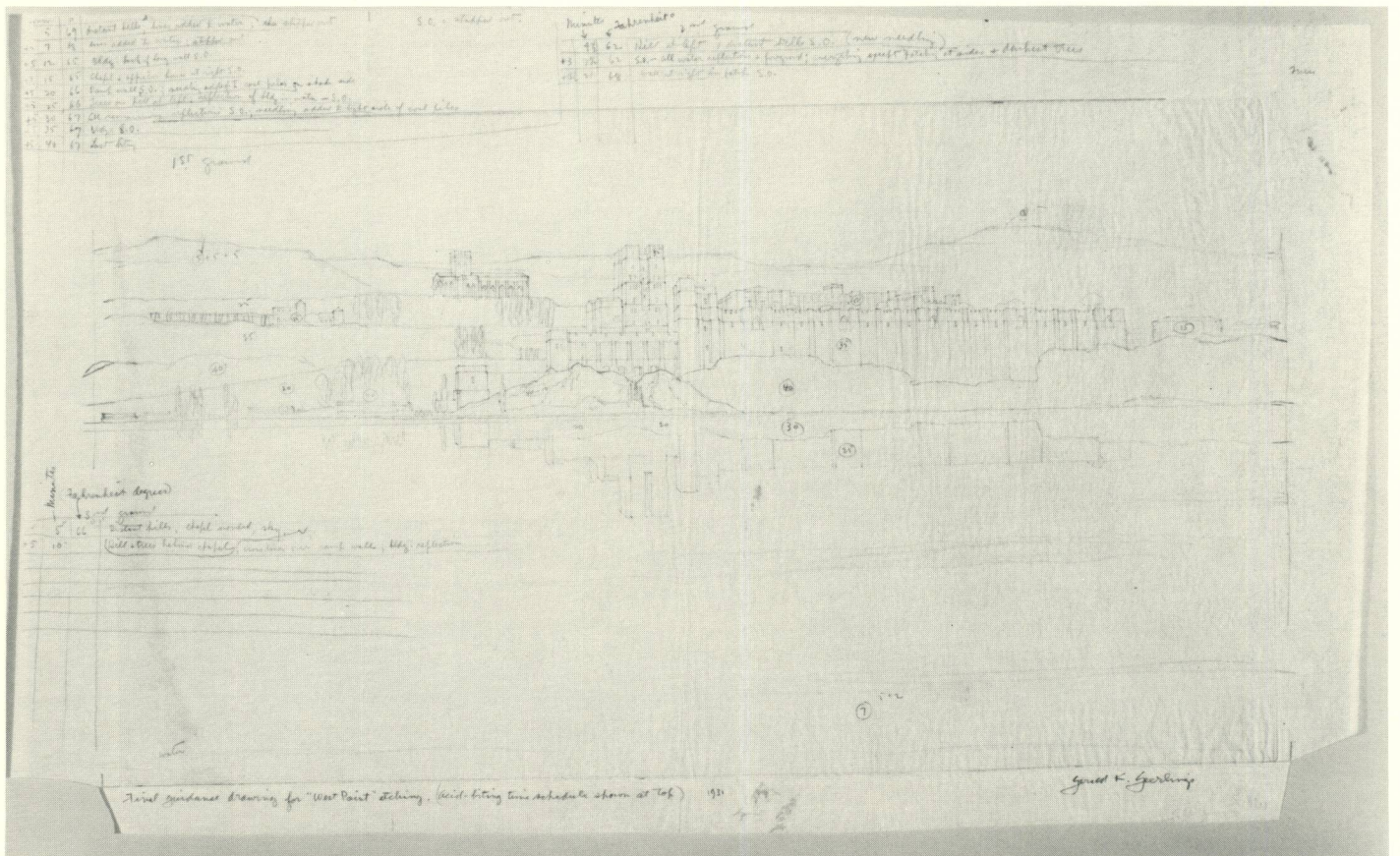
Inscription: In plate at lower left: *West Point 1931.*

Impressions: AIC, BM, BPL, GC, GKG (i/iv, ii/iv, iii/iv, iv/iv), GKG, HM, IMA, MHC, MM, MMA, MPL, NYPL, PMA, UI, UPAA, UW.

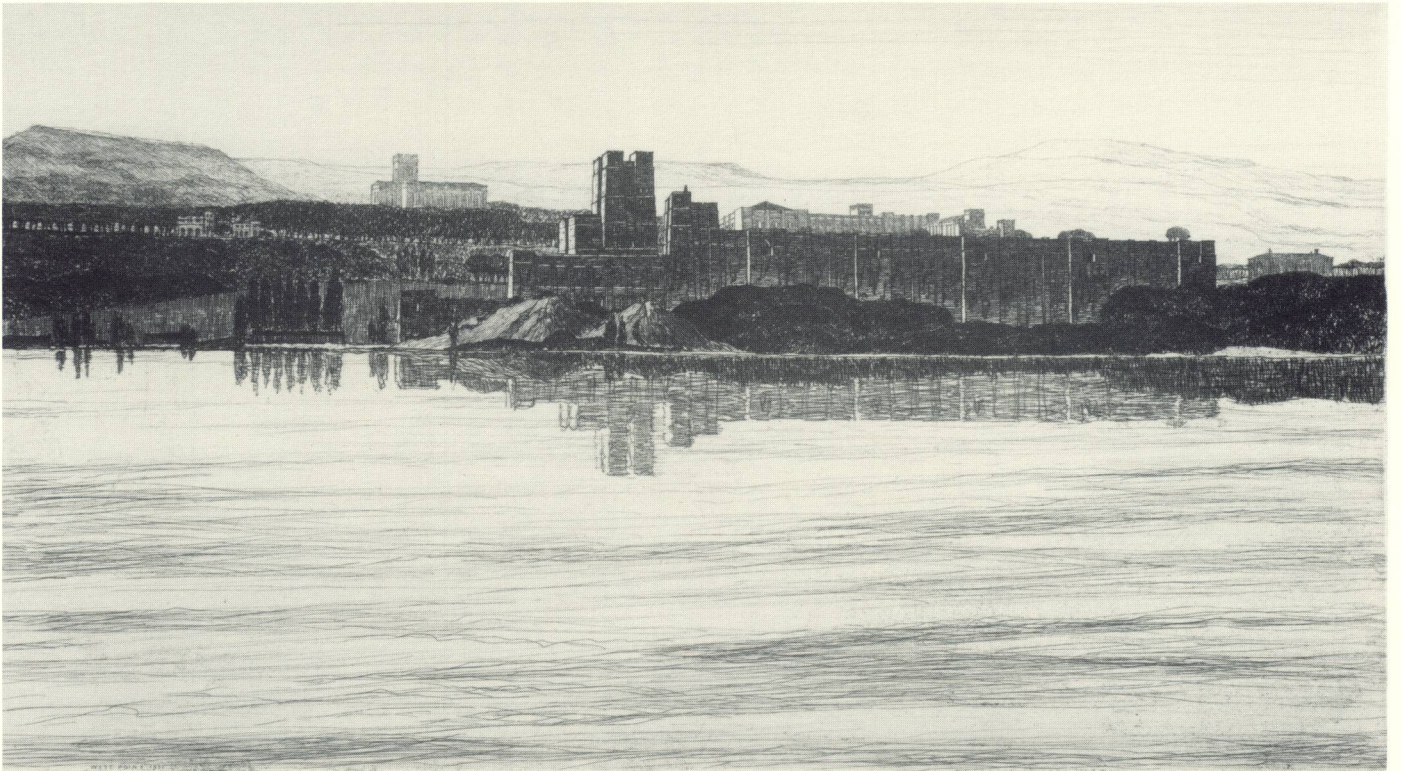
Comments: This print is related to a series of nine drawings (including tissue guidance) in the collection of the artist.

Reproductions: 20a - Final guidance drawing, 1931; 20b - Published state.

20a



20b



21. *JEWELLED CITY (Chicago)*, 1931.

Etching with aquatint.

Plate: 39.3 x 29.5 cm. (15½ x 11 5/8 in.)

Edition: 32. Printer: Gerald K. Geerlings and Charles Welch.

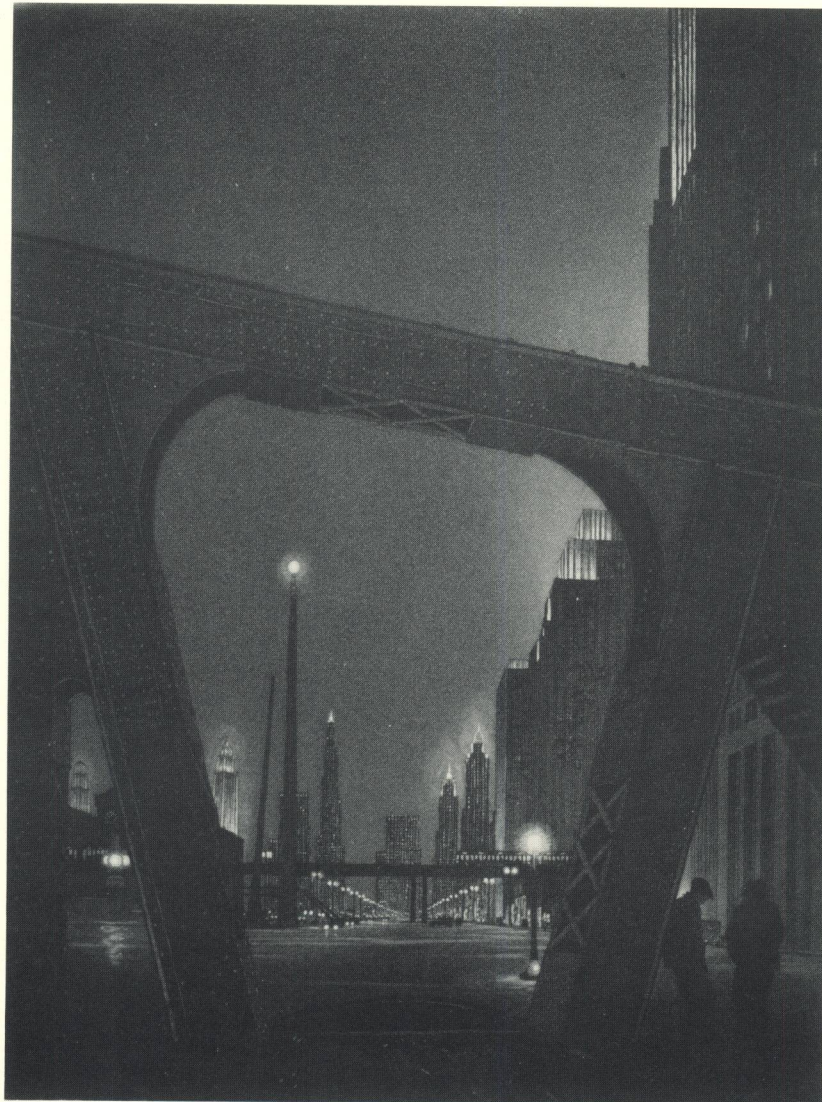
States: 7.

Impressions: AIA, BM, BPL (i/vii), BPL, CH, GC, IMA, LACM, LC, LS, (vi/vii, green ink), MHC, MM, MMA, MPL, NMAA (blue ink), NYPL, PMA (i/vii, ii/vii, iii/vii, iv/vii, vii/vii), PMA, PMA, PRIN, UPAA, UW, UWM, VA.

Comments: A landmark print effectively demonstrating the effects of nocturnal light sources through subtle aquatint gradations. State i was done with etching only and was originally designated "A" by the artist. This print is related to a series to two drawings in the Metropolitan Museum of Art, one drawing in the Boston Public Library, and two drawings (including tissue guidance) in the collection of the Philadelphia Museum of Art. For further technical details about *Jewelled City*, see the appendix.

Reproduction: 21 - Sixth trial state of seven, 15 July 1931.

21



22. *UP AND GOING*, 1931.

Etching with sand-grain aquatint.

Plate: 30.3 x 18.8 cm. (11 15/16 x 7 7/16 in.)

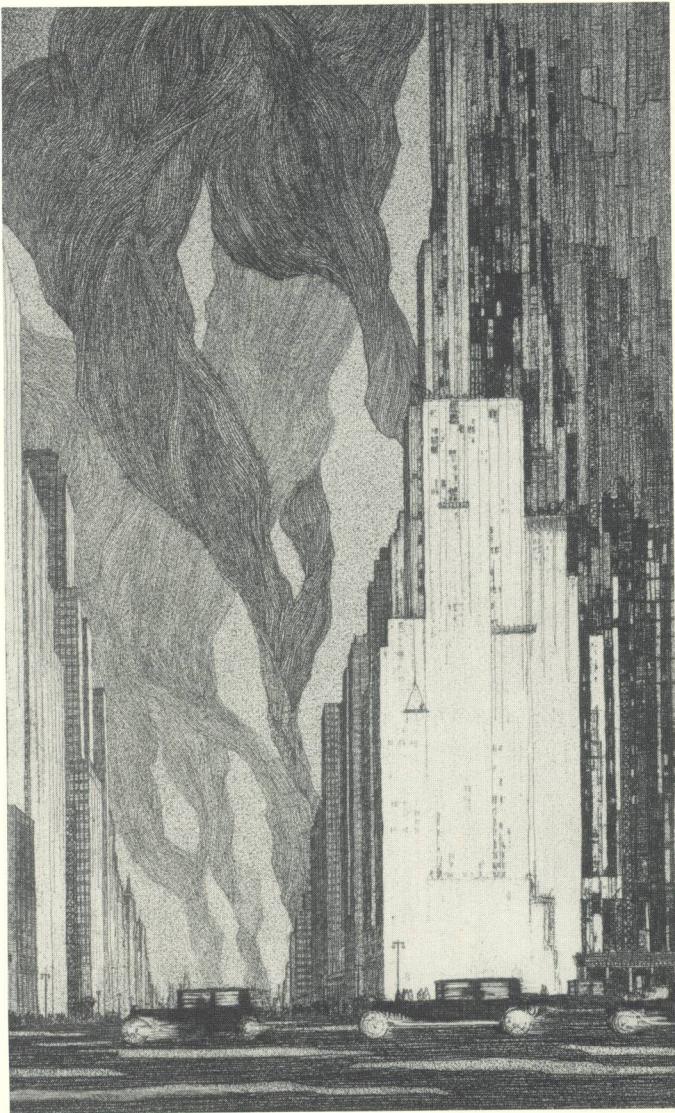
Edition: 40. Printer: Gerald K. Geerlings and Charles Welch.

States: 8.

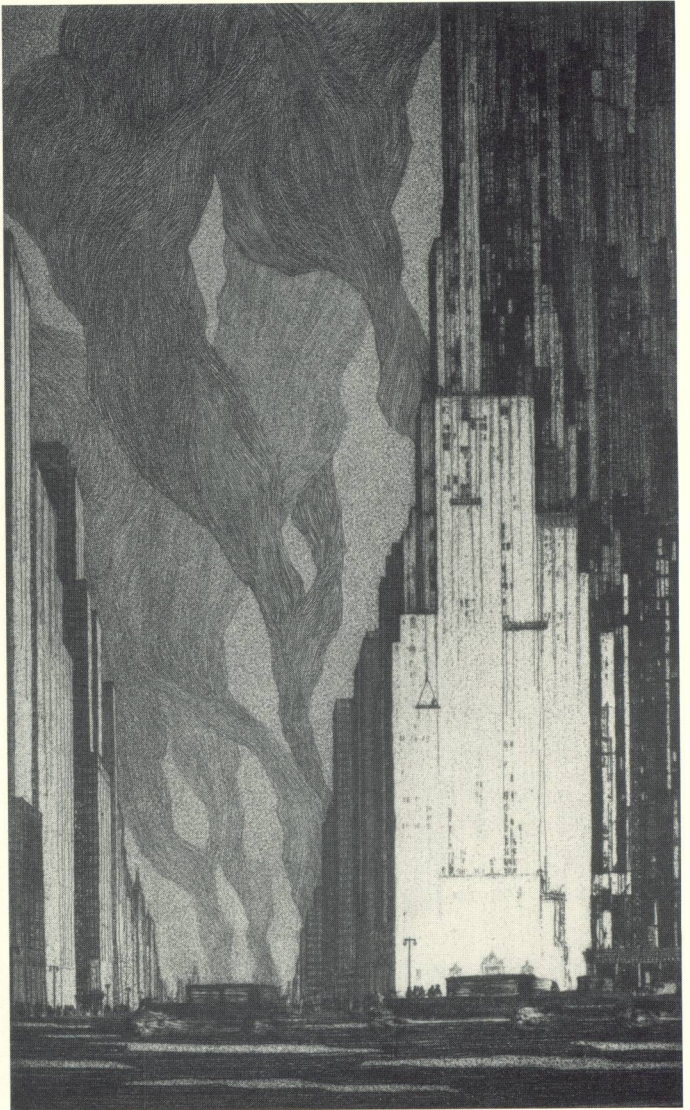
Impressions: AIA, AIC, BM, BPL, CH, GC, GKG (iv/viii, vi/viii, vii/viii, viii/viii), GKG, IMA, LACM, MHC, MM, MMA, MPL, NYPL (i/viii, ii/viii, iii/viii, v/viii, viii/viii), PMA, PMA, PRIN, UI, UPAA, UW, UWM, VA.

Comments: This print is related to a series of three drawings (including tissue guidance) in the collection of the New York Public Library. For further technical details about *Up and Going*, see the appendix.

Reproductions: 22a - Fourth trial state of eight, with chalk, 12 June 1931; 22b - Published state.



22a 22b



23. *ALL QUIET (Chicago)*, 1931.

Etching.

Plate: 14.9 x 32.8 cm. (5 7/8 x 12 15/16 in.)

Edition: 33. Printer: Gerald K. Geerlings and Charles Welch.

States: 7.

Inscription: In plate at lower left: *All Quiet 1931*.

Impressions: AIC, BM, BPL, CH, GC, GKG (vii/vii) GKG, HM, IMA,

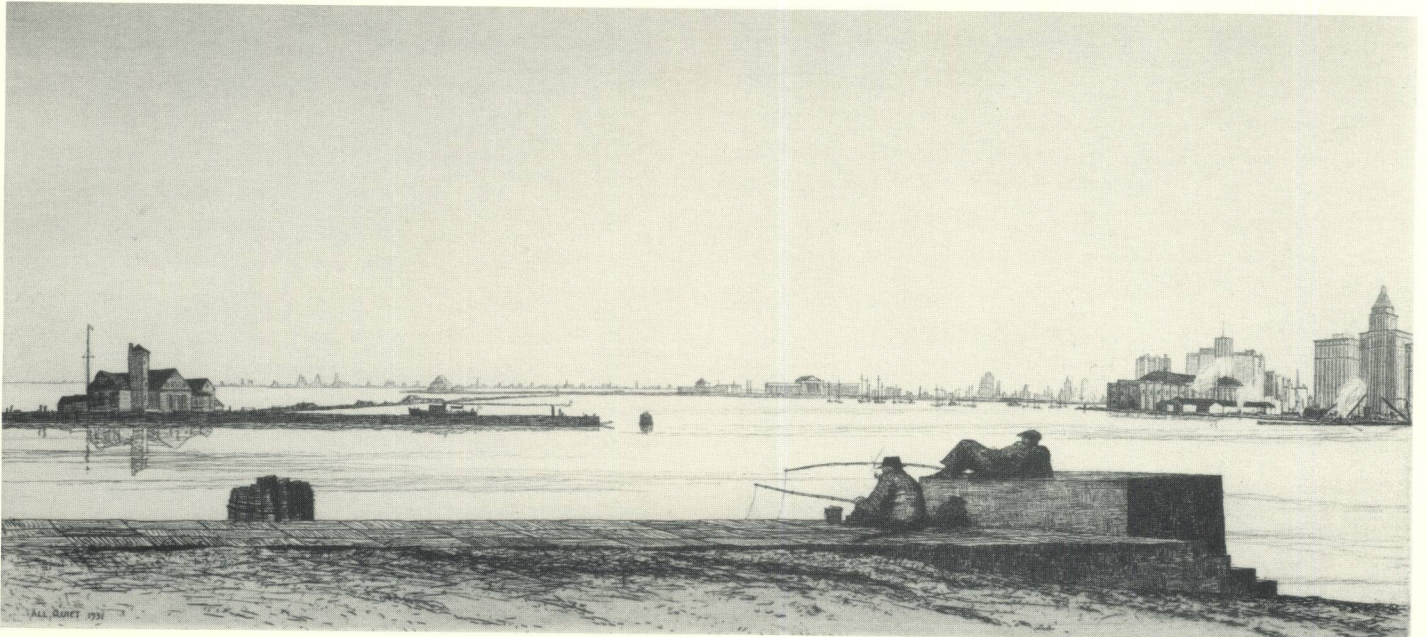
LC, MHC, MM, MMA, MPL, NYPL, PMA, PRIN, UPAA, UI, UW.

Comments: This print is related to a drawing in the collection of The

Metropolitan Museum of Art.

Reproduction: 23 - Published state.

23



24. *SCENES THAT PASS IN THE NIGHT*, 1931, 1932.

Drypoint.

Plate: 28.9 x 17.5 cm. (11 3/8 x 6 7/8 in.)

Edition: 40. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

Impressions: AIC, BM, BPL, CH, GC, GKG (ii/iv, iii/iv), HM, IMA, LACM, LC, MCNY, MHC, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UPA, UW, UWM, VA.

Comments: This print is related to a series of six drawings in the collection of the artist.

Reproduction: 24 - Third trial state of four, with chalk, 9 June 1931.

25. *THE VERTICAL MILE* (Chicago), 1932.

Etching.

Plate: 31.5 x 23.3 cm. (12 3/8 x 9 3/16 in.)

Edition: 29. Printer: Gerald K. Geerlings and Charles Welch.

States: 9.

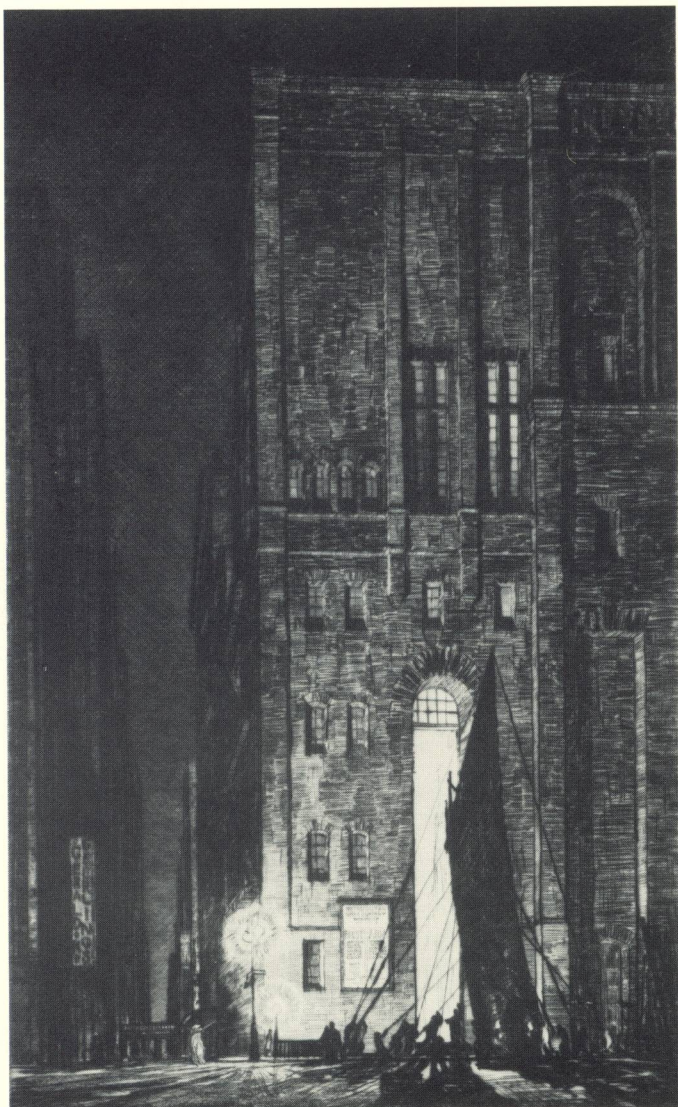
Inscription: In plate at lower left: *The Vertical Mile*, 1932.

Impressions: AIA, AIC, BM (i/ix, iii/ix, v/ix, vi/ix, viii/ix), BPL, CRMA, GC, GKG (ii/ix, iii/ix, iv/ix, vii/ix, viii/ix, ix/ix), HM, IMA, LACM, LC, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UPA, UW, UWM, VA.

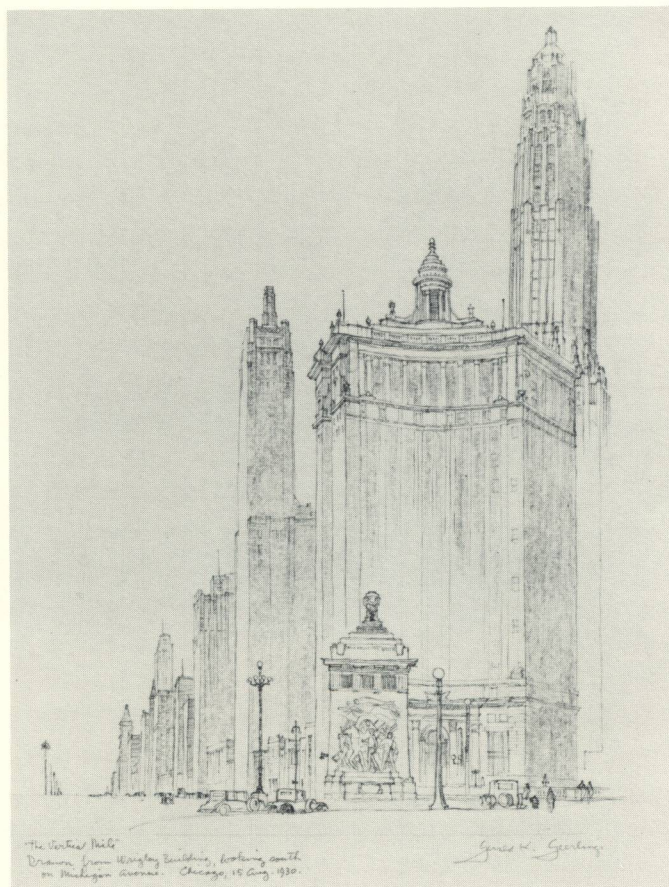
Comments: This print is related to a series of two drawings in the collection of the Brooklyn Museum. The inscription on the impressions of iv and v in the Brooklyn Museum and the artist's collection were inadvertently reversed. The Brooklyn Museum impression should be v trial state 28 May 1932, and in the artist's collection iv trial state 27 May 1932.

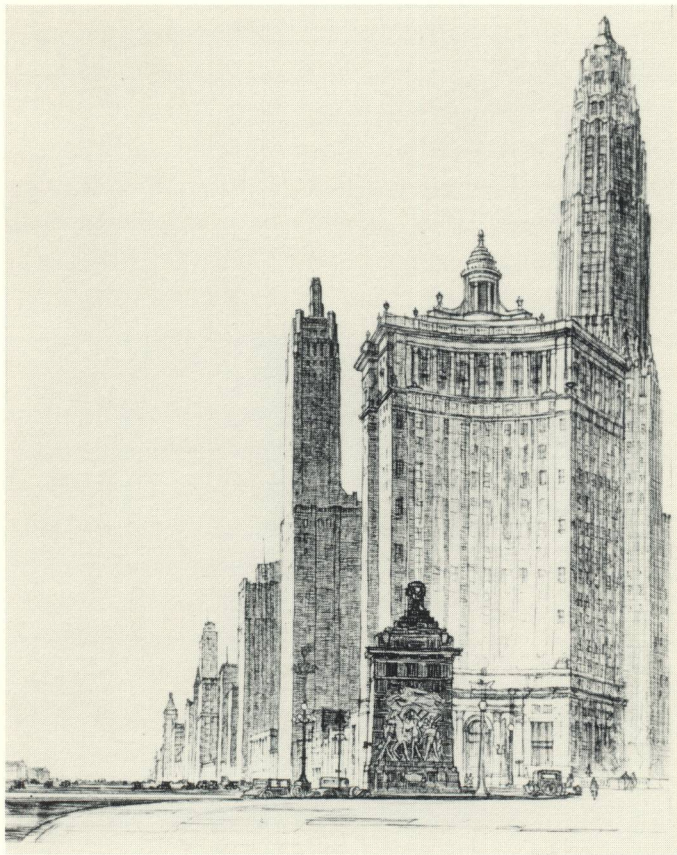
Reproductions: 25a* - Preliminary drawings, 13 August 1930 (pencil, 12 1/8 x 9 inches); 25b* - Final drawing, 1932 (pencil, 12 1/8 x 9 inches); 25c* - First trial state of nine, 29 April 1932; 25d - Second trial state of nine, 6 May 1932; 25e - Third trial state of nine, 13 May 1932; 25f - Fourth trial state of nine 27 May 1932; 25g* - Fifth trial state of nine 28 May 1932; 25h* - Sixth trial state of nine, 3 June 1932; 25i* - Eighth trial state of nine, 18 June 1932; 25j* - Ninth trial state of nine, no date; 25k - Published state.

Note: Reproductions marked with an asterisk (*) are illustrated Courtesy of the Brooklyn Museum: Gift of Mr. Allen Townsend Terrell.



24 25a

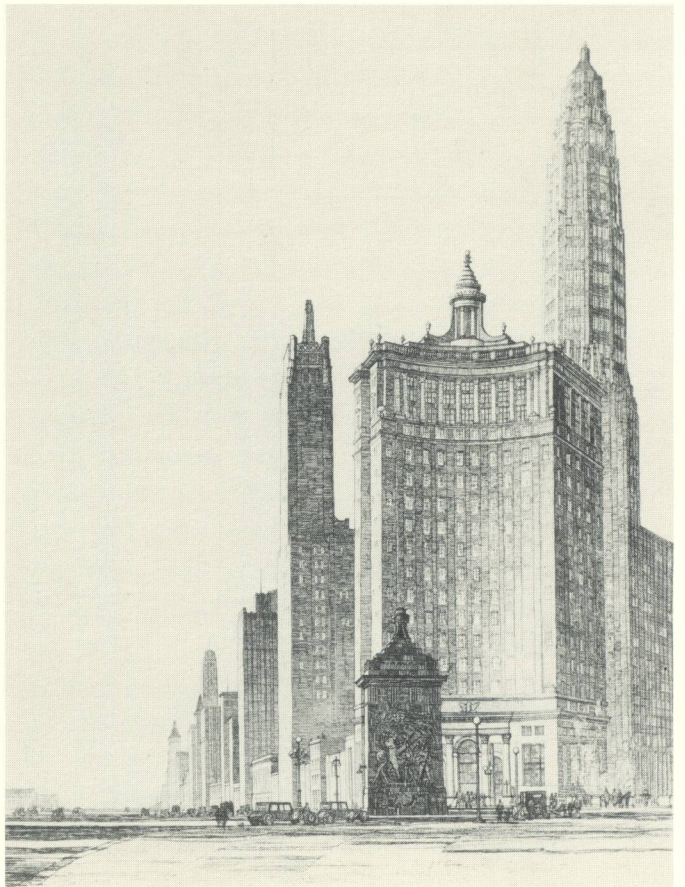


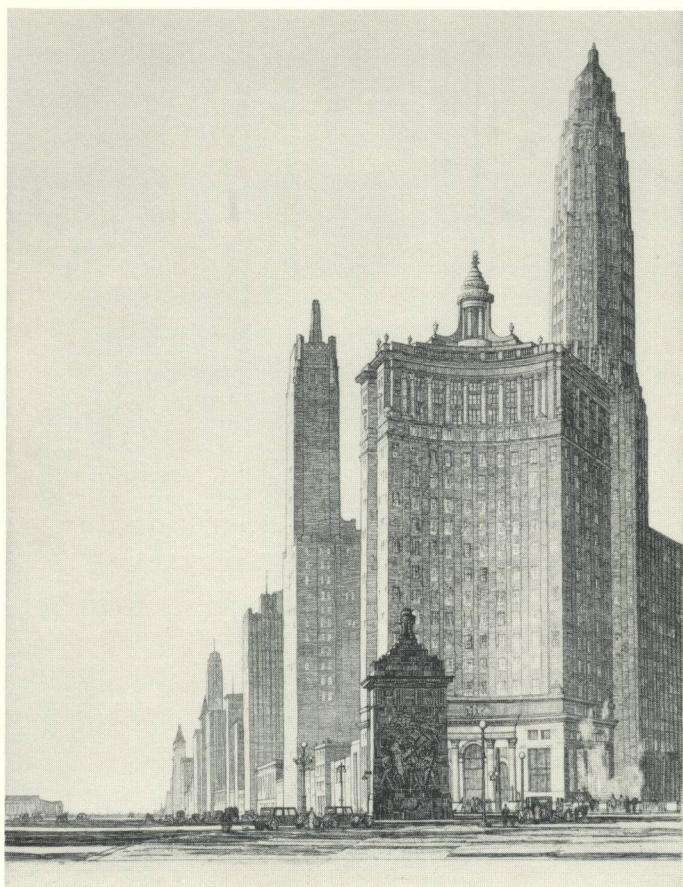


25b 25c



25d 25e

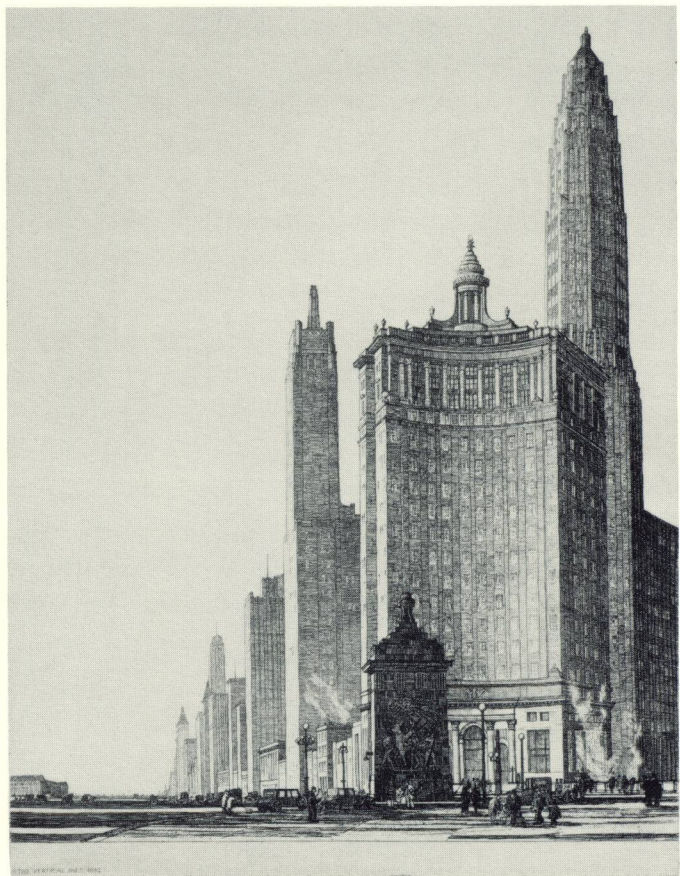
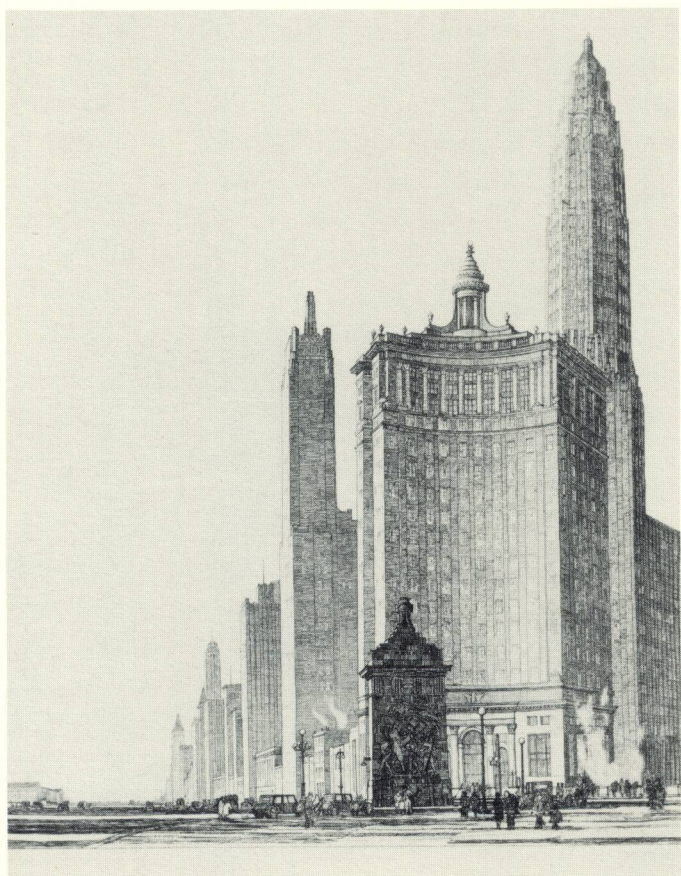


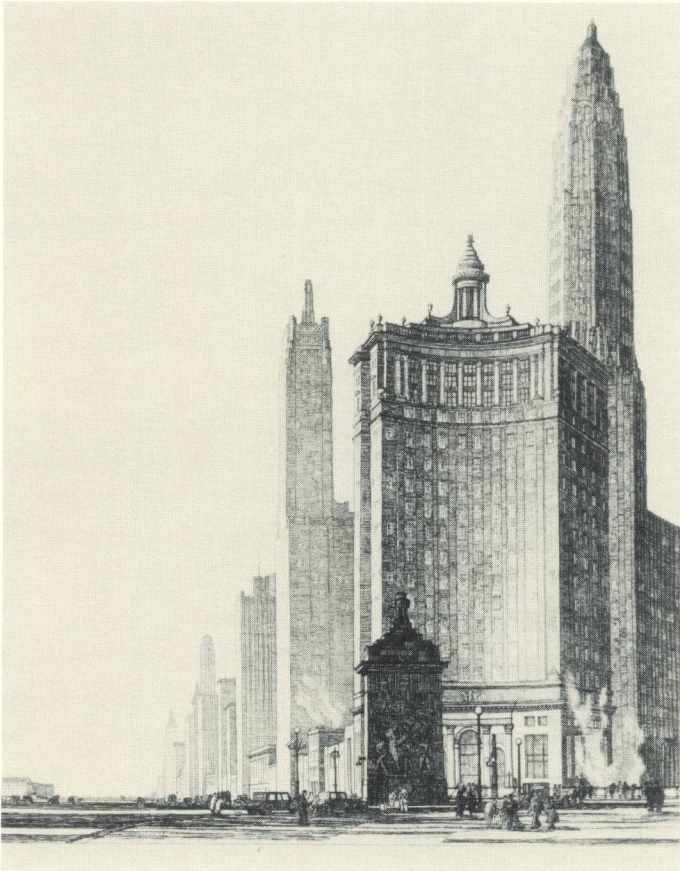


25f 25g



25h 25i





25j 25k



26. *WHERE THE WEST BEGINS (Chicago)*, 1932.

Etching.

Plate: 19.4 x 23.1 cm. (7 5/8 x 9 1/8 in.)

Initial title: *Chicago, Opera and News Building*.

Edition: 28. Printer: Gerald K. Geerlings and Charles Welch.

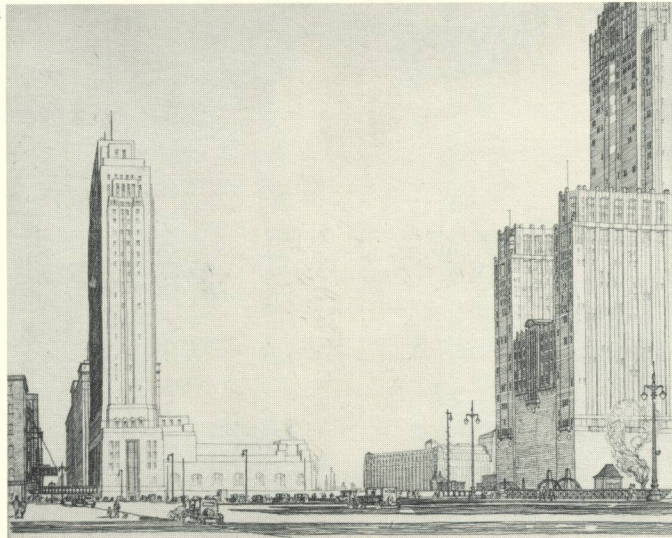
States: 7.

Impressions: AIA, AIC, BM, BPL, GC, GKG (i/vii, iv/vii, v/vii, vi/vii, vii/vii), IMA, LC, MM, MMA, MPL, NYPL, PMA, PRIN, UI, UPA, UW.

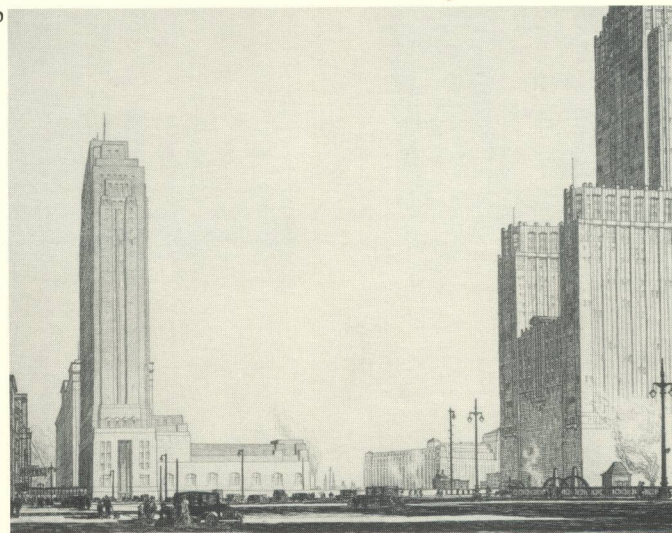
Comments: This print is related to a series of four drawings (including tissue guidance) in the collection of the artist.

Reproductions: 26a - First trial state of seven, 20 May 1932;
26b - Seventh trial state of seven, 28 June 1932.

26a



26b



27. *HORSE GUARDS PARADE* (London), 1932.

Etching.

Plate: 17.9 x 13.9 cm. (7 1/16 x 5 1/2 in.)

Edition: 30. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

Inscription: In plate at upper right: *Horse Guards Parade 1932*.

Impressions: AIA, AIC, BM, BPL (i/iv, ii/iv, iii/iv), BPL, CH, GKG (i/iv, iii/iv), GKG, IMA, MM, MMA, MPL, NYPL, PMA, UPAA, UW.

Comments: This print is related to a series of four drawings (including tissue guidance) in the collection of the Boston Public Library.

Reproduction: 27 - Published state.

28. *CIVIC INSOMNIA* (New York), 1932.

Aquatint.

Plate: 27.7 x 36.2 cm. (10 7/8 x 14 1/4 in.)

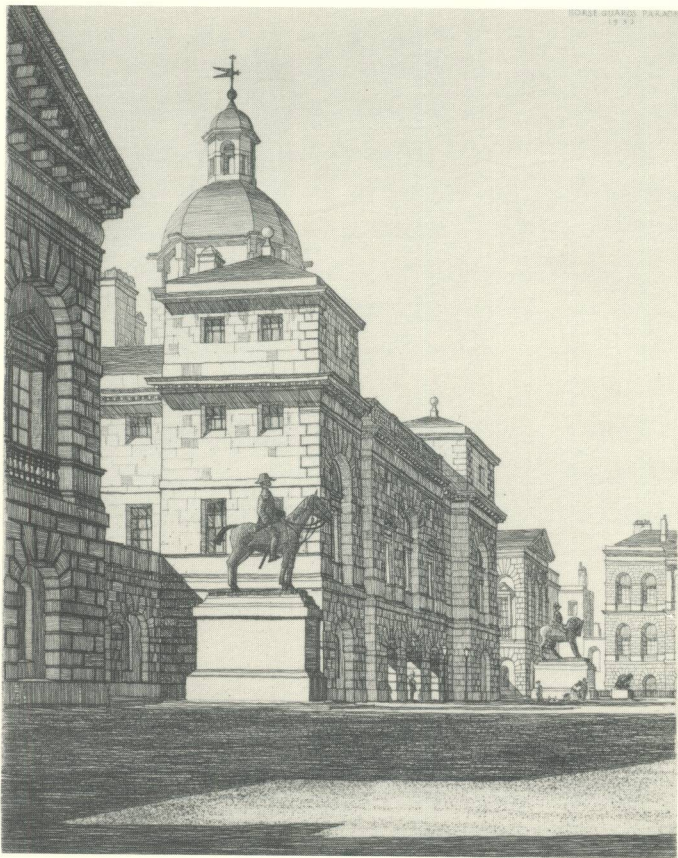
Edition: 38. Printer: Gerald K. Geerlings and Charles Welch.

States: 5.

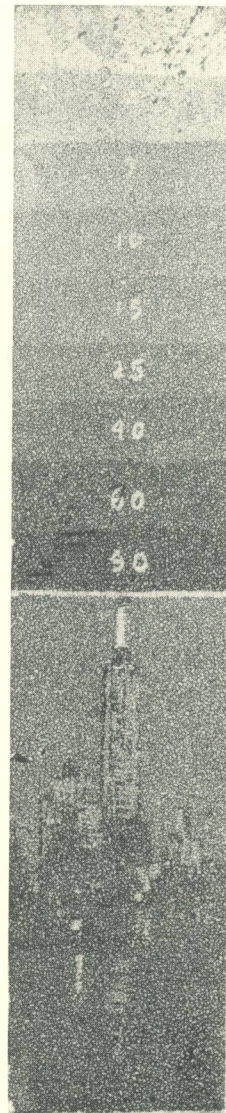
Impressions: AIA, AIC, BM, BPL, CH, GC, GKG (ii/v, iii/v, iv/v, v/v), IMA, LC, LS (green ink), MCNY, MHC, MM, MMA, MPL, NYPL (i/v, ii/v, iv/v, v/v), PMA, PRIN, UI, UPAA, UW, UWM, VA.

Comments: This print is related to a series of two drawings (including tissue guidance) in the collection of the New York Public Library and one pastel drawing in the collection of the artist. For further technical details about *Civic Insomnia*, see the appendix. A 1932 copper experimental test plate with aquatint (10.2 x 4.5 cm.) and a proof with a timetable (21.6 x 4.5 cm.) are in the collection of the University of Pennsylvania - Architectural Archives.

Reproductions: 28a - Experimental test plate proof with timetable, 23 April 1932; 28b - Notes for timetable; 28c - Second trial state of five, with pencil, 3 June 1932.



27 28a



Cam D. S.O.: stop out

Implements: - 1st ground

① 2" mirror - so, all bright light (lower of sun, lake, terrain etc. bright light, + lower in foreground)

② 4" secondary light all over; highlight on moon; some reflection

③ 7" light streaks on bldg. Above reflections; occasional light areas; on plain fl

④ Sky-ground 15 to 47. Stop head at water line (upper half of plate only) S.O. edge

⑤ bottom 1/2 of plate only - stop head on water line. Water graded 25 to 70. S.O. water but leave streaks + haze.

⑥ 25 S.O. light lower portions of bldg.

⑦ 80 Distinct bldg., S.O. + part of streaks in water; part of streak on plate

⑧ 100 Waterfront bldg. West Island, S.O.; bal. of

⑨ 125 Foreground, ropes, moon.

2nd ground

① light on water

② all over; then S.O. bldg. etc. + above water line at lake level etc

③ grade water; S.O. water but leave streaks in water

④ low hills, leads, water streak

3rd ground

① 1/2 tone

② water streaks

③ light on water

④ on moon, etc.

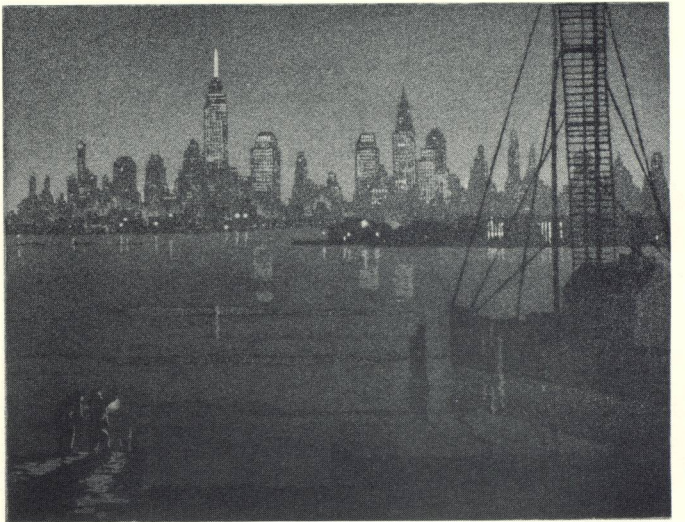
⑤ balance on (low and longer)

pen over
 S.O. at top
 Small foreground flat
 on plate; under ladder
 heads of men

12
 20
 40

10
 20
 30
 40
 50
 60
 70
 80
 90
 100

1104



29. *BACK STAGE 8 P.M. (Grand Opera)*, 1932.

Drypoint.

Plate: 28.7 x 22 cm. (11 5/16 x 8 11/16 in.)

Edition: 30. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

Inscription: In plate at lower right: *Back Stage - 8 P.M. (Grand Opera 1932)*.

Impressions: AIC, BM (i/iv, ii/iv, iv/iv), BPL, CH, GC, GKG (ii/iv, iii/iv), GKG, HM, IMA, LACM, LC, MM, MMA, MPL, NYPL, PMA, UI, UPAA, UW, VA.

Comments: This print is related to two drawings (including tissue guidance) in the collection of the Brooklyn Museum.

Reproduction: 29 - Published state.

30. *THE HIGHER-UPS BACK STAGE (Grand Opera)*, 1932.

Drypoint.

Plate: 24 x 16.4 cm. (9 7/16 x 6 1/2 in.)

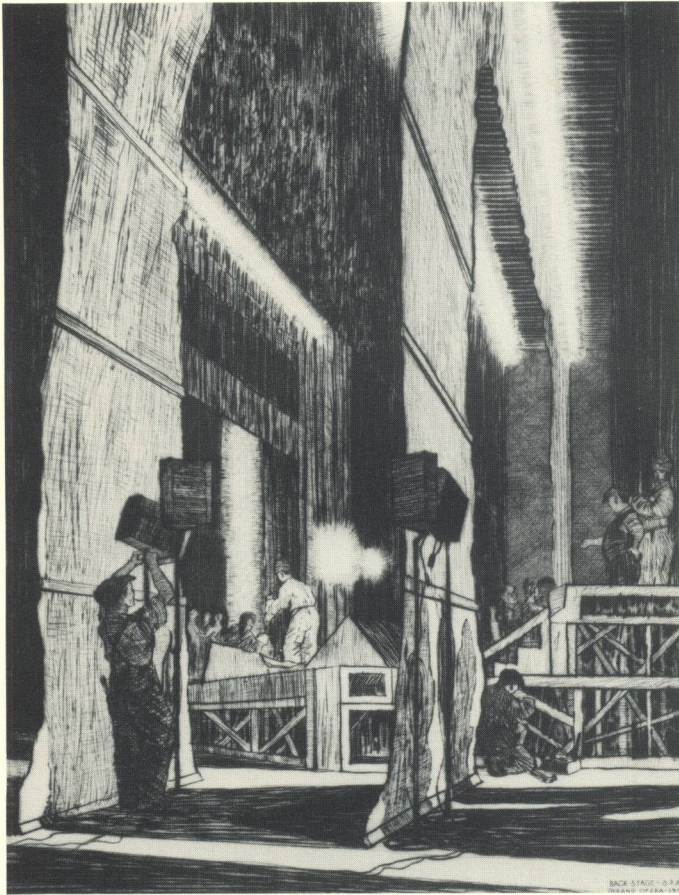
Edition: 30. Printer: Gerald K. Geerlings and Charles Welch.

States: 4.

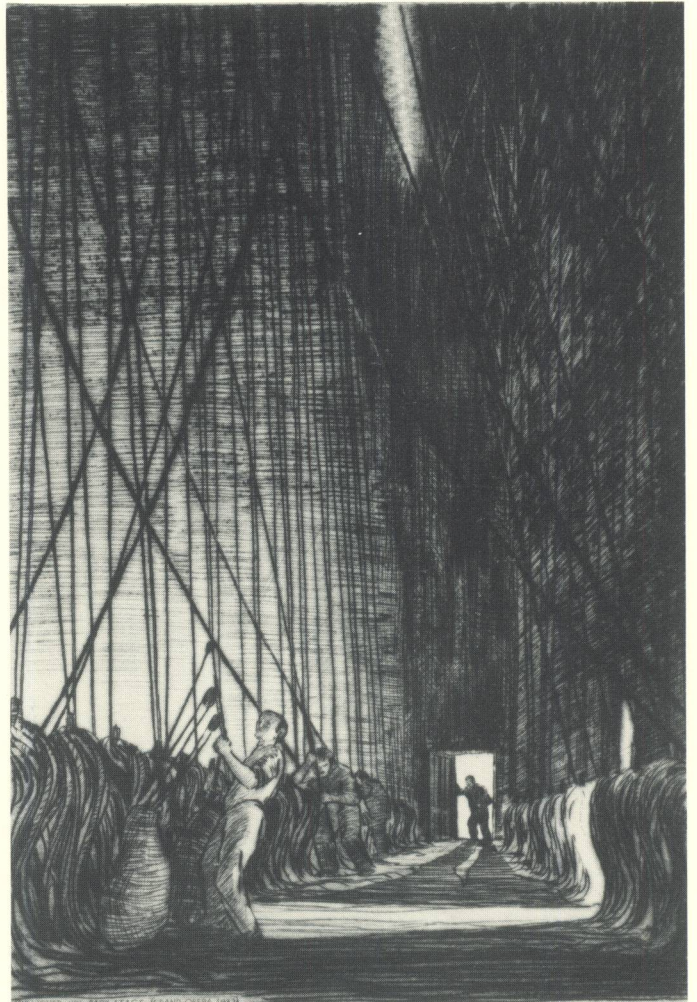
Inscription: In plate at lower left: *The Higher-Ups Back-Stage (Grand Opera 1932)*.

Impressions: AIC, BM, BPL, CH, GC, GKG, HM, IMA, MM, MMA, MPL, NYPL, PMA (i/iv, ii/iv, iii/iv), PMA, UI, UPAA, UW.

Reproduction: 30 - Published state.

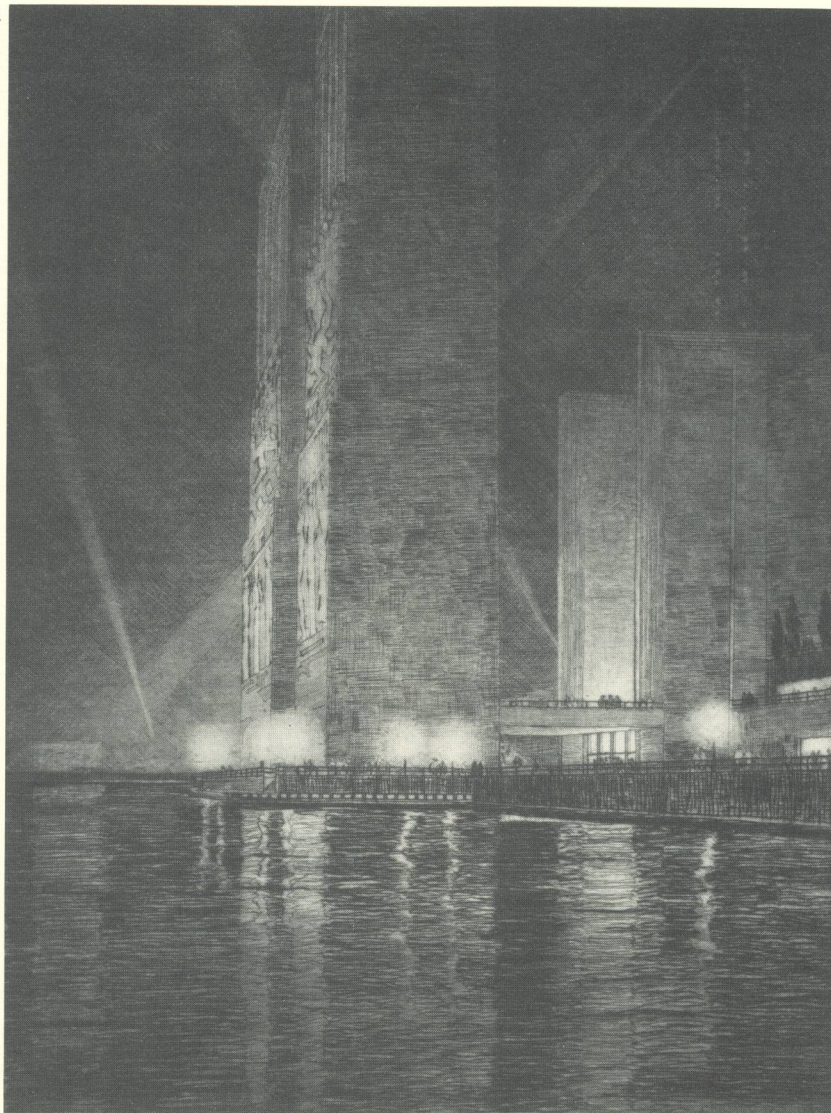


29 30



31. *GRAND CANAL, AMERICA*, 1933.
Drypoint.
Plate: 30.1 x 22.6 cm. (11 7/8 x 8 7/8 in.)
Edition: 100. Printer: Unknown (arranged by the Chicago Society of Etchers).
States: 2.
Inscription: In plate an lower right: *Chicago Fair 1933*.
Impressions: AIC (ii/ii), AIC, AIC, GKG (i/ii), GKG, LACM, MMA, NMAA, NYPL, VA.
Comments: Commissioned by the Chicago Society of Etchers, 24th Publication 1933.
Reproduction: 31 - Published state.

31



32. *SING HALLELUJAH!*, 1975.

Lithograph on zinc.

Image: 27.4 x 23 cm. (10 13/16 x 9 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.

Only state.

Inscription: In image at lower left: *Central Park, New York 1975.*

Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. The purpose of the portfolio was to portray ten significant compositions representative of the city's achievements after two centuries. The balance of the portfolio consists of four uptown and five downtown compositions. Several impressions were colored with pastel.

Reproduction: 32 - Only state.

33. *ASPIRATIONS UNLIMITED*, 1975.

Lithograph on zinc.

Image: 31.4 x 21.5 cm. (12 3/8 x 8 1/2 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.

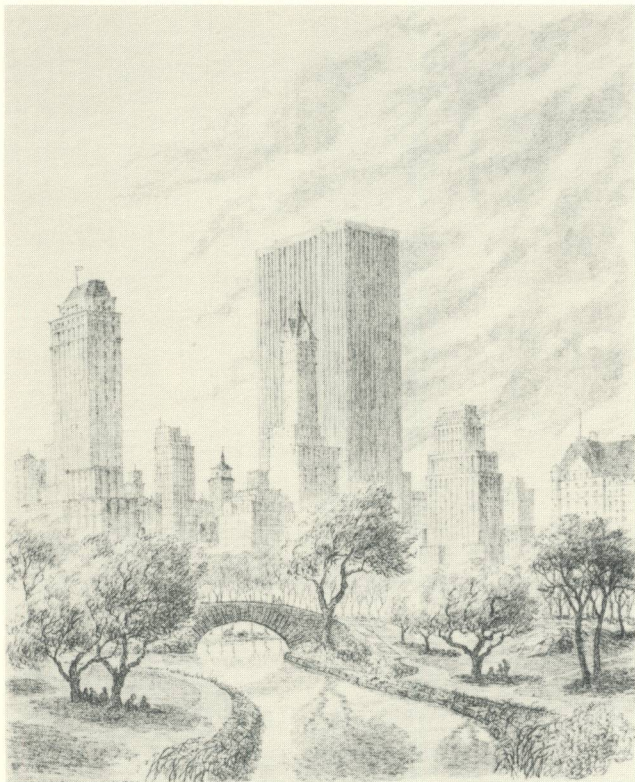
Only state.

Inscriptions: In image at lower left: *Nieuw Amsterdam 1656 - New York 1975.*

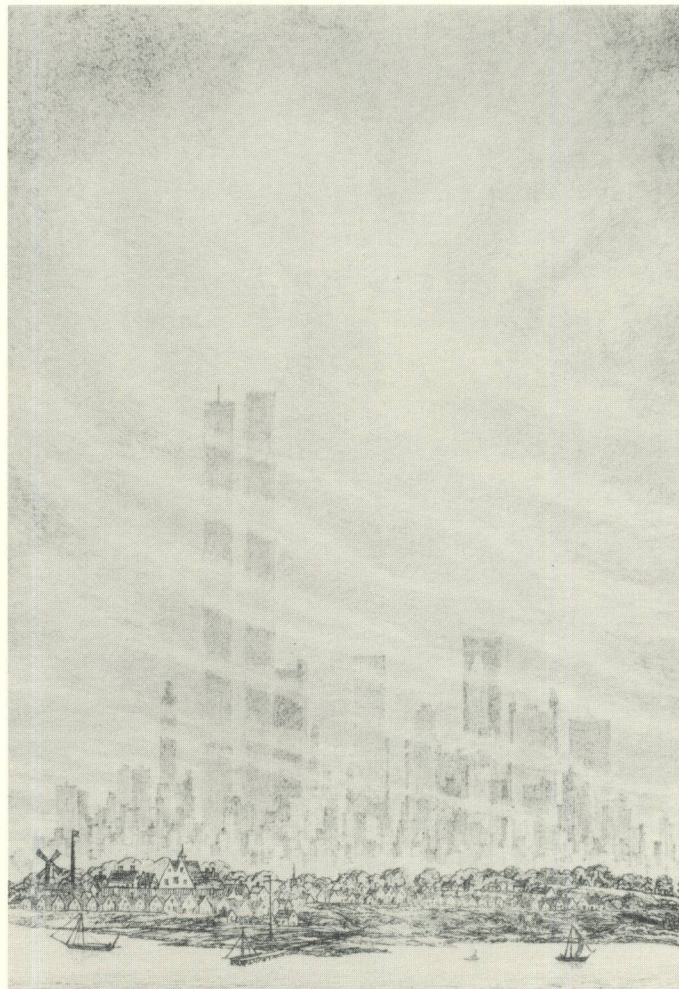
Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 33 - Only state.



32 33



34. *HAIL UTOPIA!*, 1975.

Lithograph on zinc.

Image: 31.8 x 23.5 cm. (12 9/16 x 9 1/4 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.

Only state.

Inscription: In image at lower right: *Central Park South New York 1975.*

Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 34 - Only state.

35. *ACROPOLIS AMERICANA*, 1975.

Lithograph on zinc.

Image: 32.5 x 25.7 cm. (12 13/16 x 10 1/8 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.

Only state.

Inscription: In image at lower left: *Lincoln Center New York 1975.*

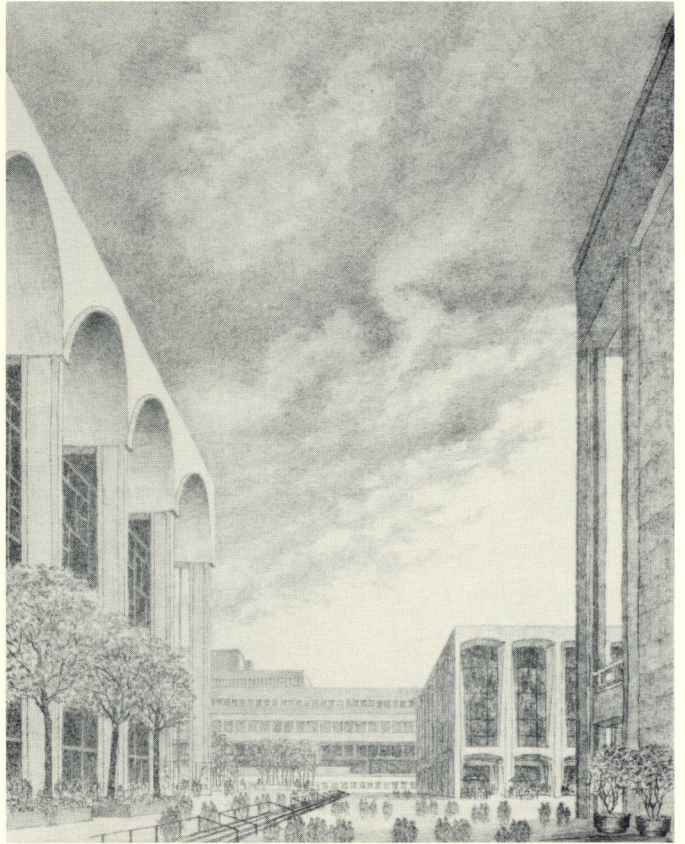
Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 35 - Only state.



34 35



36. *OLD FORT, NEW FORTRESS, 1975.*

Lithograph on stone.

Image: 24.9 x 34.5 cm. (9 13/16 x 13 5/8 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.

Only state.

Inscription: In image at lower left: *The Battery New York, 1975*; at lower right: *Phantom Warship Circa 1730.*

Impressions: CRMA, NYPL, NMAA, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 36 - Only state.

36



37. *BICENTENNIAL NEIGHBORS*, 1976.

Lithograph on stone.

Image: 29.4 x 24.1 cm. (11 9/16 x 9 1/2 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.
Only state.

Inscription: In image at lower left: *Water and Broad Streets, Lower Manhattan 1976.*

Impressions: CRMA, NYPL, UPA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 37 - Only state.

38. *OLD SPIRE, NEW TOWERS*, 1976.

Lithograph on stone.

Image: 33.5 x 24.4 cm. (13 3/16 x 9 5/8 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.
Only state.

Inscription: In image at lower center: *St. Paul Trinity Parish, Erected 1766. Broadway At Fulton Street, N.Y., 1976.*

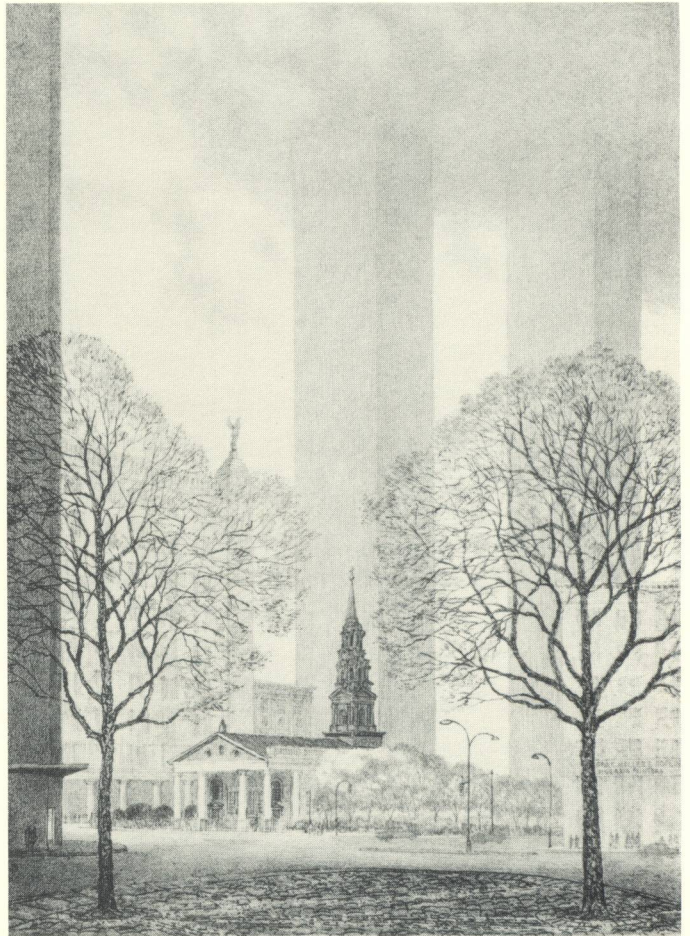
Impressions: CRMA, NYPL, UPA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 38 - Only state.



37 38



39. *BICENTENNIAL OASIS*, 1976.

Lithograph on stone.

Image: 30.2 x 23.1 cm. (11 7/8 x 9 1/8 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc. Only state.

Inscription: In image at lower center: *Hanover Square, Lower Manhattan 1976.*

Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 39 - Only state.

40. *DAWN OF A NEW ERA*, 1976.

Lithograph on stone.

Image: 24 x 30.4 cm. (9 7/16 x 11 1/16 in.)

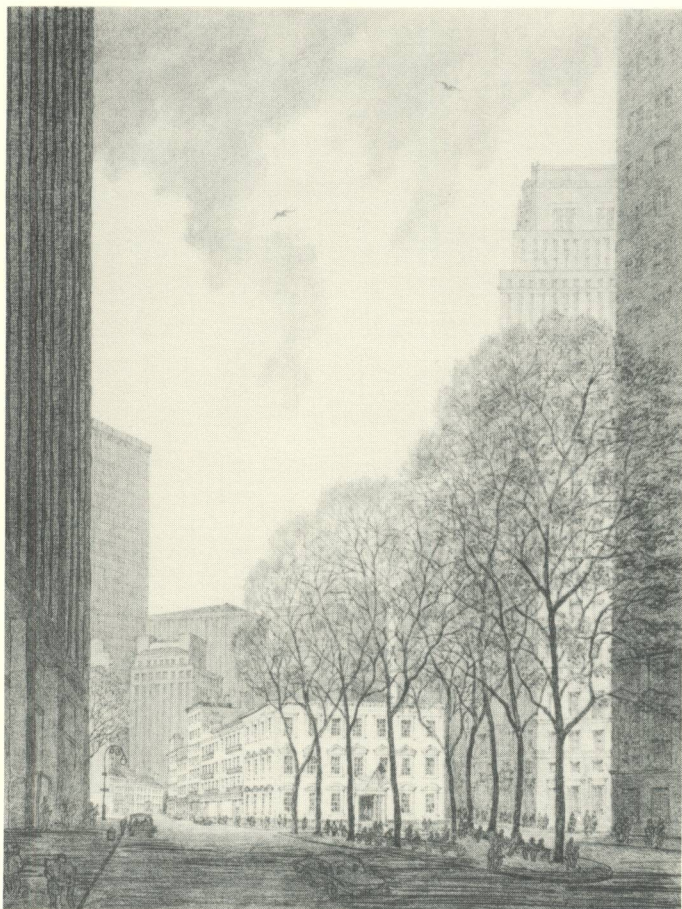
Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc. Only state.

Inscription: In image at lower center: *Gen. Washington Bade Farewell To His Officers Here at Fraunces Tavern, Lower Manhattan, 4th December 1783.*

Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 40 - Only state.



39 40



41. *MIDTOWN OASIS*, 1976.

Lithograph on stone.

Image: 29.5 x 22.7 cm. (11 5/8 x 9 in.)

Edition: 90. Printer: Burr Miller, George C. Miller and Son, Inc.
Only state.

Inscription: In image at lower center: *Avenue of the Americas, North of West 49th Street, N.Y. 1976.*

Impressions: CRMA, NYPL, UPAA.

Comments: Issued in the series, *Salute to New York*. Several impressions were colored with pastel.

Reproduction: 41 - Only state.

42. *CITYSCAPE REFLECTIONS*, 1980-83.

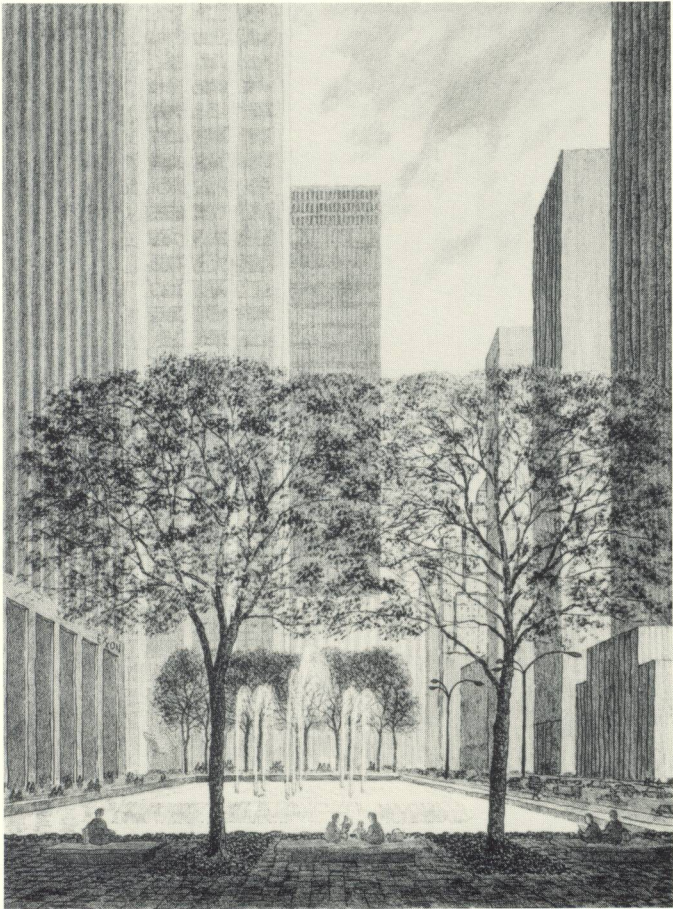
Lithograph on zinc, colored with pastel.

Image: 35.6 x 25.7 cm. (14 x 10 3/16 in.)

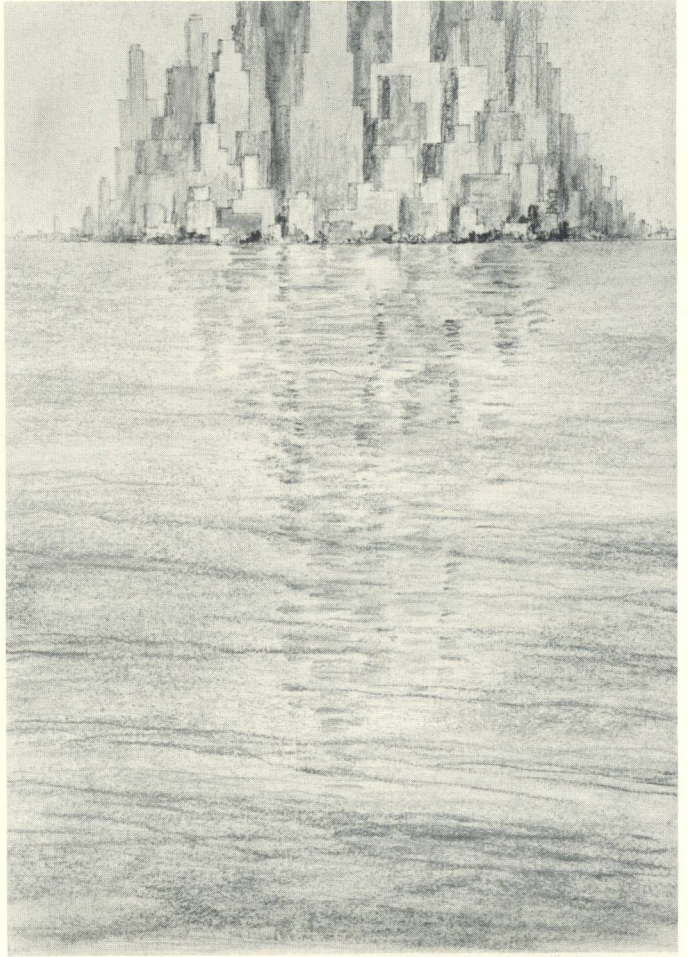
Editions: 40. Printer: Steven Miller, George C. Miller and Son, Inc.
Plate not destroyed.

Impressions: GKG.

Reproduction: 42 - Mood No. 11.



41 42



43. *SIREN ON THE SEA*, 1980-83.

Lithograph on zinc, colored with pastel.

Image: 25.5 x 35.7 cm. (10 1/16 x 14 1/16 in.)

Edition: 40. Printer: Steven Miller, George C. Miller and Son, Inc. Plate not destroyed.

Impressions: GKG.

Comments: Issued as a series of ten prints: *Calm Before the Storm*, *Drama at Noon*, *Dying Day*, *Midmorning*, *Morning Mist*, *Night Retreating Storm*, *Sunrise*, *Sunset*, and *Windy Afternoon*. The lithograph served as a line-drawing guide for the color application. About this series, the artist commented, "The View of lower Manhattan from the sea has 200 years or more, delighted, allured and enchanted immigrants, foreign visitors, returning citizens from abroad, and homecoming service men and women. The skyline has never been static. It varies from year to year, from sunrise to midnight, from rain to cloudless skies. Of all the great cities of the world situated on the seas, it is unique, without equal in its moods, its variations, its significance to each individual. Observed from the Staten Island ferry the interplay of effects from moment to moment as it varies in color, in form, in its relation to the sea, and in its impression it makes on the viewer."

Reproduction: 43 - Windy Afternoon.

44. *NEW YORK - GRAND ARMY PLAZA*, 1984.

Lithograph on aluminum.

Image: 27.8 x 22.1 cm (10 15/16 x 8 11/16 in.)

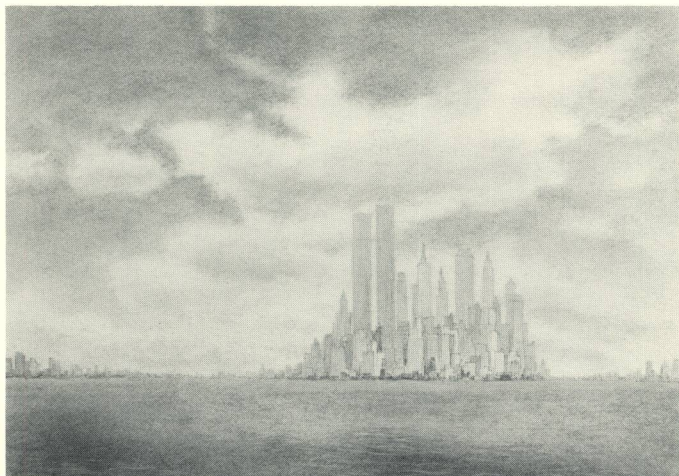
Edition: 270. Printer: Steven Miller, George C. Miller and Son, Inc. Only state.

Inscription: In the image at lower center: *New York -Grand Army Plaza, 1984, Viewed from Fifth Avenue at East 60th Street*. Plate not destroyed.

Impressions: CRMA, GKG.

Comments: Created by Gerald K. Geerlings for the Cedar Rapids Museum of Art on the occasion of a retrospective exhibition and publication of a catalogue raisonné of his prints.

Reproduction: 44a - Preliminary drawing, 7 march 1984; 44b - Only state.



43 44a



45. CHINATOWN, NEW YORK, 1984.

Lithograph on aluminum.

Image: 25.2 x 21.5 cm. (9 7/8 x 8 1/2 in.)

Edition: 50. Printer: Steven Miller, George C. Miller and Son, Inc.

Only state.

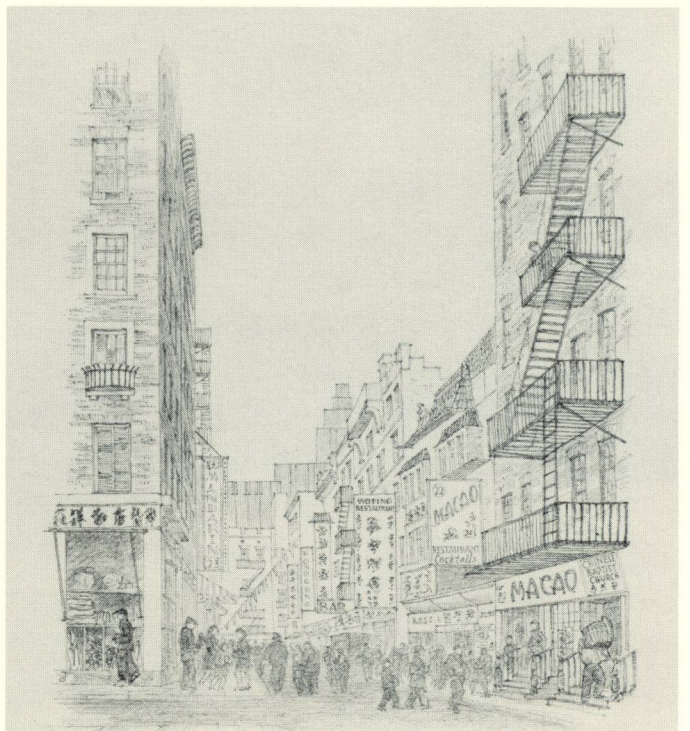
Inscription: In image at lower left: *Chinatown - New York, 1984.*

Plate not destroyed.

Impressions: CRMA.

Reproduction: 45 - Only state.

44b 45



46. *NEW YORK - SOUTH STREET SEAPORT*, 1984.

Lithograph on aluminum.

Image: 20.3 x 30.5 cm. (8 x 12 in.)

Edition: 50. Printer: Steven Miller, George C. Miller and Son, Inc.
Only state.

Inscription: In image at lower left: *New York - South Street Seaport, 1984.*

Plate not destroyed.

Impressions: CRMA.

Reproduction: 46 - Only state.

47. *NEW YORK - PARK AVENUE ARISTOCRATS*, 1984.

Lithograph on aluminum.

Image: 21 x 30.5 cm. (8¼ x 12 in.)

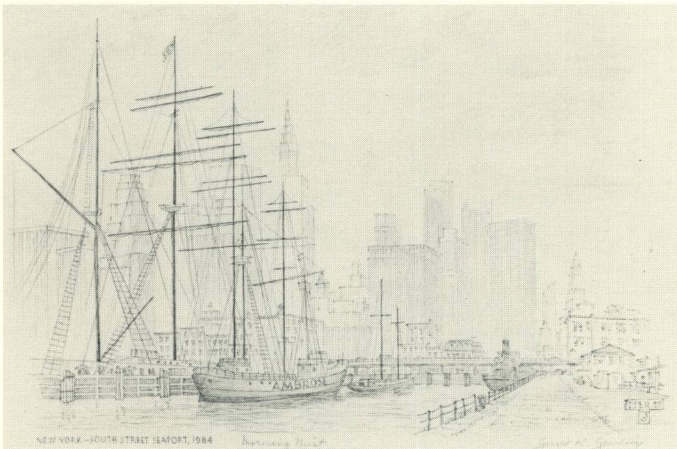
Edition: 50. Printer: Steven Miller, George C. Miller and Son, Inc.
Only state.

Inscription: In image at lower left: *New York - Park Avenue Aristocrats, 1984.* (Racquet and Tennis Club 1918 and Lever House, 1952).

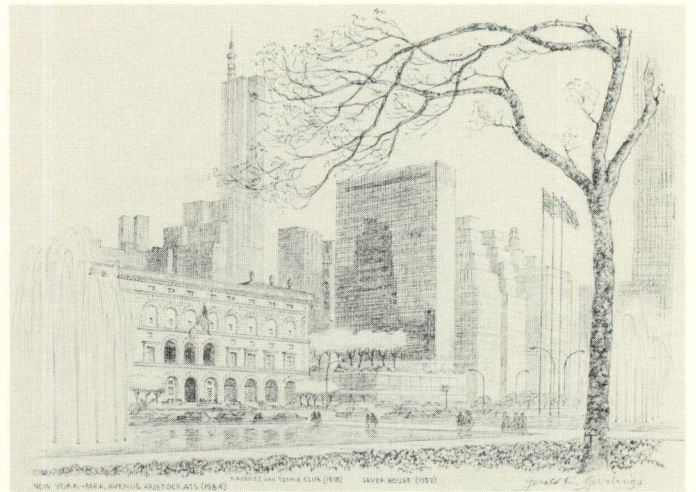
Plate not destroyed.

Impressions: CRMA.

Reproduction: 47 - Only state.



46 47



APPENDICES

1. MISCELLANEOUS UNPUBLISHED WORKS

A. *KATRINKA AND VOLOGDNA*, 1929.

Etching and aquatint.

Plate: 24.5 x 20 cm. (9 5/8 x 7 7/8 in.)

Edition: 3. Printer: Gerald K. Geerlings.

Impressions: GKG, LS, VA.

Reproduction: A - Only state.

C. *THE ARENA (Neptune, Architect)*, 1929.

Drypoint.

Plate 12.5 x 20.1 cm. (4 15/16 x 7 15/16 in.)

Edition: 2. Printer: Gerald K. Geerlings.

Inscription: in plate at lower center: *Shanklin, Isle of Wight 1929.*

Impressions: GKG, LS.

Reproduction: C - Only state.

B. *DINAN*, 1929.

Transfer lithograph on stone.

Image: 23.8 x 16.6 cm. (9 3/8 x 6 9/16 in.)

Edition: Small. Printer: George C. Miller.

Impressions: GKG, LS.

Reproduction: B - Only state.

D. *EAST FIFTIETH STREET, NEW YORK*, 1929.

Drypoint.

Plate: 20.5 x 14.1 cm. (8 1/16 x 5 9/16 in.)

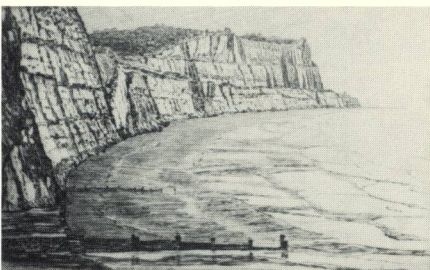
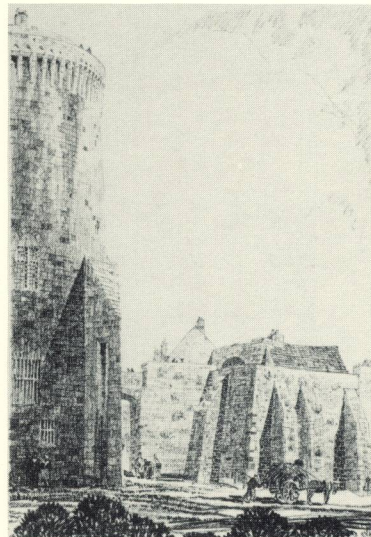
Edition: 2. Printer: Gerald K. Geerlings.

Impressions: GKG, LS.

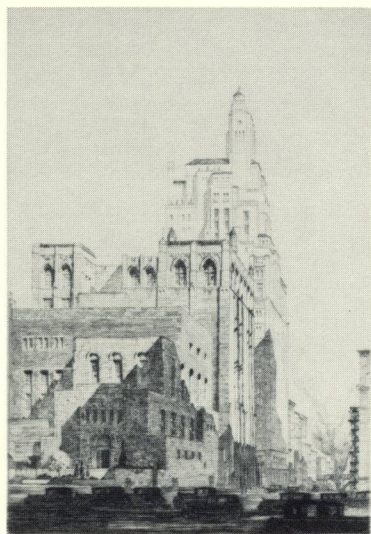
Reproduction: D - Only state.



A B



C D



E. 23 BEDFORD SQUARE, LONDON, 1931.

Etching.

Plate: 12.6 x 8.8 cm. (4 15/16 x 3 1/2 in.)

Image: 9.3 x 6.9 cm. (3 11/16 x 2 3/4 in.)

Edition: about 35. Printer: Charles Welch.

Plate not destroyed.

Reproduction: E - Only state.

Inscription: in image at lower left: *Geerlings 1931.*

Impressions: UPAA (nine)

Comments: Headquarters of Charles Scribner's in Europe; plate presented to Charles Kingsley. Nine impressions in the University of Pennsylvania - Architectural Archives.

F. DAWN, 1939.

Drypoint.

Plate: 16.8 x 11.9 cm. (6 9/16 x 4 11/16 in.)

Edition: 100. Printer: Gerald K. Geerlings and an unknown New York printer.

Plate not destroyed.

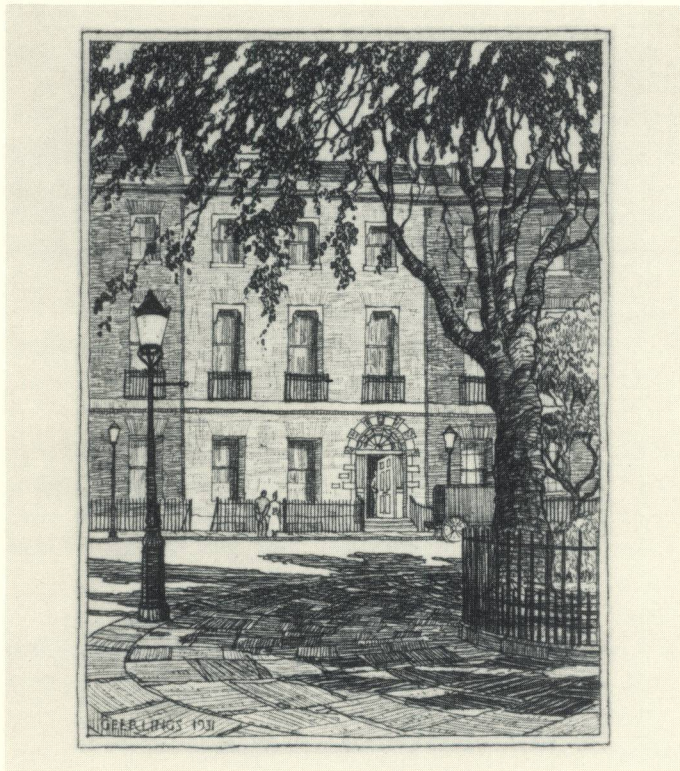
States: 3.

Inscriptions: in plate at upper left: *Geerlings 1939.*

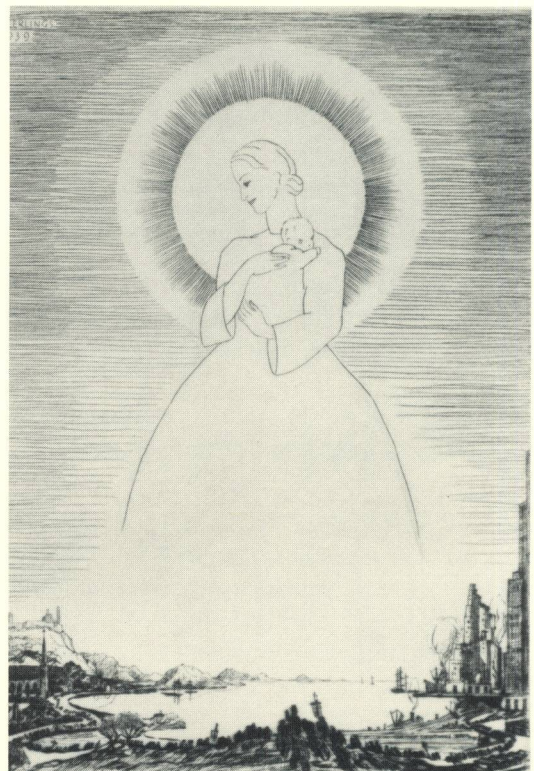
Impressions: GKG.

Comments: Commissioned as a Christmas card by William Vermilye.

Reproduction: F - Final state.



E F



2. TRIAL STATE PRINTING SCHEDULE

The following documents all available information concerning prints with four or more trial states. If further details are unavailable, an entry does not exist. Within each entry, the state designation is followed by the number of extant proofs and the printing date.

1. *Black Magic (New York, 1928)*
i - two impressions, 11 January 1929; ii - four impressions, 19 January - 1 February 1929; iii - working proof, 12 February 1929; iv - information unavailable.
2. *Olympus (New York)*
i - one impression, date unavailable; ii - one impression, date unavailable; iii - one impression, date unavailable; iv - one impression, 17 June 1929.
3. *Today & Tomorrow (Chicago)*
i trial - only impression, 29 October 1930; ii trial - only impression, 5 November 1930.
4. *West Point*
i - only proof, 1 May 1931; ii - only proof, 8 May 1931; iii - only proof, 16 May 1931; iv - only proof, 22 May 1931.
5. *Jewelled City (Chicago)*
i - two impressions, date unavailable; ii - only proof, 4 July 1931; iii - only proof, date unavailable; iv - only proof, 10 July 1931; v - information unavailable; vi - only proof, 15 July 1931; vii - only proof, 16 July 1931.
6. *Up & Going*
i - only proof, 3 June 1931; ii - two impressions, 5 June 1931; iii - three impressions, 9 June 1931; iv - only proof, 12 June 1931; v - only proof, 13 June 1931; vi - only proof, 19 June 1931; vii - two impressions, 24 June 1931; viii - four impressions, 31 June 1931.
7. *Scenes That Pass in the Night, 1931*
i - information unavailable; ii - only impression, May 1931; iii - only impression, 9 June 1931; iv - information unavailable.
8. *Vertical Mile (Chicago)*
i - only impression, 29 April 1932; ii - only impression, 6 May 1932; iii - two impressions, 13 May 1932; iv - only impression, 27 May 1932; v - only impression, 28 May 1932; vi - only impression, 3 June 1932; vii - only impression, 10 June 1932; viii - two impressions, 17/18 June 1932; ix - three impressions, date unavailable.
9. *Where the West Begins (Chicago)*
i - two impressions, 20 May 1932; ii - only impression, 27 May 1932; iii - information unavailable; iv - two impressions, 3 June 1932; v - two impressions, date unavailable; vi - three impressions, 17 June 1932; vii - three impressions, 28 June 1932.
10. *Horse Guards Parade (London)*
i - two impression, 24/25 June 1932; ii - one impression, 1 July 1932; iii - two impressions, 2-5 July 1932; iv - information unavailable.
11. *Civic Insomnia (New York)*
i - two impressions, 7 May 1932; ii - three impressions, 3 June 1932; iii - only impression, 11 June 1932; iv - two impressions, 18 June 1932; v - four impressions, 25 June 1932.
12. *Back Stage 8 P.M. (Grand Opera)*
i - only impression, 28 June 1932; ii - two impressions, 1/2 July 1932; iii - only impression, 5 July 1932; iv - only impression, 8 July 1932.
13. *Highers-Ups Back Stage (Grand Opera)*
i - information unavailable, 28 June 1932; ii - information unavailable, 2 July 1932; iii and iv - information unavailable.

3. CHRONOLOGY OF PRINTS

1926

1. *St. John's Cathedral, Milwaukee*

1927

2. *Santa Cinema*
3. *Perugia*
4. *Dover Cliffs*

1928

5. *The Rising Generation*

1929

6. *Black Magic, 1928*
7. *Olympus*
8. *The Big Parade*
9. *Inland Islands*
10. *Cathédrale Naturelle*

1930

11. *Vassar College*
12. *Smith College*
13. *Mount Holyoke College*
14. *Wellesley College*
15. *Radcliffe College*
16. *Barnard College*
17. *Appian Way*
18. *Bryn Mawr College*
19. *Today and Tomorrow*

1931

20. *West Point*
21. *Jewelled City*
22. *Up and Going*
23. *All Quiet*

1932

24. *Scenes That Pass in the Night, 1931*
25. *The Vertical Mile*
26. *Where the West Begins*
27. *Horse Guards Parade*

28. *Civic Insomnia*

29. *Back Stage 8 P.M.*

30. *The Higher-Ups Back Stage*

1933

31. *Grand Canal, America*

1975

32. *Sing Hallelujah!*

33. *Aspirations Unlimited*

34. *Hail Utopia!*

35. *Acropolis Americana*

36. *Old Fort, New Fortress*

1976

37. *Bicentennial Neighbors*

38. *Old Spire, New Towers*

39. *Bicentennial Oasis*

40. *Dawn of a New Era*

41. *Midtown Oasis*

1980

42. *Cityscape Reflection*

1980-83

43. *Siren on the Sea*

1984

44. *New York - Grand Army Plaza*

45. *Chinatown, New York*

46. *New York - South Street Seaport*

47. *New York - Park Avenue Aristocrats*

Unpublished Prints**1929**

- A. *Katrinka and Vologdna*

- B. *Dinan*

- C. *The Arena*

- D. *East Fiftieth Street, New York*

1931

- E. *23 Bedford Square, London*

1939

- F. *Dawn*

Black Magic

This was my first use of aquatint, so I followed my unvarying habit of first making a small test plate. This plate, perhaps about 4 x 2 inches, had a resin ground laid simultaneously for the larger plate being prepared for *Black Magic*. The purpose was to encompass on the trial plate *all* the variations in acid-biting time which would occur on the large plate. Before each biting sequence the invariable rule was to accurately ascertain (1) the temperature, and (2) specific gravity of the acid, then (3) accurately record the length of biting for each feature of the plate. See portion of photocopy of technique used in *Jewelled City* enclosed with redline - *Black Magic* was the forerunner and on subsequent aquatints used the same procedure, with the following amplification: the porcelain pan with the acid was wedged to be in a firm position with its bottom sloping, so that when the copper plate was being bitten, it could rest on the bottom of the pan. Needless to point out, for safety's sake it is of the greatest importance to take all precautions possible to insure that the tilted acid-pan will not be budged or moved by an accidental bump.

Jewelled City

There was only one resin dust ground, although after it had been bitten, lines were etched on the distant buildings in the Dutch bath. The figures in the right foreground were added, being bitten in both Dutch and nitric baths; the graver was also used on them. The glow in the sky was obtained by flowing the acid on to the sky portion only with a large water colour brush, then pushing the acid back with my finger from those portions where the tone was to be graded in value. The flat part of the finger was used for the large 'glow', the tip of the finger for the smaller ones. After being pushed back the acid would be brushed forward gradually until the outline of the buildings was reached, then it would be pushed back again. The darkest portions of the sky were

bitten 90 minutes in Dutch at about 67 °F. Other portions (as the bridge) were bitten less although they appear darker. This is because the acid, when 'feathered' or 'brushed' on the plate, seems to act only about one-half to two-thirds as vigorously as when the entire plate is submerged in the bath.

Up and Going

After the etched state was completed, sand-paper called 'No. 2 middle', made by John Oakey and Sons, was placed on an ordinary wax ground. The plate was run through the press, the only pressure being the weight of the roller. Five successive times a new piece of sand paper was placed on the wax ground and turned through the press. This left a considerable amount of sand imbedded in the ground which ordinary washing under a tap and use of a feather would not dislodge. The plate was therefore put in nitric acid (40% strength at 68 °F) and a feather used to prod loose the imbedded sand. From this point on the biting was carried on in the Dutch bath at 67-68 °F. The facade of the building in the right half was not bitten in the bath after the first sand paper treatment. The texture on it represents the effect of the grains of sand being pressed into the copper. The base of the building is lighter than the top because of greater scraping and burnishing. The sand left something of a drypoint burr over the entire plate which was removed by charcoal and polishing. The burr was heaviest where the acid had not been allowed to attack the copper, apparently a 5-minute biting was just about sufficient to eat away some of the burr without biting into the plate.

Civic Insomnia

This plate was done after *Jewelled City*, by which time I became well aware of the importance of making a small trial plate which incorporated all the acid-biting problems of the final plate. But this was all the more vital for *Civic Insomnia*, because there were to be no etched lines and variations in delineations would all be secured by length of acid-biting

time. In addition to making a small pictorial composition I did a “ladder” of horizontal tones, ranging from very pale to very deep bands of light-gray-to-dark-black. Etched lines can be burnished to attain a paler effect, or re-bitten for darker results, but burnishing aquatint areas on a copper plate can quickly ruin the printed effect. Having the trial plate and the horizontal ribboned one, plus accurate records of acid temperature and specific gravity, accompanied by a record of number of minutes of biting for each degree of “blackness”, produced a reliable “control tool.”

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EXHIBITION CHECKLIST

Plate measurements and medium designations are listed only for the first entry unless variations occur. All works are lent courtesy of the artist except where noted to the contrary. An asterisk (*) designates those works not included in the traveling exhibit.

Les Baux, France, 1924.

Watercolor and charcoal. Image: 8½ x 8 15/16 inches.
University of Pennsylvania, Architectural Archives.

Toppler Schlösschen Mill, Rothenburg, 1925.

Watercolor and pencil. Image: 4 7/8 x 6 inches.
University of Pennsylvania, Architectural Archives.

St. Martin, Cologne, 1925.

Watercolor, gouache and pencil. Image: 6¼ x 5 inches.
University of Pennsylvania, Architectural Archives

Saint John's Cathedral, Milwaukee, 1926. (CZ1)

Lithograph. Image: 11 1/8 x 9 7/8 inches.
Only state.

Santa Cinema (New York), 1927. (CZ2)

Lithograph. Image: 11 11/16 x 8¼ inches.
Only state.

Perugia (West 32nd Street, New York), 1927. (CZ3)

Lithograph. Image: 13 3/16 x 6 1/16 inches.
Only state.

Dover Cliffs (West 54th Street, New York), 1927. (CZ4)

Lithograph. Image: 13 1/16 x 8 inches.
First trial state of two.

The Rising Generation (New York), 1928. (CZ5)

1. Experimental test plate with acid-biting schedule.
Etching. Plate: 4¼ x 1 13/16 inches. Sheet: 11 x 7¼ inches.
University of Pennsylvania, Architectural Archives.
2. Published state.
Etching. Plate: 9 5/16 x 7 1/16 inches.

Color Schemes of Adam Ceilings. Portfolio of five plates.

Gerald K. Geerlings and Elizabeth F. Geerlings. New York:
Charles Scribner's Sons, 1928.

1. Portfolio of five plates. Lithographed by George C. Miller.
2. Plate II - Watercolor, pencil, and ink. Image: 9 7/8 x 7 7/16 inches.
University of Pennsylvania, Architectural Archives.
3. Plate IV - Watercolor, pencil, and ink. Image: 9 7/8 x 7 7/16 inches.*
University of Pennsylvania, Architectural Archives.

Utrecht Cathedral, 12 July 1929.

Pencil. Image: 8 1/16 x 6 9/16 inches.
University of Pennsylvania, Architectural Archives.

Vézelay, France, 4 August 1929.

Two drawings on one sheet. Sheet: 12 5/16 x 9 7/8 inches.

1. Carbon pencil. Image: 5½ x 8 3/16 inches.
University of Pennsylvania, Architectural Archives.
2. Carbon pencil. Image: 3¼ x 3 15/16 inches.
University of Pennsylvania, Architectural Archives.

Black Magic (New York, 1928), 1929. (CZ6)

1. Experimental test plate proof.
Aquatint. Plate: 5 x 2¼ inches.
University of Pennsylvania, Architectural Archives.
2. Between first and second state of four, with charcoal, carbon pencil, and ink.
Etching. Plate: 11 11/16 x 6 9/16 inches.
3. Second trial state of four, 1 February 1929.
Etching with aquatint.
4. Published state, in blue-green ink.

Olympus (New York), 1929. (CZ7)

1. Final drawing.
Charcoal, carbon pencil, and chalk. Image: 8 15/16 x 6 inches.
2. First trial state of four.
Drypoint. Plate: 8 15/16 x 5 15/16 inches.
3. Published state.

The Big Parade (New York), 1929. (CZ8)

Etching. Plate: 5 3/8 x 10 7/8 inches.
Published state.

Inland Islands (Wiveton, Norfolk-England), 1929. (CZ9)

Soft-ground etching. Plate: 6 3/8 x 11¼ inches.
Only state.

Cathédrale Naturelle (Suffolk, England), 1929. (CZ10)

Drypoint. Plate: 5 7/16 x 9 15/16 inches.
Published state.

*Friesland, Holland, 1929.**

Three carbon pencil drawings on one sheet. Sheet: 9 7/8 x 12 5/16 inches.

1. Image: 1 7/16 x 2 11/16 inches.
2. Image: 3 11/16 x 6 5/8 inches.
3. Image: 3 5/8 x 6½ inches.

University of Pennsylvania, Architectural Archives.

Vassar College, 1930. (CZ11)

Lithograph. Image: 10 13/16 x 9 3/8 inches.
Published state.

Smith College, 1930. (CZ12)

Lithograph. Image: 11½ x 8 7/8 inches.
Published state.

Mount Holyoke College, 1930. (CZ13)

Lithograph. Image: 11 5/8 x 9 5/16 inches.
Published state.

Wellesley College, 1930. (CZ14)

Lithograph. Image: 11 1/2 x 9 3/16 inches.
Published state.

Radcliffe College, 1930. (CZ15)

Lithograph. Image: 11 5/16 x 9 1/4 inches.
Published state.

Barnard College, 1930. (CZ16)

Lithograph. Image: 10 15/16 x 9 1/8 inches.
First trial state of two.

Appian Way (Chicago), 1930. (CZ17)

Lithograph. Image: 6 5/16 x 12 1/16 inches.
Only state.

Bryn Mawr College, 1930. (CZ18)

Drypoint. Plate: 8 5/8 x 6 7/16 inches.
Second trial state of two.

Today and Tomorrow (Chicago), 1930. (CZ19)

1. Final drawing.
Carbon pencil. Image: 8 15/16 x 12 5/16 inches.
2. Between first and second trial state, with chalk, 29 October 1930 (First Edition).
Drypoint. Plate: 6 5/8 x 13 7/16 inches.
3. First trial state of seven, 22 January 1931 (Second Edition).
4. Seventh trial state of seven, with charcoal and carbon pencil.
5. Published state.

West Point, 1931. (CZ20)

1. Preliminary study, three drawings on one sheet, 1931.
Carbon pencil. Sheet: 8 1/2 x 11 inches.
 - a. Image: 1 9/16 x 3 1/8 inches.
 - b. Image: 1 3/4 x 3 5/16 inches.
 - c. Image: 1 7/8 x 3 3/4 inches.
2. Preliminary study, 1931.
Carbon pencil. Image: 3 3/8 x 5 15/16 inches.
3. Preliminary study, 1930.
Carbon pencil. Image: 8 7/16 x 11 3/4 inches.
4. Preliminary drawing, 1931.
Pencil and charcoal. Image: 7 3/8 x 11 1/8 inches.
5. Preliminary drawing, 1931.
Carbon pencil and charcoal. Image: 6 11/16 x 12 15/16 inches.
6. Preliminary drawing, 1931.
Carbon pencil and charcoal. Image: 5 13/16 x 11 3/8 inches.
7. Final guidance drawing, 1931.

Pencil. Image: 8 7/8 x 14 7/16 inches.

Note: Plate has been pressed onto tissue to guide artist.

8. First trial state of four, 1 May 1931.
Etching. Plate: 7 1/8 x 12 15/16 inches.
9. Second trial state of four, with chalk, 8 May 1931.
10. Third trial state of four, 16 May 1931.
11. Fourth trial state of four, 22 May 1931.
12. Published state.

Jewelled City (Chicago), 1931. (CZ21)

Etching with aquatint. Plate: 15 1/2 x 11 5/8 inches.
Sixth trial state of seven, 15 July 1931.
Courtesy of Dr. M. Lee Stone.

Up and Going, 1931. (CZ22)

1. Fourth trial state of eight, with chalk, 12 June 1931.
Etching with sand-grain aquatint. Plate: 11 15/16 x 7 7/16 inches.
2. Published state.

All Quiet (Chicago), 1931. (CZ23)

Etching. Plate: 5 7/8 x 12 15/16 inches.
Published state.

Scenes That Pass in the Night, 1931, 1932. (CZ24)

1. Preliminary study, five drawings on one sheet.
Carbon pencil. Sheet: 11 3/8 x 6 7/8 inches.
2. Final drawing.
Charcoal and chalk. Image: 11 7/16 x 6 13/16 inches.
3. Third trial state of four, with chalk.
Drypoint. Plate: 11 5/16 x 6 13/16 inches.

The Vertical Mile (Chicago), 1932. (CZ25)

1. Second trial state of nine, 6 May 1932.
Etching. Plate: 12 3/8 x 9 3/16 inches.
2. Third trial state of nine, 13 May 1932.
3. Fourth trial state of nine, 27 May 1932.
Note: The impression was inadvertently inscribed v state 28 May 1932.
4. Eighth trial state of nine, 18 June 1932.
5. Published state.

Where the West Begins (Chicago), 1932. (CZ26)

1. Preliminary study, two drawings on one sheet.
Charcoal. Sheet: 9 3/4 x 13 5/16 inches.
 - a. Image: 6 1/2 x 7 1/2 inches.
 - b. Image: 1 3/8 x 1 7/8 inches.
2. First trial state of seven, 20 May 1932.
Etching. Plate: 7 5/8 x 9 1/8 inches.

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3. Second trial state of seven, with chalk, 27 May 1932.
 4. Fourth trial state of seven, 3 June 1932.
 5. Seventh trial state of seven, 28 June 1932.
- Horse Guards Parade (London), 1932. (CZ27)*
1. First trial state of four, with carbon pencil, 24 June 1932. Etching. Plate: 7 1/16 x 5 1/2 inches.
 2. Third trial state of four, 2 July 1932.
 3. Published state.
- Civic Insomnia (New York), 1932. (CZ28)*
1. Experimental test plate with aquatint.*
Copper. Plate: 4 x 1 3/4 inches.
University of Pennsylvania, Architectural Archives.
 2. Experimental test plate proof with timetable, 23 April 1932. Image: 8 1/2 x 1 11/16 inches.
University of Pennsylvania, Architectural Archives.
 3. Notes for timetable.*
Pencil. Sheet: 8 1/2 x 5 1/2 inches.
University of Pennsylvania, Architectural Archives.
 4. Second trial state of five, with pencil, 3 June 1932. Aquatint. Plate: 10 13/16 x 14 inches.
 5. Published state, in green ink.
- Back Stage 8 P.M. (Grand Opera), 1932. (CZ29)*
1. Third trial state of four, 5 July 1932. Drypoint. Plate: 11 5/16 x 8 11/16 inches.
 2. Published state.
- The Higher-Ups Back Stage (Grand Opera), 1932. (CZ30)*
Drypoint. Plate: 9 7/16 x 6 1/2 inches.
Published state.
- Grand Canal, America, 1933 (CZ31)*
Drypoint. Plate: 11 7/8 x 8 7/8 inches.
Published state.
- Cityscape Reflections, 1974.*
Pastel. Image: 3 13/16 x 3 5/8 inches.
- Sing Hallelujah!, 1975. (CZ32)*
1. Final drawing.
Pencil, ink, and charcoal. Sheet: 10 1/2 x 8 1/2 inches.
 2. Final guide line tracing.
Ink and sanguine conté pencil. Sheet: 11 7/8 x 9 inches.
 3. Lithograph. Image: 10 13/16 x 9 inches.
Only state.
- Aspirations Unlimited, 1975. (CZ33)*
Lithograph. Image: 12 3/8 x 8 1/2 inches.
Only state.
- Hail Utopia!, 1975. (CZ34)*
Lithograph. Image: 12 9/16 x 9 1/4 inches.
Only state.
- Acropolis Americana, 1975. (CZ35)*
Lithograph. Image: 12 13/16 x 10 1/8 inches.
Only state.
- Old Fort, New Fortress, 1975. (CZ36)*
Lithograph. Image: 9 13/16 x 13 5/8 inches.
Only state.
- Bicentennial Neighbors, 1976. (CZ37)*
Lithograph. Image: 11 9/16 x 9 1/2 inches.
Only state.
- Old Spire, New Towers, 1976. (CZ38)*
Lithograph. Image: 13 3/16 x 9 5/8 inches.
Only state.
- Bicentennial Oasis, 1976. (CZ39)*
Lithograph. Image: 11 7/8 x 9 1/8 inches.
Only state.
- Dawn of a New Era, 1976. (CZ40)*
Lithograph. Image: 9 7/16 x 11 1/16 inches.
Only state.
- Midtown Oasis, 1976. (CZ41)*
Lithograph. Image: 11 5/8 x 9 inches.
Only state.
- Durham Castle and Cathedral, 1979.**
Pastel. Image: 9 3/4 x 14 5/16 inches.
University of Pennsylvania, Architectural Archives.
- Edinburgh Castle, From West Princes Gardens, 1979.**
Pastel. Image: 9 3/4 x 14 1/16 inches.
University of Pennsylvania, Architectural Archives.
- Cityscape Reflections, 1980-1983. (CZ42)*
Lithograph, colored with pastel. Image: 14 x 10 3/16 inches.
Note: Series of works filed numerically as "Mood No...".
- Siren on the Sea, 1980-83. (CZ43)*
Lithograph, colored with pastel. Image: 10 1/16 x 14 1/16 inches.
Note: Series of ten prints - *Calm Before the Storm, Drama at Noon, Dying Day, Midmorning, Morning Mist, Night, Retreating Storm, Sunrise, Sunset* and *Windy Afternoon*.
- New York - Grand Army Plaza, 1984.*
1. Preliminary drawing, 7 March 1984.
Pencil, charcoal, and white chalk. Image: 10 1/4 x 9 1/4 inches.

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2. Lithograph. Image: 10 15/16 x 8 11/16 inches.
Only state.

Chinatown, New York, 1984.

Lithograph. Image: 9 7/8 x 8 1/2 inches.

Only state.

New York - South Street Seaport, 1984.

Lithograph. Image: 8 x 12 inches.

Only state.

New York - Park Avenue Aristocrats, 1984.

Lithograph. Image: 8 1/4 x 12 inches.

Only state.