

Charles Sheeler : paintings, drawings, photographs

With an introduction by William Carlos Williams

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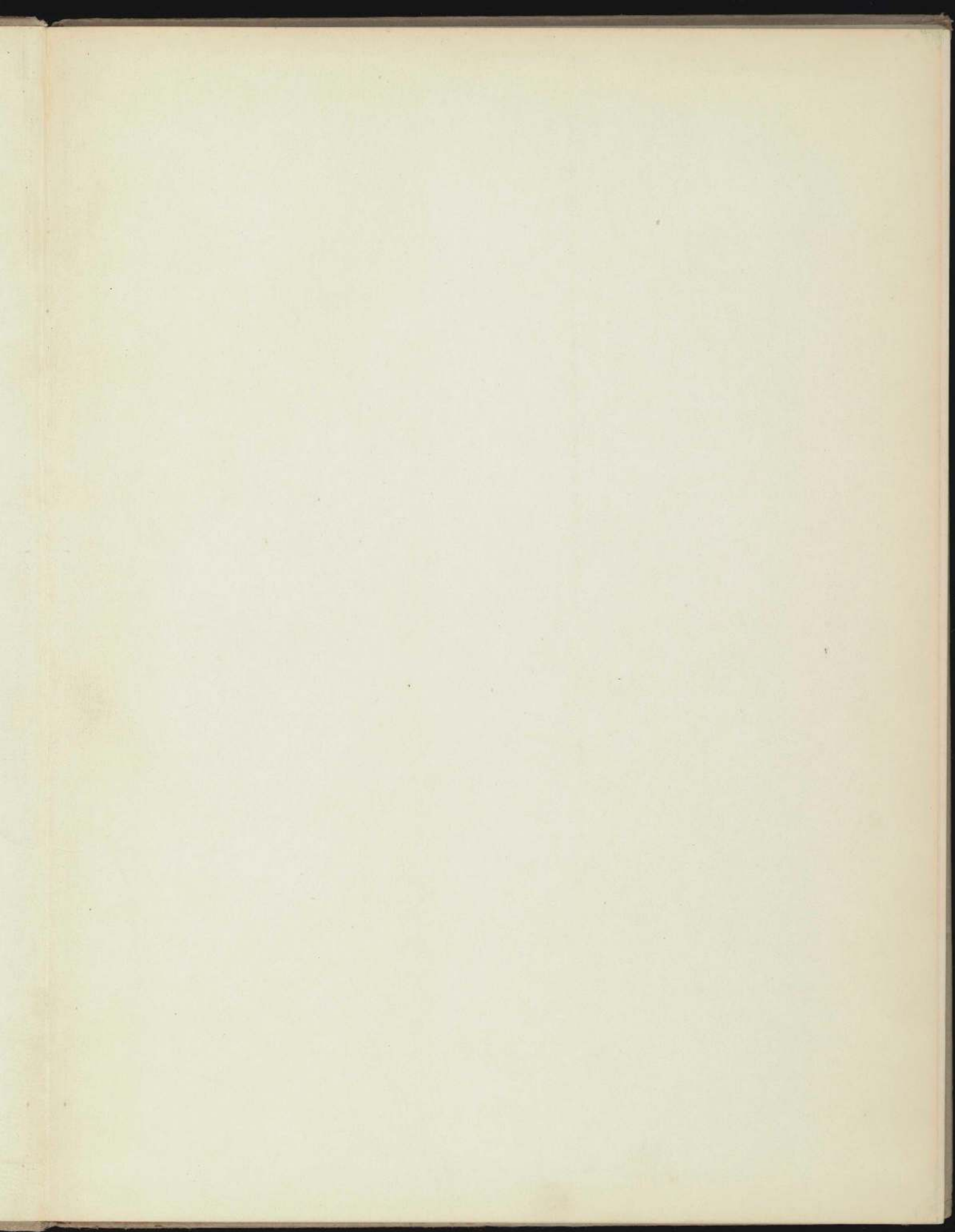
CHARLES SHEELER

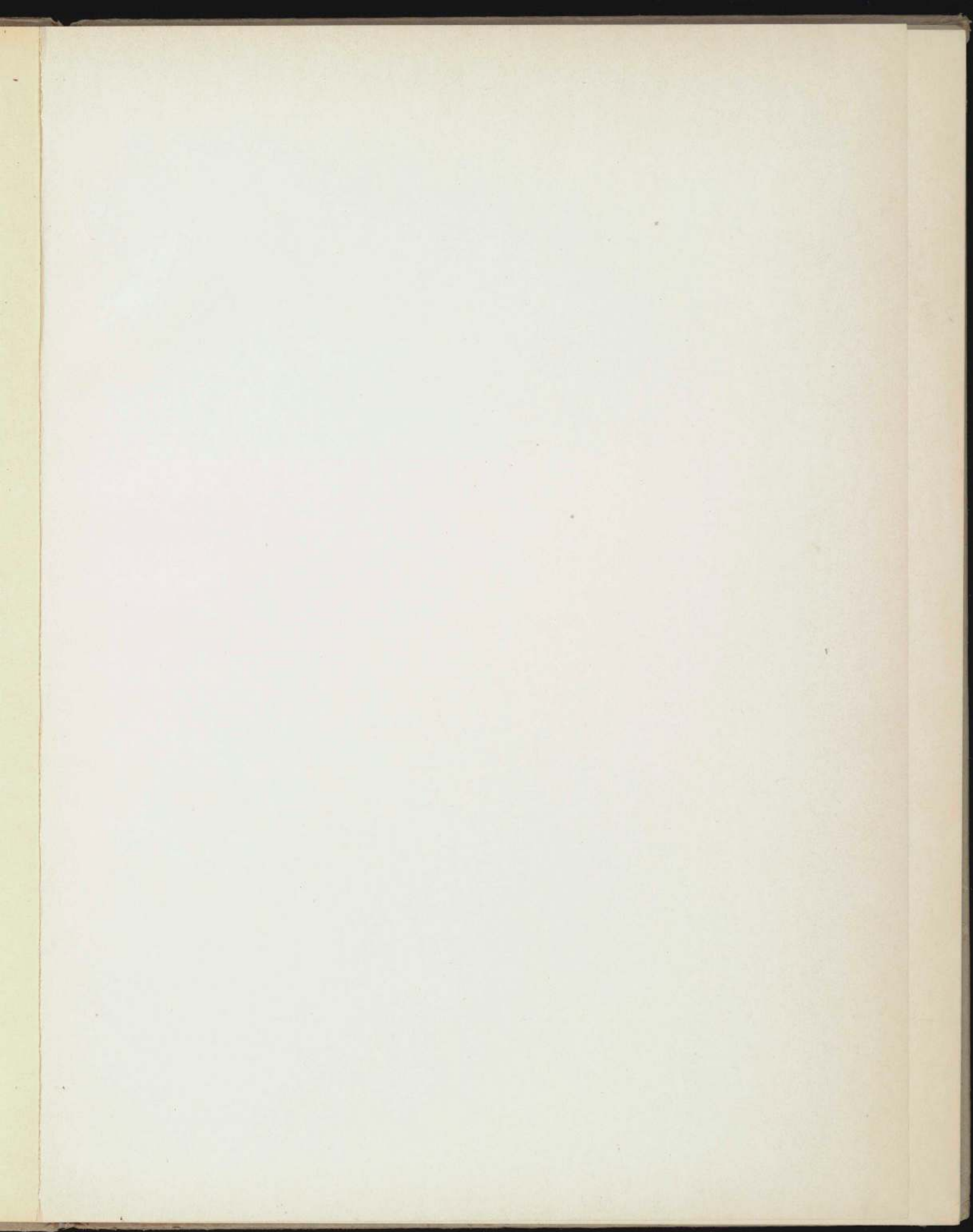
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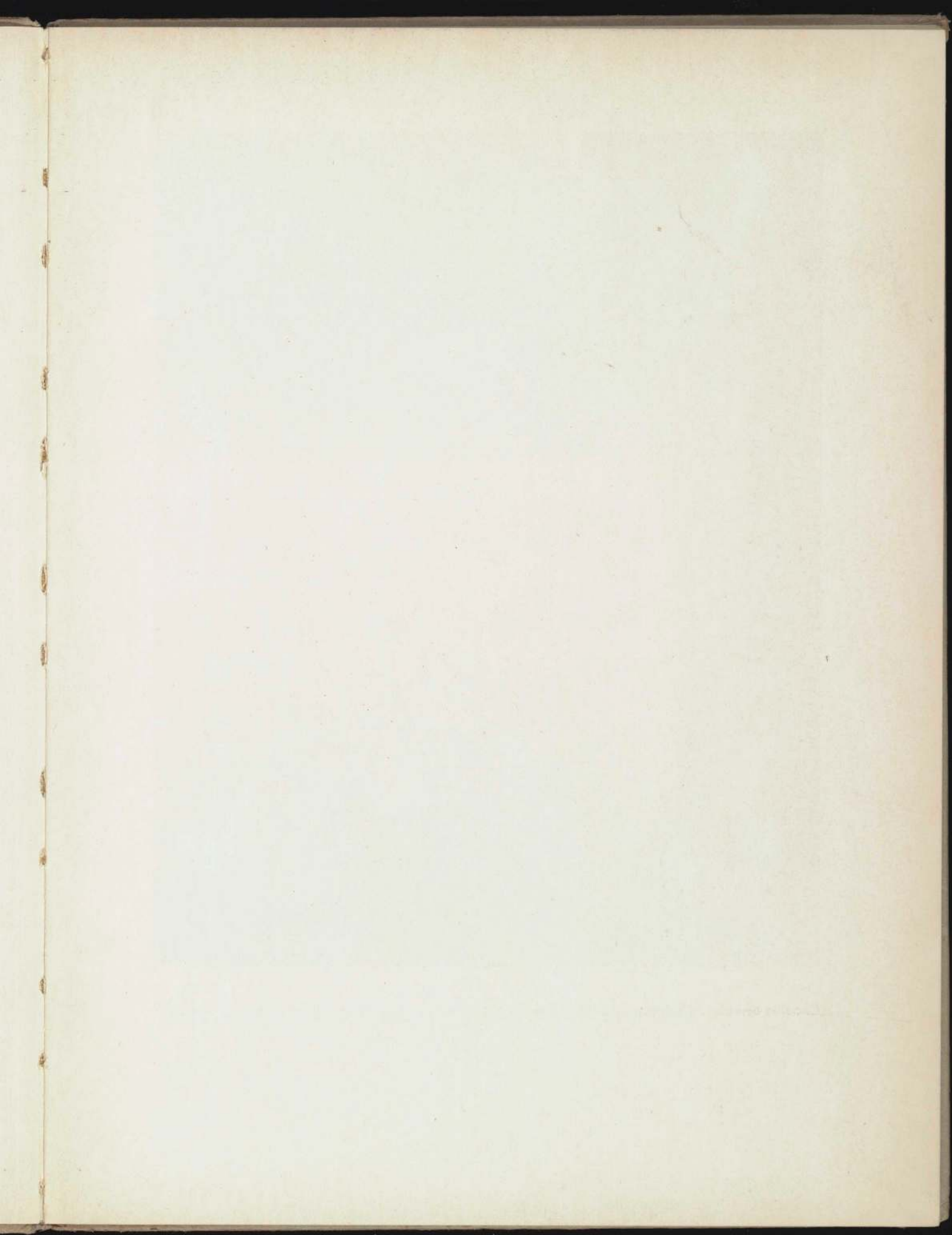
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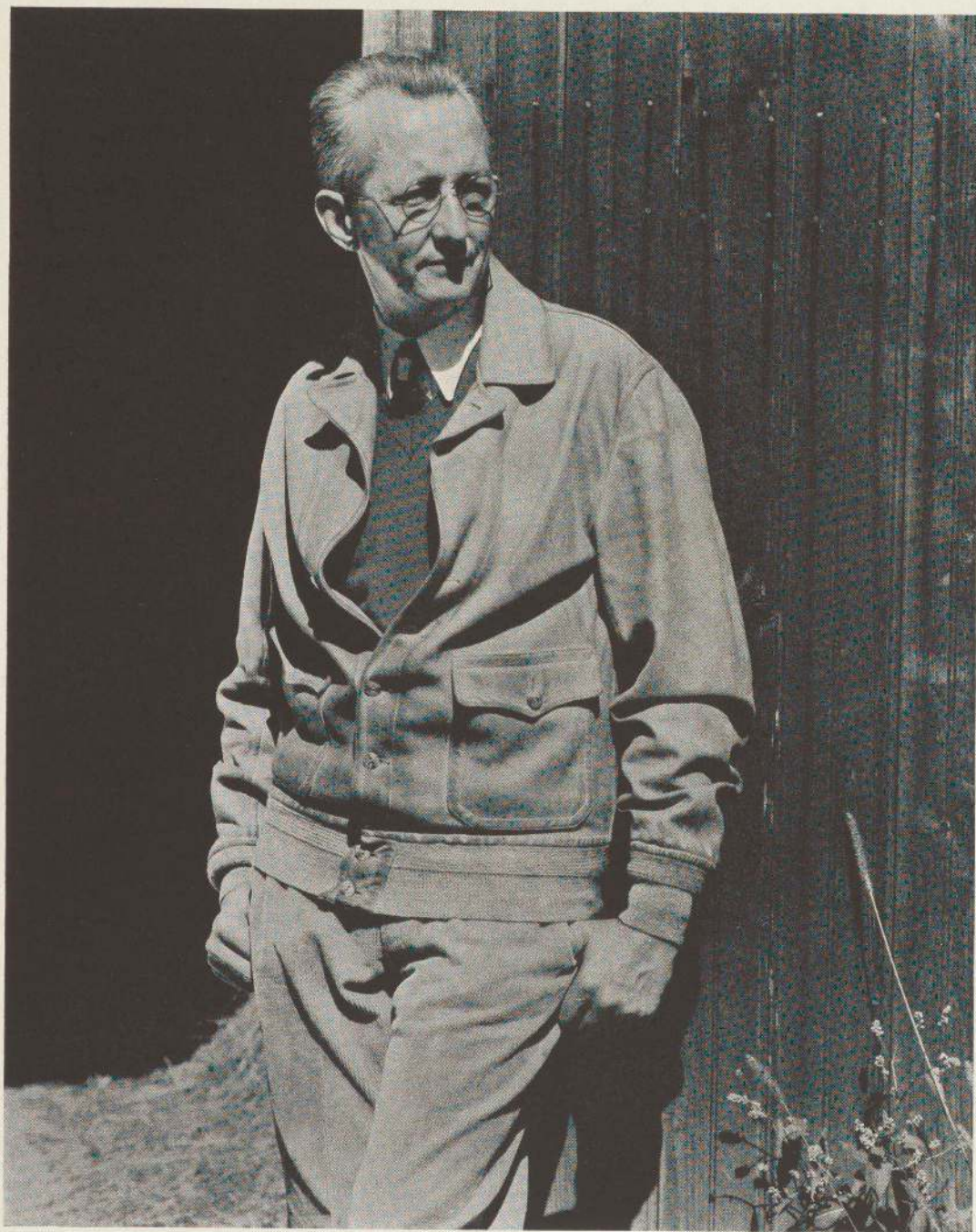
THE MUSEUM
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Charles Sheeler. Photograph by Edward Steichen

CHARLES SHEELER

paintings
drawings
photographs

WITH AN INTRODUCTION BY
WILLIAM CARLOS WILLIAMS

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INTRODUCTION

Here for the first time, I think, the paintings of Charles Sheeler have been assembled for a complete retrospective view giving him and others an opportunity to witness them as a whole. This is an important moment for contemporary painting. Apart from the enjoyment received, it provides a means for the study and evaluation of the work in all its phases as well as a cross-check on painting generally today.

The catalogue details elsewhere a chronological list of the exhibits. No comment on the individual pieces will be made nor does it seem appropriate to more than mention the biography so ably covered in previous publications. All that is intended is a bird's eye view of the exhibit and a quick pencil sketch of some of its features and implications—as they appeal to one who is not a painter, a bad thing perhaps, writers incline to be gassy.

I think Sheeler is particularly valuable because of the bewildering directness of his vision, without blur, through the fantastic overlay with which our lives so vastly are concerned, "the real," as we say, contrasted with the artist's "fabrications."

This is the traditional thin soup and cold room of the artist, to inhabit some chance "reality" whose every dish and spoon he knows as he knows the language that was taught him as a child. Meanwhile, a citizen of the arts, he must keep his eye without fault upon those things he values, to which officials constantly refuse to give the proper names.

The difficulty is to know the valuable from the impost and to paint that only. The rest of us live in confusion between these things, isolated from each other by the effects of it, a primitive and complex world without air-conditioning. It is the measurable disproportion between what a man sees and knows that gives the artist his opportunity. He is the watcher and surveyor of that world where the past is always occurring

contemporaneously and the present always dead needing a miracle of resuscitation to revive it.

More and more alone as time goes on, shut off from each other in spite of facile means of communication we shrink within ourselves the more the more the others strike against our privacy. We cannot be forced to love and talk, the gangsters are right—I should say they are the mirrors. Nor can it be told by looking into a man's face what he is thinking or in what hovel-sized confinement he exists. But the monasteries of our thoughts have walls like any others for paintings to carry us beyond them to reality. Lucky the man who can dispel them with a Sheeler.

And let it be strictly noted, the arresting thing is that this world of the artist is not of gauze but steel and plaster. It is the same men meet and talk and go to war in. Pictures are made with paint and a brush on canvas.

Any picture worth hanging, is of this world—under our noses often—which amazes us, into which we can walk upon real grass. It's no "fabrication," we realize that at once, but what we have always sought against that shrunken pulp (from which everyone is running faster nowadays than ever) called, monstrously, "the real."

Charles Sheeler gives us such a world, of elements we can believe in, things for our associations long familiar or which we have always thought familiar.

Driving down for illumination into the local, Sheeler has had his Welsh blood to set him on. There is a Sheelerville, Pa., up in the old mining district. The Shakers express the same feeling in maple, pine and birch, pieces which Sheeler out of admiration for what they could do with those materials keeps about him.

But the world is always seeking meanings! breaking down everything to its "component parts," not always without loss. The arts have not escaped this tendency, nor did Sheeler whose early work leaned toward

abstraction, in the drawing and composition, the familiar ironing out of planes. Something of it still lingers in his color.

Later Sheeler turned, where his growth was to lie, to a subtler particularization, the abstract if you will but left by the artist integral with its native detail.

The tree grows and makes leaves which fall and lie in the swamp-water. The ages change, as the imagination changes, and of the resultant coal we draw off an electric fluid. But for the artist, for Sheeler as an artist, it is in the shape of the thing that the essence lies.

To be an artist, as to be a good artisan, a man must know his materials. But in addition he must possess that really glandular perception of their uniqueness which realizes in them an end in itself, each piece irreplaceable by a substitute, not to be broken down to other meaning. Not to pull out, transubstantiate, boil, unglue, hammer, melt, digest and psychoanalyse, not even to distil but to see and keep what the understanding touches intact—as grapes are round and come in bunches.

To discover and separate these things from the amorphous, the conglomerate normality with which they are surrounded and of which before the act of "creation" each is a part, calls for an eye to draw out that detail which is in itself the thing, to clinch our insight, that is, our understanding, of it.

It is this eye for the thing that most distinguishes Charles Sheeler—and along with it to know that every hair on every body, now or then, in its minute distinctiveness is the same hair, on every body anywhere, at any time, changed as it may be to feather, quill or scale.

The local is the universal. It was a banana to Cézanne.

Look! that's where painting begins. A bird, up above, flying, may be the essence of it—but a dead canary, with glazed eye, has no less an eye for that, well seen becomes sight and song itself. It is in things that for the artist the power lies, not beyond them. Only where the eye hits does sight occur. Take a cross-eyed child at birth. For him to see at all

one of the eyes must go blind, he cannot focus it. But let him look past the object to "abstraction" long enough and soon the other eye will follow.

The exhibits date back approximately a quarter of a century but their quality is singularly uniform, lucid and geometric from the first. It was an early perception of general changes taking place, a passage over from heated surfaces and vaguely differentiated detail to the cool and thorough organizations today about us, familiar in industry, which Sheeler has come more and more to celebrate.

Sheeler had especially not to be afraid to use the photographic camera in making up a picture. It could perform a function unduplicatable by other means. Sheeler took it that by its powers his subject should be intensified, carved out, illuminated—for anyone (I don't know that he said this to himself) whose eyes might be blurred by the general fog that he might, if he cared to, see again.

It is ourselves we seek to see upon the canvas, as no one ever saw us, before we lost our courage and our love. So that to a Chinaman Sheeler at his best should be a heartfelt recognition, as Sheeler, looking at some ancient Chinese painted screen, would hope fervently to see himself again. A picture at its best is pure exchange, men flow in and out of it, it doesn't matter how. I think Sheeler at his best is that, a way of painting powerfully articulate. But after all, so is all good painting.

WILLIAM CARLOS WILLIAMS

A BRIEF NOTE ON THE EXHIBITION

Perhaps the greatest value of art teaching is that the pupil may later have something to unlearn. The distance I traversed along the road from art school days to the present has been greater than the length of that sentence may imply.

From the casual portrayal of the momentary appearance of nature learned in art school, to the concept of a picture as having an underlying architectural structure to support the elements in nature which comprise the picture, was a long journey with many stop-overs along the way.

The pictures included in this retrospective show have their beginning in a period when a consciousness of structure and design as essential considerations was first becoming evident in my work. While the use of natural forms has for the most part been prevalent in my painting, a brief excursion into abstraction was made. These abstract studies were invariably derived directly from forms seen in nature, *Flower Forms* and *Lhasa* being offered in evidence. The duration of this period was determined by the growing belief that pictures realistically conceived might have an underlying abstract structure. This belief has continued with me as a working principle until the present time.

My theories about the technique of painting have changed in direct relation to my changed concept of the structure of a picture. In the days of the art school the degree of success in the employment of the slashing brushstroke was thought to be evidence of the success of the picture. Today it seems to me desirable to remove the method of painting as far as possible from being an obstacle in the way of consideration of the content of the picture.

The painting *Upper Deck* of 1929 marks the dividing line between my previous work and that which has followed in regard to my ap-

proach to a picture, which continues to prevail. Starting with *Upper Deck* I have sought to have a complete conception of the picture established in my mind, much as the architect completes his plans before the work of bringing the house into existence begins. It may be seen that *Upper Deck* differs much in its execution from *Spring Interior*, the canvas which immediately preceded it. In *Spring Interior* the planning proceeded as the picture developed: the structure of the picture is much more loosely woven. With the change of approach came a further development of the desire to remove the method of painting as such from being a hindrance in seeing.

My interest in photography, paralleling that in painting, has been based on admiration for its possibility of accounting for the visual world with an exactitude not equaled by any other medium. The difference in the manner of arrival at their destination—the painting being the result of a composite image and the photograph being the result of a single image—prevents these media from being competitive.

CHARLES SHEELER



Photograph by Sheeler of his house at Ridgefield, showing several examples of Shaker furniture.

CHRONOLOGY

- 1883** Born in Philadelphia, July 16, of American parents of Irish and Welsh descent.
- 1900–1903** Studied applied design at the School of Industrial Art, Philadelphia.
- 1903–1906** Studied under William M. Chase at the Pennsylvania Academy of the Fine Arts, Philadelphia.
- 1904** Trip to London and Holland with Chase and members of his class.
- 1905** Trip to Spain with Chase's class.
- 1909** Trip to Italy, Paris and London.
- 1910–1919** Lived in Philadelphia, spending weekends in Bucks County, Pennsylvania.
- 1912** Took up photography as a means of livelihood.
- 1913** Exhibited six paintings in the Armory Show, New York.
- 1915, 1916, 1917** Exhibited with other Americans at the Montross Gallery, New York.
- 1918** One-man exhibition of photographs at the Modern (De Zayas) Gallery, New York.
- 1918** Series of photographs of African Negro masks.
- 1919** Moved from Philadelphia to New York.
- 1920** Collaborated with Paul Strand on the motion picture *Mannahatta*.
- 1920** One-man exhibition of paintings and photographs, De Zayas Gallery, New York.
- 1922** One-man exhibition, Daniel Gallery, New York.

- 1924 One-man exhibition, Whitney Studio, New York.
- 1926 Two-man exhibition with Louis Lozowick, J. B. Neumann's Print Room, New York.
- 1926 One-man exhibition of photographs, Art Center, New York.
- 1927 Series of photographs of the Ford Plant, River Rouge.
- 1929 Exhibited photographs at International Film and Photo Exhibition, Stuttgart.
- 1929 Trip to Europe. Series of photographs of Chartres Cathedral.
- 1931 One-man exhibition, Downtown Gallery, New York.
- 1935 Two-man exhibition with Charles Burchfield, Society of Arts and Crafts, Detroit.
- 1927-1939 Has lived in South Salem, New York, and in Ridgefield, Connecticut.

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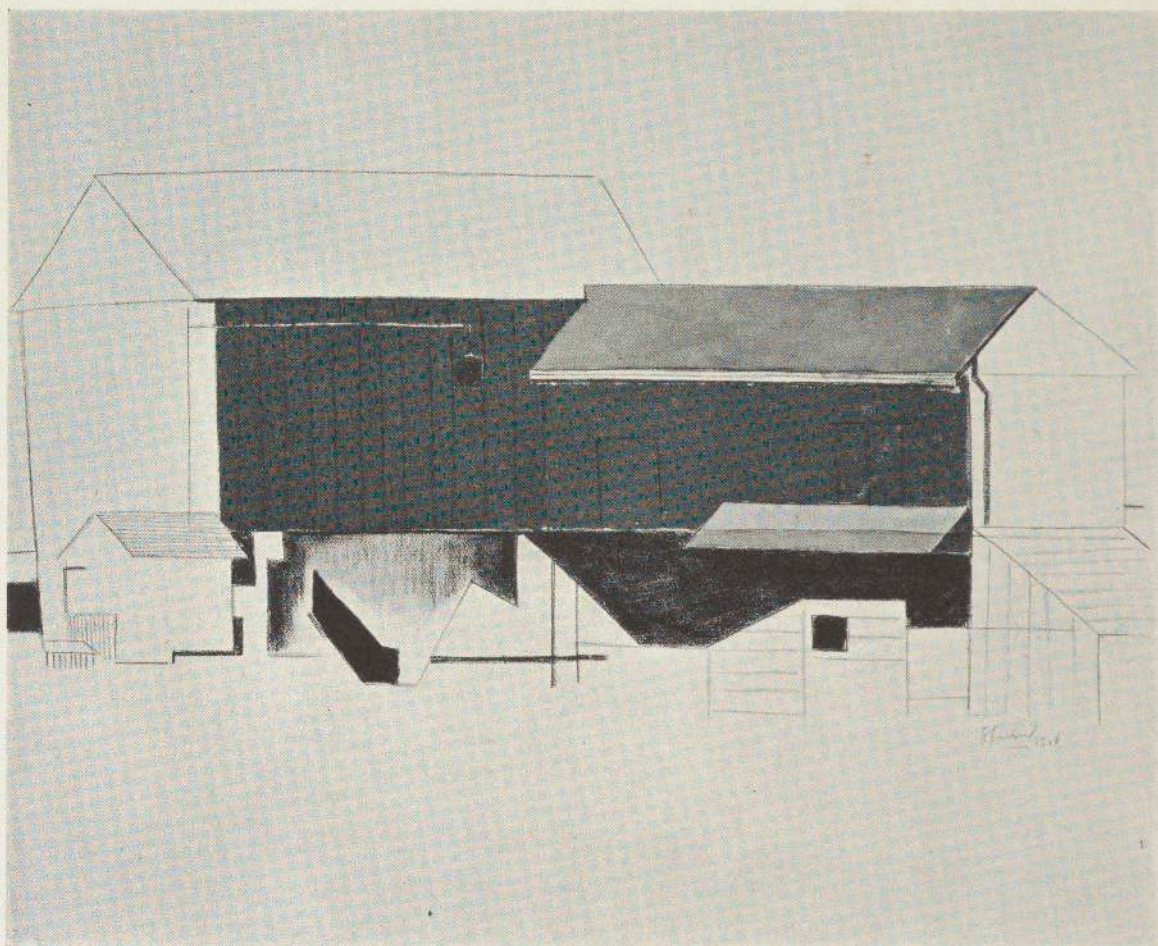
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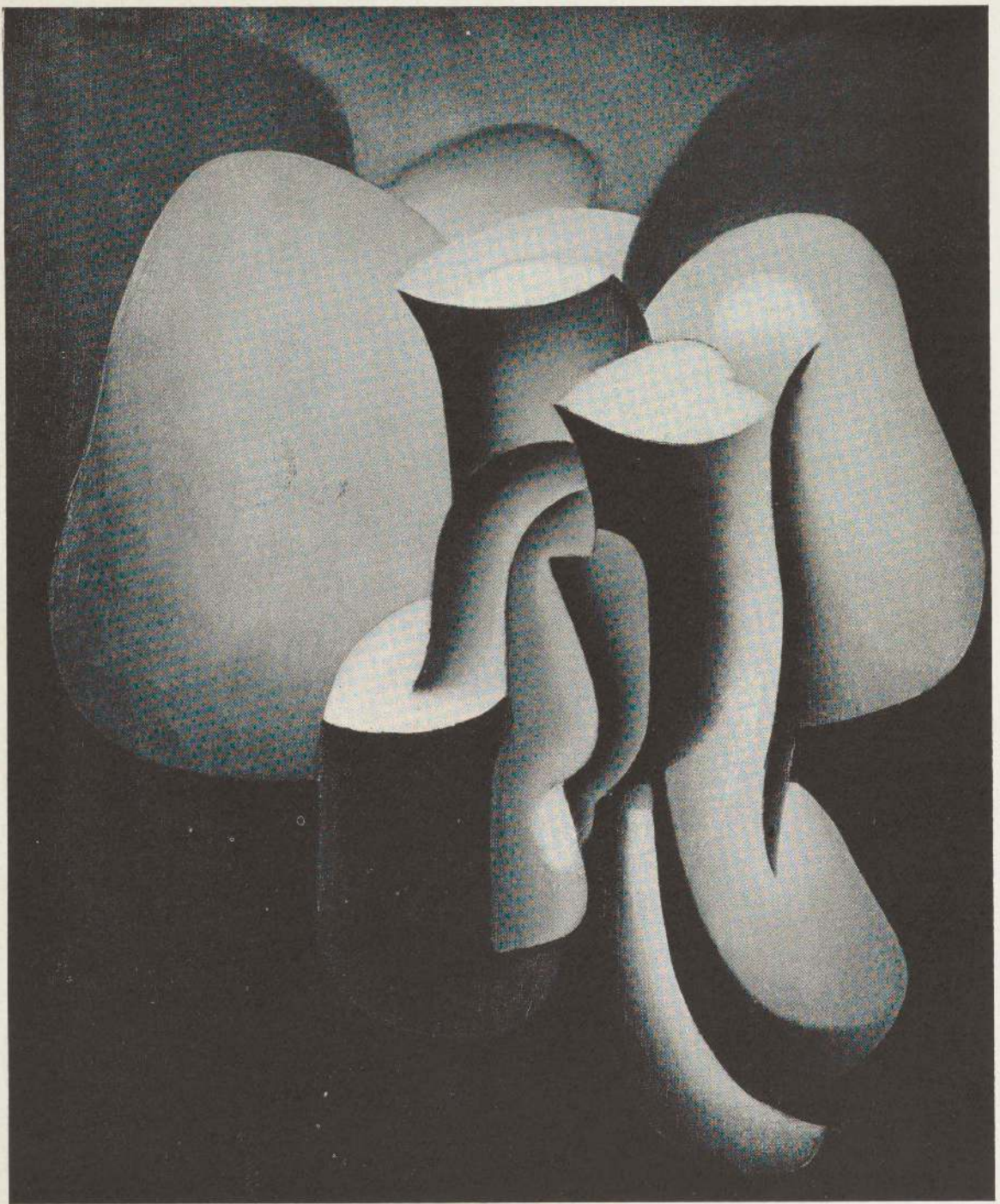
Watson, Forbes. **"Charles Sheeler."** *The Arts*, May 1923, v. 3, pp. 334-44.

For color reproductions, see catalog numbers 10, 21, 31, 38, 43, 55.

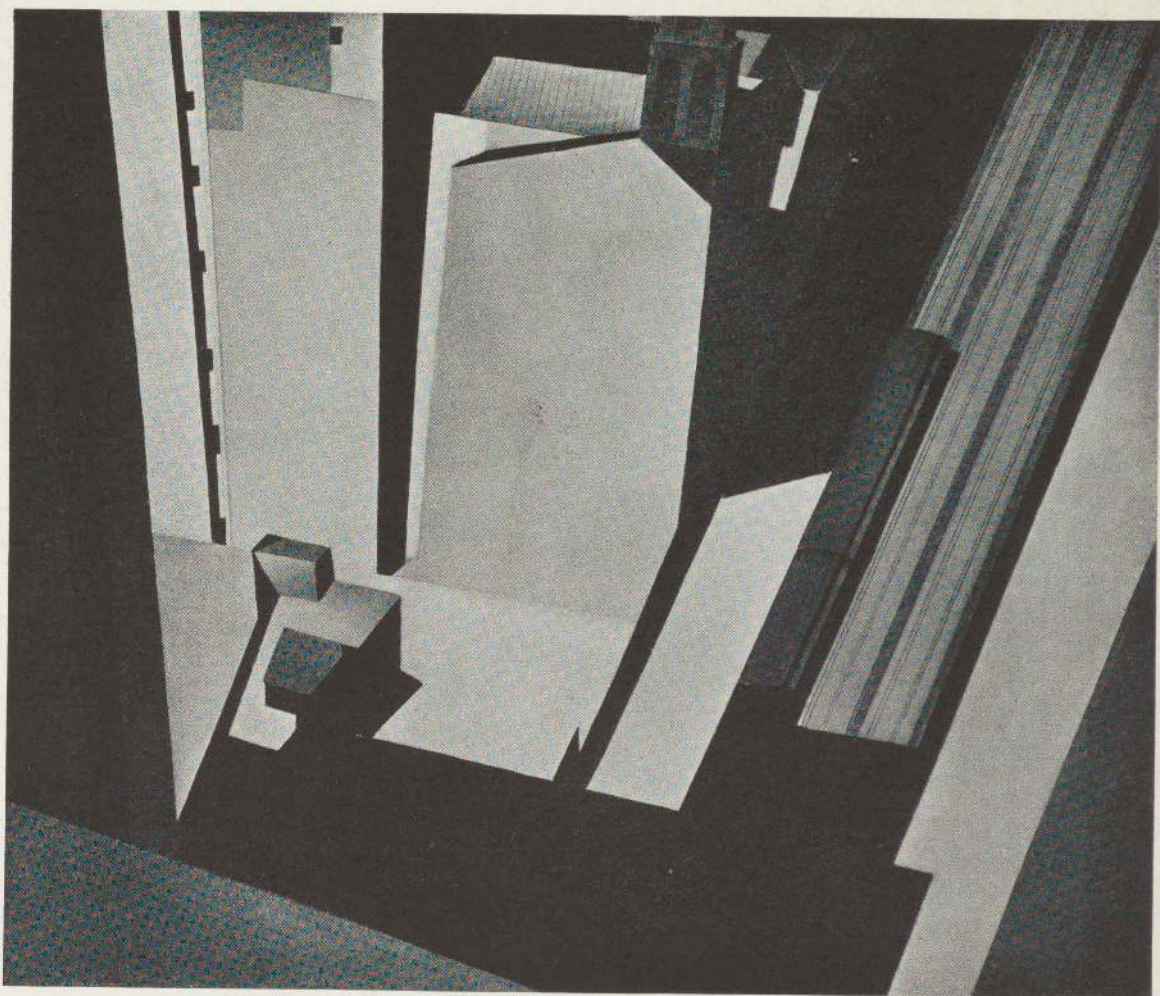
All the publications listed may be consulted in the Library of the Museum of Modern Art.



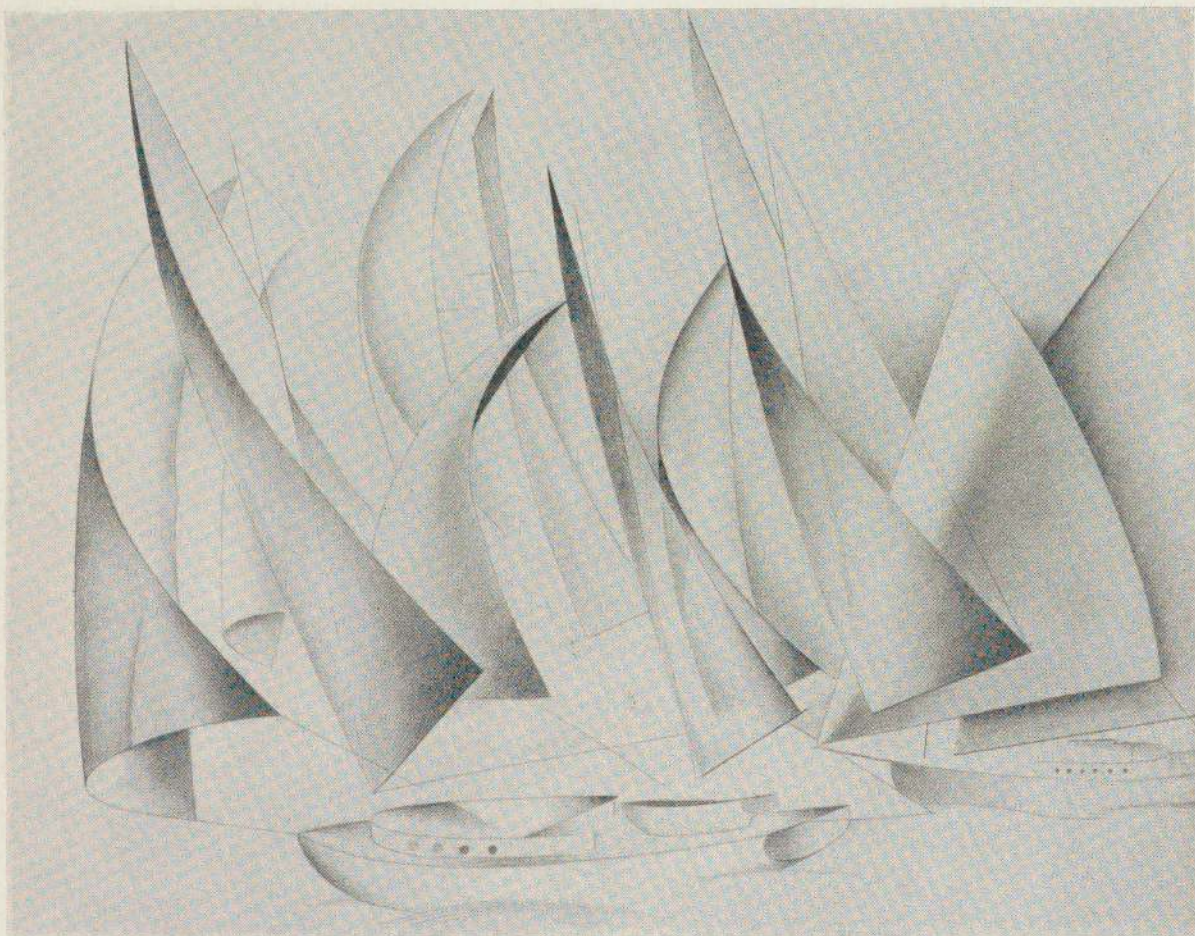
46 Barn Abstraction. 1918. Black conté crayon and tempera, 19½ x 24½ inches.



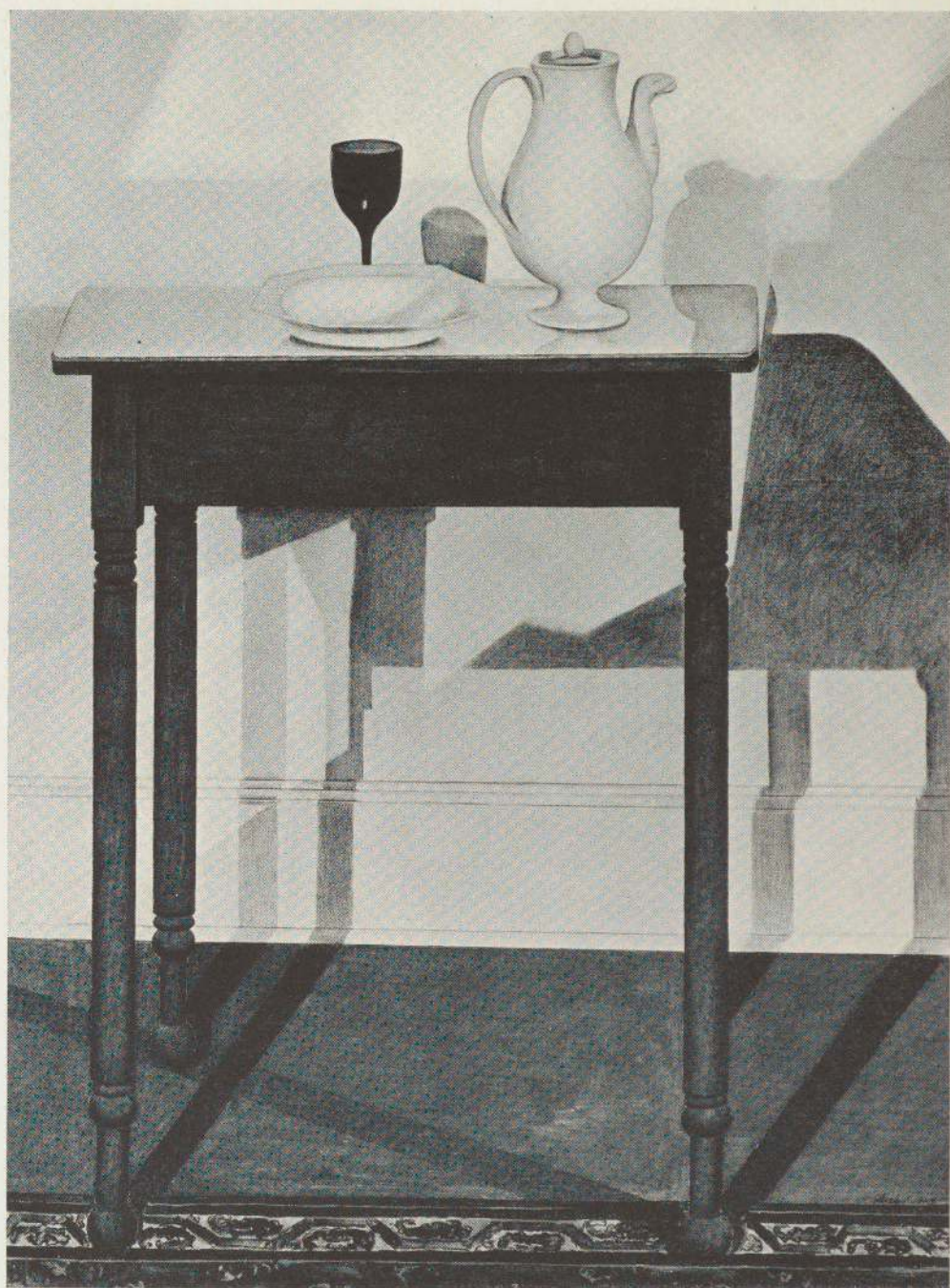
9 Flower Forms. 1919. Oil on canvas, 24 x 19 inches.



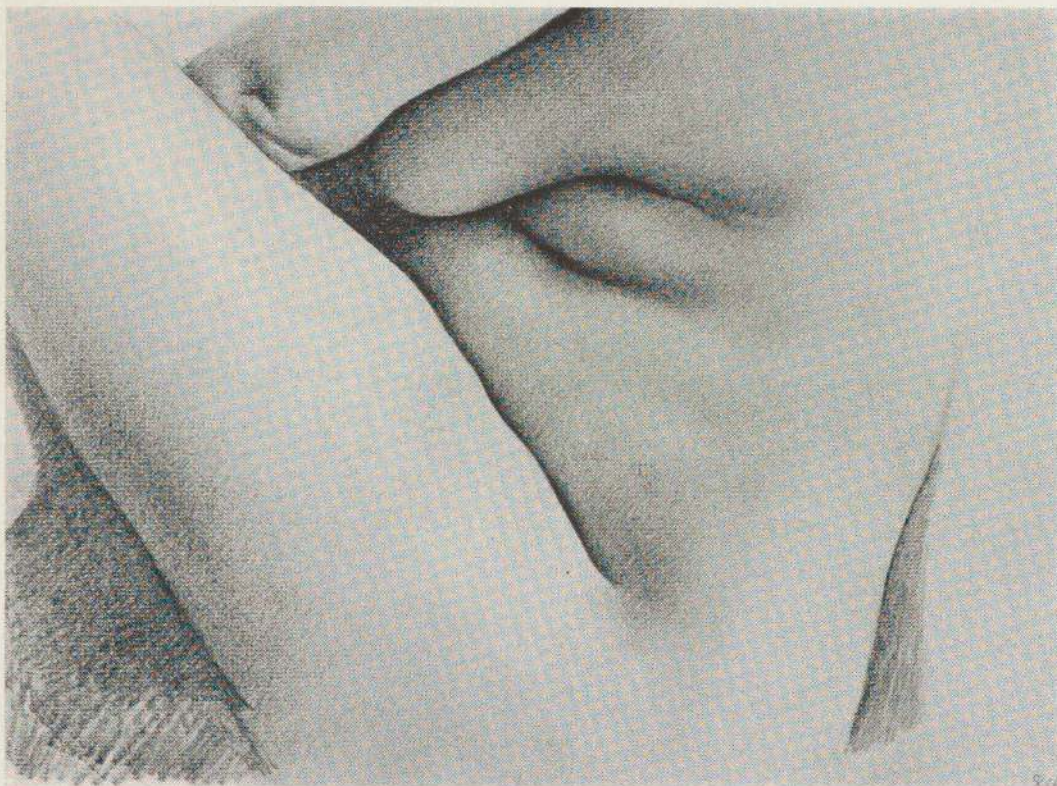
11 Church Street "El." 1922. Oil on canvas, 15½ x 18½ inches.



50 Pertaining to Yachts and Yachting. 1922. Color crayon, 19 x 24 inches.



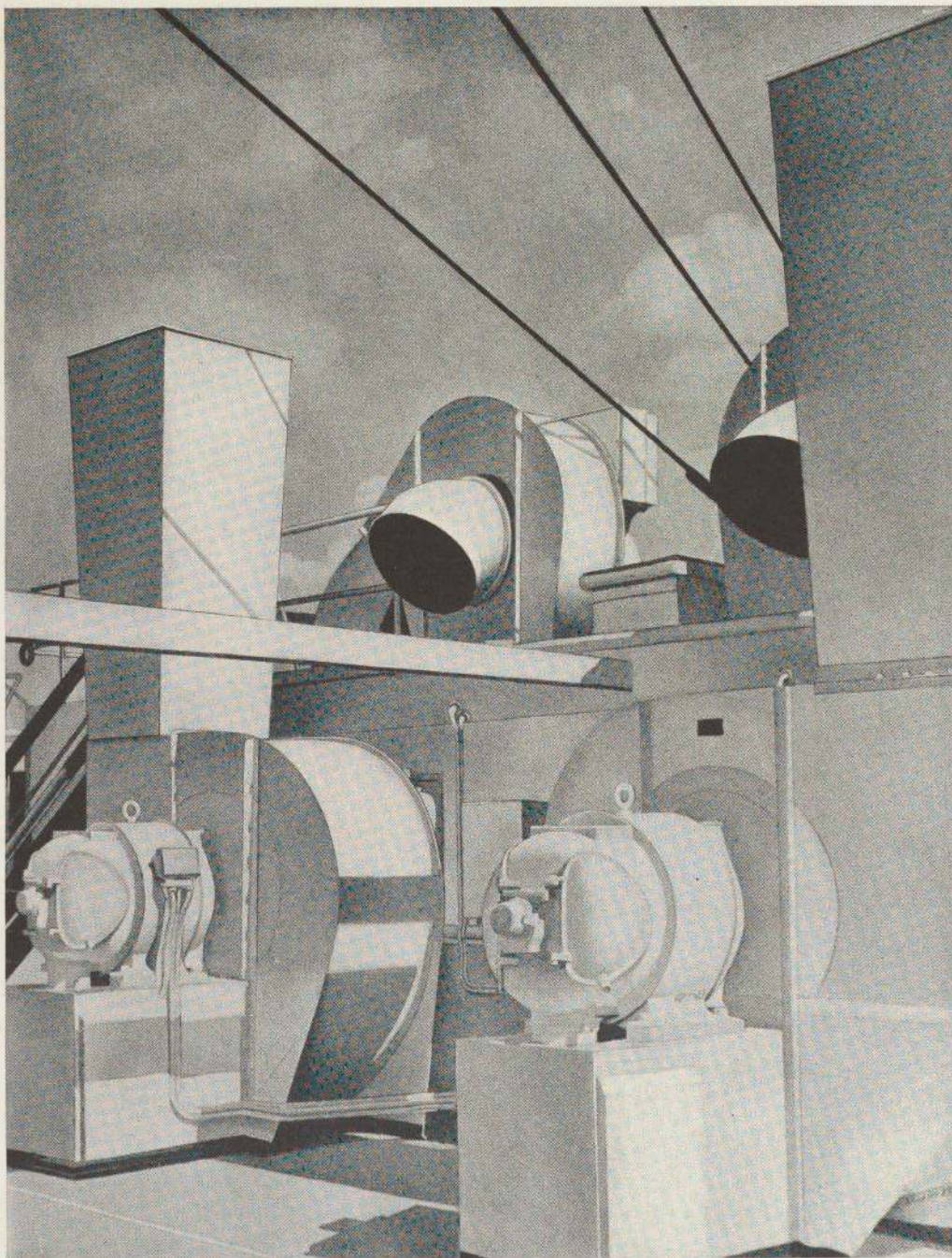
65 Still Life with White Teapot. 1924. Black conté crayon and tempera, 31 x 21 inches.



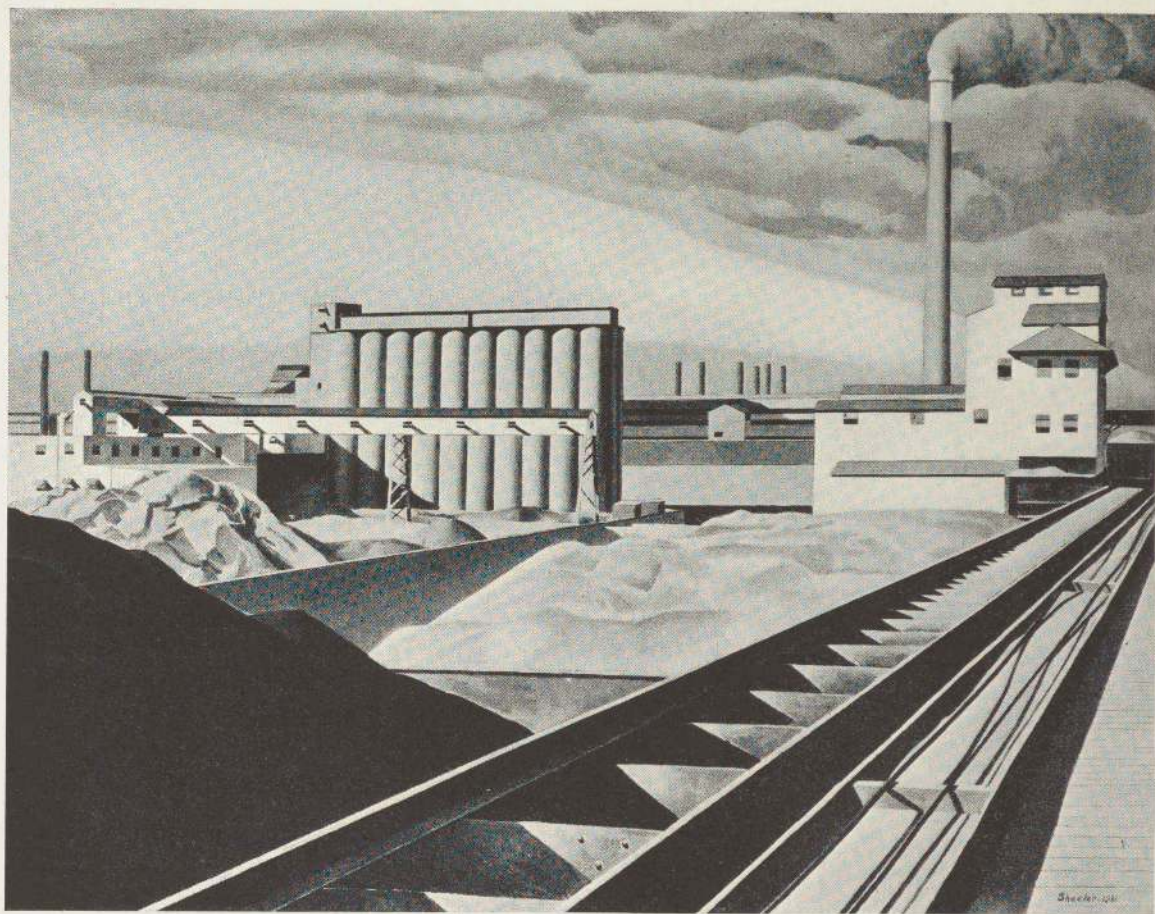
71 Torso. 1924. Pencil, 4 $\frac{5}{8}$ x 6 inches.



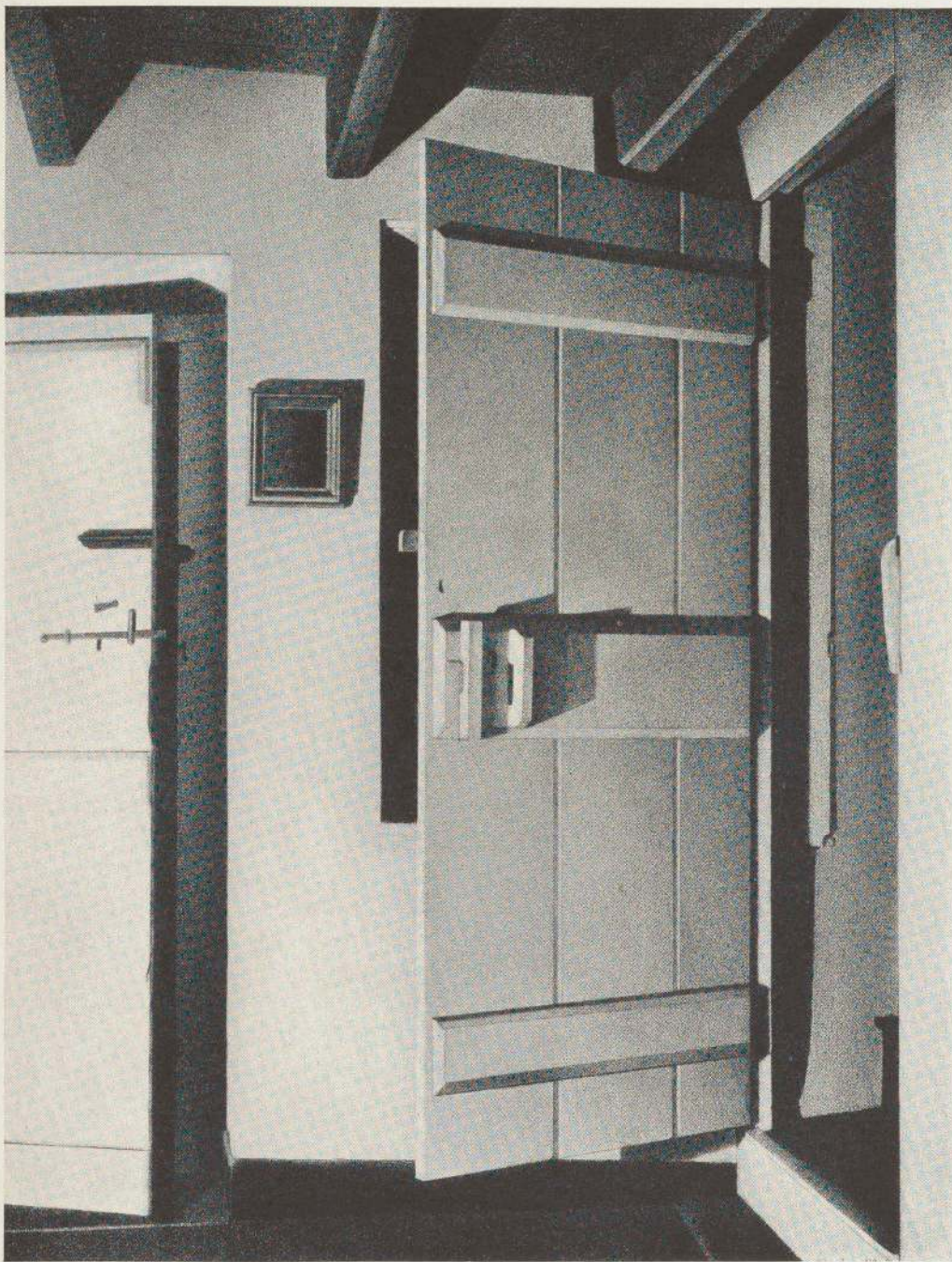
15 Staircase, Doylestown. 1925. Oil on canvas, 24 x 20 inches.



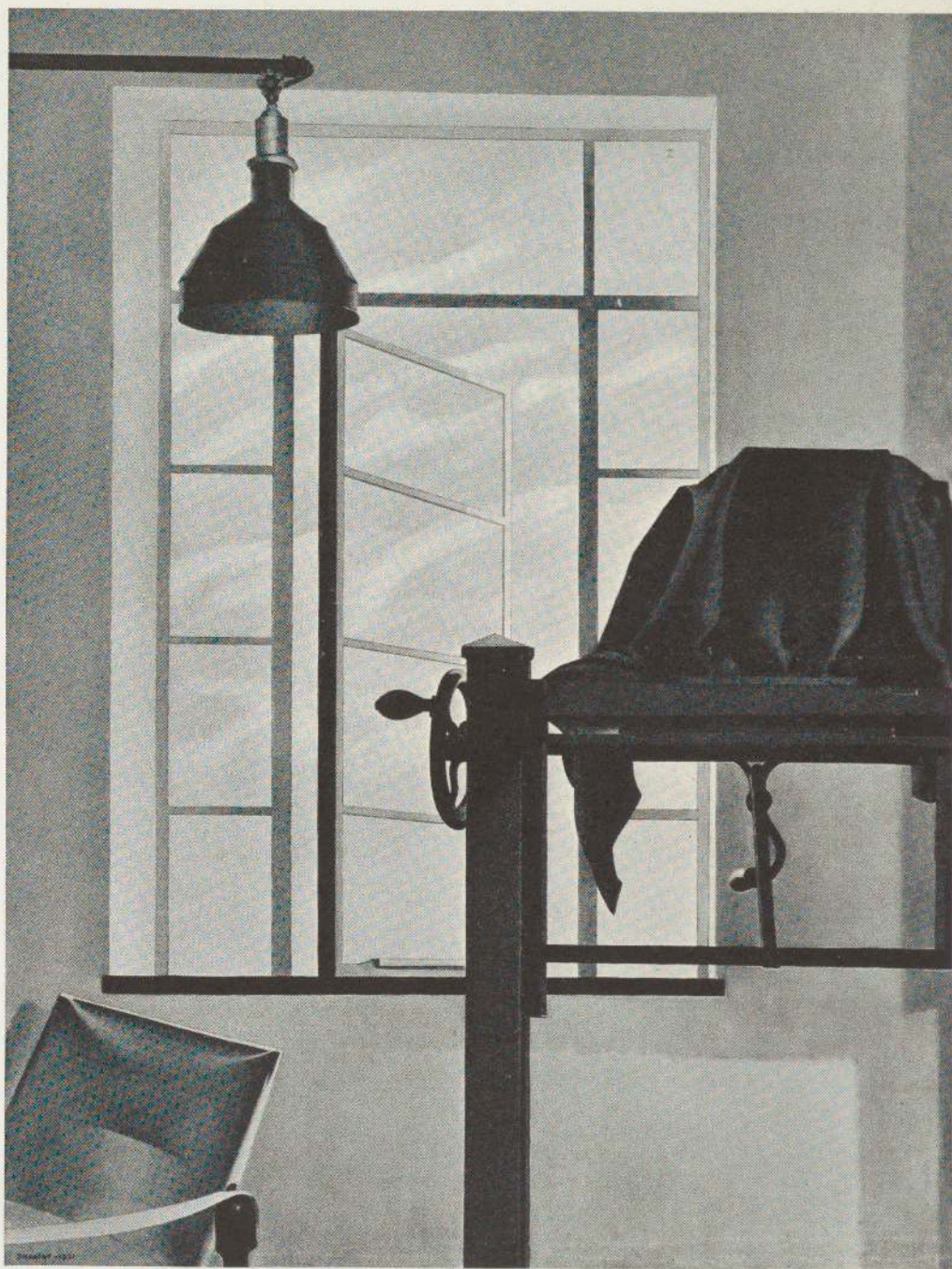
20 Upper Deck. 1929. Oil on canvas, 29 x 21¾ inches.



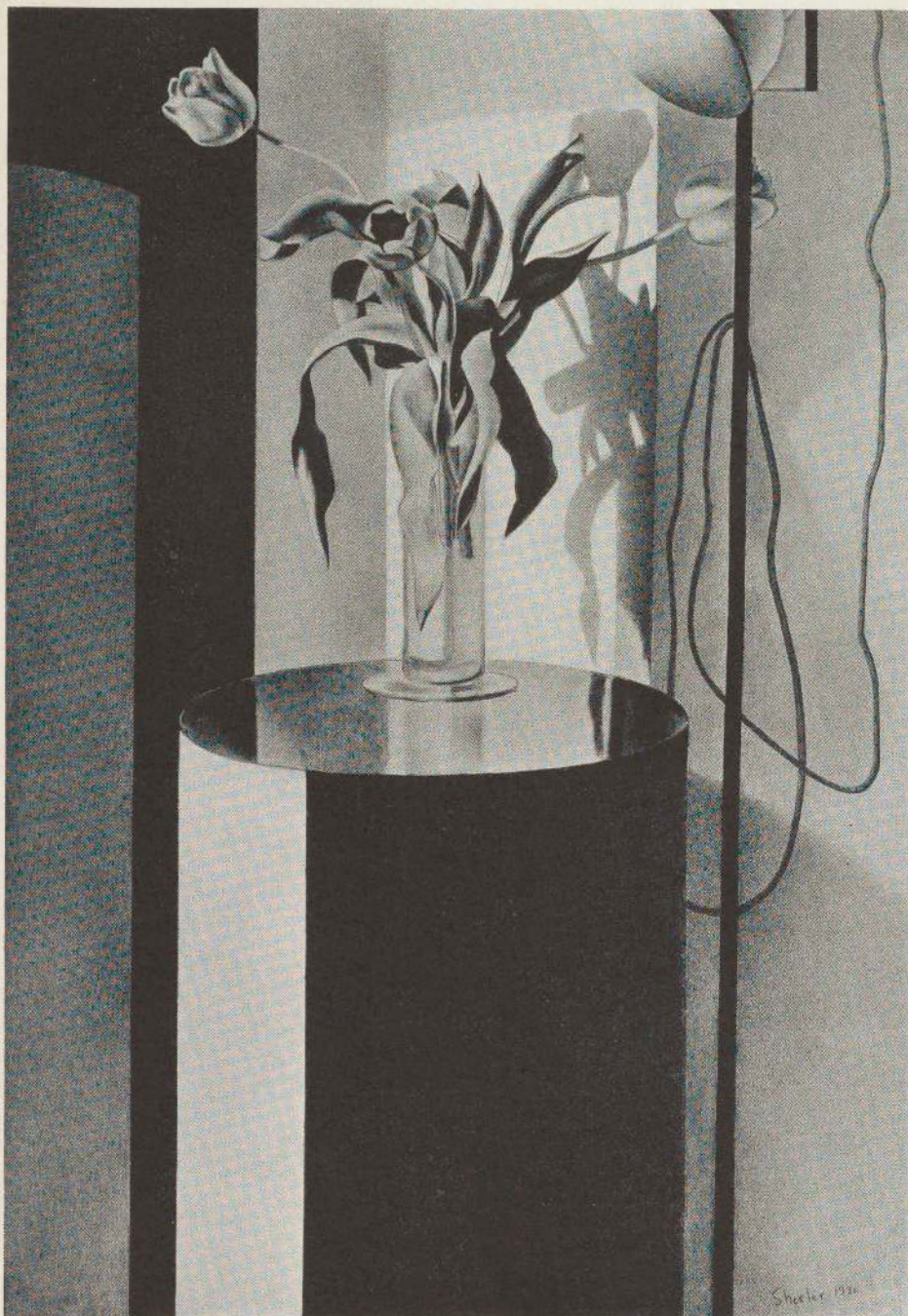
22 **Classic Landscape.** 1931. Oil on canvas, 25 x 32¼ inches.



88 **The Open Door.** 1932. Black conté crayon, 18 $\frac{7}{8}$ x 14 $\frac{1}{4}$ inches.



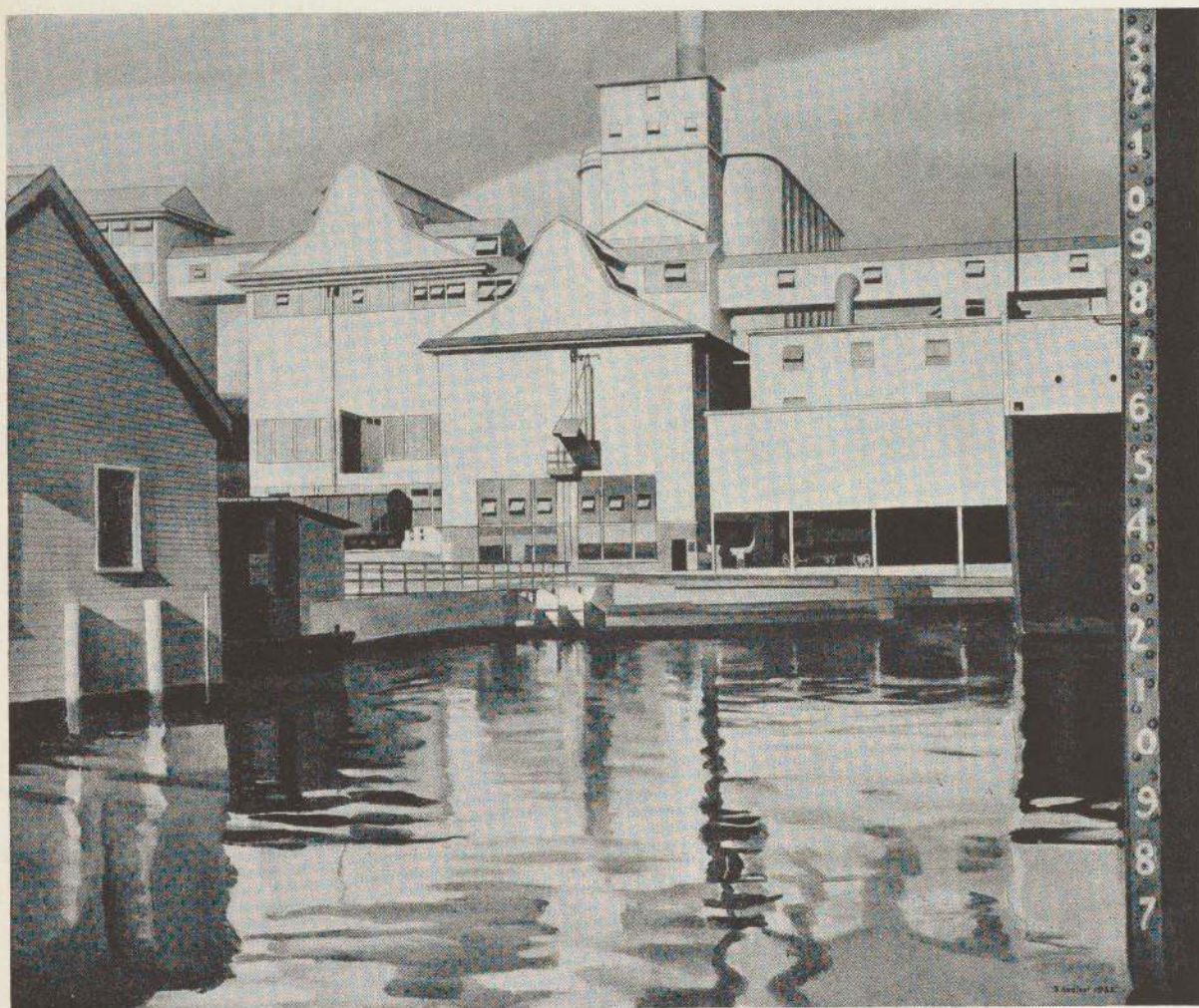
24 View of New York. 1931. Oil on canvas, 47¾ x 36¼ inches.



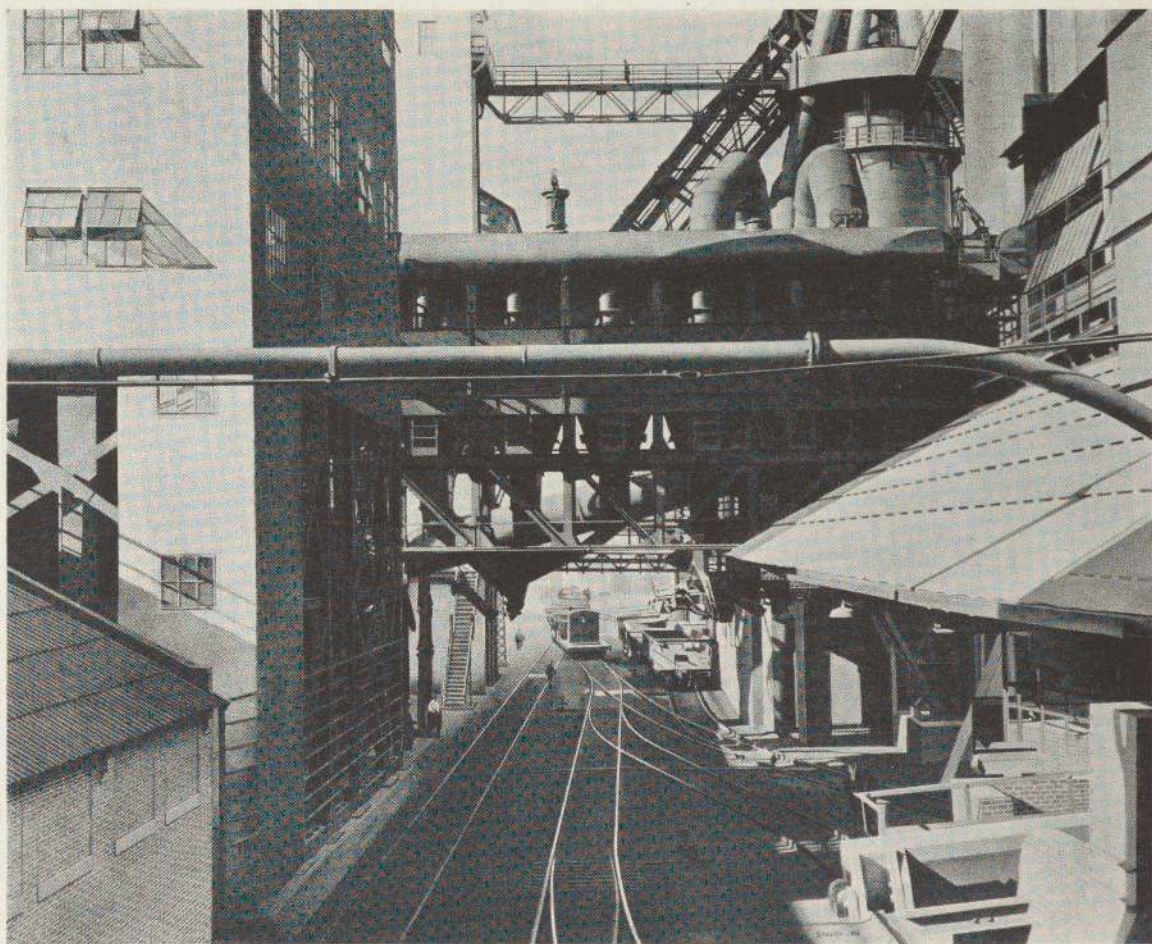
85 Tulips. 1931. Black conté crayon, 26 x 19 inches.



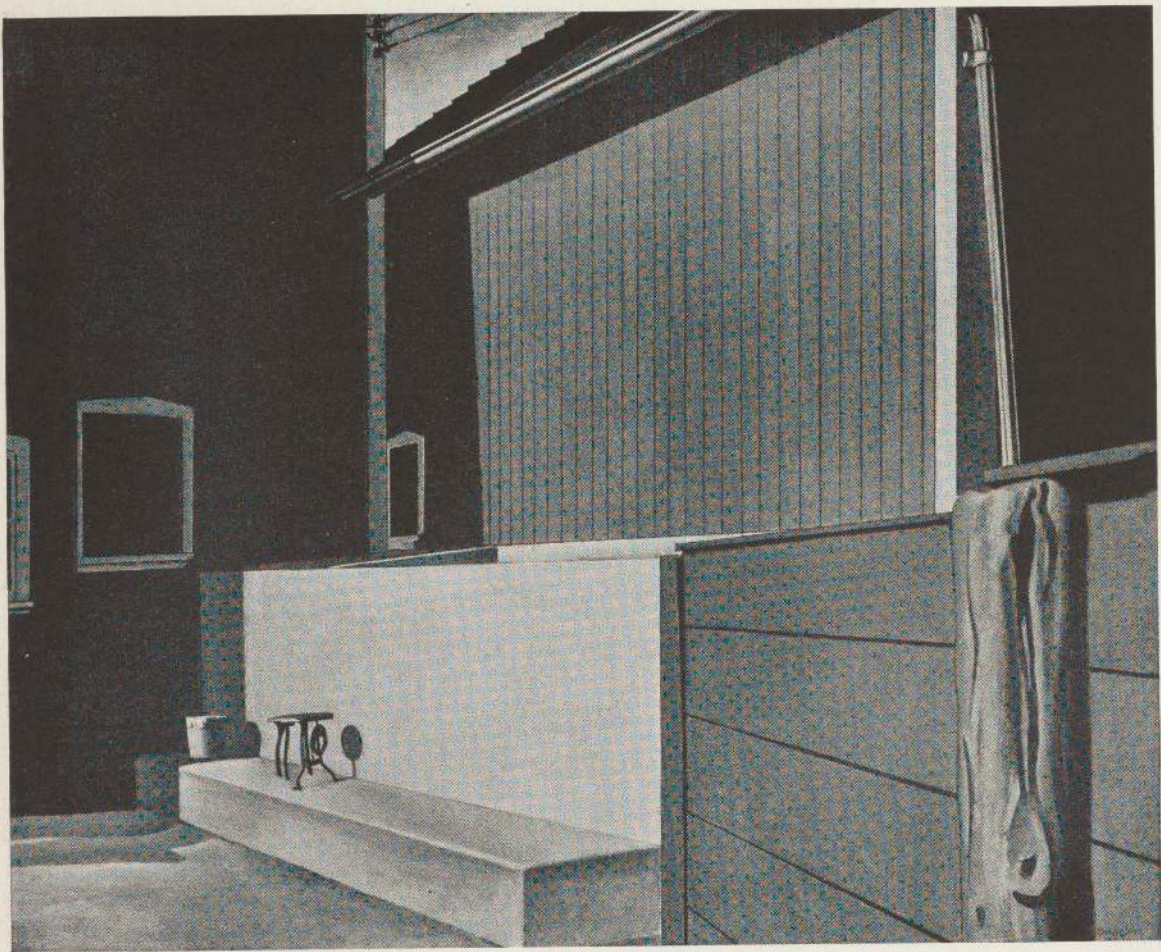
93 Of Domestic Utility. 1933. Black conté crayon, 22 x 16 inches.



27 River Rouge Plant. 1932. Oil on canvas, 20 x 24 inches.



37 City Interior. 1936. Oil on gesso panel, 22 x 27 inches.



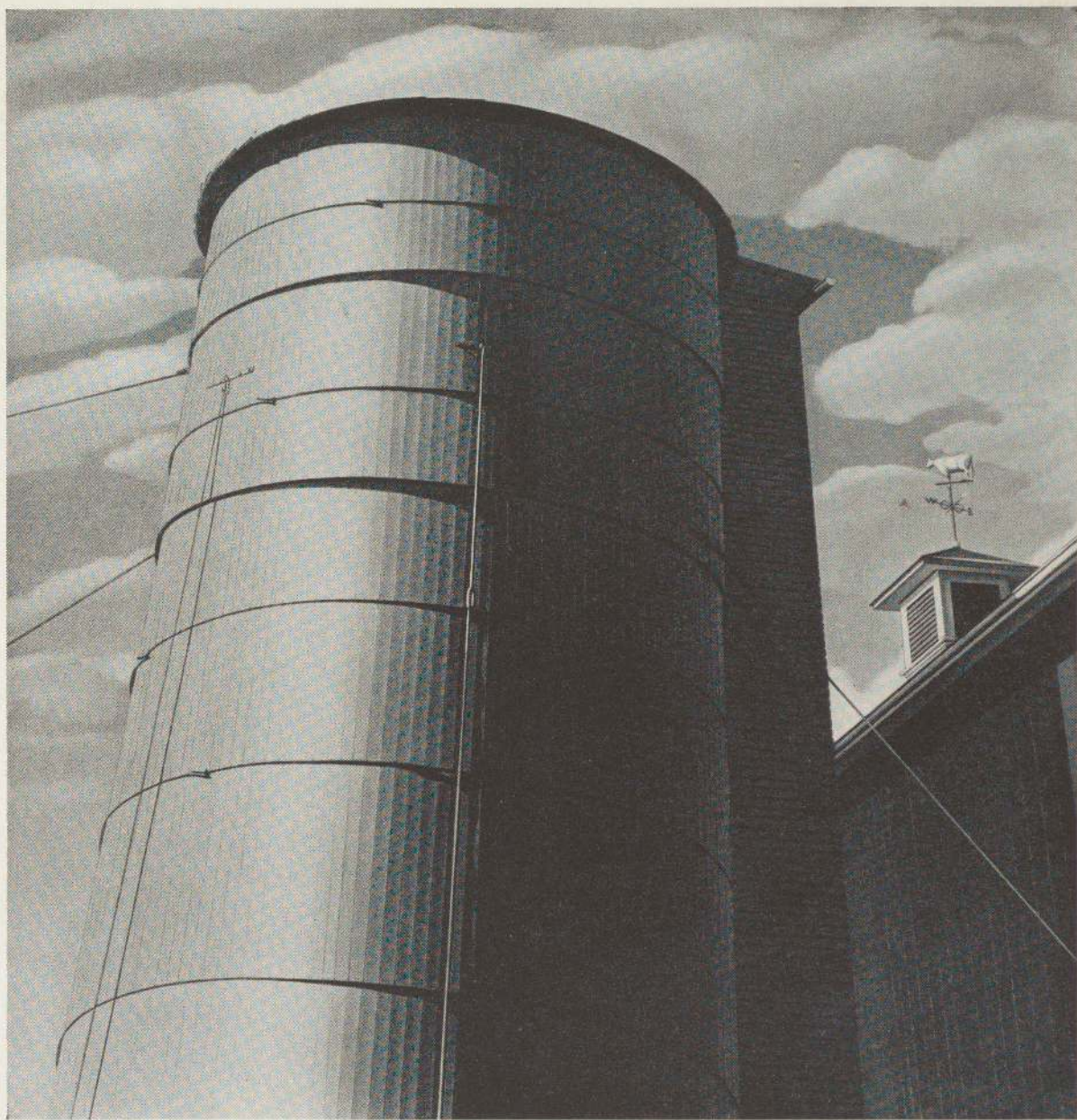
105 Barn Reds. 1938. Tempera, 10 x 13 inches.



39 Kitchen, Williamsburg. 1937. Oil on gesso panel, 10 x 14 inches.



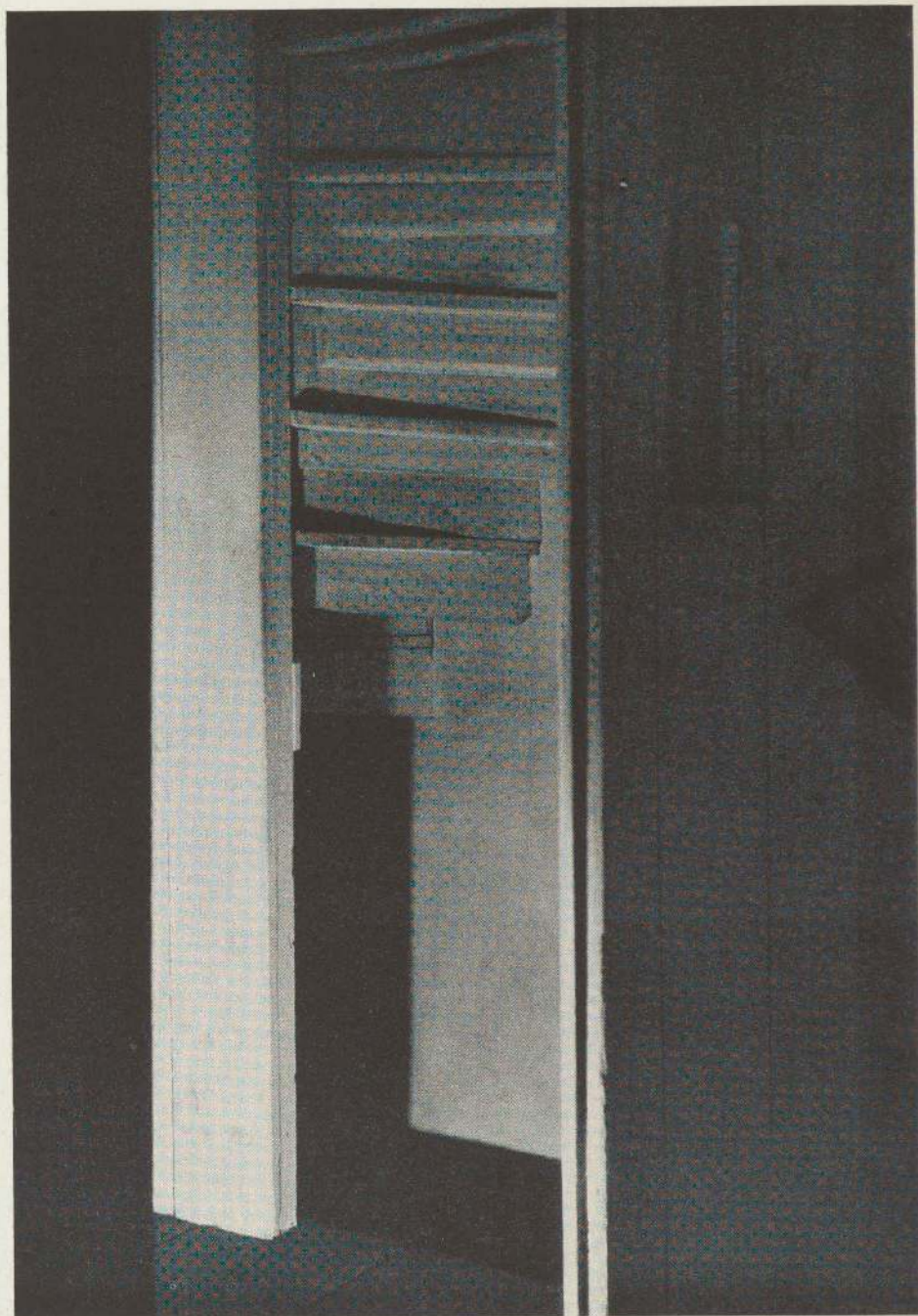
42 Still Life. 1938. Oil on canvas, 8 x 9 inches.



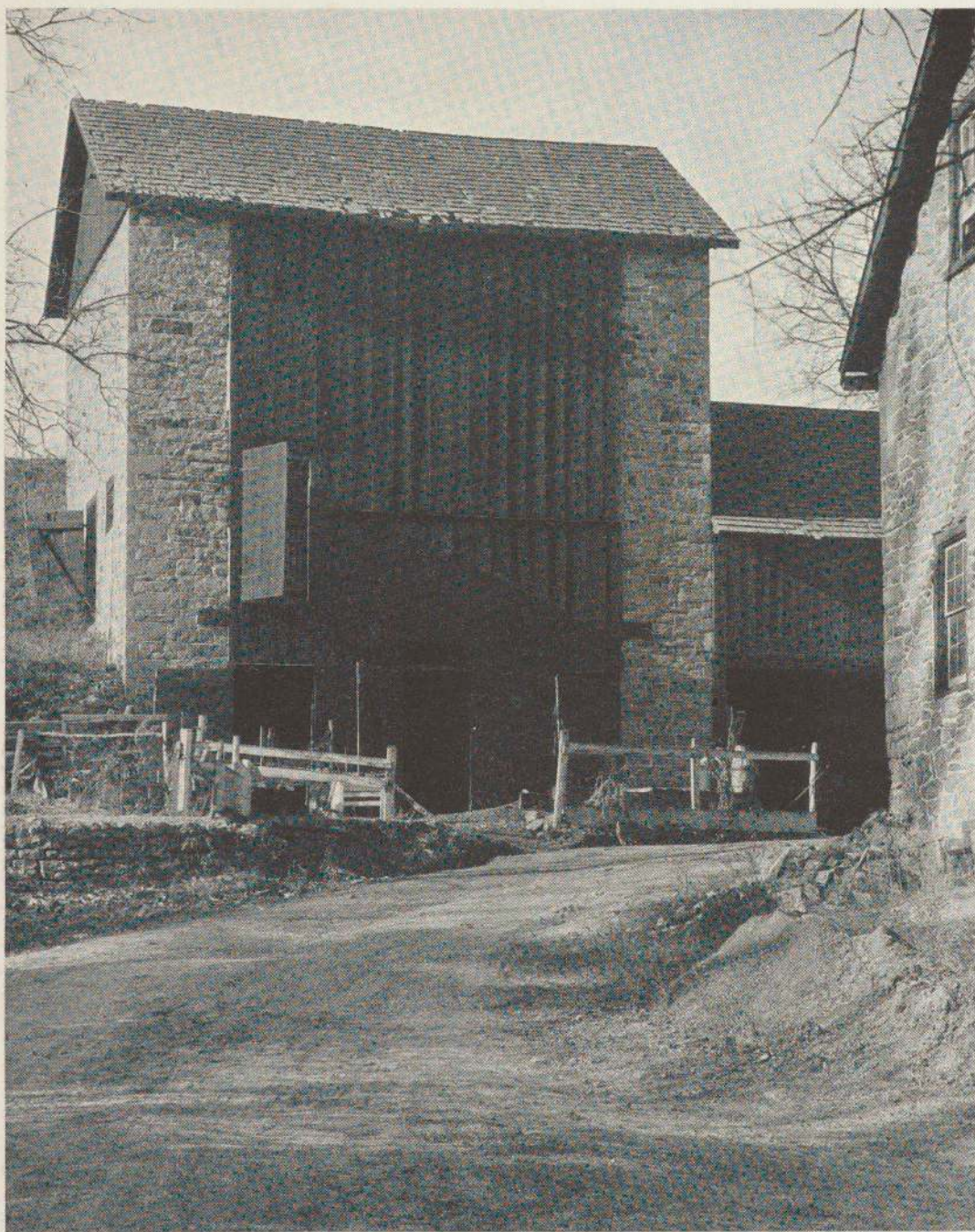
43 Silo. 1938. Oil on canvas, 20 x 19 inches.



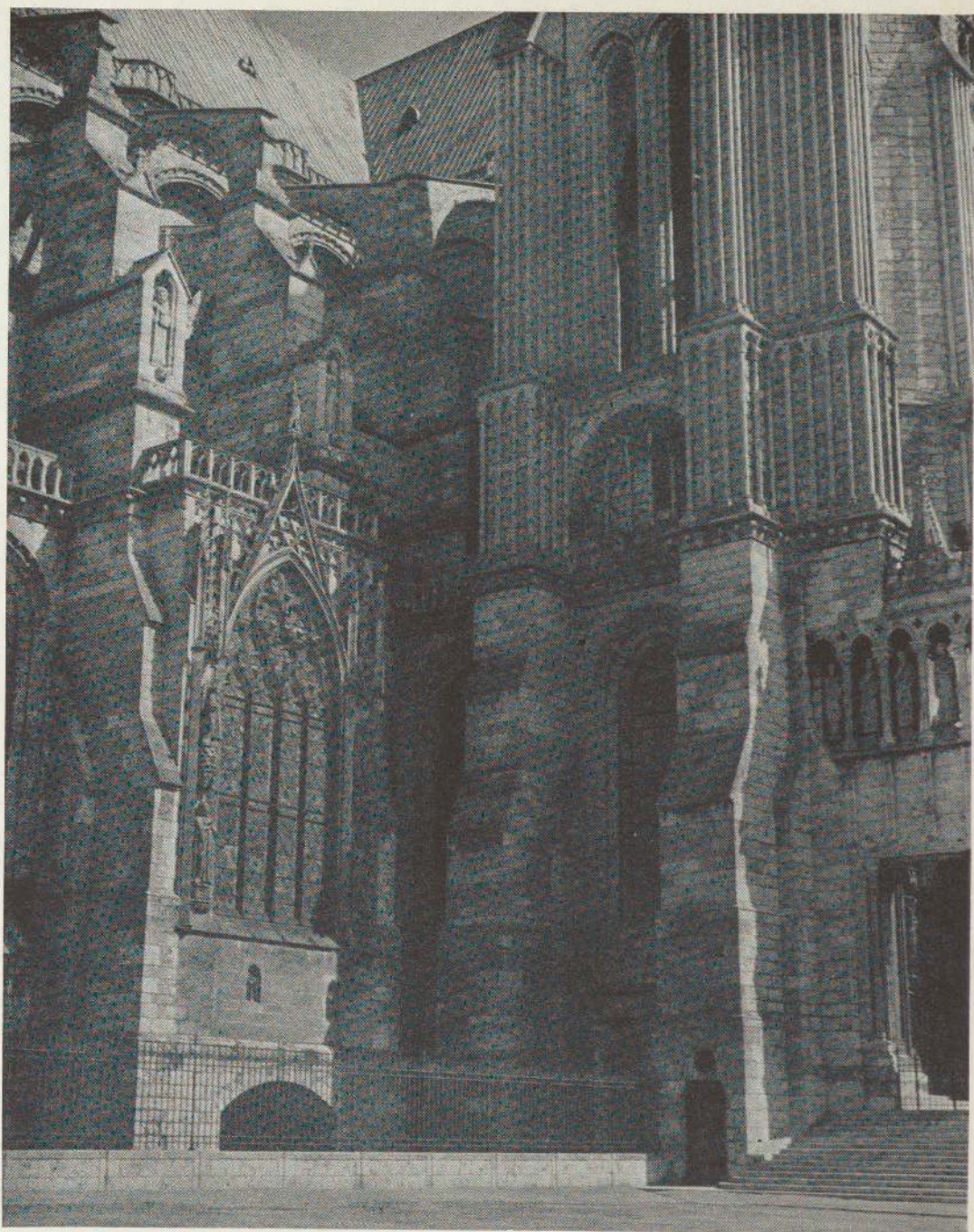
102 Rocks at Steichen's. 1937. Black conté crayon, 10½ x 8¾ inches.



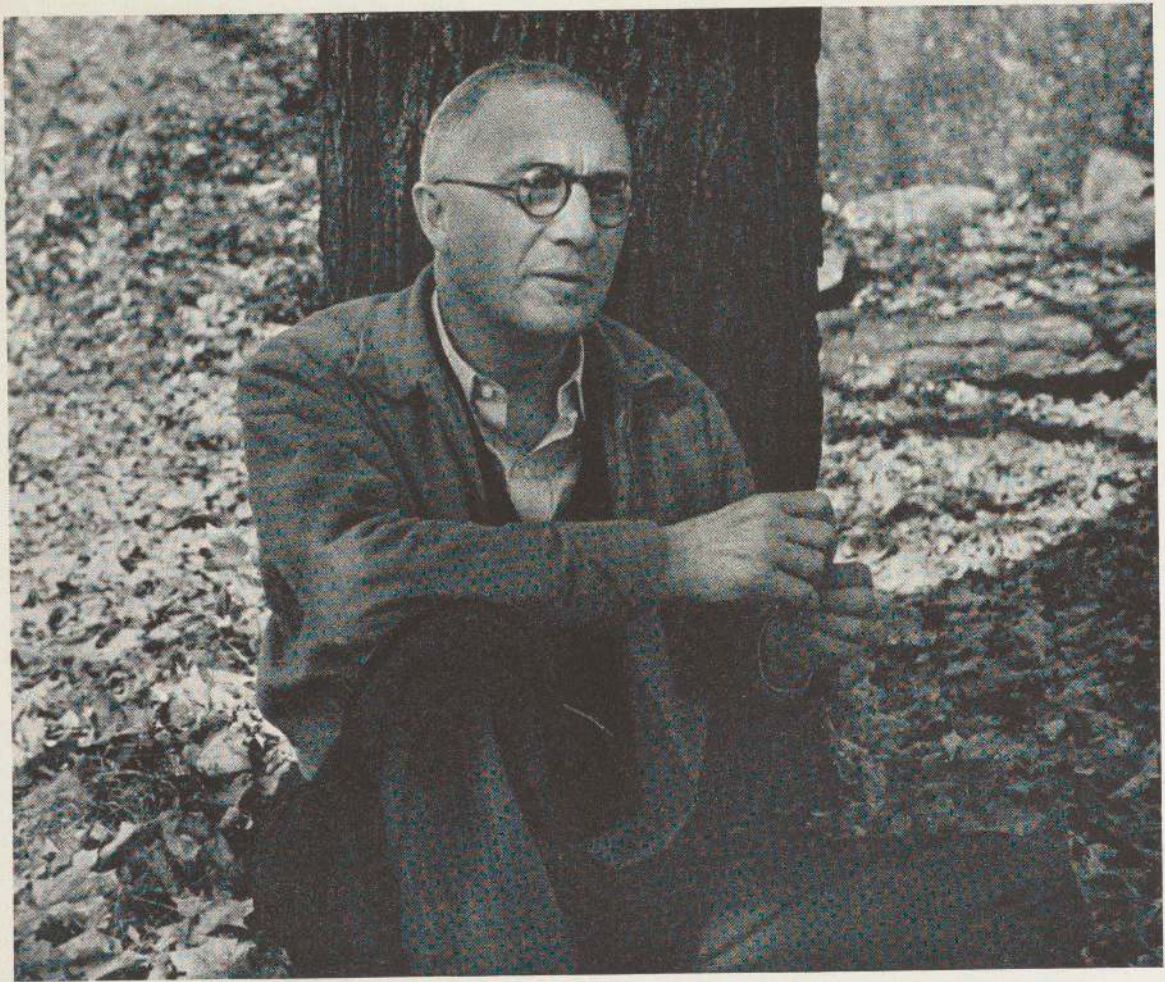
111 Stair Well. Photograph, 1914.



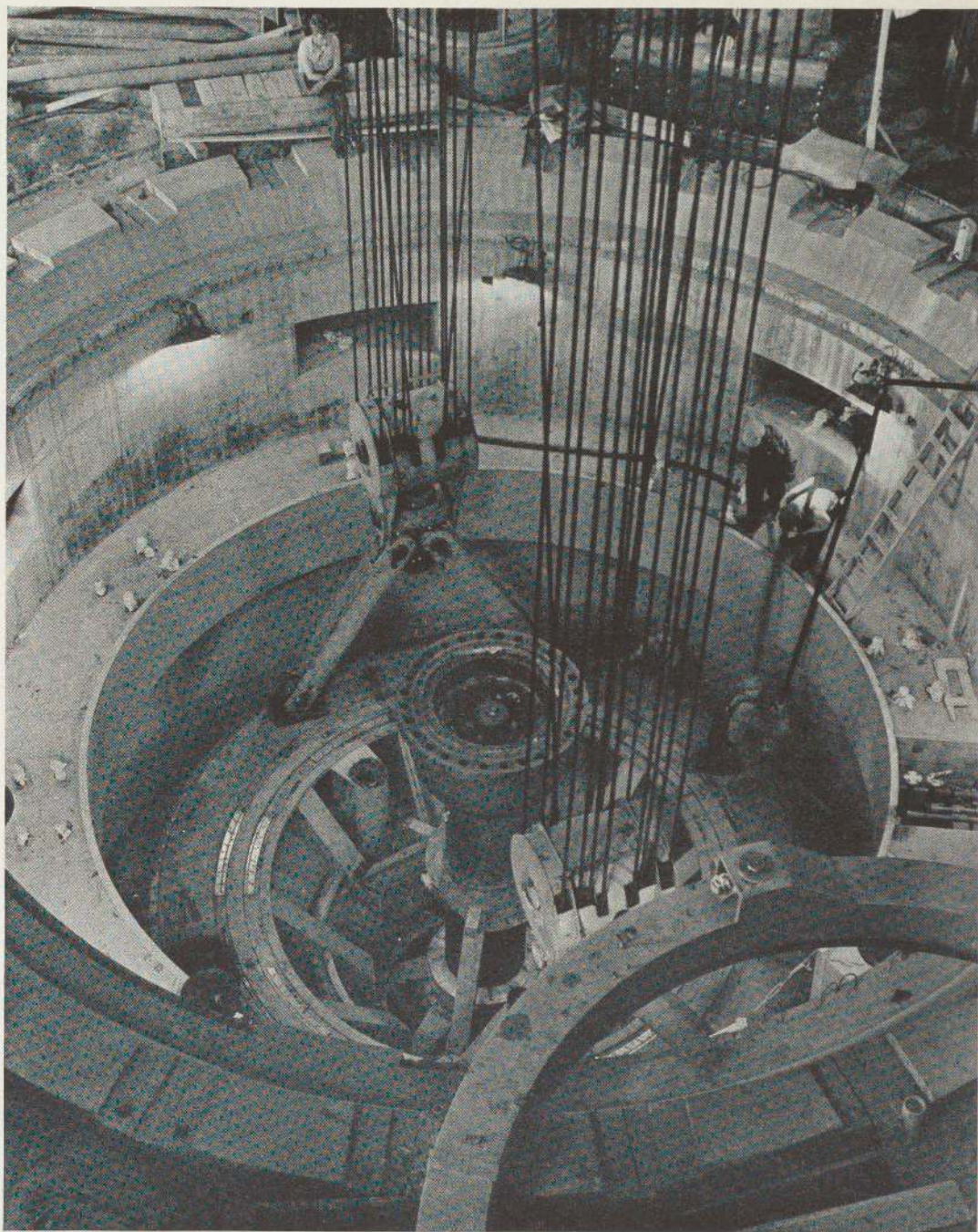
112 Bucks County Barn. Photograph, 1915.



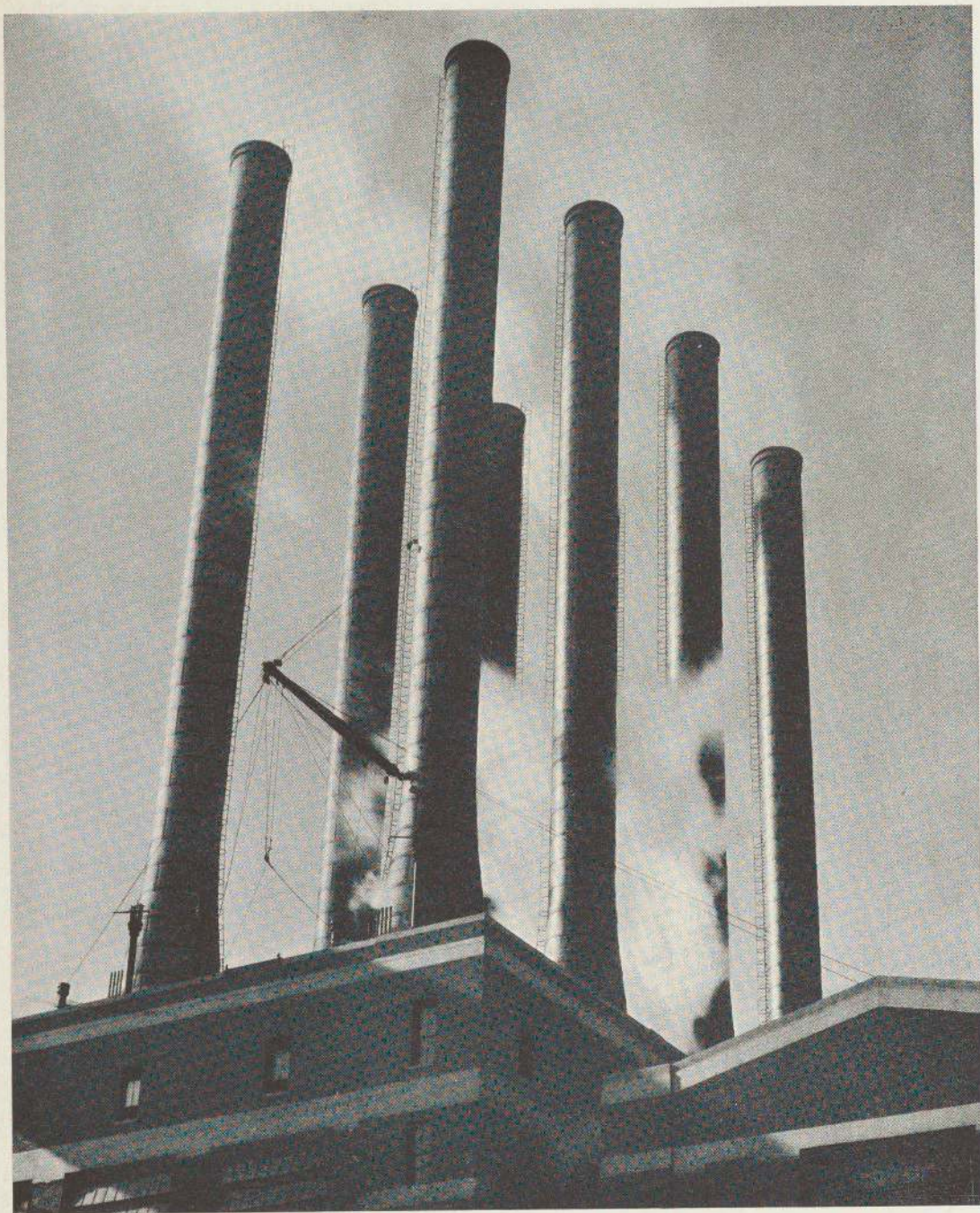
149 Chartres Cathedral. Photograph, 1929.



176 William Carlos Williams. Photograph, 1938.

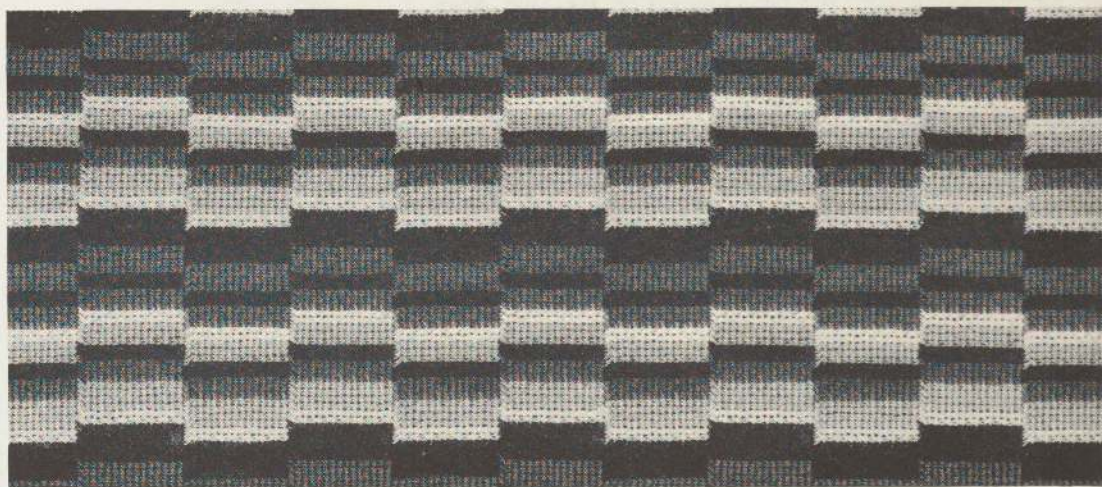
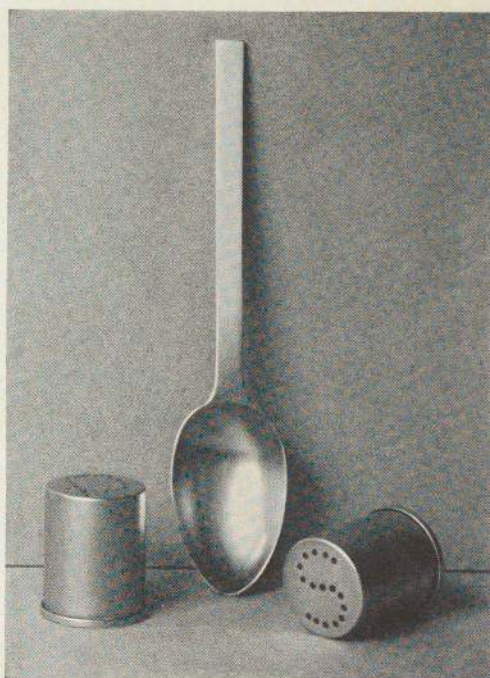


177 Generator. Photograph, 1939.



139 The Ford Plant. Photograph, 1927.

184, 185 Teaspoon and salt and pepper shakers
designed by Sheeler.



187, 188 Textiles designed by Sheeler.

LENDERS TO THE EXHIBITION

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CATALOG OF THE EXHIBITION

OIL PAINTINGS

- 1 **Plums on a Plate.** About 1910. Oil on wood, 10 x 14 inches. Lent by the artist.
- 2 **Still Life.** 1912. Oil on wood, 10 x 14 inches. Exhibited: Armory Show, New York, 1913. Lent by the artist.
- 3 **Red Tulips.** 1912. Oil on wood, 10 x 14 inches. Exhibited: Armory Show, New York, 1913. Lent by the artist.
- 4 **Still Life, Spanish Shawl.** 1912. Oil on canvas, 10 x 14 inches. Lent by the artist.
- 5 **Landscape.** 1913. Oil on wood, 10 x 14 inches. Exhibited: Armory Show, New York, 1913. Lent by the artist.
- 6 **White Tulips.** 1913. Oil on wood, 14 x 10 inches. Lent by Mr. and Mrs. Richard Kyle, Radburn, New Jersey.
- 7 **Landscape.** 1915. Oil on wood, 10 x 14 inches. Lent by the artist.
- 8 **Lhasa.** 1916. Oil on canvas, 25½ x 31¾ inches. Lent by the Columbus Gallery of Fine Arts, the Ferdinand Howald Collection.
- *9 **Flower Forms.** 1919. Oil on canvas, 24 x 19 inches. Lent by Earl Horter, Chestnut Hill, Pennsylvania.
- 10 **Offices.** About 1920. Oil on canvas, 20 x 13 inches. Lent by the Phillips Memorial Gallery, Washington.
Reproduced in color, 9⅞ x 5⅞ inches, *Shadowland*, Mar. 1923, v. 8, p. 10.
- *11 **Church Street "El".** 1922. Oil on canvas, 15½ x 18½ inches. Lent by Earl Horter, Chestnut Hill, Pennsylvania.
- 12 **Pertaining to Yachts and Yachting.** 1922. Oil on canvas, 19½ x 23¾ inches. Lent anonymously.
- 13 **Houses, Washington Square.** 1924. Oil on canvas, 24 x 18 inches. Lent by Mrs. C. H. Jordan, Wakefield, Rhode Island.
- 14 **Vermont Landscape.** 1924. Oil on canvas, 18 x 24 inches. Lent by Charles Perkins, Wakefield, Rhode Island.
- *15 **Staircase, Doylestown.** 1925. Oil on canvas, 24 x 20 inches. Lent by Matthew Josephson, Gaylordsville, Connecticut.
- 16 **Still Life.** 1925. Oil on canvas, 24 x 20 inches. Lent by the California Palace of the Legion of Honor, San Francisco.

OIL PAINTINGS

- 17 **Yellow Iris.** 1925. Oil on canvas, 24 x 19 inches. Lent by Mrs. Frances M. Pollak, New York.
- 18 **Spring Interior.** 1927. Oil on canvas, 30 x 25 inches. Lent by the Whitney Museum of American Art, New York.
- 19 **Gladioli.** 1927. Oil on canvas, 28 x 22 inches. Lent by the Downtown Gallery, New York.
- *20 **Upper Deck.** 1929. Oil on canvas, 29 x 21³/₄ inches. Lent by the William Hayes Fogg Art Museum, Harvard University, Cambridge.
- 21 **American Landscape.** 1930. Oil on canvas, 23¹/₂ x 30¹/₂ inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.
Reproduced in color, 6³/₄ x 8³/₄ inches, *Fortune*, Mar. 1931, p. 57; 6 x 7³/₁₆ inches, *Formes*, Jan. 1932, no. 21, opp. p. 198; and 7³/₁₆ x 9³/₁₆ inches, *Art News*, Mar. 26, 1938, v. 36, p. 111.
- *22 **Classic Landscape.** 1931. Oil on canvas, 25 x 32¹/₄ inches. Lent by Edsel B. Ford, Dearborn.
- 23 **Cactus.** 1931. Oil on canvas, 45 x 30 inches. Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood.
- *24 **View of New York.** 1931. Oil on canvas, 47³/₄ x 36¹/₄ inches. Lent by the Museum of Fine Arts, Boston.
- 25 **Home, Sweet Home.** 1931. Oil on canvas, 36 x 29 inches. Lent anonymously, courtesy the Detroit Institute of Arts.
- 26 **Americana.** 1931. Oil on canvas, 48 x 36 inches. Lent by the Downtown Gallery, New York.
- *27 **River Rouge Plant.** 1932. Oil on canvas, 20 x 24 inches. Lent by the Whitney Museum of American Art, New York.
- 28 **House in Newtown.** 1932. Oil on gesso panel, 3³/₄ x 4³/₄ inches. Lent by Mrs. Edith G. Halpert, New York.
- 29 **Newhaven.** 1932. Oil on canvas, 36 x 26 inches. Lent by the Downtown Gallery, New York.
- 30 **Bucks County Barn.** 1932. Oil on gesso panel, 24 x 30 inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.
- 31 **American Interior.** 1934. Oil on canvas, 33 x 30 inches. Lent by Mrs. Paul Moore, Convent, New Jersey.
Reproduced in color, 18⁷/₈ x 17¹/₈ inches, *Living American Art* color-prints, no. 17.
- 32 **Shaker Buildings.** 1934. Oil on gesso panel, 9¹/₂ x 13¹/₂ inches. Lent by Miss Helen Resor, New York.

OIL PAINTINGS

- 33 **Ephrata.** 1934. Tempera on gesso panel, 4 x 5 inches. Lent by Mrs. Edith G. Halpert, New York.
- 34 **Ephrata.** 1934. Oil on gesso panel, 19½ x 23½ inches. Lent by the Springfield Museum of Fine Arts, James Philip Gray Collection.
- 35 **The Governor's Palace, Williamsburg.** 1936. Oil on canvas, 21½ x 23½ inches. Lent by Mrs. John D. Rockefeller, Jr., New York.
- 36 **Bassett Hall, Williamsburg.** 1936. Oil on canvas, 20½ x 24½ inches. Lent by Mrs. John D. Rockefeller, Jr., New York.
- *37 **City Interior.** 1936. Oil on gesso panel, 22 x 27 inches. Lent by the Worcester Art Museum.
- 38 **Clapboards.** 1937. Oil on canvas, 19 x 21 inches. Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.
Reproduced in color, 9¾ x 8½ inches, *House & Garden*, May 1937, v. 71, p. 55.
- *39 **Kitchen, Williamsburg.** 1937. Oil on gesso panel, 10 x 14 inches. Lent anonymously.
- 40 **Farm Buildings.** 1938. Oil on gesso panel, 4 x 6 inches. Lent by Harry Scherman, New York.
- 41 **The Upstairs.** 1938. Oil on canvas, 20 x 13 inches. Lent by the Cincinnati Art Museum.
- *42 **Still Life.** 1938. Oil on canvas, 8 x 9 inches. Lent by Nelson A. Rockefeller, New York.
- *43 **Silo.** 1938. Oil on canvas, 20 x 19 inches. Lent by the Downtown Gallery, New York.
Reproduced in color, 10 x 9¾ inches, *Fortune*, Apr. 1939, v. XIX, no. 4, cover.
- 44 **The Yankee Clipper.** 1939. Oil on canvas, 24 x 28 inches. Lent by the Downtown Gallery, New York, courtesy *Fortune*.
One of a series of seven paintings of contemporary industrial subjects by Charles Sheeler commissioned by the magazine *Fortune*. To be published as a color portfolio by *Fortune* in February 1940.

WATERCOLORS AND DRAWINGS

- 45 **Barn Abstraction.** 1917. Black conté crayon, 14¼ x 19½ inches. Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood.
- *46 **Barn Abstraction.** 1918. Black conté crayon and tempera, 19½ x 24½ inches. Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood.
- 47 **Tiger Lilies.** 1920. Pencil, 15 x 11 inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

WATERCOLORS AND DRAWINGS

- 48 **New York.** 1920. Pencil, $19\frac{7}{8} \times 13$ inches. Lent by the Art Institute of Chicago, Friends of American Art Collection.
- 49 **Still Life.** 1921. Pencil, $13 \times 15\frac{1}{16}$ inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.
- *50 **Pertaining to Yachts and Yachting.** 1922. Color crayon, 19×24 inches. Lent by Mrs. Juliana Force, New York.
- 51 **Leaves, Flowers and Glass.** 1922. Color crayon, $19\frac{3}{4} \times 15\frac{1}{4}$ inches. Lent by the Downtown Gallery, New York.
- 52 **Tulips and Etruscan Vase.** 1922. Pencil, $21 \times 15\frac{3}{4}$ inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.
- 53 **Still Life.** 1922. Tempera and black conté crayon, 20×16 inches. Lent by William Carlos Williams, Rutherford, New Jersey.
- 54 **Yachts.** 1922. Color crayon, 15×19 inches. Lent by Thomas N. Metcalf, Boston.
- 55 **Bucks County Barn.** 1923. Color reproduction. (Original: tempera and color crayon, $19\frac{1}{2} \times 26$ inches. Collection Whitney Museum of American Art, New York.)
 Reproduced in color, $18\frac{3}{4} \times 25$ inches, American Art Portfolios, series I, New York, Raymond & Raymond, 1936, pl. 10.
 Since the original drawing was not available the color reproduction is exhibited.
- 56 **Dahlias and White Pitcher.** 1923. Tempera, $26 \times 19\frac{1}{2}$ inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.
- 57 **Still Life with Peaches.** 1923. Color crayon, $15\frac{3}{4} \times 11\frac{1}{2}$ inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.
- 58 **Self Portrait.** 1923. Black conté crayon, $19\frac{3}{8} \times 25\frac{1}{2}$ inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.
- 59 **Gloxinia.** 1923. Pastel, $23\frac{1}{4} \times 19\frac{1}{2}$ inches. Lent by Mrs. Juliana Force, New York.
- 60 **Geraniums, Pots, Spaces.** 1923. Color crayon, $23\frac{5}{8} \times 18\frac{5}{8}$ inches. Lent by the Art Institute of Chicago, Olivia Shaler Swan Memorial Collection.
- 61 **Still Life.** 1923-1924. Color crayon, $12 \times 9\frac{1}{2}$ inches. Lent by Morton Goldsmith, Scarsdale, New York.
- 62 **Stairway to Studio.** 1924. Black conté crayon and tempera, $25\frac{1}{4} \times 19\frac{1}{2}$ inches. Lent by Earl Horter, Chestnut Hill, Pennsylvania.
- 63 **Portrait.** 1924. Red and black conté crayon, 19×25 inches. Lent by the artist.
- 64 **Still Life.** 1924. Color crayon, $8\frac{3}{4} \times 11\frac{3}{4}$ inches. Lent by Mr. and Mrs. O'Donnell Iselin, New York.

WATERCOLORS AND DRAWINGS

- *65 **Still Life with White Teapot.** 1924. Black conté crayon and tempera, 31 x 21 inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.
- 66 **Timothy.** 1924. Color crayon, 32 x 21 inches. Lent by the Downtown Gallery, New York.
- 67 **Amaryllis.** 1924. Color crayon, 21 $\frac{7}{8}$ x 27 inches. Lent by the Cleveland Museum of Art.
- 68 **Pears on Pink Plate.** 1924. Color crayon, 27 $\frac{1}{2}$ x 21 $\frac{1}{2}$ inches. Lent by Mr. and Mrs. Harry Baum, Washington.
- 69 **Nude.** 1924. Lithographic crayon, 4 $\frac{1}{2}$ x 6 inches. Lent by Mrs. Rita Benson, New York.
- 70 **Nude.** 1924. Red crayon on black paper, 6 x 6 $\frac{1}{2}$ inches. Lent by Mrs. Rita Benson, New York.
- *71 **Torso.** 1924. Pencil, 4 $\frac{3}{8}$ x 6 inches. Lent by the Art Institute of Chicago, Friends of American Art Collection.
- 72 **Cape Cod.** 1925. Watercolor, 7 $\frac{3}{4}$ x 9 inches. Lent by the Downtown Gallery, New York.
- 73 **Bucks County Barn.** 1926. Watercolor, 6 $\frac{1}{2}$ x 9 $\frac{1}{4}$ inches. Lent by Earle Grant, New York.
- 74 **Still Life.** 1926. Watercolor, 12 x 13 inches. Lent by Mrs. Charles H. Russell, Jr., New York.
- 75 **Landscape.** 1927. Watercolor, 5 x 8 inches. Lent anonymously, courtesy the Detroit Institute of Arts.
- 76 **Classic Landscape.** 1928. Tempera, 8 x 11 $\frac{3}{4}$ inches. Lent by Edsel B. Ford, Dearborn.
- 77 **Industrial Plant.** 1928. Watercolor, 8 x 11 inches. Lent by G. D. Thompson, Pittsburgh.
- 78 **Autumn Leaves.** 1928. Watercolor, 25 $\frac{3}{8}$ x 19 $\frac{3}{4}$ inches. Lent by the Downtown Gallery, New York.
- 79 **Winter Landscape.** 1928. Watercolor, 11 $\frac{5}{8}$ x 8 $\frac{5}{8}$ inches. Lent by the Downtown Gallery, New York.
- 80 **Chartres.** 1930. Black conté crayon, 9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ inches. Lent by the Downtown Gallery, New York.
- 81 **Stove.** 1931. Black conté crayon, 7 x 11 inches. Lent by Philip L. Goodwin, New York.

WATERCOLORS AND DRAWINGS

- 82 **Ballet Mécanique.** 1931. Black conté crayon, 10 x 10½ inches. Lent by Mr. and Mrs. O'Donnell Iselin, New York.
- 83 **Portrait.** 1931. Black conté crayon, 10 x 8 inches. Lent by the artist.
- 84 **Industrial Architecture.** 1931. Black conté crayon, 9½ x 7½ inches. Lent by Philip Wittenberg, New York.
- *85 **Tulips.** 1931. Black conté crayon, 26 x 19 inches. Lent by Mr. and Mrs. John S. Sheppard, New York.
- 86 **Smoke Stacks.** 1931. Black conté crayon, 12 x 8 inches. Lent by Robert K. Straus, New York.
- 87 **Home, Sweet Home.** 1931. Black conté crayon and watercolor, 11⅝ x 9⅞ inches. Lent by Holger Cahill, New York.
- *88 **The Open Door.** 1932. Black conté crayon, 18⅞ x 14¼ inches. Lent by the Downtown Gallery, New York.
- 89 **Shaker Laundry.** 1932. Watercolor, 5 x 7½ inches. Lent by the artist.
- 90 **Interior with Stove.** 1932. Black conté crayon, 28 x 21 inches. Lent by Edward Steichen, Ridgefield, Connecticut.
- 91 **Interior, Bucks County Barn.** 1932. Black conté crayon, 14⅞ x 18⅞ inches. Lent by the Whitney Museum of American Art, New York.
- 92 **View of Central Park.** 1932. Black conté crayon, 16¾ x 17½ inches. Lent by Mrs. John D. Rockefeller, Jr., New York.
- *93 **Of Domestic Utility.** 1933. Black conté crayon, 22 x 16 inches. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.
- 94 **Connecticut Barn and Landscape.** 1934. Watercolor, 4 x 5 inches. Lent by Mr. and Mrs. O'Donnell Iselin, New York.
- 95 **Feline Felicity.** 1934. Black conté crayon, 14¼ x 13¼ inches. Lent by the William Hayes Fogg Art Museum, Harvard University, Cambridge.
- 96 **Slag Buggies.** 1935. Tempera, 7 x 9¾ inches. Lent by John S. Schulte, New York.
- 97 **The Window.** 1935. Tempera, 9 x 6 inches. Lent by Harry Scherman, New York.
- 98 **American Interior.** 1935. Tempera, 7½ x 9½ inches. Lent by Samuel M. Kootz, New York.
- 99 **Totems in Steel.** 1935. Tempera, 3¾ x 5 inches. Lent by Mr. and Mrs. O'Donnell Iselin, New York.

WATERCOLORS AND DRAWINGS

- 100 **Totems in Steel.** 1935. Black conté crayon, 15 x 20 inches. Lent by the Downtown Gallery, New York.
- 101 **Williamsburg Kitchen.** 1936. Black conté crayon, 7½ x 9½ inches. Lent by Mrs. Edith G. Halpert, New York.
- *102 **Rocks at Steichen's.** 1937. Black conté crayon, 10½ x 8¾ inches. Lent by the Downtown Gallery, New York.
- 103 **Blue Ridge Mountains.** 1937. Tempera, 10 x 14 inches. Lent by Harold Goldsmith, New York.
- 104 **The Upstairs.** 1938. Tempera, 9¾ x 6¼ inches. Lent by Miss Constance Rourke, Grand Rapids, Michigan.
- *105 **Barn Reds.** 1938. Tempera, 10 x 13 inches. Lent by the University of Nebraska, Lincoln, F. M. Hall Collection.

LITHOGRAPHS

- 106 **Yachts.** 1924. 8¾ x 10¼ inches. Lent by Mrs. Edith G. Halpert, New York.
- 107 **Roses.** About 1925. 14 x 10½ inches. Lent by the Downtown Gallery, New York.
- 108 **Delmonico's.** 1926. 9¾ x 6¾ inches. Lent by the Downtown Gallery, New York.
- 109 **Industrial Series, No. 1.** 1928. 8¼ x 11⅞ inches. Lent by the Downtown Gallery, New York.

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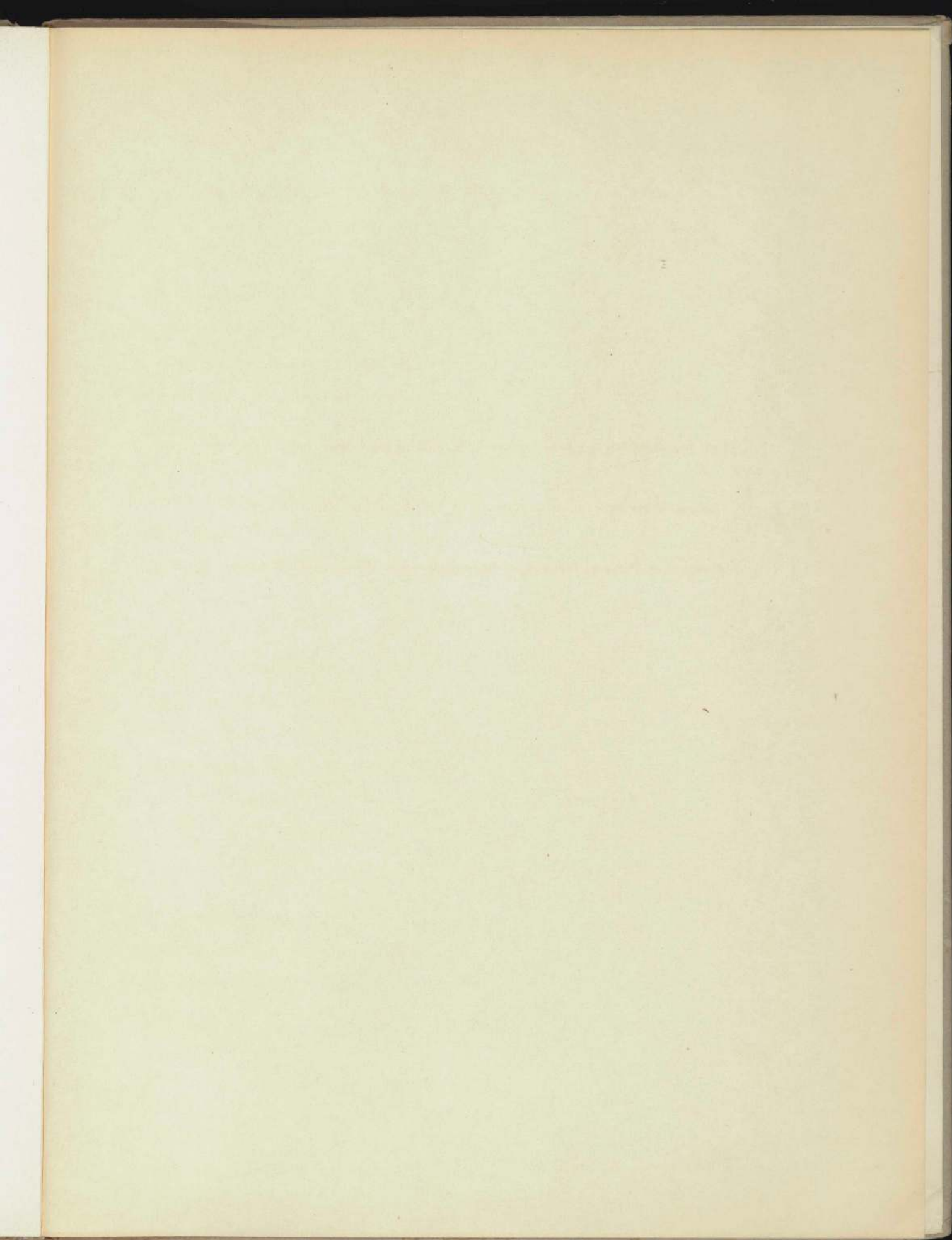
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Lent by the artist.

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*185 Aluminum salt and pepper shakers.
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Lent by the artist.

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