

WILLIAM R. TALBOT

FINE ART, ANTIQUE MAPS & PRINTS

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2013 Catalogue

MODERNIST PRINTS & PAINTINGS

1. **Carroll Thayer Berry.** (1886–1978) **“White and Weatherworn–Maine Coast,”** 1960. Chiaroscuro wood engraving in black and linocut tone block in grey, unnumbered. 10 3/4 x 12 1/2." Sheet: 14 5/8 x 17 1/2." Also produced in a black and white version, same year. Signed, l.r. and titled, l.l. in ink. Bright and crisp. Excellent condition. \$750.

“White and Weatherworn” along with “Symbols of a Past” were likely the first of Berry’s forty-six *chiaroscuro* prints. In “White and Weatherworn,” a lobster boat is the central feature of the scene, with a veritable stack of salt-box houses rising behind it. The pots are stacked and the men are at work on dry-docked boats. The image suggests that it is spring, when there is a lull in the Maine lobster take, and is a fine example of Berry’s intimacy with the seasonal tasks of Maine fishermen. This work dates from the post-1945 period in which Berry concentrated his creative force within the medium of printmaking. In “White and Weatherworn,” the mastery Berry achieved is evident. With simple forms and rich textures, the artist conveys the wonderful beauty of this simple fishing community.

Carroll Thayer Berry “. . . was a man of contradictions. His close friend, writer Lew Dietz describes him as ‘a romantic and a realist, a man who thought like an engineer and dreamed like an artist.’ Fortunately, the romantic and realist elements both benefited his art. . . After a varied career ranging from Chicago to the Panama Canal . . . Berry returned to his native Maine, where he could at last pursue his favorite activities: sailing and art. During his last thirty-five years, he also created the numerous wood engravings that form the base of his artistic reputation. These prints show Berry as a bold experimenter with color and form, drawing his inspiration from the landscapes and the people of Maine. . . Berry’s style of engraving, which consisted of bravura jabs at the block, gave his work that woodcut appearance, rather than the more engraved look often associated with the typical wood engraving. Because he worked with end-grain blocks, his major prints are technically wood engravings, although he made a number of woodcuts of considerable merit . . . During an earlier period (1935–40), he produced many linocuts, both in black and white and in color, some of them quite powerful . . .” — Elwyn Dearborn

“White and Weatherworn–Maine Coast” is held in the permanent collection of the Farnsworth Library and Museum.

Ref: Elwyn Dearborn, *Carroll Thayer Berry* (1983), no. 121.

2. **Carroll Thayer Berry.** (1886–1978) **“Winslow Homer’s Studio, Maine Coast,”** c. 1937. Wood engraving in black, unnumbered. From an edition of approximately 70. 9 5/8 x 7 3/8." Sheet: 15 1/8 x 9 7/8." Signed, l.r. and titled, l.l. in ink. Bright and crisp. Excellent condition. \$750.

“Winslow Homer’s Studio, Maine Coast” stands as a masterful achievement among Berry’s early wood engravings (1935–40) and foreshadows the accomplishments of his later works. With simple forms and rich textures, the artist conveys the various elements of wind, waves, rocks, trees, and the stalwart cliff house at the end of Prouts Neck from which Winslow Homer studied the Maine coast.

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Ref: Elwyn Dearborn, *Carroll Thayer Berry* (1983), no. 46.

3. **Carroll Thayer Berry.** (1886–1978) **“Winter–Deer Isle–Maine Coast,”** 1966–69. Chiaroscuro wood engraving in black and linocut tone block in green. One of 138 issued in four editions: 1966, 20 prints; 1967, 30 prints; 1968, 60 prints; 1969, 22 prints and 6 with a new tone block. Also titled “Deer Island–Winter–Maine Coast” and “Winter–Stonington–Deer Isle.” 10 7/8 x 12 3/4." Sheet 15 1/8 x 16 5/8." Signed, l.r. and titled, l.l. in ink. Bright and crisp. Excellent condition. \$850.

“Winter–Deer Isle–Maine Coast” was published on the cover of *Down East* magazine in January, 1967. It depicts the Stonington harbor, draped in the tranquility of moonlit snow. This work dates from the post-1945 period in which Berry concentrated his creative force within the medium of printmaking. In “Winter–Deer Isle–Maine Coast,” the mastery Berry achieved is evident. With simple forms and rich textures, the artist conveys the wonderful beauty of this simple fishing community.

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The several editions of “Winter–Deer Isle–Maine Coast” attest to its popularity at the time. It is held in the permanent collection of the Farnsworth Library and Museum.

Ref: Elwyn Dearborn, *Carroll Thayer Berry* (1983), no. 126.

4. Brian Blount. “Landscape Song of San Miguel,” 1978. Collage with watercolor. 22 x 30." Titled in pencil, l.l. signed and dated in pencil, l.r. Period oak frame by Danny Clayton of Houston: 24 1/4 x 32." Overall condition is excellent. \$2,500.

“A much smaller Santa Fe art community was struggling with its identity in the 1970’s when an influx of young contemporary artists moved to Santa Fe, invigorating and shaking up the town. And they did not come to create the Western art that Santa Fe was known for. Brian Blount was among this new wave of pioneers. His 2700 sq ft studio on the Plaza became a gathering place for artists and art lovers and was the site of Santa Fe’s first performance art collaboration between dance, live music and performance collage.

Blount’s elegant collages were some of the iconic works that dominated this newly energized Santa Fe art scene from the late 1970’s through the mid 1980’s. Their haunting, ghost like images of suggested landscape forms were unique and instantly recognizable. Blount’s evocative collages were synonymous with the vibrant movement that was bringing new life to Santa Fe and capturing the attention of the international art world. Thanks to his and other artists early efforts Santa Fe is now a leading international art center.” —Martin Carey Horowitz

In “Landscape Song of San Miguel,” Blount achieved a masterful minimalism that perfectly suits his subject matter. Large swaths of torn paper and subtle coloring capture the texture and atmosphere of this ethereal southwestern landscape in spare but evocative abstract terms. While his early collages enjoyed some notoriety at the time, Blount turned to sculpture in the 1980s and 1990s, working in glass and bronze. Bount’s glass sculpture “Tidal Vessel” of 1997 was acquired for the prestigious Heineman collection, now part of the Corning Museum of Glass in Corning, New York. Brian Blount has recently returned to paper collage, once again visiting themes of New Mexico landscapes

5. George Elbert Burr (1859–1939). “Desert Twilight,” 1920. Etching in blue ink. Plate: 5 x 6 1/2." Signed, l.l. Titled, l.r. Frame: 13 x 14." Very bright and clean. Excellent condition for the print. \$1,800.

“If I think of a deep-toned evening cloud with full rich tones, I only see it in watercolor, or, in etching as an aquatint. If the chief charm is form, then line as simple as possible seems the way to express it. Some very rich old trees, full of blacks, I only think can be rendered by cutting deep slashes with a sharp drypoint. Some very delicate distance or fleecy cloud, I would render with lines barely scratched on the copper with a fine sewing needle.” — George Elbert Burr

“Desert Twilight” comes from Burr’s extraordinary series of thirty-five prints devoted to the desert—the “Desert Set” for which he earned instantaneous acclaim in his lifetime and is best known today. According to his biographer Louise Combes Seeber, he completed the series “*in May of 1921, while he was still living in Denver. . . . This series (which was sometimes referred to as Etchings of the Desert) was the more remarkable for having been wrought by a man always in delicate health—who, in fact, might never have undertaken the task had he not sought to escape the rigors of the Colorado winters. These he habitually spent in New Mexico, Arizona, and California—mostly around Palm Springs, the Mojave Desert, and the Coachella Valley. Captivated by the distinctive beauties of these regions, he began a program of wandering at will, sketching and painting.*”

This print exhibits Burr’s ability to combine veracity and poetic interpretation. The artist’s achievement goes “*beyond the presentment of realities,*” as Seeber notes. Burr was able “*to capture through the medium of the copper plate, and on a scale never before attempted, the lure of the West and Southwest—the changing moods, the tonal gradations and subtleties of daylight and darkness, the vast skies, the desert solitude and the exquisite detail of its flora and fleeting whirlwinds.*”

George Elbert Burr’s special gifts as a landscape artist emerged during a brief period of study at the Art Institute of Chicago in 1878. His reputation was secured soon after when his drawings were published in such national monthlies as *Harper’s* and *Scribner’s*, as well as in the second volume of John Muir’s *Picturesque California*. In 1891, he became a staff artist for Frank Leslie’s *Illustrated Newspaper*, a position that led to extensive travels in the Rocky Mountains and southwestern deserts to illustrate the places and events of those regions. Following a four-year sojourn in Europe from 1896 to 1900 and several years on the East Coast, Burr’s fragile health forced him and his wife to relocate to a healthier climate. They settled first in Denver and then in Phoenix, where they remained until Burr’s death in 1939. During this phase in his career, Burr produced a signature body of work in the exquisite intaglio prints of the deserts and mountains of Arizona, California, Colorado, and New Mexico. The etching offered here exemplifies Burr’s superb craftsmanship and remarkable sensitivity to the nuances of light, space, and atmosphere of place. It is a lovely work by one of the greatest etchers of the twentieth century.

Refs.: Peter S. Briggs, *George Elbert Burr: The Desert Etchings, 1859–1939*, exh. cat. (Tucson: Mitchell, Brown Gallery, Inc., 1990); Louise Combes Seeber, *George Elbert Burr, 1859–1939: Catalogue Raisonné and Guide to the Etched Works* (Flagstaff: Northland Press, 1971).

6. George Elbert Burr (1859–1939). “Soapweed” Arizona [no.2], c. 1920. Etching and drypoint, from an edition of 40. Plate: 7 x 10." Black oak frame: 18 x 14 1/2." Label, verso: *Art Services of Santa Fe / archival framing*. Light toning. Excellent condition for the print. \$2,500.

“If I think of a deep-toned evening cloud with full rich tones, I only see it in watercolor, or, in etching as an aquatint. If the chief charm is form, then line as simple as possible seems the way to express it. Some very rich old trees, full of blacks, I only think can be rendered by cutting deep slashes with a sharp drypoint. Some very delicate distance or fleecy cloud, I would render with lines barely scratched on the copper with a fine sewing needle.” — George Elbert Burr

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Refs.: Peter S. Briggs, *George Elbert Burr: The Desert Etchings, 1859–1939*, exh. cat. (Tucson: Mitchell, Brown Gallery, Inc., 1990), illus. no. 11; Louise Combes Seeber, *George Elbert Burr, 1859–1939: Catalogue Raisonné and Guide to the Etched Works* (Flagstaff: Northland Press, 1971), no. 286.

7. Gerald Cassidy (1879–1934). "A Bit of Walipi," 1920s. Lithograph. Plate: 10 x 13 1/2." Signed and titled in the plate. Frame: 17 x 21." Minimal toning. Excellent condition for the print. \$3,000.

"He spent hours, as well as days and weeks, in the hills he loved and among the Indians, studying them, the light and color effects and relations, making color sketches and notes for later elaboration in the studio. During these studies he came to know the Indian as a human being, trying to understand their point of view and life. That he succeeded in the latter to an unusual degree was shown, I think, in his sympathetic rendering of their ceremonials and in their portraits, and also at the same time of his death when Indian friends came from pueblos far away and near to add a bit of their ritual to his burial and to mourn with us." — Ina Sizer Cassidy

Working as an illustrator in New York City in the 1890s, Ira Diamond Gerald Cassidy gained a reputation as "one of the best commercial lithographers in the profession." Like many artists of the period, he contracted tuberculosis and sought treatment in a sanatorium in New Mexico, where he turned his artistic eye to the landscape and people of the region. After recuperating, Cassidy moved to Denver where he met his wife Ina Sizer. The two decided to move to Santa Fe in 1912, where Gerald could pursue a career as an artist, close to the subject matter that had earlier captivated him. His talents were soon recognized, as evidenced by a notice in the *Santa Fe New Mexican*:

"As a portrait painter, Gerald Cassidy, whose exhibit opened at the Palace of the Governors this week, is rapidly acquiring fame. He catches with rare cunning the spiritual light that reveals the soul. It is a wizardry of drawing, color and the indefinable something that men call genius whether it is manifested in poetry or in music or in painting. And Cassidy is among that few in whose pictures even the layman recognizes the touch of genius."

During travel to Europe, Cassidy's talent was recognized with invitations to exhibit, as well as purchases by the Berlin Museum and the Luxembourg Palace in Paris. During the Great Depression,

Cassidy worked within the PWAP and created murals for the Federal Court House in Santa Fe. Tragically, the fumes that the artist inhaled during this project lead to his death.

Cassidy's artworks are held in a number of important collections, including the Denver Art Museum, the Eiteljorg Museum, the New Mexico Museum of Art, the Panhandle-Plains Historical Museum, and the Rockwell Museum of Western Art, the San Diego Museum of Man.

Refs.: Clinton Adams, *Printmaking in New Mexico*; Stacia Lewandowski, *Light, Landscape and the Creative Quest: Early Artists of Santa Fe*.

8. **Richard Welsted Day** (1896–1972). “**San Jacinto**,” 1930. Lithograph, no. 22, on Basingwerk parchment cream wove. Plate: 13 1/4 x 16 1/2." Sheet: 17 1/4 x 23." Signed, l.r. Titled, l.c. “*Paul Roeher, Imp. 1930,*” l.l. Clean and bright. Excellent condition. \$2,800.

The composition of this lithograph has a striking angularity, heightened by areas of snow in contrast with jagged cliffs and an atmospheric sky. “San Jacinto,” depicts the highest peak of the San Jacinto range in Southern California, known as San Jacinto Peak, Mount San Jacinto, and Mt. San Jack. The remote location of the scene depicted suggests that Richard Day was an avid hiker.

For a self-trained artist, Day's lithographs reveal a mastery of the medium as well as a level of modernist sophistication that indicate a rather amazing level of interest in and understanding of the work of his contemporaries. The subject of the present lithograph, “San Jacinto,” appears to be quite rare in his body of work, while scenes from Mexico, for example, are more numerous. Nearly all of Day's lithographs date from the 1930s, and certainly he would have been aware of the allure that both Mexico and New Mexico held for many artists of the time.

Richard Day is well known for his work in motion pictures as an art director for Erich von Stroheim, MGM, and 20th Century Fox, having received forty nominations and seven Academy Awards during his fifty year career in film. He began his career as a commercial artist in Canada and moved to Hollywood in 1920 where he first worked as a scene painter.

“Richard Welsted Day, printmaker and art director, was born in Victoria, British Columbia. His education consisted of private tutoring, developing his natural talent for drawing without professional lessons and voracious reading. After serving with the Canadian army in World War I, he returned to Victoria and began his career as a commercial artist. In 1920, Day arrived in Hollywood hoping to find a career in the emerging motion picture industry. Befriended by Eric Von Stroheim, he was hired as a scene painter for the film Foolish Wives but was soon elevated to art director. The pursuit of his new career led him to MGM and then to 20th Century Fox where he became Supervising Art Director. Day worked on hundreds of films earning him forty Academy Award nominations. His genius was rewarded with the coveted Oscar for Dark Angel, How Green Was My Valley, This Above All, My Gal Sal, A Streetcar Named Desire, On the Waterfront and Dodsworth. He designed and built some of the largest sets of his time and in 1935, Day was the highest paid art director in Hollywood. During the 1930s he created a number of fine lithographs which were professionally printed by Paul Roeher and were shown at Jake Zeitlin's Book Shop in Los Angeles. In 1932 Merle Armitage published The Lithographs of Richard Day. Day's lithographs were shown in 1935 at the California-Pacific Exposition in San Diego. Today they are held in the collection of the Library of Congress. Day's brief career as a printmaker ended with the boom in films during the Depression of the late 1930s. He immersed himself in the film industry and never again ventured into printmaking.” — IFPDA

9. **Albert Lorey Groll** (1866-1952). “**Superstition Mountain – Arizona**,” n.d. (active in Arizona 1908–52) Etching. Plate: 6 1/2 x 10." Sheet: 9 1/2 x 13." Signed, l.r. Titled, l.l. Clean and bright. Fine. \$750.

In her book *American Western Art*, Dorothy Harmsen states that Albert Groll caused Americans to “*recognize the artistic possibilities that existed in the desert land of that area. This sagebrush and cactus country, laying broad and low with arid yellow soil, stretching away to a sky full of clouds, makes an unforgettable picture.*” The present etching has a marvelously expansive quality, reflecting the open terrain of the southwest desert near Superstition Mountain, where one senses the rush of the atmosphere across an inestimable distance.

Albert Lorey Groll was a New York-based artist who had studied in Minneapolis with Robert Koehler and at several academies in Europe. Groll began his career painting scenes of the east coast. He first visited Arizona in 1904, accompanying the ethnologist Stuart Culin. In 1906, he began to work in New Mexico as well, creating sketches and drawings for his paintings and prints with a characteristic approach that encompassed expansive skies and lyrical renditions of the abstract shapes of desert landscapes. Apparently, the Laguna Pueblo Indians of New Mexico so admired his landscape paintings that they named him “Chief Bald-Head-Eagle Eye,” while to his fans in the art world, he was “America’s sky painter.”

After one of his paintings of desert scene won a gold medal at the Pennsylvania Academy of Fine Arts in 1906, Groll became established as a painter of the desert. He then wrote to Lorenzo Hubbell, owner of the Ganado Trading Post, that his paintings “. . . *have made a decided hit, both artistically and financially; in fact, my visit to the Southwest has been my lucky stars.*” Groll’s merits were also recognized by his peers as he became a member of the Taos Society of Artists, the American Watercolor Society, and was elected to the National Academy of Design. His painting “Laguna River, New Mexico,” was included in the San Francisco Panama-Pacific Exhibition in 1915 and was then donated to Montclair Art Museum by the museum’s co-founder William T. Evans.

Albert Lorey Groll’s artworks are held in a number of important collections, including the Brooklyn Museum of Art, the Butler Institute of American Art, the Fine Art Museum of San Francisco, the Metropolitan Museum of Art, the Hubbell Trading Post National Historic Site, the Montclair Art Museum, the Museum of Fine Arts in Boston, the Museum of the Southwest in Midland, the New Mexico Museum of Art, the Phillips Collection, the Phoenix Art Museum, the San Diego Museum of Art, the Smithsonian Institution, and the Whitney Museum of American Art.

Refs.: Martha Blue, *Indian Trader, The Life and Times of J.L. Hubbell*; Dorothy Harmsen, *American Western Art*; Peter Hassrick, *Drawn to Yellowstone*; Samuels, *Encyclopedia of Artists of the American West*.

10. **Albert Lorey Groll** (1866-1952). “**Under Western Skies**.” Exhibited 1926 State Fair of Texas. Etching. Plate: 9 x 12." Signed, l.r. Frame: 17 x 19." Bright. Fine condition for the print. \$1,700.

In her book *American Western Art*, Dorothy Harmsen states that Albert Groll caused Americans to “*recognize the artistic possibilities that existed in the desert land of that area. This sagebrush and cactus country, laying broad and low with arid yellow soil, stretching away to a sky full of clouds, makes an unforgettable picture.*” The present etching has a marvelously expansive quality with its procession of mesas into an inestimable distance, and the high contrast of dark shadows in the foreground with the airy clouds above.

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New Mexico as well, creating sketches and drawings for his paintings and prints with a characteristic approach that encompassed expansive skies and lyrical renditions of the abstract shapes of desert landscapes. Apparently, the Laguna Pueblo Indians of New Mexico so admired his landscape paintings that they named him “Chief Bald-Head-Eagle Eye,” while to his fans in the art world, he was “America’s sky painter.”

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Refs.: Martha Blue, *Indian Trader, The Life and Times of J.L. Hubbell*; Dorothy Harmsen, *American Western Art*; Peter Hassrick, *Drawn to Yellowstone*; Samuels, *Encyclopedia of Artists of the American West*.

11. Albert Lorey Groll (1866-1952). Untitled [Superstition Mountain, Arizona] n.d. (active in Arizona 1908–52) Etching. Plate: 10 3/4 x 14 3/4." Signed, l.r. Frame: 18 x 22." Light toning. Fine condition for the print. \$1,500.

In her book *American Western Art*, Dorothy Harmsen states that Albert Groll caused Americans to “*recognize the artistic possibilities that existed in the desert land of that area. This sagebrush and cactus country, laying broad and low with arid yellow soil, stretching away to a sky full of clouds, makes an unforgettable picture.*” The present etching has a marvelously expansive quality with a path leading to Superstition Mountain, enveloped in the atmosphere of a clear sky, across an inestimable distance.

Albert Lorey Groll (1866-1952) was a New York-based artist who had studied in Minneapolis with Robert Koehler and at several academies in Europe. Groll began his career painting scenes of the east coast. He first visited Arizona in 1904, accompanying the ethnologist Stuart Culin. In 1906, he began to work in New Mexico as well, creating sketches and drawings for his paintings and prints with a characteristic approach that encompassed expansive skies and lyrical renditions of the abstract shapes of desert landscapes. Apparently, the Laguna Pueblo Indians of New Mexico so admired his landscape paintings that they named him “Chief Bald-Head-Eagle Eye,” while to his fans in the art world, he was “America’s sky painter.”

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12. **Roi Partridge** (George Roy Partridge, 1888–1984). “**On the Range**,” 1932–33. Etching. Image: 9 7/8 x 13 7/8" at plate mark. Sheet: 11 1/2 x 16 1/4." Etched within image: “Roi Partridge” 1932–33.” Signed in pencil at bottom center. Faint age-toning. Excellent. \$1,800.

Roi Partridge is known as an important modernist etcher and significant member of the San Francisco artistic circle that included Ansel Adams, Edward Weston, Dorothea Lange, Maynard Dixon, and Imogen Cunningham. The “focused realism” that these artists strove for in the 1920s produced some of the boldest visions in American art, often yielding highly abstract images with an emphasis on strong contrasts and patterning. In his etchings drawn from nature, Roi Partridge achieved rhythmic intonations that reveal his intimacy with his subjects and fluidity with his chosen medium.

“On the Range” presents a landscape characteristic of California’s great interior valleys. From a bird’s eye view, a sweeping range of mountains emerges from a nearly flat terrain in the foreground. The land and a few clouds occupy the lower third of the picture, contrasted with a huge, empty expanse of sky. The whole is rendered with a minimum of etched lines and a freshness that conveys the quality of a masterful drawing. The etched-in date of 1932–33, suggests that a sketch was done in 1932, and the etching completed in 1933.

Roi Partridge grew up in Seattle, where at the age of ten he was enrolled in an art course. His family also lived for some time in Missouri where Roi attended the Kansas City Art Institute. Around the age of 20, Roi was again in Seattle, exhibiting his work and garnering awards. Soon after, he left for New York City to study at the National Academy of Design. From there, Roi continued to Germany to study etching, and then lived a few years in Paris, where he found interest in his etchings. While still in Paris, Partridge was invited to exhibit with the Chicago Society of Etchers, by Bertha Jaques, the Society’s organizer. His work was also sought for exhibition by the Seattle Fine Arts Society, which involved some correspondence between Partridge and Imogen Cunningham. Cunningham had established her photography studio in Seattle in 1910, and was active in the arts community. After Partridge’s return to Seattle, they developed a relationship and were married in 1915. In 1917, the couple moved to San Francisco, and became significant forces in the art scene there. By 1920, Partridge was teaching at Mills College in Oakland, CA. Eventually he would become chair of the art department at Mills. He also served as the first director of the Mills College Art Gallery, presenting an important exhibition program that included Alexander Archipenko, Ansel Adams, Diego Rivera, Imogen Cunningham, and Edward Weston. With gifts of artworks from many of Partridge’s associates, he effectively developed the first public collection of modern art in Northern California.

Roi Partridge’s artworks are held in a number of important collections, including the Smithsonian American Art Museum, the British Museum, the Toronto Art Gallery, the Museum of Modern Art in New York, the Brooklyn Museum, the Art Institute of Chicago, the Cleveland Museum of Art, the Los Angeles County Museum, the San Diego Museum of Art, the San Francisco Museum of Modern Art, the Oakland Museum, and the Mills College Art Gallery.

Ref: White, Anthony R., *The Graphic Art of Roi Partridge: A Catalogue Raisonné* (1988).

13. **Ralph Pearson** (1883–1958). “**Taos Pueblo**,” 1920. Etching, no. 61. Plate: 5 x 9 1/2." Sheet: 7 1/2 x 12." Signed, l.r. Titled, l.l. “Second State,” l.c. Bright example. Fine. \$2,000.

“By his writings as well as by his work, Pearson has probably done more than anyone to encourage an escape, in etching, from the deadness of traditional presentation.”

— James Laver

“Ralph M. Pearson, a painter and etcher who had been liberated by the Armory show from “the straitjacket of convention,” took up residence on a ranch south of Taos in 1915. Pearson apparently brought his etching press to the ranch either in 1915 or shortly thereafter, for by 1918 he had produced a number of etchings sufficient for an exhibition in Santa Fe. . . . Among dated prints in the collection of the Museum of Fine Arts [Museum of New Mexico], the earliest made in the state are an etching by Pearson and a lithograph by Sandzen, both from 1919.”

— Clinton Adams

Ralph M. Pearson studied at the Art Institute of Chicago, under C. F. Browne and Vanderpoel and was a member of the Art Students League of Chicago, the Chicago Society of Etchers, the New York Society of Etchers, California Art Club, the California Society of Etchers, and the Brooklyn Society of Etchers. His etchings garnered awards from the Chicago Society of Etchers (1914), the Pan Pacific Exposition, San Francisco (1915), the American Bookplate Society (1917) and the California Print Maker’s Society (1922). He also wrote on the arts and published *How to See Modern Pictures* (1925), *Fifty Prints of the Year* (1927), and a monthly column called “The Artist’s Point of View” in *The Forum* magazine.

Ralph Pearson’s etchings are held in a number of important collections including the Museum of New Mexico, the Smithsonian American Art Museum, the Library of Congress, the Los Angeles Museum of Fine Arts, the New York Public Library, the Art Institute of Chicago, the Mobile Museum of Art, the San Diego Museum of Art, and Columbia University.

Ref: Clinton Adams, *Printmaking in New Mexico: 1880–1990* (1991); James Laver, *A History of British and American Etching* (1929).

14. **Doel Reed** (1895–1985). “**The Beginning**,” 1954. Etching. Plate: 8 x 17 1/2." Signed, l.r. Frame: 18 x 27." Very bright and clean. Fine for the print. \$3,800.

“First as a summer visitor to Taos and after 1959 as a resident, Reed explored ‘the canyons and mountain villages of the Sangre de Cristo range’ in search of motifs. These he would later develop into immaculate aquatints in which velvety blacks and whites ‘gleam as chalk marks on coal.’ ”

— Clinton Adams

In addition to his landscape scenes of adobe dwellings, Doel Reed created a successful series of female nudes, in which graceful nudes are softly rendered within high-contrast, geometrically “sculpted” landscapes. Reed created studies in the field with crayon and ink, later using them to complete paintings and prints in his studio.

“His aquatints are . . . lit with an arbitrary light and shadowed with an impenetrable darkness, giving an effect somewhere between night and day in an unspecified timelessness. . . . The aquatint is given a soft quality by the rosin sprinkled over the metal plate before it is exposed to acid. When the resulting design is printed, a myriad of little dots of ink seem to merge . . . Reed controls the etching process of aquatint masterfully, and this is best seen in his nudes, whose classically round forms are subtly shaded in a range of values.”

— Mary Carroll Nelson

Born in Indiana, Reed first studied art at the John Herron Art Museum in Indianapolis, then at the Cincinnati Art Academy where Frank Duveneck and Joseph Henry Sharp were on faculty. During his service in World War I, Reed was exposed to mustard gas and suffered damage his eyes and lungs. Returning to the Academy in Cincinnati, Reed was inspired by Francisco Goya's aquatints to study print making. Eventually, Reed's health issues lead him to seek a dry climate and so he found a position at Oklahoma A & M College. His recognized expertise in printmaking distinguished the art department there. During World War II, Reed began spending time in Taos and Talpa, New Mexico. Upon his retirement in 1959, Reed made Talpa his home. Reed was elected to the National Academy of Design for graphic arts in 1952 and published his book *Doel Reed Makes an Aquatint* in 1965.

The present print bears an affinity to Reed's 1953 "Figure with Landscape," in the Albright Knox Gallery collection. Doel Reed's artworks are held in a number of important collections, including the Carnegie Institute, the Metropolitan Museum of Art, the Museum of Fine Art in Houston, the Library of Congress, the New Mexico Museum of Art, the New York Public Library, the Philadelphia Museum of Art, the Seattle Art Museum, the Bibliothèque Nationale in Paris, and the Victoria and Albert Museum in London.

Refs.: Mary Carroll Nelson, *The Legendary Artists of Taos*; Porter & Ebie, *Taos Artists and Their Patrons*; Samuels, *The Illustrated Biographical Encyclopedia of Artists of the American West*; M.J. Van Deventer, "Doel Reed Haunted by Nature's Moods," *Southwest Art*, August 1985.

15. **Will Shuster** (1893–1969). "Puye," 1927. Etching. Plate: 9 x 7." Signed, l.r. Titled, l.l. "100," l.c. Frame: 16 x 12." Even toning. Fine for the print. \$1,400.

In his early work, Will Shuster responded to the New Mexico environment with a modernist approach and an empathetic eye. In the etching "Puye," the artist depicts a landscape where the trees are welcoming presences along the path, so that the view seems familiar even without any truly identifiable features. The abstract simplicity of this rendering gives force to its scale.

William Shuster moved to Santa Fe, New Mexico in 1920 and the following year formed the artist's group *Los Cinco Pintores* along with Jozef Bakos, Willard Nash, Fremont Ellis and Walter Mruk. This important group became the foundation of the modernist art colony in Santa Fe. Their first exhibition was at the Museum of Fine Arts in Santa Fe during December of 1921. Shuster joined another group, which formed in the summer of 1923 that was called New Mexico Painters. They exhibited their work in eastern and mid-western galleries and museums as well as in the west and the Santa Fe Museum of Fine Arts. By June of 1924, John Sloan, Randall Davey, Andrew Dasburg and Theodore Van Soelen had joined the group. That same year, New Mexico Painters exhibited at the Art Institute of Chicago, Los Angeles County Museum and at the San Diego Museum. *Los Cinco Pintores* was dissolved in 1926. Shuster exhibited frequently at the Museum of Fine Arts in Santa Fe, but it wasn't until 1947 that the museum exhibited fine art prints by the several New Mexico artists who had long established themselves in the medium. Shuster had studied electrical engineering at the Drexel Institute in Philadelphia, and eventually came to study sketching while still in Philadelphia with William Server. Later, he was a student of John Sloan in Santa Fe in both etching and painting. In the interim, Shuster served abroad in World War I and suffered a gas attack. After his return to Philadelphia, Schuster was diagnosed with tuberculosis and advised to move to the Southwest, precipitating his move to Santa Fe.

Will Shuster is popularly remembered along with Gustave Baumann for the creation and burning of *Zozobra* in 1925, a tradition that remains alive today. During the Depression, Shuster worked for the WPA and created murals for Santa Fe's Museum of Fine Arts patio and Carlsbad Caverns. His work also included illustrations for the frontier biography, *My Life on the Frontier*, by Governor M.A. Otero. Shuster's artworks are held in a number of important collections including the Dallas Museum of Art, the Museum of New Mexico, the Newark Museum, the Smithsonian Museum of American Art, the Spencer Museum of Art, Stark Museum of Art, and the Tucson Museum of Art.

Ref: Clinton Adams, *Printmaking In New Mexico: 1880–1990* (1991).

16. **John French Sloan** (1871–1951). “**The Black Pot**,” 1937. Etching. 6 x 4." Signed, l.r. Titled, l.c. Inscr.: “*JS imp (old paper)*,” l.c. [John Sloan] Old label, verso: Edition 100 / printing 75. Sheet: 12 1/2 x 8 1/4." Light toning. Excellent. \$3,500.

“Of the many painters who have been attracted to New Mexico to paint . . . no one is more prominent or more important in the world of art than is John Sloan, President of the Art Students League of New York, the Society of Independent Artists and now also president of the recently organized Exposition of Indian Art.” — Ina Sizer Cassidy

John Sloan is most popularly remembered as the leader of the “Ashcan School”—a term disliked by Sloan that was applied to those artists of the early twentieth century in New York City who adopted a socialist view of the realities of daily life at the time, and took an anti-academic approach to representation. Their lack of formal idealism is also referred to as “social realism.” Sloan’s approach has been described as “emotional,” as he reveals the mental states of his subjects in an expressive manner.

“The Black Pot” depicts a rather obvious and proud tourist scrutinizing the ware of an Indian potter who also bears a babe in arms, and is accompanied by a toddler at her knee and an elder whom she presumably also supports with her craft. The family’s gazes all direct our attention back to the tourist, who’s only interest apparently is the object of her desire. It is a subtle representation, without the overt satire generally associated with the art of social commentary.

Sloan began his interest in printmaking at the age of sixteen when he went to work as an assistant cashier at Porter and Coates, a seller of fine prints in Philadelphia, where he copied the work of Dürer and Rembrandt. He went on to study at the Philadelphia Academy of Fine Arts with Thomas Anschutz and with Robert Henri. It was Henri who would later convince Sloan to visit New Mexico.

In 1904, Sloan moved to New York City where he painted some of his most important works, focusing on street scenes as his subject matter and exhibiting with The Eight as well as The Society of Independent Artists. However, his independent art was not commercially viable, so he worked as an illustrator for *Harper’s*, *Collier’s*, *Scribner’s*, *Good Housekeeping*, and *The Saturday Evening Post*. In 1913, Sloan helped organize the Armory Show where he also exhibited, and was influenced by the Fauves and emerging modernists. Beginning in 1914, Sloan taught at the Art Students League where his students included Alexander Calder, Reginald Marsh, and Barnett Newman.

In the summer of 1919, the Sloans traveled to New Mexico with Randall Davey and his wife, and thereafter spent nearly every summer in Santa Fe. Sloan had a small studio on Garcia Street, just off Canyon Road, and was an active and influential member of the Santa Fe Art Colony and of the larger community.

Sloan’s artworks are held in a number of important collections, including the Anschutz Collection, the Art Institute of Chicago, the Carnegie Museums, the Cocoran Gallery of Art, the Dallas Museum of Art, the Thomas Gilcrease Institute, the High Museum of Art, the Hirshhorn Museum; the Joslyn Museum; the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Museum of Fine Arts in Boston, the Museum of the Southwest; the National Gallery of Art, The New Mexico Museum of Art, the Philadelphia Museum of Art, the Phillips Collection, the San Diego Museum of Art, the Seattle Art Museum, the Smithsonian Museum, and the Whitney Museum of American Art.

Refs.: Grant Holcomb, “John Sloan and McSorley’s Wonderful Saloon,” *American Art Journal*, Vol. 15, No. 2; Stacia Lewandowski, *Light, Landscape and the Creative Quest: Early Artists of Santa Fe*.

17. **Carl von Hassler** (1887–1969). (Untitled) **Aspens**, 1940. Oil on board. 14 x 22" by sight. Signed, l.r. Period wood frame with grey painted highlights: 18 x 26." Inscribed on verso: "7-17-40." Fine. \$4,500.

In this beautiful autumnal scene of the Sangre de Cristo Mountains by the "Dean of the Albuquerque Art Colony," Carl Von Hassler contrasts glowing autumn foliage with a moody atmosphere that envelops the distant mountains. The artist has chosen a perspective that invites the viewer to enter the scene. The art critics of the period described him as a master of the natural beauty of New Mexico and one of the rare artists who could capture the simplicity and humility of the area in rich *plein air* paintings. He was especially interested in conveying the vibrant range of colors that transform New Mexico during seasonal changes, an excellent example of which is offered in the present painting. He is quoted as saying, "*Nature is a great teacher. To be a truly good artist, one has to be first a naturalist. Each area presents its own background and feeling. Arizona is quite different from New Mexico. Our state is very different from Colorado — and so it goes. Unless you get the feel of a place, your painting will lack strength and beauty.*"

Born in Germany of French and Dutch parents, Von Hassler came to New Mexico through a fascinating journey. He first studied painting at a naval academy in Kiel, where he was free to travel for seven months of the year, and so spent these months studying art at the influential Düsseldorf Academy and privately with some of Europe's finest artists. While still in the navy, he made his first trip to the United States. He often stated that he had been inspired to visit America in 1903 when the Buffalo Bill Wild West Show came to his hometown of Bremen, vividly recalling his first acquaintance with the American cowboys, Indians, and horses as the show disembarked in the harbor. His interest in the American Southwest never diminished.

In 1909 Von Hassler immigrated to the United States and lived in Greenwich Village, where he became a member of the Ashcan School. He served in the United States Army during World War I, after which he relocated to New Mexico in 1922 and worked briefly in Santa Fe before settling in Albuquerque. Inspired by the work of the Taos artist Ernest L. Blumenschein, Von Hassler's enthusiasm for New Mexico was infectious and he soon became an important figure in the Albuquerque art colony. While his reputation as a landscape painter is based on his images of New Mexico, he painted throughout the Southwest and as far west as Northern California. He created a number of significant works of public art in Albuquerque, including murals at the Albuquerque Airport, Fred Harvey's Alvarado Hotel, the Franciscan Hotel, the Bank of New Mexico, and the First National Bank. In 1927, he completed murals for the famous KiMo Theatre, a landmark movie palace in the Pueblo Deco style. There, his work depicting the Seven Cities of Cibola, can still be seen today.

The artist spent more than 20 years developing a new painting technique that caused a stir among his colleagues. He discovered what he called an "atomic substance" upon which he painted and which could withstand great heat. This was important, as he baked the paintings at up to 600 degrees—a process that imparted a ceramic quality to his colors and prevented them from fading. The technique is evident in the work offered here and accounts for the painting's softly glowing, enamel-like quality. "Aspens" exemplifies the artist's quintessential subject and his unique technique for depicting the glories of the New Mexico landscape.

Ref: David Clemmer, *Serenading the Light: Painters of the Desert Southwest* (2003).