



Will Barnet

Will Barnet is a sensitive and highly imaginative artist, qualities which are apparent in every impression that he records in his chosen medium of the lithographic stone. He is also well trained in both the principles and the techniques of picture making, and much of his time is spent in imparting a knowledge of these things to his students. Of necessity that knowledge is reflected in his own work, and he is one of the comparatively few contemporary American lithographers who fulfills the late Bolton Brown's definition in that he carries his work through every step of Senefelder's process himself, in distinction to the 'lithographic draughtsman' who merely makes his drawing on stone or transfer paper and leaves the rest to a professional.

Barnet's style is strictly personal, as every true artist's should be. If he works in the so-called 'modern' idiom, he has not permitted it to dominate him but has taken from it what he believes can best be adapted to his own needs and uses. Neither completely 'abstract' nor wholly 'representational,' his prints combine the two approaches to just that degree which he considers will be most expressive of their meaning. Nor does he labor them, either emotionally or technically, but handles his subject, as he does his crayon, with a certain lightness and gaiety, and sometimes even with a humorous twist, that is very appealing.

John Taylor Arms

Acknowledgement

Few artists living today are entitled to the appellation "American Master." Through a long and distinguished career, Will Barnet has earned that title. For six decades he has created exemplary prints and paintings that elevate and transform the everyday reality of human experience to affirm the heroic dignity and beauty of life. We are delighted to offer our audience an opportunity to see the work of this great artist and to play a part in affording him the recognition he so justly deserves. The catalogue raisonné accompanying the exhibition, supported in part by a prestigious grant from the National Endowment for the Arts, pays tribute to Barnet's artistic and technical mastery as a printmaker.

Our generous patrons have provided overwhelming support for this exhibition, and their commitment to our museum is gratefully acknowledged.

Michael M. Strueber
Director

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Madame Butterfly, 1977

Will Barnet: An American Master Print Retrospective

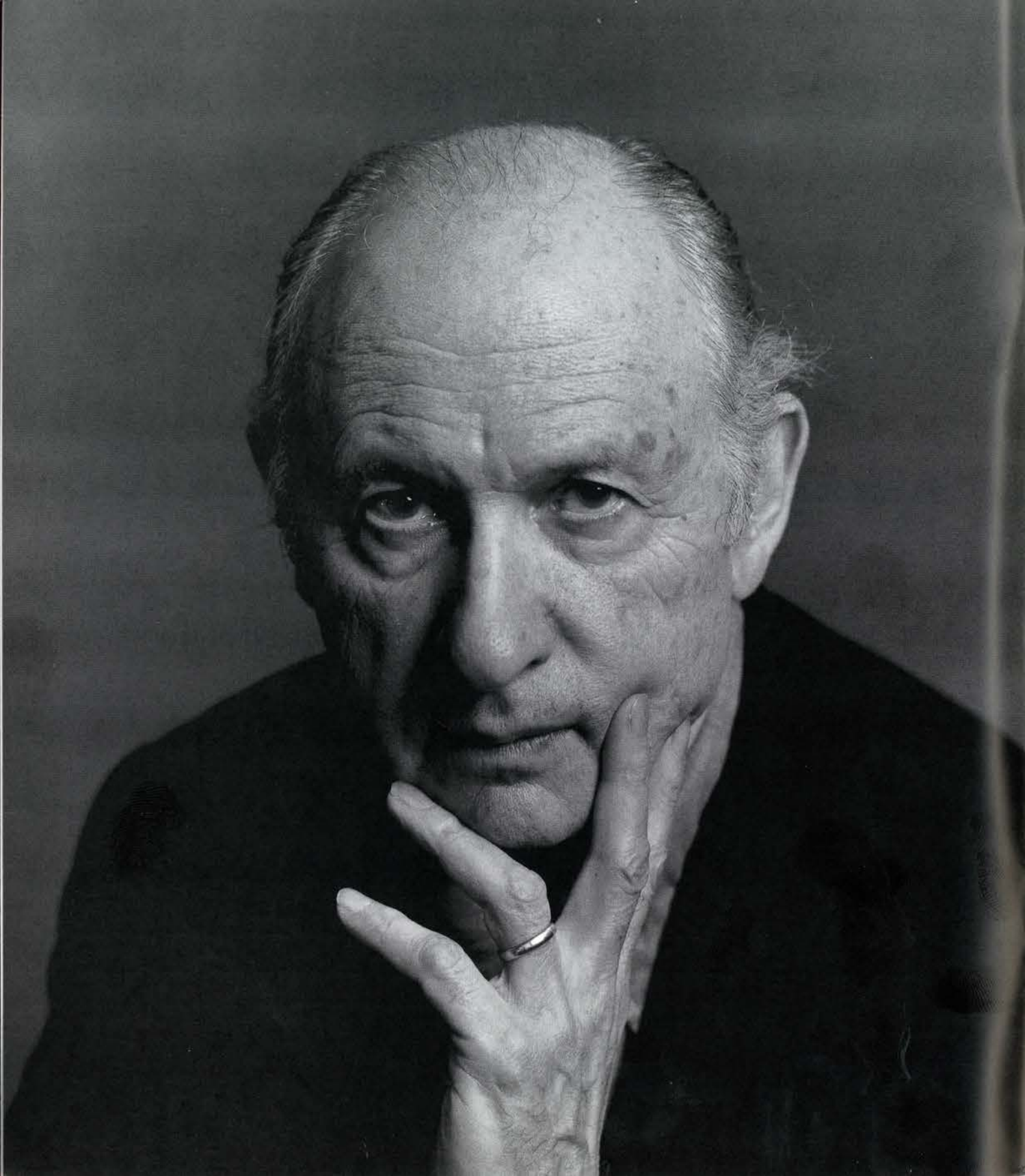
A Traveling Exhibition
Organized by
The Southern Alleghenies Museum of Art
Loretto, Pennsylvania

Will Barnet

Gallery 210
University of Missouri
St. Louis, Missouri

Quick Center for the Arts
Fairfield University
Fairfield, Connecticut

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Prints and Printmaking held for me an early fascination. My first great inspiration at age 14 was Daumier: the example he set his profound vision of life and his unequalled draftsmanship. As a painter, I concerned myself with ideas and aesthetics, not permitting technique to overcome the concept. In Printmaking I found a wider, freer means of expression.

My paintings and prints of the early years reflect the effect of social conditions on people. During the late 30s and 40s I explored the image of mother and child and the growth of a family – themes to which I have returned throughout my career. The 50s were devoted almost entirely to the formal abstract aspects of painting and printmaking and preoccupation with the two dimensional reality of the surface and the play of form and color, the major objects being human shapes and forms.

In the early 60s the figure became explicit and the abstract concepts were integrated into new and vital forms. I was concerned with the mood

and the purity of the figure and its plastic structure. In the 70s, my WOMEN OF THE SEA series reflected the eternal woman and her relationship to nature. It began one evening as I saw my wife standing alone on a porch in our summer home in Maine. It was dusk and her figure was silhouetted against the sea. It was a moment to remember. I made a sketch of the scene and began a series of paintings of women and the sea that have continued to this day.

Family and environment have always exerted a strong influence on me. When my daughter had a son, new motifs appeared almost immediately in my work. When change occurs, the resulting personal vision is logically formed from past experience.

I feel there is a consistency between all these decades despite different themes, settings and plastic expressions. My work evolves in relationship to my growth as each day of life offers new experiences: when art can transform nature and everyday events.

Will Barnett

Will Barnet: An American Master

Will Barnet, an innovator in printmaking and one of the most important living artists of the 20th century, has produced over 240 print editions in his career. As a professional artist, teacher, and arts administrator since 1930, he is regarded as the most influential printmaker of the second half of the 20th century. As an artist whose versatility reflects important changes in style over the past seventy years, Barnet's work documents major Modern art movements in 20th century America.

Barnet began his distinguished career at the Art Students League in 1930. The following year he studied with master lithographer Charles Locke. *Subway* (1931), his earliest surviving print, depicts a mysterious space, seemingly without entrances or exits, and a lonely, anonymous worker. The planar ceiling structure, supporting piers, and upended floor create a composition that borders on abstraction.

Like much of the art created at the League in the 1930s, Barnet's work was based on observations of everyday life. His images of unguarded and undignified moments were influenced by Honoré Daumier's whimsical 19th century French lithographs. *Central Park Siesta* (1932) and *Makeshift Kitchen* (1935), two early lithographs from the first three years of Barnet's tenure at the Art Students League, were drawn from the artist's life in New York City during the Depression. *The Pool Room* (1934) was printed from sketches made on

Thompson Street in the Village at the Grand Ticino, a favorite eating place of Barnet's colleagues. *The Miner's Son* (1935) is a portrait of Joe, one of the ten children of an unemployed miner who came to New York in search of work and was Barnet's neighbor on Manhattan's Lower East Side. Such images, painted and printed by American Realists at the League, gained popularity with the public through the efforts of Barnet, his mentor Charles Locke, and ASL president John Sloan.

In accord with his interest in observing everyday life, Barnet's prints also function as a revealing family album, recording not only the development of his perceptions and style, but also the lives of his children and grandchildren. *Mother and Child* (1938) exemplifies Barnet's growing interest in representing his nuclear family members, who would later become his favorite subjects.

Influenced by Central European artists who immigrated to the United States during World War II, Barnet merged American Scene subjects with the harsh calligraphic lines of German Expressionism. A woodcut depicting his wife awakening in their small apartment, *Early Morning* (1939) marks a radical departure for Barnet. As his early ideas of light and dark or shadow changed, he contrasted pure white areas with strong black lines in a search for greater personal artistic expression.

Barnet was briefly employed by the Graphic Art Division of the Works Progress Administra-



Makeshift Kitchen, 1935

tion Federal Art Project, where he printed several of his own works as well as works by other artists. The most important aspect of this employment for Barnet was his friendship with other WPA/FAP artists, including Mexican muralists Diego Rivera and José Orozco, who introduced Barnet to the formal beauty of Native art. Increasingly drawn to abstraction, Barnet's serigraph *Go-Go* (1947) was inspired by the pure and simple compositions and brightly colored building block components of Mexican imagery in the 1930s and 1940s. Soon

after, he began to exhibit with a group of New Yorkers, including Steve Wheeler, Robert Barrell, and Peter Busa (known as the Indian Space Painters), who incorporated the European Modernism of Wassily Kandinsky and Arshile Gorky with Native American imagery. *Strange Birds* (1947), a black and white lithograph reflecting Barnet's love of Northwest Coast tribal art, captures this new interest in abstraction and schematized and stylized animal motifs. *Morning*, one of several color lithographs that Barnet made between 1947 and 1952, explores



Meditation and Minou, 1980

these notions in terms of the human figure in a dreamlike garden setting. In this series, the artist incorporates stylistic influences from Impressionism, children's art, and the schematic abstraction of Native American art.

As an active member of American Abstract Artists, Barnett reconsidered the illusions of three dimensional space and naturalism. According to the artist, his search to find forms that belonged to the pure matter of painting itself by eliminating realistic space led him to a basic, simplified presentation of subject matter. *Play* (1952) retains a figurative reference, but the immediate impression is one of bright colors and swirling lines. *Fine Friends* (1952), a portrait

of Barnett's son and his cat, is a radical simplification in response to the innocent and uncomplicated affection of the boy for his pet.

Also finding inspiration in geometric abstraction, Barnett derived his presentation of subject matter from a foundation of signs and symbolic forms. *Wine, Women and Song* (1958), a linoleum cut, exemplifies the artist's struggle to depict the essence of his private thoughts in terms of color and form. Heavy, solid lines surround and contain the symbols for his figures. With a personal vocabulary of controlled and studied flat color surfaces and interlocking vertical and horizontal masses, he represents the human body as a physical structure.

From the late 1940s through 1960, Barnett was fully engrossed by abstract art. Having rejected the idea of arbitrary placement of color and line, however, he never embraced Abstract Expressionism of the 1950s and 1960s, although his students at Cooper Union, including Mark Rothko and Cy Twombly, became leaders of that movement through the 1960s.

Even though Barnett was drawn toward abstraction, attempts to bridge the gap between realism and abstraction became increasingly difficult for him. He had formed too many abstract symbols in place of the figure, and he could no longer evaluate it as a realistic object in his current style. Because the figure had always been the primary source of his imagery, the possibility of dismissing the human form completely was deeply disturbing to the artist. In the mid-1960s, Barnett solved this dilemma by returning to the human figure as a vehicle of expression in a new presentation that shared a direct relationship to Hard Edge painting, a controlled variation of Abstract Expressionism, and to American Scene painting. He successfully integrated the formal characteristics of abstraction with a new representation of the human form.

The 1960s marked a new stylistic plateau for Barnett. He meticulously refined his contemplative and graceful figure studies, silhouetting them against monochromatic backgrounds. *Atalanta*, a print of daughter Ona contemplating an apple, pictures her as the heroine of a Greek myth whose fate was decided by her desire for a golden apple. Exemplifying Barnett's new visual vocabulary, *Atalanta*, and other similar prints of the 1970s, link contemporary life, classical myth, and Barnett's interest in classical Greece as the origin of all canons. The female form, according to Barnett, represents humanity, and the birds recall an archetypal wilderness of flight, freedom, and the supernatural. No longer content to merely document the human

form, Barnett transformed his abstract symbols of humanity into female personifications of classical mythology.

Barnett's work of the 1980s and 1990s demonstrates a mature synthesis of his earlier thematic, formal, and aesthetic concerns, as in *Meditation and Minou* (1980). The prints convey truthful accounts of human existence within a matrix of abstract ideas presented through personifications, metaphors, and symbols increasingly familiar to both artist and viewer. In works such as *Ariadne*, *Circe II*, and *Persephone*, his wife and daughter are seen as mythic figures representing abstract concepts, such as contemplation, the seasons, and play. The strong grey backs of the three women who face the sea in his color lithograph *Peter Grimes* (1983) suggest the solidarity of the village against Grimes in the opera by Benjamin Britten. *Summer* (1986), a stylized rendition of severe profile and frontal views, is softened by a jacket of blue and a dress of white, colors traditionally associated with peace and purity.

Barnett's work has ranged from American Scene lithographs of life in New York City in the 1930s, to abstract aquatints, color woodcuts and etchings of the 1950s and 1960s, to representational figures in contemporary silkscreens of the 1970s through 1990s. His oeuvre provides a microcosm of modern movements in the history of American art and of the development of printmaking as a fine art form from 1930 through 1990. As a celebrated American artist with a long and distinguished career, he has truly earned the title of American master.

Michael A. Tomor, Ph.D.
Chief Curator

Will Barnet: Printmaking

The creative genius and technical mastery of Will Barnet make him one of the greatest practitioners of twentieth-century printmaking. Throughout his sixty-six year career, Barnet has worked on all four significant variations of modern printmaking: relief, (woodcut and linocut); intaglio (etching and aquatint); planography (lithography); and stencil (serigraph). Through the exploration of these techniques, Barnet's versatile printmaking abilities are revealed.

Woodcut is the most widely known and used technique associated with the relief method of printmaking. To create a woodcut, the artist carves a design on a hard, polished block of wood, forming a relief and furrow. The raised surface yields the positive image that is printed. As with other relief prints, the ink is applied with a roller onto the raised surface, the paper is placed on the block, and the image is transferred by rubbing the back of the paper or by running the block and paper through the press.

In *Early Morning* (1939), Barnet carved along the grain of the block, using a variety of woodcutter's tools, creating a design that was technically and aesthetically successful. *Early Morning* won first prize at the Philadelphia Print Club's 16th Annual American Block Print and Wood Engraving Exhibition in 1942 and the Brooklyn Museum's Purchase Award at the First National Print Exhibition in 1947. This angular-lined image also appeared on the cover of *The League* in April of 1944.

Another technique employed by Barnet is etching, a method of intaglio engraving. To

create an etching, an acid-resistant ground is laid on top of a metal plate. The artist scratches a design through the ground with an etching needle, exposing portions of the underlying plate. The plate is bitten, or "etched," by placing it in an acid bath, or by covering it with the mordant, to incise the lines. A print is made by inking the incised lines and the recessed textures of a plate, wiping the surface, placing damp paper over the plate, and running it through the etching press. Barnet's *Young Couple* (1971) is a classic example of the art of etching.

An additional technique associated with intaglio printmaking and the etching process is aquatint. In this process, the plate is partially covered with a pine resin or enamel ground through which the surface is etched. In contrast to the finely engraved lines of traditional etchings, the lines of an aquatint are formed by small groupings of textural rings. This creates a finished product that closely resembles a wash drawing. In Barnet's aquatints *Tailor Sewing* (1936) and *Positano* (1962), he achieves an image with enhanced tonality.

Lithography is the most autographic printmaking technique. The process of lithography is based on the chemical principle that grease and water are naturally opposed. In traditional lithography, an image is drawn onto a stone or metal plate with a greasy medium. The image is etched and fixed with a mixture of dilute gum arabic and nitric acid. The stone is dampened with a thin water film and printing ink is applied, adhering only to the greased

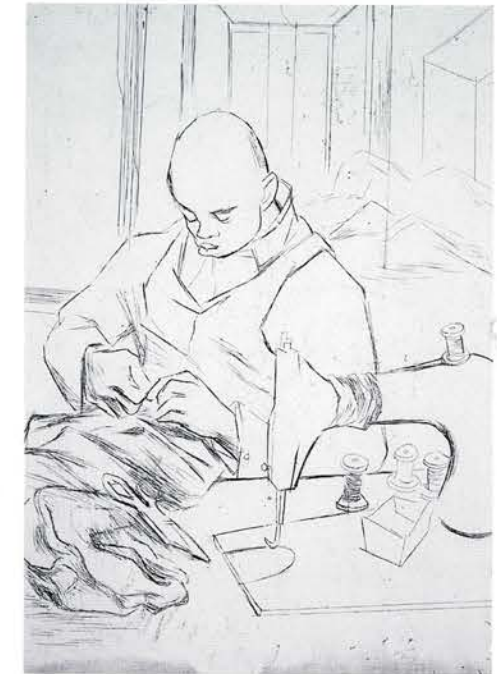
areas. Paper is placed over the surface of the inked stone and pressed against it to produce a lithograph.

While studying with Charles Locke at the Art Students League, Barnet used academic lithographic practices developed in Germany and France in the nineteenth-century. By studying the classical works of Nicolas Poussin and copying the genre lithographs of Honoré Daumier, Barnet honed his lithographic skill. Intent upon drawing from life, Barnet carried 150-pound lithographic stones on his shoulder from his studio and up four flights of steps to his apartment. Although lithographers usually stand over their stones and draw on a horizontal surface, Barnet propped his stone on a chair to work vertically, like a painter using an easel. In Barnet's color lithograph, *Play* (1952), the artist captures the immediacy of a freshly drawn pencil or brush stroke with characteristic qualities intact.

An ancient method of oriental printmaking, screenprinting has become one of the most popular 20th century methods. Commercially, screenprinting is known as "screen process printing" or "silkscreen." In the 1940s, a group of American artists renamed it "serigraphy" to denote its fine art application. The technique of screenprinting involves the application of stencils to a frame-stretched gauze textile, traditionally of silk, but, more recently, of synthetic or metallic material. When the thickened ink is applied, the stencil selectively blocks portions of the mesh, preventing ink from passing through the entire screen. As the ink moves through the unblocked areas of the surface, the image is printed on the paper.

Although Barnet's first serigraph was created in 1940, he did not turn to screenprinting as his primary choice for printing until the 1960s. In *Three Chairs* (1998), a recent work, Barnet's use of color and the serigraph technique enhance this striking family portrait.

For Barnet, the process of printmaking is as important as the product. An ingenious tech-



Tailor Sewing, 1936

nician, Barnet employs his skills to produce composite images. *Play* (1975) demonstrates the artist's ability to create a print that is both a lithograph and a serigraph.

Barnet's oeuvre documents more than a half century of printmaking expertise, and the fifty-six prints compiled for *Will Barnet: An American Master* establish the artist's uncompromising technical standards. The sophisticated visual vocabulary of Barnet's prints, together with his technical mastery as a printmaker, identify Will Barnet as one of this century's most significant artists.

Lisa M. Davis
Education Curator

1930s

My paintings and prints of the early years reflect the effect of social conditions on people.

After completing studies with Philip Hale at the Boston Museum of Fine Arts School in 1930 and at the Art Students League of New York, Barnet turned to printmaking as his medium of choice. At the age of 23, he was hired as a master printer and instructor at the Art Students League. He also worked as a free lance printmaker for Works Progress Administration artists, while continuing to produce his own work. His preference for lithography and his mastery of this medium are exemplified by *Concert, Metropolitan Museum* (1934). Barnet produced his first etching (*Scene in Central Park*) in 1934, followed by other exceptional prints, such as *Tailor Sewing* (1936). He experimented with monotype in 1935 and 1936 (*Mary*, 1936), and even produced an instructional film to introduce the technique to his students and other printmakers. Later, Barnet worked with relief prints, and, from 1936 to 1940, more than half of his prints were woodcuts (*Early Morning*, 1939) or linocuts. Barnet's work received recognition at the 1934 exhibition *Fifty American Prints* (Architectural League, New York) and with his first solo exhibition at the Hudson Walker Gallery in New York in 1938.



Early Morning, 1939



Concert, Metropolitan Museum, 1934

1940s

During the late 30s and 40s, I explored the image of mother and child and the growth of a family – themes which I have returned to throughout my career.

Confident that teaching would provide a secure professional environment, Barnett accepted a position at Cooper Union in New York in 1945, where he remained for 33 years. He also taught at the Art Students League until 1981, while continuing to print small editions for himself and WPA-sponsored artists. As an established printmaker, he exhibited in New York, Pennsylvania, and Washington, D.C., and his first museum exhibition was mounted at Richmond's Virginia Museum of Fine Art in 1943. His early interest in the medium of silkscreen (*Peter and the Birdie*, 1940 and *Go-Go*, 1947) would shape the future of his printmaking career. *Strange Bird*, a 1947 lithograph published in a portfolio by Laurel Galleries in New York with prints by Joan Miro, Stanley William Hayter, Anne Ryan, Walter Pach, Reginald Marsh, and George Constant, was inspired by Native American art. Barnett's interest in spatial representation and flat stylized geometric forms (also seen in *Go-Go*), led to the establishment of a group later known as the Indian Space Painters.



Strange Bird, 1947



Go-Go, 1947

1950s

The 50s were devoted almost entirely to the formal abstract aspects of painting and printmaking and preoccupation with the two dimensional reality of the surface and the play of form and color, the major objects being human shapes and forms.

Barnet created few large print editions during the 1950s and 1960s, focusing instead on his paintings. In 1950, his work was included in *American Painting Today* at the Metropolitan Museum of Art, attracting the attention of leading art critics. His prints, however, were featured in the Cincinnati Art Museum's *First International Biennial of Contemporary Color Lithography* that same year. Barnet and master printer Robert Blackburn conducted pioneering experiments in color lithography, using as many as seventeen lithographic stones to capture the vivid hues in one final print. Barnet was also experimenting with abstraction. Inspired by children's art, he reduced the figure in *Play* (1952) to its simplest components, retaining directness of expression even with a process as complex as color lithography. *Wine, Women and Song* (1958), a figurative essay visualized in flat shapes devoid of modeling and perspective, exemplifies his interest in juxtaposing abstracted forms of shapes and colors to study the nature of primary relationships. Barnet taught this new style and lithographic process to his students at Yale University and Munson-Williams-Proctor Institute. His work was exhibited by the American Federation of Arts (New York), and his first museum retrospective exhibition was mounted at the Tweed Museum of Art in Duluth.



Play, 1952



Wine, Women and Song, 1958

1960s

In the early 1960s the figure became explicit, and the abstract concepts were integrated into new and vital forms. I was concerned with the mood and the purity of the figure and its plastic structure.

By 1960 Barnett had abandoned representational narrative for figurative abstraction, as illustrated by *Positano* (1962), an aquatint printed in subtle hues of black and gray, and *Enveloping Forms*, a color woodcut of deep red, green, black, and blue. Barnett's abstractions were exhibited at the *International Biennial Exhibition of Prints in Tokyo* (1960) and at the Whitney Museum of American Art's *Geometric Abstraction in America* (1962). By 1964, however, Barnett had returned to representational, figurative art. *Blue Robe* (cover image) was first printed as a black and white aquatint, reprinted for Brandeis University National Women's Committee in 1969, and printed in a color edition in 1971. Although Barnett retained the flowing and mannered poses of subjects and settings, *Woman and Cats* (1969) and *Blue Robe* illustrate the artist's return to figurative work, marking a critical event in his career.



Woman and Cats, 1969



Positano, 1962

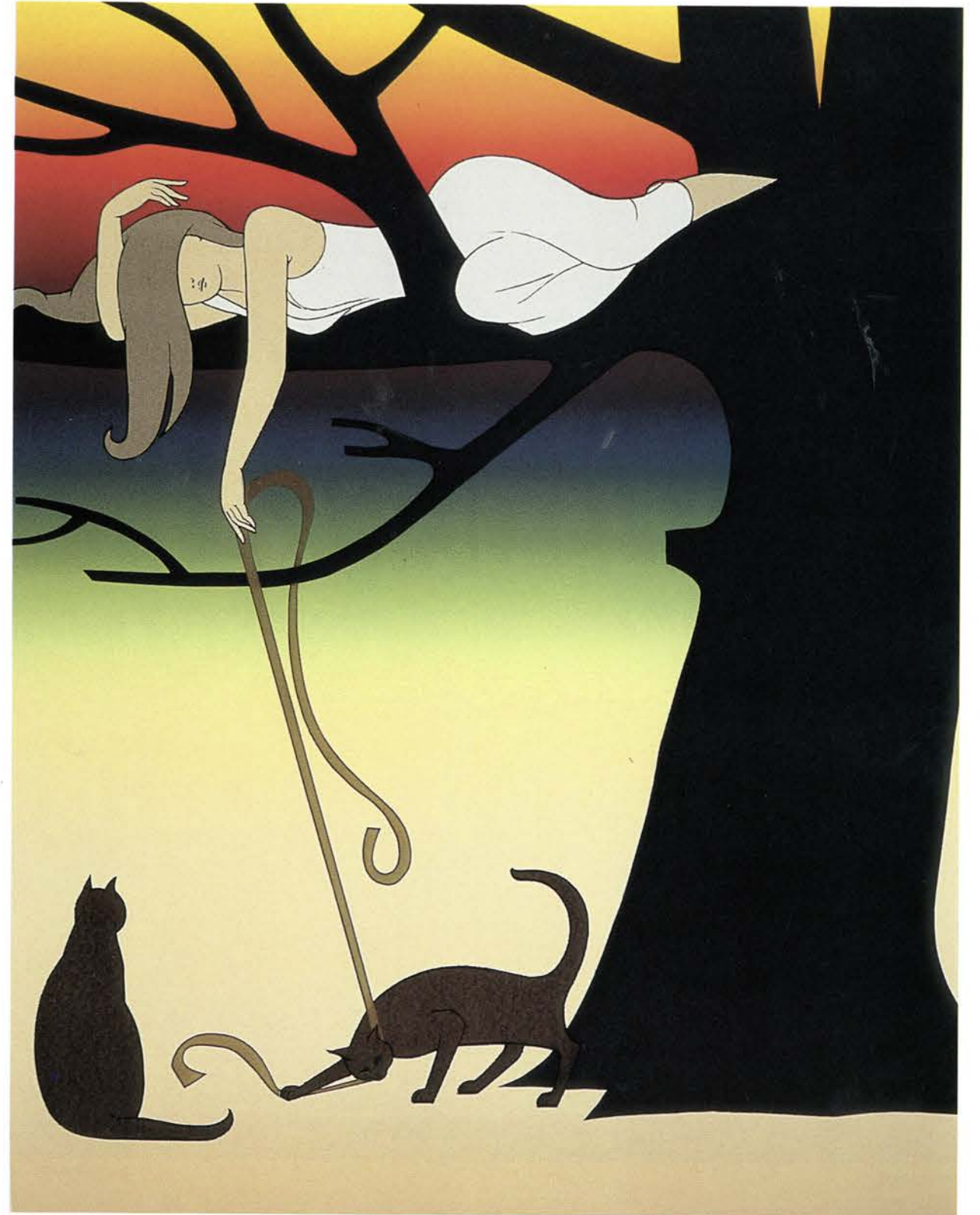
1970s

Blue Robe (cover), *Atalanta* and *Play* exemplify Barnet's commitment to a style and to subject matter developed in his early printmaking career. Redefined in the 1970s, his compactness of design and graduated tones of color brilliantly illuminating sky and setting offset the solid color fields of contemplative figures. Inspired by mythology and his family, Barnet developed a uniquely personal style of presentation in this decade, while retaining his interest in spatial relationships of form, color, and shape. His subjects personify loneliness and introspection, often solitary women interacting with objects. *Atalanta*, commissioned by Kennedy Graphics in New York for the 1976 Olympics, depicts his daughter Ona contemplating an apple as the athletic heroine of a Greek myth, whose fate was decided when her desire for a golden apple caused her to lose a race. Ona also appears as the model for *Play*. During this decade, print retrospectives were held for Barnet at the Associated Artists of New York, Jorgensen Auditorium, and the Print Club of Philadelphia. His work was also included in *The Influence of Spiritual Inspiration on American Art* at the Vatican.



Atalanta, 1975

Family and environment have always exerted a strong influence on me.



Play, 1975

1980s

My *Woman and the Sea* series reflects the eternal woman and her relationship to nature.

In the decade of the 1980s, museum retrospectives continued to celebrate Barnet's work as he reached his 50th year of printmaking. The artist derived inspiration from literature and music, personal experiences, and by using family members as his models. Barnet portrayed daughter Ona as *Madame Butterfly* (title page) and as one of the townswomen in *Peter Grimes* (1983). His wife, wrapped in a shawl and looking out to sea, became the artist's metaphor for New England's seafaring history and the loneliness and isolation of women waiting for their husbands' return. *Woman and the Sea* (1973) led to a series of prints and paintings that he would rework for the next twelve years. In this initial work Barnet contrasts the soft pale colors of sky and sea with foreground images of solitary, linear figures and with the horizon line. *Peter Grimes* (1983) and *Spring Morning* (1985) developed from the same stylistic and compositional foundation.



Spring Morning, 1985



Peter Grimes, 1983

1990s

There is a consistency between all the decades of my work, despite different themes, settings, and plastic expressions.

Barnet's prints of the 1990s derive composition and subject matter from his meticulously designed oil paintings. *Three Chairs* (1998) is based upon a watercolor of the same title painted in 1992. *Skater* (1991), with flattening of unshaded forms and unmodulated color, is typical of the stark and timeless effect of the artist's later prints. A series he created to illustrate *The World in a Frame: The Emily Dickinson Suite* traveled to five New England museums. Barnet's recent prints have also been exhibited in St. Louis and in a solo exhibition at the Butler Institute of American Art, Youngstown. In 1995 the Worcester Museum of Art acquired a complete print retrospective of Barnet's oeuvre, the only singular collection to explore the artist's career. As he reaches his seventh decade of printmaking, Barnet continues to create new prints, drawing inspiration from earlier works, personal experiences, and his family.



Three Chairs, 1998



Skater, 1991



Old Man, 1935



Waiting (Porch), 1937



The Book, 1938

Checklist of Prints, 1931-1998

New England Town, 1931
Lithograph, 8 $\frac{3}{8}$ " x 11"
Printed on Rives BFK wove paper.
WAM 1994.279 [see resource listing]

Subway, 1931
Lithograph, 9 $\frac{1}{16}$ " x 8 $\frac{1}{2}$ "
Printed on Navarre wove paper.
WAM 1994.3

Central Park Siesta, 1932
Lithograph, x/6, 10 $\frac{3}{8}$ " x 11 $\frac{1}{2}$ "
Printed on Navarre paper by the artist.
SC 1972; cat. no. 1

The Concert, 1932
Lithograph, 9 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ "
Printed on cream Navarre wove paper.
WAM 1994.6

Cafeteria, 1933
Lithograph, 19 $\frac{3}{16}$ " x 11 $\frac{3}{16}$ "
Printed on Navarre wove paper.
WAM 1994.7

Bowling Alley Scene, 1934
Lithograph, x/6, 10 $\frac{1}{4}$ " x 8 $\frac{3}{4}$ "
Printed on Navarre paper by the artist.
SC 1972, cat. no. 4

Cafeteria Scene, 1934
Lithograph, x/6, 15 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 7

**Concert, Metropolitan Museum*, 1934
Lithograph, x/6, 11 $\frac{1}{2}$ " x 9 $\frac{7}{8}$ "
Printed on Navarre paper by the artist.
SC 1972, cat. no. 2

Conflict, 1934
Lithograph, x/6, 16 $\frac{1}{4}$ " x 19 $\frac{1}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 3

Fulton Street Fish Market, 1934
Lithograph, x/6, 15 $\frac{1}{2}$ " x 11"
Printed on Navarre paper by the artist.
SC 1972, cat. no. 6

Give a Look at Venus, 1934
Lithograph, x/6, 15 $\frac{1}{4}$ " x 10 $\frac{1}{2}$ "
Printed on Navarre paper by the artist.
SC 1972, cat. no. 5

Scene in Central Park, 1934
Etching, xx/15, 6" x 9"
Printed on Duca di Parma paper by the artist.
First etching.
SC 1972, cat. no. 8

The Pool Room, 1934
Lithograph, x/10, 12" x 13"
Printed on Navarre paper by the artist.
SC 1972, cat. no. 9

Cotton Pickers, 1935
Etching and aquatint, x/4, 9 $\frac{7}{8}$ " x 11 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 17

Daniel, 1935
Lithograph, x/6, 15 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 21

Desolation or Derelicts, 1935
Softground etching and etching, proofs
only, 10" x 12"
Printed on Rives paper by the artist.
SC 1972, cat. no. 16

Doris, 1935
Lithograph, x/10, 15 $\frac{3}{4}$ " x 10 $\frac{5}{8}$ "
Printed on Navarre paper by the artist.
SC 1972, cat. no. 15

Factory District, Norwalk, Connecticut, 1935
Zinc plate lithograph, xx/50, 13" x 16 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 22

Factory Town/Factory District, Norwalk, Connecticut, 1935
Lithograph, xx/50, 8 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 25

Joan, 1935
Lithograph, Unknown edit, 9 $\frac{7}{8}$ " x 9 $\frac{1}{16}$ "
Printed on Rives paper by the artist for
U.S. Works Progress Administration.
SC 1972, cat. no. 24

Joe, Little Joe or The Miner's Son, 1935
Lithograph, xx/12, 16 $\frac{1}{8}$ " x 9 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 12

Love Affair or The Lovers, 1935
Softground etching and aquatint, proofs
only, 9" x 11 $\frac{1}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 18

Lunch, 1935
Etching, proofs only, 10 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 11

**Makeshift Kitchen*, 1935
Lithograph, xx/20, 6 $\frac{7}{8}$ " x 7 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 13

Mary or Head, 1935
Lithograph, xx/15, 14 $\frac{7}{8}$ " x 12 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 14

*Miner's Wife and Child or Mother
and Child*, 1935
Aquatint, xx/15, 14 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 20

**Old Man*, 1935
Etching, xx/25, 7 $\frac{1}{2}$ " x 5 $\frac{7}{8}$ "
Printed on Rives paper by the artist for
U.S. Works Progress Administration.
SC 1972, cat. no. 10

Rosie, 1935
Lithograph, x/10, 16 $\frac{7}{8}$ " x 9"
Printed on Rives paper by the artist.
SC 1972, cat. no. 23

Workers or Labor, 1935
Aquatint, xx/25, 9 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "
Printed on cream Rives wove paper.
SC 1972, cat. no. 19

Air in the City, No. 1, 1936
Softground etching, aquatint, roulette
with drypoint, x/10, 9 $\frac{7}{8}$ " x 6 $\frac{7}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 36

Alice and Pinkline, 1936
Etching and drypoint, xx/25, 8 $\frac{7}{8}$ " x 5 $\frac{3}{4}$ "
Printed on Rives paper by the artist for
U.S. Works Progress Administration.
SC 1972, cat. no. 32

Factory District, Norwalk, Connecticut, 1936
Aquatint, x/10, 9 $\frac{7}{8}$ " x 11 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 33

Gladys, 1936
Lithograph, x/10, 14 $\frac{1}{2}$ " x 10"
Printed on Rives paper by the artist for
U.S. Works Progress Administration.
SC 1972, cat. no. 37

Idle Hands, 1936
Lithograph, x/10, 14" x 11 $\frac{3}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 28

Marshes, 1936
Etching and aquatint, x/10, 9 $\frac{1}{8}$ " x 12 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 34

*Mary Sewing, Woman Sewing,
or Sewing*, 1936
Lithograph, x/10, 17 $\frac{1}{4}$ " x 13 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 31

Men in a Ditch, 1936
Lithograph, proofs only, 7 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 26

Norwalk, 1936
Etching and aquatint, 9 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ "
Printed on cream Rives wove paper.
WAM 1994.38

Portrait of Aline, 1936
Monotype, 17" x 15"
Printed on cream Rives wove paper.
WAM 1994.45

Portrait of a Woman (Mary), 1936
Monotype, 16" x 11 $\frac{3}{8}$ "
Printed on Japanese paper.
WAM 1994.44

Spring Cleaning, 1936
Lithograph, 7 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ "
Printed on Rives paper for
U.S. Works Progress Administration.
SC 1972, cat. no. 27

**Tailor Sewing*, 1936
Aquatint, x/10, 11 $\frac{1}{8}$ " x 8 $\frac{1}{4}$ "
Printed on Rives paper by the artist.
SAMA 96.152; SC 1972, cat. no. 35

Tailor, Jewish Tailor, or Little Tailor, 1936
Etching and aquatint with drypoint, xx/25,
10" x 12"
Printed on Rives paper by the artist.
SC 1972, cat. no. 38



City Child (Air in the City, No. 2), 1938



Zither, 1939



Child Reaching, 1940



Peter, 1940



Sleeping Mother, 1940



Slumber, 1940

The Little Dancer or Mary, 1936
Lithograph, xx/25, 17" x 9"
Printed on Rives paper by the artist.
SC 1972, cat. no. 29

Vegetation, 1936
Lithograph, x/10, 10½" x 17¼"
Printed on Rives paper by the artist.
SC 1972, cat. no. 30

The Bath, 1937
Softground etching and aquatint, xx/12,
6½" x 8¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 46

The Bath, 1937
Softground etching, aquatint, and etching,
6½" x 8¾"
Printed on cream Rives wove paper.
WAM 1994.54

Factory and Men, 1937
Lithograph, 11⅞" x 9"
Printed on Rives paper by the artist for
U.S. Works Progress Administration
SC 1972, cat. no. 51

Italian Section, Beverly, Massachusetts, 1937
Etching and aquatint with drypoint, xx/12,
8⅞" x 11⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 45

Man and Parrot or Parrot, 1937
Woodcut, xx/12, 5" x 4"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 52

Mending, 1937
Aquatint and drypoint, xx/20, 7" x 6⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 43

My Father (Version 1), 1937
Etching and aquatint, xx/15, 11¾" x 14¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 48

My Father (Version 2), 1937
Softground etching, aquatint, and etching,
xx/15, 11¾" x 14¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 49

My Wife, 1937
Lithograph, xx/15, 16¾" x 12¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 44

Rest, 1937
Woodcut, x/10, 6¾" x 16¾"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 41

Sailor or Sailor and Girl, 1937
Etching, xx/15, 5⅞" x 8⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 47

Shoemaker, 1937
Woodcut, proofs only, 12" x 15½"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 53

Summer in the Park, 1937
Softground etching and drypoint, xx/18,
8¼" x 11½"
Printed on Rives paper by the artist.
SC 1972, cat. no. 42

Swing Shift or Tailor, 1937
Aquatint and drypoint, xx/30,
9¾" x 10½"
Printed on Rives paper by the artist.
SC 1972, cat. no. 40

Tailor, 1937
Softground etching, xx/25, 10¾" x 9⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 39

**Waiting (Porch)*, 1937
Woodcut, xx/15, 10" x 11¼"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 50

**The Book*, 1938
Aquatint, xx/40, 9⅞" x 7"
Printed on Rives paper by the artist.
SC 1972, cat. no. 58

**City Child (Air in the City, No. 2)*, 1938
Etching, xx/30, 10¾" x 13⅞"
Printed on Reeves paper by the artist.
SC 1972, cat. no. 59

**Irish Kids*, 1938
Woodcut, xx/20, 11½" x 9"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 54

Loving Couple in the Park, 1938
Aquatint and drypoint, 7" x 10"
Printed on white Rives wove paper
WAM 1994.4

Mary or Portrait of Mary, 1938
Lithograph, xx/12, 13¼" x 10¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 56

Mother and Child, 1938
Drypoint, 4¼" x 3"
Printed on cream Rives wove paper.
WAM 1994.66

Mother and Child, 1938
Etching, xx/50, 4½" x 2⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 57

Mother and Child, 1938
Softground etching, aquatint, and etching,
proofs only, 10" x 7"
Printed on Rives paper by the artist.
(The aquatint on this plate was removed in
1941. See SC 1972: cat. no. 84)
SC 1972, cat. no. 60

Portrait of Jeannette (The Artist's Sister),
1938
Etching and drypoint, 8" x 6"
Printed on cream Rives wove paper.
WAM 1994.69

Pregnancy, 1938
Aquatint, xx/12, 13¾" x 8"
Printed on Rives paper by the artist.
SC 1972, cat. no. 55

At the Seashore, 1939
Woodcut, proofs only, 9" x 10½"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 68

At the Seashore, 1939
Drypoint, xx/25, 8⅞" x 11¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 73

Baby and Rattle or The Rattle, 1939
Woodcut, xx/20, 13" x 10"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 66

**Bassinet, After the Bath, or Young Mother*,
1939
Etching and drypoint, xx/30, 10¾" x 13⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 61

Butcher's Son, 1939
Woodcut, xx/20, 13⅞" x 15"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 63

Child Walking, 1939
Etching and aquatint, xx/20, 11¾" x 8⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 74

City Child (Air in the City, No. 3), 1939
Softground etching, aquatint, and etching,
proofs only, 14" x 9"
Printed on Rives paper by the artist.
SC 1972, cat. no. 62

**Early Morning*, 1939
Woodcut, xx/30, 9" x 15⅞"
Printed on Japanese paper by the artist.
SAMA 96.038; SC 1972, cat. no. 65

Feeding Time, 1939
Linocut, proofs only, 6½" x 7"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 71

Feeding Time, 1939
Softground etching and etching, 7¾" x 9⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 72

Mother's Bedroom, 1939
Drypoint, 10" x 8"
Printed on cream Rives wove paper.
WAM 1994.70

Night, 1939
Aquatint and drypoint, proofs only,
10⅞" x 13⅞"
Printed on Rives paper by the artist.
SC 1972, cat. no. 64

Night Feeding, 1939
Lithograph, trial proofs only, 10" x 14"
Printed on Rives paper by the artist.
SC 1972, cat. no. 67

Under the Table, 1939
Woodcut, xx/20, 12⅞" x 12"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 70

**Zither*, 1939
Aquatint, xx/25, 9¾" x 10¾"
Printed on Rives paper by the artist.
SC 1972, cat. no. 69

At the Kitchen Table, 1940
Etching and drypoint, 8" x 10"
Printed on Rives wove paper.
WAM 1994.84



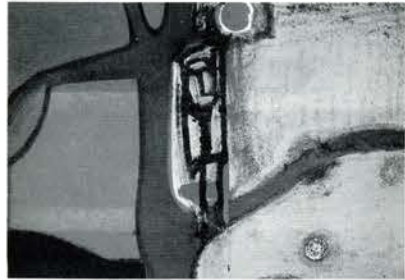
Children Drawing, 1942



Guinea Hens, 1948



Memory of Childhood, 1950



Child Alone, 1951



Spring, 1951



Child Among Thorns, 1952

August, 1940
Aquatint, xxx/100, 9 $\frac{3}{4}$ " x 7 $\frac{1}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 83

*Child Reaching, 1940
Woodcut, xx/25, 7 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 82

Father and Parrot, 1940
Aquatint, 11 $\frac{1}{16}$ " x 8 $\frac{1}{2}$ "
Printed on white Arches wove paper.
WAM 1994.59

Kitchen, 1940
Etching, proofs only, 9 $\frac{1}{8}$ " x 6 $\frac{7}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 75

Moment's Rest, 1940
Etching with drypoint, 7" x 8"
Printed on cream Rives wove paper.
WAM 1994.86

New Year, 1940
Woodcut, xx/25, 7" x 10 $\frac{1}{4}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 80

Peter & Toy Bird, 1940
Woodcut, 11 $\frac{3}{16}$ " x 9"
Printed on cream Japanese paper.
WAM 1995.47

Peter and the Birdie, 1940
Serigraph, xx/12, 12 $\frac{1}{2}$ " x 15"
Printed by the artist.
First silkscreen.
SC 1972, cat. no. 81

*Peter, Peter on Chair or Yearling, 1940
Color woodcut, xx/15, 11 $\frac{1}{4}$ " x 9"
Printed on Japanese paper from seven
blocks by the artist.
SC 1972, cat. no. 77

*Sleeping Mother, 1940
Etching, xx/25, 9 $\frac{1}{8}$ " x 10 $\frac{1}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 79

Sleeping Mother, 1940
Woodcut, 7 $\frac{1}{8}$ " x 11 $\frac{3}{16}$ "
Printed on cream Japanese paper.
WAM 1994.91

*Slumber, 1940
Lift ground aquatint, xx/25, 8 $\frac{7}{8}$ " x 11 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 76

Story, 1940
Lift ground aquatint, xx/25, 7 $\frac{1}{8}$ " x 5 $\frac{1}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 78

Breakfast Table, 1941
Lift ground aquatint, xx/20, 8 $\frac{7}{8}$ " x 10 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 86

Eating a Sandwich, 1941
Aquatint, 9" x 11"
Printed on cream Rives wove paper.
WAM 1994.96

Peter and Mary, 1941
Softground etching with drypoint, xx/25,
10" x 7"
Printed on Rives paper by the artist.
(Final version of this plate with aquatint
removed. See SC 1972, cat. no. 60)
SC 1972, cat. no. 84

Self-Portrait, 1941
Drypoint, 10" x 6 $\frac{1}{2}$ "
Printed on cream Auvergne wove paper.
WAM 1994.101

Self-Portrait, 1941
Drypoint, 6 $\frac{3}{8}$ " x 4 $\frac{1}{2}$ "
Printed on cream Auvergne wove paper.
WAM 1994.100

The Cupboard, 1941
Lithograph, x/10, 6 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 85

At the Window, 1942
Aquatint, 6 $\frac{1}{2}$ " x 6 $\frac{1}{8}$ "
Printed on Rives wove paper.
WAM 1994.103

Breakfast Table, 1942
Aquatint etching, xx/15, 4 $\frac{7}{8}$ " x 7"
Printed on Rives paper by the artist.
SC 1972, cat. no. 90

Child at a Table, 1942
Aquatint
Printed on Rives wove paper.
WAM 1994.102

Child in High Chair (Dickie), 1942
Color woodcut, xx/15, 6 $\frac{1}{2}$ " x 5 $\frac{1}{4}$ "
Printed on Japanese paper by the artist
from four blocks.
SC 1972, cat. no. 89

*Children Drawing, 1942
Color woodcut, xx/15, 8" x 6 $\frac{1}{8}$ "
Printed on Japanese paper by the artist
from four blocks.
100 additional printed in 1958.
SC 1972, cat. no. 91

Children Under the Table, 1942
Woodcut, xxx/100, 12 $\frac{5}{8}$ " x 12"
Printed on Rives paper by the artist.
SC 1972, cat. no. 87

Mother with Little Boys, 1942
Lift ground aquatint, x/10, 11 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 88

Infant, 1943
Etching and aquatint with drypoint,
8 $\frac{1}{2}$ " x 13 $\frac{1}{16}$ "
Printed on white Rives wove paper.
WAM 1994.95

A Piece of Fruit, 1945
Aquatint, 9 $\frac{1}{2}$ " x 11 $\frac{1}{16}$ "
Printed on Rives wove paper.
WAM 1994.109

Boy and Cat, 1946
Etching and drypoint, 8 $\frac{1}{8}$ " x 11"
Printed on Rives BFK wove paper,
working proof.
WAM 1994.110

Family or References, 1946
Drypoint, 14 $\frac{1}{16}$ " x 18"
Printed on white Rives BFK wove paper.
WAM 1995.12.1

*Go-Go, 1947
Serigraph, xx/50, 12" x 9 $\frac{5}{8}$ "
Printed by the artist.
SC 1972, cat. no. 92

*Strange Bird, 1947
Lithograph, xxx/300, 9 $\frac{3}{4}$ " x 13"
Printed on colored paper by the artist.
SC 1972, cat. no. 93

Swing at Dusk, 1947
Lithograph, xx/25, 10 $\frac{7}{8}$ " x 14"
Printed on Rives paper by the artist.
SC 1972, cat. no. 94

Boy and Cat, 1948
Lithograph, 9 $\frac{1}{3}$ " x 13 $\frac{1}{4}$ "
Printed on Navarre wove paper.
WAM 1994.111

Girl and Cat, 1948
Lithograph, 17" x 23"
Printed on dark cream Rives wove paper.
WAM 1994.115

*Guinea Hens, 1948
Etching and drypoint, xx/25, 7 $\frac{3}{8}$ " x 9 $\frac{5}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 95

Rooster and Child, 1948
Aquatint and drypoint, 9 $\frac{1}{8}$ " x 7 $\frac{1}{8}$ "
WAM 1994.117

Rooster and Cat, 1949
Etching and drypoint, 7 $\frac{1}{16}$ " x 9 $\frac{1}{2}$ "
Printed on white Arches wove paper.
WAM 1994.118

*Memory of Childhood, 1950
Color lithograph, xx/12, 12 $\frac{1}{8}$ " x 12 $\frac{5}{8}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 97

Memory of Childhood, 1950
Lithograph, xxx/100, 10" x 10 $\frac{1}{2}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 96

Awakening, 1951
Color lithograph, xx/12, 14" x 17"
Printed on Rives paper by the artist
and Robert Blackburn
SC 1972, cat. no. 102

Awareness of Dawn, 1951
Color lithograph, xx/18, 18 $\frac{5}{16}$ " x 24 $\frac{1}{16}$ "
Printed on Arches paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 99

*Child Alone, 1951
Color lithograph, xx/12, 19" x 24"
Printed on Arches paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 98



Fine Friends, 1952



The Cat, 1956



Dark Image, 1960



Enveloping Forms (Enclosures), 1963



Silent Seasons - Winter, 1968



Silent Seasons - Autumn, 1969

Enfant, 1951
Color lithograph, xx/12, 16 $\frac{5}{8}$ " x 14"
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 103

Enfant with Yellow Background or Betsy,
1951
Color lithograph, xx/10, 13 $\frac{3}{4}$ " x 16 $\frac{1}{2}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 106

*Family Scene (Reclining Mother and Two
Children)*, 1951
Lithograph, 9 $\frac{7}{16}$ " x 16 $\frac{3}{16}$ "
Printed on cream Basingwerk Parchment
wove paper.
WAM 1994.120

Indian Summer, 1951
Color lithograph, xx/12, 13 $\frac{1}{4}$ " x 16 $\frac{1}{8}$ "
Printed on Rives paper by the artist and
Robert Blackburn from fifteen stones.
Some proofs in black and white only.
SC 1972, cat. no. 105

Morning, 1951
Color lithograph, xx/12, 13 $\frac{3}{4}$ " x 16 $\frac{1}{2}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 100

Summertime, 1951
Color lithograph, xx/12, 14" x 16 $\frac{3}{8}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 101

Swing, 1951
Lithograph, xx/12, 8 $\frac{3}{4}$ " x 12"
Printed on Basingwerk Parchment by
the artist.
SC 1972, cat. no. 104

Swing, 1951
Color lithograph, x/6, 15" x 19 $\frac{1}{2}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 108

Swing, 1951
Color lithograph, 8 $\frac{7}{16}$ " x 12"
Printed on cream Rives wove paper.
WAM 1994.131

**Spring*, 1951
Color lithograph, xx/12, 13 $\frac{7}{8}$ " x 17 $\frac{1}{8}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 107

Three Portraits (Child with Cat and Bust),
1951
Color lithograph, 11" x 14 $\frac{1}{2}$ "
Printed on cream Rives wove paper.
WAM 1994.132

**Child Among Thorns*, 1952
Lithograph, x/8, 23 $\frac{7}{8}$ " x 18 $\frac{3}{4}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 109

Feline, 1952
Color lithograph, xx/15, 19 $\frac{1}{2}$ " x 13 $\frac{7}{8}$ "
Printed on Basingwerk Parchment by the
artist and Robert Blackburn with color
variants throughout.
SC 1972, cat. no. 111

**Fine Friends*, 1952
Color lithograph, xx/25, 25" x 18 $\frac{3}{4}$ "
Printed on Arches paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 113

Growing Things, 1952
Color lithograph, x/10, 16 $\frac{7}{8}$ " x 13 $\frac{3}{4}$ "
Printed on Arches paper by the artist and
Robert Blackburn with color variants
throughout.
SC 1972, cat. no. 112

**Play*, 1952
Color lithograph, x/9, 18 $\frac{3}{4}$ " x 24 $\frac{1}{4}$ "
Printed on Rives paper by the artist
and Robert Blackburn.
SAMA 96.153; SC 1972, cat. no. 110

Summer Sun, 1952
Lithograph, 13 $\frac{1}{4}$ " x 10 $\frac{1}{16}$ "
Printed on cream Arches wove paper.
WAM 1994.141

Summer or Repose, 1952
Color lithograph, xx/12, 12 $\frac{3}{4}$ " x 16 $\frac{1}{2}$ "
Printed on Arches paper by the artist
and Robert Blackburn.
SC 1972, cat. no. 114

Two Figures in a Garden, 1952
Color lithograph, 11 $\frac{3}{8}$ " x 16 $\frac{1}{4}$ "
Printed on cream Rives wove paper.
WAM 1994.142

String, 1953
Color woodcut, 7 $\frac{1}{4}$ " x 21 $\frac{1}{16}$ "
Printed on white Japanese paper.
WAM 1994.143

Baltic Madonna, 1954
Color woodcut, xx/15, 22 $\frac{3}{4}$ " x 18 $\frac{1}{2}$ "
Printed on ochre Japanese paper by
the artist.
SC 1972, cat. no. 115

Figure, 1955
Color lithograph, x/10, 22 $\frac{1}{2}$ " x 13 $\frac{1}{8}$ "
Printed on Arches paper by the artist.
SC 1972, cat. no. 116

**The Cat*, 1956
Color lithograph, xx/12, 13" x 21 $\frac{3}{4}$ "
Printed on Rives paper by the artist.
SC 1972, cat. no. 117

Call it Winter, 1957
Color lithograph, x/10, 16" x 23"
Printed on Rives paper by the artist.
SC 1972, cat. no. 118

**Wine, Women, and Song*, 1958
Color linoleum cut, x/10, 31 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 119

Figure, 1959
Color linoleum cut, xx/12, 28 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 121

Province by the Sea, 1959
Color woodcut, xx/12, 28 $\frac{1}{2}$ " x 23 $\frac{1}{2}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 120

**Dark Image*, 1960
Color etching, x/10, 15 $\frac{7}{8}$ " x 9 $\frac{1}{8}$ "
Printed on Rives paper by the artist.
Color variants printed by
Sergio Gonzales-Toenro.
SC 1972, cat. no. 122

Enclosure or Enveloping Forms, 1961
Color woodcut, 23" x 28"
Printed on Japanese paper.
WAM 1994.155

Big Grey, 1962
Color woodcut, xx/12, 27 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 124

**Positano*, 1962
Aquatint, xx/12, 23 $\frac{1}{2}$ " x 17 $\frac{3}{4}$ "
Printed on Rives paper by the artist. Some
in black and gray, some in black and blue.
SC 1972, cat. no. 123

Woman and Cats, 1962
Color woodcut, xx/12, 22 $\frac{3}{4}$ " x 24 $\frac{1}{2}$ "
Printed on Japanese paper by the artist.
Approximately ten additional proofs
were printed.
SC 1972, cat. no. 125

Enclosure or Enveloping Forms, 1963
Color woodcut, x/10, 23" x 28"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 126

**Enveloping Forms (Enclosures)*, 1963
Color woodcut, x/6, 22 $\frac{7}{8}$ " x 28"
Color woodcut, State II-Red, Black, Blue,
and Green.
Printed on Japanese paper by the artist.
SC 1972, cat. no. 127

Black Spokane, 1964
Color aquatint, 23 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ "
Printed on white Rives wove paper.
WAM 1994.157

Black Spokane, 1964
Aquatint, x/8, 23 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ "
Printed on Arches paper by the artist.
SC 1972, cat. no. 128

Robe, 1964
Aquatint, xx/25, 12 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ "
Printed on Rives paper by Deli Sacilotto.
Approximately 12 artist's proofs printed
by the artist. Two plates added for
color edition. See SC 1972,
cat. no. 144.
SC 1972, cat. no. 129



Child Reading - Red, 1970



Reflections, 1971



Young Couple, 1971



Soliloquy, 1972

Singular Image, 1964
Color woodcut, xx/12, 32 $\frac{5}{8}$ " x 22"
Printed on Japanese paper by the artist.
SC 1972, cat. no. 131

Woman, Cat, and String, 1964
Color woodcut, xx/12, 23 $\frac{3}{4}$ " x 22 $\frac{7}{8}$ "
Printed on Japanese paper by the artist.
SC 1972, cat. no. 130

Compression or Compression-Spokane, 1967
Color aquatint, xx/20, 22" x 35"
Printed on Arches or Rives paper by the
artist and Deli Sacilotto.
SC 1972, cat. no. 132

**Silent Seasons - Winter*, 1968
Color lithograph, xxx/120, 26" x 20"
Printed on Arches paper by Mourlot.
SC 1972, cat. no. 133

**Silent Seasons - Autumn*, 1969
Color lithograph, xxx/110, 26" x 20"
Printed on Arches paper by Mourlot,
New York.
SC 1972, cat. no. 135

**Woman and Cats*, 1969
Color lithograph, xxx/100, 21" x 22 $\frac{1}{2}$ "
Printed on Arches paper by Mourlot, New
York; commissioned by A. Lublin, Inc.
SC 1972, cat. no. 134

**Child Reading - Red*, 1970
Color silkscreen, xxx/100, 19 $\frac{3}{8}$ " x 10 $\frac{1}{2}$ "
Printed by Fine Creations, Inc.,
New York.
SC 1972, cat. no. 136

Dialogue in Green, 1970
Color lithograph, xxx/200, 19 $\frac{1}{2}$ " x 34 $\frac{1}{4}$ "
Printed on Arches paper by Bramson and
Georges, Paris.
SC 1972, cat. no. 138

Woman Reading, 1970
Color serigraph, xxx/300, 35 $\frac{3}{4}$ " x 27 $\frac{1}{3}$ "
Printed on Rives and Starbright paper by
Fine Creations, Inc., New York.
SC 1972, cat. no. 137

Youth, 1970
Color lithograph, xxx/100, 25 $\frac{3}{4}$ " x 19 $\frac{1}{2}$ "
Printed on Arches paper by Bramson and
Georges, Paris.
SC 1972, cat. no. 139



Aurora, 1977



Blue Bicycle, 1979

**Blue Robe*, 1971
Color aquatint, xxx/225, 12 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ "
Printed on Arches paper by Deli Sacilotto.
A prior edition made in black and white.
See SC 1972, cat. no. 129.
SC 1972, cat. no. 144

Cat and Canary, 1971
Color lithograph, xxx/225, 14 $\frac{1}{2}$ " x 17 $\frac{3}{4}$ "
Printed on Arches paper by Mourlot,
New York.
SC 1972, cat. no. 145

**Reflection*, 1971
Color serigraph, xxx/225, 22" x 14 $\frac{1}{2}$ "
Printed on Arches paper by Fine Creations,
Inc., New York.
SAMA 96.154; SC 1972, cat. no. 140

Silent Seasons - Spring, 1971
Color lithograph, xxx/225, 22 $\frac{1}{2}$ " x 17"
Printed on Arches paper by Mourlot,
New York.
SC 1972, cat. no. 143

Woman and White Cat, 1971
Color serigraph, xxx/200, 23 $\frac{3}{8}$ " x 20"
Printed on Arches paper by Fine Creations,
Inc., New York.
SC 1972, cat. no. 142

Woman, Cat, and String, 1971
Etching and aquatint, 20" x 19 $\frac{1}{2}$ "
Printed on cream wove paper by the artist.
WAM 1994.171

**Young Couple*, 1971
Color etching, xxx/225, 17 $\frac{3}{4}$ " x 15 $\frac{1}{2}$ "
Printed on Arches paper by Robert Cale.
SAMA 96.155; SC 1972, cat. no. 141

Introspection-5733, 1972
Color serigraph, xxx/144, 29 $\frac{1}{2}$ " x 35"
Printed on Arches paper by Fine Creations,
Inc., New York.
SC 1972, cat. no. 147

**Soliloquy*, 1972
Color serigraph, xxx/225, 13 $\frac{3}{4}$ " x 25 $\frac{3}{4}$ "
Printed on Arches paper by Fine Creations,
Inc., New York.
SC 1972, cat. no. 146

Girl at Piano, 1973
Color serigraph, xxx/300, 39" x 20"
Printed on Arches paper by Fine Creations,
Inc. New York.
SC 1979, cat. no. 148

*Woman and the Sea, or Woman by
the Sea*, 1973
Color lithograph, xx/75, 29" x 23"
Printed on Arches paper by Bramson and
Georges, Paris.
SC 1979, cat. no. 149

Silent Seasons - Summer, 1974
Color lithograph, xxx/300, 29" x 22 $\frac{1}{4}$ "
Printed on Arches paper by American
Atelier, New York.
SC 1979, cat. no. 151

White Stairway, 1974
Color serigraph, xxx/100, 36" x 13 $\frac{1}{2}$ "
Printed on Arches paper by Fine
Creations, Inc., New York.
SC 1979, cat. no. 150

**Atalanta*, 1975
Color lithograph and serigraph, xxx/200,
30" x 23 $\frac{1}{4}$ "
Printed on Velin D'Arches white paper
by American Atelier and Fine Creations,
Inc., New York.
SAMA 96.041; SC 1979, cat. no. 152

Book, 1975
Color serigraph, xx/75, 26" x 18"
Printed on Arches paper by Fine
Creations, Inc., New York.
SC 1979, cat. no. 155

Dawn, 1975
Color lithograph, xxx/175, 24" x 11"
Printed on Arches paper by American
Atelier, New York.
SC 1979, cat. no. 157

Fifth Season, 1975
Color serigraph, xx/75, 30" x 23"
Printed on Arches paper by Printers
Gallery, Ithaca, New York. Image also
exists as a poster printed on silver foil,
with and without lettering, commis-
sioned by Mixed-Media, Ltd., Chicago.
SC 1979, cat. no. 154

**Play*, 1975
Color lithograph and serigraph, xxx/150,
30" x 23 $\frac{1}{2}$ "
Printed on Arches paper by American
Atelier and Fine Creations, Inc.,
New York.
SC 1979, cat. no. 153

Seventh Season, 1975
Color serigraph, xxx/300, 36" x 27 $\frac{1}{2}$ "
Printed on Arches paper by Fine Crea-
tions, Inc., New York. Image also exists
with lettering, as a poster commissioned
by Poster Originals, New York.
SC 1979, cat. no. 156

Widow's Walk, 1975
Color lithograph, 22 $\frac{1}{2}$ " x 10 $\frac{3}{8}$ "
Printed on Arches wove paper.
WAM 1994.186

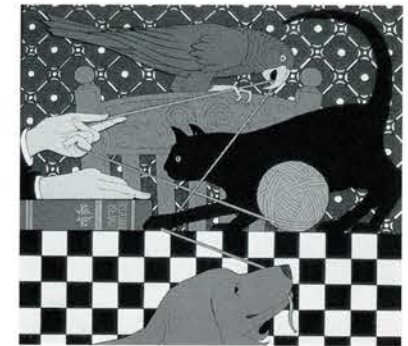
Summer Idyll, 1976
Color lithograph, xxx/300, 30" x 38"
Printed on Lenox 100 paper by Fine
Creations, Inc., New York.
SC 1979, cat. no. 159

Vigil, 1976
Color lithograph, 21" x 29 $\frac{3}{16}$ "
Printed on cream Arches wove paper.
WAM 1994.188

Waiting, 1976
Lithograph with serigraph, xxx/125,
34" x 33"
Printed on Rives B.F.K. paper by Styria
Studio, Inc., New York.
SC 1979, cat. no. 158

**Aurora*, 1977
Color serigraph, xx/50, xxx/250,
16 $\frac{1}{2}$ " x 40"
250 numbered with girl in gold robe; 50
numbered with girl in red robe.
Printed on Lenox 100 paper by Fine
Creations, Inc., New York.
SC 1979, cat. no. 160 and
WAM 1995.12.3

Caller, 1977
Color lithograph, xxx/300, 40" x 15"
Printed on Arches paper by Styria Studio,
New York.
SC 1979, cat. no. 161



Polly, Minou, and Eon, 1979



Woman and Cat Play, 1980



Bannister, 1981



Interlude, 1982

Fifth Season #2, 1977
Color serigraph, 30" x 23"
Printed on foil-laminated white wove paper, limited edition poster.
WAM 1995.12.2

Paeon, 1978
Color serigraph, xxx/300, 21" x 23¾"
Printed on Arches Watercolor Cold Press 140 by Fine Creations, Inc., New York.
SC 1979, cat. no. 162

**Blue Bicycle*, 1979
Color serigraph, xxx/300, 31" x 30"
Printed on Arches paper by Fine Creations, Inc., New York. Image also exists with lettering, as a poster.
SAMA 96.156; SC 1979, cat. no. 164

Circe, 1979
Color lithograph, xxx/300, 27" dia.
Printed on Rives B.F.K. paper by Styria Studio, Inc., New York.
SC 1979, cat. no. 163

**Polly, Minou, and Eon*, 1979
Color serigraph, xx/75, 27½" x 30"
Printed on Arches paper by Fine Creations, Inc., New York. Image also exists with lettering as a poster.
SC & JGC 1991, p. 5; SC 1979, cat. no. 165

The Reader, 1979
Color lithograph, xxx/250, 14½" x 36"
Printed on Arches paper by American Atelier, New York.
SC & JGC 1991, b. cover; SC 1979, cat. no. 166

Ariadne, 1980
Color serigraph, xx/62, 17¾" x 15"
Printed on cream Arches wove paper.
SC & JGC 1991, p. 8

Circe II, 1980
Color lithograph, xx/50, 18" dia.
Printed on cream Arches wove paper.
SC & JGC 1991, p. 9

**Madame Butterfly*, 1980
Color lithograph with serigraph, xxx/300, 17½" x 33½"
Printed on cream Arches wove paper.
SC & JGC 1991, p. 9

**Meditation and Minou*, 1980
Color lithograph, with serigraph, xxx/150, 22" x 28"
Printed on Rives B.F.K. paper by Styria Studio, Inc., New York.
SC & JGC 1991, p. 6; SC 1979, cat. no. 167

Way to the Sea, 1980
Color lithograph with serigraph, xxx/300, 40" x 30"
Printed on Rives paper by Styria Studio, Inc., New York.
SC & JGC 1991, p. 7; SC 1979, cat. no. 168

**Woman and Cat Play*, 1980
Color etching and aquatint, xx/62, 17¾" x 15"
Printed on cream T.H. Saunders wove paper.
SC & JGC 1991, p. 8

**Bannister*, 1981
Color lithograph, xxx/300, 32½" x 25½"
Printed on cream Arches wove paper.
SC & JGC 1991, p. 10

**Interlude*, 1982
Color serigraph, xxx/250, 20" x 38"
Printed on Lenox 100 wove paper.
SAMA 90.018; SC & JGC 1991, p. 11

Persephone, 1982
Color serigraph, xxx/250, 34" x 16½"
Printed on white Arches wove paper.
SC & JGC 1991, p. 11

**Reclining Woman*, 1982
Color lithograph, xxx/300, 29¾" x 38"
Printed on white wove paper.
SC & JGC 1991, p. 12, and WAM 1995.12.5

Stairway to the Sea, 1982-4
Color lithograph with serigraph, xxx/250, 18" x 18"
Printed on white Arches wove paper.
SC & JGC 1991, p. cover

**Peter Grimes*, 1983
Color lithograph, xxx/300, 21¼" x 21"
Printed on cream Arches wove paper.
SAMA 96.157; SC & JGC 1991, p. 14

**Totem*, 1983
Color serigraph, xxx/112, 40½" x 15"
Printed on Arches wove paper.
SC & JGC 1991, p. 13

Midnight, 1985
Etching and aquatint, xxx/100, 14¾" x 8¾"
Printed on white German Etching wove paper. Ten hand colored artist's proofs.
SC & JGC 1991, p. 14

**Spring Morning*, 1985
Color serigraph, xxx/175, 35" x 60"
Printed on white Arches wove paper.
SC & JGC 1991, p. 15

**Summer*, 1986
Color lithograph, serigraph, xxx/250, 35" x 37"
Printed on cream wove paper.
SAMA 96.158; SC & JGC 1991, p. 16

Twilight, 1988
Color etching and aquatint, xx/75, 19¾" dia.
Printed on white Arches wove paper.
SC & JGC 1991, p. 17

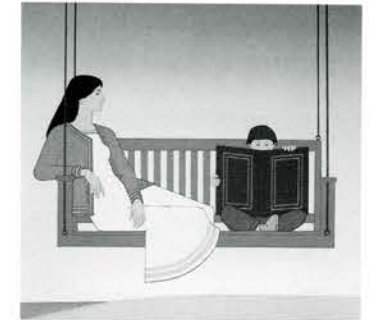
**Skater*, 1991
Etching and aquatint, xx/75, 24¼" x 12¾"
Printed on cream wove paper.
SAMA 96.159; SC & JGC 1991, p. 17

**The Mirror*, 1996
Color linoleum cut, xx/48, 20½" x 18"
Printed on cream Japanese paper.
SAMA 96.160

**The Cat*, 1997
Color serigraph, 16½" x 6¾"
Printed on white wove paper.

**Three Chairs*, 1998
Color serigraph, xx/25, 12½" x 14½"
Printed on white wove paper.

**Homage to Emily Dickinson*, 1998
Lithograph
Printed on white wove paper.
(Not illustrated)



Summer, 1986



The Mirror, 1996



The Cat, 1997

*Images included in retrospective exhibition and illustrated in catalogue.

The checklist was generated from the following resources:

SAMA: Collection of the Southern Alleghenies Museum of Art, published in *Selections from the Permanent Collection, Southern Alleghenies Museum of Art, Loretto, Pennsylvania*, 1996, pp. 45-46.

WAM: Collection of the Worcester Museum of Art
SC 1972: *Will Barnet: Catalogue Raisonné 1932-1972*, New York, 1972
SC 1979: *Will Barnet: Supplement to the Catalogue Raisonné 1973-1979*, New York, 1979
SC and JGC 1991: *Will Barnet: Master Prints 1979-1991*, John Perce Gallery, Saint Louis, Missouri, 1991

Some edition numbers, paper quality and dimensions unknown at time of publication.

Biographical Timeline

Born	1911	Beverly, Massachusetts
Education	1927-30	Boston Museum of Fine Arts School, studied with Philip Hale
	1930-33	Art Students League of New York, studied with Charles Locke
Teaching and Lectures	1934	Master printer, Art Students League, New York
	1936-81	Instructor, Art Students League, New York
	1938-41	Instructor, New School for Social Research, New York
	1943-44	Instructor, State Teacher's College, Newark, New Jersey
	1945-78	Instructor and Professor, Cooper Union, New York
	1951	Instructor, Montana State College
	1954	Instructor, Famous Artists School Visiting artist, Munson-Williams-Proctor Institute, Utica, New York
	1956	Visiting lecturer, University of Wisconsin, Madison
	1959	Visiting instructor, University of Minnesota
	1963	Visiting instructor, Washington State University, Spokane
	1965-66	Distinguished Visiting Professor, The Pennsylvania State University, University Park, Pennsylvania
	1967	Instructor and critic, Pennsylvania Academy of the Fine Arts, Philadelphia
	1968-69	Visiting Professor, Cornell University, Ithaca, New York
	1989	Lecturer, Princeton Club, New York
	1990	Distinguished Visiting Professor, George Washington University, Washington, D.C.
Solo Exhibitions (Gallery)	1938	Hudson Walker Gallery, New York
	1943	Galerie St. Etienne, New York
	1946	Bertha Schaefer Gallery, New York (1947, 1948, 1951, 1953, 1955, 1961, 1962)
	1952	<i>Will Barnet Makes a Color Lithograph</i> , American Federation of Art, New York
	1956	New York University, New York
	1958	<i>Selected Works of Will Barnet: 15 Years</i> , Oscar Krasner Gallery, New York
	1961	Galeria Trastevere, Rome, Italy Institute of Contemporary Art, Boston (Retrospective)
	1962	Albany Institute of History and Art (Retrospective)
	1965	Des Moines Art Center, Iowa
	1966	Waddell Galleries, New York (1971)
	1968	<i>Will Barnet Paintings 1966-1968</i> , Waddell Galleries, New York
	1972	<i>Print Retrospective</i> , Associated Artists of New York
	1973	<i>Recent Paintings by Will Barnet</i> , Hirschl & Adler Galleries, New York
	1974	<i>A One Man Show by Centurion Will Barnet</i> , Century Association, New York (1998) Jorgensen Auditorium, University of Connecticut
	1977	The Print Club of Philadelphia
	1980	Galerie Documents, Paris, France
	1981	<i>Will Barnet: New Paintings</i> , Hirschl & Adler Galleries, New York
	1982	<i>Sittings: Portraits by Will Barnet</i> , Terry Dintenfass Gallery, New York
	1984	Kennedy Galleries, New York (1987, 1988)
	1985	<i>Will Barnet</i> , The Currier Gallery of Art, Manchester, New Hampshire (Retrospective)
	1988	Sylvan Cole Gallery, New York

	1990	<i>Will Barnet: Master Prints 1979-1991</i> , Jo Ann Perse Gallery, Saint Louis, Missouri Harmon-Meek Gallery, Naples, Florida (1994, 1995, 1997)
	1991	Terry Dintenfass Gallery, New York (1996)
	1997	Glenn Horowitz Booksellers, New York
	1998	<i>Will Barnet: Cats Cradle</i> , Arlene Bujese Gallery, East Hampton, New York Tibor de Nagy Gallery, New York
Selected Group Shows	1934	<i>Fifty American Prints</i> , Architectural League, New York
	1938	Philadelphia Art Alliance, Pennsylvania
	1942	The Print Club of Philadelphia, Pennsylvania
	1946	U. S. National Museum, Washington, D.C.
	1950	<i>American Painting Today</i> , Metropolitan Museum of Art, New York <i>First International Biennial of Contemporary Color Lithography</i> , Cincinnati Art Museum, Ohio
	1960	The Corcoran Gallery of Art, Washington, D.C. International Biennial Exhibition of Prints, Tokyo
	1962	<i>Geometric Abstraction in America</i> , Whitney Museum of American Art, New York Brooklyn Museum, New York Carnegie Museum of Art, Pittsburgh, Pennsylvania Museum of Fine Arts, Boston, Massachusetts Institute of Contemporary Art, Philadelphia
	1975	<i>One Hundred Prints by 100 Artists of the Art Students League</i> , Associated American Artists
	1976	<i>The Influence of Spiritual Inspiration on American Art</i> , The Vatican, Vatican City
	1978	<i>100 Years of the Boston Museum School</i> , Museum of Fine Arts, Boston, Massachusetts
	1979	<i>Born in Boston</i> , De Cordova Museum, Lincoln, Massachusetts
	1984	<i>Twentieth Century American Drawing: The Figure in Context</i> , International Exhibitions Foundation, Washington, D.C.
Museum Exhibitions, and Major Publications	1943	Virginia Museum of Fine Arts, Richmond (1964)
	1950	The Dallas Museum of Art, Texas
	1958	<i>Will Barnet: A Retrospective Exhibition</i> , Tweed Museum of Art, University of Minnesota, Duluth
	1969	<i>Will Barnet in the Sixties</i> , Peale House Galleries, Pennsylvania Academy of the Fine Arts, Philadelphia
	1970	Pennsylvania Academy of the Fine Arts
	1972	<i>Will Barnet: Etchings, Lithographs, Woodcuts, Serigraphs 1932-1972</i> , A Catalogue Raisonné, Sylvan Cole, ed., Associated American Artists Gallery, New York
	1974	<i>Will Barnet: 4 Decades of Graphic Works</i> , Jorgensen Auditorium Gallery, University of Connecticut, Storrs
	1979	<i>Will Barnet: 27 Master Prints</i> , ed. Susan E. Meyer, New York, Harry Abrams <i>Will Barnet: Lithographs, Serigraphs, 1973-1979</i> , a supplement to the Catalogue Raisonné, Sylvan Cole, ed., Associated American Artists Gallery, New York
	1979-80	<i>Will Barnet: Twenty Years of Painting and Drawing</i> , Neuberger Museum of Art, State University of New York, Purchase College (traveled to John and Mable Ringling Museum, Sarasota, Florida)
	1983	<i>Will Barnet: Paintings and Prints 1932-1982</i> , Wichita Art Museum, Kansas (Retrospective)
	1984	<i>Will Barnet</i> , by Robert Doty, New York, Harry Abrams

- 1985 Huntsville Museum of Art, Alabama
(traveled to Minnesota Museum of Art, Saint Paul; Hamilton Art Gallery, Ontario; William A. Farnsworth Library and Art Museum, Rockland, Maine)
- 1989 *The World in a Frame: Drawings by Will Barnet*, text by Christopher Benfy, poems by Emily Dickinson, New York, George Braziller
- 1990-91 *Will Barnet Drawings: The Emily Dickinson Suite from The World in a Frame*, Century Association New York; William A. Farnsworth Library and Art Museum; (traveled to New England College Gallery, Henniker, New Hampshire; Virginia Museum of Fine Arts, Richmond; Neuberger Museum of Art, Purchase, New York)
- 1992 *Will Barnet: Selections 1940-1990*, Butler Institute of American Art, Youngstown, Ohio
- 1994 *Will Barnet: Sports Paintings*, Butler Institute of American Art, Youngstown, Ohio
Will Barnet: Works of Six Decades, Ogunquit Museum of American Art, Maine
- 1995 *Will Barnet: American Master Printmaker*, Worcester Museum of Art, Massachusetts
Will Barnet: An Intimate View from the Museum's Collection, National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1997 *The Artist's Eye*, National Academy Museum, New York
- 1998 *Will Barnet: Century Masters Exhibition*, Century Association, New York
Maine Coast Artists, Rockport, Maine
Will Barnet Prints, Portland Museum of Art, Maine

Selected Public Collections



Irish Kids, 1938



Bassinet, 1939

Albright-Knox Art Gallery, Buffalo, New York
Allentown Museum of Art, Pennsylvania
Arkansas Arts Center, Little Rock
Art Institute of Chicago, Illinois
The British Museum, London, England
Brooklyn Museum, New York
Butler Institute of American Art, Youngstown, Ohio
Carnegie Museum of Art, Pittsburgh
The Corcoran Gallery of Art, Washington, D.C.
William A. Farnsworth Museum and Library, Rockland, Maine
Solomon R. Guggenheim Museum, New York
The Metropolitan Museum of Art, New York
The Minneapolis Institute of Arts, Minnesota
Munson-Williams-Proctor Institute, Utica, New York
Museum of Fine Arts, Boston, Massachusetts
Museum of Modern Art, New York
National Academy of Design, New York
National Gallery of Art, Washington, D.C.
National Museum of American Art, Washington, D.C.
Pennsylvania Academy of the Fine Arts, Philadelphia
The Phillips Collection, Washington, D.C.
Portland Museum of Art, Maine
Seattle Museum of Art, Washington
Southern Alleghenies Museum of Art
Tweed Museum of Art, Duluth, Minnesota
Whitney Museum of American Art, New York
Worcester Art Museum, Massachusetts

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Southern Alleghenies Museum of Art
Post Office Box 9
Loretto, Pennsylvania 15940
(814) 472-3920
FAX: (814) 472-4131

FACILITIES:

Southern Alleghenies Museum of Art
Post Office Box 9
St. Francis College Mall
Loretto, Pennsylvania 15940
814-472-3920
FAX: 814-472-4131
Hours: Monday through Friday - 10:00 a.m. to 4:00 p.m.
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SAMA at Altoona
Brett Building
1210 11th Avenue
Altoona, PA 16603
814-946-4464

SAMA at Johnstown
Pasquerilla Performing Arts Center
University of Pittsburgh at Johnstown
Johnstown, PA 15904
814-269-7234

SAMA at Ligonier Valley
One Boucher Lane
Ligonier, PA 15658
724-238-6015

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