



Martin Lewis

MARTIN LEWIS

1881–1962

Prints and Drawings from a Private Collection



***On the River*, 1915**

etching; 375 x 300 mm (14 ³/₄ x 11 ¹³/₁₆ inches)

signed in pencil

McCarron 2, only state; 21 recorded impressions (including one trial proof); intended edition 50



***Nearing Land*, 1915**

etching and aquatint; 170 x 353 mm (6 $\frac{3}{4}$ x 13 $\frac{7}{8}$ inches)

signed in pencil

McCarron 3, only state; 19 recorded impressions; intended edition 50



***The Battery*, 1915**

etching; 150 x 174 mm (5 ⁷/₈ x 6 ³/₄ inches)

signed in pencil

McCarron 4, only state; 5 recorded impressions; intended edition 10



(Madison Square, Rainy Night), ca. 1915-16

etching and drypoint; 272 x 349 mm (10 ³/₄ x 13 ³/₄ inches)

signed in pencil

McCarron 7, second (final) state, no recorded impressions

McCarron mentions one known impression of the first state and one impression of the second state.



***“The Old Timer” Battleship*, 1916**

etching; 252 x 327 mm (9 ⁷/₈ x 12 ⁷/₈ inches)

signed in pencil

McCarron 9, only state; 17 recorded impressions; intended edition 50

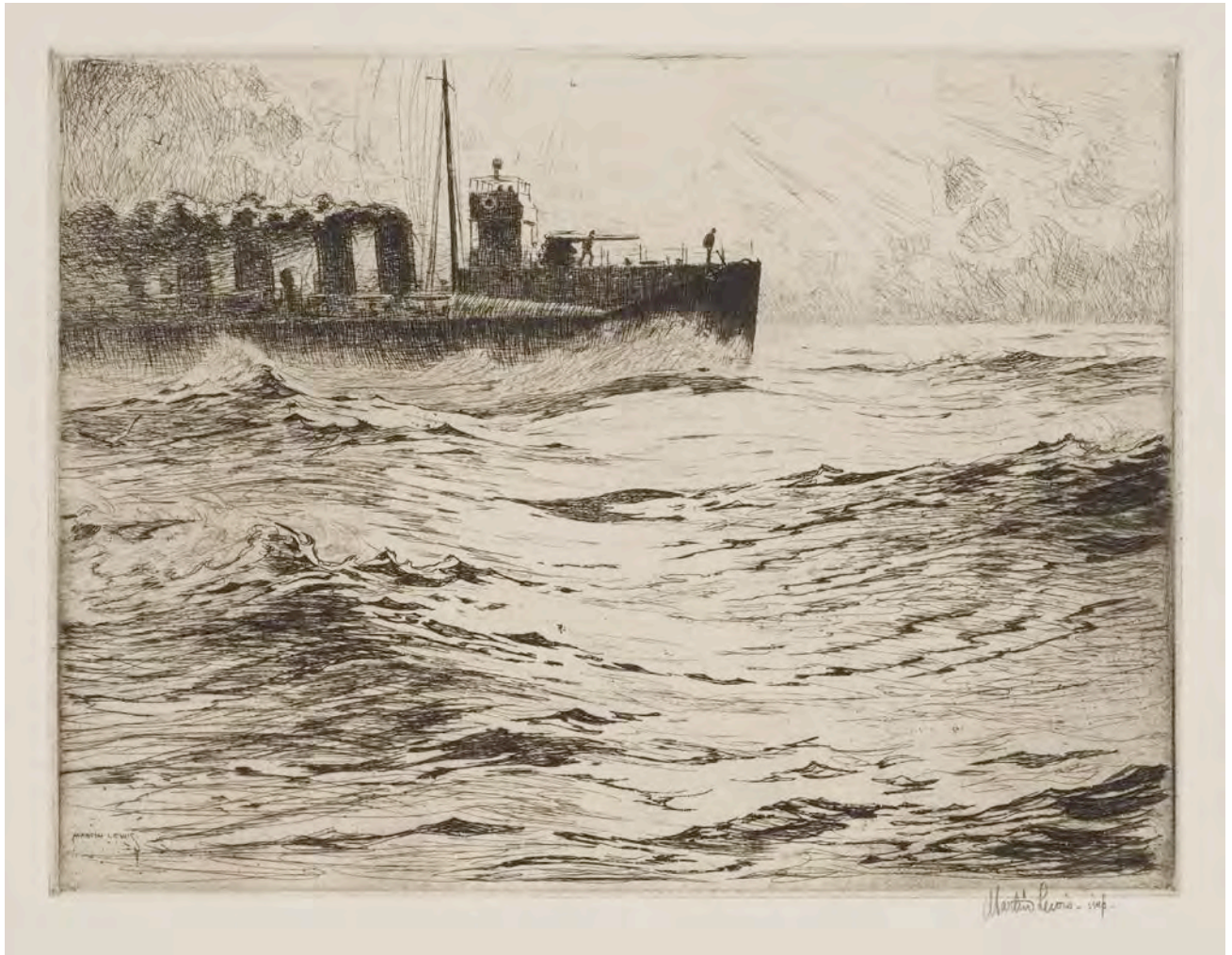


***From the River Front*, 1916**

etching and aquatint; 378 x 303 mm (14 ¾ x 11 ⅞ inches)

signed in pencil

McCarron 10, only state; 19 recorded impressions; intended edition 50



Speed and Sunshine, 1916

etching and sand ground; 190 x 252 mm (7 ½ x 9 ⅞ inches)

signed in pencil

McCarron 12, only state; 17 recorded impressions; intended edition 25

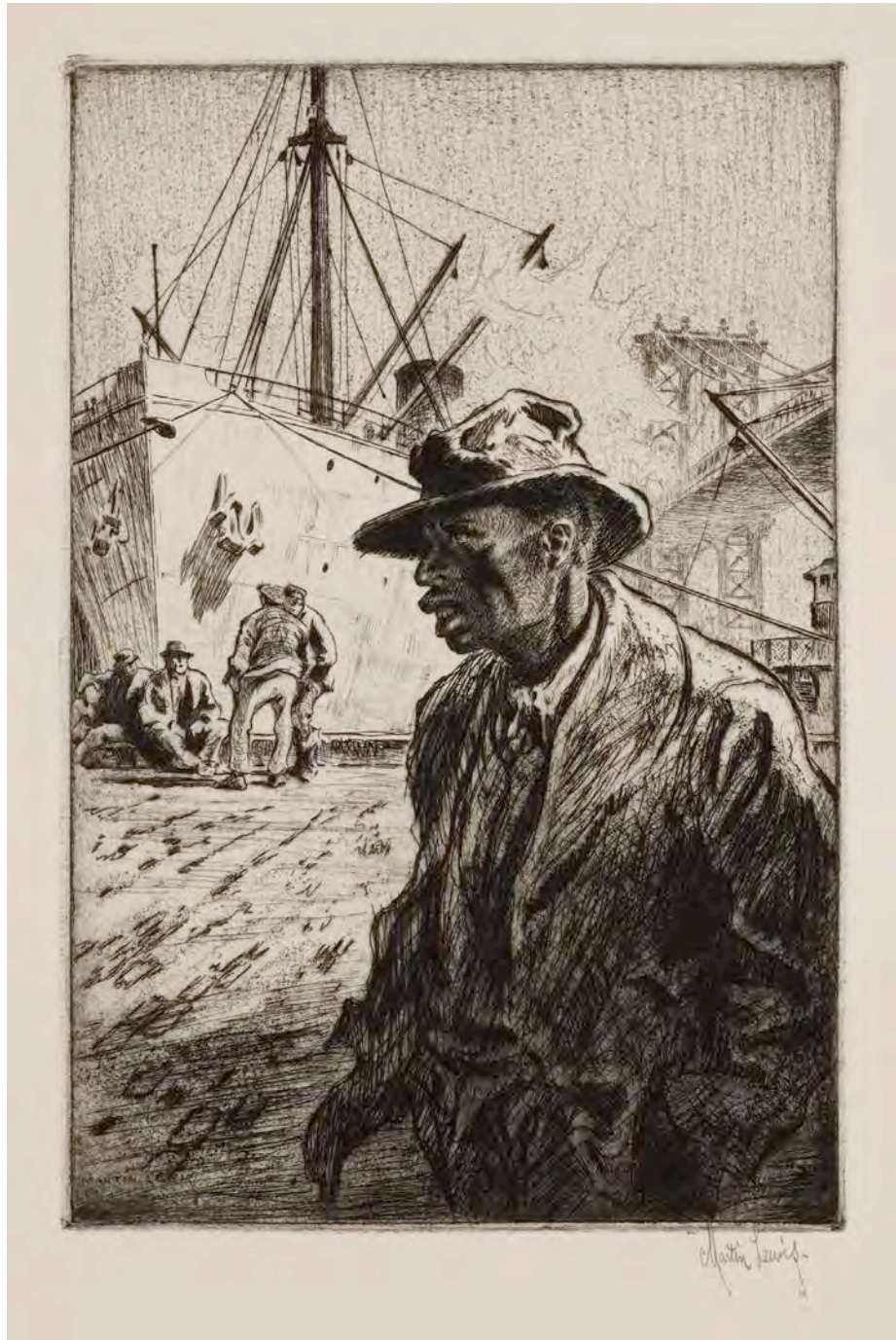


The Orator; Madison Square, 1916

etching, sand ground, and roulette work; 277 x 320 mm (10 7/8 x 12 5/8 inches)

signed in pencil

McCarron 13, only state; 19 recorded impressions: intended edition 60



***The Roustabout*, 1916**

etching with sand ground; 226 x 174 mm (5 ⁷/₈ x 6 ³/₄ inches)

signed in pencil

McCarron 14, only state; 6 recorded impressions; intended edition 25



Dock Workers under the Brooklyn Bridge, ca. 1916-18
aquatint and etching; 453 x 600 mm (17 ³/₄ x 23 ³/₄ inches)
signed and annotated "trial proof"

McCarron 15, only state; 5 recorded impressions (including 4 trial proofs); intended edition 100



Moonlit Farm Scene, ca 1916

etching and drypoint; 250 x 199 mm (9 ⁷/₈ x 7 ⁷/₈ inches)

signed and dedicated "to Mrs. Alex McGibbon / with all good wishes / from M. L. New York City, December 20th, 1924"

McCarron 19, only state; 1 recorded impression (this impression not known to McCarron)

Alex McGibbon was a boyhood friend of Lewis in Castlemain, Australia.



***Puffing Billies*, 1916**

etching and sand ground; 330 x 247 mm (13 x 9 ¾ inches)

signed in pencil

McCarron 20, only state; 15 recorded impressions; intended edition 40



***Morning on the River*, 1918**

mezzotint; 227 x 150 mm (8 7/8 x 5 7/8 inches)

signed in pencil

McCarron 28, only state; 17 recorded impressions



Above the Yards, Weehawken, 1918

aquatint and etching; 450 x 603 mm (17 ³/₄ x 23 ³/₄ inches)

signed in pencil

McCarron 33, only state; 15 recorded impressions; intended edition 100



study for: *Above the Yards, Weehawken*, 1918
charcoal; 245 x 343 mm
annotated "above the R. Road Yards / Weehawken"
See McCarron 33



Passing Storm, 1918

mezzotint; 265 x 353 mm (10 ½ x 13 ⅞ inches)

signed in pencil

McCarron 38, only state; 55 recorded impressions; intended edition 100



Trees at Gotemba, 1925

drypoint; 258 x 172 mm (10 x 7 inches)

signed in pencil

McCarron 40, only state; 38 recorded impressions; intended edition 60



***Beaching the Boat*, 1925**

drypoint and sand ground; 176 x 253 mm (7 x 9 7/8 inches)

signed and numbered "20/60"

McCarron 42, only state; 33 recorded impressions; intended edition 60



***The Return*, 1925**

drypoint and sand ground; 201 x 252 mm (7 7/8 x 9 7/8 inches)

signed in pencil

McCarron 45, only state; 36 recorded impressions; intended edition 60



***Showers on the Bay*, 1925**

drypoint and sand ground; 200 x 300 mm (7 ⁷/₈ x 11 ³/₄ inches)

signed in pencil

McCarron 46, second (final) state; 23 recorded impressions (including 1 trial proof); intended edition 60



The Bridge near Nikko, 1926

drypoint and sand ground; 201 x 250 mm (7 7/8 x 9 7/8 inches)

signed in pencil

McCarron 47, only state; 29 recorded impressions; intended edition 60



***Shadows on the Road*, 1926**

drypoint and sand ground; 201 x 251 mm (7 7/8 x 9 7/8 inches)

signed in pencil

McCarron 48, only state; 54 recorded impressions; intended edition 60



Departure of the Boats, 1926

drypoint and sand ground; 200 x 301 mm (7 7/8 x 11 7/8 inches)

signed in pencil

McCarron 51, second (final) state; 17 recorded impressions; intended edition 50

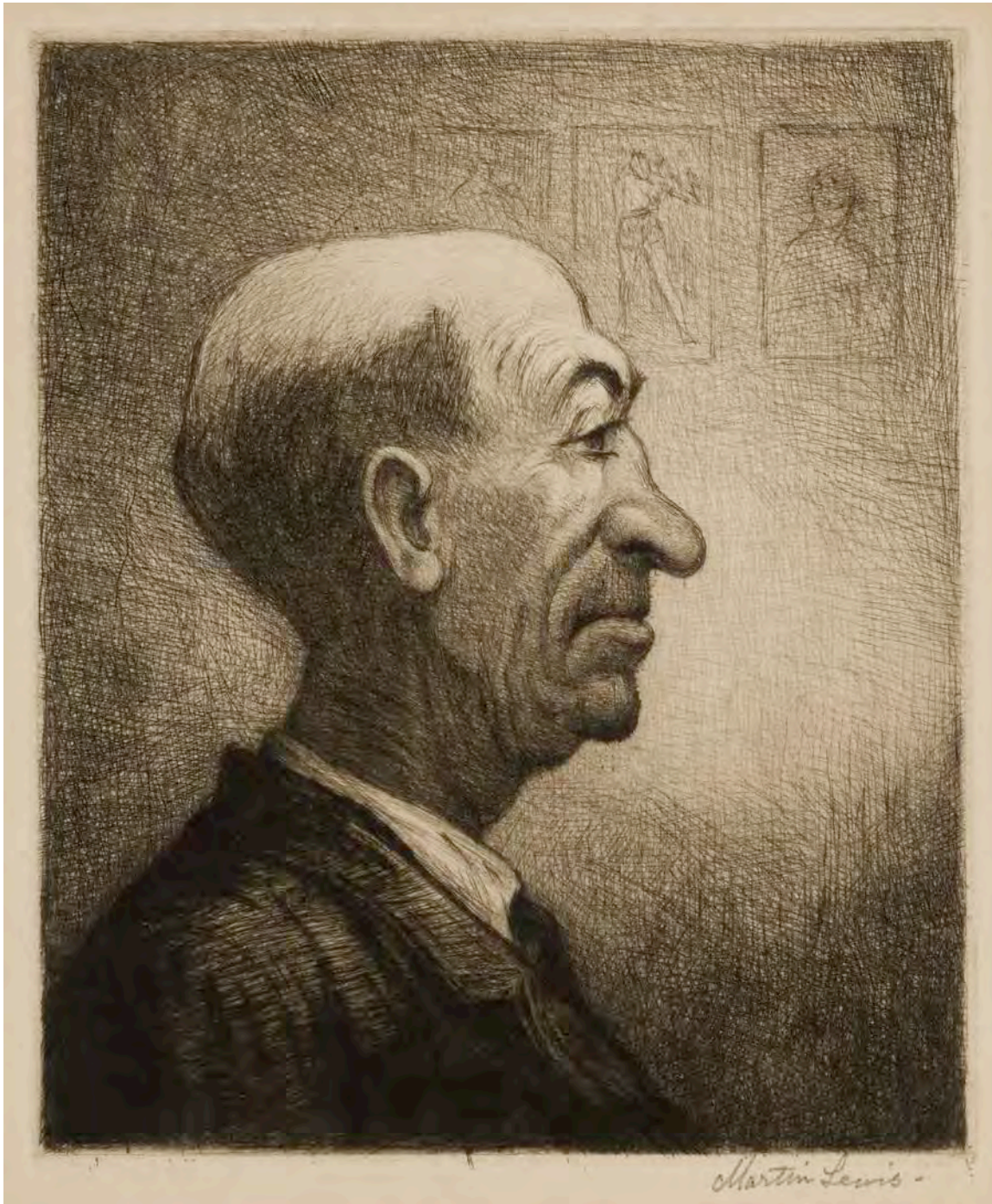


Butter and Egg Man's Holiday, 1926

drypoint and sand ground; 252 x 176 mm (10 x 7 inches)

signed in pencil

McCarron 53, only state; 19 recorded impressions; intended edition 25



Sporting Gentlemen, ca. 1927

etching; 152 x 124 mm (5 ⁷/₈ x 4 ⁷/₈ inches)

signed in pencil

McCarron 55, only state; 3 recorded impressions (including 1 trial proof)



The Lunch Counter, 1927

drypoint; 176 x 252 mm (6 7/8 x 9 7/8 inches)

signed in pencil

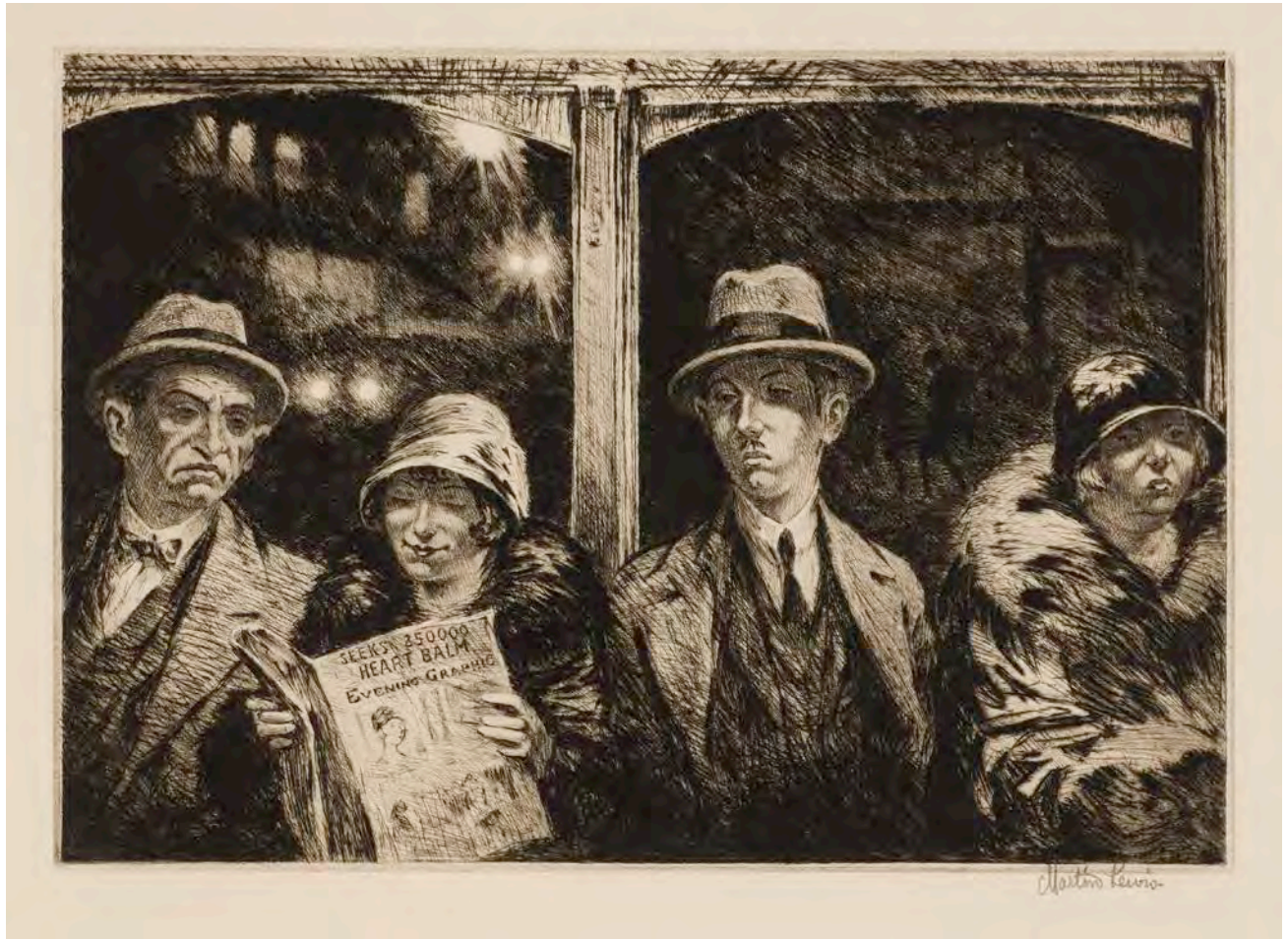
McCarron 56, only state; 12 recorded impressions; intended edition 25



The Lunch Counter, 1927

copper plate and an impression taken from the canceled plate

McCarron 56



***Tabloid Readers*, 1927**

drypoint; 175 x 250 mm (6 7/8 x 9 7/8 inches)

signed in pencil

McCarron 57, only state; 19 recorded impressions; intended edition 50



Bus Riders New York
drawing in pen and ink



Street Booth, Tokyo, New Year's Eve, 1927

drypoint; 352 x 265 mm (13 7/8 x 10 3/8 inches)

signed in pencil

McCarron 60, only state; 40 recorded impressions; intended edition 100



***The Boyfriends*, 1927**

drypoint and sand ground; 250 x 197 mm (9 7/8 x 7 7/8 inches)

signed in pencil

McCarron 61, only state; 30 recorded impressions; intended edition 50

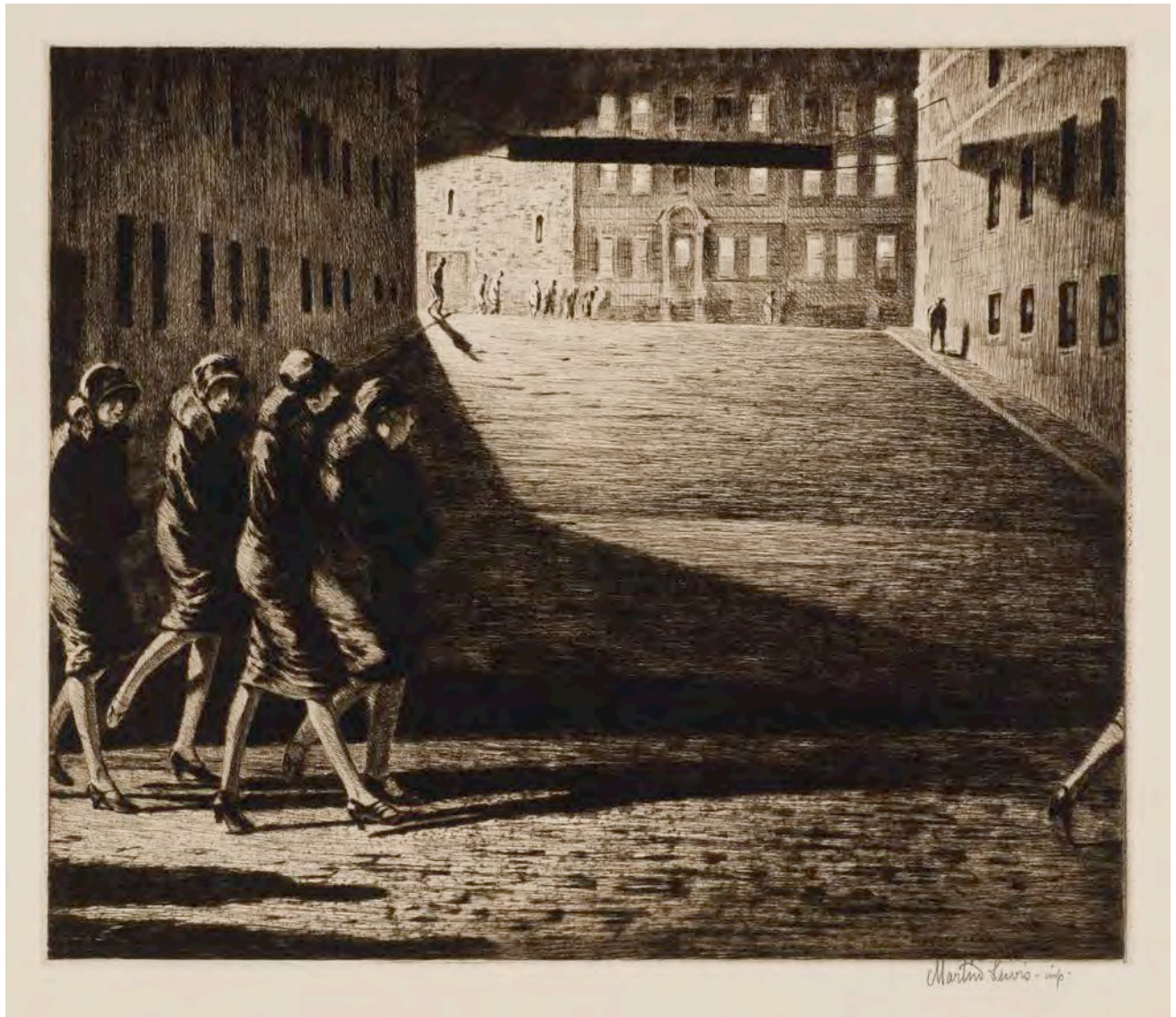


Derricks at Night, 1927

drypoint; 200 x 301 mm (7 ⁷/₈ x 11 ⁷/₈ inches)

signed in pencil

McCarron 62, second (final) state; 104 recorded impressions (including 3 trial proofs); intended edition 100

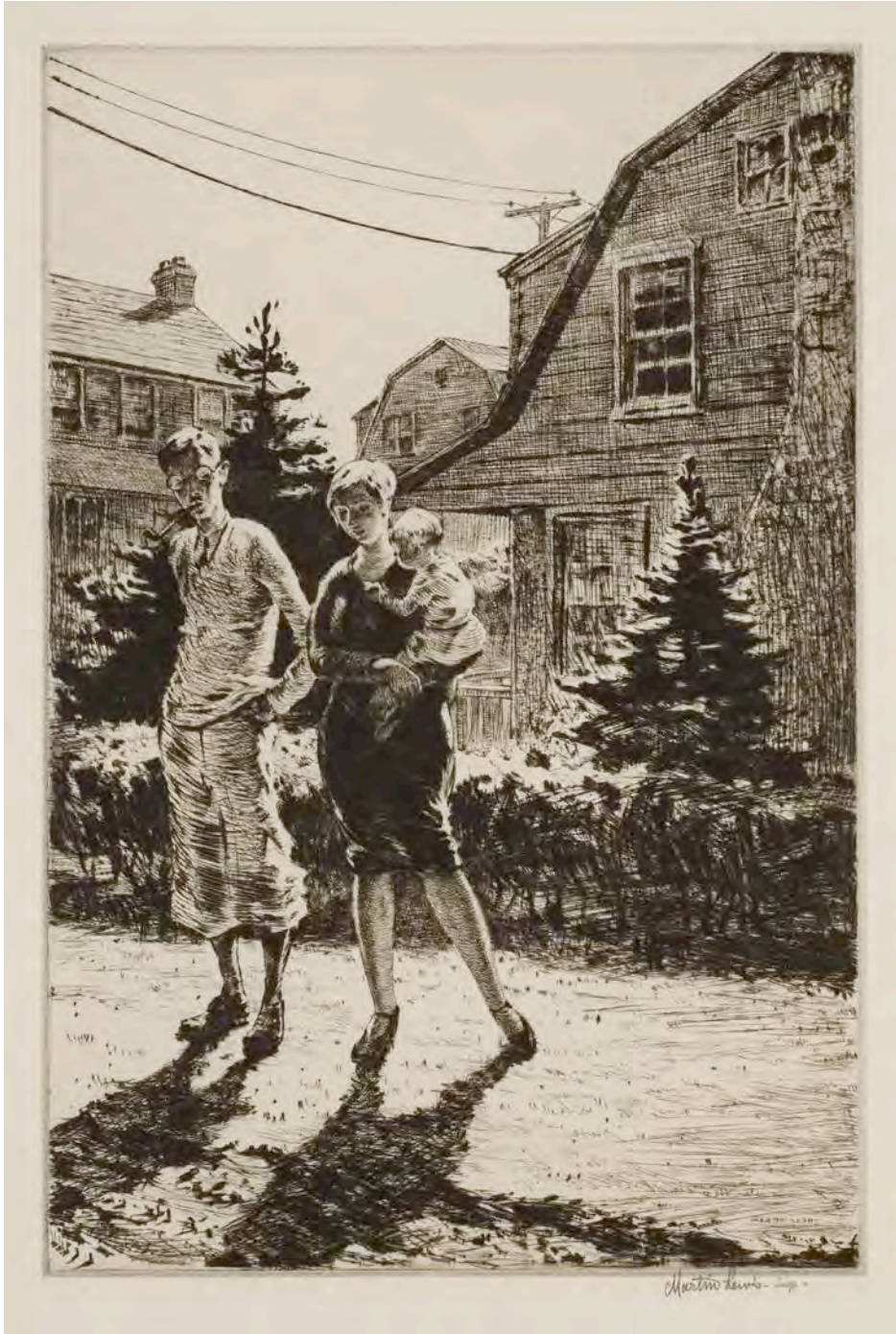


***Shadows on the Ramp*, 1927**

drypoint and sand ground; 228 x 266 mm (9 x 10 ½ inches)

signed in pencil

McCarron 64, only state; 75 recorded impressions; intended edition 100



***Sunday Garden Inspection*, 1927**

drypoint; 300 x 202 mm (11 $\frac{3}{4}$ x 8 inches)

signed in pencil

McCarron 67, second (final) state; 34 recorded impressions; intended edition 60

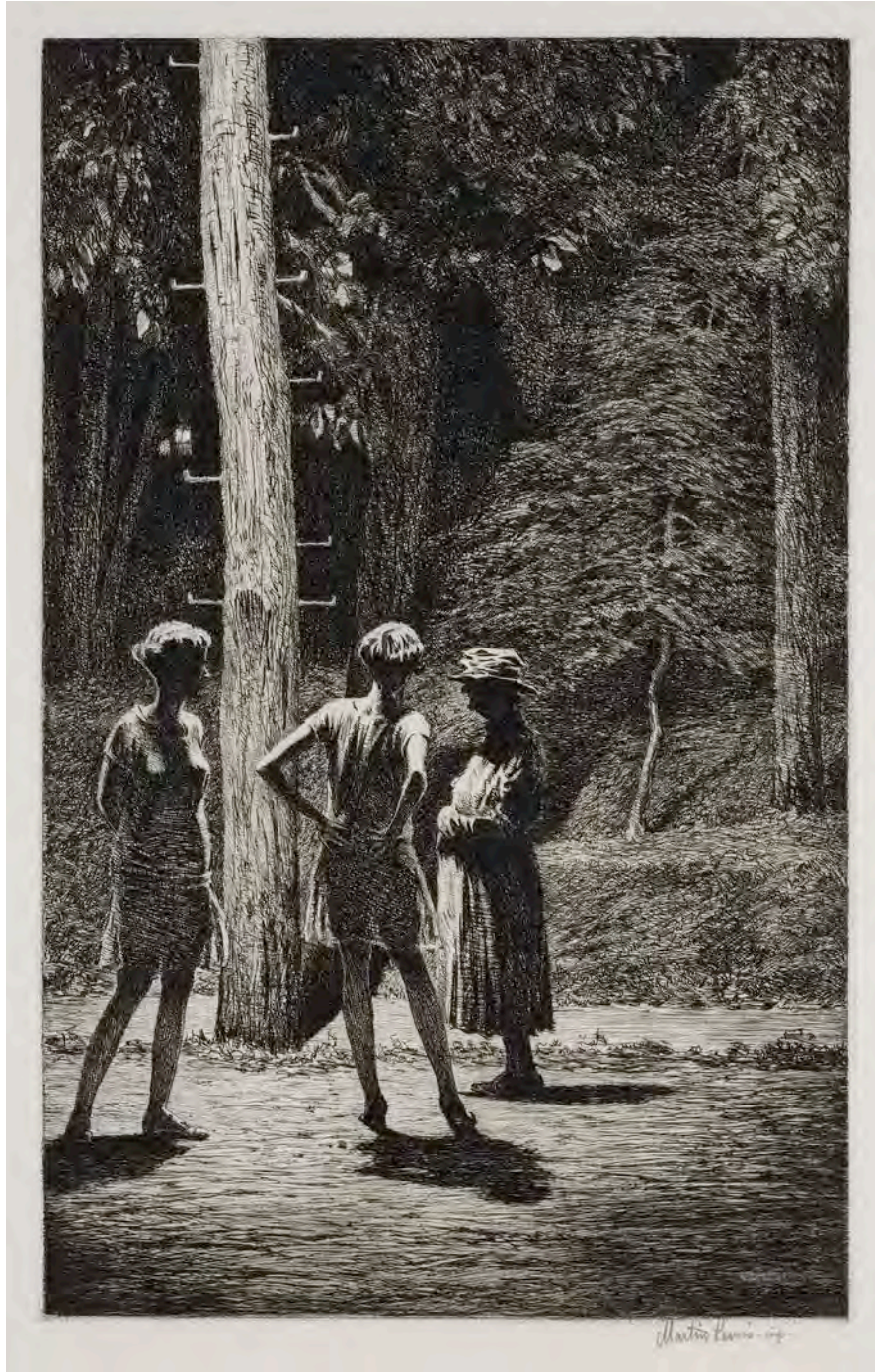


Shadows, Garage at Night, 1928

drypoint; 253 x 303 mm (9 7/8 x 11 7/8 inches)

signed in pencil

McCarron 69, only state; 49 recorded impressions; intended edition 75

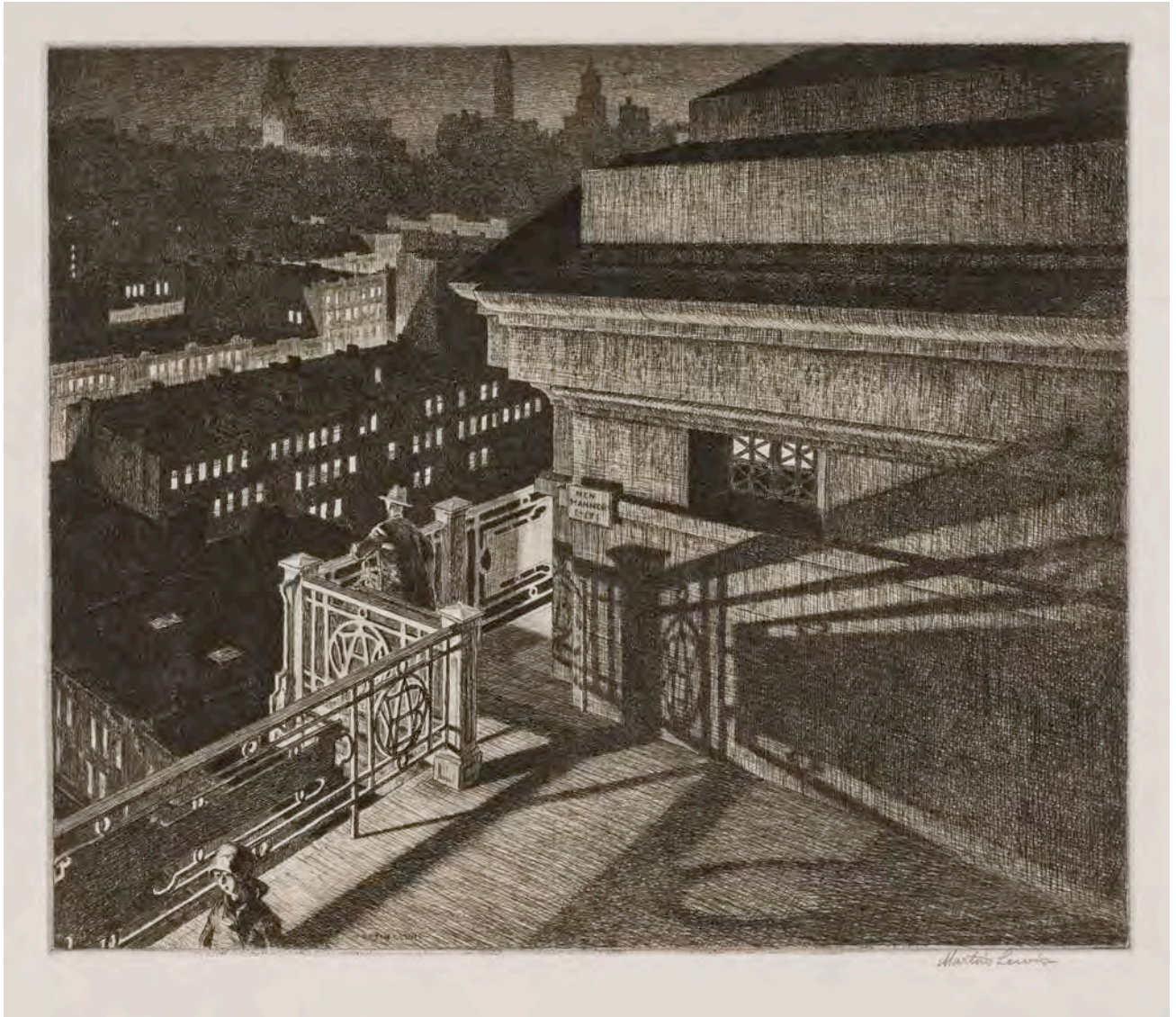


***Under the Street Lamp*, 1928**

etching; 380 x 240 mm (14 ⁷/₈ x 9 ³/₈ inches)

signed in pencil

McCarron 70, only state; 83 recorded impressions; intended edition 100

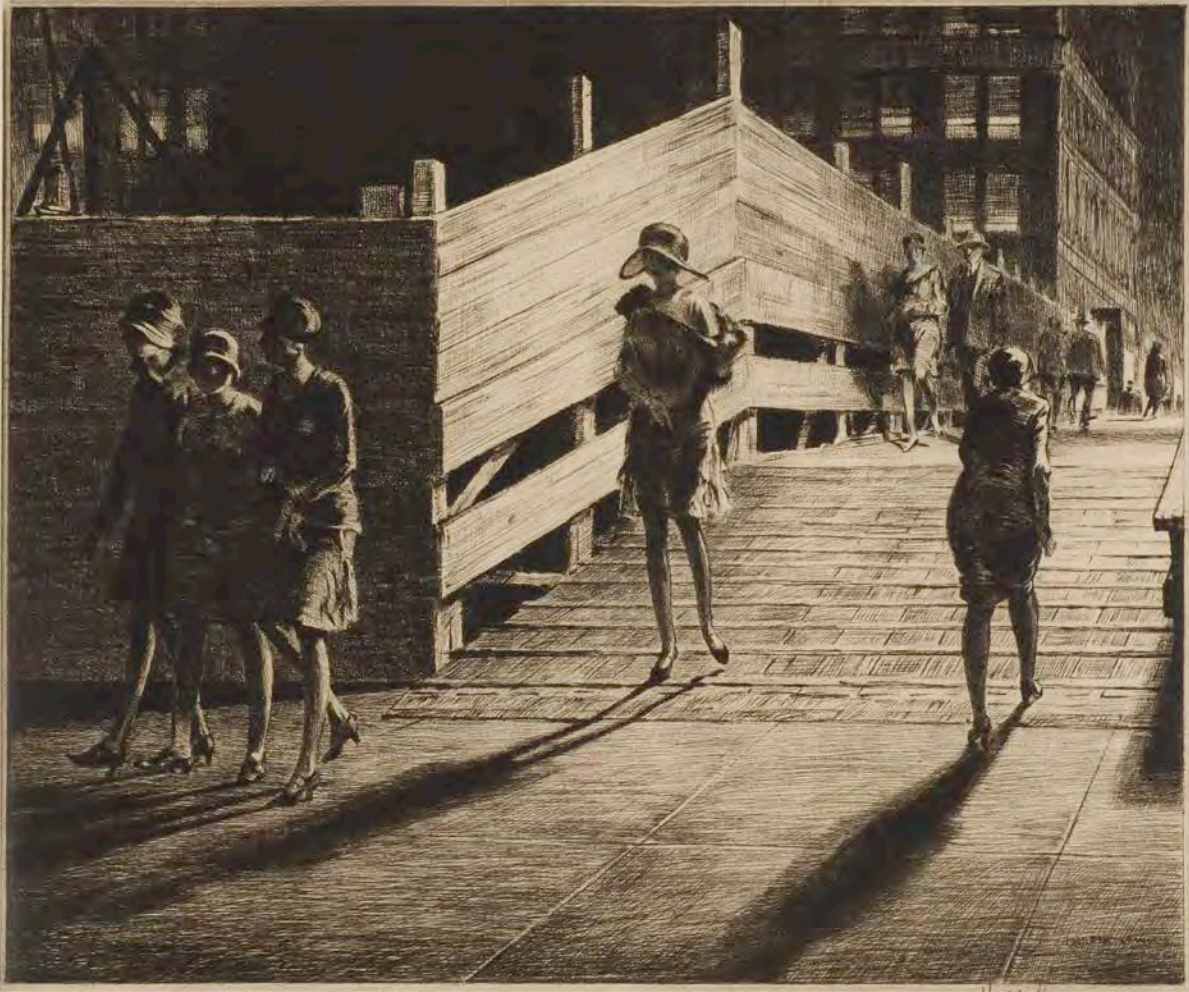


East Side Night, Williamsburg Bridge, 1928

etching; 250 x 303 mm (9 7/8 x 12 inches)

signed in pencil

McCarron 71, only state; 69 recorded impressions; intended edition 85



***Fifth Ave Bridge*, 1928**

drypoint; 253 x 303 mm (9 7/8 x 12 inches)

signed in pencil

McCarron 72, only state; 108 recorded impressions (including 1 trial proof); intended edition 100

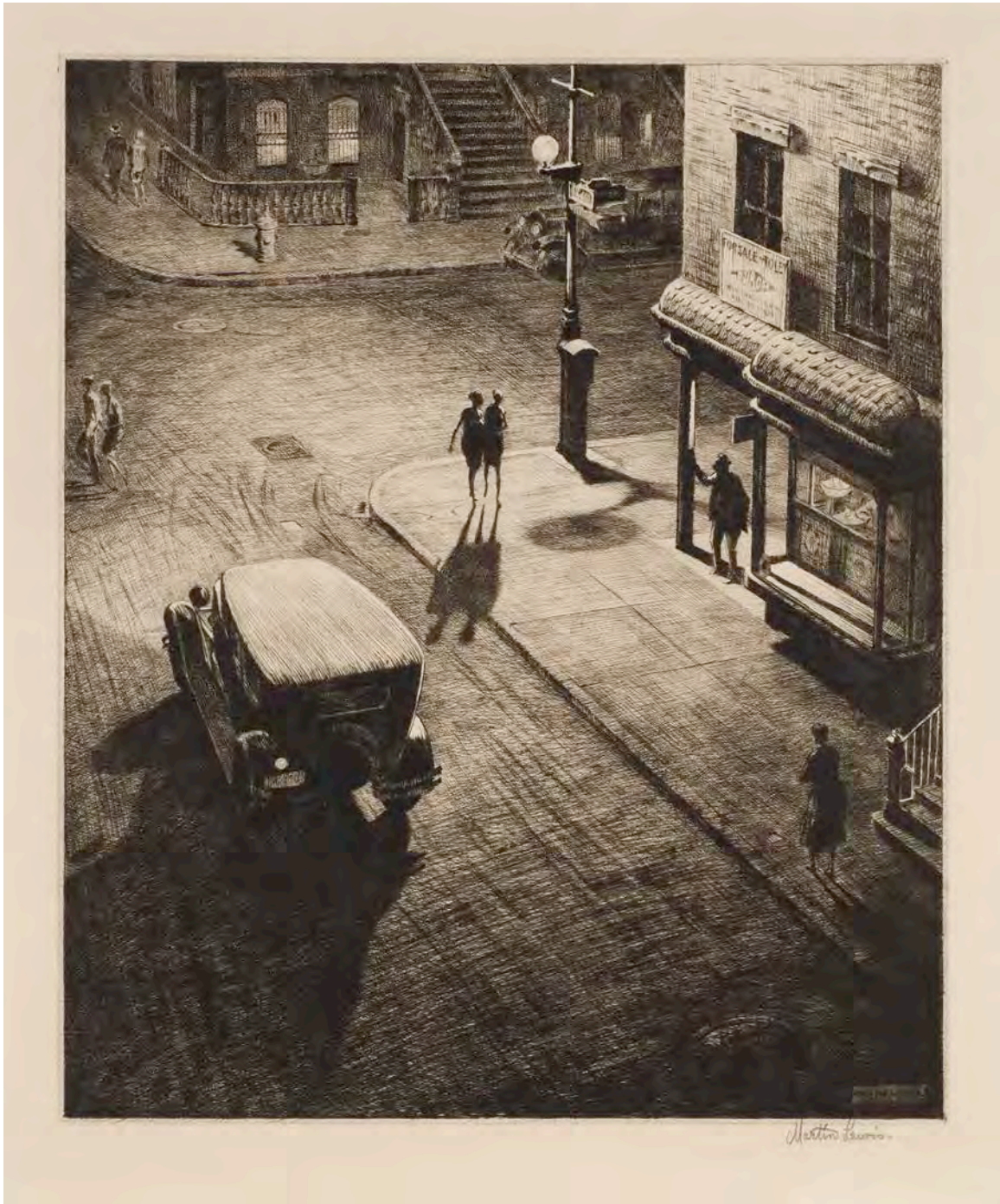


***Ice Cream Cones*, 1928**

drypoint and sand ground; 240 x 378 mm (9 ³/₈ x 14 ⁷/₈ inches)

signed in pencil

McCarron 73, only state; 70 recorded impressions; intended edition 75



Relics (Speakeasy Corner), 1928

drypoint; 302 x 626 mm (11 ⁷/₈ x 9 ⁷/₈ inches)

signed in pencil

McCarron 74, only state; 111 recorded impressions (including 1 trial proof); intended edition 100

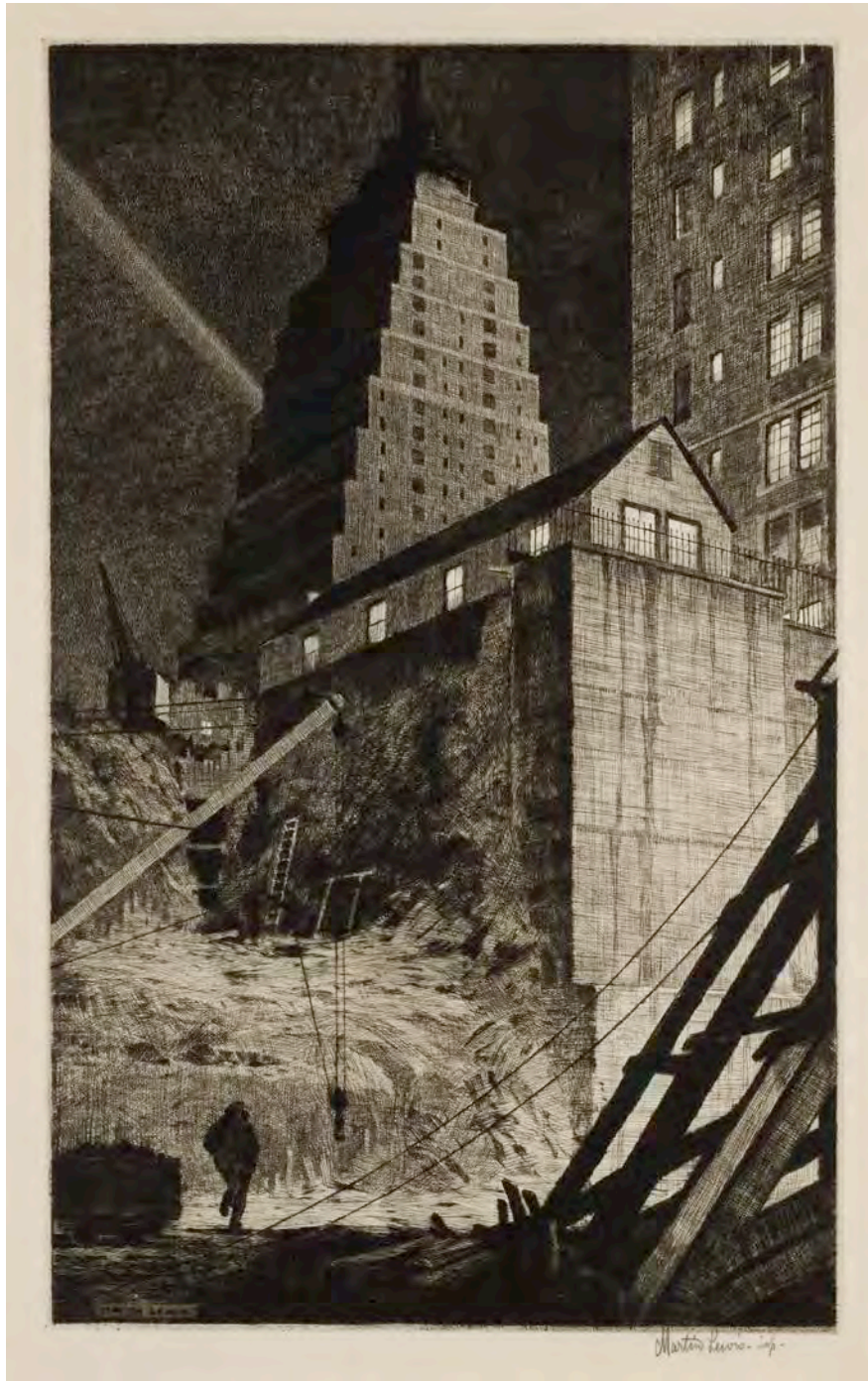


Rain on Murray Hill, 1928

drypoint; 200 x 300 mm (7 7/8 x 11 7/8 inches)

signed in pencil

McCarron 75, only state; 110 recorded impressions (including 1 trial proof); intended edition 100



Building a Babylon, Tudor City, N.Y.C., 1929

drypoint; 330 x 207 mm (13 x 7 7/8 inches)

signed in pencil

McCarron 76, only state; 84 recorded impressions (including 4 trial proof); intended edition 100



***Glow of the City*, 1929**

drypoint, 288 x 362 mm (11¼ x 14¼ inches)

signed in pencil

McCarron 77, only state; 110 recorded impressions (including 4 trial proofs); intended edition 100



***Quarter of Nine, Saturday's Children*, 1929**

drypoint, 252 x 326 mm (9 7/8 x 12 7/8 inches)

signed in pencil

McCarron 78, only state; 107 recorded impressions (including 3 trial proof); intended edition 100



Down to the Sea at Night, 1929

drypoint and sand ground; 204 x 327 mm (8 x 13 inches)

signed in pencil

McCarron 79, only state; 65 recorded impressions; intended edition 75



***Bay Windows*, 1929**

drypoint and sand ground; 300 x 200 mm (11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ inches)

signed in pencil

McCarron 80, only state; 104 recorded impressions; intended edition 100



Wet Saturday, 1929

drypoint, 252 x 265 mm (10 x 13 $\frac{3}{8}$ inches)

signed in pencil

McCarron 81, only state; 72 recorded impressions (including 1 trial proof); intended edition 75

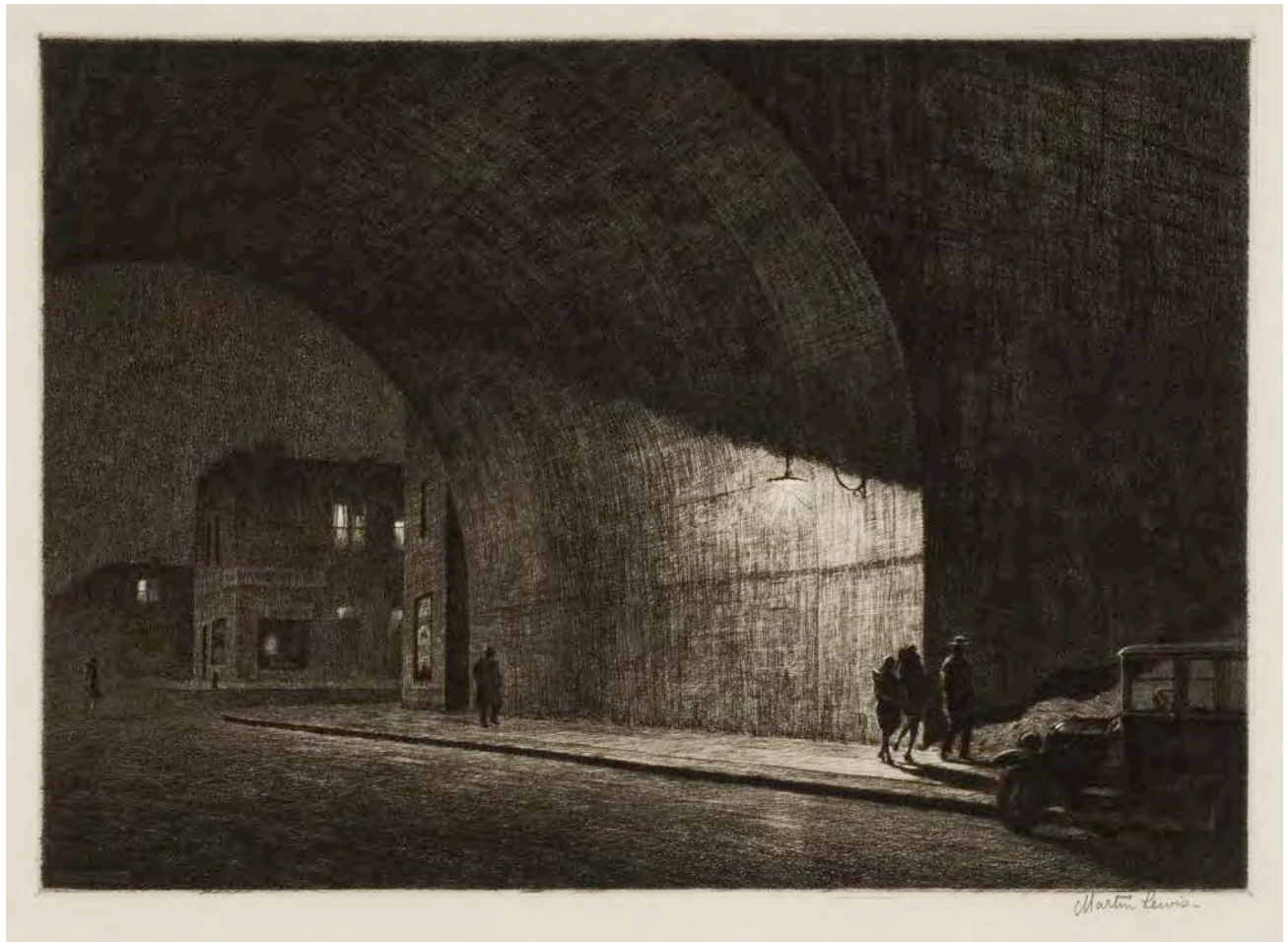


***Corner Shadows*, 1930**

drypoint and sand ground; 213 x 226 mm (8 ³/₈ x 8 ¹⁵/₁₆ inches)

signed in pencil

McCarron 83 second (final) state; 242 recorded impressions (including 10 trial proofs, 1-3 were from the first state, 4-10 from the second state)



Arch, Midnight, 1930

drypoint; 205 x 295 mm (8 1/8 x 11 5/8 inches)

signed in pencil

McCarron 84 second (final) state; 99 recorded impressions (including 12 trial proofs); intended edition 100



Martin Lewis

Spring Night, Greenwich Village, 1930

drypoint and sand ground; 250 x 314 mm (9 ⁷/₈ x 12 ³/₈ inches)

signed in pencil

McCarron 85, only state; 92 recorded impressions (including 9 trial proofs); intended edition 100



***Break in the Thunderstorm*, 1930**

drypoint; 315 x 252 mm (12 $\frac{3}{8}$ x 9 $\frac{7}{8}$ inches)

signed and annotated "final trial proof"

McCarron 86, second (final) state; 66 recorded impressions (including 16 trial proofs); intended edition 85



Tree, Manhattan, 1930

drypoint; 328 x 252 mm (12 7/8 x 9 7/8 inches)

signed and annotated "trial no. 4"

McCarron 87, only state; 91 recorded impressions (including 10 trial proofs); intended edition 100



to N. Peter Rathvon Esq.
with sincere regards -
May 6, 1947

Martin Lewis - 1947

Shadow Dance, 1930

drypoint and sand ground; 240 x 277 mm (9 ½ x 10 ⅞ inches)

signed and dedicated "to N. Peter Rathvon Esq. / with sincere regards / May 6, 1947"

McCarron 88, only state; 109 recorded impressions (including at least 7 trial proofs); intended edition 100



***Stoops in Snow*, 1930**

drypoint and sand ground; 253 x 381 mm (10 x 15 inches)

signed in pencil

McCarron 89, second (final) state; 115 recorded impressions (including 8 trial proofs); intended edition 100

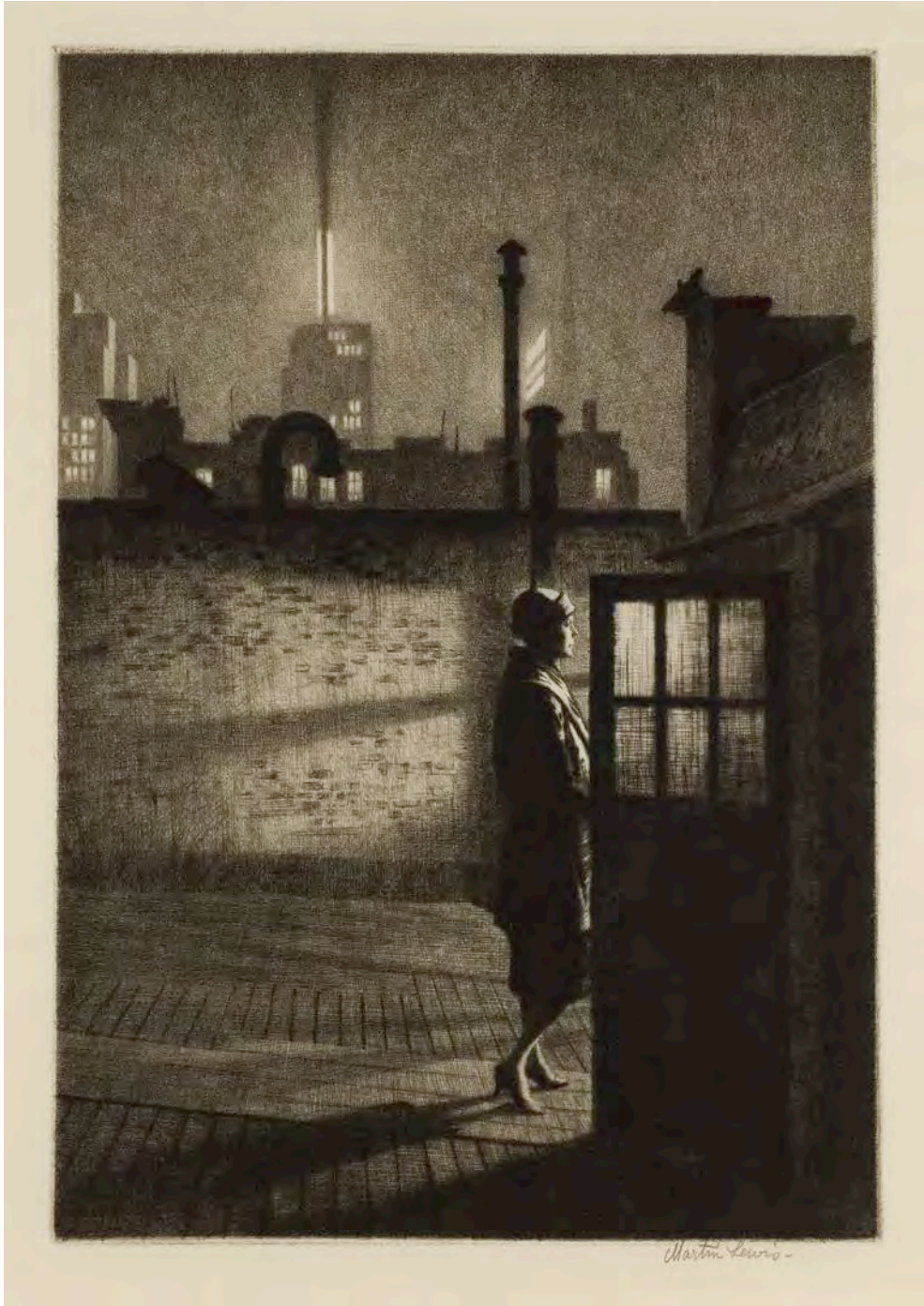


***Subway Steps*, 1930**

drypoint; 350 x 191 mm (13 ¾ x 7 ½ inches)

signed and annotated "no. 5 final proof after cutting plate"

McCarron 90, second (final) state; 67 recorded impressions (including 20 trial proofs, 12 trial proofs in first state); intended edition 100



Little Penthouse, 1931

drypoint, 250 x 173 mm (9 ⁷/₈ x 6 ³/₄ inches)

signed in pencil

McCarron 91, only state; 84 recorded impressions



Manhattan Lights, 1931

drypoint; 403 x 240 mm (15 ⁷/₈ x 9 ¹/₂ inches)

signed in pencil

McCarron 92, only state; 49 recorded impressions (including 13 trial proofs)



***Cathedral Steps*, 1931**

drypoint; 265 x 425 mm (10 ³/₈ x 16 ³/₄ inches)

signed in pencil

McCarron 93, only state; 42 recorded impressions (including 7 trial proofs)



Rainy Day, Queens, 1931

drypoint; 270 x 301 mm (10 ⁵/₈ x 11 ⁷/₈ inches)

signed in pencil

McCarron 94, only state; 70 recorded impressions (including 6 trial proofs)



Snow on the "EL", 1931

drypoint; 355 x 230 mm (14 x 9 inches)

signed in pencil

McCarron 95, only state; 49 recorded impressions (including 5 trial proofs)



Windy Day, 1932

drypoint; 252 x 305 mm (9 7/8 x 12 inches)

signed in pencil

McCarron 97, only state; 22 recorded impressions (including 4 trial proofs)



White Monday, 1932

etching and aquatint; 250 x 200 mm (9 ⁷/₈ x 7 ⁷/₈ inches)

signed in pencil

McCarron 98, second (final) state; 35 recorded impressions (including 4 trial proofs)



White Monday, 1932

copper plate and an impression taken from the canceled plate

McCarron 98



Which Way, 1932

aquatint; 263 x 405 mm (10 ³/₈ x 15 ⁷/₈ inches)

signed in pencil

McCarron 99, only state; 53 recorded impressions (including 3 trial proofs)



study for: *Which Way*
drawing in black chalk and white heightening on blue paper



Ha'nted, 1932

drypoint and sand ground; 336 x 227 mm (13 ¼ x 9 inches)

signed in pencil

McCarron 100, only state; 107 recorded impressions (including 2 trial proofs)



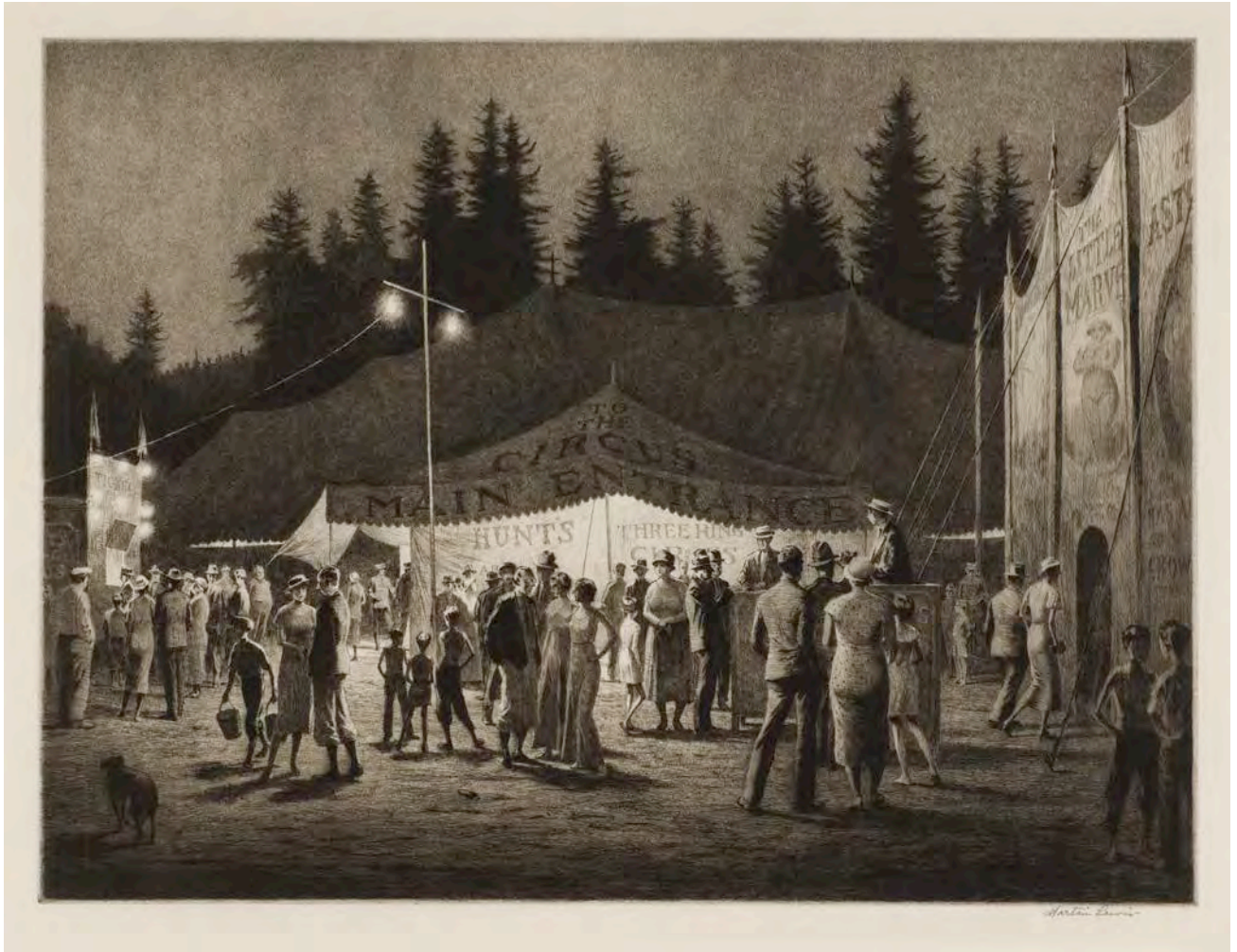
***Night in New York*, 1932**

etching, 213 x 225 mm (8 3/8 x 8 7/8 inches)

signed in pencil

McCarron 102, only state; 135 recorded impressions (including 1 trial proof); intended edition 125?

Printed for the Chicago Society of Etchers, with their drystamp and stamp



***Circus Night*, 1933**

drypoint and sand ground; 283 x 378 mm (11 1/8 x 14 7/8 inches)

signed in pencil

McCarron 103, only state; 43 recorded impressions (including 6 trial proofs)



Wet Night, Route 6, 1933

drypoint, 225 x 372 mm (8 ⁷/₈ x 14 ⁵/₈ inches)

signed in pencil

McCarron 104, only state; 51 recorded impressions (including 3 trial proofs)



***Lost Railroad*, 1933**

drypoint with aquatint; 252 x 430 mm (9 7/8 x 16 7/8 inches)

signed in pencil

McCarron 105, only state; 27 recorded impressions (including 2 trial proofs)



R.F.D., 1933

drypoint and sand ground; 250 x 300 mm (9 ⁷/₈ x 11 ³/₄ inches)

signed and annotated "trial proof"

McCarron 106, only state; 148 recorded impressions (including 3 trial proofs)

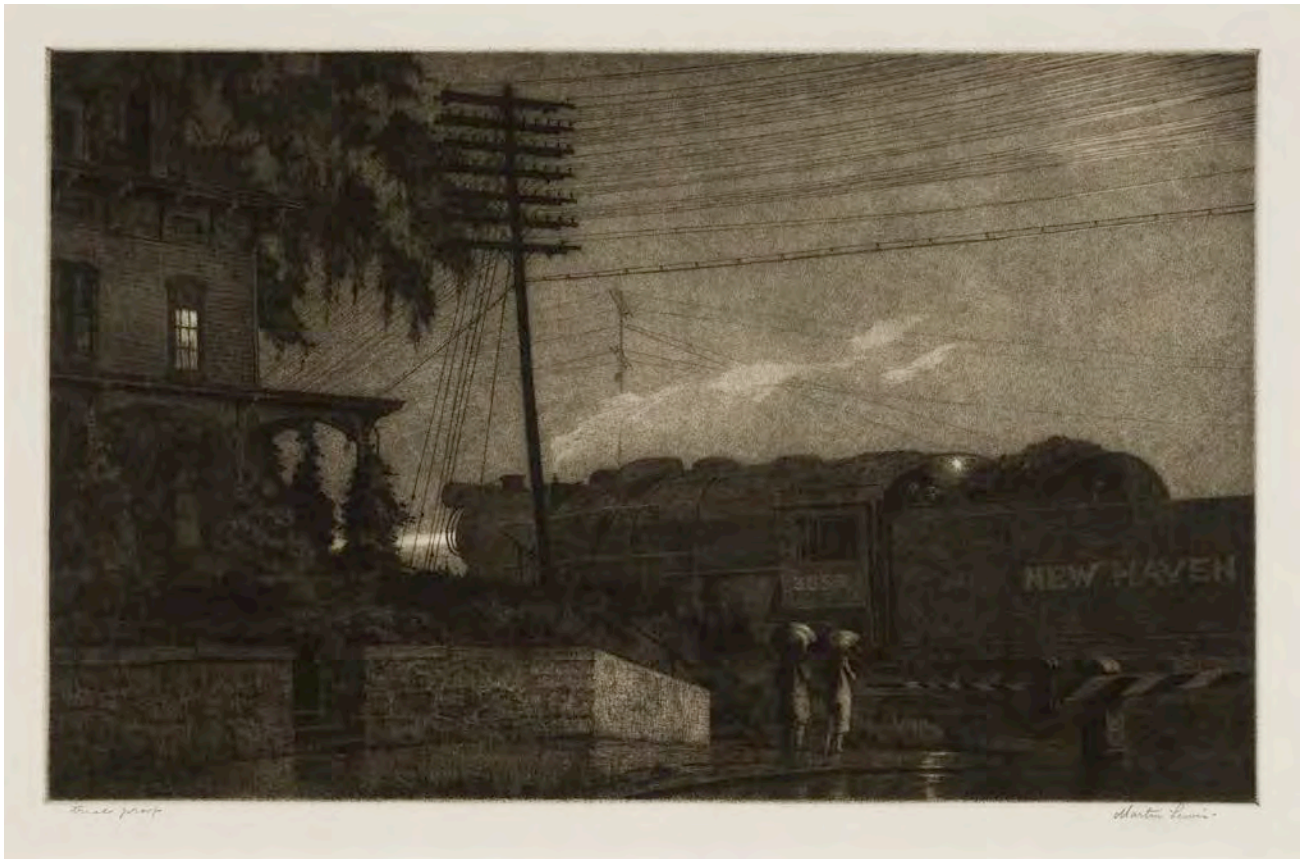


***Trumbull Street*, 1934**

drypoint and sand ground; 283 x 378 mm (11 1/8 x 14 7/8 inches)

signed in pencil

McCarron 107, only state; 49 recorded impressions (including 6 trial proofs)



The Passing Freight, Danbury, 1934

drypoint and sand ground; 227 x 363 mm (8 ⁷/₈ x 14 ⁷/₈ inches)

signed and annotated "trial proof"

McCarron 108, only state; 47 recorded impressions (including 6 trial proofs)



Winter on White Street, 1934

drypoint and sand ground; 276 x 175 mm (10 ⁷/₈ x 6 ⁷/₈ inches)

signed and annotated "trial proof 2nd state"

McCarron 110, second state (of three);

41 recorded impressions (including 4 trial proofs)



Winter on White Street, 1934

drypoint and sand ground; 276 x 175 mm (10 ⁷/₈ x 6 ⁷/₈ inches)

signed in pencil

McCarron 110, third (final) state



***Angry Man*, 1935**

drypoint and sand ground; 201 x 297 mm (7 ⁷/₈ x 11 ⁵/₈ inches)

signed in pencil

McCarron 111, only state; 21 recorded impressions (including 4 trial proofs)



***The Old Gray Mare*, 1935**

drypoint; 200 x 300 mm (7 7/8 x 11 3/4 inches)

signed in pencil

McCarron 112, only state; 17 recorded impressions (including 1 trial proof)



Veterans, 1935

crayon and ink lithograph; 250 x 343 mm (9 ³/₄ x 13 ³/₈ inches)

signed in pencil

McCarron 113, only state; 8 recorded impressions (including 1 trial proof)



***Sun Bath*, 1935**

crayon lithograph with scratchwork; 257 x 340 mm (10 1/8 x 13 3/8 inches)

signed and annotated "2nd state"

McCarron 114 second (final) state; 14 recorded impressions (including 4 trial proofs)



***Grandpa Takes a Walk*, 1935**

drypoint and sand ground, 225 x 297 mm (8 ⁷/₈ x 11 ³/₄ inches)

signed in pencil

McCarron 115, only state; 135 recorded impressions (including 1 trial proof)

Commissioned by the American College Society of Print Collectors.



Bedford Street Gang, 1935

drypoint and sand ground; 226 x 365 mm (8 7/8 x 14 1/4 inches)

signed in pencil

McCarron 116, only state; 25 recorded impressions



Politics, 1936

drypoint and sand ground; 248 x 270 mm (9 ³/₄ x 10 ⁵/₈ inches)

signed in pencil

McCarron 118, second (final) state; 27 recorded impressions (including 11 trial proofs)

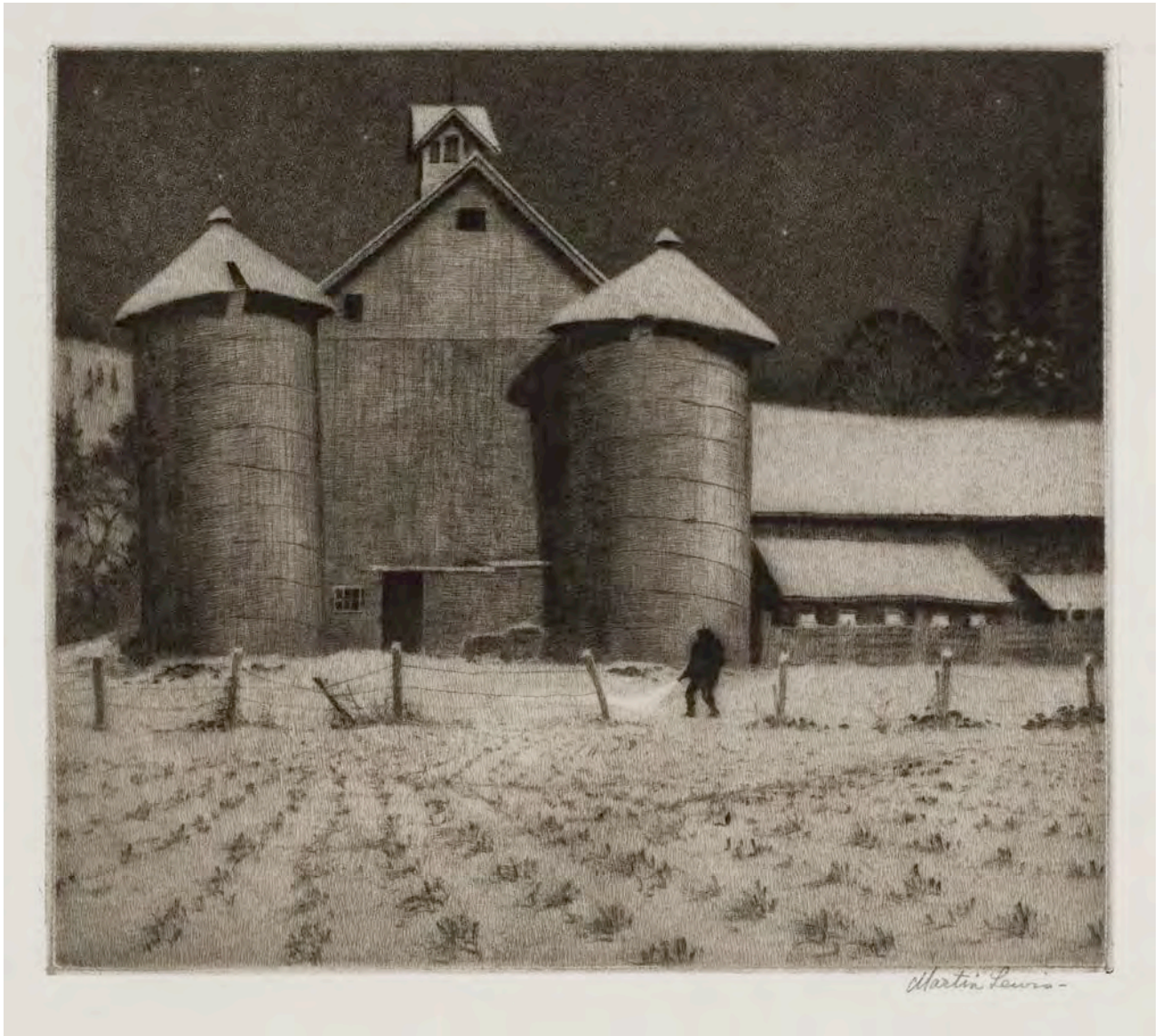


Politics, 1936

copper plate and an impression taken from the canceled plate (printed by Anthony Kirk);

248 x 270 mm (9 ³/₄ x 10 ⁵/₈ inches)

McCarron 118



Twin Silos, 1936

drypoint; 185 x 210 mm (7 ¹⁵/₁₆ x 8 ¹/₄ inches)

signed in pencil

McCarron 119, only state; 23 recorded impressions (including 6 trial proofs)



Day's End, 1937

drypoint; 245 x 340 mm (9 ⁵/₈ x 13 ³/₈ inches)

signed in pencil

McCarron 120, third (final) state; 34 recorded impressions (including 8 trial proofs)



***Strength and Beauty*, 1937**

drypoint and sand ground; 275 x 330 mm (10 ⁷/₈ x 13 inches)

signed in pencil

McCarron 121, only state; 14 recorded impressions (including 7 trial proofs)



***Hi-Li Tournament*, 1937**

drypoint; 214 x 335 mm (8 $\frac{3}{8}$ x 13 $\frac{1}{4}$ inches)

signed in pencil

McCarron 122, only state; 13 recorded impressions (including 4 trial proofs)



Arc Welders at Night, 1937

drypoint and sand ground; 252 x 200 mm (9 ⁷/₈ x 7 ⁷/₈ inches)

signed in pencil

McCarron 124, only state; 33 recorded impressions (including 5 trial proofs)



American Nocturne, 1937

crayon lithograph with scratchwork; 250 x 367 mm (9 ⁷/₈ x 14 ³/₈ inches)

signed in pencil

McCarron 125, only state; 17 recorded impressions



***The Equilibrists*, 1939**

drypoint with aquatint; first state 252 x 402 mm (9 7/8 x 15 7/8 inches)

signed and annotated "trial proof"

McCarron 127, first state (of two); 10 recorded impressions of the first state (including 5 trial proofs)



***The Equilibrists*, 1939**

drypoint with aquatint; 252 x 275 mm (9 7/8 x 10 inches)

signed in pencil

McCarron 127, second state IIa (the left half of the plate);

1 recorded impression; there is also 1 recorded impression of state IIb (the right half of the plate)



Boss of the Block, ca. 1939

etching and aquatint; 292 x 190 mm (11 ½ x 7 ½ inches)

signed in pencil

McCarron 128, only state; 212 recorded impressions

Benefit print for the League Print Fund (Art Students League of New York)



Chance Meeting, 1940-41
drypoint, 265 x 188 mm (10 ½ x 7 ½ inches)
signed in pencil
McCarron 131, only state; 105 recorded impressions
Commissioned by The Society of American Etchers.



***Interlude in the Heat Wave*, 1946**

etching; 225 x 334 mm (8 ³/₄ x 13 ¹/₄ inches)

signed in pencil

McCarron 132 second (final) state; 7 recorded impressions (including 2 trial proofs)



Three Girls Conversing, ca. 1946
etching; 176 x 250 mm (6 ⁷/₈ x 9 ⁷/₈ inches)
signed in pencil
McCarron 134, first state (of two); 7 recorded impressions



Negro Girl's Head and Sky with Moon, 1947

mezzotint; 149 x 98 mm (5 ⁷/₈ x 3 ⁷/₈ inches)

signed in pencil

McCarron 137, only state; 8 recorded impressions (including 2 trial proofs)



Polynesian Girl-Head, 1947

mezzotint; 153 x 101 mm (5 7/8 x 4 inches)

signed in pencil

McCarron 139, only state; 4 recorded impressions (including 2 trial proofs)



Yorkville Night, 1947

drypoint; 217 x 293 mm (8 ½ x 11 ½ inches)

signed in pencil

McCarron 140, only state; 18 recorded impressions (including 1 trial proof)



Misty Night, Danbury, 1947

crayon lithograph with scratch work; 280 x 395 mm (11 x 15 ½ inches)

signed in pencil

McCarron 142, only state; 19 recorded impressions



Late Traveler, 1949

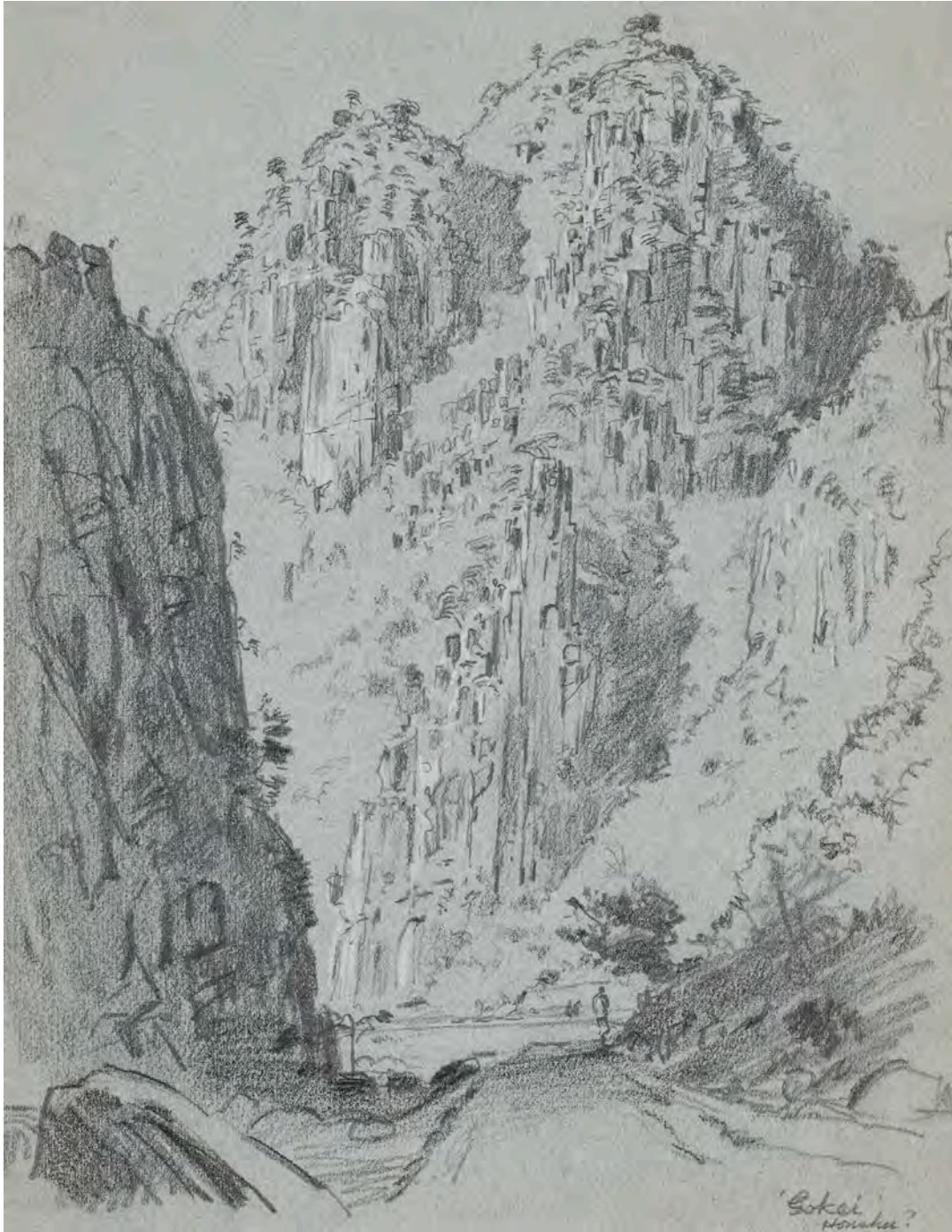
drypoint; 250 x 300 mm (9 7/8 x 11 7/8 inches)

signed and annotated in pencil "trial proof # I"

McCarron 143, only state; 12 recorded impressions (including 2 trial proofs)



Self-Portrait with Etching Equipment, ca. 1953
roulette work and drypoint; 136 x 215 mm (5 3/8 x 8 inches)
signed in pencil
McCarron 145, only state; 1 recorded impression



Gokei Honshu
charcoal
annotated "Gokei Honshu?"

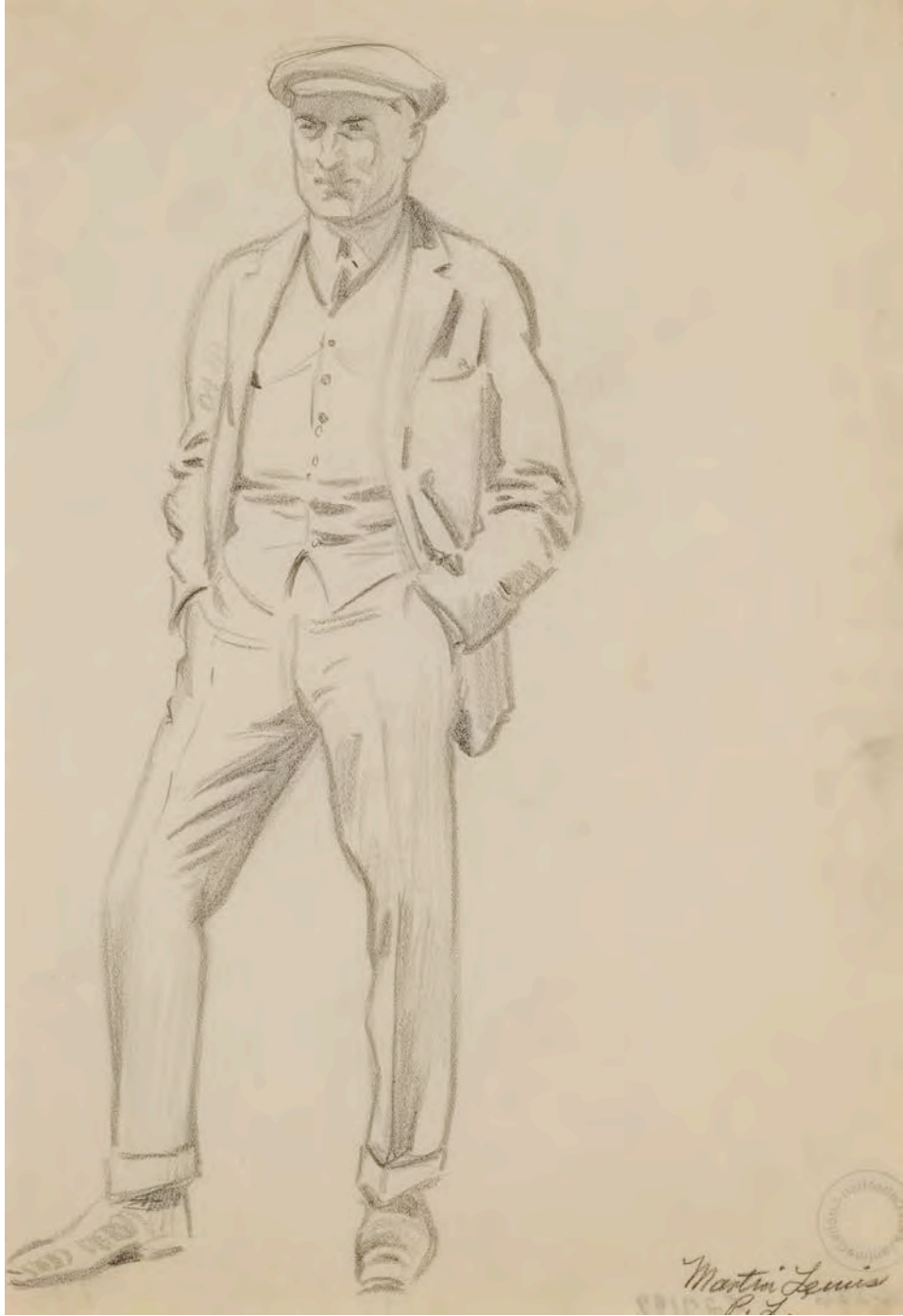


Highwood Terrace, Weehawken

drawing in black chalk with white heightening on blue paper
annotated "Highwood Terrace, Weehawken"



Lumberyard (Roustabout)
drawing in pencil



Man Standing
drawing in pencil

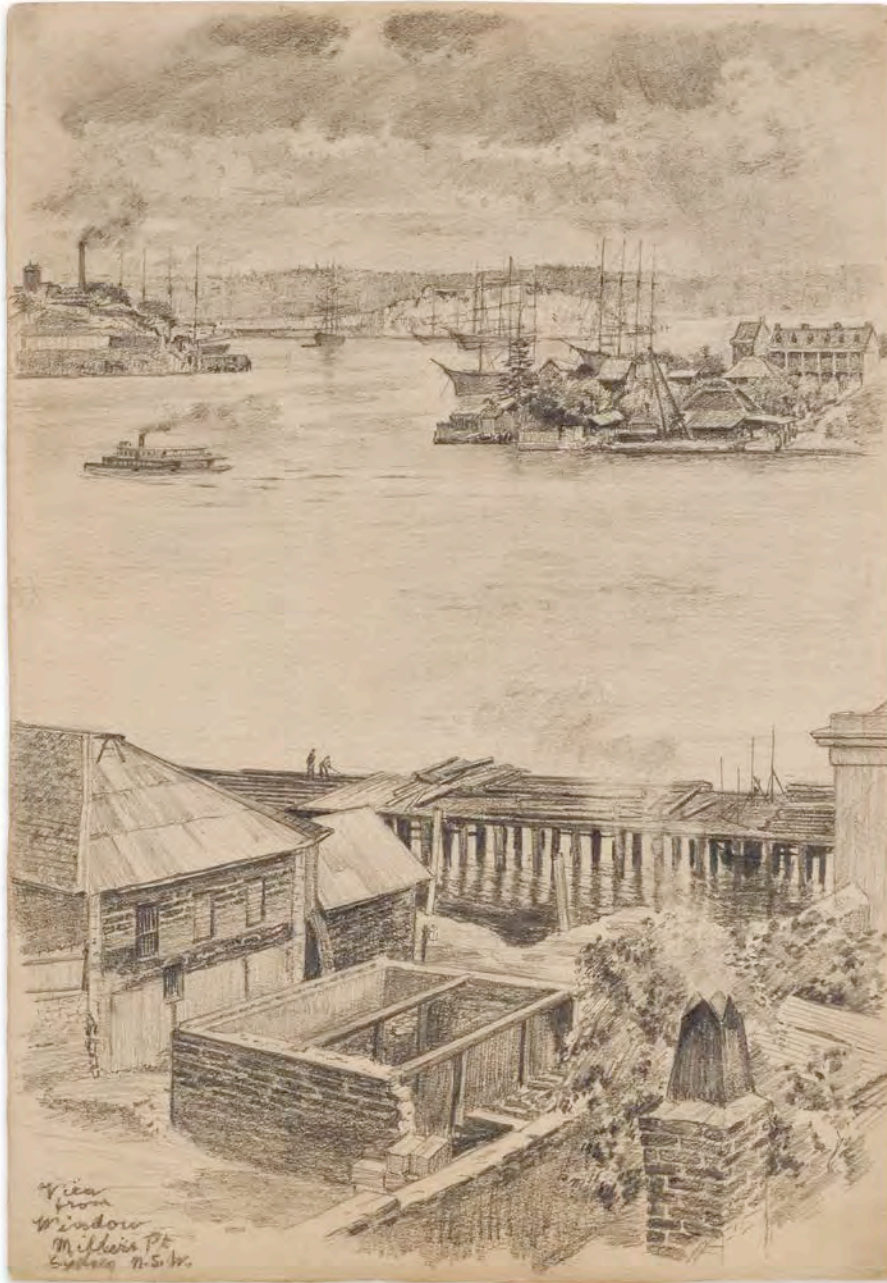


Walnut Tree Hill road
Sandy Hook Conn
Wayside Gossip

Wayside Gossip

drawing in pencil

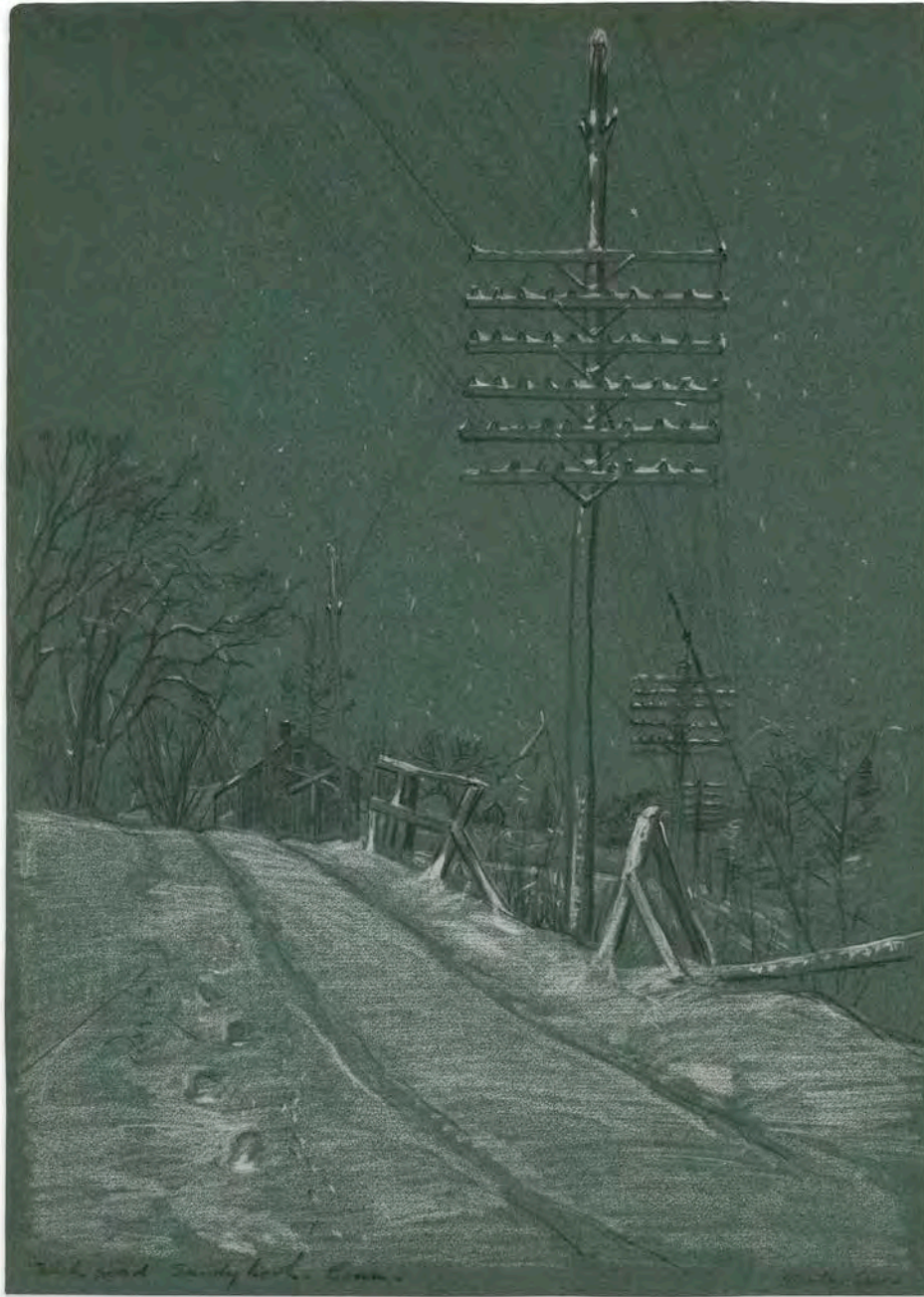
annotated "Walnut Tree Hill / Sandy Hook Conn. / Wayside Gossip"



View from Window Sydney

drawing in pencil

annotated "View from Window Miller's Pt Sydney N.S.W."



Back Road Sandy Hook

drawing in black chalk with white heightening on blue paper
annotated "Back Road Sandy Hook Conn."



Summer Resort, Thunder
gouache
signed in pencil



Alfred Gescheidt
Marin Lewis in a Subway Kiosk, 1951
silver gelatin print

