MARTIN LEWIS
1881–1962

Prints and Drawings from a Private Collection
On the River, 1915
etching; 375 x 300 mm (14 ¾ 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 ¾ x 13 ½ inches)
signed in pencil
McCarron 3, only state; 19 recorded impressions; intended edition 50
The Battery, 1915
etching; 150 x 174 mm (5 ¾ x 6 ¾ 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 ¾ x 13 ¾ 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 ¾ 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 ¾ 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 ¾ x 6 ¾ 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 ¾ x 23 ¾ 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 ⅞ x 5 ⅞ inches)
signed in pencil
McCarron 28, only state; 17 recorded impressions
Above the Yards, Weehawken, 1918
aquatint and etching; 450 x 603 mm (17 ¾ x 23 ¾ 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 ¾ 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 ⅞ 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 ¾ x 11 ¾ 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 ⅞ x 9 ⅞ 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 ⅜ x 9 ⅜ 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 ⅞ x 4 ⅞ 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 ⅜ x 9 ⅞ 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 ⅞ x 9 ⅜ 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 ¾ x 7 ¾ inches)
signed in pencil
McCarron 61, only state; 30 recorded impressions; intended edition 50
Derricks at Night, 1927

drypoint; 200 x 301 mm (7 ⅞ x 11 ⅞ 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 ¾ 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 ¾ x 11 ¾ 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 ¾ 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 3∕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 ⅞ x 9 ¾ 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 ¾ x 11 ¾ 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 ¾ 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 ¾ x 12 ¾ 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 ¾ x 7 ⅞ 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 ⅜ 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 ¾ 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 ¼ x 11 ¾ inches)
signed in pencil
McCarron 84 second (final) state; 99 recorded impressions (including 12 trial proofs); intended edition 100
Spring Night, Greenwich Village, 1930
drypoint and sand ground; 250 x 314 mm (9 ⅞ x 12 ⅝ 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 ⅞ x 9 ⅞ 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
Shadow Dance, 1930

drypoint and sand ground; 240 x 277 mm (9 ½ x 10 ¾ 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 ¾ x 6¾ inches)
signed in pencil
McCarron 91, only state; 84 recorded impressions
Manhattan Lights, 1931
drypoint; 403 x 240 mm (15 7∕8 x 9 ½ 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 ¾ 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 ⅜ x 11 ⅝ 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 ¾ 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 ¾ x 8 ¾ 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 ⅛ x 14 ⅞ 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 ⅜ x 14 ⅜ 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 ⅞ x 11 ¾ 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 ⅛ x 14 ⅞ 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 ¾ x 6 ¾ 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 ¾ x 11 ¾ 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 ¾ x 11 ¾ 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 ¾ x 13 ¾ 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 ¼ x 13 ¾ 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 ¾ x 11 ¾ 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 ¾ x 14 ⅞ inches)
signed in pencil
McCarron 116, only state; 25 recorded impressions
Politics, 1936

drypoint and sand ground; 248 x 270 mm (9 ¾ x 10 ¾ 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 ¾ x 10 ¾ inches)
McCarron 118
*Twin Silos*, 1936  
drypoint; 185 x 210 mm (7 15/16 x 8 3/4 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 ⅜ x 13 ⅜ 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 ⅜ 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 ⅝ x 13 ¼ 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 ¾ x 7 ½ 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 ⅞ x 14 ⅝ 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 ¾ x 13 ¼ 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 ¾ x 9 ¾ 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 ¾ 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 ¾ 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
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