

JAMES
SWANN

In Quest of a Printmaker



Night in Chicago -

For Elizabeth Cheney - J.S. - December 3-1943 -

James Swann

WITH PRESENTATION PRINTS OF
THE CHICAGO SOCIETY OF ETCHERS, PRAIRIE PRINT MAKERS,
AND THE WOODCUT SOCIETY

CEDAR RAPIDS MUSEUM OF ART



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JOSEPH S. CZESTOCHOWSKI

CEDAR RAPIDS MUSEUM OF ART
CEDAR RAPIDS, IOWA

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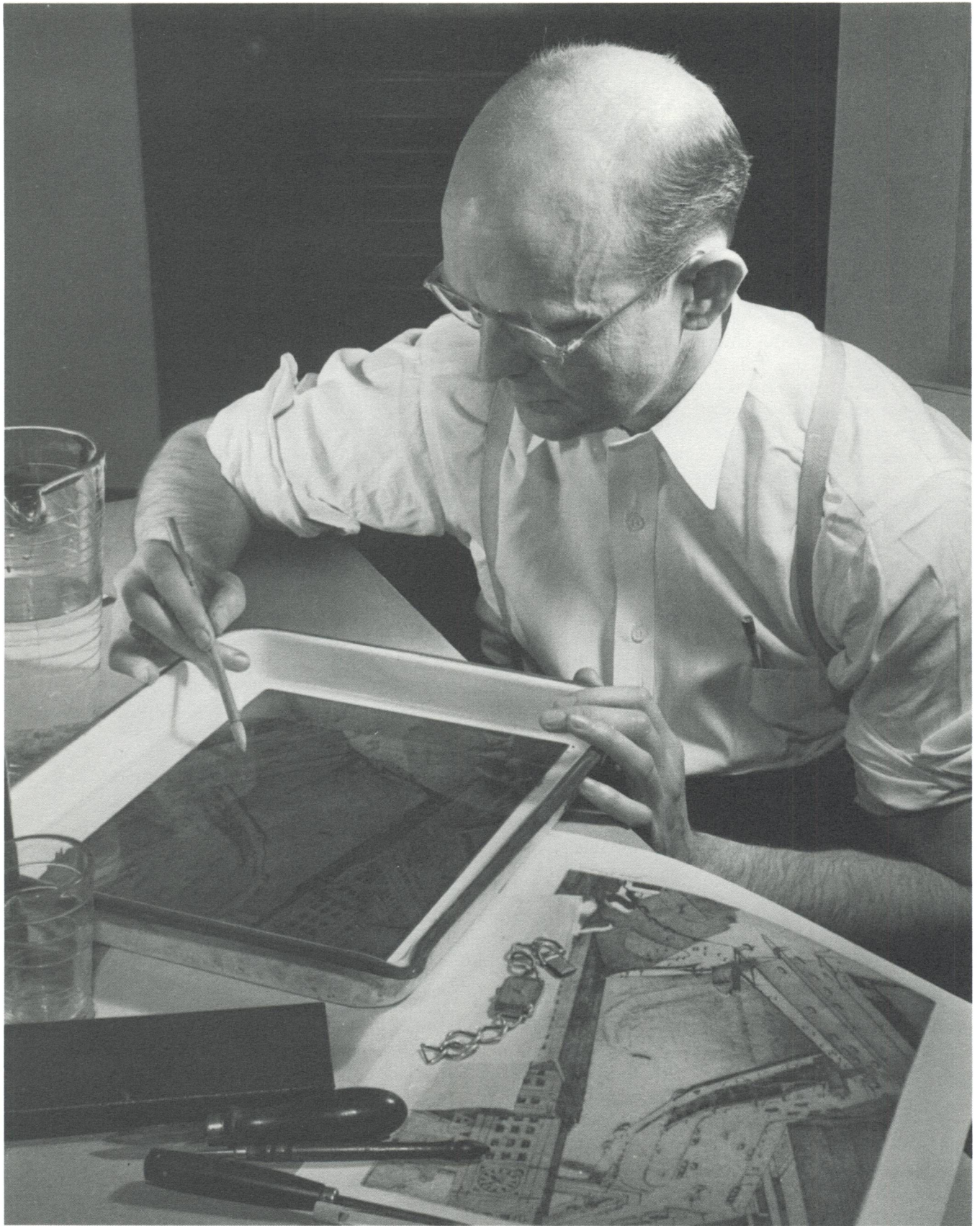
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James Swann proofing *Four Ten*, 1938

Preface

I first met James Swann in the fall of 1983. My inquiry stemmed from an interest in several of his more frequently reproduced etchings, such as *Four Ten*, *Night in Chicago*, *Harvest*, and *Spring Plowing*. After a very short time, it was readily apparent that our mutual interests were far-reaching, and that we had many friends in common and shared an appreciation for fine prints.

For some reason, Swann had a strong curiosity about the evolving plans for a new museum in Cedar Rapids. Inevitably the subject would arise during our visits or in telephone conversations. The museum had by this time developed a strong collection by midwestern artists, including Grant Wood and Marvin Cone. This appealed to Swann, and in a short time our plans came to include his work.

Swann never considered himself a great artist; his expectations for success were modest. Highly esteemed by his acquaintances, he earned his living from his art, and he was proud of that fact. He was a fiercely independent person who had a strong sense of history and tradition. He did not try to be all things to all people; instead, he viewed his sense of purpose from a regionalist perspective. He was a successor to a distinguished midwestern tradition of etching centered in Chicago through the pioneering activities of his close friend Bertha Evelyn Jaques (1863–1941). This pursuit was at once his mission and his legacy.

We became good friends in the short time he was to live. Even during his last six months he became inexplicably animated over the establishment of his archives in Cedar Rapids, and he shared this excitement with others. As his doctor Charles T. McHugh said in his 27 January 1985 Memorial Statement, "He lived for it [the Archives], and it opened golden vistas both imaginative and emotional."

Curiously, it was not until some time after his death that I fully understood Swann's excitement about Cedar Rapids. Bertha E. Clauson lived in Cedar Rapids for several years from 1885 to 1889, working as a magazine writer and illustrator. In neighboring Mount Vernon she met her future husband, William Kilbourne Jaques (1858-1944), an 1883 graduate of Cornell College. During the late 1910s and 1920s, Bertha Jaques had been instrumental in providing quality print exhibitions for the young Cedar Rapids Art Association. Her involvement continued, and between 1937 and 1940 she and Swann made a number of trips to the Cedar Rapids–Mount Vernon area for lectures and print demonstrations. During that time Jaques made a number of gifts to Cornell College, including some works by James Swann, who in 1937 succeeded Jaques as secretary-treasurer of the Chicago Society of Etchers. Swann, fondly remembering this period of his life, was able in the 1980s to further in a substantial way the legacy Jaques had initiated. Finally, Swann's excitement made sense to me.

I was fortunate to work closely with James Swann on this project. The experience was an enjoyable one that I will always cherish. He was a fine gentleman, and this book is testimony to his accomplishments not only as an artist, but as a human being.

With the exception of those materials deeded to the Cedar Rapids Museum of Art during Swann's lifetime, few sources were available in the preparation of this publication. Particular thanks are due to Mary and Walter Rice, who have been wholly supportive of this effort to honor her uncle. We are also indebted to Howard M. McCue III and the other directors (Lawrence L. Belles, Allan R. Drebin) of The Elizabeth F. Cheney Foundation for their substantial contribution to the museum's holdings. Their involvement has been key to the successful formation of the Swann Gallery and Archives. Further acknowledgment is due the following staff members at the Cedar Rapids Museum of Art: Marna Rehage, Deanna Clemens, Karen McLean, and Reino Tuomala. Finally, the Board of Directors-Trustees of the Cedar Rapids Museum of Art deserve thanks for their continued support of the museum's endeavors.

JOSEPH S. CZESTOCHOWSKI

James Swann's Distinguished Legacy

BY JOSEPH S. CZESTOCHOWSKI

For almost half a century, James Swann was one of the Midwest's most respected printmakers. From 1931 until the mid-1960s he produced more than 250 graphic works in a variety of media, including etchings, aquatints, drypoints, and lithographs. He also did newspaper illustrations, and he created countless drawings—an activity he continued until his death in 1985. Swann left a distinguished legacy in the history of American printmaking, especially in its midwestern tradition. As a perceptive artist, he created works of poetic beauty with an extraordinary sensitivity to his subject matter. As an accomplished draftsman, he merged a sensitivity for compositional design with his own personal expression to create poignant images that encapsulate his times.

In many respects, Swann's work epitomizes the true regionalist philosophy: He was an independent artist with great technical skill who built on tradition to stimulate interest in the future. Given this stylistic preference, it is not surprising that he did some of his best work in the 1930s and 1940s. The popularity of American printmaking flourished in those decades, and so did the movement to derive artistic inspiration from the country's rich geography. Taking as their subject matter previously neglected regions, Swann and his contemporaries were in a real sense pioneers, as they forged artistic traditions and stimulated public interest where both had been absent. But unlike many other artists, Swann revealed in his work more than a superficial relationship with his environment. Being a part of the midwestern tradition was important to him, as were his natural roots in Texas and the American Southwest.

James Swann earned his living from his art, and he was always proud of that fact. Highly esteemed and consistently praised by his colleagues, he gained recognition as early as 1934, when *Across the Bay, Galveston* (1933, cat. no. 13) and *Beyond the Tracks* (1934, cat. no. 37) were exhibited at the Texas State Fair alongside the work of the state's best artists. Later, his prints were accorded considerable distinction, and individual works such as *Four Ten* (1939, cat. no. 95) and *Night in Chicago* (1940, cat. no. 105) earned widespread acclaim.

But Swann never considered himself a great artist. Throughout his graphic explorations, he valued two things above all else: his work as a printmaker and his many friendships. It is difficult to separate these facets of Swann's life. His expectations of success were modest; he was always grateful for simply being able to do what he most enjoyed — drawing. At the same time, his personal relationships were as meaningful as his art, and they had a significant impact on it. The constant guidance and encouragement of his close friend Bertha E. Jaques (1863–1941) were perhaps the most influential factors in his career. Through her intervention, he was appointed secretary-treasurer of the prestigious Chicago Society of Etchers. His influential role there and with two other print societies — the Dallas Print and Drawing Society and the Prairie Print Makers of Wichita, Kansas — acquainted

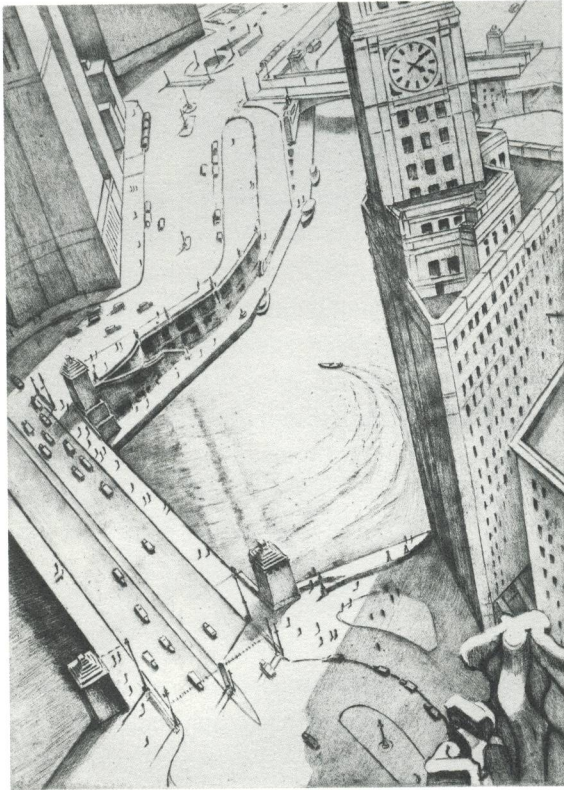


Photographs by James Swann for *Four Ten*, 1938

him with some of the world's most distinguished traditional printmakers. Swann's close friendships with many of these artists had a strong impact on his life and his art.

Swann favored scenes of the urban and rural landscapes. He worked hard at his craft, and his extensive practical training in commercial art was clearly a benefit. His primary challenge was to distill the esthetic essence of a subject. Although frequently picturesque, his scenes eschew any hint of nostalgia and strive to be records of his present observations. As a result, Swann's works project a convincing sense of place and time. Many of them — especially the cityscapes — also have a subtle romanticism that suggests both permanence and transition. Ultimately, Swann's works were intended to be readily recognizable to the viewer, evoking an immediate response to a scene fondly remembered.

Swann's work does not demand narrative interpretation, nor does it seek to achieve the contemplative or psychological qualities of many other artists of his time. While some prints, such as *Night in Chicago*, might at first seem to do this, they were merely Swann's attempt to capture the commonplace nuances of a complex and monumental scene. His success in this and other prints stems largely from his individual perspective. An accomplished photographer, Swann laboriously searched for the proper vantage point, arriving at it only after carefully considering the composition that would result and frequently adjusting his perspective to enhance the overall effect. Swann always sought to portray his subjective vision; this means his works inevitably have extensive detail, a rich quality of line, and convincing spatial expressiveness. All the formal elements are exquisitely balanced, and they coalesce in the way Swann handles the negative space or the light that permeates the scene.



Cat. no. 95. *Four Ten*, 1939, soft-ground etching, 12³/₈ x 8⁷/₈ in. (Gift of The Elizabeth F. Cheney Foundation)

A WEALTH OF ESTHETIC CHOICES

Swann was the product of a remarkable time for American printmaking. A variety of artistic alternatives confronted the young artist, among them the new conceptions of space and form being actively explored by a number of artists in the early part of this century. John Marin (1870–1953), Charles Sheeler (1883–1965), and others “rejected conventional conceptions and sought to involve viewers in an active, emotional response to their art.”¹ Although temporarily eclipsed by World War I, these artists’ accomplishments were exceptional.²

The American public as a whole, however, was not responsive to this “modernist” esthetic. In contrast, many artists across the country sought to maintain a strong relationship between the past and the present. Swann was part of a whole generation who had never met James McNeill Whistler, but avidly admired both Whistler and his American disciple Joseph Pennell (1857–1926), whose direct influence can be seen in the work of many American printmakers.³

Rich and diverse artistic accomplishment characterized the period from 1905 to 1945, when traditional or representational printmaking reached a pinnacle of popularity and practice.⁴ New York City remained a focal point, attracting the attention of exceptional artists such as Martin Lewis (1883–1962), Reginald Marsh (1898–1954), and John Taylor Arms (1887–1953).⁵ At the same time, artists in other regions were looking at their own environments and creating highly original compositions.⁶ This activity corresponded with a swelling of popular interest in art. The artistic experience was becoming a democratic phenomenon, and as a result the public at large, not isolated individual connoisseurs, were these artists’ patrons.

In short, America was being rediscovered in the 1930s and 1940s, a situation not unlike the etching movement of the 1880s.⁷ During both periods, artists produced a great deal of exceptional work in a

very short time. In the 1930s, several print societies began to flourish, including the Chicago Society of Etchers and the Prairie Print Makers. These societies in many respects emulated those of the last century, and they offered a powerful incentive for artists.⁸ Another unexpected stimulus was the establishment of the WPA, which sought not only to generate work for artists, but also to make the artist and the art experience integral parts of people's lives.

Unfortunately, the intense energy that prompted this movement could not survive for long, especially as World War II unfolded. After the war the momentum was never recovered, as new artistic interests prevailed. Against considerable obstacles, artists like James Swann continued to work as printmakers and to be involved with regional print societies. Although understandably there was no substantial market for prints during and after the war, the artists were sustained both by the compelling power of prints and the enthusiasm of people like John Taylor Arms, through the Society of American Etchers, and Swann, through the Chicago Society of Etchers and the Prairie Print Makers.

This complexity of esthetic choices faced Swann during the formative years of his career. His ultimate direction seems to have been determined largely by the prevailing national attitude of geographic and cultural regionalism and by his Chicago experiences with Bertha Jaques.

SOUTHWESTERN ROOTS

Swann was born in 1905 on a ranch near Merkel, Texas, the youngest of eight children. His earliest experience with art began in 1923 at Sul Ross College in Alpine, Texas, with two printmakers trained at the School of the Art Institute of Chicago — Anna Elizabeth Keener (1895–1982) and Elizabeth Keefer (b. 1899). Keener's influence, other than her choice of a regional subject matter, is questionable.⁹ Swann's relationship with Keefer, however, was highly influential in many respects.¹⁰ In a number of Swann's early plates, Keefer's use of a sepia aquatint and choice of picturesque regional views is clearly evident. Keefer was also active in the Chicago Society of Etchers, and Swann may have taken advantage of that connection several years later.

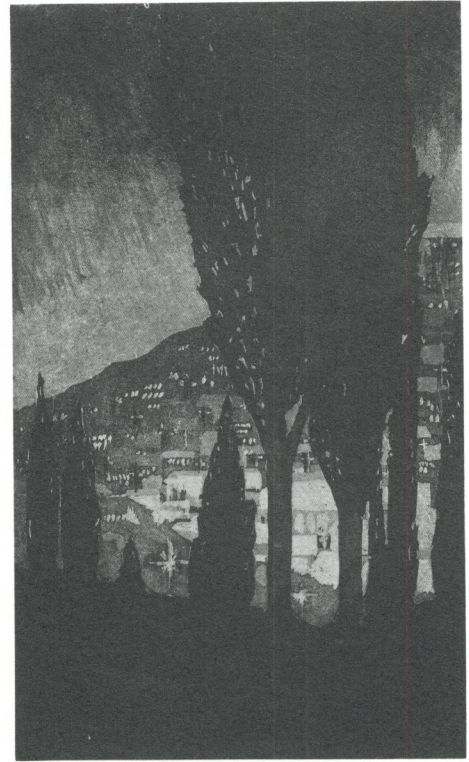
In the fall of 1927, Swann was appointed manager of the Southwestern Engraving Company in Amarillo, after having served briefly as a commercial artist in the Fort Worth office. Although he considered himself an illustrator, he executed his first etching, *Lone Pine — Estes Park* (1931, cat. no. 1) while in Amarillo. He worked in the studio of Margaret Seewald (b. 1899), a successful etcher who trained at the Art Institute of Chicago under Allen Philbrick (1879–1964) and was by 1933 associated with the Chicago Society of Etchers. Swann remained in Amarillo until April 1932, when he moved to Dallas.

The nation was entering the Great Depression, but it was a time of tremendous cultural activity in both Dallas and Chicago, and contemporary critics viewed both cities as significant new artistic centers. In Texas, an active literature had since the late 1910s nurtured the prevalent attitude of a "new regionalism."¹¹ Artists and writers alike were being urged to develop a special relationship with their environment or their local geographic culture. Simply described, the purpose was to find beauty where none had been thought to exist. The new regionalism was catching on throughout the country, and it had several significant results. For artists, there was fresh subject matter. For the public, there were easily understandable images that they could appreciate and collect. And for a nation under stress, there was a renewal of purpose reinforced by a celebration of diversity in geography and in artistic temperament.

In Dallas, considerable critical attention was focused on a new generation of artists — all acquaintances and contemporaries of Swann — who embraced these sentiments.¹² A number of these



Anna Elizabeth Keener (1895–1982)
SAN XAVIER MISSION
Block print, 4 x 6 inches



Elizabeth Keefer (b. 1899)
LIGHTS OF NAZARETH
Etching and aquatint, 9 ⁷/₈ x 6 inches



Margaret Seewald (b. 1899)
YUCCA, 1933
Etching, 3 ¹/₂ x 4 inches



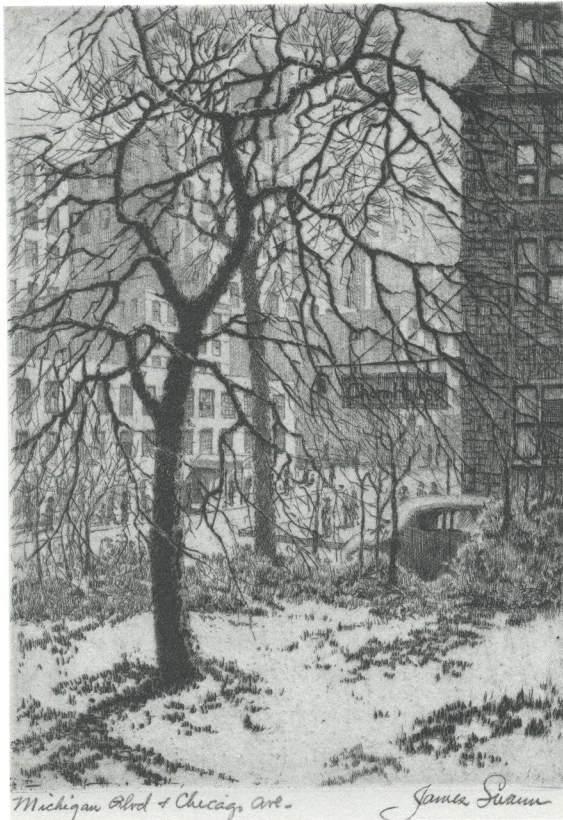
Frank Klepper (1890–1952)
THE PLOUGHMAN
Etching and aquatint, 6 ¹⁵/₁₆ x 8 ¹⁵/₁₆ inches



Cat. no. 20. *J. A. Ranch, Palo Duro Canyon*, 1933, etching, $6\frac{3}{4} \times 6\frac{5}{16}$ in. (Gift of James Swann)

artists had strong relationships with Frank Klepper (1890–1952), who was also a close friend of Swann's. Since the 1920s Klepper had been recognized in the Southwest as a leading landscape painter and teacher. He also lectured extensively on oriental art, inspiring Swann's lifelong interest in the subject.¹³ Unfortunately, little else is known of Swann's years in Dallas. He did create thirty-one etchings, many with aquatint, strongly reminiscent of Klepper's work.¹⁴ His etching *Liendo* (1934, cat. no. 29), which shows Elizabeth Ney's plantation near Hempstead, Texas, was similar to a scene Klepper had painted. Swann's other works of this period show a common bond with his contemporaries: They reflect familiar scenes that are unique to the Southwest. Intensely sensitive to his time and place, Swann could not help but respond to the wealth of artistic material around him.

At Frank Klepper's urging, in 1933 Swann visited the Chicago Century of Progress Exposition, a display resplendent with American energy that heralded the discovery of the city and the new urban landscape.¹⁵ At a time of economic crisis, the fair was clearly a symbol of optimism. It left a strong



Cat. no. 53. *Michigan Blvd. and Chicago Avenue*, 1936, etching, 6⁷/₈ x 4⁷/₈ in. (Gift of The Elizabeth F. Cheney Foundation)

impression on Swann, who became determined to return to Chicago to study etching.

But he was well established in Dallas; on 15 February 1935, at the first meeting of the Dallas Print and Drawing Collectors Society, Swann was elected secretary-treasurer.¹⁶ This recognition by Jerry Bywaters, Alexandre Hogue, Frank Klepper, Allie Tennant, and Perry Nichols was an important incentive for Swann as an artist. It was also the beginning of Swann's long involvement as a moving force in major print societies. Through lectures, exhibitions, and the selection of presentation prints for the societies' members, he would exert a considerable influence on American printmaking over the next three decades.

Swann still wanted to move to Chicago and enroll at the School of the Art Institute of Chicago, an understandable choice since several of his Texas acquaintances had trained there.¹⁷ Instead, at the urging of Bertha Jaques and Arthur W. Heintzelman (1891–1965) — a recognized artist and museum curator — Swann decided in September 1935 to apprentice with the well-known Chicago printmaker Morris Henry Hobbs (1892–1967), whom he had met the previous February.¹⁸

CHICAGO YEARS

By January 1936 Swann was in Chicago, and although he at first considered his relocation temporary, he would remain there for the rest of his life. On the basis of the drypoints *Quarters* (1934, cat. no. 38) and *Galveston Bay* (1935, cat. no. 39), Swann secured active membership in the Chicago Society of Etchers. He was printing etchings for Hobbs, and he also produced some of his own best work. Among the twenty-five prints he completed in 1935 and 1936 are *Southern Oaks* (1936, cat. no. 47), *Michigan Blvd. and Chicago Avenue* (1936, cat. no. 53), *Illinois Farm* (1936, cat. no. 60), and *Spring Plowing* (1936, cat. no. 61).

Swann also maintained his ties with Dallas. In February 1936, he completed five etchings that were published as *The Romance of the Texas Mission* for the highly publicized and important Texas Centennial Exposition, held 6 June to 29 November. This exposition was also the occasion for the inaugural exhibition of the Dallas Museum of Fine Arts. One of the largest of its kind ever held in the southern United States, this exhibit contained 614 works; among the 424 by American artists was Swann's *Texas Coast* (1936, cat. no. 45). Critics were especially attentive, commenting on the "technical and intellectual approach" of the younger artists and especially noting their regionalist viewpoint.¹⁹

The next four years were important ones for Swann. In 1937 Bertha Jaques arranged for her young protégé to travel to New York City, where he was introduced to John Taylor Arms, Frank Weitenkampf (1866–1962), Ernest Roth (1879–1964), Charles S. White (1877–1955), and Gordon Grant (1875–1962). Soon after, Swann was appointed to succeed Jaques as secretary-treasurer of the Chicago Society of Etchers.²⁰ He went on to win a bronze medal at the 1937 Paris International Exposition for his pencil drawing of *Illinois Farm*. Swann continued to sketch through the 1940s, but then stopped except to do drawings directly related to a print. He enjoyed drawing, and he had a natural ability to capture the essential aspects of a scene.

Bertha Jaques continued to support Swann's career. She pursued with John Taylor Arms Swann's membership in the prestigious Society of American Etchers, and in 1938 she helped Swann obtain an invitation from R. P. Tolman to exhibit fifty works at the U.S. National Museum in Washington, D.C.²¹ (Curiously, that same year Campbell Dodgson published the final issue of *Fine Prints of the Year*, lamenting the poor public following for etchings.) The Smithsonian Institution exhibit was a pivotal event for Swann. It dramatically enhanced his recognition among his contemporaries and gave him a renewed impetus to pursue his craft.



Cat. no. 60. *Illinois Farm*, 1936, etching, 7³/₄ x 8¹³/₁₆ in. (Gift of The Elizabeth F. Cheney Foundation)



Cat. no. 91. *Lincoln Park*, 1938, drypoint, 7⁷/₈ x 9⁷/₈ in. (Gift of The Elizabeth F. Cheney Foundation)

In Chicago, Swann was able to work with Bertha Jaques and other artists who shared his interests. Individually and collectively, the more than fifty works he produced after 1936 reflect many of Swann's distinguishing characteristics. There had been a marked change in his technical proficiency from *Lone Pine—Estes Park* to *Spring Plowing* to *Four Ten*. It was his practice to make extensive drawings to help solve problems of composition, perspective, and shading. His purpose was not to produce a copy of reality, but to create a design in a three-dimensional space using reality as the springboard for pictorial invention. In the splendid *Four Ten*, the collective effect of the large surface areas, the delicate tonal gradations, and the integrity of the individual soft-ground line are quite accomplished and appealing. *Four Ten* also shows Swann's unique vision. He searched painstakingly for the proper compositional vantage point, frequently assisted by photographs. In *Four Ten* the influence of photography is direct, while in other works it is just a starting point. Swann had an intrinsically experimental temperament; he adjusted his scenes freely and sought a variety of tonal values and effects to establish the mood. While his works demonstrate the complexity of his perception, they also show the extent to which Swann transcended the camera's eye and achieved a refined tension, compression of space, and an excellent perspective.

In 1939, at Jaques's instigation, Swann visited England, Sweden, Denmark, and France for the first time. The trip was a revelation for the young artist. The friendships he established with the many artists he met were invaluable not only in his own work, but also in his activities with the Chicago Society of Etchers.²² Clearly, Swann was drawn to the vigorous craftsmanship of the English etching-



Photograph by James Swann for *Night in Chicago*, 1940



Cat no. 105. *Night in Chicago*, 1941, drypoint, 6¹⁵/₁₆ x 10³/₄ in. (Gift of The Elizabeth F. Cheney Foundation)

engraving tradition, and in particular to the technicians of clear, definite line so strongly admired in the 1930s work of Malcolm Osborne (1880–1963), Robert Austin (1895–1973), and Stanley Anderson (1884–1966). Swann's experiences on this trip formed the basis of his article "In Quest of Print Makers," originally published in Fred Fowler's *Print Collectors' Chronicle*.²³

For Swann the 1939 trip was a creative as well as a personal turning point. Swann had selectively absorbed the best qualities of other artists, but he had arrived at an esthetic that preserved his individuality. From a technical standpoint, his new acquaintances instilled in him a greater fascination for the actual printing process. They also had a strong influence on the nature of Swann's etched line. This change is clearly evident from a comparison of the soft line in *Four Ten* to the sharp, crisp line in *Arundel* (1940, cat. no. 104), *Night in Chicago*, *Half Moon Bay* (1943, cat. no. 122), *Winter, Lake Shore Drive* (1946, cat. no. 164), or *Barren Mesas* (1949, cat. no. 181). Unlike earlier prints, these more closely approximate the meticulous classicism of the line engravings of Robert Austin, Stanley Anderson, Stephen Gooden (1892–1955), and Geoffrey Wedgwood (1900–1977). Working with these artists gave Swann much more confidence in his skill as a printmaker, and this is apparent in his subsequent efforts. At the same time, Swann increasingly favored the chance both to work with original prints and to meet his contemporaries.

In 1946 Swann resigned as secretary-treasurer of the Chicago Society of Etchers, but he soon assumed a similar position with the Prairie Print Makers organization. Arthur W. Hall, then the secretary, wrote Swann in August 1946:

*It is becoming more and more apparent that I am not going to be able to carry on with the secretaryship. . . . The fact is, I have always thought that these jobs should be handled by someone who is not a practicing artist, and my own experience confirms me in this belief. . . . How Mrs. Jaques carried on as well as she did I never could understand, but her work suffered more or less, unavoidably. Also, our good friend Seward had to set his own work aside. . . and this was a pity.*²⁴

In spite of Hall's comments, Swann took over the position in 1947 and stayed until the society ceased operations in 1966. During these nineteen years, Swann was instrumental in arranging for eighteen gift prints from sixteen artists. He also increased his involvement with Fred Fowler, the dealer-collector who operated the Woodcut Society and the Miniature Print Society and published the *Print Survey*, *Fine Prints*, and the *Print Collectors' Chronicle*. These activities absorbed a great deal of Swann's time and, as Hall had observed, his work was unavoidably affected.

Between 1949 and 1957 Swann completed fifty-one prints, or an average of about five a year. Although in later years the quantity of his work diminished, the quality did not. He did a number of excellent compositions that share many characteristics with his earlier work. The city of Chicago figures more prominently, as do scenes from his travels to Scandinavia and Japan. *Varberg Castle* (1951, cat. no. 198), *Thursday's Market — Varberg* (1952, cat. no. 205), *Coast of Norway* (1955, cat. no. 215), *April Shower, Kyoto* (1960, cat. no. 238), *Fujikawa Bridge* (1961, cat. no. 243), and *Silver Rain* (1966, cat. no. 260) were meant to reflect his excitement about a new environment and were not expected to attract substantial sales. In contrast, his plates of Chicago subjects — such as *Rainy Night* (1951, cat. no. 194), *Winter in Lincoln Park* (1951, cat. no. 200), *Along the Lake* (1955, cat. no. 213), *The Water Tower* (1956, cat. no. 223), *Chicago Towers* (1959, cat. no. 233), and *Chicago Landmark* (1959, cat. no. 234) — found a receptive public and enjoyed excellent sales.



Cat. no. 179. *Indiana Dunes*,
1949, drypoint, 7³/₈ x 5⁷/₈ in.
(Gift of The Elizabeth F. Cheney Foundation)

PORTRAIT OF THE CHANGING CITYSCAPE

From 1947 on, the new urban landscape was a powerful presence and a popular subject for Swann. He was so devoted to the Chicago cityscape that he became in a sense its portraitist. Enthralled by the panoramic views, the dramatic skyline, and the distinctive architectural nuances, he created works that do not simply show anonymous crowds, but capture the phenomenal yet elusive energy of the city. From Swann's first impression of Chicago in 1935, the city for him was a poignant image of an environment in transition. As an artist his purpose was to capture a sense of both the city's history and its frenetic architectural progress. Swann's works are scenes of dramatic visual transformation, colored by his wonderment at the ceaseless urban growth and renewal. They establish timeless illusions, since one doubts whether Chicago will ever be entirely complete. His subjects are often picturesque or quaint, reinforcing his identification with the representational tradition in American printmaking and with the group of artists who pioneered that tradition in Chicago.

From 1949 to the mid-1960s, when his printmaking activity largely subsided, less and less of Swann's income came from his own work. But he had always been resourceful: During the 1930s he had begun printing plates for various artists and selling prints through his affiliation with the Chicago Society of Etchers. In the 1940s, 1950s, and 1960s, he did more of this. He became involved with the Prairie Print Makers in 1947, largely because he enjoyed working with contemporary artists, but for economic reasons as well. He also did illustrations for the Chicago Tribune, and in 1955 he opened a gallery in his home at 400 Webster Avenue in Chicago.²⁵ Despite the economic times, he did extremely well selling prints by many of the artists acquainted with Bertha Jaques or affiliated with the two print societies.²⁶ At one time, Swann's inventory exceeded 20,000 images. His success with these endeavors gave him the financial freedom to pursue his own printmaking, something he considered more of a hobby in later years.



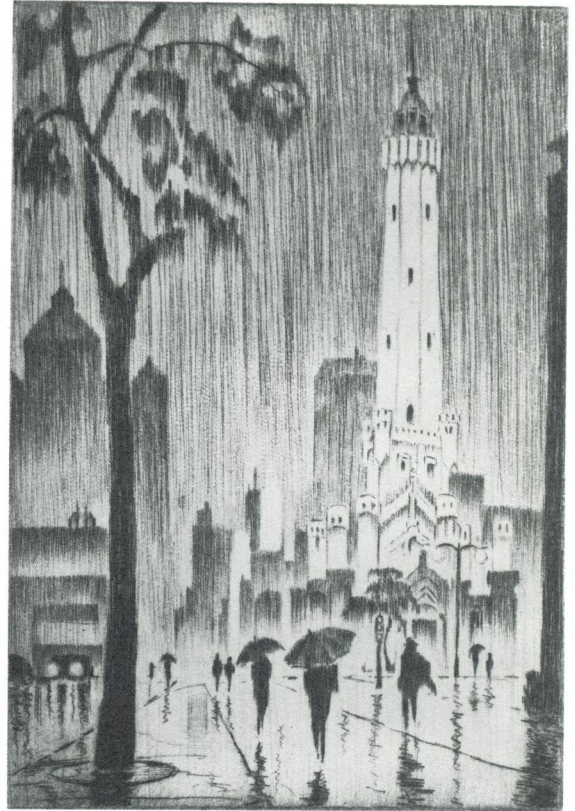
Cat. no. 135. *Umbrella Weather*, 1943, drypoint, 5¹³/₁₆ x 4⁷/₈ in. (Gift of James Swann)

After World War II, popular taste was changing, and many traditional graphic artists were concerned about their futures. Historically, the financial rewards for creating prints were small. Nevertheless, Swann and others continued to work at their art. As Alan Fern has written:

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 artist; they reveal his gesture, his private delights, his freshest ideas.²⁷



Cat. no. 211. *Willow*, 1953, drypoint, 10³/₄ x 8³/₈ in.
(Gift of The Elizabeth F. Cheney Foundation)



Cat. no. 224. *The Water Tower, No. 2*, 1956, drypoint,
8⁷/₈ x 6¹/₈ in. (Gift of James Swann)

James Swann's gesture was widely felt. He clearly succeeded in his desire to be an artist who reflected his region, and in so doing, he proved to be a worthy successor to a distinguished midwestern tradition of etching that included Earl Reed (1863–1931), Otto J. Schneider (1875–1946), Katharine Merrill (1876–1962), Bertha E. Jaques, and Leon R. Pescheret (1892–1961). And in his twenty-eight years as the guiding force of two major print societies, he was an influential figure in the world of American printmaking.

Although Swann had no students in the strict sense, throughout his lifetime he provided opportunities for the public to experience art. Through his own art and his work with other artists, he reached people of every economic level — from a person paying \$5 for one of his prints at a Chicago street fair to an experienced collector spending thousands of dollars on the basis of his recommendations.

Swann's role in making art more accessible to the public is difficult to measure, but there can be no doubt that it was, for him, a meaningful extension of his creative work. It is precisely for this close relationship with his audience — and with his environment — that Swann's achievements are significant. Like many other regional artists of his time, he formed a creative union that gave tangible expression to both the spiritual complexity and the physical reality of a particular part of the country. His distinguished work as a printmaker and as a supporter of art and artists is a valuable legacy in the history of American graphic art.



Cat. no. 262. *Lincoln Park*, 1969, etching, $7\frac{15}{16} \times 10\frac{3}{16}$ in. (Gift of The Elizabeth F. Cheney Foundation)



Cat. no. 235. *Winter, Lake Shore Drive*, 1959, etching, $8\frac{3}{4} \times 13\frac{3}{8}$ in. (Gift of The Elizabeth F. Cheney Foundation)

NOTES

1. Alan Fern, *American Graphics 1860–1940* (Philadelphia: Philadelphia Museum of Art, 1982), p. xii.
2. Other artists working in the “modernist” aesthetic included Louis Lozowick (1892–1973), Max Weber (1881–1961), Marsden Hartley (1877–1943), and Jan Matulka (1890–1972).
3. James Watrous, *American Printmaking: A Century of American Printmaking 1880–1980* (Madison: University of Wisconsin Press, 1984), pp. 28–43.
4. June and Norman Kraeft, *Great American Prints 1900–1950* (New York: Dover Publications, 1984), p. xiii.
5. Many other artists were attracted to New York as a subject, including: Armin Landeck (1905–1984), Howard N. Cook (1901–1980), Isabel Bishop (1902–1988), Arnold Ronnebeck (1885–1947), Glen O. Coleman (1887–1932), Douglas Gorsline (1913–1985), Kenneth Hayes Miller (1876–1952), Raphael Soyer (b. 1899), and Benton M. Spruance (1904–1967). They were successors to the stunning achievements of Pennell, John Sloan (1871–1951), Charles F. W. Mielatz (1864–1919), and George Bellows (1882–1925).
6. In New England, Samuel Chamberlain (1895–1975), Asa Cheffetz (1896–1965), Thomas Nason (1889–1971), and Stow Wengenroth (1906–1978) were doing excellent work. The Midwest was heralded in the work of Thomas Hart Benton (1889–1975), Grant Wood (1891–1942), and John Steuart Curry (1897–1946). The Southwest attracted George E. Burr (1859–1939), Arthur W. Hall (1889–1981), Gene Kloss (b. 1902), Howard N. Cook (1901–1980), and Mahonri Young (1877–1957), as well as a group of artists in Texas; see Rick Stewart, *Lone Star Regionalism: The Dallas Nine and their Circle* (Dallas: Dallas Museum of Art, 1985). John Winkler (1894–1979), May Gearhart (1872–1951), Frances Gearhart (1869–1958), Paul Landacre (1893–1963), Roi Partridge (1888–1984), and others documented the western U.S.
7. Francine Tyler, *American Etchings of the Nineteenth Century* (New York: Dover Publications, 1984); Thomas P. Bruhn, *American Etching, The 1880s* (Storrs, Conn.: University of Connecticut, William Benton Museum of Art, 1985); Maureen C. O’Brien and Patricia C. F. Mandel, *The American Painter-Etcher Movement* (Southampton, N.Y.: Parrish Art Museum, 1984). Swann’s practice was not much different from that of his nineteenth-century counterparts: “The painter-etcher’s practice was to gather the visual data necessary for their oil or watercolor paintings and to make etchings on their vacation travels or sojourns in summer away from the art capitals. Their winter studios were in these cities, where they painted works for exhibition, engaged in art politics, taught and illustrated to earn a living” (Tyler, p. xiii).
8. Tyler, *American Etchings of the Nineteenth Century*, pp. x–xi.
9. Anna Elizabeth Keener (1895–1982) studied with Birger Sandzen (1871–1954) at Bethany College, Lindsborg, Kansas, and at the School of the Art Institute of Chicago. A highly regarded printmaker, she was well represented in many regional collections. For information, see Esse Forrester-O’Brien, *Art and Artists of Texas* (privately printed, 1935).
10. Elizabeth Keefer (b. 1899) studied at the School of the Art Institute of Chicago and with Joseph Pennell at the Art Students League, New York. She exhibited extensively on a national basis and was a member of the Chicago Society of Etchers. The Indians of the Southwest, New Mexico, and Arizona were her favorite subjects. For more information, see Esse Forrester-O’Brien, *Art and Artists of Texas*, and Goldie Capers Smith, *The Creative Arts in Texas* (Dallas: Lamar and Whitmore, 1926).
11. In Texas, John H. McGinniss’s *Southwest Review* became an influential organ for the new regionalism. He and other authors frequently paraphrased the writings of George Santayana, “Marginal Notes on Civilization in the United States,” *Dial* 72 (June 1922); Van Wyck Brooks, “On Creating a Usable Past,” *Dial* 64 (April 11, 1918); and John Dewey “Americanism and Localism,” *Dial* 68 (June 1920). In addition, Holger Cahill’s *New Horizons in American Art* (New York: Museum of Modern Art, 1936) documented an influential exhibit shown in Dallas.
12. See Stewart, *Lone Star Regionalism*, pp. 17–40. These artists included Jerry Bywaters (1906–1989), Charles T. Bowling (1891–1984), Otis Dozier (1904–1987), Lloyd Goff (b. 1917), Alexandre Hogue (b. 1898), William Lester (b. 1910), Perry Nichols (b. 1911), Everett Spruce (b. 1908), and Merritt Mauzey (1898–1973).
13. Frank Klepper (1890–1952) was once considered among the foremost artists in the Southwest. A painter and etcher, Klepper was also well known as a teacher and lecturer on oriental art. On one occasion, the American painter Richard Miller commented: “His wide range of subjects is remarkable, and his frankness and novelty of observation creates interest in all of his work. The poetry of light, direct or reflected, is one of the finest things of his art.” For more information, see Esse Forrester-O’Brien, *Art and Artists of Texas* and Goldie Capers Smith, *The Creative Arts in Texas*.
14. Although the record is incomplete, we do know that Swann participated in the following exhibitions: with Frank Klepper at the Joseph Sartor Galleries, Dallas, 1933; Texas Fine Arts Association Traveling Exhibition with *Back Door*, 1934; Sixteenth Annual Printmakers Exhibition, Los Angeles Museum (March) with *Desert Sunset*, 1935; Twentieth Annual Exhibition of the Society of American Etchers (26 November–25 December) with *Liendo*, 1935; and one-man exhibits in Austin, Dallas, Amarillo, Sherman, and Lubbock, Texas, 1935. For more information see the exhibition record published in this catalogue.
15. The catalogue, *Century of Progress Exhibition — Prints*, Art Institute of Chicago, 1 June–1 November 1933, documents 267 prints by Old Master and contemporary artists. The artists selected included many who had a substantial influence on Swann, such as James McNeill Whistler (1834–1903), Seymour Haden (1818–1910), Anders Zorn (1860–1920), and John Sloan (1871–1951). At the suggestion of Mrs. J. W. Young, a gallery owner at 428 North Michigan Avenue, Swann met with Bertha E. Jaques while in Chicago.
16. Violet Hayden Dowell, *History of the Dallas Print and Drawings Collectors Society* (unpublished manuscript, Dallas Museum of Art Library).
17. Among others, the following deserve mention: Olin Herman Travis (1888–1975), founder in 1926 of the Dallas Art Institute, Don Brown (1899–1950), and Russell V. Hunter (1900–1955).
18. An architect by profession, Hobbs had been well known in the Chicago area since the mid-1920s. He was a member of both the Chicago Society of Etchers and the Society of American Etchers. For more information, see C. J. Bulliet, “Artists of Chicago — Morris Henry Hobbs,” *Chicago Daily News*, 18 April 1936.

19. Richard Foster Howard, et al., "Art of Texas Presents an Epitome of Aesthetics of Modern Age," *Art Digest* 10 (1 June 1936). Quoted in Stewart, *Lone Star Regionalism*, p. 61.
20. The Chicago Society of Etchers was one of the earliest organizations founded in the early twentieth-century revival. In August 1909, Earl H. Reed (1863–1931), Otto J. Schneider (1875–1946), and Ralph M. Pearson (1883–1958) met with Bertha Evelyn Jaques to explore their mutual interest in etching and to discuss the work of Oliver Dennett Grover (1861–1927). A subsequent meeting was held on 28 January 1910 at the Art Institute of Chicago, eventually forming the society. The early membership included: Ralph M. Pearson (1883–1958), Thomas E. Thallmadge (1876–1940), Katharine Merrill (1876–1962), Ralph Fletcher Seymour (1876–1966), Gustav Baumann (1881–1971), Elizabeth Colwell (1881–unknown), F. Leslie Thompsen (1884–1965), Charles W. Dahlgreen (1864–1955), Beatrice S. Levy (1892–1974), Charles B. Keeler (1882–1964), Helen Hyde (1868–1919), Leon Pescheret (1892–1961), and Robert Roscovich (unknown). The society conducted many activities, including lectures and exhibitions. Between 1912 and 1916 they issued limited edition books containing original etchings. From 1912 to 1948 they consistently issued presentation prints from their membership and sporadically continued the practice through 1955.
21. Ruel Pardee Tolman (1878–1954) was acting director of the National Collection of Fine Arts from 1937 to 1946. He was director of the National Collection of Fine Arts from 1946 to 1948.
22. Among the artists he met were Stephen Gooden (1892–1955), Dame Laura Knight (1877–1970), Sir Russell Flint (1880–1969), Martin Hardie (1875–1952), Robert Austin (1895–1973), Herman A. Webster (1878–1970), Geoffrey Wedgwood (b. 1900), William Palmer Robins (1882–1959), Stanley Anderson (1884–1966), Malcolm Osborne (1880–1963), and Julius Komjati (1894–1958).
23. The text of Swann's article is reprinted in this catalogue.
24. Arthur W. Hall to James Swann, Santa Fe, New Mexico, 12 August 1946, Cedar Rapids Museum of Art, James Swann Archives.
25. Swann executed many illustrations for the Book Review section of the *Chicago Tribune*. Many of these remain in private collections; the Cedar Rapids Museum of Art has 257 works executed between 1946 and 1952.
26. Bertha E. Jaques bequeathed to James Swann the contents of her studio, including a collection of prints and etching plates.
27. Fern, *American Graphics*, p. xii.



James Swann, July 1937, photograph by Benjamin C. Brown (1865–1942)

1939

In Quest of Print Makers

JAMES SWANN

With great expectations, I set out early this summer to visit England. That I could go as Secretary of the Chicago Society of Etchers to meet our members in London, Paris and Stockholm, made the visit more than a sight-seeing trip, although that alone would have been full satisfaction for the three months spent. To meet and talk with etchers previously known only through correspondence was a pleasure I wish to share with all those who are interested in the graphic arts.

It was like visiting a shrine to have tea with Sir Frank Short, his daughter and Miss Constance Potter, who was his assistant when he was head of the Royal College of Graphic Arts at the Kensington Museum. Sir Frank has retired from that position, as well as the Presidency of the Royal Society of Painter-Etchers and Engravers, but not from work in his well equipped studio. His advanced age has not halted his skillful hand. Several plates and water-colors were partly finished. Sir Frank's large printing press is seldom used as he bargained with his physician to have one suet pudding a week if he did no printing! When I left, Sir Frank noticed my folding umbrella (not an English product!) and said, "You have fields and ranches that are miles across, yet there is not room for a full-sized umbrella!"

The tradition of the School of Graphic Art is well sustained by Malcolm Osborne, who followed Sir Frank as head of it. To artists it is known as technique, and Malcolm Osborne is a master in this respect, especially in portraiture. His dry-point of Sir Frank Short at his work table is superb both as to likeness and as a work of art.

Malcolm Osborne is ably assisted in the School by Robert Austin, the engraver whose *Young Mother*, *The Belfry*, *The Puppet Master* and others are so greatly prized by collectors in this country.

Perhaps Stanley Anderson, through his extensive exhibiting in this country, is one of the best known English engravers. One has only to mention *The Reading Room*, *Shelter* and *Pan in Fulham* to recall his Durer-like technique. His hospitality was freely extended and enjoyed in a pleasant home, with an interesting family and much fine work to look at. Mr. Anderson is an ardent baseball enthusiast and says, if he comes to America, most of his time will be spent watching the big league games. In some of his prints he puts in bits of personal detail; for instance, the mention of an important play in baseball may be engraved on the newspaper in the pocket of one of his subjects. In the print, *Hot Chestnuts*, the lettering on the newspaper under the man's arm reads, "Burland's Great Play."

Another engraver, Stephen Gooden, perhaps best known to Americans by his engraved illustrations for the Nonesuch Bible, George Moore's *The Brook Kerith*, and *Peronnik the Fool*, LaFontaine's "Fables," and others, was busy on a set of plates to illustrate the Book of Revelation, but took time to meet me in Amersham, where we lunched at the village "pub" and drove about the countryside. The engraving here reproduced was made for the cover of one of his exhibition catalogues and he says it typifies the pace at which he works.

Not being tied by official duties, Mr. A. Hugh Fisher spent several days conducting me to famous places in and about London, one of the most interesting being a fragment of the ancient Roman floor, dating from about 60 A.D., that still

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remains under the church of All Hallows, Barking by the Tower. Mr. Fisher could, if he would, also point with pride to his novels, books of poetry and plays which are quite equal to his fine etchings, the subjects of which cover a wide range and are well known to those who visit our annual exhibitions.

Lovers of fine prints may connect W. P. Robins with his dry-points of trees, seldom static, but nearly always showing the movement of wind. He has long been associated with the Central School of Art, and is skillful in all of the graphic arts.

W. E. C. Morgan, after months in Scotland, returns to London with etchings and engravings of deer and pheasants; also with interesting stories of the birds and animals that have served as his models. His description of the show that a black grouse puts on during the mating season sounds like that of an Indian dance.

Geoffrey Wedgwood made many friends in our Society by his engraving, *Pincian Gardens*, which was sent to our associate members as our gift publication in 1930. His individual style of handling line makes his contributions to our exhibitions distinguished items. It was to Liverpool that I gladly went to meet this interesting person and excellent artist.

Eric Taylor, in order to make my trip to his home easier, sent to my hotel the map here reproduced. At a tea on Sunday afternoon, I saw his drawings, prints and wood-carvings. He was as proud of the lovely garden back of the house as of any of his work. Taylor is one of the younger English etchers who studied at the Royal Academy under Malcolm Osborne. His print, *The Bath*, was awarded the Logan prize at the Chicago Art Institute in 1937.

At Campbell Dodgson's we spent the evening in a drawing room that was really a "drawing room" in the true sense of the word. On every wall there were original drawings by McBey, Cameron, Osborne and many others as fine.

A memorable evening at the home of Malcolm Osborne found me sitting between Russell Flint and Julius Komjati. Widely separated in matters of technique and expression, all of us were bound by our common interest in etching. Komjati showed thirty-two prints he had made

last year; an interesting group of landscapes, figure compositions and portraits. An interesting fact is that he bites his plates with full strength acid, painting it on with a brush. He used no stopping-out varnish, but controls the biting by painting the acid on in certain places and lifting it off with a blotter where he does not want it to bite. Russell Flint and Komjati discussed various papers and the effects the former produces with his water-colors. One paper mill in England has recently made a special water-color paper and named it for Mr. Flint.

London is a paradise for haunters of galleries, bookshops and even the Caledonian market where most everything may be found; but it was the week-end trips in the country, with its patriarchal trees, old thatched stone houses and fields of flowers that revealed the real beauty of England.

Martin Hardie, who was for so many years Keeper of Prints in the Victoria and Albert Museum, invited me to drive for a day with him in Kent. Mr. and Mrs. Hardie, and a friend, met me at the Tonbridge station and we drove to Bodiam Castle, where we had our lunch on the bank of the moat that has surrounded the castle for more than 800 years. It was like driving through the pages of a story book to hear Mr. Hardie point out the places of interest. There was the quaint village of Biddington where Siamese twins born in 1100 left a trust fund to feed the poor — and it is still being done! The round oast houses seen so often in Mr. Hardie's prints, dotted the landscape on every side, and I was told that they were used in roasting the hops which grow so abundantly in Kent. No wonder Mr. Hardie paints such beautiful water-colors and makes such dry-points and etchings! He could not be blind to the beauty all around him.

Another enjoyable week-end was spent in Idbury, Oxfordshire, as guest of the Misses Elizabeth and Jessie Keith and their brother, Mr. J. W. Robertson Scott. He is the editor of "The Countryman," in which he says, "The Countryman is not published in London but in an old manor house in a Cotswold hamlet. From our office we look out on three farms and three counties. Birds hop in our windows and swallows build in the bath room." Idbury Manor is over 400 years old and forms the center of the

three farms, with a church, school, smithy, library and manor gardens. On every side the fields were white and yellow with flowers and the hedgerows were banked with hawthorne blossoms. It is little wonder that F. L. Griggs selected the Cotswold Hills in which to build his medieval home of the lovely gray stone so widely used in this part of England. Elizabeth Keith would not have to go to China and Japan for subjects for her fascinating block-prints, except for the human types that do not walk the shady lanes of this beautiful country.

David Strang's reputation as a printer of metal plates extends to America, whither he comes periodically to print for John Taylor Arms. Mr. Strang's shop is the acme of neatness and order, all of which goes to make for perfection in printing. The opportunity of visiting him and of taking a lesson in printing was one of the great rewards of the journey. But it was not the only great reward, since it also brought about a delightful visit with Dame Laura Knight and her husband, Harold Knight, in the Regents Park Zoo. The animals there are pets and are freely handled by associates of the zoo on Sunday, Member's Day. The chimpanzee that pressed his nose against the cheek of Dame Laura Knight seemed thoroughly unaware of what a noted painter and etcher she is, and of the many honors that have been conferred upon her.

Being in Paris and speaking no French might have been somewhat complicated without a letter of introduction from Martin Hardie to Herman Webster, who has lived in Paris for 35

years and appears to be more French than American. During my two visits, I saw many of his fine drawings and prints. Mr. Webster became interested in the windmills in France a number of years ago, and has visited practically every one of the three thousand there. He has notes and photographs and drawings of over three hundred of them. The French government plans to publish his material in the near future.

The studio in Stockholm formerly used by Carl Larsson is now occupied by Mrs. Ingeborg Andreason Lindborg, the only Swedish member of our Society. Mrs. Lindborg and her daughter spent five days showing me the beauties of that justly famed northern city and its surroundings. Many of the famous persons who have visited Stockholm have been drawn by Mrs. Lindborg. Her drawings and miniatures indicate that her interest in etching is secondary to her painting, which receives most of her attention.

From Stockholm, I returned to London to dine in the home of Dame Laura Knight. She described the method she uses in biting her plates, which are steel instead of copper, and seemed surprised that I knew so many of her prints by name. Her autobiography, *Oil Paint and Grease Paint*, is amazing; no fiction could be more exciting or more beautifully told than the story of this great painter's life. I shall always remember that she said, "It is better to be a real louse than an imitation lion." This interesting evening was the unforgettable finale to as perfect a trip for an etcher as I can imagine.

1944

Lecture to the Print Club of Rochester

JAMES SWANN

With the exception of the making of prints, no other subject has had a more dominant place in my life. The role of a print collector is hard to define. One is not conscious just when or how he becomes such a thing. Surely not every person that owns a few etchings, wood-blocks or lithographs could be classified as a collector. Just how many prints or the kinds of prints a person must own to be included in this group, no one could definitely say.

Some collect a few prints, frame them and decorate their walls with them as pictures. They are in a very small way "Print Collectors"; it is far

better that they appreciate them as works of art and use them as decorations than to cover their walls with reproductions of *The Song of the Lark*, *Whistler's Mother* or other famous paintings. When these people visit the exhibitions, they admire several prints and usually comment as they are about to leave, "Well, I would buy these three prints, but I have no more room on my walls." They don't *really* want them. It is the same old situation when the lady goes shopping, takes hours of the tired clerk's time and then says, "I will bring my husband in later." It is just a pleasant something to say on leaving and not admitting that they don't like the prints well enough to buy them.

PRINTS FOR INVESTMENTS

The only investments made in collecting of prints should be in the enjoyment and appreciation of them as works of art. A number of big businessmen, several years ago, bought prints as a financial investment. One in Chicago would buy two prints by Rosenberg for \$72.00 each and then hold one and sell the other when the cost (you notice I did not say value) of the prints was doubled. But today with the prints market as it is, this man could not get a fraction of what he has paid for these prints and he is a bit sore about the whole thing. He feels that he has been swindled. However, had he collected prints because he really appreciated their beauty and enjoyed their artistic merits, there would be no reduction in the value of his collection. The choice of a print because the artist is being exploited as a "coming man," whose work will greatly advance in value makes print buying a speculative game a grade

better than stocks and bonds because the purchaser will have left, if carefully selected, a thing of beauty and a joy forever. *No etching grows greater in artistic value although the owner may grow in artistic appreciation.*

I do not mean to imply that prints, some of them, do not increase in value for they do, and some of them many times over their original price. When *Country Neighbors* by Felix Buhot was published it could be bought for \$6.00. . . . The last impression of this plate that was sold by Mr. Hugh Dunbar of the Roullier Galleries, brought \$350.00. On the other hand if you happened to pay \$25.00 for a print several years ago and find the same thing now for about \$5.00, you will feel that you have bought foolishly; but what assurance do you have that the print is going to be available for that low price, if at all. This is apt to work both ways and will even up the total score.

You are apt to find for \$2.95 some print that you have wanted for years and could not afford for its published price of \$36.00. While we are considering the prices of prints as a matter concerning the collector, I will add this information as to why some very fine prints have been sold in our stores here for this amazing low price. The English dealers have contracts with the etchers that they publish that obligate them to hold the price up for seven years. If at the end of this time there are prints left on the dealers' hands they can dispose of them at any price that they wish. This accounts for their "dumping" them on American buyers. When the stores here can bring them across and still sell them for \$2.95, you can be sure that the English dealers hardly get out of them the cost of the mats. The prints were by some of the best artists in England. Added to my own collection from this particular sale were prints by Russell Flint, Stanley Anderson, Samuel Chamberlain, Louis Rosenberg, Julius Komjati, Ernest Lumsden, Paul Drury and others, in many cases well known prints by these men. When you buy etchings by these men just mentioned at prices so low, it makes you feel quite uneasy about your own future as an etcher. So I try to forget that I make them at all and take on the role of collector, and buy probably more than I can afford and enjoy the bargains to the fullest extent.

There are collectors who limit their choice to one particular subject. Some collect prints of dogs, some landscapes and others specialize in the work of one artist. Joseph Ryerson collected only Chicago subjects and has quite a large collection of old and contemporary prints which show the growth and development of the city in a much more interesting manner than *all* the history books. This sort of thing limits the collector's search but probably adds interest for that reason. However I feel that one would miss too much of the interesting work in the field of prints if he disregards all subjects save one.

One of the finest and most valuable collections in the South is what you might call a "Dealer's Collection." This person had unlimited amounts of money to spend and the dealers sold her what *they* thought she should have. She had some very desirable prints and many that I would like to add to my own group, but regardless of the difference in the value of the two collections, I

would not trade the ones that I have for her entire lot. There were prints there that the owner was not sure whether they were woodcuts or lithographs and in some cases who the artists were that had made them. But she *did* know that Mr. So and So of a certain gallery had told her that she should have the print and that it had cost her \$175.00. Let me say here that in collecting as this lady did, I do not mean to imply that you should not trust the dealers. I do not blame the dealers for selling her the prints. Had I been in business, I would have made every effort to obtain her for a customer. But I do feel that it is a shame for fine prints to find no better home than that.

The close relation between print collecting and print dealers makes it permissible to mention something about them here. One of the finest, if not the best in the world, was Mr. Hugh Dunbar, of the Roullier Galleries. This remarkable man was probably better informed on prints both old and contemporary than anyone living in America. His opinion was valued by purchaser and print-maker alike and he gave it honestly without fear of the feelings of those it might concern. Mr. Harold Wright of the Colnaghi Gallery in London said of Mr. Dunbar, "The rest of us print dealers, after much study, can tell you what state, what paper, the age of the print, what collection it is from and its value. But Mr. Dunbar could tell these things at a glance and he was always right." With this store of information and a feeling that honesty is the best policy one could have no better counsel on the matter of prints and their value.

But the real collector of prints is the person that buys them solely because of the amount of pleasure that their ownership gives them. They feel that life would not go on the same unless this print or that print were added to their collection. In my capacity as Secretary of the Chicago Society, I have come to know some such collectors. These people are not necessarily the buyers with great wealth, but more often just the opposite. There are two girls working in law offices in Dallas, Texas that have had an account for years. Just about the time they get the amount down within two or three more payments they see another print or two that boosts the figure back up to three figures. I have a file on my desk

of these installment collectors and derive much pleasure out of helping them get prints in this manner.

Someone said to me recently that if they had as many prints as I have that they would not want any more. I could only reply, "All right, you get that many and see how many that you still want." I might add, they know none of the symptoms of this disease called "Print Collecting."

Another visitor accused me of depriving other people the enjoyment of prints by my having so many in my own collection. They practically intimated that I was hoarding them; but with the exception of about twenty-five prints, I own none that were not available to any other collector who wanted them badly enough to buy them.

There are certain things that the makers of prints do and don't do that *should* concern the persons that collect them. The first is that of steel-facing a copper plate, about which there is an air of mystery and some discredit coming mainly from those collectors whose chief interest is rarity. This is due to the fact that steel-facing a copper plate prolongs its life which, in the hands of an artist, does not necessarily increase the number in the edition, but simply makes the last copy printed as good as the first by preserving the lines from wearing.

Copper used by the etchers is of soft quality that wears with the wiping and printing and this has given rise to the general understanding that early proofs are best while later ones have less value. This is especially true of drypoints. Steel-facing is electro-plating, or a deposit of a very thin layer of steel over the copper. It produces a surface that resists wear and preserves the lines with no variations until the artist prints the edition he desires. A steel-faced plate is easier to print than copper as the ink does not adhere to the surface and the harder metal resists scratches to a much greater extent.

Martin Hardie, of the Victoria and Albert Museum, London wrote the life of Frederick Goulding, the master printer of copper plates. In it he describes the sixteen plates by Whistler printed by Delatre in 1859, as the first things that had ever been steel-faced and as the process was in its infancy, the plates were over-loaded. These

plates were de-steeled and printed by Goulding and gave the finest impressions ever secured, according to Whistler's own statement.

Thus the plates were preserved by the steeling for their finest and final printing. Sir Seymour Haden in his letters to Goulding in regard to the printing of his plates, always instructed him to have them steel-faced first. Goulding states that in 99 cases out of 100 a steel-faced plate gives better results in printing.

To settle this question and prove that the collectors who claimed that they could always tell a print from a steel-faced plate were wrong, Sir Frank Short, at that time President of the Royal Society of Painters and Etchers and head of the Graphic Art Department of the Royal College of Art, made this experiment. He printed from a copper plate, then from the same plate steel-faced and then steel-faced half the plate and printed it again. These proofs were submitted to many persons who considered themselves experts in judging prints and not one of them were correct as to which prints were from the copper and which from the steel. These plates and proofs form a permanent exhibit in the Kensington Museum, and should settle all arguments as to the matter of steel-facing a plate. One New York etcher is quoted as saying that he would not tolerate a steel-faced plate. He prefers to nurse his plate along through an edition, strengthening the weak lines as they wear and making changes as they suggest themselves, which may or may not improve the plate. There is sometimes as much wisdom in letting a plate alone as in originating it. Drypoints that depend upon effects from the burr rapidly wear down and *should* be steel-faced. It is safe to say that any edition of prints from a drypoint plate numbering more than ten or fifteen, are from steel-faced plates. There is no other explanation of the number of impressions of Haden's *Sunset in Ireland*. Zorn admitted that all his plates were steel-faced. Most etchers use the process today for the benefit of the buyers that value a perfect print. John Taylor Arms sometimes has his plate faced even before he makes a trial proof. This would make it necessary to remove the steel each time that additional work was added to the plate and reface it before the next proof.

Another fallacy is that the first prints are the

best. A collector for rarity may pay more for the first proof than any other in the edition, not because it is the best, but because there can be only one first proof. When etchers do their own printing, every step from the first sketch to the last print from the plate is part of the unified production of a work of art. The question of paper (and today that is quite a problem), the color of the ink, the amount of plate oil to be mixed in it to produce the right tone, the adjustment of the pressure of the press, the amount of moisture in the paper and the temperature of the room all have to be considered in these trial prints. These matters are determined by the artist in his first trial proofs, which are just what the words convey. They are trials of what the plate is and what it calls for. When this is decided and a proof is made that is satisfactory, further experimenting *should* cease and an edition printed closely following the one accepted proof. This is when the steel-facing is done and no further changes in the plate take place.

Regardless of how expert a printer may be, it is almost impossible to make an entire edition *exactly* alike. If you look at the Costigan prints you will see. There are too many conditions that can alter the appearance of a print. One more swipe across the plate will remove enough ink to make the print come out a shade or two lighter. If the etcher prints his own plates his interest may be kept alive by experimenting a little darker here, more light there and wiping clean certain areas and plumping up the lines with retroussage, all of which depart from the original accepted proof. The proofs from a plate can vary to a great degree and some collectors enjoy the game thus provided, that of looking for the best proof.

There are print buyers that object to the etcher having someone else do the printing, feeling that it is not entirely *his* unless *all* the work is done by the artist. Printing is not as easy as it looks. In the early days it meant seven years of apprenticeship and then became a life work. But considering that some etchers are *not* good printers, I had rather have a good proof made by an expert printer than a poor one pulled by the man who had etched the plate.

Because of the time and materials and the amount of work involved in printing, there are artists who do not complete the entire edition at

one time. Some make only a few proofs and if they find buyers, will make additional ones. This brings up the question often asked in the galleries, "How many in the edition," meaning how many prints are to be made or have been made from the plate. This information should not be withheld, the buyer has a right to know *if* the etcher wished to tell him. Therefore the habit of numbering the prints and that of announcing the edition made it necessary to add a small fraction — just after the title at the lower left hand corner of the print — giving this information. But the varied methods used by the artists makes this confusing and unreliable. For instance, an etcher will pull fifty prints and number each as it actually comes from the plate; another etcher will pull fifty prints and after they are ready to distribute he will go through them and select the best, numbering them as to the quality of impression rather than in the order in which they come from the plate.

Then if an etcher makes fifteen prints and is not sure of the plate, he may guess as to what it will yield, and will set the figure at — say sixty prints. If the plate proves popular and the sixty prints find a ready market, he will probably be tempted to print a few more and if the plate is still good I see no reason why he shouldn't. But there again I am more interested in the quality of the print rather than its rarity. Zorn said, "If a plate is good, print all that it will yield. . . . If it is not good . . . destroy it before any prints are made."

The numbering of prints is apt to cause the low numbers being bought quickly by the collectors and the late impressions being left on the artists' hands for no reason other than it bears a large number. This is the irony of the situation that a number may decide the selection of a print when the only thing that should be considered is the artistry of the print.

Some etchers will announce the edition by simply writing "Edition 75," but do not tell you which print out of that number that you are getting. As most contemporary prints are signed, we will spend very little time discussing the signature of the artists. If however you are buying prints made before 1880, you are apt to find very splendid impressions that bear no signature except probably one etched into the plate. Signing the prints in pencil (or ink) just

below the plate line was not practiced except in rare cases where proofs were inscribed to friends and other presentation copies signed with the artist's signature. Millet, Corot and Meryon did *not* sign most of their etchings. However, later etchers, Zorn, Cameron and Bone worked after the custom became generally practiced. It is the etchers that worked during the transitional period such as Legros, Whistler and Haden that

cause confusion. Some of their earlier work went out unsigned and then their later prints bear their names. The signature *does not* guarantee the superlative value of the impression, it simply denotes that the etcher considered it good enough to represent him. Both prints being equal — take the one that is signed — but do not sacrifice a fine impression simply because it is not signed.

COMPARATIVE PRICES — RELATIVE VALUES — HANDLING EXHIBITIONS — TIRED PRINTS

In a small booklet published by Keppel, and written by J. André Smith, there is a statement to the effect that there are no longer any worthwhile prints to be found in the musty old book shops or antique shops, that that day is gone forever. Well, I would not suggest that you go out to start a collection in that manner but there are still enough desirable prints finding their way to the old shops to make the looking for them there interesting and sometimes quite worthwhile. I have found (and quite recently) desirable prints that would disprove this statement and make the search in these old places still full of high expectations. You may look in fifteen shops before you see any prints, and then run across one of Louis Icart's streamlined ladies with a Russian wolf hound. But don't be discouraged. Several years ago I bought a very good etching by Winifred Austin in such a shop. The man in charge told me that it was a Japanese print because of the simplicity of the composition, a pine branch with a bird sitting on it. The only way that I can figure the prints being in such places is that the entire contents of a home are sold and then when the individual items are placed on sale there is a small margin of profit

added to each. Many times the person in charge of the shop will know nothing of the print or the artist. Less than a month ago I found in an old jewelry store a very fine impression of *The Cab Stand* by Felix Buhot. There were two prints hanging high on the wall and priced at \$15.00 for the pair. The other print I was not interested in, having no idea who did it or what it was, it was too high to see so I asked the price of the Buhot. The man in charge figures a few minutes and finally said, "Well half of \$15.00 is \$7.50. I guess that you can have that one for \$6.00." In the years in Chicago, I have added Elyse Lord, Samuel Chamberlain, Malcolm Osborne, E. J. Detmold, Frank Brangwyn and several others to my collection for only a dollar or two each by looking around in the antique shops.

It is true that you may buy some that are not good, but if you do, you can only profit by the experience and keep looking. Charge it up to the cost of learning about prints.

Until collectors acquire a knowledge of good prints and select them because of their quality and the pleasure to be derived from them as works of art, they will not know real appreciation.

Chronology

1905

Born on a ranch near Merkel, Texas, on 31 July, the youngest of eight children.

1923–27

Attended Sul Ross College, Alpine, Texas. Studied with two printmakers trained at the Art Institute of Chicago — Anna Elizabeth Keener (1895–1982) and Elizabeth Keefer (b. 1899). Art editor for the *Sul Ross Brand*.

1927

Appointed manager of the Southwestern Engraving Company in Amarillo after briefly serving as a commercial artist in the Fort Worth office.

1931

Completed first etching, *Lone Pine — Estes Park*, in the Amarillo studio of Margaret Seewald (b. 1899).



1932

Moved to Dallas in April to work at the Fort Worth office of the Southwestern Engraving Company, renamed the McCormick Company after a purchase. Began studying and working with Frank Klepper (1890–1952), a leading landscape painter and teacher in the Southwest. Experimented with the use of aquatint in *The Campanile*.

1933

Visited the Century of Progress Exposition in Chicago and met Bertha E. Jaques (1863–1941) and Morris Henry Hobbs (1892–1967). Continued experiments with aquatint in *Summer Day* and *Moonlight Across the Bay* and began working with drypoint. Completed *Rural Free Delivery*, *Sonata*, and *J. A. Ranch, Palo Duro Canyon*.

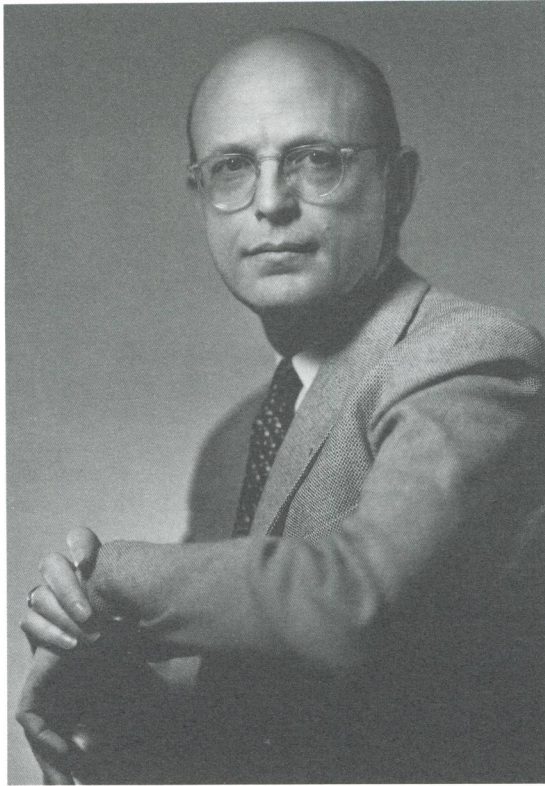
1934

Selected for the Texas State Fair Exhibition with Charles Bowling (1891–1985), Jerry Bywaters (1906–1989), Otis Dozier (1904–1987), Alexandre Hogue (b. 1898), Frank Klepper, William Lester (b. 1910), Olin Travis (1888–1975), and Thomas Stell (1898–1981). Bertha E. Jaques made initial inquiry to the Chicago Society of Etchers on behalf of Swann's associate membership. Completed *The Farm*, *Liendo*, *Desert Sunset*, *Along the Jetties*, *Across the Tracks*, and *Quarters*. Exhibited *Across the Bay*, *Galveston* and *Beyond the Tracks* in the Art Department Exhibition, State Fair of Texas, Dallas, 6–21 October.

1935

Arthur William Heintzelman (1891–1965) wrote in February on behalf of Swann's membership in the Chicago Society of Etchers. Began doing printing for several artists, including May (1872–1951) and Frances (1869–1958) Gearhart. Continued printing etchings for a variety of artists until about 1960. Elected secretary-treasurer of the Dallas Print and Drawing Collectors Society in February. Would hold similar positions with other print societies for the next thirty-one years.

Three etchings in exhibition with other artists at the Oak Cliff YMCA. Jerry Bywaters's review carried the headline, "New Exhibit Indicates that Opportunities Exceed Demand for Revealing Local Talent." Exhibited at the Ney Museum, Austin (May), Abilene Studio Gallery (November), and Galveston Art League (December). Exhibited *Liendo* in the Society of American Etchers Twentieth Annual Exhibit, National Arts Club, New York, November–December.



1936

Moved to Chicago, intending to stay for six months to study and work in the studio of Morris Henry Hobbs, 4 East Ohio Street, as a printing apprentice. Elected to active membership in the Chicago Society of Etchers. Exhibited a series of five etchings titled *The Romance of Texas Missions* at the Texas Centennial Exposition in Dallas, 6 June–29 November. Completed *Southern Oaks*, *Michigan Blvd.* and *Chicago Avenue*, *Illinois Farm*, and *Spring Plowing*. *Galveston Bay* illustrated with a brief article in the 27 August issue of the *Christian Science Monitor*.

Exhibited *Galveston Bay* in the Twenty-sixth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April. Exhibited *Galveston Bay*, *Street in Taxco*, and *Southern Oaks* in the Sixteenth Annual Exhibition of the Southern States Art League, Museum of Fine Arts, Houston, Texas, 3–30 April.

1937

At the instigation of Bertha Jaques, traveled to New York City to meet with several artists active with the Chicago Society of Etchers, including Ernest Roth (1879–1964), Gordon Grant (1875–1962), Charles S. White (1877–1955), and Frank Weitenkamp (1866–1962). Visited Texas by train in December and lectured in Wichita, Kansas, on “The Making of Etchings.” *To the Fields* illustrated in the June issue of *The Rotarian*. Awarded bronze medal for his pencil drawing of *Illinois Farm* in

the Exposition Internationale des Arts et des Techniques dans la Vie Moderne, Paris. Exhibited *Illinois Farm* and *Rose Cottage* at the 112th Annual Exhibition, National Academy of Design, New York, 13 March–13 April. Provided Christmas cards for the Harris Bank and Trust in Chicago, a practice he continued through 1947.

1938

Corresponded with the etcher Eric G. Scott (1893–unknown). Bertha Jaques helped arrange with R. P. Tolman (1878–1954), acting director of the National Collection of Fine Arts, for an exhibition of fifty works by Swann at the United States National Museum (Smithsonian Institution) in Washington, D.C., 31 October–27 November. Completed *Lake Shore Drive* and *Lincoln Park*.

1939

Traveled to England, Norway, Sweden, Denmark, and France, establishing important contacts for his own work and the future activities of the Chicago Society of Etchers. Met many artists, including Stephen Gooden (1892–1955), Dame Laura Knight (1877–1970), Sir Russell Flint (1880–1969), Martin Hardie (1875–1952), Robert Austin (1895–1973), Herman A. Webster (1878–1970), Geoffrey Wedgwood (1900–1977), William Palmer Robins (1882–1959), Stanley Anderson (1884–1966), Malcolm Osborne (1880–1963), and Julius Komjati (1894–1958). Elected an active member of the Society of American Etchers. Printed the edition for Bertha Jaques’s *Jimson Weed*, the 1939 Presentation Print — Thirtieth Publication of the Chicago Society of Etchers. Completed *Four Ten*, *Cuernavaca*, and *Iburiy*. Exhibited *Four Ten* in the American Art Today Exhibition, New York World’s Fair, and in the Twenty-ninth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April.

1940

For the purchase and sale of prints, established strong relationships with Elizabeth and Charles Whitmore of The Print Corner, Hingham Corner, Massachusetts (continued through 1958), and with Albert Reese of Kennedy Galleries, New York (continued through the 1940s). Completed *Winter Morning*, *Harvest*, and *Lake Jara*. Prepared *Night in Chicago* as the 1940 Presentation Print — Thirty-first Publication of the Chicago Society of Etchers. Exhibited *In Old Albuquerque* in the 114th Annual Exhibition, National Academy of Design, New York, 15 March–11 April. Exhibited *Night in Chicago* in the Eighth Annual Exhibition of Water Colors, Pastels, Drawings, and Prints, Oakland Art Gallery, California.

1941

Completed his first color etching, *April*. *Ghost Town* illustrated in the June issue of *The Rotarian*. Exhibited *April* in the Thirty-first Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April.

1942–43

Served in U.S. Army. Completed *Umbrella Weather* and *Hilltop*. Prepared *Half Moon Bay* as the 1943 Publication Print of the Print Society of California. Exhibited *Mexican Laundry* in the Society of American Etchers Twenty-sixth Annual Exhibit, National Academy of Design, New York, 11–28 February, 1942. Exhibited eight works including *Four Ten*, *Spring Plowing*, *Rural Free Delivery*, *Michigan Blvd. and Chicago Avenue*, *Night in Chicago*, and *In Old Albuquerque* in the Former Dallas Artists Exhibition, Dallas Museum of Fine Arts, Texas, 31 January–28 February 1943. Exhibited *Harvest* and *Rural Free Delivery* in the First National Exhibition of Prints, Library of Congress, Washington, D.C., 1 May–1 July 1943.

1944

Lectured in October to the Print Club of Rochester. Completed his second color etching, *October*. Provided illustrations for the *Chicago Tribune* and continued an active exhibition schedule in Texas. Exhibited *Umbrella Weather* in the Second National Exhibition of Prints, Library of Congress, Washington, D.C. 1 May–1 July. Exhibited *October* and *McReynolds Farm* in the Society of American Etchers Twenty-ninth Annual Exhibit, National Academy of Design, New York, 10 November–5 December.

1945

Became interested in the work of Beatien Yazz, a young Navajo artist, after seeing his illustrations in Alberta Hannum's *Spin the Silver Dollar* (Viking Press). Experimented with lithography, but abandoned the medium after five works. Secured gift of seventy-six etching plates by Charles W. Dahlgreen (1864–1955) for the National Collection of Fine Arts, Washington, D.C. Completed *Drenched* and *Lake Front*. Exhibited *Four Ten* in the Thirteenth Annual Exhibition of Water Colors, Pastels, Drawings, and Prints, Oakland Art Gallery, California, 7 October–4 November.

1946

Purchased the last proof of Winslow Homer's *Eight Bells* from Charles S. White. Resigned from the Chicago Society of Etchers due to a controversy with another board member. Experimented with color printing of *Galveston Bay*, abandoned after unsatisfactory results. Visited Sallie and William J. Lippincott at their Kinteel Trading Post (established 1885) near Wide Ruins, Arizona. Completed *Winter*. Exhibited *Through the Park* in the Fourth National Exhibition of Prints, Library of Congress, Washington, D.C., 1 May–1 August.

1947

Worked with Birger Sandzen on the annual exhibit of the Prairie Print Makers. Accepted position as secretary-treasurer of this organization after Arthur W. Hall (1889–1981) finished his term. Prepared *Winter Twilight* as the presentation print for Alfred Fowler's Miniature

Print Society. Completed *Wide Ruins*. Exhibited *Wide Ruins* in the Society of American Etchers Thirty-second Annual Exhibit, National Academy of Design, New York, 2 November–3 December.

1948

Again visited Sallie and William J. Lippincott at their Kinteel Trading Post. Executed extensive pencil sketches and photographs. Chicago Society of Etchers began to experience organizational difficulty. Exhibited *April Evening* and *The Plowman* at the Society of American Etchers Thirty-third Annual Exhibit, National Academy of Design, New York, 5–18 November.

1949

Began a series of plates based on his 1948 stay in Wide Ruins, Arizona. Completed *Edge of the Arroyo*, *Barren Mesas*, *Camp Near Klagetoh*, and *Early Spring*. Exhibited thirty-six works in the Exhibition of Etchings by James Swann, Museum of Northern Arizona, Flagstaff, 8–30 July.

1950

Traveled to England, Germany, and Sweden. Actively contacted museums to arrange for an exhibit of works by Laura Knight. Worked with Elizabeth F. Cheney, Chicago, to form various personal collections. Completed only four etchings. Exhibited *The Winds Bring Rain* at the Eighth Annual Exhibition, Library of Congress, Washington, D.C., 24 April–1 September, and in the Exhibition of Current American Prints, Carnegie Institute, Pittsburgh, 19 October–31 December.

1951

Completed *Rainy Night*, *Varberg Castle*, and *Along the River*. Exhibited sixty-five works at the Exhibition of James Swann, Rochester Public Library, New York, January. Exhibited eighty-six works at the Exhibition of Etchings by James Swann, California State Library, Sacramento, May. Exhibited eighty-seven works at the Exhibition of Etchings by James Swann, St. Louis Central Public Library, Missouri, November.

1952

Etching activity decreased substantially over the next five years as he became increasingly active in marketing fine prints. Also increased contact with a group of private collectors, assisting them with their acquisitions. Exhibited *Rainy Night* in the Society of American Graphic Artists Thirty-sixth Annual Exhibit, Kennedy Galleries, New York, 31 January–29 February.

1953

Prepared *Willow* as the 1953 Presentation Print of the Prairie Print Makers. Exhibited *Waiting*, *The Winds Bring Rain*, *Monument Valley*, and *Barren Mesas* in the California Society of Etchers Thirty-ninth Annual Exhibition, California State Library, Sacramento.

1954

Completed only one print.

1955

Established an informal but very active gallery in the basement of his home at 400 Webster Avenue (purchased in 1952). Printmaking activity temporarily increased, but became more picturesque and directed toward commercial sales. Exhibited *Five Miles from Miles* in the Society of American Graphic Artists Thirty-ninth Annual Exhibit, Kennedy Galleries, New York, 3–26 February.

1956

Completed two works of Chicago's *Water Tower*.

1957

Endorsed by Gene Kloss (b. 1903), Robert von Neumann (1888–1972), Reynold H. Weidenaar (1915–1985), Stow Wengenroth (1906–1978), James Havens (1900–1960), and Luigi Lucioni (1900–1988) for membership in the National Academy of Design. Submitted *Night in Chicago*, *Spring Plowing*, *Four Ten*, and *Waiting* for consideration. Notified in April by Ernest Fiene (1894–1965) that he was not elected. Exhibited *Five Miles from Miles*, *Winds and Snow*, and *Edge of the Arroyo* in the Annual Exhibition of Etchings, Philadelphia Sketch Club, Sketch Club Galleries, Philadelphia, 24 February–9 March.

1958

Gradually seemed to lose interest in his own printmaking activities. Experienced increased distractions from his other promotional or commercial endeavors. Exhibited *Along the Lake* and *April Evening* in the Annual Exhibition of Etchings, Philadelphia Sketch Club, Sketch Club Galleries, Philadelphia, 16 February–1 March.

1959

Prairie Print Makers had difficulty maintaining an active membership because of a change of interest in prints and because artists were finding little benefit to their membership other than sporadic exhibitions and a few sales. Completed *Winter*, *Lake Shore Drive*. Exhibited sixty-four works at Paine Art Center and Arboretum, Oshkosh, Wisconsin, May.

1960

Traveled to Japan in March, April, and May and again to Japan and Hong Kong in October, November, and December. Resigned from Society of American Etchers. Traveled extensively as he earned a large part of his income from photography. Completed *April Shower — Kyoto*. Exhibited at the Oak Park Village Art Fair. Exhibited sixty-eight works in Etchings by James Swann, Abilene Fine Arts Museum, Texas.

1961

Completed several plates, including *Fujikawa Bridge*, from drawings executed during the prior year's travels.

1962

Printmaking activity reduced to less than five plates a year.

1963

Lectured at the Chicago Public Library in April on his recent travels.

1964

Traveled to England.

1965

Traveled to England. Exhibition of selections from Swann's collection at the Chicago Public Library in October. Lectured at the Chicago Public Library in November on his recent travels.

1966

Prairie Print Makers ceased operation after issuing thirty-four prints and annually organizing two to three exhibitions. Traveled to Greece, India, Japan, Hong Kong, Egypt, Thailand, Malaysia, Italy, and England. Completed *Silver Rain*.

1967

Traveled to Bolivia, Peru, Chile, and Argentina. Lectured at the Chicago Public Library in April on his recent travels.

1969

Traveled to Japan, Hong Kong, and the Philippines.

1970

Traveled to Peru. Completed an etching of an Easter Island scene.

1971

Traveled to Spain and Portugal. Completed *Machu Picchu*.

1972

Traveled to England, Ireland, Austria, and Israel.

1973

Traveled to England, France, and Yugoslavia.

1980

Photographs featured in the 21 November issue of the *Chicago Sun Times* (p. 10).

1981

Completed last etching, *China Sea*.

1985

Died in Chicago, 15 January.

Catalogue of the Published Prints

This catalogue is intended to provide a reference tool for those interested in the published prints of James Swann. It evolved from a chronological checklist Swann prepared from 1931 to 1981. In these ledgers, Swann recorded the title of each published print, the purchaser, and the price for impressions sold. He carefully distinguished between his published prints and those done on commission; the latter are never included in his formal ledger. As might be expected, Swann did all of his own printing.

Swann's ledgers indicate that he was attentive to production details, but it is also clear that this was not his overriding concern. He usually worked on more than one plate at the same time, and these were often in various stages of development. The printing was amazingly consistent, as he usually kept one finished impression as a guide for future printing. Prints were usually unsigned and untitled. Over the years, many were sold without these inscriptions, and some have title variations.

The basic outline and contents of this catalogue listing were reviewed by James Swann. Following customary catalogue procedure, each entry contains the following descriptive information: catalogue number, title, date, medium, dimensions, edition size, institutional census, and supplementary comments. Private collections are not recorded in the institutional census; however, photographs of several prints have been included for reader reference. An asterisk following an impression entry indicates that the work is similar to one or more drawings in the Cedar Rapids Museum of Art. Collection works were donated by James Swann (acquisition prefix '84) and The Elizabeth F. Cheney Foundation (acquisition prefix '86 and '89).

ABBREVIATIONS

AFAM	Abilene Fine Arts Museum, Texas	GM	Glenbow Museum, Calgary, Alberta, Canada
AIC	Art Institute of Chicago, Illinois	IMA	Indianapolis Museum of Art, Indiana
BMCL	Bryn Mawr College Library, Pennsylvania	LACMA	Los Angeles County Museum of Art, California
BPL	Boston Public Library, Massachusetts	LC	Library of Congress, Washington, D.C.
CC	Cornell College, Mount Vernon, Iowa	MMA	Metropolitan Museum of Art, New York City
CH	Cooper-Hewitt Museum, Smithsonian Institution, New York City	NGA	National Gallery of Art, Washington, D.C.
CRMA	Cedar Rapids Museum of Art, Iowa	NMAA	National Museum of American Art, Smithsonian Institution, Washington, D.C.
CW	College of Wooster Art Museum, Ohio	NPL	Newark Public Library, New Jersey
DAS	David and Alfred Smart Gallery, University of Chicago, Illinois	NYPL	New York Public Library, New York City
DM	Dallas Museum of Fine Arts, Texas	RM	Roswell Museum and Art Center, New Mexico
FAMSF	Fine Arts Museum of San Francisco, California		
FW	Fort Worth Art Museum, Texas		



1.

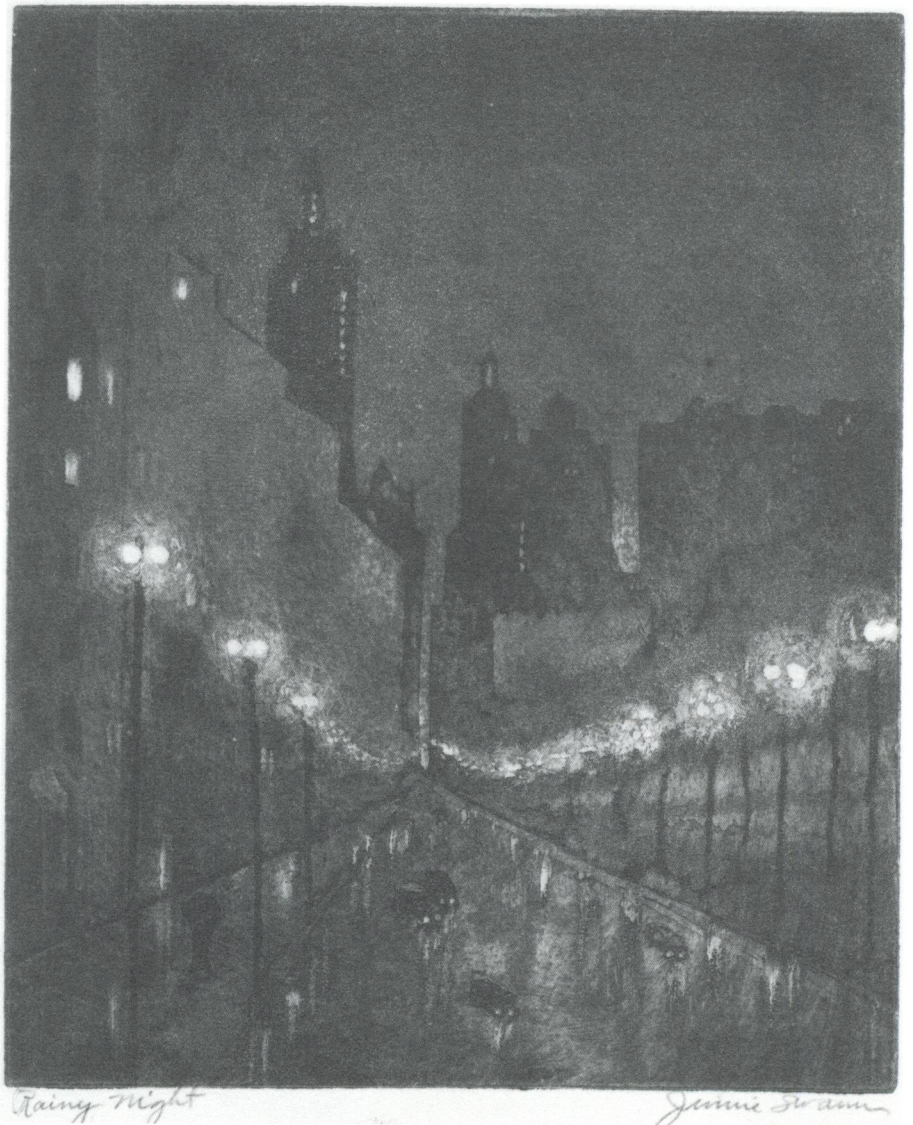
1.
 LONE PINE — ESTES PARK, 1931
 Etching
 Plate: 6.7 x 8.6 cm. (2⁵/₈ x 3³/₈ in.)
 Edition: 44
 Inscribed lower right: JS
 Impression: CRMA (84.1.1)

2.
 THE CAMPANILE, 1932
 Alternate title: *Rainy Night*
 Soft-ground etching with aquatint
 Plate: 14.6 x 12.1 cm. (5³/₄ x 4³/₄ in.)
 Edition: 8

3.
 THE OLD HOME (MOTHER'S), 1932
 Drypoint
 Plate: 10 x 7.3 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
 Edition: 5
 Impression: CRMA (84.1.2)*

4.
 ELIZABETH NEY STUDIO, AUSTIN, 1932
 Etching
 Plate: 10 x 7.5 cm. (3⁷/₈ x 2⁷/₈ in.)
 Edition: 13
 Inscribed lower right: *Lady Artist*
 Impression: CRMA (84.1.3)*

5.
 SATURDAY AFTERNOON, 1932
 Etching
 Plate: 20.3 x 12.7 cm. (8 x 5 in.)
 Edition: 8



2.



6.
 SUMMER DAY, 1933
 Aquatint
 Plate: 17.2 x 15.6 cm. (6³/₄ x 6¹/₈ in.)
 Edition: 10

7.
 MAN IN BOAT, 1933
 Plate: 14.9 x 25.3 cm. (5⁷/₈ x 9¹⁵/₁₆ in.)
 Drypoint
 Edition: 2
 Impression: CRMA (84.1.255)

8.
 MONTERREY CYPRESS, 1933
 Drypoint
 Plate: 18.7 x 11 cm. (7³/₈ x 4⁵/₁₆ in.)
 Edition: 4
 Impression: CRMA (84.1.4)*

9.
 PRAYER, 1933
 Etching
 Plate: 7.6 x 6.7 cm. (3 x 2⁵/₈ in.)
 Edition: 12
 Impression: CRMA (84.1.249)

10.
 REVERCHON PARK, 1933
 Etching and aquatint
 Plate: 14.8 x 12.2 cm. (5¹³/₁₆ x 4¹³/₁₆ in.)
 Edition: 5

11.
 ALAMO STREET, LITTLE MEXICO, 1933
 Etching
 Plate: 18.8 x 24.8 cm. (7³/₈ x 9³/₄ in.)
 Edition: 10
 Impression: CRMA (84.1.5)*

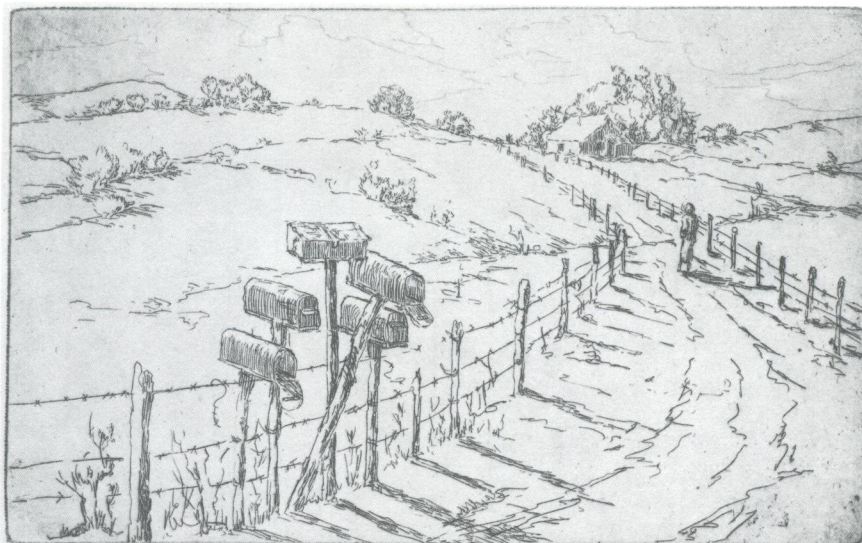
12.
 MOONLIGHT ACROSS THE BAY, 1933
 Aquatint
 Plate: 9.8 x 14.9 cm. (3⁷/₈ x 5⁷/₈ in.)
 Edition: 5
 Impression: CRMA (84.1.6)

13.
 ACROSS THE BAY, GALVESTON, 1933
 Aquatint
 Plate: 9.7 x 14.8 cm. (3¹³/₁₆ x 5¹³/₁₆ in.)
 Edition: 12



12.

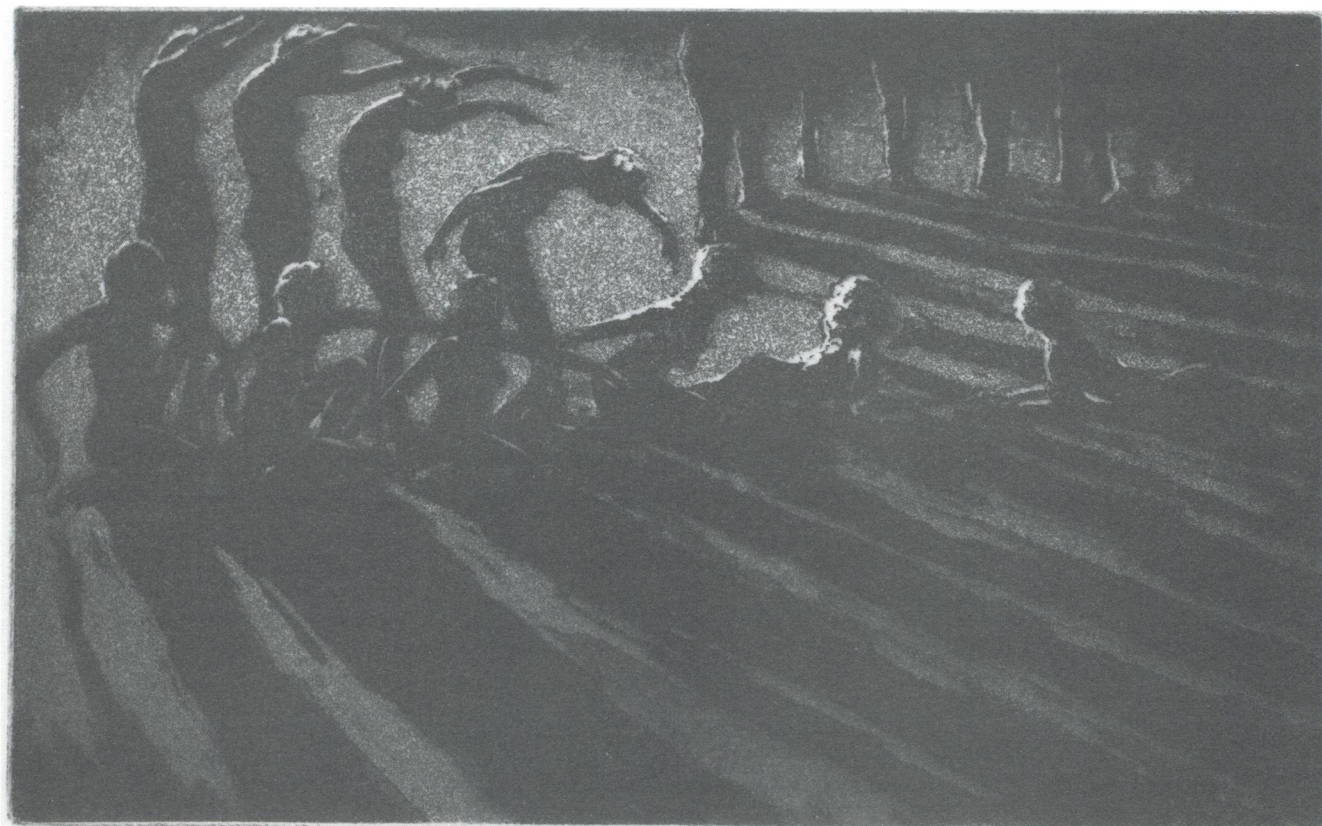
14.
 RURAL FREE DELIVERY, 1933
 Etching
 Plate: 9.7 x 13.2 cm. (3³/₁₆ x 5³/₁₆ in.)
 Edition: 5



14.



15.



17.

15.
 TO THE CHURCH, 1933
 Mezzotint
 Plate: 4.1 x 5.1 cm. (1⁵/₈ x 2 in.)
 Edition: 5

16.
 CAT ON WINDOW, 1933
 Drypoint
 Plate: 17.2 x 11.4 cm. (6³/₄ x 4¹/₂ in.)
 Edition: 4

17.
 SONATA, 1933
 Aquatint
 Plate: 12.4 x 20 cm. (4⁷/₈ x 7⁷/₈ in.)
 Edition: 34
 Impression: CRMA (84.1.7)



18.
J.A. RANCH, PALO DURO CANYON
(SKETCH NO. 1), 1933
Drypoint
Plate: 7.3 x 9.9 cm. (27/8 x 315/16 in.)
Edition: 5
Impression: CRMA (84.1.8)

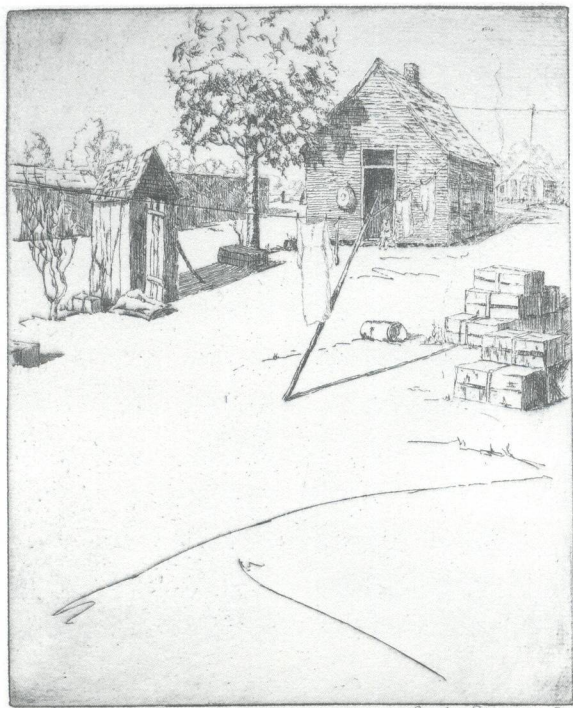
19.
J.A. RANCH, PALO DURO CANYON
(SKETCH NO. 2), 1933
Etching
Plate: 10 x 14.9 cm. (315/16 x 57/8 in.)
Impression: CRMA (84.1.9)

20.
J.A. RANCH, PALO DURO CANYON, 1933
Etching
Plate: 17.1 x 16 cm. (63/4 x 65/16 in.)
Edition: 12
Impression: CRMA (84.1.248)

21.
THE BACK DOOR, 1933
Etching
Plate: 19.8 x 15.7 cm. (713/16 x 63/16 in.)
Edition: 5
Reference: *Dallas News*, 1 April 1934

22.
COLBY STREET, DALLAS, 1933-34
Etching
Plate: 12.2 x 14.6 cm. (413/16 x 53/4 in.)
Edition: 10

23.
THE TRYSTING PLACE, AUSTIN, 1934
Etching and aquatint
Plate: 12.7 x 17.7 cm. (5 x 7 in.)
Edition: 20
Impression: CRMA (84.1.10)*



The Back Door 7/25

Jessie S. Sisson 34

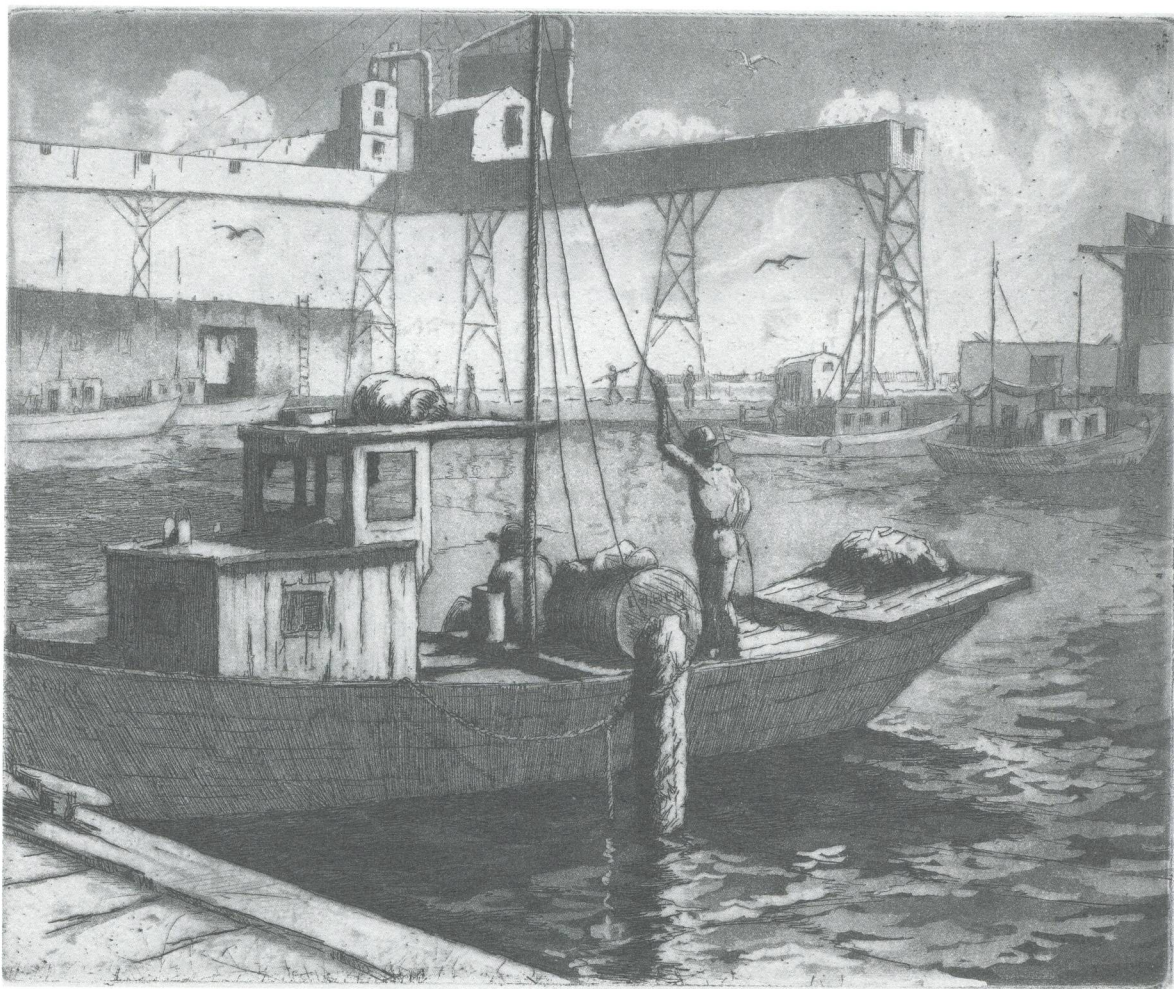
21.

24.
GOIN' FISHING, 1934
Etching
Plate: 15.1 x 25.6 cm. (5¹⁵/₁₆ x 10¹/₁₆ in.)
Edition: 7

25.
TOURIST, 1934
Drypoint
Plate: 9.7 x 5.7 cm. (3¹³/₁₆ x 2¹/₄ in.)
Edition: 3



22.



24.



26.

26.
WILLOWS, NOVEMBER, 1934
Drypoint
Plate: 18.8 x 17.5 cm. ($7\frac{3}{8}$ x $6\frac{15}{16}$ in.)
Edition: 25
Impression: CRMA (84.1.12)

27.
MORNING MASS TAOS, 1934
Drypoint
Plate: 8.3 x 12.2 cm. ($3\frac{1}{4}$ x $4\frac{13}{16}$ in.)
Edition: 10

28.
THE FARM, 1934
Etching
Plate: 10 x 15 cm. ($3\frac{7}{8}$ x $5\frac{7}{8}$ in.)
Edition: 25
Impression: CRMA (84.1.13)*



28.



27.

29.

LIENDO, 1934

Etching and aquatint

Plate: 13.7 x 20.3 cm. (5⁷/₁₆ x 8 in.)

Edition: 10

Impressions: CRMA (84.1.14), DM

Reference: *Abilene Reporter*, 17 November 1935, p. 2



29.

30.

DESERT SUNSET, MEXICO, 1934

Drypoint

Plate: 12.6 x 17.3 cm. (4¹⁵/₁₆ x 6³/₄ in.)

Edition: 18

Impression: CRMA (84.1.15)

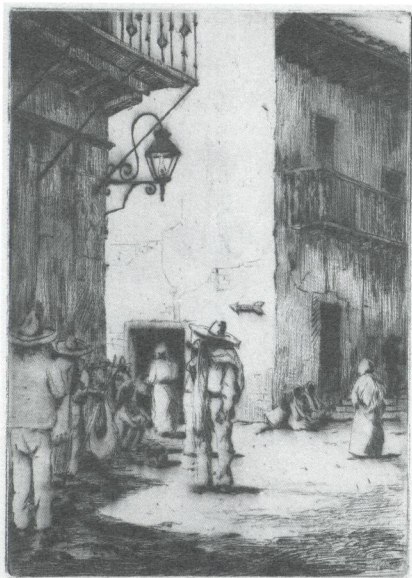


30.



31.
BY THE RIVER, 1934
Drypoint
Plate: 23 x 12.4 cm. (9¹/₁₆ x 4⁷/₈ in.)
Edition: 5
Impression: CRMA (84.1.175)

31.



33.

32.

ALONG THE JETTIES, 1934

Alternate title: *Boats, Galveston Bay*

Etching

Plate: 18.6 x 17.5 cm. (7⁵/₁₆ x 6⁷/₈ in.)

Edition: 3

Inscribed lower right: *Swann*

Impression: CRMA (84.1.247)*



32.

33.

STREET IN TAXCO, 1934

Drypoint

Plate: 17.5 x 12.5 cm. (6⁷/₈ x 4¹⁵/₁₆ in.)

Edition: 50

Impression: CRMA (84.1.17)

34.

THE OLD HOME, 1934

Drypoint

Plate: 17.5 x 25 cm. (6⁷/₈ x 9¹³/₁₆ in.)

Edition: 35

Impression: CRMA (84.1.18)



34.

35.

THE LEAN YEARS, 1934

Drypoint

Plate: 18.9 x 21.4 cm. (7⁷/₁₆ x 8⁷/₁₆ in.)

Edition: 33

Impression: CRMA (84.1.19)*



36.
 LOOKING ACROSS THE TRINITY
 (DALLAS), 1934-36
 Drypoint
 Plate: 18.8 x 20.1 cm. (7⁷/₁₆ x 7¹⁵/₁₆ in.)
 Edition: 8
 Impression: CRMA (84.1.20)*

37.
 ACROSS THE TRACKS, 1934
 Alternate title: *Beyond the Tracks*
 Etching
 Plate: 12.3 x 16 cm. (4⁷/₈ x 6³/₈ in.)
 Edition: 40
 Impression: CRMA (84.1.21)*

38.
 QUARTERS, 1934
 Drypoint
 Plate: 17.5 x 22.6 cm. (6⁷/₈ x 8¹⁵/₁₆ in.)
 Edition: 15
 Impressions: CRMA (84.1.22), NMAA
 Notes: Plate changed 1936. Diploma
 print for membership in the Chicago
 Society of Etchers

36.



37.

39.

GALVESTON BAY, 1935

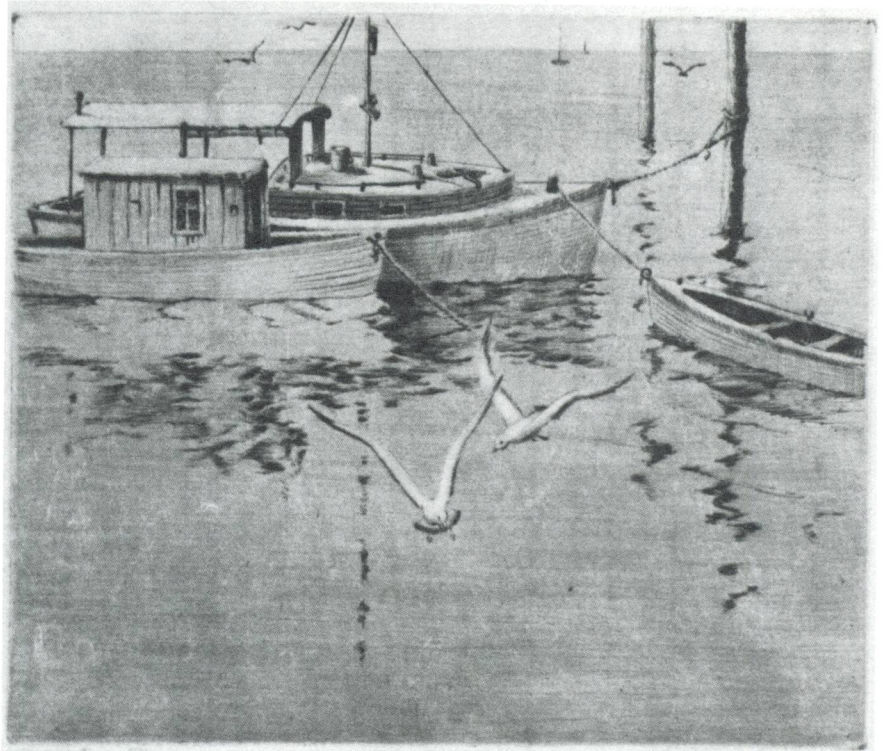
Drypoint

Plate: 18.9 x 22.6 cm. (7⁷/₁₆ x 8⁷/₈ in.)

Edition: 19

Impressions: AFAM, CRMA (84.1.23)

References: *Christian Science Monitor*, 27
August 1936; *Galveston Daily News*, 15
October 1936



39.

40.

BOAT BUILDERS, 1935

Etching

Plate: 15 x 18.9 cm. (5¹⁵/₁₆ x 7⁷/₁₆ in.)

Impression: CRMA (84.1.253)

41.

SHRIMP BOAT, 1935

Drypoint

Plate: 20.1 x 25 cm. (7⁷/₈ x 9¹³/₁₆ in.)

Impression: CRMA (84.1.24)*

42.

ON TURTLE CREEK, 1936

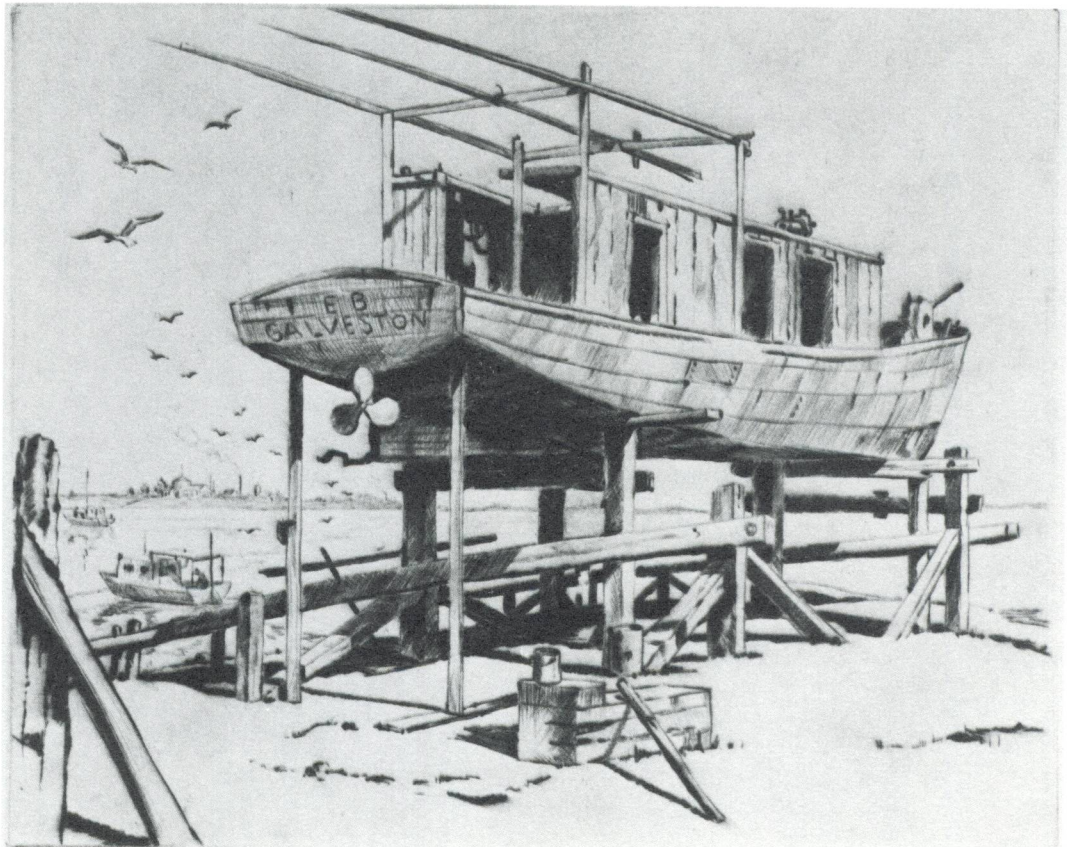
Drypoint

Plate: 5.5 x 5.6 cm. (2³/₁₆ x 2³/₁₆ in.)

Edition: 34

Impression: CRMA (84.1.25)

Notes: Executed in Chicago



41.



43.



44.



51.

43.
COUNTRY CHURCH, 1936
Mezzotint
Plate: 5.5 x 5.5 cm. (2¹/₈ x 2¹/₈ in.)
Edition: 80
Impressions: CRMA (84.1.26), CW, GM

44.
PRAYER, 1936
Mezzotint
Plate: 14.6 x 9.7 cm. (5³/₄ x 3¹³/₁₆ in.)

45.
TEXAS COAST, 1936
Etching
Plate: 18.7 x 20 cm. (7³/₈ x 7⁷/₈ in.)
Edition: 70
Impressions: CRMA (84.1.27),* NYPL

46.
TEXAS COAST (SKETCH), 1936
Drypoint
Plate: 11 x 6.7 cm. (4³/₈ x 2⁵/₈ in.)
Impression: CRMA (84.1.28)

47.
SOUTHERN OAKS, 1936
Etching
Plate: 22.5 x 18.5 cm. (8⁷/₈ x 7¹/₄ in.)
Edition: 67
Impressions: CRMA (84.1.29),* CW
Reference: *Birmingham News*, 28
February 1937

48.
MISSION SAN FRANCISCO
DE LA ESPADA, 1936
Etching
Plate: 15.1 x 11.2 cm. (5¹⁵/₁₆ x 4³/₈ in.)
Edition: 30
Impression: CRMA (84.1.30)

49.
MISSION SAN ANTONIO DE VALERO
(THE ALAMO), 1936
Etching
Plate: 14.9 x 11.2 cm. (5⁷/₈ x 4³/₈ in.)
Edition: 51
Impression: CRMA (84.1.31)*

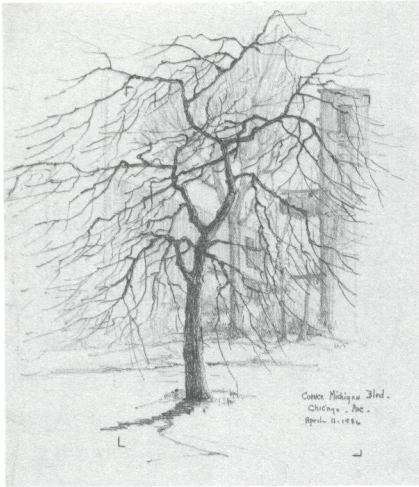
50.
MISSION CONCEPTION LA PURISIMA
DE ACUNA, 1936
Etching
Plate: 15.1 x 11.1 cm. (5⁷/₈ x 4³/₈ in.)
Edition: 44
Impression: CRMA (84.1.32)*

51.
MISSION SAN JOSE DE AGUAYO, 1936
Etching
Plate: 15 x 11.1 cm. (5⁷/₈ x 4³/₈ in.)
Edition: 64
Impression: CRMA (84.1.33)*

52.
MISSION SAN JUAN CAPISTRANO, 1936
Etching
Plate: 15 x 11.3 cm. (5⁷/₈ x 4³/₈ in.)
Edition: 26
Impression: CRMA (84.1.34)*



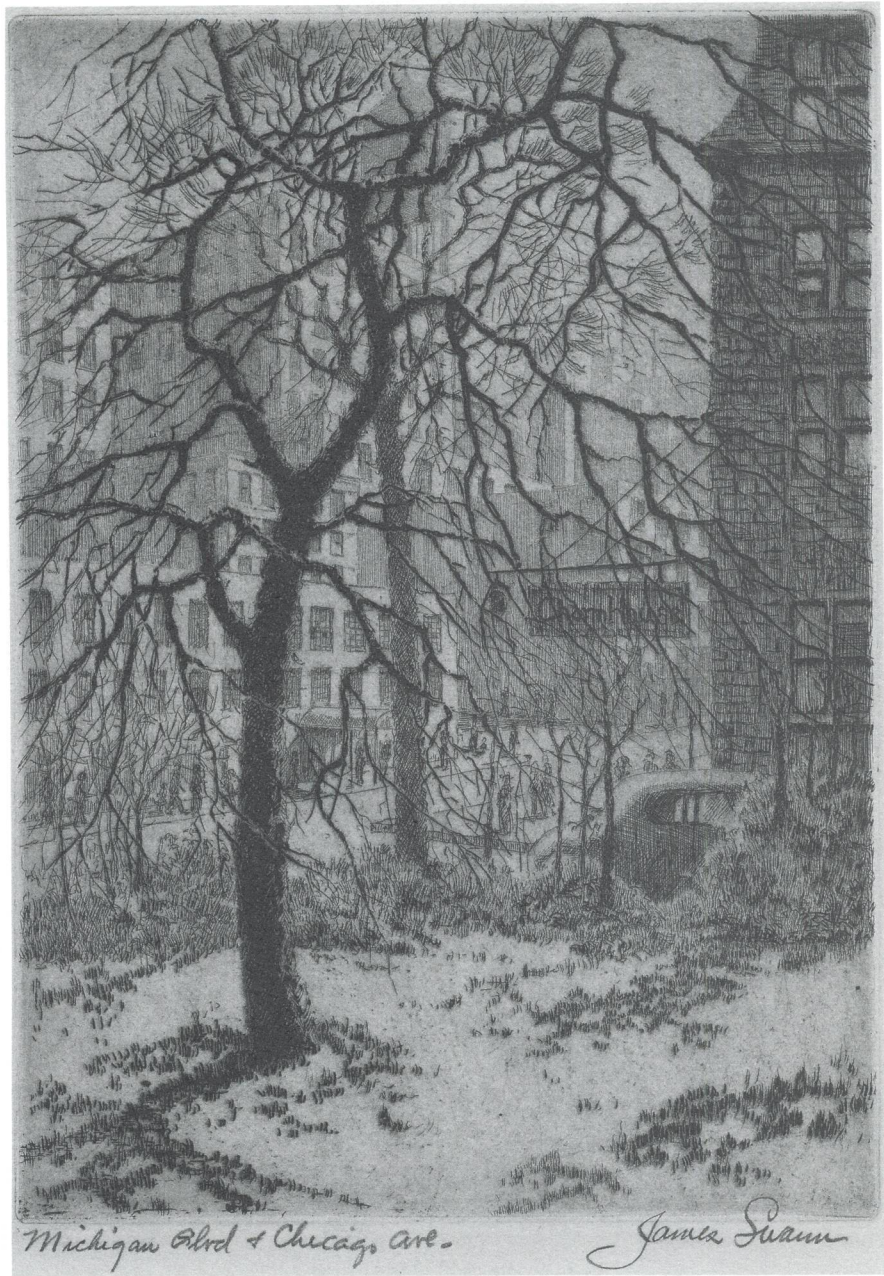
47.



Original Drawing



First State



53.

53.
MICHIGAN BLVD. AND CHICAGO
AVENUE, 1936
Etching
Plate: 17.5 x 12.4 cm. (6⁷/₈ x 4⁷/₈ in.)
Edition: 100
Impressions: CRMA (84.1.35),* DM
References: *Chicago Sunday Tribune*, 3
December 1944; *Chicago Sunday Tribune*,
14 January 1945

54.
NORTHERN OAKS, 1936
Etching
Plate: 25.2 x 20 cm. (9⁷/₈ x 7⁷/₈ in.)
Edition: 8
Impression: CRMA (84.1.36)*



55.
THE OAK, 1936
Drypoint
Plate: 3.7 x 2.3 cm. (1⁷/₁₆ x 7⁸/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.37)
Notes: Plate (steel-faced) reissued as a
Christmas card

56.
SKOKIE VALLEY, 1936
Soft-ground etching
Plate: 14.6 x 10.7 cm. (5³/₄ x 4³/₁₆ in.)
Edition: 4
Impression: CRMA (84.1.38)



54.

60.

57.
GALVESTON BAY, 1936
Etching
Plate: 6.1 x 7.3 cm. (2³/₈ x 2⁷/₈ in.)
Edition: 100
Impression: CRMA (84.1.39)*

58.
TREES — WEST TEXAS, 1936
Etching
Plate: 9.8 x 7.5 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.40)*

59.
WEST TEXAS RANCH, 1936
Drypoint
Plate: 18.8 x 22.4 cm. (7³/₈ x 8¹³/₁₆ in.)
Edition: 34
Impression: CRMA (84.1.41)*

60.
ILLINOIS FARM, 1936
Etching
Plate: 18.8 x 25 cm. (7³/₄ x 9³/₄ in.)
Edition: 80
Impressions: AFAM, BPL, CRMA
(84.1.42)*
Reference: *Dallas News*, 25 October 1945

61.
SPRING PLOWING, 1936
Etching
Plate: 22.6 x 21.3 cm. (8¹⁵/₁₆ x 8³/₈ in.)
Edition: 100
Impressions: AFAM, CRMA (84.1.43),*
NYPL
References: *Wichita Daily Times*, 16
December 1937; *Catalogue of Etchings by
James Swann*, 31 October–27 November
1938, cover; *Washington Post*, 6 November
1938; *American Artist*, February 1942;
Christian Science Monitor, 4 May 1943



61.

62.
FRANK'S PLACE, 1936
Drypoint
Plate: 18.8 x 22.5 cm. (7³/₈ x 8⁷/₈ in.)
Edition: 50
Impression: CRMA (84.1.44)*

63.
RAILROAD BRIDGE, 1936
Drypoint
Plate: 7.5 x 4.9 cm. (2¹⁵/₁₆ x 1¹⁵/₁₆ in.)
Edition: 22
Impression: CRMA (84.1.45)*

64.
DUNELAND, 1937
Alternate title: *Indiana Dunes*
Drypoint
Plate: 17.3 x 18.5 cm. (6⁷/₈ x 7³/₈ in.)
Edition: 12

65.
TO THE FIELDS, No. 1, 1937
Soft-ground etching
Plate: 25 x 20 cm. (9⁷/₈ x 7⁷/₈ in.)
Edition: 52
Impression: CRMA (84.1.46)
References: *Chicago Sunday Tribune*, 11
April 1937; *The Rotarian*, June 1937

66.
TO THE FIELDS, No. 2, 1937
Soft-ground etching
Plate: 17.6 x 23.8 cm. (6⁷/₈ x 9¹/₄ in.)
Edition: 50
Impression: CRMA (84.1.47)

67.
TIMBERLINE, 1937
Drypoint
Plate: 2.9 x 3.4 cm. (1¹/₈ x 1⁵/₁₆ in.)
Edition: 89
Impression: CRMA (84.1.48)

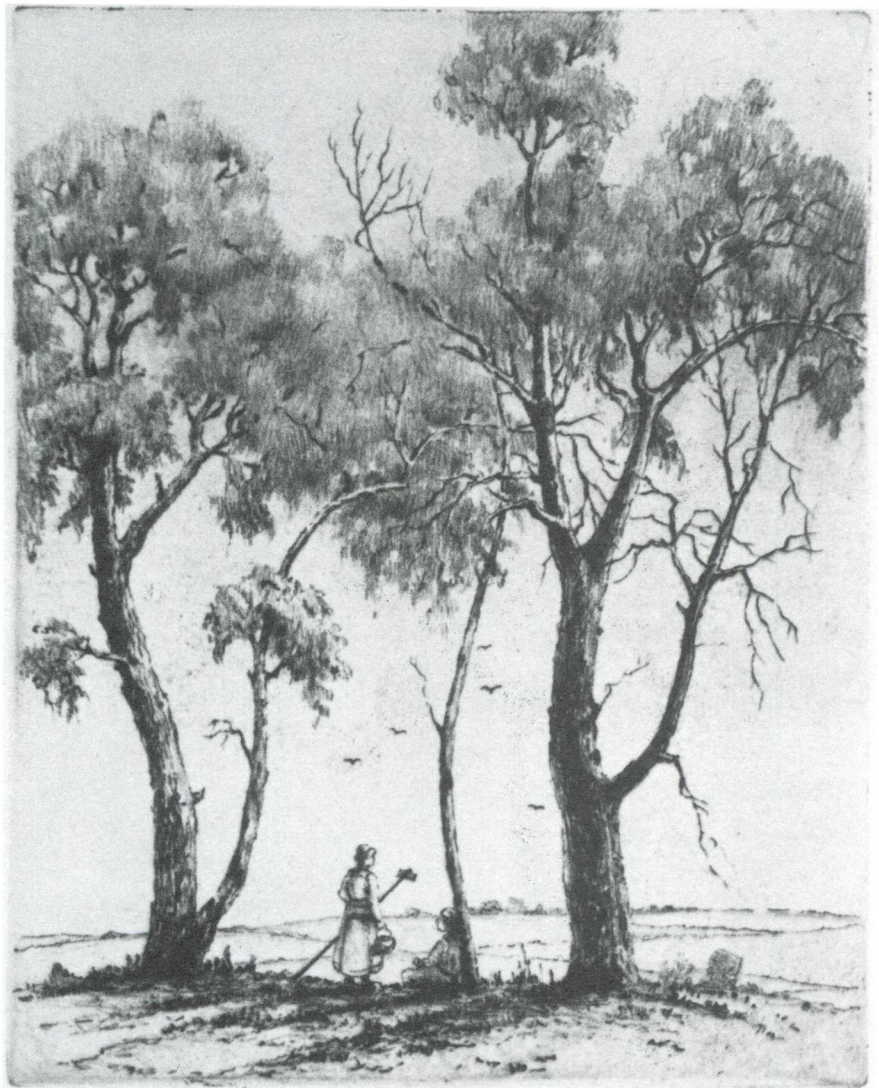
68.
IN SANTA FE, 1937
Edition: 4

69.
INDIANA DUNES, 1937
Drypoint
Plate: 9.8 x 7.4 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.49)
Notes: Plate (steel-faced) reissued in an
edition of 300 for A. B. Keller in 1943

70.
SAND DUNES, 1937
Soft-ground etching
Plate: 7.6 x 9.6 cm. (3 x 3¹³/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.50)

71.
WEST TEXAS, 1937
Etching
Plate: 6.1 x 8 cm. (2⁷/₁₆ x 3¹/₈ in.)
Edition: 49
Inscribed lower right: *West Texas*
Impression: CRMA (84.1.51)

72.
SNOW DRIFTS, 1937
Etching
Plate: 6.4 x 7.9 cm. (2¹/₂ x 3¹/₈ in.)
Edition: 4
Impression: CRMA (84.1.52)



65.



74.

73.
THE POND, 1937
Etching
Plate: 9.5 x 14.9 cm. (3³/₄ x 5⁷/₈ in.)
Edition: 12
Inscribed lower left: *James Swann*
Impression: CRMA (84.1.53)*
Notes: Plate (steel-faced) reissued in an unknown edition for the Solar Sturgis Company in 1937

74.
JUNE IN WEST TEXAS, 1937
Soft-ground etching
Plate: 15 x 17.4 cm. (5¹⁵/₁₆ x 6⁷/₈ in.)
Edition: 34
Impression: CRMA (84.1.54)*

75.
ROSE COTTAGE, 1937
Drypoint
Plate: 18.8 x 25.1 cm. (7³/₈ x 9⁷/₈ in.)
Edition: 37
Impressions: CRMA (84.1.55), GM



75.

76.
MEXICAN LAUNDRY, 1937
Soft-ground etching
Plate: 14.1 x 18.9 cm. (5⁹/₁₆ x 7³/₈ in.)
Edition: 25
Impression: CRMA (84.1.56)
Reference: *American Artist*, February
1942, p. 25

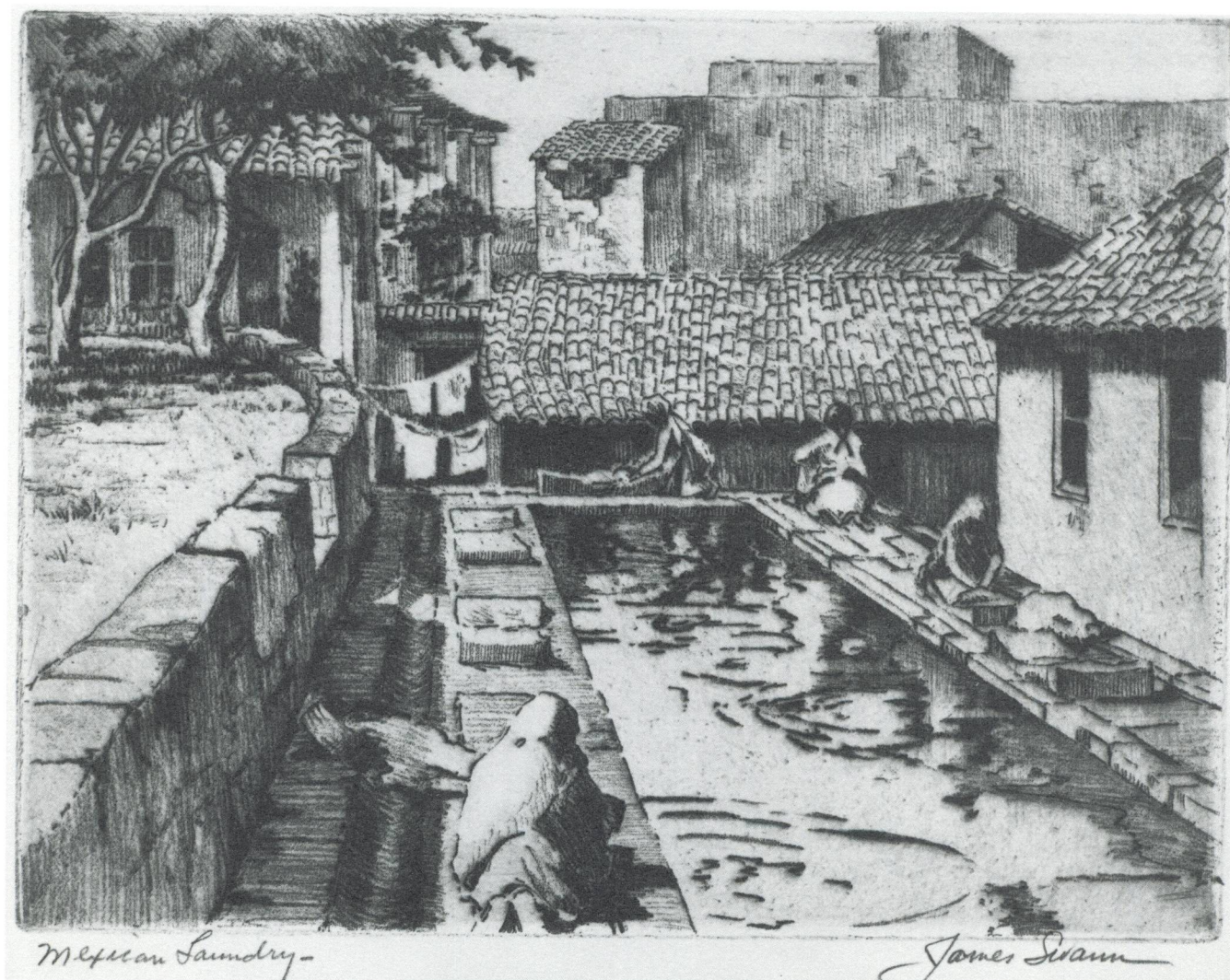
77.
BLUE CREEK, 1937
Drypoint
Plate: 10 x 7.5 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)
Edition: 94
Impression: CRMA (84.1.57)*

78.
TREMONT DUNES, 1937
Drypoint
Plate: 7.5 x 6.1 cm. (2¹⁵/₁₆ x 2⁷/₁₆ in.)
Edition: 58
Impression: CRMA (84.1.58)
Notes: Plate (steel-faced) reissued as a
Christmas card

79.
BARLOW'S BARN, 1937
Drypoint
Plate: 10 x 7.5 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)
Edition: 221
Impression: CRMA (84.1.59)*

80.
WHITE SILENCE, 1937
Drypoint
Plate: 9.9 x 7.5 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)
Edition: 201
Impression: CRMA (84.1.60)*

81.
SNOWDRIFTS, 1938
Etching
Plate: 9.5 x 14.8 cm. (3³/₄ x 5¹³/₁₆ in.)
Edition: 18
Inscribed lower right: *James Swann-38*
Impression: CRMA (84.1.61)
Notes: Plate (steel-faced) reissued in an
unknown edition for the Solar Sturgis
Company in 1938



76.

82.
MADONNA, 1938
Drypoint
Plate: 23.8 x 5.8 cm. (9³/₈ x 2⁵/₁₆ in.)
Edition: 44
Impression: CRMA (84.1.62)

83.
IN OLD ALBUQUERQUE, 1938
Drypoint
Plate: 25.2 x 18.7 cm. (9¹⁵/₁₆ x 7⁵/₁₆ in.)
Edition: 51
Impression: CRMA (84.1.63)*
Reference: *Binghamton Press*, 11
December 1940

84.
THE HARP, 1938
Drypoint
Plate: 6.2 x 3.6 cm. (2⁷/₁₆ x 1⁷/₁₆ in.)
Edition: 50
Impression: CRMA (84.1.64)

85.
CLAY CREEK, 1938
Soft-ground etching
Plate: 10 x 7.5 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Impression: CRMA (84.1.65)*

86.
TREES IN OCTOBER, 1938
Drypoint
Plate: 11.9 x 8.6 cm. (4⁵/₈ x 3³/₈ in.)
Inscribed lower right: *Swann*
Impression: CRMA (84.1.246)

87.
INDIANA FARMS, 1938
Drypoint
Plate: 9.9 x 7.5 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.66)
Notes: Plate (steel-faced) reissued in an
edition of 300 for A. B. Keller

88.
RAIN, 1938
Drypoint
Plate: 10 x 4.9 cm. (3⁷/₈ x 1¹⁵/₁₆ in.)
Edition: 200
Impressions: CRMA (84.1.67), CW, SF

89.
LAKE SHORE DRIVE, 1938
Drypoint
Plate: 3.6 x 8.6 cm. (1⁷/₁₆ x 3³/₈ in.)
Edition: 250
Impressions: BPL, CRMA (84.1.68), SF
Notes: Similar to *Night in Chicago*, 1940

90.
AS THE CROW FLIES, 1938
Drypoint
Plate: 9.9 x 7.4 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Edition: 61
Impression: CRMA (84.1.69)

91.
LINCOLN PARK, 1938
Drypoint
Plate: 20 x 25.1 cm. (7⁷/₈ x 9⁷/₈ in.)
Impression: CRMA (84.1.70)

92.
SUBURBAN STATION, 1938
Drypoint
Plate: 7.3 x 5 cm. (2⁷/₈ x 2 in.)
Edition: 46
Impression: CRMA (84.1.71)



83.



91.

93.
WALNUT HILL LANE, 1938
Drypoint
Plate: 9.8 x 14.8 cm. (3⁷/₈ x 5⁷/₈ in.)
Edition: 63
Impression: CRMA (84.1.72)*

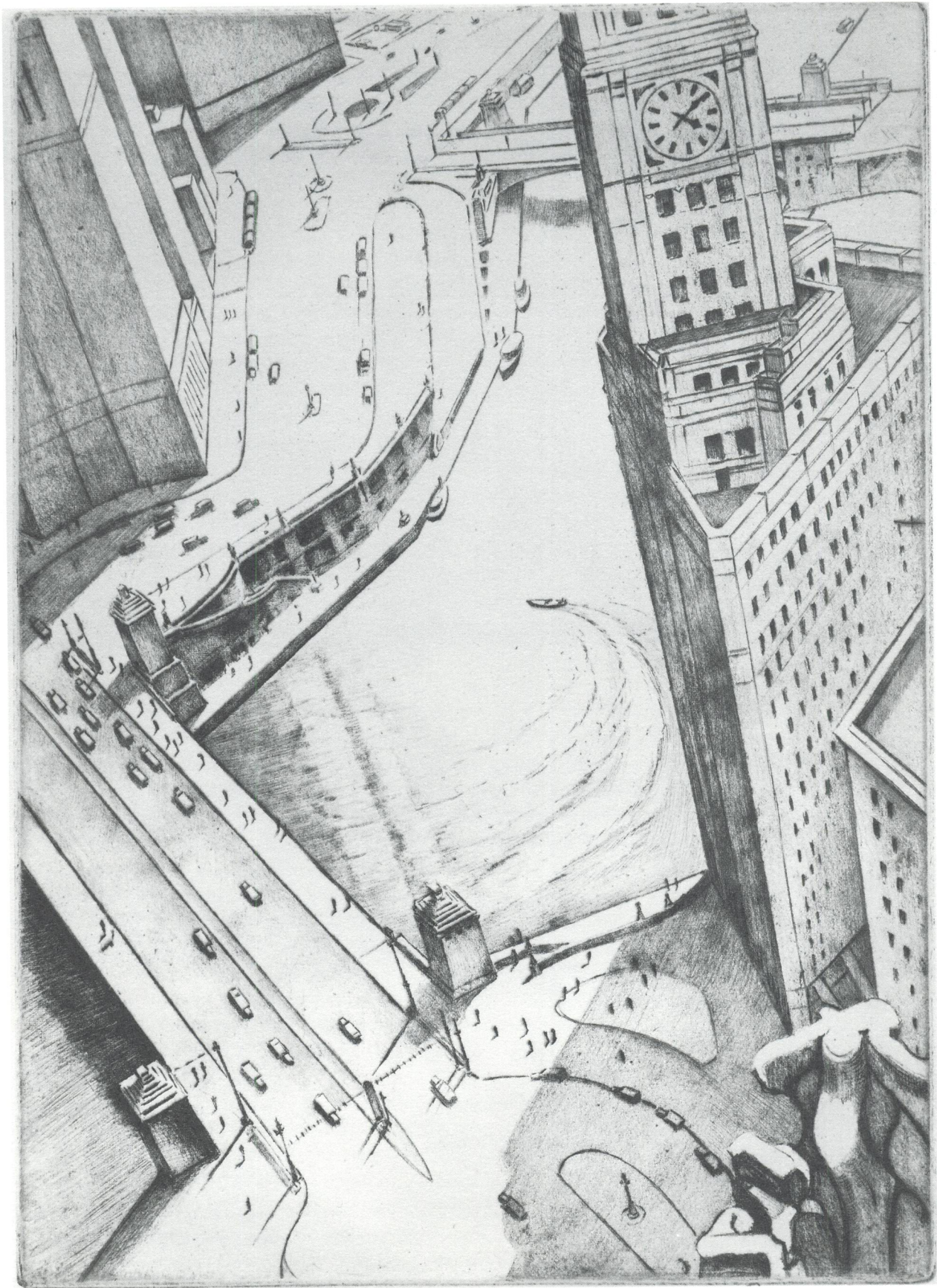
94.
MID WINTER, 1939
Drypoint
Plate: 11.1 x 7.5 cm. (4³/₈ x 3 in.)
Edition: 10
Impression: CRMA (84.1.73)*

95.
FOUR TEN, 1939
Soft-ground etching
Plate: 31.5 x 22.6 cm. (12³/₈ x 8⁷/₈ in.)
Edition: 53
Impressions: CRMA (86.3.1), IMA
Reference: *Chicago Sunday Herald and Examiner*, 16 April 1939

96.
STREET MARKET, MEXICO, 1939
Drypoint
Plate: 7.5 x 6.2 cm. (2¹⁵/₁₆ x 2⁷/₁₆ in.)
Edition: 26
Impression: CRMA (84.1.74)

97.
CUERNAVACA, 1939
Drypoint
Plate: 17.4 x 12.3 cm. (6⁷/₈ x 4³/₄ in.)
Edition: 28
Impression: CRMA (84.1.75)
Notes: Plate (steel-faced) reissued in an edition of 600 for J. D. Schneider

98.
CUERNAVACA (SKETCH), 1939
Drypoint
Plate: 6.8 x 3.7 cm. (2¹¹/₁₆ x 1⁷/₁₆ in.)
Impression: CRMA (84.1.76)





105.

99.
CHRISTMAS DAY, 1939
Drypoint and aquatint
Plate: 2.4 x 11.1 cm. (15/16 x 4 3/8 in.)
Edition: 79
Impressions: BMCL, CRMA (84.1.77)

100.
CHRISTMAS DAY (SKETCH), 1939
Etching and aquatint
Plate: 10.2 x 7.1 cm. (4 x 2 3/4 in.)
Inscribed lower right: *Swann*
Impression: CRMA (84.1.78)

101.
IDBURY, ENGLAND, 1939
Etching
Plate: 9.9 x 14.8 cm. (37/8 x 5 13/16 in.)
Edition: 15
Inscribed lower right: *Idbury—England*
Impression: CRMA (84.1.79)*
Notes: Plate (steel-faced) reissued in an unknown edition for the Solar Sturgis Company in 1939

102.
HARTVILLE, 1939
Drypoint
Plate: 9.9 x 7.5 cm. (37/8 x 2 15/16 in.)
Edition: 275
Impressions: BMCL, CRMA (84.1.80)*
Notes: Christmas card, 1939

103.
WINTER MORNING, 1940
Soft-ground etching and aquatint
Plate: 19.9 x 25.1 cm. (77/8 x 97/8 in.)
Edition: 37
Impression: CRMA (84.1.81)

104.
ARUNDEL, 1940
Drypoint
Plate: 18.7 x 28.2 cm. (73/8 x 11 1/8 in.)
Edition: 40
Impression: CRMA (84.1.82)

105.
NIGHT IN CHICAGO, 1940
Drypoint
Plate: 17.7 x 27.6 cm. (6 15/16 x 10 3/4 in.)
Edition: 325
Impressions: AIC, CC, CH, CRMA (86.3.2), CW, DM, FW, LACMA, NPL, NYPL
References: *Herald-American*, 13 October 1940; *The Art Digest*, 15 October 1940; *Chicago Sunday Tribune*, 14 January 1945
Notes: Publication print of the Chicago Society of Etchers, 1940.

106.
LAKE JARA, 1940
Drypoint
Plate: 9.8 x 8.7 cm. (37/8 x 37/16 in.)
Edition: 75
Impression: CRMA (84.1.83)

107.
JACKSON PARK, 1940
Etching
Plate: 13.9 x 17.7 cm. (57/16 x 6 15/16 in.)
Impression: CRMA (84.1.250)

108.
HARVEST, 1940
Etching
Plate: 22.5 x 21.2 cm. (8⁷/₈ x 8¹/₄ in.)
Edition: 82
Impressions: CRMA (84.1.84),* RM
Reference: *Binghamton Press*, 11
December 1940

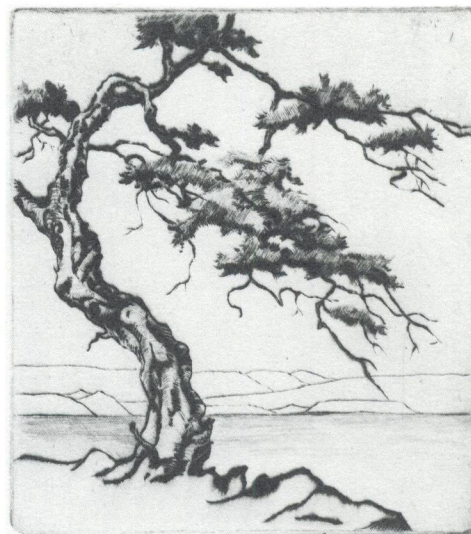
109.
AUTUMN, 1940
Etching
Plate: 12.4 x 9.9 cm. (4¹⁵/₁₆ x 3⁷/₈ in.)
Impression: CRMA (84.1.85)

110.
WINTER, 1940
Etching
Plate: 10.6 x 7.3 cm. (4³/₁₆ x 2⁷/₈ in.)
Edition: 100
Impression: CRMA (84.1.88)*

111.
SUMMER, 1940
Etching
Plate: 12.6 x 10 cm. (4¹⁵/₁₆ x 3⁷/₈ in.)
Inscribed lower left: *James Swann*
Impression: CRMA (84.1.98)

112.
SPRING, 1940
Drypoint
Plate: 12.3 x 9.6 cm. (4¹³/₁₆ x 3³/₄ in.)
Impression: CRMA (84.1.101)

113.
GHOST TOWN, 1940
Soft-ground etching and aquatint
Plate: 24.9 x 19.8 cm. (9¹³/₁₆ x 7¹³/₁₆ in.)
Edition: 13
Impressions: BPL, CRMA (84.1.86)

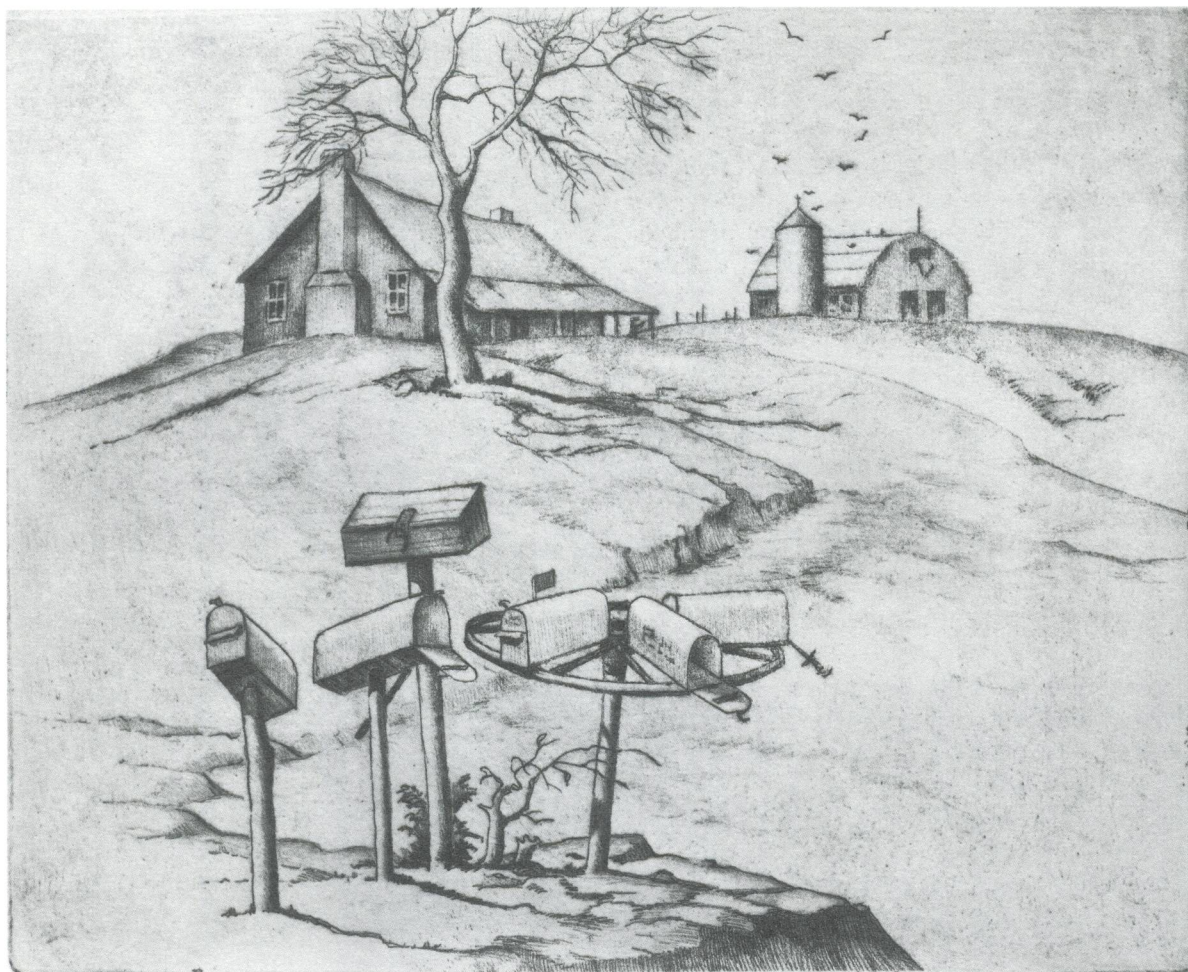


106.



108.

55



124.

114.
VALLEY FARM, 1941
Drypoint
Plate: 10 x 7.4 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.87)*

115.
ROSE COTTAGE, 1941
Drypoint
Plate: 7.4 x 11.1 cm. (2⁷/₈ x 4³/₈ in.)
Edition: 89
Impressions: CRMA (84.1.89), CW, GM
Notes: Christmas card for Bertha E. Jaques, 1941

116.
DECEMBER, 1941
Drypoint
Plate: 9.9 x 7.3 cm. (3⁷/₈ x 2⁷/₈ in.)
Edition: 124
Impression: CRMA (84.1.90)*

117.
APRIL, 1941
Soft-ground color etching and aquatint
Plate: 22.5 x 27.4 cm. (8¹³/₁₆ x 10³/₄ in.)
Edition: 100
Impression: CRMA (86.3.3)

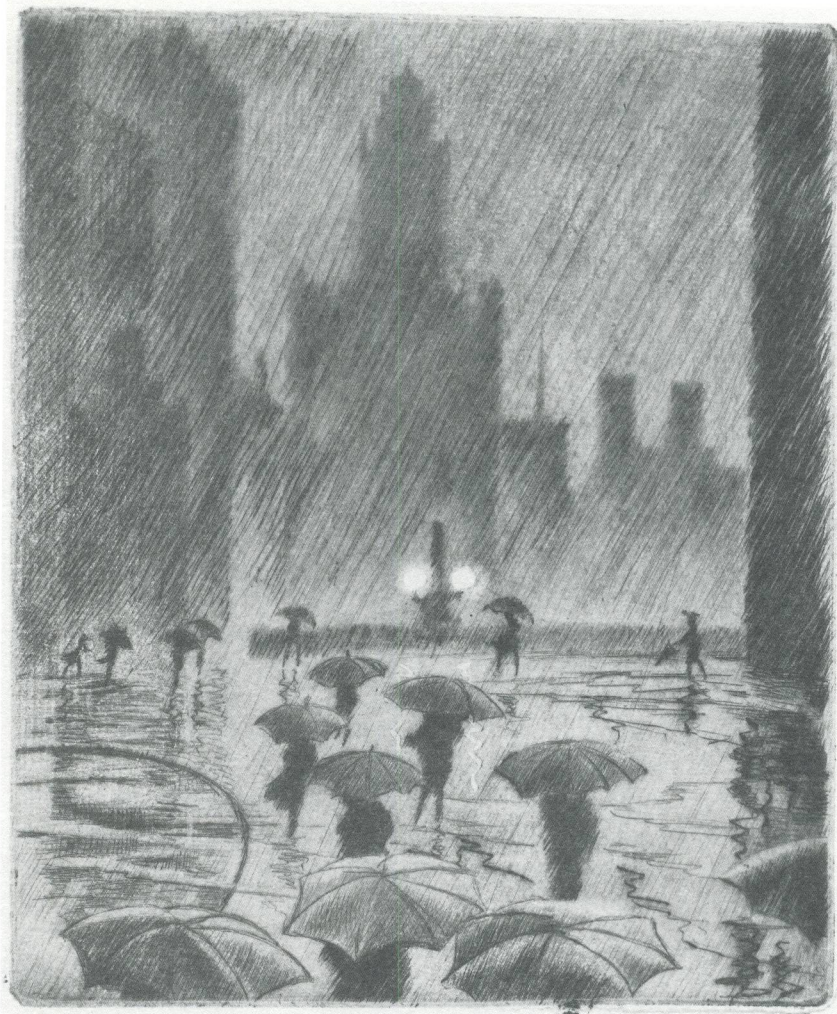
118.
WINTER IN TEXAS, 1941
Drypoint
Plate: 9.9 x 7.4 cm. (3⁷/₈ x 2⁷/₈ in.)
Edition: 203
Impressions: CRMA (84.1.91), CW, LC, NPL, RM
Notes: Publication print of the Miniature Society, 1941

119.
ON THE AVENUE, 1941
Drypoint
Plate: 10 x 5 cm. (3¹⁵/₁₆ x 1¹⁵/₁₆ in.)
Edition: 100
Impressions: BPL, CRMA (84.1.92), FAMSF

120.
WEST WIND, 1941
Drypoint
Plate: 10 x 7.6 cm. (3¹⁵/₁₆ x 3 in.)
Edition: 100
Impression: CRMA (84.1.93)*

121.
CORDOVA, 1941
Etching and aquatint
Plate: 4.2 x 12.5 cm. (1⁵/₈ x 4⁷/₈ in.)
Edition: 13
Impression: CRMA (84.1.94)

122.
HALF MOON BAY, 1941
Drypoint
Plate: 9.9 x 8.7 cm. (3¹⁵/₁₆ x 3⁷/₁₆ in.)
Edition: 100
Impressions: CRMA (84.1.95), DM



135.

123.
WINTER NIGHT, 1941
Etching and aquatint
Plate: 10 x 7.5 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Edition: 88
Impression: CRMA (84.1.96)
Notes: Plate (steel-faced) reissued as a Christmas card

124.
RURAL FREE DELIVERY, 1942
Soft-ground etching
Plate: 20.2 x 25 cm. (7¹⁵/₁₆ x 9⁷/₈ in.)
Edition: 57
Impressions: BPL, CRMA (84.1.97)*

125.
ON THE LITTLE PIGEON RIVER, 1942
Soft-ground etching
Plate: 7.4 x 7.4 cm. (2¹⁵/₁₆ x 2¹⁵/₁₆ in.)
Edition: 57
Impression: CRMA (84.1.99)

126.
BOHEMIAN HILLS, 1942
Etching
Plate: 12.5 x 9.4 cm. (4⁷/₈ x 3³/₄ in.)
Edition: 5
Inscribed lower left: *James Swann*
Impressions: CRMA (84.1.100),* FAMSF

127.
MORAVIAN CHURCH, WINSTON-SALEM,
1943
Drypoint
Plate: 9.9 x 7.4 cm. (3⁷/₈ x 2⁷/₈ in.)
Edition: 10
Impression: CRMA (84.1.102)*

128.
MAIN STREET, LELAND, 1943
Drypoint
Plate: 12.4 x 15 cm. (4⁷/₈ x 5⁷/₈ in.)
Edition: 7
Impression: CRMA (84.1.103)

129.
COUNTRY CLUB, LELAND, 1943
Drypoint
Plate: 12.4 x 15 cm. (4⁷/₈ x 5⁷/₈ in.)
Edition: 10
Impression: CRMA (84.1.104)*

130.
BOHEMIAN HILLS, 1943
Drypoint
Plate: 12.3 x 15 cm. (4¹³/₁₆ x 5⁷/₈ in.)
Edition: 23
Impression: CRMA (84.1.105)

131.
FISH TOWN, LELAND, 1943
Drypoint
Plate: 12.4 x 15.1 cm. (4⁷/₈ x 5⁷/₈ in.)
Edition: 22
Impression: CRMA (84.1.106)

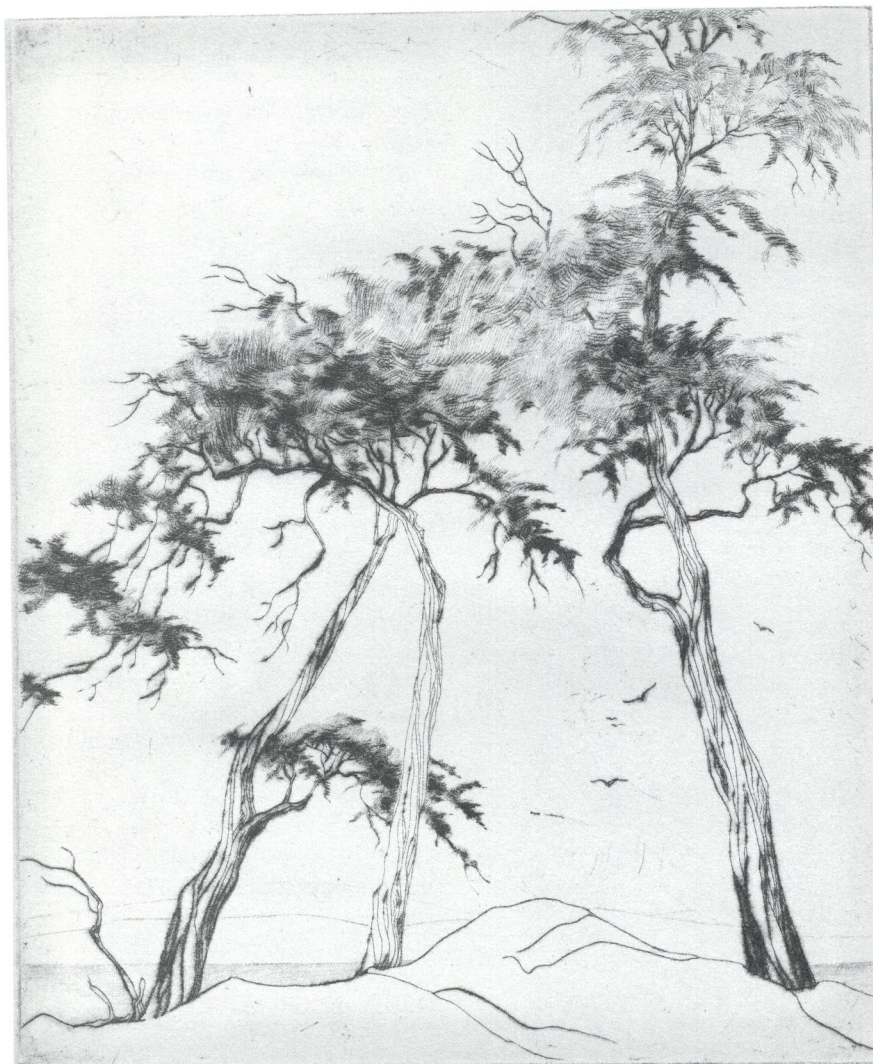
132.
LELAND, MICHIGAN, 1943
Drypoint
Plate: 12.3 x 14.7 cm. (4⁷/₈ x 5¹³/₁₆ in.)
Edition: 32
Impression: CRMA (84.1.107)*

133.
VILLAGE CHURCH, LELAND, 1943
Drypoint
Plate: 12.4 x 14.8 cm. (4⁷/₈ x 5⁷/₈ in.)
Edition: 19
Impression: CRMA (84.1.108)

134.
GILLS ROCK, DOOR COUNTY,
WISCONSIN, 1943
Soft-ground etching
Plate: 17.6 x 26.3 cm. (6⁷/₈ x 10¹/₄ in.)
Inscribed lower right: *James Swann Fecit*;
lower left: *Frank S. Moulton Delin*
Impression: CRMA (84.1.109)*

135.
UMBRELLA WEATHER, 1943
Drypoint
Plate: 14.9 x 12.4 cm. (5¹³/₁₆ x 4⁷/₈ in.)
Edition: 100
Impression: CRMA (84.1.110)

136.
ST. FRANCIS, 1943
Drypoint
Plate: 23.5 x 5.9 cm. (9¹/₄ x 2¹/₄ in.)
Edition: 4
Impression: CRMA (84.1.111)



137.
 HILLTOP, 1943
 Drypoint
 Plate: 18.5 x 23.1 cm. (7⁵/₁₆ x 9¹/₈ in.)
 Edition: 22
 Impression: CRMA (84.1.112)

138.
 PRAYER, 1943
 Drypoint
 Plate: 9.9 x 7.4 cm. (3⁷/₈ x 2⁷/₈ in.)
 Edition: 15
 Impression: CRMA (84.1.113)*

139.
 EDGE OF THE WOODS, 1943
 Drypoint
 Plate: 6.8 x 5.5 cm. (2³/₄ x 2¹/₈ in.)
 Edition: 5
 Impression: CRMA (84.1.114)

140.
 HALF MOON BAY, 1943
 Drypoint
 Plate: 21.1 x 16.2 cm. (8⁵/₁₆ x 6³/₈ in.)
 Edition: 128
 Impressions: CRMA (84.1.115), CW, FW,
 LC, NGA, NPL, NYPL, FAMSF
 Notes: Publication print of the Print
 Society of California, 1943

141.
 SUMMER MORNING—LINCOLN PARK, 1943
 Drypoint
 Plate: 10 x 7.4 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
 Edition: 61
 Impression: CRMA (84.1.116)*

140.



137.



142.

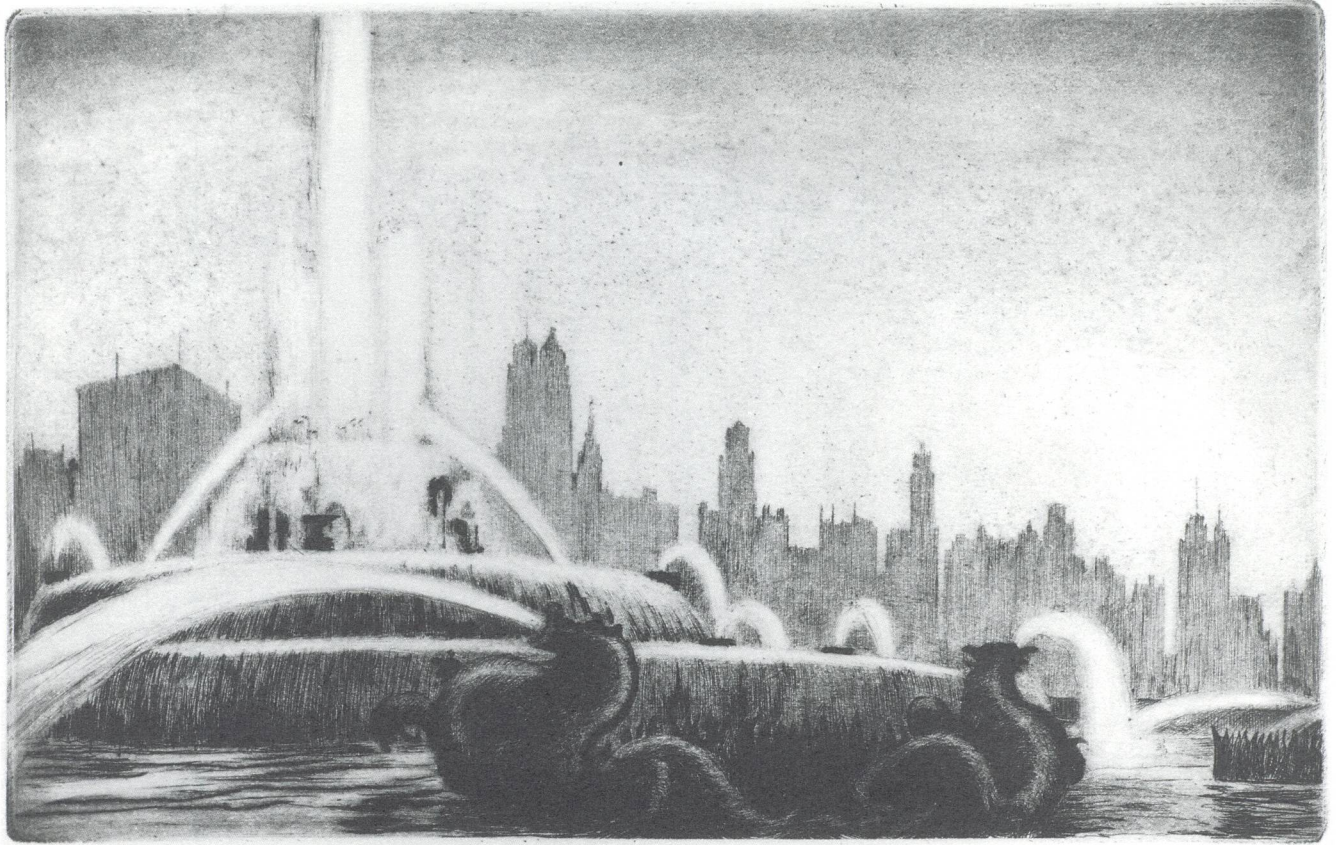
142.
LINCOLN PARK, 1943
Etching
Plate: 24.3 x 18.6 cm. (9⁹/₁₆ x 7⁵/₁₆ in.)
Inscribed lower left: *James Swann*
Impressions: CRMA (86.3.13),* DAS
Reference: *Christian Science Monitor*, 21
September 1943



Cat. no. 117. *April*, 1941, soft-ground etching and aquatint, $8\frac{13}{16} \times 10\frac{3}{4}$ in. (Gift of The Elizabeth F. Cheney Foundation)



Cat. no. 147. *October*, 1944, soft-ground etching and aquatint, 8⁷/₈ x 11 in. (Gift of The Elizabeth F. Cheney Foundation)



143.

143.
BUCKINGHAM FOUNTAIN, 1944
Drypoint and aquatint
Plate: 14.9 x 23.9 cm. (5⁷/₈ x 9³/₈ in.)
Edition: 22
Impression: CRMA (84.1.118)

144.
SANCTUARY, 1944
Drypoint
Plate: 9.8 x 7.3 cm. (3¹³/₁₆ x 2¹³/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.119)*

145.
SELLSVILLE, 1944
Soft-ground etching and aquatint
Plate: 19 x 14.3 cm. (7⁷/₁₆ x 5⁵/₈ in.)
Edition: 10
Impression: CRMA (84.1.120)*

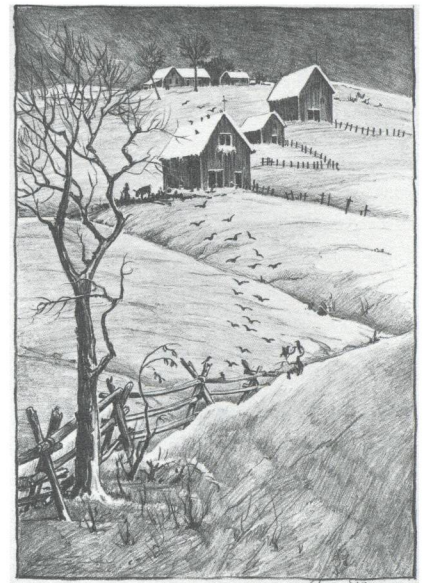
146.
FOUR AND TWENTY BLACKBIRDS, 1944
Soft-ground etching
Plate: 17.5 x 13.4 cm. (6⁷/₈ x 5⁵/₁₆ in.)
Edition: 15
Impressions: CRMA (84.1.121),* FAMSF

147.
OCTOBER, 1944
Soft-ground color etching and aquatint
Plate: 22.5 x 27.8 cm. (8⁷/₈ x 11 in.)
Edition: 100
Impression: CRMA (86.3.4)

148.
MCREYNOLD'S FARM, 1944
Drypoint
Plate: 7.4 x 4.9 cm. (2⁷/₈ x 1¹⁵/₁₆ in.)
Edition: 58
Impression: CRMA (84.1.123)

149.
PICNIC HILL, 1944
Drypoint
Plate: 18 x 13 cm. (7¹/₁₆ x 5¹/₈ in.)
Edition: 41
Impression: CRMA (84.1.124)*

150.
DRENCHED, 1945
Drypoint
Plate: 12 x 8 cm. (4³/₄ x 3¹/₂ in.)
Edition: 100
Impressions: CRMA (84.1.125),* DAS



146.

151.
SHERMAN'S FARM, 1945
Etching
Plate: 4.8 x 7.3 cm. (1⁷/₈ x 2⁷/₈ in.)
Edition: 26
Impressions: CRMA (84.1.126),* FAMSF

152.

THROUGH THE PARK, No. 1, 1945

Lithograph

Image: 22.5 x 15 cm. (8⁷/₈ x 5⁷/₈ in.)

Edition: 15

Impression: CRMA (84.1.127)*

153.

PINTO STREET, 1945

Lithograph

Image: 18.7 x 25.2 cm. (7³/₈ x 9⁷/₈ in.)

Edition: 15

Impression: CRMA (84.1.128)

154.

THROUGH THE PARK, No. 2, 1945

Lithograph

Image: 24.2 x 18.9 cm. (9¹/₂ x 7¹/₂ in.)

Edition: 15

Impression: CRMA (84.1.129)

155.

WINTER SUNSET, 1945

Lithograph

Image: 22.2 x 14.7 cm. (8³/₄ x 5¹³/₁₆ in.)

Edition: 15

Impression: CRMA (84.1.130)*

156.

ROSENWALD MUSEUM, 1945

Lithograph

Image: 30.5 x 23.3 cm. (12 x 9¹/₈ in.)

Edition: 15

Impression: CRMA (84.1.131)*

157.

FOUR AND TWENTY BLACKBIRDS, 1945

Lithograph

Image: 27.9 x 19.6 cm. (11 x 7³/₄ in.)

Edition: 10

Impression: CRMA (84.1.122)

158.

SOLITUDE, 1945

Etching and aquatint

Plate: 10.6 x 6.7 cm. (4¹/₈ x 2⁵/₈ in.)

Edition: 83

Impressions: CRMA (84.1.132), FAMSF

Notes: Plate (steel-faced) reissued as a Christmas card

159.

LAKE FRONT, 1945

Drypoint and aquatint

Plate: 11.6 x 27.5 cm. (4⁹/₁₆ x 10⁷/₈ in.)

Edition: 46

Impressions: CRMA (84.1.133),* FAMSF



152.



160.
WIND AND SNOW, 1946
Soft-ground etching
Plate: 25 x 15.1 cm. (9⁷/₈ x 6 in.)
Edition: 36
Impression: CRMA (84.1.134)*

161.
OKINAWA BEACH CEMETERY, 1946
Drypoint
Plate: 18.5 x 18.6 cm. (7⁵/₁₆ x 7⁵/₁₆ in.)
Impression: CRMA (84.1.135)
Reference: *The Rotarian*, May 1946, p. 6

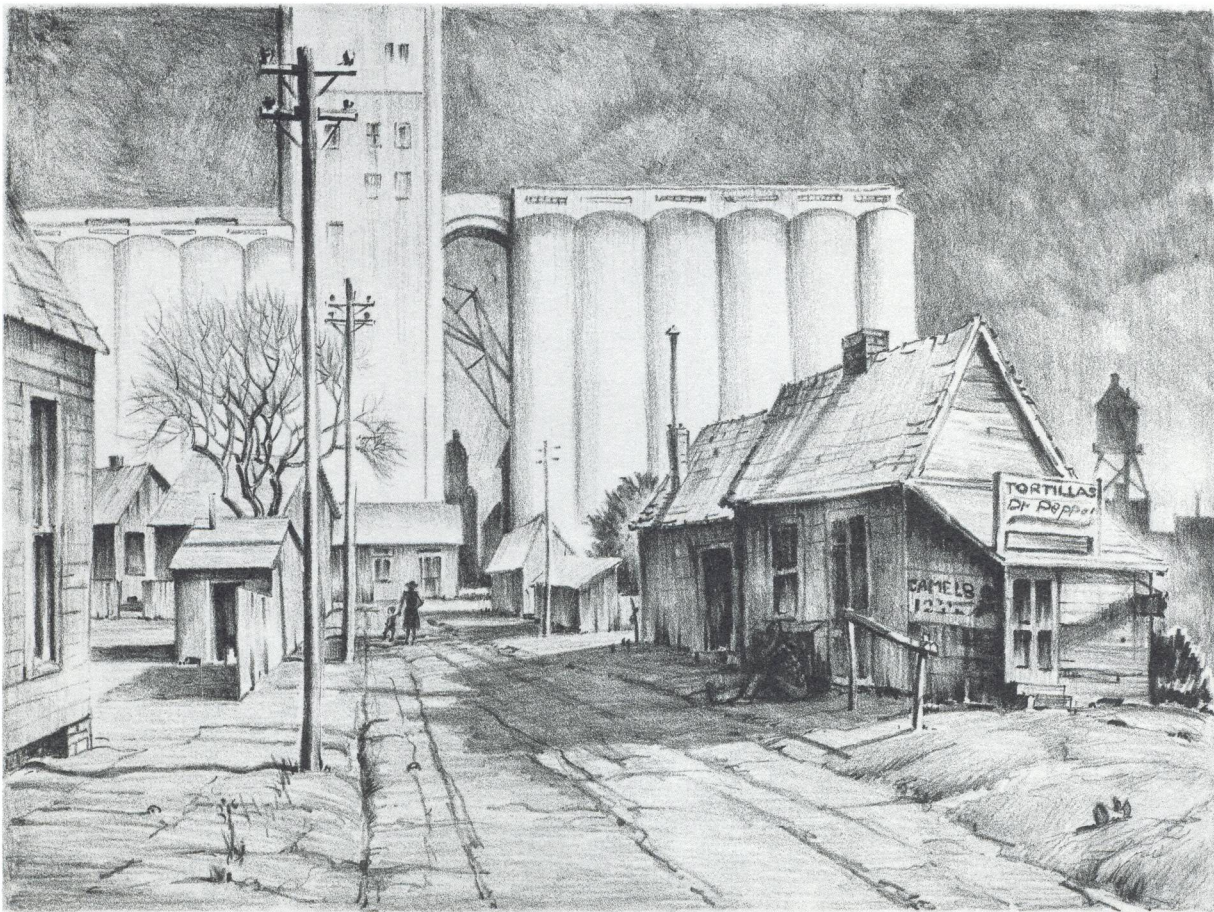
162.
WISCONSIN FARMS, No. 1, 1946
Etching and aquatint
Plate: 10 x 7.7 cm. (3⁷/₈ x 3 in.)
Edition: 84
Impression: CRMA (84.1.136)

163.
WISCONSIN FARMS, No. 2, 1946
Etching and aquatint
Plate: 10 x 12.4 cm. (3¹⁵/₁₆ x 4¹⁵/₁₆ in.)
Edition: 20
Impression: CRMA (84.1.137)

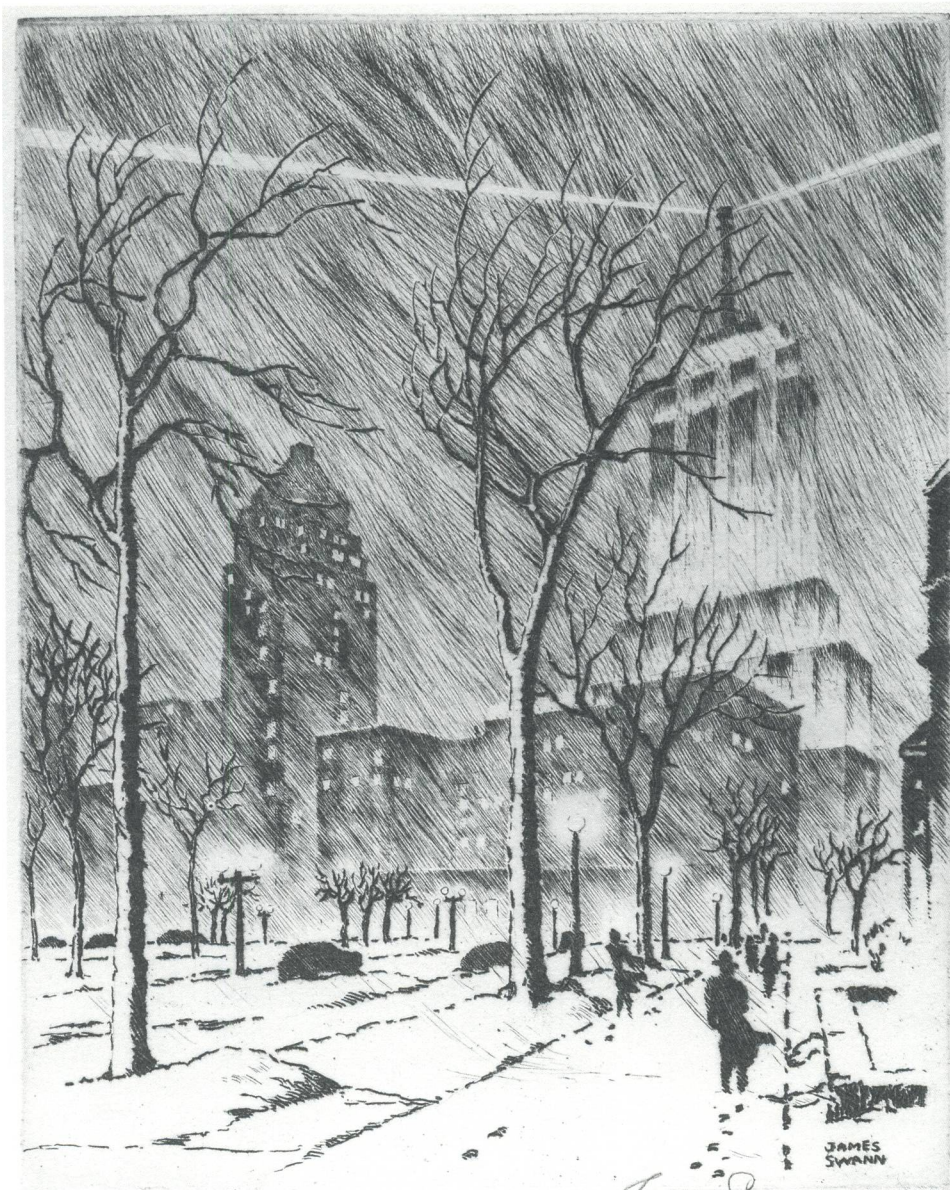
164.
WINTER, LAKE SHORE DRIVE, 1946
Etching
Plate: 23.6 x 18.9 cm. (9¹/₄ x 7³/₈ in.)
Edition: 50
Inscribed lower right: *James Swann*
Impression: CRMA (86.3.20)

165.
TEMPLE MOUNTAIN, 1946
Etching and aquatint
Plate: 12.3 x 7.4 cm. (4¹³/₁₆ x 2⁷/₈ in.)
Edition: 71
Impression: CRMA (84.1.138)

160.



153.



For Elizabeth Cheney

James Swann 1946

164.

166.
 WINTER, 1946
 Etching
 Plate: 12.6 x 10 cm. (4¹⁵/₁₆ x 3⁷/₈ in.)
 Edition: 100
 Inscribed lower right: *James Swann*
 Impression: CRMA (84.1.139)*

167.
 WINTER TWILIGHT, 1947
 Color etching
 Plate: 10 x 7.5 cm. (3¹⁵/₁₆ x 2¹⁵/₁₆ in.)
 Impressions: CRMA (84.1.140),* CW, LC,
 FW, NPL
 Notes: Presentation print of the
 Miniature Society, 1947

168.
 WIDE RUINS, 1947
 Drypoint
 Plate: 17.4 x 27.3 cm. (6⁷/₈ x 10³/₄ in.)
 Edition: 38
 Impression: CRMA (84.1.141)*



Wide Ruins -

James Swann

168.

169.

PINYON TREE, 1947

Drypoint

Plate: 12.2 x 14.8 cm. (4¹³/₁₆ x 5¹³/₁₆ in.)

Edition: 7

Impression: CRMA (84.1.142)*

170.

WINTER WOODS, 1947

Drypoint

Plate: 12.4 x 9.9 cm. (4⁷/₈ x 3¹⁵/₁₆ in.)

Edition: 33

Impression: CRMA (84.1.143)*

171.

MIDWINTER, 1947

Etching

Plate: 11.1 x 7.5 cm. (4³/₈ x 3 in.)

Edition: 17

Impression: CRMA (84.1.144)

Notes: Plate (steel-faced) reissued as a Christmas card



Edge of the Arroyo -

James Swann

173.



Indiana Dunes

James Swann

179.

172.
APRIL EVENING, 1948
Etching and aquatint
Plate: 18.8 x 25.1 cm. (7⁷/₁₆ x 9¹⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.145)*

173.
EDGE OF THE ARROYO, 1949
Drypoint
Plate: 18.8 x 22.8 cm. (7⁷/₁₆ x 8¹⁵/₁₆ in.)
Edition: 14
Impression: CRMA (84.1.147)*

174.
CHICAGO — 2800 NORTH, 1944–49
Drypoint
Plate: 17.5 x 25 cm. (6⁷/₈ x 9⁷/₈ in.)
Edition: 23
Impression: CRMA (84.1.148)*

175.
THE WINDS BRING RAIN, 1949
Drypoint
Plate: 18.8 x 24.5 cm. (7³/₈ x 9⁵/₈ in.)
Edition: 14
Impression: CRMA (84.1.149)*
Notes: Based on an August 1948 sketch

176.
WAITING, 1949
Drypoint
Plate: 18.6 x 25 cm. (7⁵/₁₆ x 9⁷/₈ in.)
Edition: 26
Impression: CRMA (84.1.150)*
Notes: Based on a December 1948 sketch

177.
MONUMENT VALLEY, 1949
Drypoint and aquatint
Plate: 13.9 x 25 cm. (5¹/₂ x 9⁷/₈ in.)
Edition: 15
Impression: CRMA (84.1.151)
Notes: Based on a December 1948 sketch

178.
ATSIDI TSINAJINNI'S HOGAN, 1949
Soft-ground etching
Plate: 18.8 x 25.3 cm. (7³/₈ x 9¹⁵/₁₆ in.)
Edition: 18
Impression: CRMA (84.1.152)
Notes: Based on a July 1948 sketch

179.
INDIANA DUNES, 1949
Drypoint
Plate: 18.7 x 14.7 cm. (7³/₈ x 5⁷/₈ in.)
Edition: 52
Impression: CRMA (89.3.24)

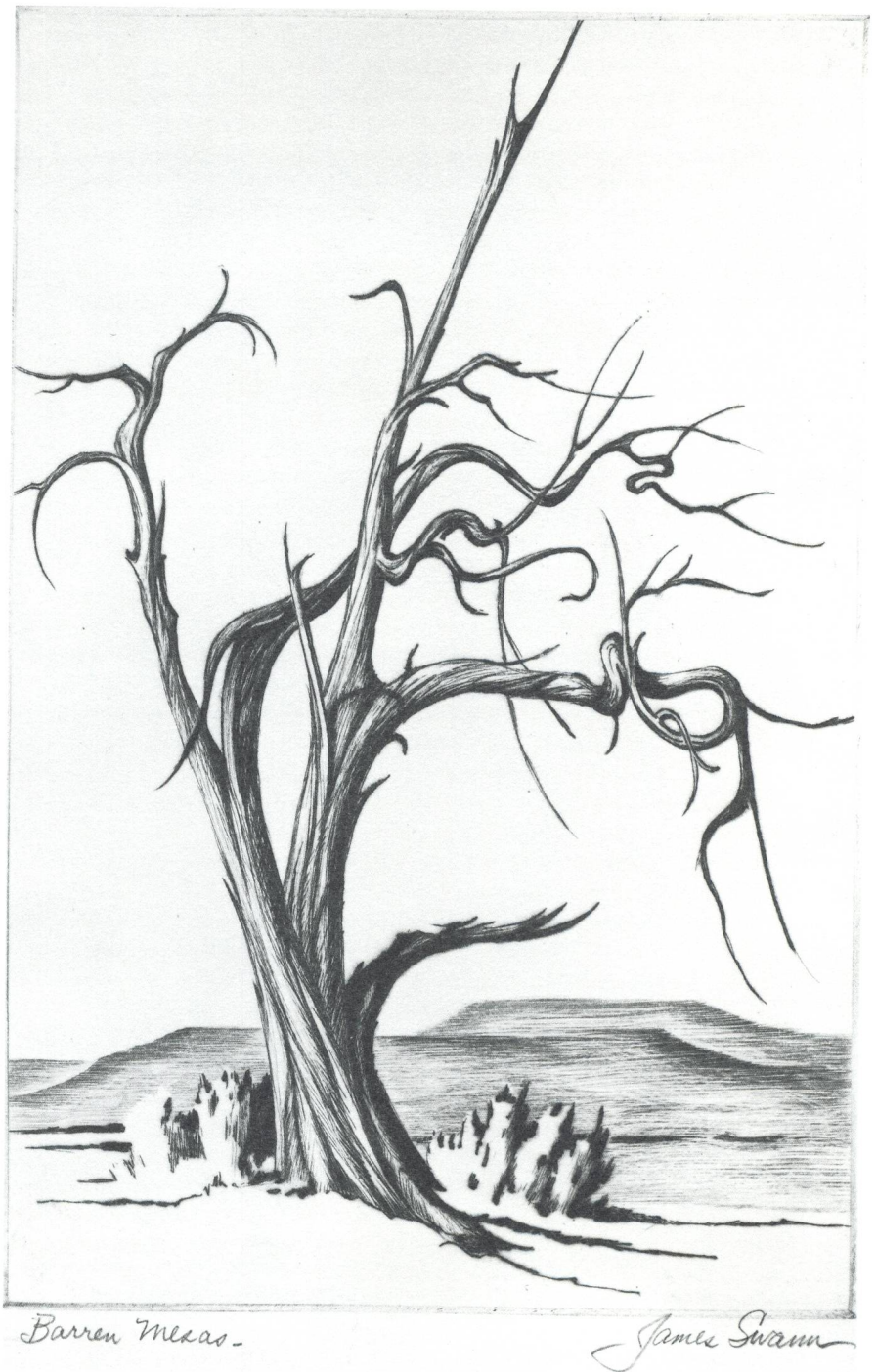
180.
CAMP NEAR KLAGETOH, 1949
Drypoint and aquatint
Plate: 18.9 x 25 cm. (7⁷/₁₆ x 9⁷/₈ in.)
Edition: 36
Impression: CRMA (84.1.154)*

181.
BARREN MESAS, 1949
Drypoint
Plate: 26.2 x 17.3 cm. (10⁵/₁₆ x 6¹³/₁₆ in.)
Edition: 9
Impression: CRMA (84.1.155)*

182.
TULI CANYON, 1949
Etching and aquatint
Plate: 9.3 x 4 cm. (3⁵/₈ x 1⁵/₈ in.)
Edition: 22
Inscribed lower left: *Swann*
Impression: CRMA (84.1.156)

183.
THE PASSING WIND, 1949
Etching
Plate: 7.5 x 4.9 cm. (2¹⁵/₁₆ x 1¹⁵/₁₆ in.)
Edition: 20
Impression: CRMA (84.1.157)

184.
EARLY SPRING, 1949
Etching
Plate: 18.7 x 25.1 cm. (7³/₈ x 9⁷/₈ in.)
Edition: 7
Impression: CRMA (84.1.158)*



181.

185.
DOLORES, 1950
Etching
Plate: 25.1 x 18.8 cm. (9⁷/₈ x 7⁷/₈ in.)
Edition: 30
Impression: CRMA (84.1.159)

186.
CHENEY FARM, 1950
Etching and aquatint
Plate: 8.6 x 14.4 cm. (3³/₈ x 5¹¹/₁₆ in.)
Inscribed lower right: *Swann*; lower left:
Cheney Farm
Impression: CRMA (84.1.160)*

187.
CHENEY HOUSE, 1950
Drypoint
Plate: 7.4 x 12.3 cm. (2⁷/₈ x 4¹³/₁₆ in.)
Inscribed lower left: *Swann*
Impression: CRMA (84.1.161)*

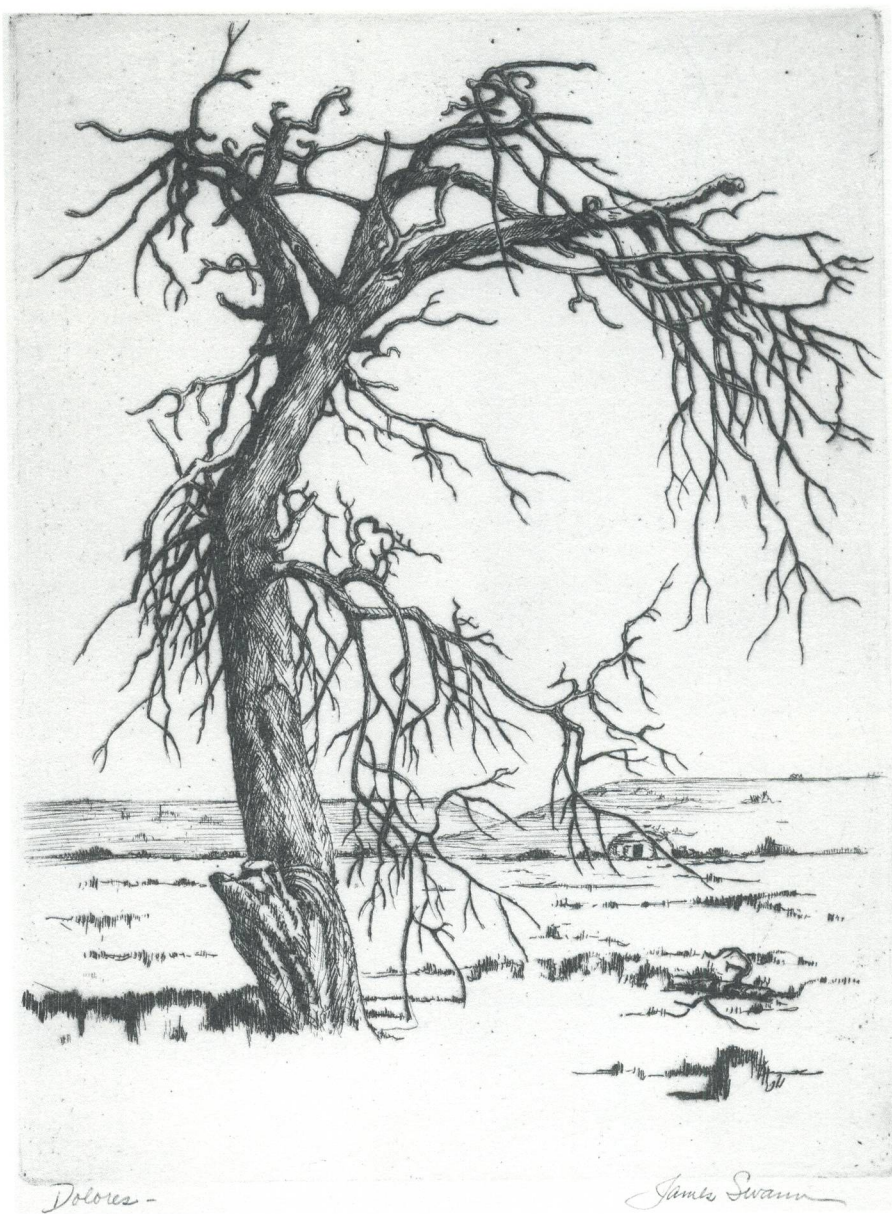
188.
OWLS, 1950
Drypoint and aquatint
Plate: 7.8 x 12.5 cm. (3¹/₁₆ x 4⁷/₈ in.)
Edition: 100
Impression: CRMA (84.1.162)*

189.
FALSTERBO CHURCH, 1950
Drypoint
Plate: 14.8 x 20.1 cm. (5¹³/₁₆ x 7¹⁵/₁₆ in.)
Edition: 26
Impressions: CRMA (84.1.163),* DAS

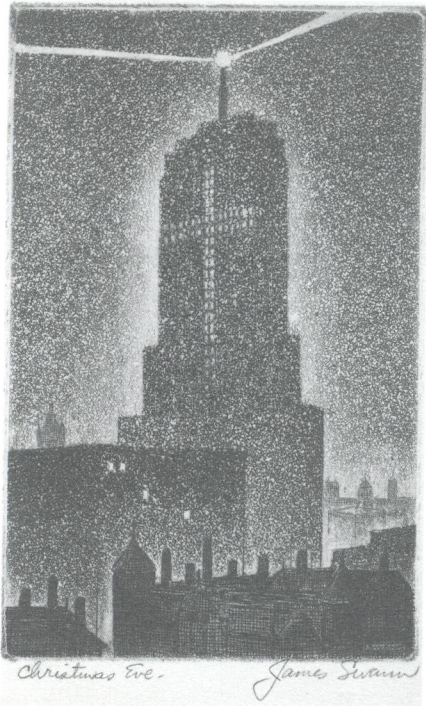
190.
CHRISTMAS EVE, 1950
Etching and aquatint
Plate: 12.4 x 8 cm. (4⁷/₈ x 3¹/₈ in.)
Edition: 100
Impression: CRMA (84.1.164)*

191.
JUNIPER, 1951
Etching and aquatint
Plate: 7.4 x 11.2 cm. (2⁷/₈ x 4⁷/₁₆ in.)
Edition: 40
Impression: CRMA (84.1.165)

192.
SAN ANGELO, TEXAS, 1951
Drypoint and aquatint
Plate: 19 x 27.5 cm. (7¹/₂ x 10¹³/₁₆ in.)
Edition: 31
Impression: CRMA (84.1.166)*



185.



190.

193.
 PELADO MESA, 1951
 Etching and aquatint
 Plate: 10.1 x 7.4 cm. (3¹⁵/₁₆ x 2⁷/₈ in.)
 Edition: 47
 Inscribed lower right: *Swann*
 Impression: CRMA (84.1.167)

194.
 RAINY NIGHT, 1951
 Drypoint
 Plate: 18.6 x 27.2 cm. (7⁵/₁₆ x 10³/₄ in.)
 Edition: 100
 Impressions: CRMA (84.1.168), MMA
 References: *Sacramento Bee*, 16 February
 1952; *San Francisco Examiner*, 25 May
 1952; *Miami Daily News*, 5 July 1953



194.

195.

IN THE DESERT, 1951

Drypoint

Plate: 9.5 x 13.6 cm. (3³/₄ x 5³/₈ in.)

Edition: 22

Impression: CRMA (84.1.169)*

196.

HEDVIG'S HOUSE, 1951

Drypoint

Plate: 17.4 x 22.5 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 29

Impression: CRMA (84.1.170)

197.

THE MITTENS, MONUMENT VALLEY, 1951

Etching and aquatint

Plate: 7.4 x 11.2 cm. (2¹⁵/₁₆ x 4⁷/₁₆ in.)

Edition: 11

Impression: CRMA (84.1.171)

198.

VARBERG CASTLE, 1951

Drypoint

Plate: 17.6 x 22.6 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 17

Impression: CRMA (86.3.5)

199.

NORTH VALGATAN — MALMO, 1951

Drypoint

Plate: 17.4 x 22.6 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 5

Impression: CRMA (84.1.173)*

200.

WINTER IN LINCOLN PARK, 1951

Etching

Plate: 5 x 11.3 cm. (1¹⁵/₁₆ x 4⁷/₁₆ in.)

Edition: 100

Impression: CRMA (84.1.174)

Notes: Plate (steel-faced) reissued as a Christmas card

201.

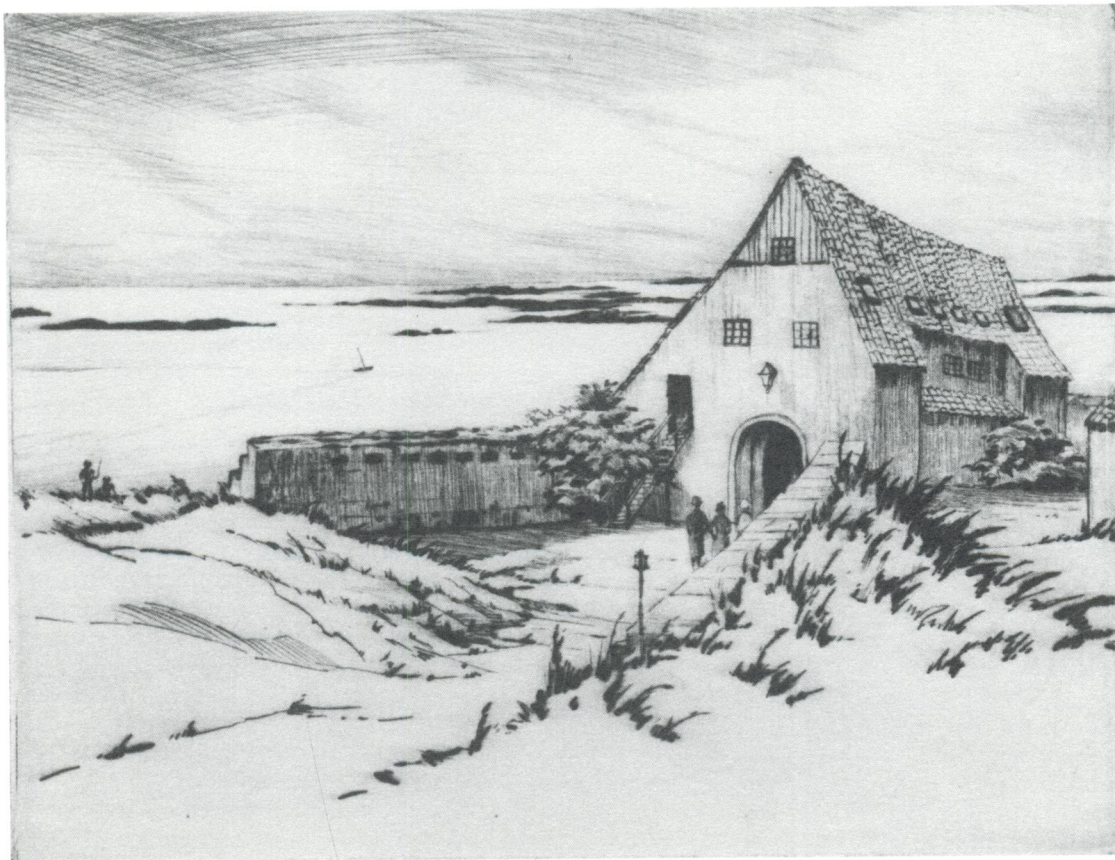
ART MUSEUM, MALMO, 1951

Drypoint

Plate: 17.4 x 22.5 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 11

Impression: CRMA (84.1.176)



198.

202.

FIVE MILES FROM MILES, 1952

Alternate title: *West Texas Farm*

Drypoint

Plate: 19.9 x 27.2 cm. (7¹³/₁₆ x 10¹¹/₁₆ in.)

Edition: 23

Impression: CRMA (84.1.178)*

203.

VESPERS IN VARBERG, 1952

Drypoint and aquatint

Plate: 22.5 x 17.4 cm. (8⁷/₈ x 6⁷/₈ in.)

Edition: 38

Impression: CRMA (84.1.179)

204.

OLD MILL — MALMO, 1952

Drypoint

Plate: 17.4 x 22.5 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 19

Impression: CRMA (84.1.180)

205.

THURSDAY'S MARKET — VARBERG, 1952

Drypoint

Plate: 17.5 x 22.6 cm. (6⁷/₈ x 8⁷/₈ in.)

Edition: 8

Impression: CRMA (84.1.181)

206.

SHEDD AQUARIUM, 1952

Etching

Plate: 18.3 x 25 cm. (7¹/₄ x 9⁷/₈ in.)

Inscribed lower right: *James Swann*

Impressions: AIC, CRMA (84.1.182)

207.

APRIL SNOW, 1952

Etching

Plate: 10.1 x 7.6 cm. (4 x 3 in.)

Edition: 99

Impression: CRMA (84.1.183)*

208.

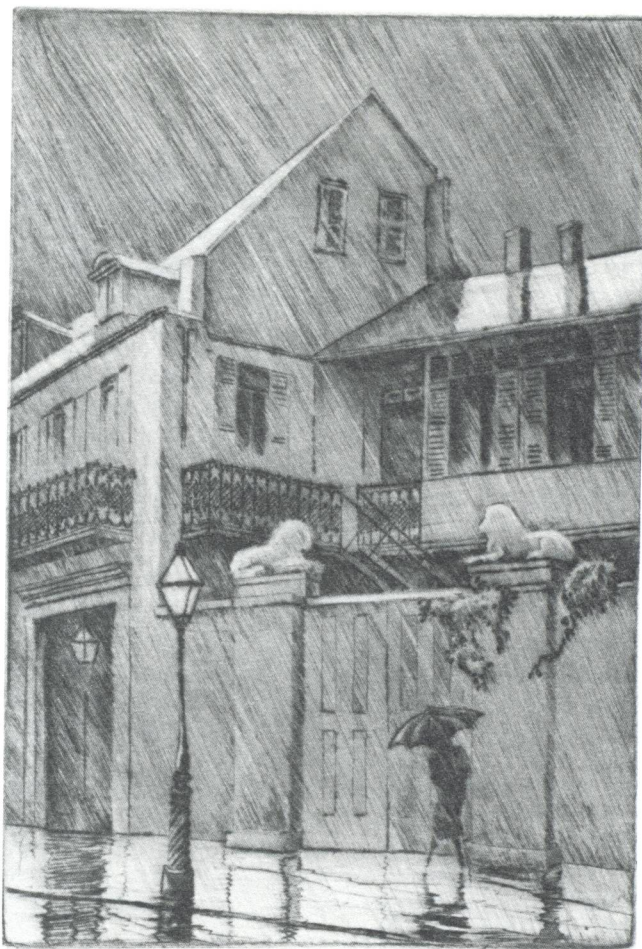
LINCOLN PARK SOUTH, 1952

Etching and aquatint

Plate: 10 x 7.4 cm. (3⁷/₈ x 2¹⁵/₁₆ in.)

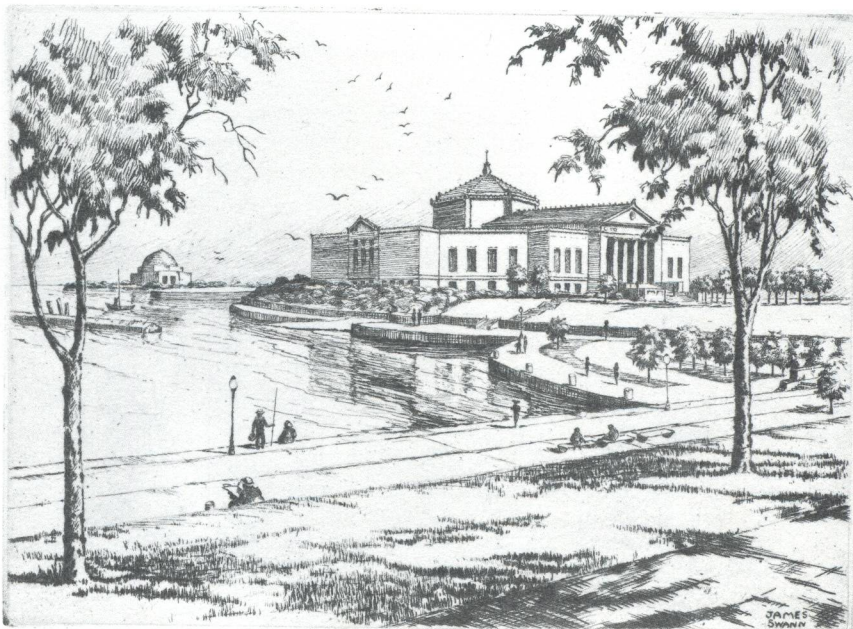
Edition: 100

Impression: CRMA (84.1.184)*

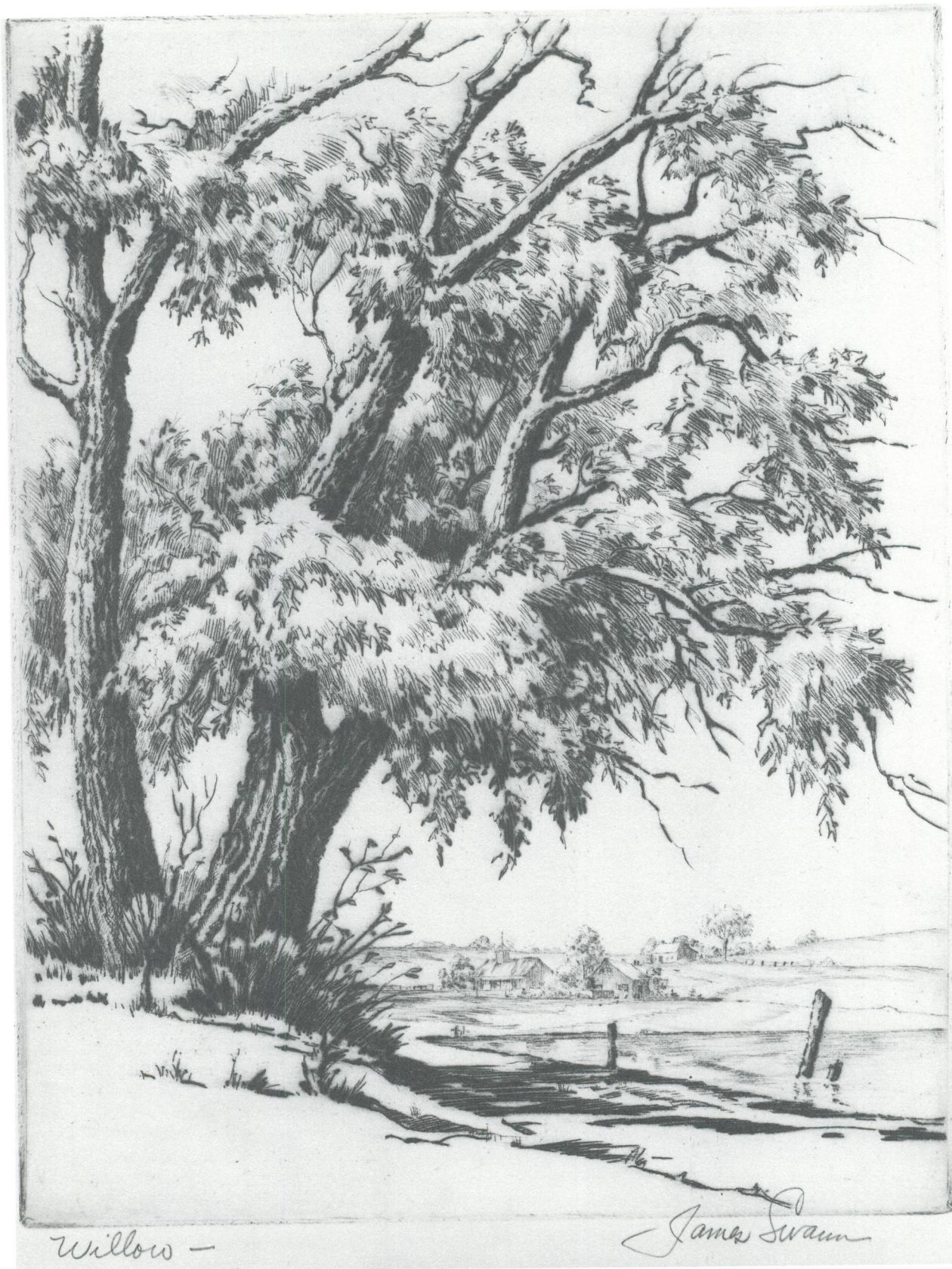


*Court of Two Lions, New Orleans
for Elizabeth Cheney - James Swann*

210.



206.



Willow -

James Swan



209.
SWANN ACRES, 1952
Drypoint
Plate: 10.1 x 7.4 cm. (3¹⁵/₁₆ x 2⁷/₈ in.)
Edition: 26
Inscribed lower left: *Swann Acres*
Impressions: CRMA (84.1.177), GM
Notes: Plate (steel-faced) reissued as a Christmas card. James Swann's complete scrapbook, "Swann Acres," is in the collection of the Cedar Rapids Museum of Art. The portfolio documents his residence at 400 Webster Avenue, Chicago. Subsequent plates were completed through 1960 and used for Christmas cards.
210.
COURT OF TWO LIONS — NEW ORLEANS, 1953
Drypoint
Plate: 23.5 x 16 cm. (9¹/₄ x 6¹/₄ in.)
Edition: 12
Impression: CRMA (86.3.6)*
211.
WILLOW, 1953
Drypoint
Plate: 27.5 x 21.2 cm. (10¹³/₁₆ x 8³/₈ in.)
Edition: 200
Impressions: CRMA (86.3.7),* LC, NYPL
Note: Publication print of the Prairie Print Makers, 1953.
212.
SNOW COVERED HILLS, 1954
Plate: 7.6 x 12.7 cm. (3 x 5 in.)
Edition: 17
213.
ALONG THE LAKE, 1955
Etching
Plate: 10.4 x 13.6 cm. (4¹/₈ x 5⁵/₁₆ in.)
Edition: 100
Impression: CRMA (84.1.187)*
214.
WINTER STORM, 1955
Etching and aquatint
Plate: 7.4 x 12.4 cm. (2¹⁵/₁₆ x 4⁷/₈ in.)
Edition: 17
Inscribed lower right: *Swann*
Impression: CRMA (84.1.188)
215.
COAST OF NORWAY, 1955
Drypoint and aquatint
Plate: 22.3 x 25 cm. (8³/₄ x 9⁷/₈ in.)
Impression: CRMA (86.3.8)*
216.
BEAR CREEK, 1955
Etching and aquatint
Plate: 10 x 7.4 cm. (3¹⁵/₁₆ x 2⁷/₈ in.)
Edition: 33
Inscribed lower center: *Swann*
Impression: CRMA (84.1.190)
217.
MORNING MISTS, 1955
Etching and aquatint
Plate: 17.5 x 10.3 cm. (6⁷/₈ x 4 in.)
Edition: 56
Impression: CRMA (84.1.191)*
218.
OLD ORCHARD, 1955
Etching and aquatint
Plate: 7.3 x 12.4 cm. (2⁷/₈ x 4⁷/₈ in.)
Edition: 5
Inscribed lower right: *Swann*
Impression: CRMA (84.1.192)
219.
LOW TIDE — GALVESTON, 1955
Drypoint
Plate: 17.9 x 22.7 cm. (7 x 8¹⁵/₁₆ in.)
Edition: 5
Impression: CRMA (84.1.193)
220.
HILLSIDE CABIN, 1955
Etching
Plate: 9.9 x 7.4 cm. (3⁷/₈ x 2⁷/₈ in.)
Edition: 5
Inscribed lower right: *Swann*
Impression: CRMA (84.1.194)
221.
SECOND MONTH, 1955
Etching and aquatint
Plate: 7.6 x 7.6 cm. (3 x 3 in.)
Edition: 15
Impression: CRMA (84.1.195)*
222.
MILFORD CHURCH, 1955
Etching
Plate: 9.8 x 7.3 cm. (3⁷/₈ x 2⁷/₈ in.)
Edition: 11
Inscribed lower center: *Swann*
Impression: CRMA (84.1.196)
223.
THE WATER TOWER, No. 1, 1956
Drypoint
Plate: 26.1 x 10.5 cm. (10¹/₄ x 4¹/₈ in.)
Edition: 100
Impression: CRMA (84.1.197)
224.
THE WATER TOWER, No. 2, 1956
Drypoint
Plate: 22.5 x 15.6 cm. (8⁷/₈ x 6¹/₈ in.)
Edition: 100
Impression: CRMA (86.3.9)*
225.
ST. MICHAELS, 1956
Etching
Plate: 12.4 x 7.3 cm. (4⁷/₈ x 2¹³/₁₆ in.)
Edition: 46
Impression: CRMA (84.1.198)
226.
2141 NORTH CLARK, 1957
Etching
Plate: 33.7 x 8.8 cm. (13¹/₄ x 3¹/₂ in.)
Edition: 45
Impression: CRMA (84.1.199)
227.
GRANT MONUMENT, 1958
Etching
Plate: 15.1 x 11.2 cm. (5¹⁵/₁₆ x 4³/₈ in.)
Edition: 25
Impression: CRMA (84.1.202)*
228.
ITASCA CHURCH, 1958
Etching
Plate: 25 x 14.9 cm. (9⁷/₈ x 5⁷/₈ in.)
Edition: 9
Impression: CRMA (84.1.203)*
229.
CHICAGO HARBOR, 1958
Etching
Plate: 10.3 x 13.5 cm. (4 x 5⁵/₁₆ in.)
Edition: 100
Impression: CRMA (86.3.10)



230.

230.
 OGDEN AVENUE, 1958
 Etching
 Plate: 20.2 x 21.3 cm. (7¹⁵/₁₆ x 8³/₈ in.)
 Impression: CRMA (84.1.205)*

231.
 THE PRUDENTIAL BUILDING, 1958
 Etching
 Plate: 23.8 x 18.8 cm. (9⁷/₁₆ x 7⁷/₁₆ in.)
 Edition: 8
 Impression: CRMA (84.1.206)

232.
 NEW SNOW, 1959
 Etching
 Plate: 18.8 x 22.3 cm. (7⁷/₁₆ x 8³/₄ in.)
 Edition: 50
 Impressions: CRMA (84.1.209),* RM



232.

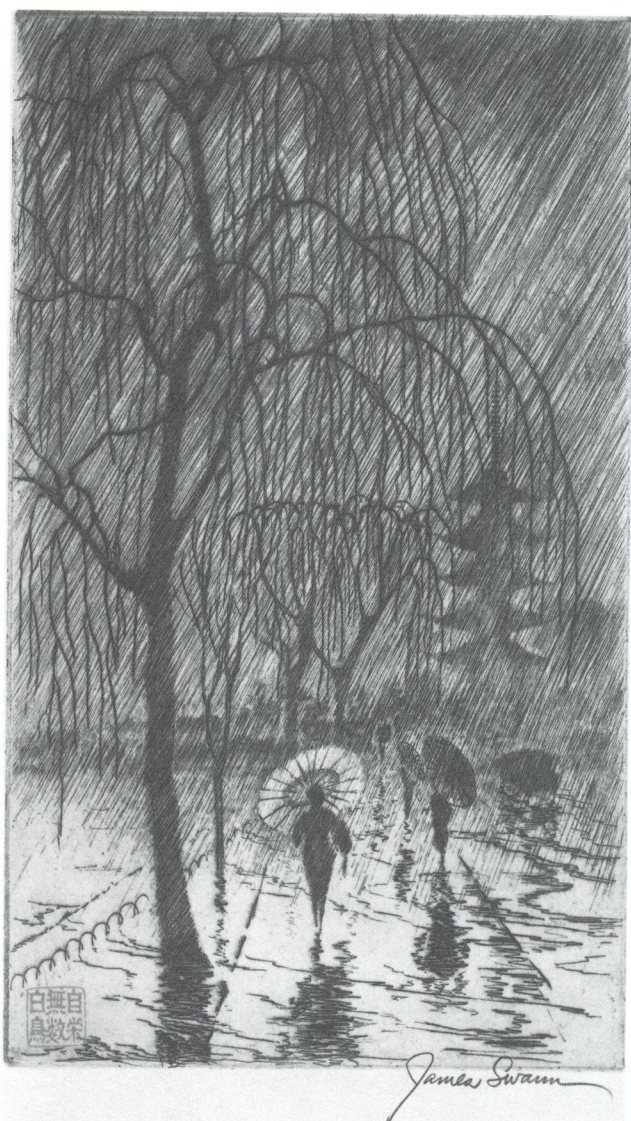
233.
 CHICAGO TOWERS, 1959
 Etching
 Plate: 27.5 x 18.5 cm. (10³/₄ x 7¹/₄ in.)
 Edition: 100
 Impression: CRMA (84.1.210)*

234.
 CHICAGO LANDMARK, 1959
 Etching
 Plate: 10.7 x 7.4 cm. (4³/₁₆ x 2⁷/₈ in.)
 Edition: 100
 Impression: CRMA (84.1.211)*

235.
 WINTER, LAKE SHORE DRIVE, 1959
 Etching
 Plate: 22.2 x 33.8 cm. (8³/₄ x 13³/₈ in.)
 Edition: 85
 Impression: CRMA (84.1.212)
 Reference: *Chicago Sunday Tribune*, 18
 March 1962, p. 4



235.

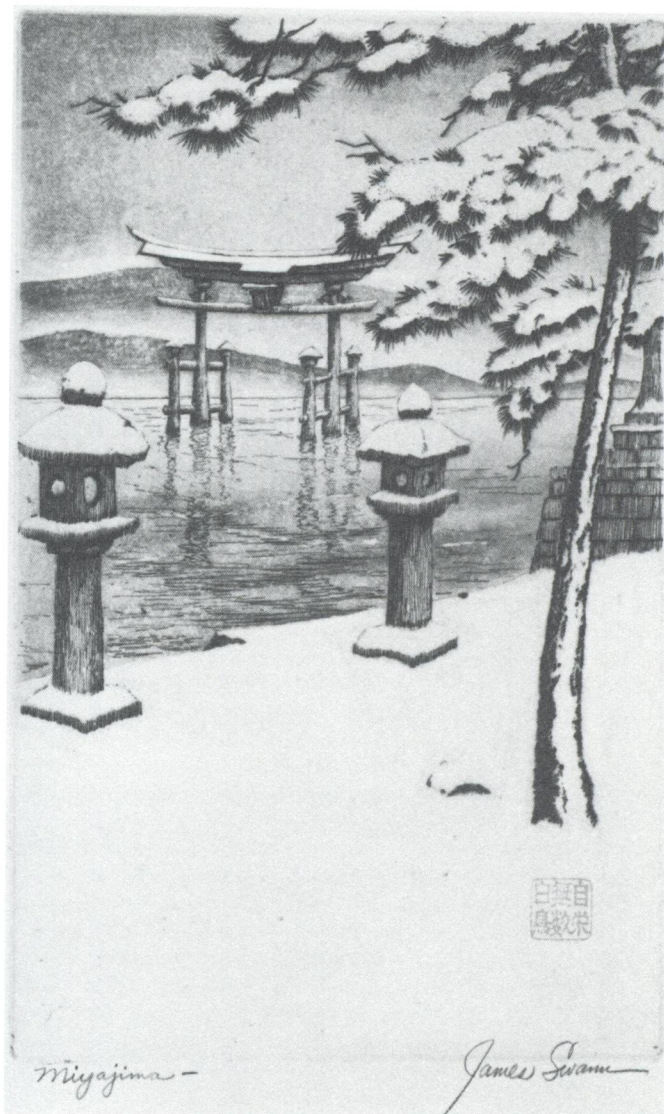


238.

236.
 SUMMER, LAKE SHORE DRIVE, 1959
 Etching
 Plate: 10.3 x 22.4 cm. (4¹/₁₆ x 8⁷/₈ in.)
 Impression: CRMA (84.1.213)

237.
 OAK PARK PUBLIC LIBRARY, 1959
 Etching
 Plate: 17.2 x 12.9 cm. (6³/₄ x 5¹/₁₆ in.)
 Edition: 10
 Impression: CRMA (84.1.214)*

238.
 APRIL SHOWER, KYOTO, 1960
 Etching
 Plate: 25.2 x 14.9 cm. (9⁷/₈ x 5³/₈ in.)
 Edition: 45
 Impression: CRMA (84.1.215)



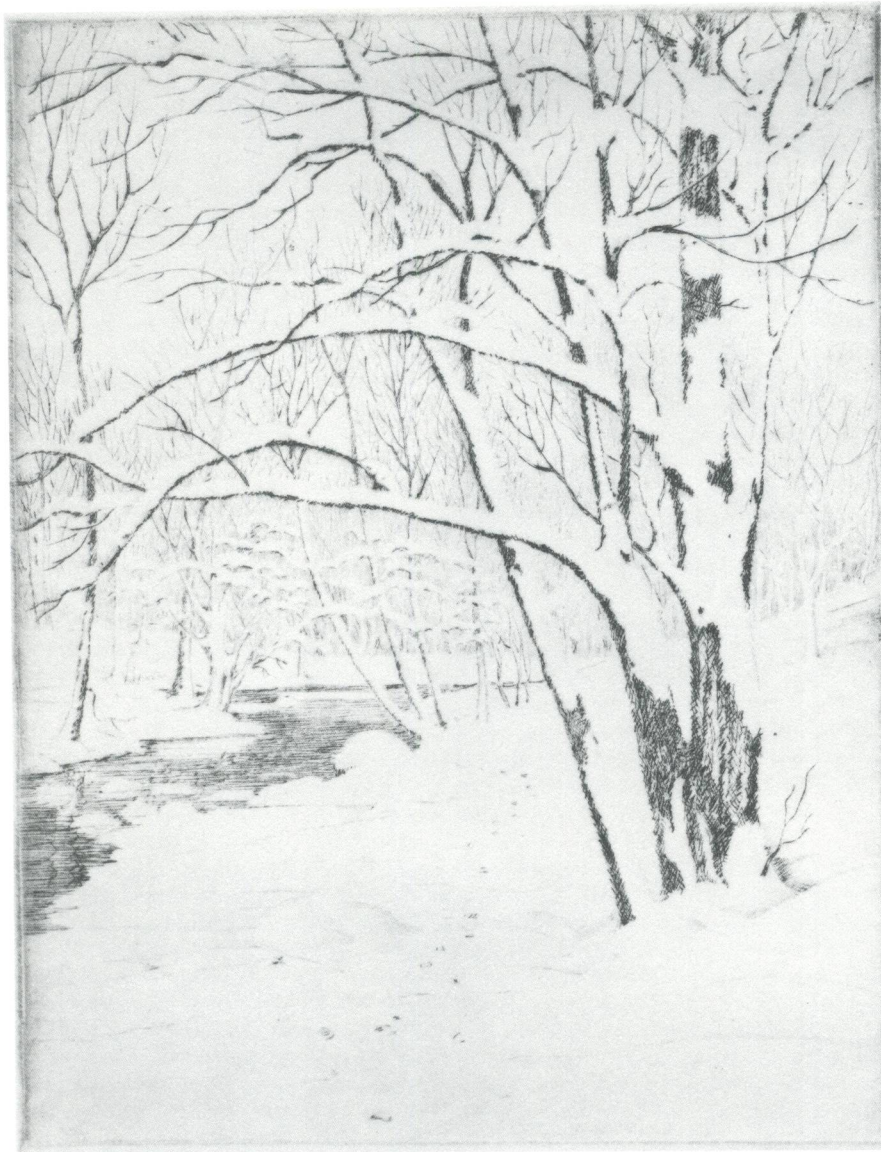
242.

241.
 WINTER EVENING, 1961
 Drypoint and aquatint
 Plate: 9.8 x 14.8 cm. (3⁷/₈ x 5¹³/₁₆ in.)
 Edition: 33
 Impression: CRMA (84.1.218)

242.
 TORRI-MIJAJIMA, 1961
 Drypoint and aquatint
 Plate: 24 x 15 cm. (9³/₈ x 5⁷/₈ in.)
 Edition: 11
 Impression: CRMA (86.3.11)
 Reference: *Chicago Tribune*, 12 September
 1966, p. 6

239.
 MIMI-ZUKU, 1960
 Drypoint and aquatint
 Plate: 7.4 x 12.5 cm. (2¹⁵/₁₆ x 4¹⁵/₁₆ in.)
 Edition: 100
 Impression: CRMA (84.1.216)

240.
 ITO GARDEN, 1960
 Etching and aquatint
 Plate: 17.3 x 4.8 cm. (6¹³/₁₆ x 1⁷/₈ in.)
 Edition: 100
 Inscribed lower right: *Swann*
 Impression: CRMA (84.1.217)*
 Notes: Plate (steel-faced) reissued as a
 Christmas card



244.

243.
FUJIKAWA BRIDGE, 1961
Etching and aquatint
Plate: 23.9 x 14.8 cm. (9⁷/₁₆ x 5⁷/₈ in.)
Edition: 16
Impression: CRMA (84.1.220)
References: *Chicago Sunday Tribune*, 18
March 1962, p. 4

244.
EARLY SNOW, 1961
Drypoint
Plate: 23.7 x 14.7 cm. (9³/₈ x 5¹³/₁₆ in.)
Edition: 25
Impression: CRMA (84.1.221)

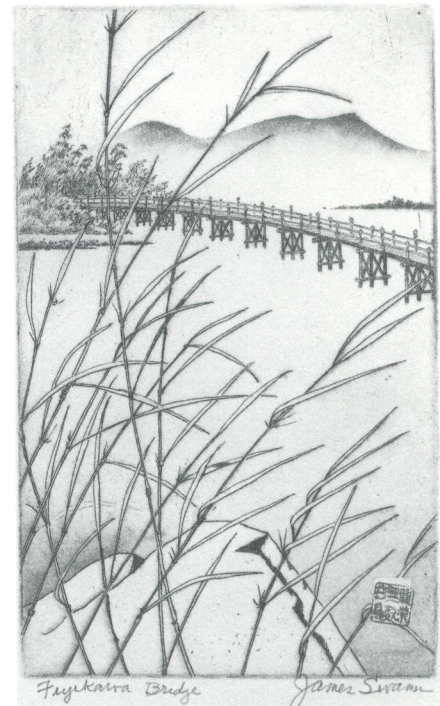
245.
HELP!, 1961
Etching
Plate: 13.2 x 10.2 cm. (5¹/₄ x 4 in.)
Inscribed lower right: *Sketch by Harry
Roundtree 1915*
Impression: CRMA (84.1.222)

246.
NARA, 1961
Etching
Plate: 18.9 x 4.9 cm. (7³/₈ x 1¹⁵/₁₆ in.)
Edition: 60
Notes: Christmas card, 1961

247.
ENOSHIMA, 1961
Etching and aquatint
Plate: 18.7 x 4.8 cm. (7³/₈ x 1⁷/₈ in.)
Edition: 26
Impression: CRMA (84.1.223)

248.
CHAPEL — PRINCIPIA COLLEGE, 1962
Drypoint
Plate: 12.3 x 7.3 cm. (4³/₄ x 2⁷/₈ in.)
Edition: 3
Impression: CRMA (84.1.224)

249.
FULLERTON PRESBYTERIAN CHURCH, 1962
Etching
Plate: 14.9 x 12.4 cm. (5⁷/₈ x 4¹⁵/₁₆ in.)
Edition: 5
Impression: CRMA (84.1.226)



243.

250.
THE GARDEN GATE, 1962
Etching
Plate: 12.5 x 7.3 cm. (4⁷/₈ x 2⁷/₈ in.)
Edition: 25
Impression: CRMA (84.1.227)*

251.
THE WRIGLEY BUILDING, 1963
Drypoint
Plate: 10.7 x 7.4 cm. (4¹/₄ x 2¹⁵/₁₆ in.)
Edition: 25
Impression: CRMA (84.1.228)

252.

MARINA CITY, 1963

Etching

Plate: 10.7 x 7.6 cm. (4 $\frac{1}{4}$ x 2 $\frac{15}{16}$ in.)

Edition: 25

Impression: CRMA (84.1.229)

253.

LINCOLN PARK WEST, 1963

Etching

Plate: 12.4 x 22.9 cm. (4 $\frac{7}{8}$ x 9 in.)

Edition: 2

Impression: CRMA (84.1.230)

254.

MATSUSHIMA, 1964

Drypoint

Plate: 23.6 x 17.7 cm. (9 $\frac{5}{16}$ x 6 $\frac{15}{16}$ in.)

Impression: CRMA (84.1.231)*

255.

LAKE BIWA, 1964

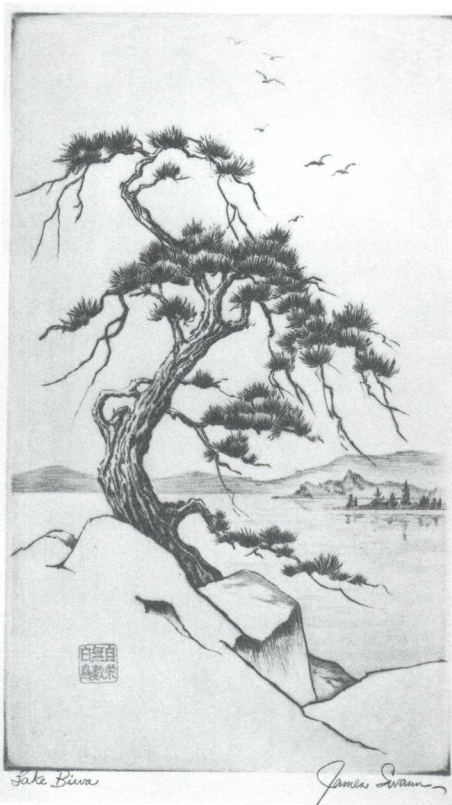
Drypoint

Plate: 27.7 x 16.2 cm. (10 $\frac{7}{8}$ x 6 $\frac{3}{8}$ in.)

Edition: 130

Impression: CRMA (84.1.232)

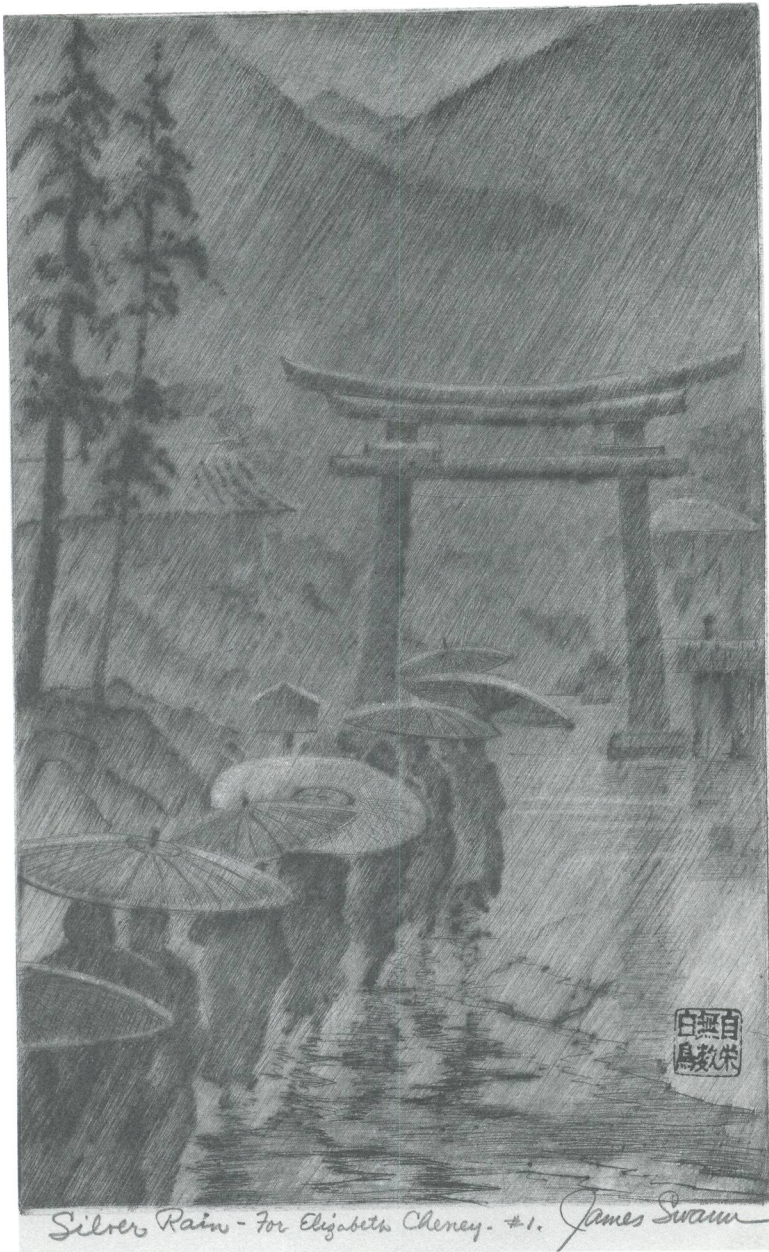
Reference: *Chicago Tribune*, 12 September 1966, p. 6



255.



253.



260.

256.
TAWNY OWL, 1965
Drypoint
Plate: 14.9 x 11.2 cm. (5⁷/₈ x 4⁷/₁₆ in.)
Edition: 18
Impression: CRMA (84.1.233)

257.
BRESLOW HILL, 1965
Etching
Plate: 7 x 12.3 cm. (2³/₄ x 4⁷/₈ in.)
Inscribed lower right: *Swann*
Impression: CRMA (84.1.251)

258.
WISCONSIN ROW, 1965
Etching
Plate: 13.8 x 27.5 cm. (5⁷/₁₆ x 10³/₈ in.)
Edition: 25
Inscribed lower left: *Swann*
Impression: CRMA (84.1.234)

259.
THE WISE ONE, 1965
Etching
Plate: 30 x 13.7 cm. (11¹³/₁₆ x 5⁷/₁₆ in.)
Impression: CRMA (84.1.235)

260.
SILVER RAIN, 1966
Etching
Plate: 27 x 16.8 cm. (10⁵/₈ x 6⁵/₈ in.)
Reference: *Chicago Tribune*, 12 September 1966, p. 6

261.
CHICAGO, 1969
Etching
Plate: 23.8 x 33.2 cm. (9⁵/₁₆ x 13¹/₁₆ in.)
Impression: CRMA (84.1.236)

262.
LINCOLN PARK, 1969
Etching
Plate: 20.2 x 25.9 cm. (7¹⁵/₁₆ x 10³/₁₆ in.)
Impression: CRMA (84.1.237)

263.

OLD TOWN STREET, 1969

Etching

Plate: 12.2 x 22.9 cm. (4¹³/₁₆ x 9 in.)

Inscribed lower left: *James Swann*

Impression: CRMA (84.1.238)

264.

AKU-AKU, EASTER ISLAND, 1970

Drypoint

Plate: 23.9 x 14.8 cm. (9³/₈ x 5¹³/₁₆ in.)

Impression: CRMA (84.1.239)

265.

HOOTENANY, 1970

Soft-ground etching

Plate: 25.2 x 18.6 cm. (9⁷/₈ x 7⁵/₁₆ in.)

Impression: CRMA (84.1.240)*

266.

MACHU PICCHU, 1971

Soft-ground etching

Plate: 25.1 x 18.4 cm. (9¹⁵/₁₆ x 7¹/₄ in.)

Impression: CRMA (84.1.241)*

267.

WHERE IT ITCHES, 1975

Drypoint

Plate: 14.3 x 7 cm. (5⁵/₈ x 2³/₄ in.)

Impression: CRMA (84.1.254)

268.

BATS, 1977

Drypoint and aquatint

Plate: 18.5 x 5.6 cm. (7¹/₄ x 2³/₁₆ in.)

Impression: CRMA (84.1.242)

269.

THE REAGAN HOUSE, DIXON,
ILLINOIS, 1981

Drypoint

Plate: 12.5 x 18.1 cm. (4¹⁵/₁₆ x 7¹/₈ in.)

Inscribed lower right: 1981

Impression: CRMA (84.1.243)

270.

DEAN CHURCH — 1872, 1981

Etching

Plate: 10.1 x 12.5 cm. (3¹⁵/₁₆ x 4¹⁵/₁₆ in.)

Inscribed lower right: *JS*

Impression: CRMA (84.1.244)

271.

CHINA SEA, 1981

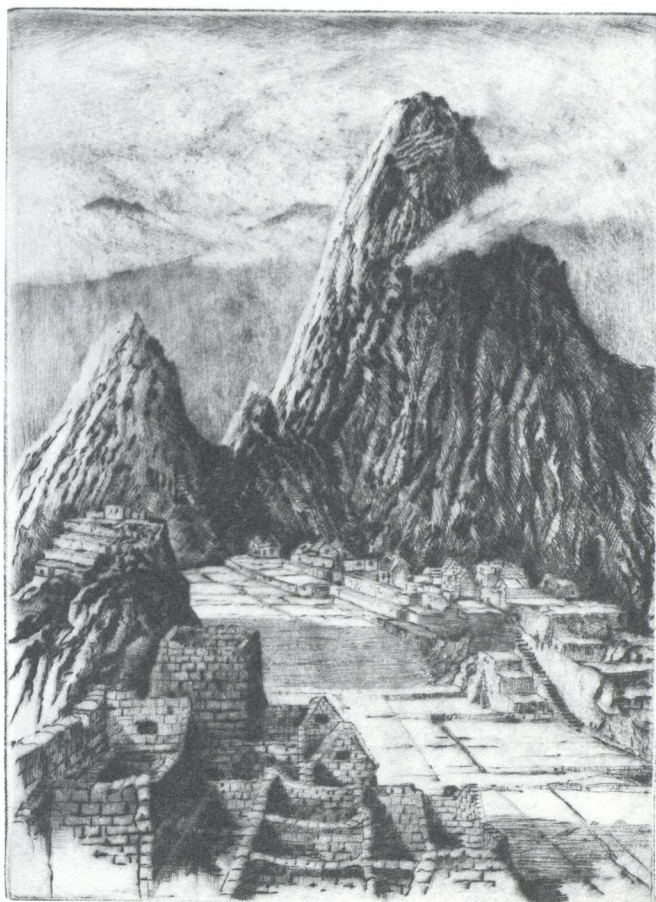
Etching

Plate: 7.1 x 20.5 cm. (2¹³/₁₆ x 8 in.)

Impression: CRMA (84.1.252)*



262.



266.

A Selection of Drawings

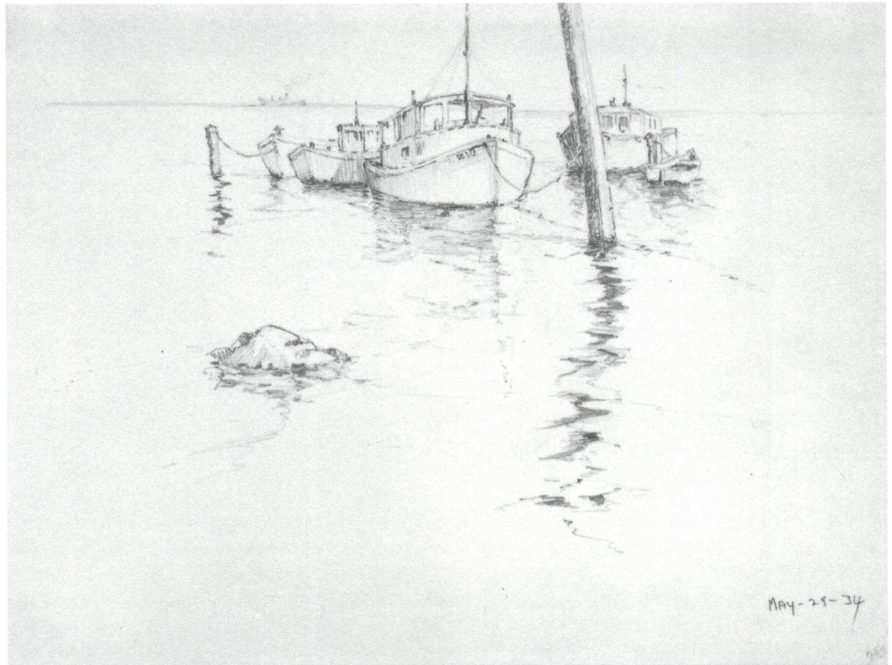
James Swann, who enjoyed drawing above any other pursuit, was always looking for suitable compositions. As a result, he created numerous drawings, frequently in sketchbooks or simple portfolios. Many are directly related to later etchings, but an equal number were created for his own enjoyment. Swann did not keep his drawings intact, preferring instead to sell them or give them as gifts to his friends. This section presents only a small selection of the artist's drawings from the collection of the Cedar Rapids Museum of Art.

1.
INDIANA DUNES SCENE, 1933
Pencil on paper
22.3 x 29.7 cm. (8-3/4 x 11-5/8 in.)
Cedar Rapids Museum of Art, Gift of
James Swann (84.1.261)



1.

2.
ALONG THE JETTIES, 1934
Pencil on paper
22.3 x 28.9 cm. (8 3/4 x 11 3/8 in.)
Cedar Rapids Museum of Art, Gift of
James Swann (84.1.247a)



2.

3.

DESERT LANDSCAPE, 1934

Pencil on paper

22.4 x 29.9 cm. (8¹³/₁₆ x 11³/₄ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.256)



3.

4.

ACROSS THE TRACKS, 1934

Pencil on paper

22.5 x 30.3 cm. (8⁷/₈ x 11⁷/₈ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.21a)



4.

5.

TEXAS COAST, 1935

Pencil on paper

22.5 x 29.8 cm. (8⁷/₈ x 11³/₄ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.27a)

6.

HOUSE IN CHICAGO, 1935

Pencil on paper

30 x 22.4 cm. (11¹³/₁₆ x 8³/₄ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.259)



5.

7.

IN OLD ALBUQUERQUE, 1935

Pencil on paper

27.9 x 21.6 cm. (10¹⁵/₁₆ x 8¹/₂ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.63a)

8.

ILLINOIS FARM, 1936

Pencil on paper

31.5 x 23.7 cm. (12³/₈ x 9⁵/₁₆ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.42a)

9.

LINCOLN PARK, 1937

Pencil on paper

27.9 x 21.6 cm. (11 x 8¹/₂ in.)

Cedar Rapids Museum of Art, Gift of James Swann (84.1.260)



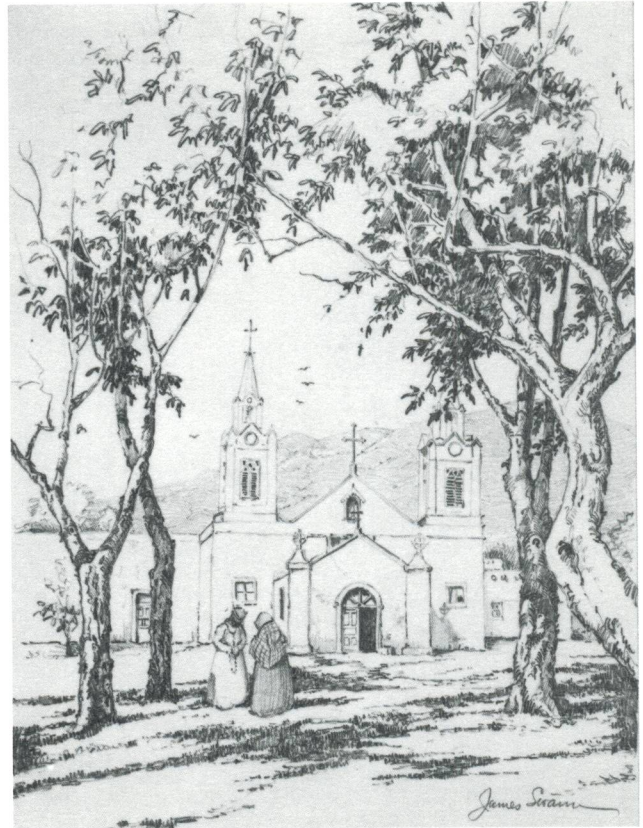
6.



7.



8.



9.

10.
 HARVEST, 1940
 Pencil on tracing paper
 26.9 x 25.1 cm. (10½ x 9¾ in.)
 Cedar Rapids Museum of Art, Gift of
 James Swann (84.1.84c)



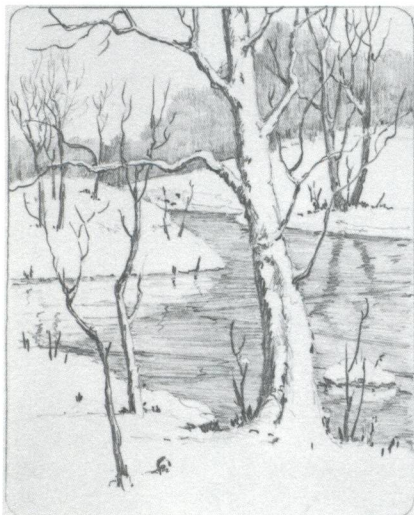
10.

11.
 RURAL FREE DELIVERY, 1942
 Pencil on tracing paper
 23.9 x 28.3 cm. (9⅞ x 11⅛ in.)
 Cedar Rapids Museum of Art, Gift of
 James Swann (84.1.97b)



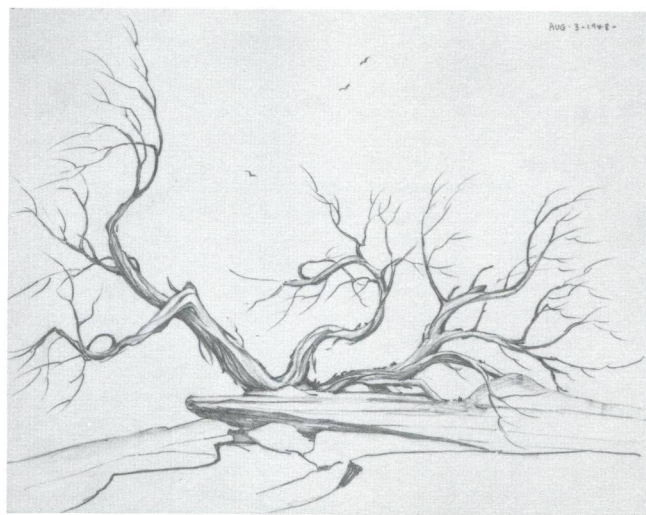
11.

12.
 WINTER WOODS, 1947
 Pencil on paper
 21 x 14.5 cm. (8¼ x 5¾ in.)
 Cedar Rapids Museum of Art, Gift of
 James Swann (84.1.143a)



12.

13.
 EDGE OF THE ARROYO, 1948
 Pencil on paper
 21.5 x 27.9 cm. (8½ x 10⅓ in.)
 Cedar Rapids Museum of Art, Gift of
 James Swann (84.1.147a)



13.

Selected Exhibition Record

1934

Art Department Exhibition, State Fair of Texas, Dallas, 6–21 October 1934

- 271. *Across the Bay, Galveston*
- 272. *Beyond the Tracks*

1935

Sixteenth International Print Makers Exhibition, Print Makers Society of California, Los Angeles Museum, March 1935

- 202. *Desert Sunset, Mexico*

Fifteenth Annual Exhibition of the Southern States Art League, The Parthenon, Nashville, 4–30 April 1935

- 195. *Across the Trinity*
- 196. *Quarters*
- 197. *The Lean Years*

Society of American Etchers Twentieth Annual Exhibit, National Arts Club, New York City, November–December 1935

- 203. *Liendo*

1936

Romance of Texas Missions, Texas Centennial Exposition, Dallas, June–November 1936

- Mission San Antonio de Valero*
- Mission San Jose de Aguayo*
- Mission Concepcion*
- Mission San Francisco de la Espada*
- Mission San Juan de Capistrano*
- Across the Trinity*
- The Old Home*

Midwestern Artists' Exhibition, Kansas City Art Institute, Kansas City, Missouri, 2 February–2 March 1936

- 158. *The Lean Years*

Centennial Exposition of the Department of Fine Arts, Catalogue of the Exhibition of Paintings, Sculpture, Graphic Arts, Dallas Museum of Fine Arts, 6 June–29 November 1936

- 14. *Texas Coast*

Seventeenth International Print Makers Exhibition, Print Makers Society of California, Los Angeles Museum, 1–31 March 1936

- 195. *Willows, November*

Twenty-sixth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1936

- 87. *Galveston Bay*

Sixteenth Annual Exhibition of the Southern States Art League, Museum of Fine Arts, Houston, 3–30 April 1936

- 219. *Galveston Bay*
- 220. *Street in Taxco*
- 240. *Southern Oaks*

Fourth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 4 October–1 November 1936

- 202. *Michigan Blvd. and Chicago Avenue*

Society of American Etchers Twenty-first Annual Exhibit, National Arts Club, New York City, November–December 1936

- 165. *Michigan Boulevard and Chicago Avenue*

1937

Exposition Internationale des Arts et des Techniques dans la Vie Moderne, Paris, 1937

- Illinois Farm*

Eighth Annual Allied Arts Exhibition, Dallas Museum of Fine Arts, Dallas, 17 January–14 February 1937

- 91. *Frank's Place*
- 92. *Michigan Boulevard and Chicago Avenue*
- 93. *Spring Plowing*

Eighteenth International Print Makers Exhibition, Print Makers Society of California, Los Angeles Museum, March 1937

- 172. *Michigan Blvd. and Chicago Avenue*

112th Annual Exhibition, National Academy of Design, New York City, 13 March–13 April 1937

- 168. *Illinois Farm*
- 175. *Rose Cottage*

Twenty-seventh Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1937

- 73. *To the Fields*

Seventeenth Annual Exhibition of the Southern States Art League, High Museum of Art, Atlanta, 1–26 April 1937

- 184. *Illinois Farm*
- 185. *Spring Plowing*

Exhibition of Etchings by James Swann, Gary School Library, Tyler, Texas, 27–30 April 1937

- Texas Coast*
- Across the Tracks*
- To the Fields*
- Spring Plowing*
- Across the Trinity*
- Willows, November*
- Michigan Blvd. and Chicago Ave.*
- June in West Texas*
- Sonata*
- Galveston Bay (drypoint)*
- The Lean Years*
- Quarters*
- Illinois Farm*
- Liendo*
- Skokie Valley*
- West Texas Ranch*
- Mission San Antonio de Valero*
- Mission Concepcion*
- Mission San Juan de Capistrano*
- Mission San Jose de Aguayo*
- Mission San Francisco de Espada*
- Railroad Bridge*
- Country Church*
- Turtle Creek*
- Galveston Bay*
- West Texas*
- Timberline*
- Lone Pine, Estes Park*
- Trees, West Texas*
- Frank's Place*

Northern Oaks
Southern Oaks
Indiana Dunes
Street in Taxco

Exhibition of Miniature Prints, Chicago Society of Etchers, Mandel Brothers, Chicago, 22 September–2 October 1937

166. *Galveston Bay*
167. *Country Church*
168. *Timberline*
169. *Sand Dunes*

Fifth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 3–31 October 1937

123. *Illinois Farm*

1938

Midwestern Artists' Exhibition, Kansas City Art Institute, Kansas City, Missouri, 6–27 February 1938

151. *Texas Coast*

Nineteenth International Print Makers Exhibition, Print Makers Society of California, Los Angeles Museum, March 1938.

115. *Rose Cottage*

113th Annual Exhibition, National Academy of Design, New York City, 16 March–13 April 1938

175. *Rose Cottage*

Twenty-eighth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1938

73. *Madonna*

Art Exhibit by Chicago Artists, Chicago's New Century Committee, Exhibition Hall, Navy Pier, Chicago, 18 June–10 July 1938

781. *Spring Plowing*
782. *Texas Coast*

Sixth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 2–30 October 1938

161. *In Old Albuquerque*

James Swann, Smithsonian Institution, United States National Museum, Division of Graphic Arts, Washington, D.C., 31 October–27 November 1938

1. *Spring Plowing*
2. *Rose Cottage*
3. *West Texas Ranch*
4. *Quarters*
5. *Galveston Bay*

6. *To the Fields*
7. *Illinois Farm*
8. *In Old Albuquerque*
9. *Shrimp Boat*
10. *Southern Oaks*
11. *Frank's Place*
12. *Northern Oaks*
13. *Lincoln Park, Chicago*
14. *The Lean Years*
15. *Texas Coast*
16. *Willows, November*
17. *Across the Trinity*
18. *Duneland*
19. *Michigan Blvd. and Chicago Ave.*
20. *Mexican Laundry*
21. *Across the Tracks*
22. *Street in Taxco*
23. *Liendo*
24. *Madonna*
25. *Sonata*
26. *June in West Texas*
27. *Mission San Antonio de Valero*
28. *Mission San Juan de Capistrano*
29. *Mission San Francisco de la Espada*
30. *Mission Concepcion*
31. *Mission San Jose de Aguayo*
32. *Skokie Valley*
33. *Walnut Hill Lane*
34. *Snowdrifts*
35. *The Pond*
36. *Rain*
37. *Lake Shore Drive*
38. *Timberline*
39. *Country Church*
40. *Railroad Bridge*
41. *Sand Dunes*
42. *Blue Creek*
43. *Barlow's Barn*
44. *White Silence*
45. *On Turtle Creek*
46. *Indiana Dunes*
47. *Indiana Farms*
48. *West Texas*
49. *Galveston Bay (miniature)*
50. *Tremont Dunes*

Society of American Etchers Twenty-third Annual Exhibit, National Arts Club, New York City, 30 November–27 December 1938

157. *Spring Plowing*

1939

Annual Exhibition by Contributors to the Collection, John H. Vanderpoel Memorial Art Gallery, Chicago, c. 1939

481. *Mrs. Jaques Rose Cottage*

American Art Today, New York World's Fair, National Art Society Publication

1159. *Four Ten*

Twenty-ninth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1939

81. *Four Ten*

Society of American Etchers Special Summer Exhibition, The Lotos Club, New York City, 1 July–28 September 1939

154. *Galveston Bay*

Seventh Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 8 October–5 November 1939

147. *The Lean Years*

Miniature Etchings, Chicago Society of Etchers, Club Woman's Bureau at Mandel Brothers, Chicago, November 1939

108. *Christmas Day*
109. *White Silence*
110. *Street Market, Mexico*
111. *Tremont Dunes*

Society of American Etchers Twenty-fourth Annual Exhibit, National Arts Club, New York City, 7–28 December 1939

77. *Timberline*
165. *Four Ten*

1940

Annual Exhibition, Southern Printmakers, High Museum of Art, Atlanta, 1940

43. *Southern Oak*

114th Annual Exhibition, National Academy of Design, New York City, 15 March–11 April 1940

498. *In Old Albuquerque*

Thirtieth Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1940

72. *Winter Morning*

Annual Exhibition of Additions to the Print Collection, New York Public Library, New York City, June–November 1940

- Night in Chicago*

Eighth Annual Exhibition of Water Colors, Pastels, Drawings, and Prints, Oakland Art Gallery, Oakland, California, 29 September–27 October 1940

161. *Night in Chicago*

Fourth Annual Exhibition of Miniature Etchings, Chicago Society of Etchers, Club Woman's Bureau at Mandel Brothers, Chicago, 4–31 November 1940

124. *Lake Jara*
125. *Valley Farm*
126. *Rose Cottage*
127. *Hartville*

Society of American Etchers Twenty-fifth Annual Exhibit, National Arts Club, New York City, 2–28 December 1940

- 195. *Winter Morning*
- 322. *Country Church*

1941

Friends of Art, Roswell Museum, Roswell, New Mexico, 31 March 1941

- April
- Four Ten
- In Old Albuquerque*
- To the Fields*
- Winter Morning*
- Texas Coast
- The Lean Years*
- Arundel
- Spring Plowing*
- Harvest
- Southern Oaks
- Michigan Blvd and Chicago Ave.*
- Madonna
- Sonata
- Mexican Laundry*
- Cuernavaca
- Mission San Juan de Capistrano*
- Mission San Jose de Aguayo*
- Walnut Hill Lane*
- Lake Jara
- Rain
- Indiana Dunes
- Hartville
- Galveston Bay
- Indiana Farms
- White Silence

Thirty-first Annual Exhibition, Chicago Society of Etchers, Albert Roullier Art Galleries, Chicago, April 1941

- 68. April

Ninth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 5 October–2 November 1941

- 189. *Spring Plowing*

Fifth Annual Exhibition of Miniature Etchings, Chicago Society of Etchers, Club Woman's Bureau at Mandel Brothers, Chicago, 3–29 November 1941

- 102. *On the Avenue*
- 103. *West Wind*
- 104. *Cordova*
- 105. *Half Moon Bay*

1942

Artists for Victory: An Exhibition of Contemporary American Art, Artists for Victory, Inc., Metropolitan Museum of Art, New York City, 1942

- Harvest

Society of American Etchers Twenty-sixth Annual Exhibit, National Academy of Design, New York City, 11–28 February 1942

- 248. *Mexican Laundry*

1943

Former Dallas Artists Exhibition, Dallas Museum of Fine Arts, Dallas, 31 January–28 February 1943

- 8. *Four Ten*
- Spring Plowing*
- Winter Morning*
- Harvest
- Rural Free Delivery*
- Michigan Blvd. and Chicago Avenue*
- Night in Chicago*
- In Old Albuquerque*

Society of American Etchers Twenty-seventh Annual Exhibit, National Academy of Design, New York City, 12–27 February 1943

- 212. *Harvest*

First National Exhibition of Prints, Library of Congress, Washington, D.C., 1 May–1 July 1943

- Harvest
- Rural Free Delivery*

Minnesota State Fair 33d Annual Fine Arts Exhibition, 28 August–6 September 1943

- 386. *Four Ten*
- 387. *Winter Morning*
- 388. *Galveston Bay*
- 389. *Illinois Farm*

Eleventh Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 3–31 October 1943

- 147. *Harvest*

Society of American Etchers Twenty-eighth Annual Exhibit, National Academy of Design, New York City, 17 November–8 December 1943

- 283. *Leland, Michigan*
- 285. *Umbrella Weather*
- 318. *Railroad Bridge*
- 360. *Cuernavaca*

1944

Second National Exhibition of Prints, Library of Congress, Washington, D.C., 1 May–1 July 1944

- 80. *Umbrella Weather*

Twelfth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 8 October–5 November 1944

- 157. *Umbrella Weather*

Exhibition of Current American Prints, Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, 12 October–31 December 1944

- 80. *Umbrella Weather*

Society of American Etchers Twenty-ninth Annual Exhibit, National Academy of Design, New York City, 10 November–5 December 1944

- 197. *October*
- 284. *McReynolds Farm*

1945

Thirteenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 7 October–4 November 1945

- 130. *Four Ten*

Society of American Etchers Thirtieth Annual Exhibit, National Academy of Design, New York City, 17 October–7 November 1945

- 172. *Picnic Hill*

Ninth Annual Exhibition of Miniature Etchings and the Thirty-sixth Annual Exhibition of Larger Etchings, Chicago Society of Etchers, Mandel Brothers Galleries, Chicago, November 1945

- 145. *Lake Front*
- 146. *Picnic Hill*
- 147. *Sherman's Farm*
- 148. *Drenched*
- 149. *Solitude*
- 150. *Wisconsin Farm*

Thirty-second Annual Exhibition of the California Society of Etchers, Gumps Gallery, San Francisco, November 1945

- 72. *In Old Albuquerque*
- 73. *Winter Morning*
- 74. *Hilltop*

1946

Fifteenth Annual Graphic Arts Exhibition, Wichita Art Association, Wichita, Kansas, 5 January–3 February 1946

- 83. *Spring Plowing*
- 84. *Lake Front*

Fourth National Exhibition of Prints, Library of Congress, Washington, D.C., 1 May–1 August 1946

- Through the Park*

Fourteenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 6 October–3 November 1946

179. *Picnic Hill*

Tri-State Exhibition of Original Prints, Indiana Society of Print Makers, Wm. H. Block Co. Auditorium, Indianapolis, Indiana, 4–14 November 1946

160. *Half Moon Bay*

161. *Lake Jana*

162. *Wind and Snow*

163. *Lake Front*

Society of American Etchers Thirty-first Annual Exhibit, National Academy of Design, New York City, 12 November–3 December 1946

213. *Lake Front*

290. *On the Little Pigeon River*

1947

Tenth Annual Exhibition of Miniature Etchings and Thirty-seventh Annual Exhibition of Larger Etchings, Chicago Society of Etchers, Marshall Field and Company Picture Galleries, Chicago, 7 February–1 March 1947

134. *Winter*

Society of American Etchers Thirty-second Annual Exhibit, National Academy of Design, New York City, 2 November–3 December 1947

531. *Wide Ruins*

1948

Central States Graphic Arts Exhibition, Joslyn Memorial Art Museum, Omaha, Nebraska, 6–31 May 1948

Wide Ruins

Wind and Snow

Society of American Etchers Thirty-third Annual Exhibit, National Academy of Design, New York City, 5–18 November 1948

230. *April Evening*

298. *The Plowman*

1949

Exhibition of Etchings by James Swann, Museum of Northern Arizona, Flagstaff, 8–30 July 1949

1. *Spring Plowing*

2. *Harvest*

3. *Illinois Farm*

4. *Southern Oaks*

5. *Lincoln Park-Chicago*

6. *In Old Albuquerque*

7. *Galveston Bay*

8. *Waiting*

9. *Edge of the Arroyo*

10. *Wide Ruins*

11. *The Winds Bring Rain*

12. *Camp Near Klagetoh*

13. *April Evening*

14. *Winter Morning*

15. *Ghost Town*

16. *Monument Valley*

17. *Chicago — 2400 North*

18. *Street in Taxco*

19. *Wind and Snow*

20. *The Lean Years*

21. *Michigan Blvd. and Chicago Ave.*

22. *Madonna*

23. *Mexican Laundry*

24. *Bohemian Hills*

25. *Indiana Dunes*

26. *Umbrella Weather*

27. *Cuernavaca*

28. *Across the Trinity*

29. *Hartville*

Barlow's Barn

West Wind

Winter

30. *Valley Farm*

Blue Creek

Sanctuary

Prayer

Seventeenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 2 October–2 November 1949

154. *Monument Valley*

1950

Society of American Etchers Thirty-fourth Annual Exhibit, Kennedy Galleries, New York City, 2–28 February 1950

215. *Camp Near Klagetoh*

271. *The Passing Wind*

Eighth National Exhibition of Prints, Library of Congress, Washington, D.C., 24 April–1 September 1950

The Winds Bring Rain

Nineteenth Annual Graphic Arts Exhibition, Wichita Art Association, Wichita, Kansas, 8–30 May 1950

106. *Monument Valley*

107. *Barren Mesas*

Eighteenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 8 October–5 November 1950

127. *The Winds Bring Rain*

Exhibition of Current American Prints, Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, 19 October–31 December 1950

34. *The Winds Bring Rain*

1951

Exhibition of James Swann, Rochester Public Library, Rochester, New York, January 1951

1. *April*

2. *October*

3. *Spring Plowing*

4. *Harvest*

5. *Illinois Farm*

6. *Winter Morning*

7. *In Old Albuquerque*

8. *Southern Oaks*

9. *April Evening*

10. *Rural Free Delivery*

11. *Early Spring*

12. *Edge of the Arroyo*

13. *The Winds Bring Rain*

14. *Barren Mesas*

15. *Camp Near Klagetoh*

16. *Waiting*

17. *Wide Ruins*

18. *Lincoln Park — Chicago*

19. *Chicago — 2400 North*

20. *Monument Valley*

21. *Buckingham Fountain*

22. *Wind and Snow*

23. *Street in Taxco*

24. *Mexican Laundry*

25. *Michigan Blvd. and Chicago Ave.*

26. *Falsterbo Church*

27. *Across the Tracks*

28. *Four and Twenty Blackbirds*

29. *Umbrella Weather*

30. *Picnic Hill*

31. *Indiana Dunes*

Miniature Prints

32. *Tuli Canyon*

33. *Midwinter*

34. *Christmas Day*

35. *Sand Dunes*

36. *Galveston Bay*

37. *Solitude*

38. *Tremont Dunes*

39. *Rain*

40. *Drenched*

41. *The Passing Wind*

42. *Owls*

43. *Juniper*

44. *Street Market — Mexico*

45. *December*

46. *White Silence*

47. *Winter Night*

48. *Winter*

49. *Hartville*

50. *As the Crow Flies*

51. *West Wind*

52. *Blue Creek*

53. *Barlow's Barn*

54. Valley Farm
55. Sanctuary
56. Prayer
57. Timberline
58. Cordova
59. McReynolds Farm
60. Railroad Bridge
61. Suburban Station
62. Sherman's Farm
63. On the Little Pigeon River
64. Temple Mountain
65. Rose Cottage

Society of American Etchers Thirty-fifth Annual Exhibit, Kennedy Galleries, New York City, 2-28 February 1951

235. Barren Mesas

Exhibition of Etchings by James Swann, California State Library, Sacramento, May 1951

1. April
2. October
3. Spring Plowing
4. Harvest
5. Southern Oaks
6. Illinois Farm
7. Rose Cottage
8. To the Fields
9. Winter Morning
10. Early Spring
11. April Evening
12. Lincoln Park — Chicago
13. In Old Albuquerque
14. West Texas Ranch
15. Arundel (England)
16. Rural Free Delivery
17. Texas Coast
18. Wide Ruins
19. The Winds Bring Rain
20. Edge of the Arroyo
21. Barren Mesas
22. Waiting
23. Camp Near Klagetoh
24. Dolores
25. Atsidi Tsinajinni's Hogan
26. Monument Valley
27. Buckingham Fountain
28. Lake Front
29. Street in Taxco
30. The Lean Years
31. Chicago — 2400 North
32. Wind and Snow
33. Ghost Town
34. Michigan Blvd. and Chicago Ave.
35. Cuernavaca
36. Mexican Laundry
37. Four and Twenty Blackbirds
38. June in West Texas
39. Indiana Dunes
40. Falsterbo Church (Sweden)
41. Picnic Hill
42. Umbrella Weather
43. Madonna
44. Across the Tracks

45. Leland, Michigan
46. Bohemian Hills
47. Walnut Hill Lane
48. December
Hartville
White Silence
Winter
49. Barlow's Barn
As the Crow Flies
West Wind
Winter Night
50. Blue Creek
Valley Farm
Sanctuary
Prayer
51. Timberline
Cordova
Lake Jara
Half Moon Bay
52. West Texas
Temple Mountain
Christmas Eve
On the Little Pigeon River
53. Tuli Canyon
Midwinter
Christmas Day
Sand Dunes
Galveston Bay
54. The Passing Wind
Owls
Juniper
Tremont Dunes
55. Rose Cottage
Moravian Church
Railroad Bridge
Street Market — Mexico
Suburban Station
56. Rain
Lake Shore Drive
On the Avenue
Solitude
Sherman's Farm

Ninth National Exhibition of Prints, Library of Congress, Washington, D.C. 1 May-1 August 1951

Monument Valley

Nineteenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 7 October-4 November 1951

84. Camp Near Klagetoh

Exhibition of Etchings by James Swann, St. Louis Public Library, St. Louis, Missouri, November 1951

1. April
2. October
3. Rainy Night
4. Four Ten
5. Spring Plowing
6. Harvest
7. Southern Oaks
8. Illinois Farm

9. Rose Cottage
10. To the Fields
11. Winter Morning
12. Early Spring
13. April Evening
14. In Old Albuquerque
15. West Texas Ranch
16. Arundel (England)
17. Shrimp Boat
18. Rural Free Delivery
19. Texas Coast
20. Wide Ruins
21. The Winds Bring Rain
22. Edge of the Arroyo
23. Barren Mesas
24. Waiting
25. Camp Near Klagetoh
26. Dolores
27. Atsidi Tsinajinni's Hogan
28. Monument Valley
29. Buckingham Fountain
30. Lake Front
31. Street in Taxco
32. The Lean Years
33. Chicago — 2400 North
34. Ghost Town
35. Wind and Snow
36. Michigan Blvd. & Chicago Ave
37. Cuernavaca
38. Mexican Laundry
39. Four and Twenty Blackbirds
40. June in West Texas
41. Indiana Dunes
42. Falsterbo Church (Sweden)
43. Picnic Hill
44. Umbrella Weather
45. Madonna
46. Across the Tracks
47. Leland, Michigan
48. Bohemian Hills
49. December
Hartville
White Silence
Winter
50. West Wind
Valley Farm
Winter Night
As the Crow Flies
51. Blue Creek
Barlow's Barn
Sanctuary
Prayer
52. Timberline
Cordova
Lake Jara
Half Moon Bay
53. West Texas
Temple Mountain
Christmas Eve
On the Little Pigeon River
54. Tuli Canyon
Midwinter
Christmas Day
Sand Dunes
Galveston Bay

55. *The Passing Wind*
Owls
Juniper
Tremont Dunes
56. *Rose Cottage*
Moravian Church
Railroad Bridge
Street Market, Mexico
Suburban Station
57. *Rain*
Lake Shore Drive
On the Avenue
Solitude
Sherman's Farm

1952

Twenty-first Annual Graphic Arts and Drawing Exhibition, Wichita Art Association, Wichita, Kansas, 12 January–3 February 1952

93. *Rainy Night*
94. *Hedvig's House*
95. *Waiting*
96. *April Evening*

Society of American Graphic Artists Thirty-sixth Annual Exhibit, Kennedy Galleries, New York City, 31 January–29 February 1952

239. *Rainy Night*

Twentieth Annual Exhibition of Water Colors, Pastels, Drawings and Prints, Oakland Art Gallery, Oakland, California, 5 October–9 November 1952

101. *Vespers at Varberg*

1953

Society of American Graphic Artists Thirty-seventh Annual Exhibit, Kennedy Galleries, New York City, 5–28 February 1953

184. *Waiting*

California Society of Etchers 39th Annual Exhibition, California State Library, Sacramento, 1953

Waiting
The Winds Bring Rain
Monument Valley
Barren Mesas

1954

Society of American Graphic Artists Thirty-eighth Annual Exhibit, Kennedy Galleries, New York City, 4–27 February 1954

175. *Edge of the Arroyo*

Seventy-second Annual Exhibition, The Royal Society of Painter-Etchers & Engravers, R.W.S. Galleries, 20 February–23 March 1954 (included Exhibition of Society of American Graphic Artists)

272. *Waiting*

Exhibition of Etchings by James Swann, Galesburg Civic Art League, Galesburg, Illinois, October 1954

1. *Across the Tracks*
2. *April Evening*
3. *Art Museum, Malmo*
4. *Atsidi Tsinajinni's Hogan*
5. *Barren Mesas*
6. *Camp Near Klagetoh*
7. *Chicago — 2400 North*
8. *Court of Two Lions*
9. *Edge of the Arroyo*
10. *Falsterbo Church*
11. *Five Miles From Miles*
12. *Four Ten*
13. *Ghost Town*
14. *Harvest*
15. *Hedvig's House*
16. *Illinois Farm*
17. *Indiana Dunes*
18. *In the Desert*
19. *Leland Michigan*
20. *Lincoln Park, Chicago*
21. *Madonna*
22. *Mexican Laundry*
23. *Michigan Blvd. and Chicago Ave.*
24. *Monument Valley*
25. *North Valgatan — Malmo*
26. *Rainy Night*
27. *Rural Free Delivery*
28. *Southern Oaks*
29. *Spring Plowing*
30. *The Lean Years*
31. *The Winds Bring Rain*
32. *Thursday's Market — Varberg*
33. *Umbrella Weather*
34. *Varberg Castle*
35. *Waiting*
36. *West Texas Ranch*
37. *Wide Ruins*
38. *Willow*
39. *Wind and Snow*
40. *Winter Morning*

Miniature Prints

41. *Winter in Lincoln Park*
April Snow
Lincoln Park — South
The Mittens — Monument Valley
42. *The Passing Wind*
Owls
Juniper
Tremont Dunes
43. *Rose Cottage*
Barlow's Barn
Railroad Bridge
Street Market — Mexico
Suburban Station

44. *Rain*
Lake Shore Drive
On the Avenue
Solitude
Sherman's Farm
45. *West Texas*
Temple Mountain
Christmas Eve
On the Little Pigeon River
46. *Valley Farm*
Hartville
Sanctuary
Prayer
47. *December*
White Silence
Blue Creek
Winter
48. *West Wind*
Pelado Mesa
Winter Night
As the Crow Flies
49. *Tuli Canyon*
Midwinter
Sand Dunes
Christmas Day
Galveston Bay
50. *Timberline*
Cordova
Lake Jara
Half Moon Bay

1955

Society of American Graphic Artists Thirty-ninth Annual Exhibit, Kennedy Galleries, New York City, 3–26 February 1955

180. *Five Miles From Miles*

Annual Exhibition of Etchings, Philadelphia Sketch Club, Sketch Club Galleries, Philadelphia, 20 March–9 April 1955

89. *Rainy Night*

1956

Annual Exhibition of Etchings, Philadelphia Sketch Club, Sketch Club Galleries, Philadelphia, 18–31 March 1956

67. *Spring Plowing*
68. *Illinois Farm*
69. *Vespers in Varberg*

Society of American Graphic Artists Fortieth Annual Exhibit, Architectural League, New York City, 10–28 April 1956

198. *Monument Valley*

1957

Annual Exhibition of Etchings,
Philadelphia Sketch Club, Sketch Club
Galleries, Philadelphia, 24 February–9
March 1957

- 72. *Five Miles From Miles*
- 73. *Winds and Snow*
- 74. *Edge of Arroyo*

Society of American Graphic Artists Forty-
first Annual Exhibit, Architectural League,
New York City, 5–22 March 1957

- 157. *Court of Two Lions*

1958

Annual Exhibition, Prairie Print Makers,
Rundel Gallery, Rochester Public Library,
Rochester, New York, 3–31 March 1958

- 2141 North Clark
- Edge of the Arroyo*

Annual Exhibition of Etchings,
Philadelphia Sketch Club, Sketch Club
Galleries, Philadelphia, 16 February–1
March 1958

- 59. *Along the Lakes*
- 66. *April Evening*

1959

Annual Exhibition of Etchings,
Philadelphia Sketch Club, Sketch Club
Galleries, Philadelphia, 1959

- 3. *Galveston Bay*
- 33. *Second Month*
- 86. *The Water Tower*

Leon R. Pescheret and James Swann, Paine
Art Center and Arboretum, Oshkosh,
Wisconsin, May 1959

- 23. *Harvest*
- 24. *The Water Tower*
- 25. *Wind and Snow*
- 26. *Court of Two Lions, New Orleans*
- 32. *Waiting*
- 33. *Rainy Night*
- 34. *Camp Near Klagetoh*
- 37. *Illinois Farm*
- 38. *New Snow*
- 39. *Rose Cottage*
- 48. *April Evening*
- 49. *The Winds Bring Rain*
- 50. *Edge of the Arroyo*
- 51. *Winter Morning*
- 59. *Along the Lake*
- 60. *Barren Mesas*
- 61. *Varberg Castle*
- 62. *Art Museum, Malmo*
- 63. *2141 North Clark*
- 64. *Rural Free Delivery*
- 65. *Vespers in Varberg*
- 66. *Monument Valley*

- 67. *Falsterbo Church*
- 68. *Hedvig's House*
- 69. *Chicago Harbor*
- 70. *In Old Albuquerque*
- 71. *Umbrella Weather*
- 72. *Southern Oaks*
- 73. *The Prudential Building*
- 74. *Old Mill, Malmo*
- 75. *The Lean Years*
- 76. *North Valgatan, Malmo*
- 77. *Spring Plowing*
- 78. *Itasca Church*
- 79. *Morning Mist*
- 80. *Madonna*
- 90. *Owls*

Second Month
Barlow's Barn
Winter Storm

- 97. *April Snow*
Lincoln Park, South
Swann Acres
Chicago Towers

- 98. *Winter*
Rain
Chicago Landmark
On the Avenue

- 99. *Bear Creek*
White Silence
December
Hartville

- 100. *Sanctuary*
St. Michaels
Christmas Eve
Prayer

- 101. *Tuli Canyon*
In the Desert
Juniper
Pelado Mesa

- 102. *Snow Covered Hills*
On the Little Pigeon River
Valley Farm
Wisconsin Farm

Society of American Graphic Artists Forty-
second Annual Exhibit, Riverside Museum,
New York City, 10–27 September 1959

- 149. *Winter, Lake Shore Drive*

1960

Annual Exhibition of Etchings,
Philadelphia Sketch Club, Sketch Club
Galleries, Philadelphia, 6–26 March
1960

- 64. *April Evening*

Etchings by James Swann, Abilene Fine
Arts Museum, Abilene, Texas, 1960

- 1. *Along the Lake*
- 2. *April Evening*
- 3. *Chicago — 2400 North*
- 4. *Rainy Night*
- 5. *The Prudential Building*
- 6. *The Water Tower*

- 7. *2141 North Clark Street*
- 8. *Wind and Snow*
- 9. *Winter — Lake Shore Drive*
- 10. *Umbrella Weather*
- 11. *Early Spring*
- 12. *Harvest*
- 13. *Illinois Farm*
- 14. *Itasca Church*
- 15. *New Snow*
- 16. *Rose Cottage*
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