

The Prints of Mary Huntoon

Compiled by Kate Meyer, Associate Curator of Works on Paper, Spencer Museum of Art, and Sadie Arft, Sloan Intern, Works on Paper, Spencer Museum of Art.

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Biography:

Kansas artist and art therapist Mary Huntoon was born Mary Huntoon Atkinson in 1896 in Topeka, Kansas. She was the daughter of Ruth Huntoon Atkinson and Franklin Henry Atkinson and the great-granddaughter of Topeka's first city engineer, Joel Huntoon. Mary Huntoon spent six years of her childhood on the cattle ranch of her grandfather, Fred Huntoon, in Beaver County (No Man's Land), Oklahoma. At age twelve, she was rechristened Mary Huntoon Parsons and adopted by her mother's second husband, political cartoonist Harvey Greely Parsons (subject of print no. 56). She attended Topeka High School, then studied with George Stone and other instructors at Washburn University.

After graduating from Washburn in 1920, Huntoon moved to New York City where she took classes and learned printmaking at the Art Students League with instructors such as Joseph Pennell, Robert Henri, and George Bridgeman. In 1921, Pennell connected Huntoon with an assignment to create a series of etchings in Paris for the George Putnam newspaper syndicate. She lived and studied in Paris and Corsica from 1925 to 1931. While in Paris she befriended prominent printmaker Stanley William Hayter. Huntoon returned to Topeka in 1931, where, with few exceptions, she lived until her death in 1970.

Huntoon served as the Kansas director of the Federal Art Project (1934–1938), assisting in the establishment of the Department of Art, Physical Medicine and Rehabilitation at Winter Veterans Administration Hospital (1946–1959) and serving as director of Studio Gallery, Inc. (1961–1962). Huntoon carried out research in art therapy while she was employed at Winter V.A. Hospital and published several articles on the subject.

Huntoon had four husbands. The first was high-school sweetheart Charles Hoyt (1920–1929) who likely died of complications from injuries sustained during his WWI service. The second was Washburn Art Department director Lester Hull (1933–1937). This marriage ended in divorce and Hull died in 1938. The third marriage was to retired interior designer Erwin Seaman (1945–1956) and ended with his death. The final marriage was to concert singer turned sign painter Willis McEntarfar (1957–1970). McEntarfar was the primary donor of Huntoon's papers, prints, and drawings held at the University of Kansas at the Kenneth Spencer Research Library and the Helen Foresman Spencer Museum of Art. These two "Spencers" are named for a husband (Kenneth Spencer) and wife (Helen Foresman Spencer) who were alumni and generous supporters of the University of Kansas.

About the catalogue raisonné:

This is a listing of all known prints by Mary Huntoon, sorted chronologically. This listing draws upon numerous sources of varied and occasionally conflicting information. Huntoon extensively documented her artistic productivity through chronological listings of her entire creative and professional output, inventories of her printing plates, her stock of impressions, her records of sales and donations, and with inscriptions on the prints themselves. Most of these resources are part of the [Mary Huntoon papers](#) at the Spencer Research Library.

In compiling this catalogue raisonné we have endeavored to reconcile and account for discrepancies in Huntoon's documentation. As Joyce P. Fent observes in her foundational 1994 exhibition catalogue published by the Salina Art Center for the Kansas Reciprocal Art Touring Exhibit Service, *Beyond the Drawing Room: The Art of Mary Huntoon (1896–1970)*—Huntoon was a poor speller and an inconsistent albeit detailed archivist. Known variant titles are listed when applicable. Dates are more typically based on Huntoon's paper documentation rather than inscriptions on her prints, which are uncommon. Occasionally, Huntoon's prints contain multiple erasures and edited inscriptions for titles, dates, and other details. The discrepancies within Huntoon's documentation and the inscription edits on prints that remained in her possession until the late 1960s or until her death suggest a strong possibility that Huntoon endeavored to reconcile and document her artistic legacy in 1968–1969, fairly near the end of her life. Some prints may include inscriptions written years, if not decades, after they were initially printed.

Huntoon established her own ordering and numbering system for her prints (and indeed all of her artworks), subdivided extensively by media. These designations are:

- A for aquatint
- Dr for drypoint
- E for etching
- L for lithograph
- L-Eng for line engraving (more typically known simply as engraving)
- Sand ground for a technique of the same name (see print no. 101 in this listing for an explanation of the technique)
- Soft ground for soft ground etching
- Sponge A + L-Eng for aquatint with engraving

Huntoon's coding has been streamlined into a single numeric listing, cross-referenced against the artist's chronological listings of her artistic output when possible. Two located prints could not be found in any of Huntoon's documentation, while several prints are only documented in her records and have not been located at time of publication. Image measurements in millimeters are provided when possible, although some are approximate and based on plate dimensions.

While attending the Art Students League, Huntoon was among the first students who learned how to make lithographs and intaglio prints from Joseph Pennell (subject of print no. 7). She refined these skills through later study in Paris. Lithography is a printing technique in which an image is drawn on a very flat slab of limestone—or a specially treated metal plate—with a greasy substance. This stone is treated chemically so that ink rolled on to the stone adheres only where the greasy marks were made. This inked image can then be transferred to a piece of paper using a press.

Other than a few early lithographs, every print Mary Huntoon created was an intaglio, an umbrella term for any printmaking technique in which an image is carved into a metal plate. Huntoon typically began her process with a drawing and then incised the outlines of her composition on metal or zinc plate using the techniques of engraving, drypoint, or etching. To make an engraving, Huntoon incised lines by hand directly into a metal plate with a carving tool called a burin. She scratched directly into the plate with a stylus to create a drypoint.

To make an etching, Huntoon coated her plate with an acid-resistant, hard ground through which she lightly scratched her design with a stylus, revealing the bare metal below. When making a soft-ground etching, the coating on the plate was malleable and Huntoon could impress designs or textures through the ground to reveal parts of the plate. For hard- and soft-ground etchings, she would next immerse the plate in an acid bath that etched the exposed lines and textures into the plate. She then pushed ink into the incised marks, cleaned the surface of the plate, and then printed it with a press.

Sometimes, Huntoon would make further changes to her prints, thus creating a new state of the composition. Typically, these changes were additions of tone achieved via the technique of aquatint. To make an aquatint, Huntoon sprinkled a powdered resin on the plate before immersing the plate in an acid bath. The result is a finely textured tonal area whose darkness is determined by how long the plate is in contact with the acid.

Information about Huntoon's edition sizes and states is listed when known. Huntoon's documentation notes that in many instances, she did not print the entire numbered edition as described. A print with an inscription "1/20" may in fact be one impression out of a total of five to ten. This discrepancy between the stated size of the edition and the number of impressions that were actually printed occurs so frequently that fully-printed editions appear to be the exception rather than the norm.

Despite many instances of detailed documentation concerning her prints, Huntoon's notes regarding prints she created while working for the U.S. Government's Depression-era Works Progress Administration federal relief programs, including the Public Works of Art Project (PWAP) and the Federal Art Project (FAP), are comparatively thin. Huntoon created five prints for the PWAP and printed each in an edition of 30 that was intended to be distributed to tax-supported Kansas institutions, such as public schools. Huntoon created six prints for the FAP (nos. 98–103 in this listing), each in an edition of 100, with 50 impressions intended for federal government distribution and 50 impressions intended to be distributed to Kansas public schools. As far less than 100 impressions for each of these FAP prints have been located, it is possible that a full edition of 100 was not produced.

Reproduction of Mary Huntoon's prints in this document constitutes educational and scholarly use. The prints Huntoon created while working for the PWAP and FAP are part of the United States General Services Administration, formerly the Federal Works Agency, Works Progress Administration, and are on extended loan to museums and other collecting repositories. As creations of the United States Government, the prints are excluded from copyright law and may therefore be considered to be in the public domain. Under current copyright law, Huntoon's non-government-commissioned art will pass into the public domain seventy years after her death, in 2040. However, Huntoon's copyright is considered orphaned as she had no aunts, uncles, siblings, children, or known heirs.

Huntoon's prints have been reproduced here whenever possible, prioritizing images of impressions from the Spencer Research Library and Spencer Museum of Art when these were available. I am thankful for

the work of Sarah Chapman, Digitization Coordinator for KU Libraries, and Ryan Waggoner, Director of Creative Services for the Spencer Museum of Art, in producing and supplying these images. Other digital files, print inscriptions, measurements, and other details have been provided by registrars, collection managers, and curators of museums with Huntoon print holdings. I am endlessly thankful for the assistance of Sherry Best, Topeka and Shawnee County Public Library; Katherine Blood, Library of Congress; Mary Lee Corlett; National Gallery of Art; Theresa A. Cunningham, Philadelphia Museum of Art; Chloé Gutmann, Mark Arts; Tera Lee Hedrick, Wichita Art Museum; Kara Heitz, Kansas City Art Institute; Bethany Janssen, Wichita Public Schools; Rebecca Manning, Mulvane Art Museum; Elizabeth Seaton and Sarah Price, Marianna Kistler Beach Museum of Art, Kansas State University; Cori Sherman North, Birger Sandzén Memorial Gallery; Jan Steinert, Art of Emprise collection; and Christina Weyl, Independent Curator; as well as numerous private collectors.

This project also could not be realized without assistance from my colleagues at the University of Kansas, notably Sadie Arft, the Sloan Intern for Works on Paper at the Spencer Museum of Art, who measured and/or fully catalogued most of the prints and assisted with the organization of this document. Jacinta Johnson photographed and documented Huntoon's prints and drawings at the Spencer Research Library as part of a paper conservation project for her joint appointment as Associate Conservator, Mellon Initiative, for the Spencer Museum of Art and KU Libraries, and these photographs made my largely remote research conducted in 2020 possible. As Kansas Collection Librarian at the Spencer Research Library, Letha Johnson also assisted my research by granting me access, sometimes digital, to Huntoon's papers. A current and a former colleagues at the Spencer Museum of Art provided valuable review to this content: Elizabeth Kanost, Director of External Affairs, and Stephen Goddard, Associate Director/Senior Curator Emeritus.

The act of putting an artist's catalogue raisonné out into the world tends to bring previously unseen prints out from the shadows, and so most catalogues raisonné can best be understood as works in progress. If you own a print by Mary Huntoon that improves this resource, I would love to hear from you! Please contact me at prints@ku.edu

Kate Meyer, Associate Curator of Works on Paper, Spencer Museum of Art

The Prints of Mary Huntoon



1

Title: *Rhythm Group I*

Date: 1923

Medium: lithograph

States and Edition Size: i, ed. 1

Image/Plate Dimensions: 143 (approximately)
x 368 mm

Huntoon number: L1

2

Title: *Rhythm Group II*

Date: 1923

Medium: lithograph

States and Edition Size: unknown

Huntoon number: L2



3

Title: *C.B.*

Date: 1923

Medium: lithograph

States and Edition Size: i, ed. 4

Image/Plate Dimensions: 102 x 115
(approximately) mm

Huntoon number: L3

Notes: Subject is Huntoon's first husband
Charles Hoyt.



4

Title: *Utflugten (Excursion)*

Date: 1923

Medium: lithograph

States and Edition Size: i, ed. 1

Image/Plate Dimensions: 180 x 164 mm

Huntoon number: L4

Notes: Utflugten is a Norwegian word.

5

Title: *Jazz*

Date: 1923

Medium: lithograph

States and Edition Size: i, ed. 1 (unseen)

Huntoon number: L5



6

Title: *Zapolote aka The Goose Woman aka The Witch Woman*

Date: 1923

Medium: lithograph

States and Edition Size: i, ed. 1

Image/Plate Dimensions: 235 x 177 mm

Huntoon number: L6



7

Title: *Joseph Pennell*

Date: 1924

Medium: lithograph

States and Edition Size: i, ed. 10

Image/Plate Dimensions: 145 (approximately) x 96 mm

Huntoon number: L7

Notes: Artist Joseph Pennell (1857–1926) was one of Huntoon's instructors at the Art Students League.



8

Title: *Fo Which?*

Date: 1924

Medium: lithograph

States and Edition Size: i, ed. 5

Image/Plate Dimensions: 161 x 172 mm

Huntoon number: L8



9

Title: *East River from Columbia Heights aka East River, N.Y.*

Date: 1924–1926

Medium: aquatint

States and Edition Size: i/ii, ed. 5; ii/ii, ed. 10

Image/Plate Dimensions: 102 x 127 mm

Huntoon number: A1



(i/ii)

(ii/ii)

10

Title: *From the Window, East 93 NY, aka Window on 93rd, East* [Christmas card]

Date: 1924

Medium: lithograph

States and Edition Size: unknown

Huntoon number: L9



11

Title: *Columbia Heights - New York*

Date: 1925

Medium: etching

States and Edition Size: i, ed. 3

Image/Plate Dimensions: 226 x 178 mm

Huntoon number: E1

12

Title: *The Harbor*

Date: 1925–1926

Medium: etching

States and Edition Size: i, ed. 10 (unseen)

Huntoon number: E2



NY Tel. & T.G. Co. - ET-2 title

May Huntress

13

Title: *New York Telephone & Telegraph Building*

Date: 1924–1926

Medium: etching

States and Edition Size: i, ed. 10

Image/Plate Dimensions: 203 x 152 mm

Huntoon number: E3



Baby Mahlon 3 - ET-4 title

May Huntress

14

Title: *Baby Mahlon*

Date: 1925–1926

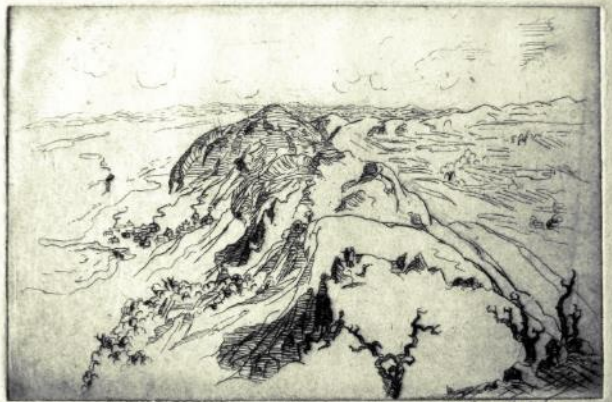
Medium: etching

States and Edition Size: i, ed. 4

Image/Plate Dimensions: 76 x 102 mm

Huntoon number: E4

Notes: Subject is Mahlon Kirk, son of New Yorkers Roy and Florence Kirk.



"Over Haverstraw-on the Hudson" 7/10 ET-5 7/10 Harry Huntton

15

Title: *Over Haverstraw, N.J., aka Hudson River*

Date: 1925–1926

Medium: etching

States and Edition Size: i, ed. 10 (unseen)

Huntoon number: E5

Notes: Haverstraw is in New York rather than New Jersey. This reference image was found in an online auction sale.



"In the Fog" N.Y. " 8 lot SF A-2, title Harry Huntton 1924

16

Title: *In the Fog – Brooklyn Bridge, NY aka In*

the Fog, N.Y., aka Brooklyn Bridge from

Columbia Heights, aka Brouillard sur le pont

Date: 1924–1926

Medium: aquatint, etching

States and Edition Size: i/iv, ed. 5 (including 1

color variant); iii/iv, ed. 10; iv/iv, ed. 10

Image/Plate Dimensions: 101 x 127 mm

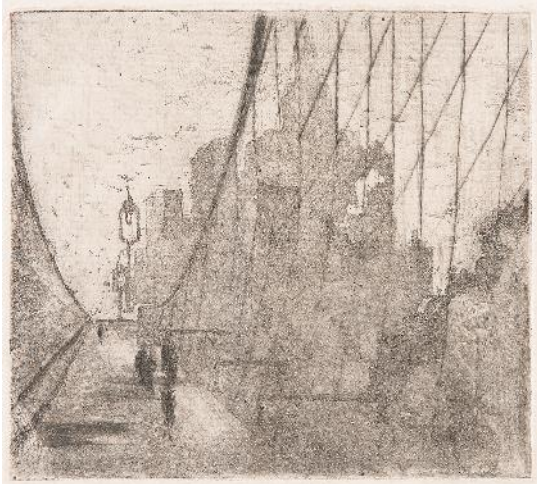
Huntoon number: A2

(i/iv)



"In the Fog" - Brooklyn Bridge N.Y. 7/10 3rd SF A-2 Harry Huntton

(iii/iv)



Brooklyn Bridge from Columbia Heights N.Y., 1925 Max Newton (iv/iv)



From the Palisades - New Jersey 3/10 4010 A-3 Max Newton

17

Title: *From the Palisades, New Jersey, aka New York from the Palisades on Hudson*

Date: 1925–1926

Medium: aquatint, etching

States and Edition Size: i, ed. 10

Image/Plate Dimensions: 202 x 151 mm

Huntoon number: A3



18

Title: *Baltimore Avenue, Kansas City, MO*

Date: 1926

Medium: drypoint

States and Edition Size: i, ed. 1 (unseen)

Huntoon number: Dr1

Notes: This reference image was taken from a 1926 newspaper clipping.



19

Title: *Federal Reserve Building from 11th & Grand, K.C., MO*

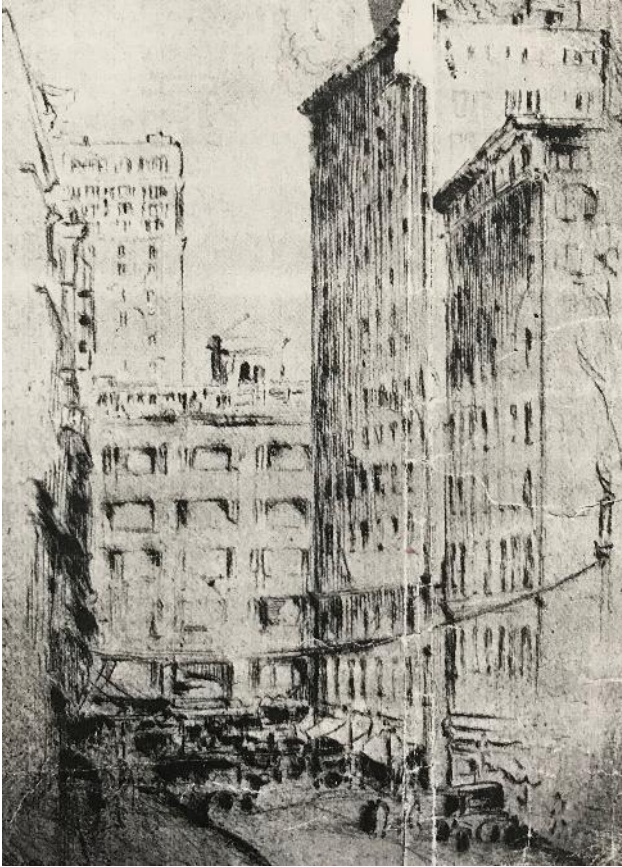
Date: 1926

Medium: drypoint

States and Edition Size: i, ed. 10
(approximately 3 made)

Image/Plate Dimensions: 227 x 177 mm

Huntoon number: Dr2



20

Title: *Petticoat Lane, Kansas City, MO*

Date: 1926

Medium: drypoint

States and Edition Size: i, ed. 10
(approximately 3 made) (unseen)

Huntoon number: Dr3

Notes: This reference image was taken from a 1926 newspaper clipping.

21

Title: *Île de la Cité [L'Isle de la Cité]*

Date: 1926

Medium: drypoint

States and Edition Size: i, ed. 10 (unseen)

Huntoon number: Dr4

22

Title: *Notre Dame de Paris*

Date: 1926

Medium: drypoint

States and Edition Size: iii, ed. 10
(approximately 7 made) (unseen)

Image/Plate Dimensions: approximately 341 x
215 mm based on plate

Huntoon number: Dr5



23

Title: *Roofs, Paris*

Date: 1926

Medium: aquatint, soft-ground etching

States and Edition Size: i, ed. 10 (possibly only 1 made)

Image/Plate Dimensions: 243 x 140 mm

Huntoon number: A4

24

Title: *Saint-Germain-des-Prés, Paris*

Date: 1926

Medium: aquatint

States and Edition Size: i, ed. 10
(approximately 7 made) (unseen)

Huntoon number: A5

25

Title: *Rue Bernard Palissy*

Date: 1926 or 1931

Medium: aquatint

States and Edition Size: i, possibly none made
(unseen)

Huntoon number: A6

Notes: This print is listed under 1926 and 1931 in Huntoon's chronological listing with no indication that prints were made.



Grandfather, Fred Huntoon 75 224, 714

Fred Huntoon

26

Title: *Grandfather, Fred Huntoon*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 10

(approximately 7 made)

Image/Plate Dimensions: 238 x 165 mm

Huntoon number: Dr6



Piana Corsica 75

Fred Huntoon 1927 30

27

Title: *Piana, Corsica*

Date: 1927

Medium: etching

States and Edition Size: i, ed. 30

(approximately 10 made)

Image/Plate Dimensions: 127 x 184 mm

Huntoon number: E6

Notes: In 1927, Huntoon spent nine months in Corsica.

28

Title: *Sand Dunes in Corsica*

Date: 1927

Medium: drypoint

States and Edition Size: i/ii, ed. 10; ii/ii, ed. 30

(approximately 15 made)



(i/ii)



(ii/ii)



Image/Plate Dimensions: 76 x 128 mm
Huntoon number: Dr7

29

Title: *Aux Calanches, Corsica*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 30
(approximately 8–12 made)

Image/Plate Dimensions: 146 x 122 mm

Huntoon number: Dr8

Notes: Location is the Calanques de Piana, Corsica, France.



"The Corsican chair"

Harry Huntton

30

Title: *The Chair, aka The Corsican Chair*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 10

(approximately 7 made)

Image/Plate Dimensions: 89 x 63 mm

Huntoon number: Dr9



La Rue Qui se Tourne, Cargèse, Corsica 3/9 02-10-1927 Harry Huntton

31

Title: *La Rue Qui se Tourne, [Cargèse], Corsica*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 15

Image/Plate Dimensions: 101 x 152 mm

Huntoon number: Dr10

32

Title: *Lonely Street, aka La Rue Solitaire*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 1 (unseen)

Huntoon number: Dr11



33

Title: *Edge of the Village, aka Edge of the Village, Corsica*

Date: 1927

Medium: drypoint

States and Edition Size: i, ed. 30
(approximately 8 made)

Image/Plate Dimensions: 76 x 127 mm

Huntoon number: Dr12



34

Title: *Momus*

Date: 1928

Medium: engraving

States and Edition Size: i/iii: ed. 20, ii/iii:
edition size unknown, iii/iii: ed. 20

Image/Plate Dimensions: 174 x 229 mm

Huntoon number: L-Eng1

Notes: Subject is Huntoon's first husband Charles Hoyt. Only examples of the first state have been identified, although Huntoon's documentation indicates there were three states. As *Momus* was a popular print, it is possible she made three editions of it, rather than three states.



(i/iii)

35

Title: *Chambre Meuble à Paris (Furnished Room in Paris) aka A Room in Paris*

Date: 1928

Medium: engraving

States and Edition Size: i/iii, ed. 10; ii/iii, ed. 2;
iii/iii, ed. 20

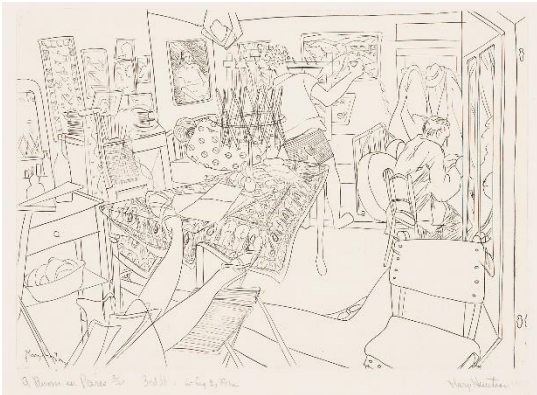
Image/Plate Dimensions: 167 x 237 mm

Huntoon number: L-Eng2

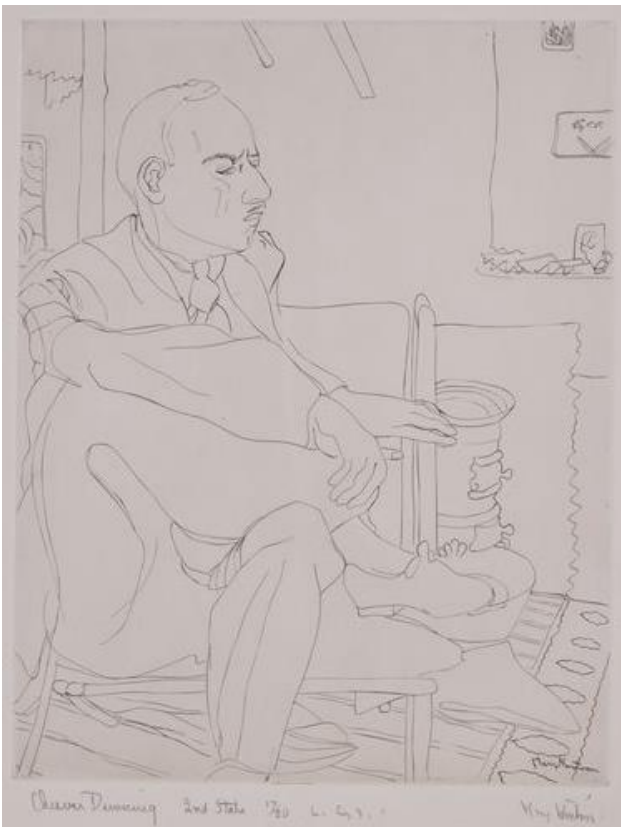
Notes: When compared to this reference image of the first state, variant first and sometimes second state impressions include an additional rug on the right of the composition. The extant printing plate matches impressions inscribed as the second state, rather than the third state, indicating that Huntoon may have misidentified the second and third states of this print. Her ordering of states is maintained in this listing.



(ii/iii)



(iii/iii)



36

Title: *Cheever Dunning*

Date: 1928

Medium: engraving

States and Edition Size: ii, ed. 20

Image/Plate Dimensions: 269 x 209 mm

Huntoon number: L-Eng3

Notes: Subject is poet Cheever Dunning (1878–1930).



Harry Huntton "Le Marin qui se trempe les pieds" 10/73

37

Title: *Le Marin qui se trempe les pieds (Sailor Soaking his Feet)*

Date: 1928

Medium: engraving

States and Edition Size: i/ii = 4/15; ii/ii, ed. 15

Image/Plate Dimensions: 203 x 107 mm

Huntoon number: L-Eng4

Notes: Impression 4/15 is the only print in the edition unsigned in the plate, and is noted by Huntoon as being the first state of the edition.



The Englishman in Paris 70, 1928, 70/10 L-Eng 5

38

Title: *The Englishman in Paris aka Un Anglais*

Date: 1928

Medium: engraving

States and Edition Size: i/ii, ed. 10; ii/ii=6/10

Image/Plate Dimensions: 209 x 273 mm

Huntoon number: L-Eng5

Notes: Impression 6/10 is the only print in the edition signed in the plate, and is noted by Huntoon as the second state of the edition.



39

Title: *The Egyptian & Kay at George's Atelier*

Date: 1928

Medium: engraving

States and Edition Size: ii, ed. 17

Image/Plate Dimensions: 209 x 269 mm

Huntoon number: L-Eng6



40

Title: *Etude d'une Fleur, aka Donald Duff*

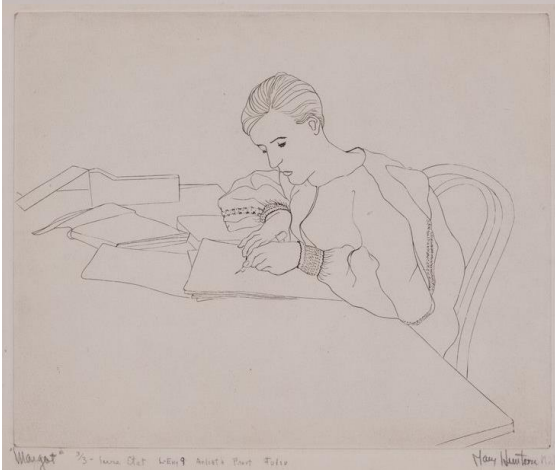
Date: 1928

Medium: engraving

States and Edition Size: i, ed. 15

Image/Plate Dimensions: 210 x 269 mm

Huntoon number: L-Eng7



41

Title: *Margot*

Date: 1928

Medium: engraving

States and Edition Size: i/ii, ed. 3; ii/ii, ed. 20

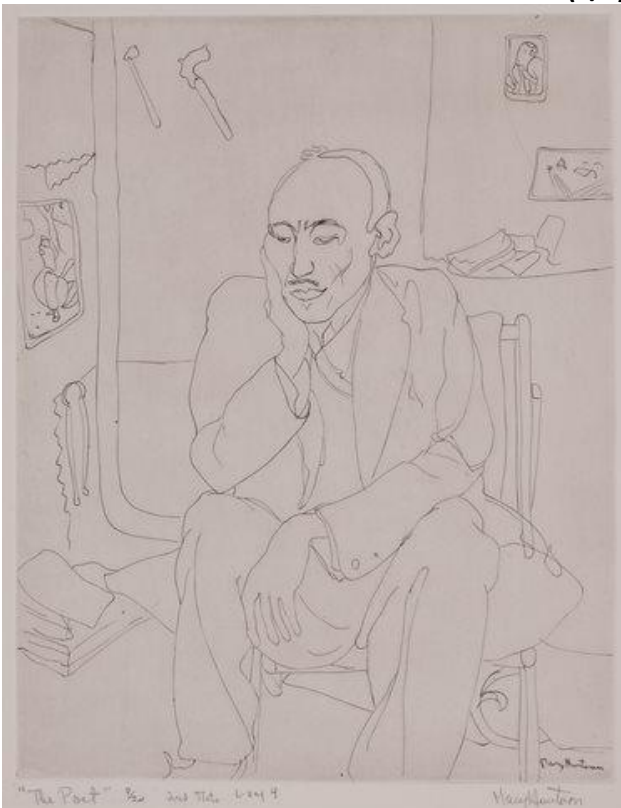
Image/Plate Dimensions: 199 x 246 mm

Huntoon number: L-Eng8

(i/ii)



(ii/i)



42

Title: *The Poet*

Date: 1928

Medium: engraving

States and Edition Size: ii/iii, ed. 20

Image/Plate Dimensions: 269 x 209 mm

Huntton number: L-Eng9

Notes: Subject is likely Cheever Dunning. This is the first state of *The Poet*, aka *I'll Slip Death's Cowl Over My Head*, 1947.



43

Title: *Jeanya, aka Jeanya, Danseuse*

Date: 1928

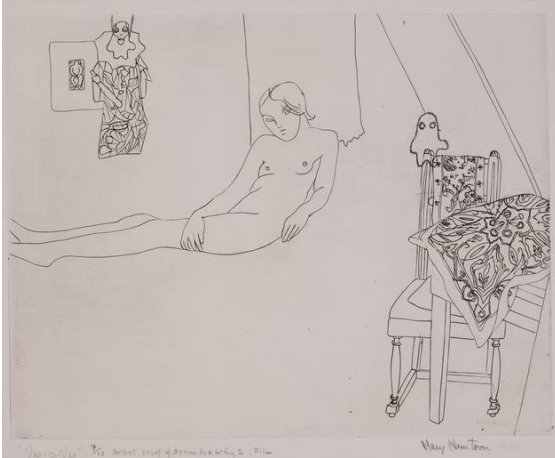
Medium: engraving, aquatint

States and Edition Size: i, ed. 10

Image/Plate Dimensions: 269 x 209 mm

Huntoon number: Sponge A + L-Eng1

Notes: Printed in black as well as brown inks.



44

Title: *Vis-à-Vis*

Date: 1928

Medium: i/ii, engraving; ii/ii, engraving, aquatint

States and Edition Size: i/ii, artist's proof, ed. 10; ii/ii, ed. 30

Image/Plate Dimensions: 210 x 268 mm

Huntoon number: Sponge A + L-Eng2

Notes: Subject is a self-portrait.

(i/ii)



(ii/ii)



45

Title: *10th Street, Kansas City*

Date: 1929

Medium: drypoint

States and Edition Size: i, ed. 30

(approximately 10 made)

Image/Plate Dimensions: 276 x 199 mm

Huntton number: Dr13



46

Title: *8th Street, Kansas City, MO*

Date: 1929

Medium: etching

States and Edition Size: i, ed. 40
(approximately 7 made)

Image/Plate Dimensions: 272 x 216 mm

Huntoon number: E7

47

Title: *Place de la Concorde*

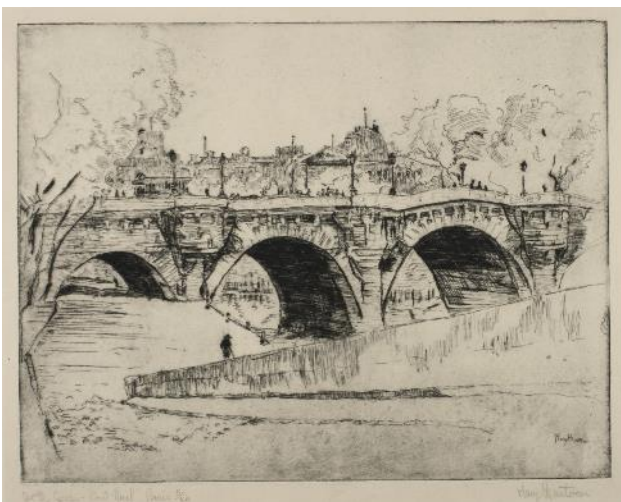
Date: 1931

Medium: drypoint

States and Edition Size: i, ed. 40
(approximately 12 made) (unseen)

Image/Plate Dimensions: approximately 160 x
210 mm based on plate

Huntoon number: Dr14 and E8



48

Title: *Along the Quay, Paris, aka On the Quay, Pont-Neuf, Paris*

Date: 1931

Medium: etching

States and Edition Size: i, ed. 40
(approximately 9 made)

Image/Plate Dimensions: 216 x 278 mm

Huntoon number: E9



49

Title: *Reims Cathedral, aka Reims Cathedral in 1927*

Date: 1931

Medium: etching

States and Edition Size: i, ed. 40
(approximately 9 made)

Image/Plate Dimensions: 210 x 291 mm

Huntoon number: E10



50

Title: *Le Cour du Dragon, Paris*

Date: 1931

Medium: soft-ground etching

States and Edition Size: i, ed. 40
(approximately 9 made)

Image/Plate Dimensions: 315 x 203 mm

Huntoon number: Soft ground 1



51

Title: *The Three Women, aka Three Women - Moret*

Date: 1931

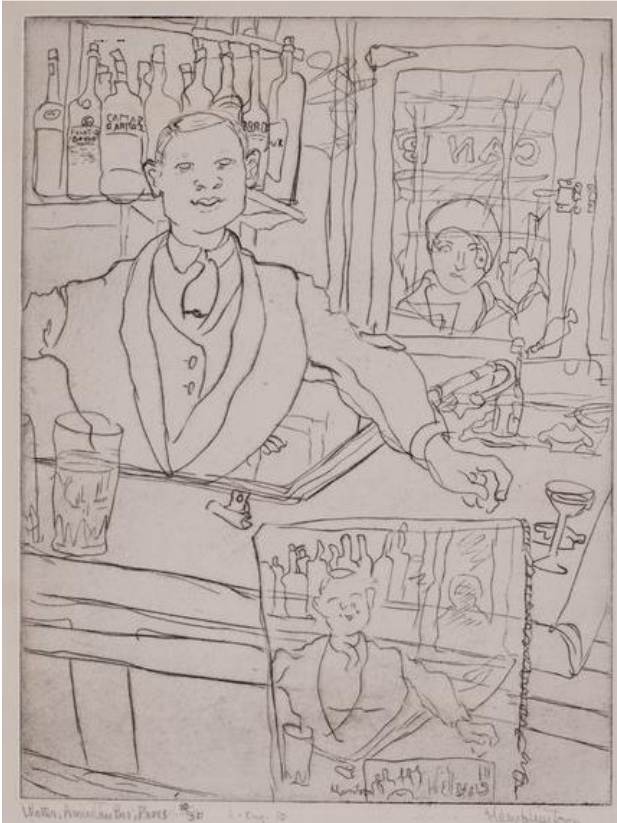
Medium: etching

States and Edition Size: i, ed. 40
(approximately 20 made)

Image/Plate Dimensions: 265 x 203 mm

Huntoon number: E11

Notes: Based on a drawing from 1930. Subjects include a self-portrait, the artist Mary Coles, and the writer Dorothy Manley.



52

Title: *Waiter, American Bar, Paris, aka Young Walter - Barman, Paris*

Date: 1931

Medium: engraving

States and Edition Size: i, ed. 30
(approximately 20 made)

Image/Plate Dimensions: 266 x 203 mm

Huntoon number: L-Eng10



53

Title: *The Rohrer Homestead, Junction City, Kansas, aka Old Native Stone House, Junction City, aka Old Limestone House*

Date: 1931

Medium: etching

States and Edition Size: i, two artist's proofs, edition size unknown

Image/Plate Dimensions: 214 x 277 mm

Huntoon number: E12



54

Title: *French Quarter, New Orleans, aka French Quarter & the Mississippi, New Orleans aka Old Quarter of New Orleans*

Date: 1931

Medium: etching

States and Edition Size: i, ed. 30 (approximately 5 made)

Image/Plate Dimensions: 165 x 229 mm

Huntoon number: E13

55

Title: *Main St. St Mary's*

Date: 1931

Medium: etching

States and Edition Size: i (possibly none extant)

Image/Plate Dimensions: approximately 137 x 100 mm based on plate

Huntoon number: E14

Notes: Gift print to Washburn etching class.



56

Title: *Peaceful Harve*, Cartoonist

Date: 1931

Medium: engraving

States and Edition Size: i, ed. 30

(approximately 9 made)

Image/Plate Dimensions: 216 x 278 mm

Huntoon number: L-Eng11

Notes: Subject is Huntoon's step-father, Harvey Greely Parsons.



57

Title: *Meriden, Kansas*

Date: 1931

Medium: engraving

States and Edition Size: i, ed. 30

(approximately 3 made)

Image/Plate Dimensions: 127 x 102 mm

Huntoon number: L-Eng12



58

Title: *A Kansas Farm*

Date: 1931

Medium: engraving, drypoint

States and Edition Size: i, ed. 30

(approximately 15 made)

Image/Plate Dimensions: 159 x 211 mm

Huntoon number: L-Eng13

59

Title: *The Pagan*

Date: 1931

Medium: etching

States and Edition Size: i/ii, possibly none extant

Image/Plate Dimensions: approximately 261 x 201 mm based on second state

Huntoon number: E15

Notes: First state of *I've Run Up and Down the Highways and Byways*, 1948.



From the Serpente 1931 E15 1/1 Mase Newton

60

Title: *From the Serpente, Paris*

Date: 1931

Medium: etching, soft-ground etching

States and Edition Size: i, ed. 30

(approximately 4 made)

Image/Plate Dimensions: 202 x 262 mm

Huntoon number: E16



Ozawkie - Kansas 1931 E17 1/1 Mase Newton

61

Title: *Ozawkie, Kansas*

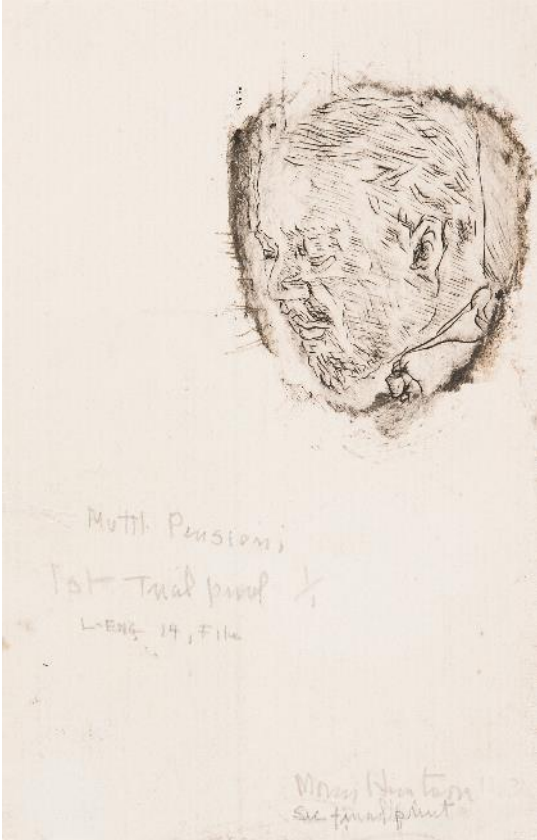
Date: 1931

Medium: etching

States and Edition Size: i/ii, 1/1; ii/ii, ed. 30

Image/Plate Dimensions: 170 x 236 mm

Huntoon number: E17



(i/v)



(ii/v)



(iii/v)

62

Title: *In the Muttl Pension, Prague, aka In the Mottle Pension, Prague*

Date: 1933

Medium: engraving

States and Edition Size: i/v, ed. 1; ii/v, ed. 1; iii/v, ed. 1; iv/v, ed. 1; v/v, ed. 40 (approximately 9 made)

Image/Plate Dimensions: i/v: 75 x 56mm, ii/v: 180 x 289 mm, iii/v–v/v: 235 x 317 mm

Huntoon number: L-Eng14

Notes: Subject is Lester Hull, Huntoon's second husband. After marrying Lester Hull in 1932, the couple honeymooned in Germany, Italy, and Czechoslovakia.



(iv/v)



(v/v)



63

Title: *Břevnov, Prague*

Date: 1933

Medium: engraving

States and Edition Size: i, ed. 40
(approximately 8 made)

Image/Plate Dimensions: 165 x 206 mm

Huntoon number: L-Eng15



64
Title: *Beer Grotto - Prague, aka Beer Grotto, Praha, Checho Slovakia, aka Beer Grotto – Under St. Thomas Church, Czechoslovakia*
Date: 1933
Medium: etching
States and Edition Size: i, ed. 40
(approximately 5 made)
Image/Plate Dimensions: 76 x 129 mm
Huntoon number: E19



65
Title: *Intermission at Concert, Berlin*
Date: 1933
Medium: etching
States and Edition Size: i, ed. 30
(approximately 10 made)
Image/Plate Dimensions: 127 x 177 mm
Huntoon number: E20



66
Title: *Handlock Bridge Berlin (Between Old and New Berlin), aka Hand Locke Bridge, Old Berlin*
Date: 1933
Medium: etching
States and Edition Size: i, ed. 30
(approximately 5 made)
Image/Plate Dimensions: 248 x 343 mm
Huntoon number: E18
Notes: Subject is the Jungfern Bridge, Berlin.



67

Title: *Mid Day, Mayetta, KS, aka County Post Office*

Date: 1934

Medium: etching

States and Edition Size: i, ed. 30

Image/Plate Dimensions: 230 x 304 mm

Huntoon number: E21



68

Title: *Drug Store Lunch, Topeka, aka Topeka Drug Store*

Date: 1934

Medium: engraving

States and Edition Size: i, ed. 40

(approximately 10 made)

Image/Plate Dimensions: 127 x 201 mm

Huntoon number: L-Eng16



The Puppet Master 69 21-22 Folio Hans Huntton

69

Title: *The Puppet Master, aka The Puppeteer*

Date: 1934

Medium: etching

States and Edition Size: i, ed. 40

(approximately 10 made)

Image/Plate Dimensions: 177 x 128 mm

Huntoon number: E22



The Dôme Café 70 50-52 Folio Hans Huntton

70

Title: *The Dôme Café, Paris*

Date: 1934

Medium: soft-ground etching

States and Edition Size: i, ed. 40

(approximately 2 made)

Image/Plate Dimensions: 123 x 268 mm

Huntoon number: Soft ground 2

Notes: Subject is Le Dôme Café or Café du Dôme, a restaurant in Montparnasse, Paris.

71

Title: *Rue St. Jacques*

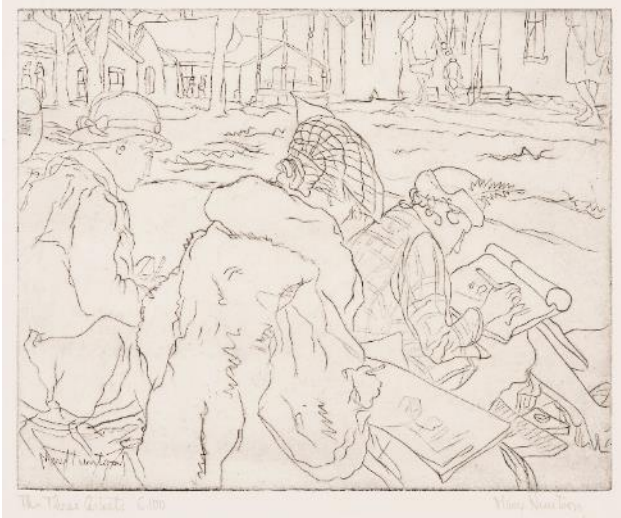
Date: 1934

Medium: etching

States and Edition Size: i, possibly none extant

Image/Plate Dimensions: approximately 156 x 139 mm or 139 x 156 mm based on plate

Huntoon number: E23



72

Title: *The Three Artists, aka Topeka Print Makers*

Date: 1934

Medium: engraving

States and Edition Size: i, editions numbered 30 and 100 (possibly only 15 made)

Image/Plate Dimensions: 164 x 203 mm

Huntoon number: L-Eng17

Notes: Subjects include a self-portrait and portraits of two other Topeka artists, Fern Cooper and Avis Chitwood.

73

Title: *Central Market, W. 6th, Topeka, aka The Market*

Date: 1934

Medium: etching

States and Edition Size: i, possibly none extant

Image/Plate Dimensions: approximately 105 x 155 mm based on plate

Huntoon number: E24

Notes: Subject is West 6th Street in Topeka.

74

Title: *Chicago Elevated*

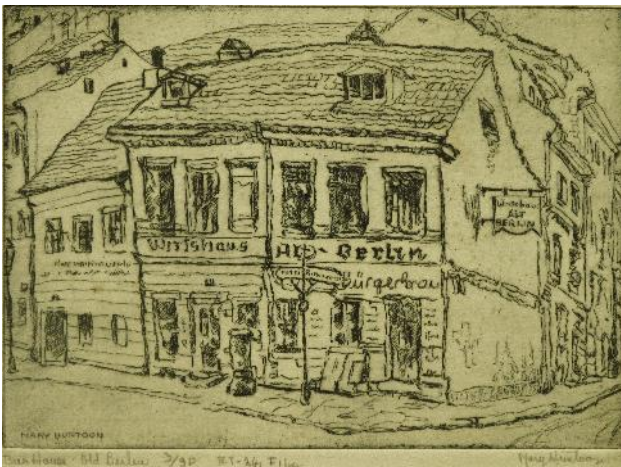
Date: 1934

Medium: etching

States and Edition Size: i, possibly none extant

Image/Plate Dimensions: approximately 94 x 127 mm based on plate

Huntoon number: E25



75

Title: *Old Berlin, aka Beer House Alt Berlin, aka Beer House Old Berlin*

Date: 1934

Medium: etching

States and Edition Size: i, trial proof, ed. 30 (approximately 3 made) (unseen)

Huntoon number: E26



Near Meriden, Ks - A Hillside Farm 1934 Mary Neutron

76

Title: *Near Meriden, Ks – A Hillside Farm*

Date: 1934

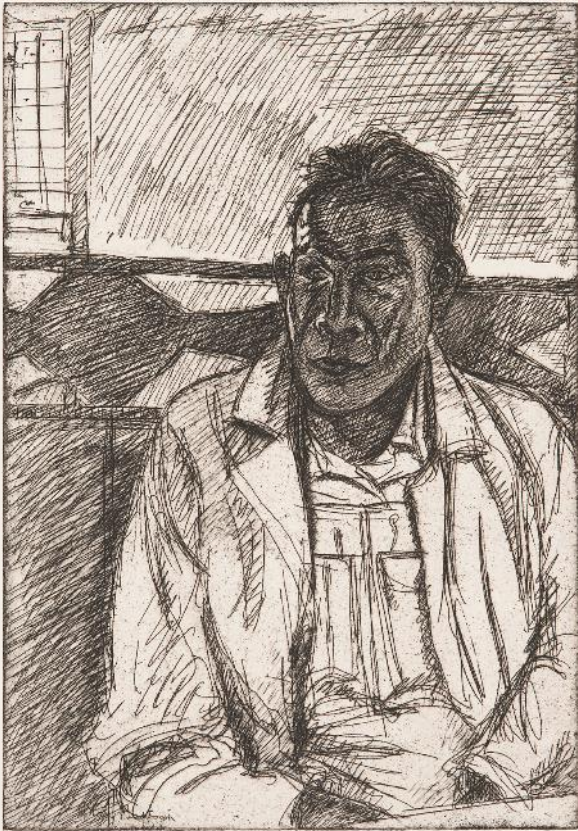
Medium: etching

States and Edition Size: i, artist's proof, ed. 30

Image/Plate Dimensions: 125 x 203 mm

Huntoon number: E27

Notes: Public Works of Art Project print



Indian Type - Mayetta, Ks 1934 Mary Neutron

77

Title: *Indian Type – Mayetta, KS*

Date: 1934

Medium: etching

States and Edition Size: i, 3 artist's proofs., ed. 30

Image/Plate Dimensions: 178 x 126 mm

Huntoon number: E28

Notes: Public Works of Art Project print. The Prairie Band Potawatomi Nation is headquartered near Mayetta, Kansas.



78

Title: *Kansas Harvest*

Date: 1934

Medium: etching

States and Edition Size: i, artist's proof, ed. 30

Image/Plate Dimensions: 223 x 298 mm

Huntoon number: E29

Notes: Public Works of Art Project print



79

Title: *Rural School in Moonlight, Kansas*, aka *Rural School House*, aka *Rural School in Moonlight*

Date: 1934

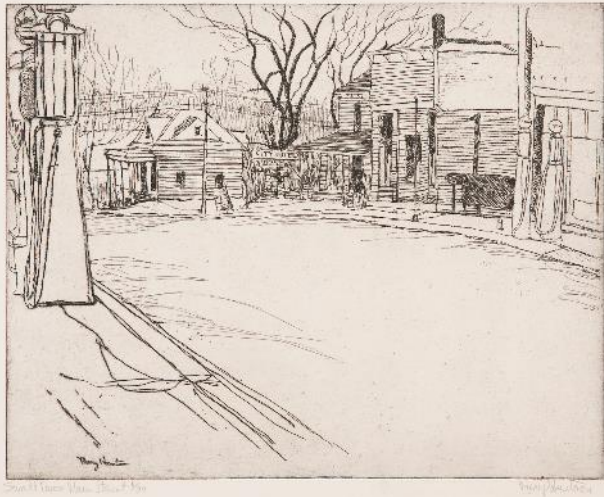
Medium: aquatint, soft-ground etching

States and Edition Size: i, ed. 30

Image/Plate Dimensions: 218 x 280 mm

Huntoon number: A7

Notes: Public Works of Art Project print



80

Title: *Small Town Main Street*

Date: 1934

Medium: engraving

States and Edition Size: i, artist's proof, ed. 30

Image/Plate Dimensions: 240 x 303 mm

Huntoon number: L-Eng18

Notes: Public Works of Art Project print.
Subject is Hoyt, Kansas.

81

Title: *Berlin, W. 25 Lützowstraße 88*

Date: 1934

Medium: etching

States and Edition Size: i, one artist's proof or trial proof (unseen)

Image/Plate Dimensions: approximately 177 x 126 mm based on plate

Huntoon number: E30

82

Title: *Cabin at Midgaard, Lake Superior, aka Cabins, Midgaard*

Date: 1934–1935

Medium: drypoint

States and Edition Size: i, edition size unknown (possibly 6 made)

Image/Plate Dimensions: approximately 177 x 152 mm based on plate

Huntoon number: Dr15*

Notes: *This print is listed without a Dr number in Huntoon's chronological listing, but as Dr15 in her list of extant printing plates.



83

Title: *Portrait of Mr. M., aka Portrait of Señor M*

Date: 1934–1935

Medium: drypoint

States and Edition Size: i, ed. 30

Image/Plate Dimensions: 157 x 128 mm

Huntoon number: Dr15, Dr16

Notes: Subject is actor Arnold Moss. The print is listed as Dr15 in Huntoon's chronological listing and Dr16 in at least one inscription on a print.



84

Title: *Street in Taxco*

Date: 1934

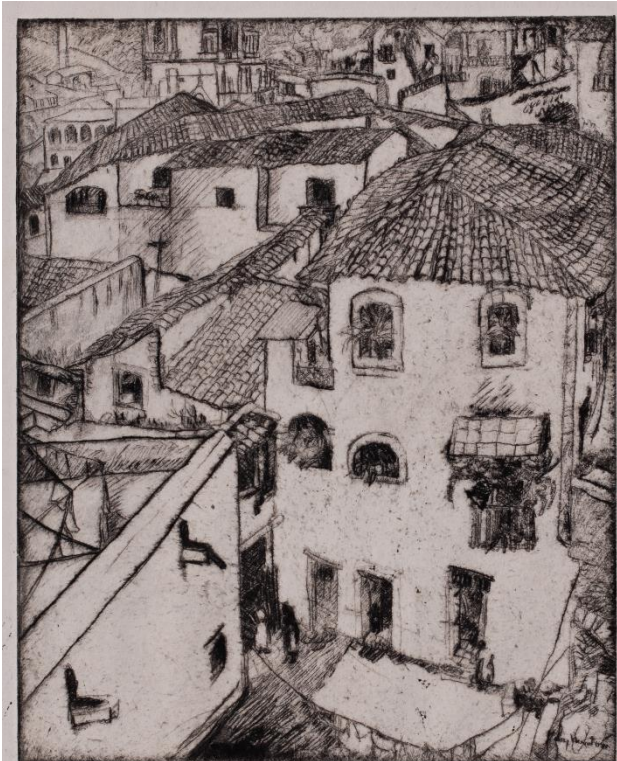
Medium: etching

States and Edition Size: i, trial proof, ed. 30
(approximately 5 made)

Image/Plate Dimensions: 189 x 135 mm

Huntoon number: E31

Notes: Huntoon spent the summer of 1934 in Mexico.



From a window. Mexico 4/30 EF32 Mary Neutson
Taxco Roofs

85

Title: *From a Window in Mexico, aka Taxco Roofs, Mexico*

Date: 1934

Medium: etching

States and Edition Size: i, two trial proofs, ed. 30 (approximately 10 made)

Image/Plate Dimensions: 114 x 92 mm

Huntoon number: E32



86

Title: *Sky Line, Topeka, KS*

Date: circa 1934

Medium: etching

States and Edition Size: i, ed. 30

Image/Plate Dimensions: 123 x 202 mm

Notes: There appears to be no documentation for this print in Huntoon's papers, but stylistically it strongly resembles prints from 1934, especially *Near Meriden, Ks – A Hillside Farm*.



87

Title: *New Englanders, aka New Englanders in Mexico*

Date: 1935

Medium: etching

States and Edition Size: i, artist's proof, ed. 20

Image/Plate Dimensions: 235 x 305 mm

Huntoon number: E33

88

Title: *Most Karlov, Praha, Checho Slovakia*

Date: 1935

Medium: etching

States and Edition Size: i, possibly one printed

Image/Plate Dimensions: approximately 317 x 235 mm based on plate

Huntoon number: E34

Notes: Subject is the Charles Bridge, Prague.



89

Title: *The Artist*

Date: 1935

Medium: etching

States and Edition Size: i/ii, ed. 7

Image/Plate Dimensions: 234 x 177 mm

Huntoon number: E35

Notes: Subject is artist Fredda Burwell Wright Holt; second state is *Fredda*, 1948.



90

Title: *The Abstractionist*

Date: 1935

Medium: etching

States and Edition Size: i, ed. 20

(approximately 3 made)

Huntoon number: E36

Notes: Subject is Wallace Baldinger, professor and museum director at Washburn College (Topeka), 1929–1940. This reference image was found online.



91

Title: *In the Kansas Senate, from the Gallery*

Date: 1934

Medium: engraving, aquatint

States and Edition Size: i/ii engraving only, possibly no extant impressions; ii/ii, engraving, aquatint, editions numbered 20 and 100 (possibly only 20 made)

Image/Plate Dimensions: 237 x 176 mm

Huntoon number: L-Eng19



92

Title: *1st Home in the Basement*, aka *The Question*, aka *At Home in the Basement*, aka *At Home in the Basement Apt.*

Date: 1935

Medium: engraving

States and Edition Size: i/ii, ed. 2

Image/Plate Dimensions: 179 x 232 mm

Huntoon number: L-Eng20

Notes: First state of *The Question*, 1948.

93

Title: *Topeka State Capitol*, aka *State Capitol*, *Topeka*

Date: 1935

Medium: etching, aquatint

States and Edition Size: i, ed. 20

(approximately 2 made)

Image/Plate Dimensions: approximately 146 x

203 mm based on plate

Huntoon number: E37

94

Title: *Early Kansas*

Date: 1935

Medium: etching

States and Edition Size: i/ii

Image/Plate Dimensions: approximately 213 x

273 mm

Huntoon number: E38

Notes: First state of *Early Kansas*, aka *End of the Grasshopper Year, Kansas*, 1962.

95

Title: *China*

Date: 1937

Medium: drypoint

States and Edition Size: i, possibly none extant

Huntoon number: Dr16



96

Title: *Who Am I?*

Date: 1935

Medium: etching

States and Edition Size: i, ed. 30

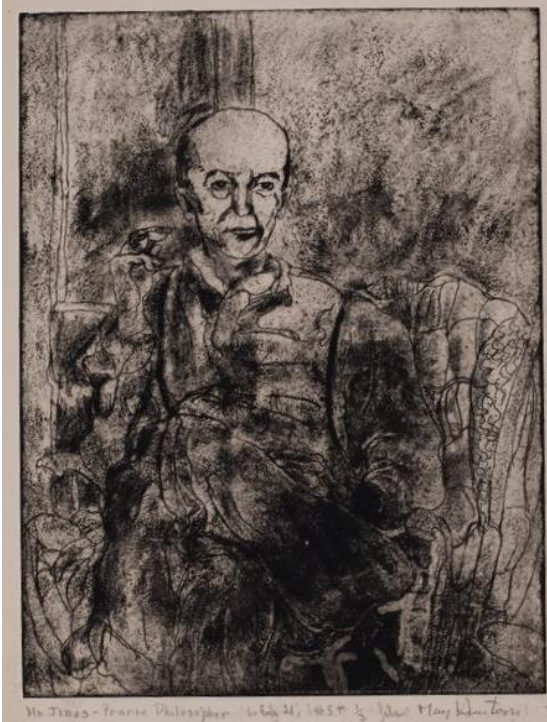
(approximately 4 made)

Image/Plate Dimensions: 134 x 132 mm

Huntoon number: E39

Who Am I? 3/33 E1-39

Mary Hunter



97

Title: *Mr. Jones - Prairie Philosopher*, aka *The Prairie Philosopher*

Date: 1936

Medium: engraving, aquatint

States and Edition Size: i/ii, ed. 3; ii/ii, ed. 30

(approximately 15 made)

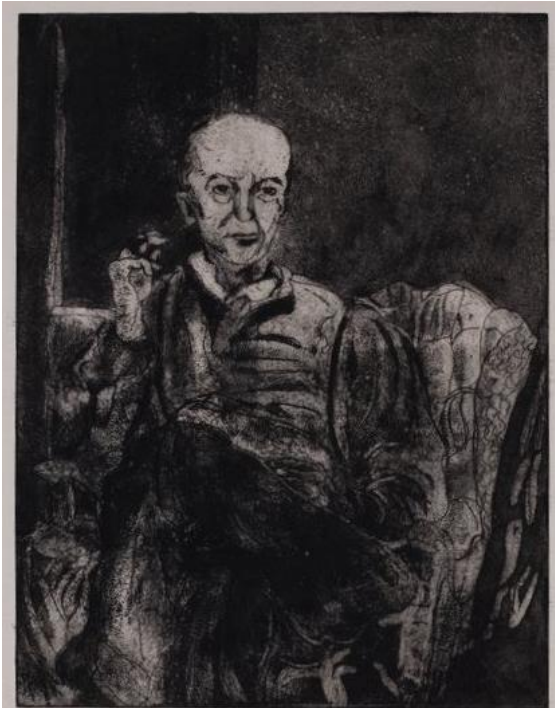
Image/Plate Dimensions: 226 x 171 mm

Huntoon number: i/ii: L-Eng21; ii/ii: Sponge A + L-Eng1

Notes: Subject is Howell "Hal" Jones, Topeka.

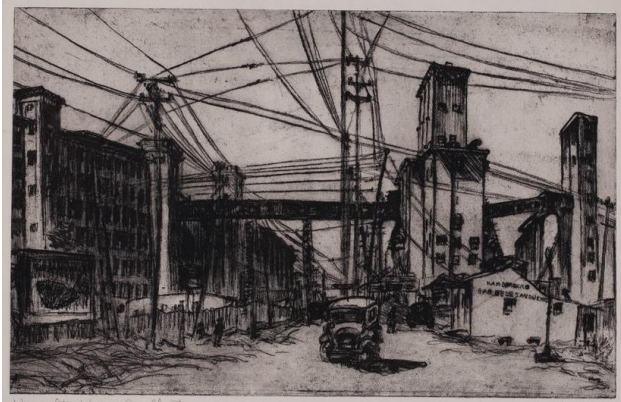
Mr. Jones - Prairie Philosopher 1936 21 1936 3 Mary Hunter

(i/ii)



Mr. James P. ... 2nd Side File

(ii/ii)



Kansas City, Kansas Grain Elevators - (Artist's Proof) 3 30 3 4 30 File

98

Title: *Kansas City, Kansas Grain Elevators, aka Factory*

Date: 1936

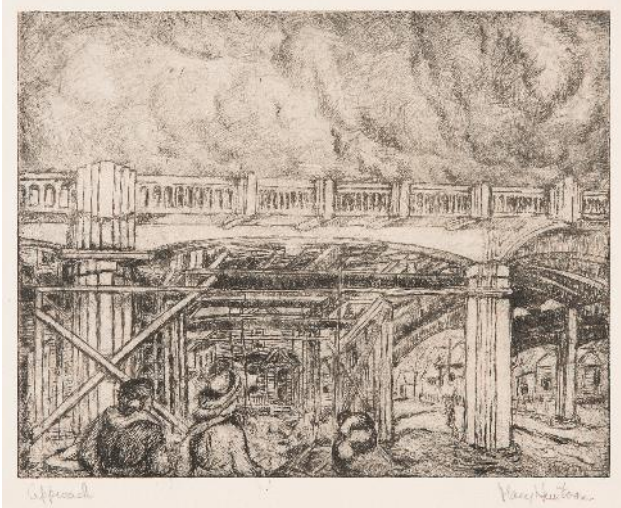
Medium: etching, soft-ground etching

States and Edition Size: i, artist's proof, ed. 100

Image/Plate Dimensions: 178 x 278 mm

Huntoon number: Soft ground 3

Notes: Federal Art Project print.



Approach

99

Title: *Approach aka Bridge Approach – Topeka*

Date: 1937

Medium: etching

States and Edition Size: i, artist's proof, ed. 100

Image/Plate Dimensions: 178 x 224 mm

Huntoon number: E40

Notes: Federal Art Project print. Subject is Topeka Boulevard, Topeka, KS.



100

Title: *Girl with Sand Painting*

Date: 1937

Medium: aquatint, etching

States and Edition Size: i, artist's proof, ed. 100

Image/Plate Dimensions: 171 x 199 mm

Huntoon number: A8

Notes: Federal Art Project print.



101

Title: *Kansas Landscape*

Date: 1937

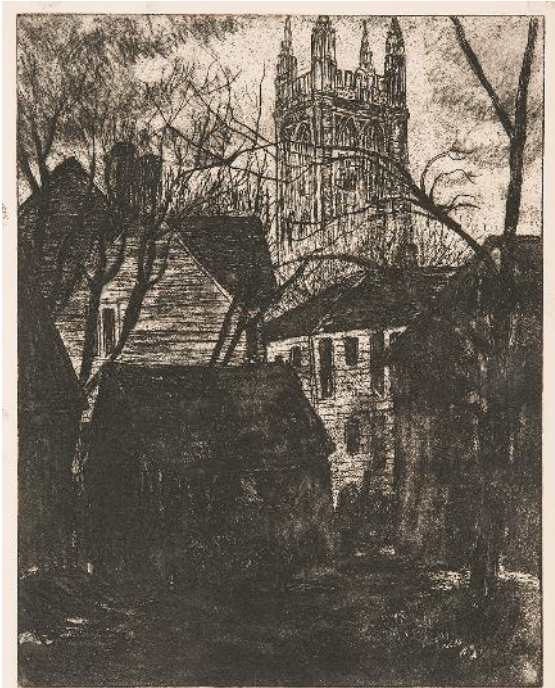
Medium: etching, sand ground etching

States and Edition Size: i, artist's proof, ed. 100

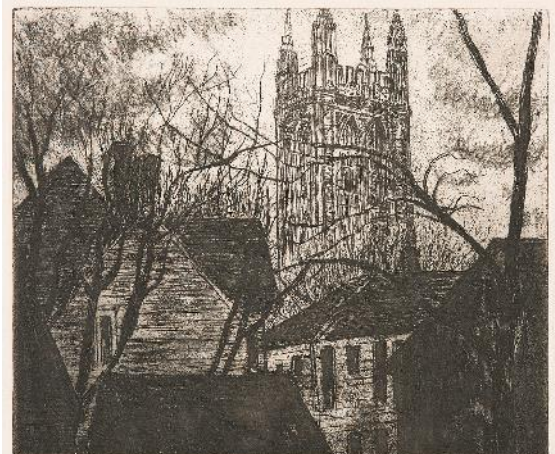
Image/Plate Dimensions: 171 x 223 mm

Huntoon number: Sand ground 1

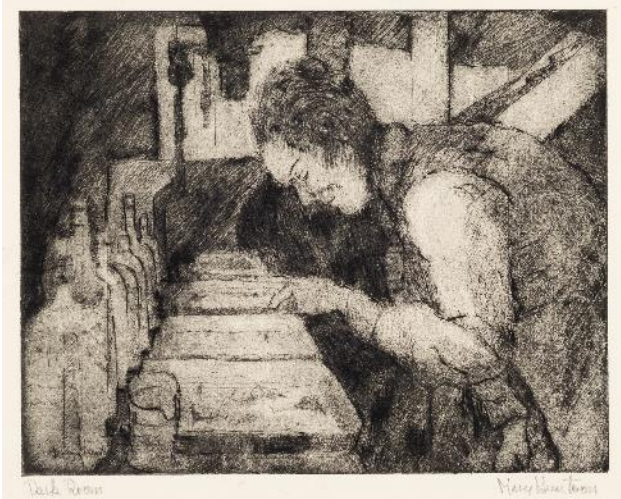
Notes: Federal Art Project print. Sand ground or sandpaper ground is an uncommon intaglio technique in which an artist applies a ground to the plate and impresses it with sandpaper before placing the plate in an acid bath. The result yields tonal passages similar in effect to aquatint.



(i/ii)



(ii/ii)



103

Title: *Dark Room*

Date: 1937

Medium: drypoint

States and Edition Size: i, ed. 100

Image/Plate Dimensions: 178 x 222 mm

Huntoon number: Dr17

Notes: Federal Art Project print.

104

Title: *Plus Ça Change*, aka *Artists Working*

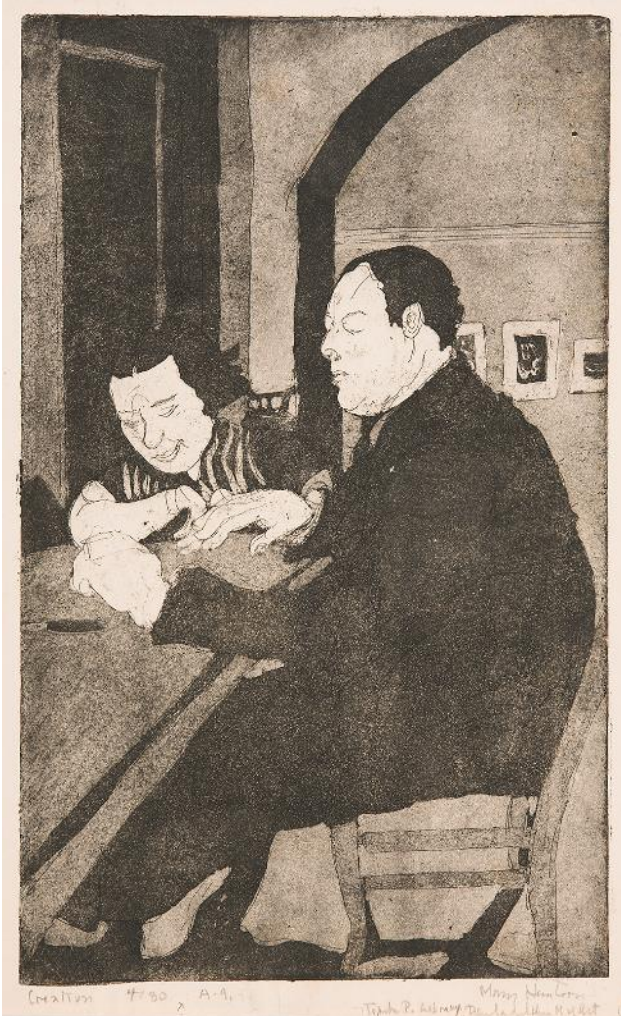
Date: 1937

Medium: engraving

States and Edition Size: i/ii, possibly none extant (unseen)

Huntoon number: L-Eng22

Notes: First state of *Plus Ça Change*, 1947–1948.



105

Title: *Creation*

Date: 1937

Medium: aquatint, etching

States and Edition Size: i, ed. 30

Image/Plate Dimensions: 279 x 169 mm

Huntoon number: A9



106

Title: *Etching at Night, Topeka Washburn Art Department aka Night Etching at Washburn*

Date: 1937

Medium: aquatint, etching

States and Edition Size: i, ed. 10 (possibly only 1 made)

Image/Plate Dimensions: 159 x 140 mm

Huntoon number: A10

107

Title: *Rolling Kansas Hills*

Date: 1937

Medium: soft-ground etching

States and Edition Size: i, possibly none extant (unseen)

Image/Plate Dimensions: approximately 125 x 202 mm based on plate

Huntoon number: Soft ground 4

108

Title: *Transformation, aka Who Knows Upon What Soil They Fed*

Date: 1937

Medium: engraving

States and Edition Size: i/ii, possibly none extant (unseen)

Huntoon number: L-Eng23

Notes: First state of *Who Knows Upon What Soil They Fed*, 1947.



109

Title: *Working at Night*

Date: 1937

Medium: aquatint, etching

States and Edition Size: i, artist's proof, ed. 30
(possibly none made aside from one known artist's proof)

Image/Plate Dimensions: 156 x 138 mm

Notes: This print is faintly mentioned at the end of 1937 in Huntton's comprehensive chronological listing of her artistic output as *Sketching at Night* aka *Etching Room*, but she did not assign it a number.

110

Title: *From Mary's Apartment, Chicago*

Date: 1938

Medium: engraving

States and Edition Size: unfinished, possibly none extant

Image/Plate Dimensions: approximately 228 x 178 mm based on plate

Huntton number: L-Eng24

111

Title: *Abandon Me to the Jackals* aka *Abandon Me*

Date: 1938

Medium: etching, aquatint

States and Edition Size: trial proof, possibly none extant

Huntton number: E42; A11

112

Title: *The Wall*

Date: 1938

Medium: drypoint

States and Edition Size: i, two trial proofs (unseen)

Huntton number: Dr19

Notes: Huntoon did not designate any prints Dr18 in her chronological listing.

113

Title: *Cypress*

Date: 1938

Medium: drypoint

States and Edition Size: i/ii, two trial proofs (unseen)

Huntoon number: Dr20

Notes: First state of *Weir Woods*, 1948.

114

Title: *Male Figure*

Date: 1938

Medium: drypoint

States and Edition Size: possibly one printed

Huntoon number: Dr21

115

Title: *Male Figures*

Date: 1938

Medium: drypoint

States and Edition Size: possibly none extant

Huntoon number: Dr22



116

Title: *Studio Afternoon*, aka *Sunday Afternoon*

Date: 1938

Medium: engraving

States and Edition Size: i, trial proof, edition size unknown

Image/Plate Dimensions: 203 x 275 mm

Huntoon number: L-Eng25



Ladies Beer Parlor, Edmonton, Alta, Canada. 1944. Etching. Harry Huntton.

117

Title: *Ladies Beer Parlor, Edmonton, Alta [Alberta], Canada*

Date: 1944

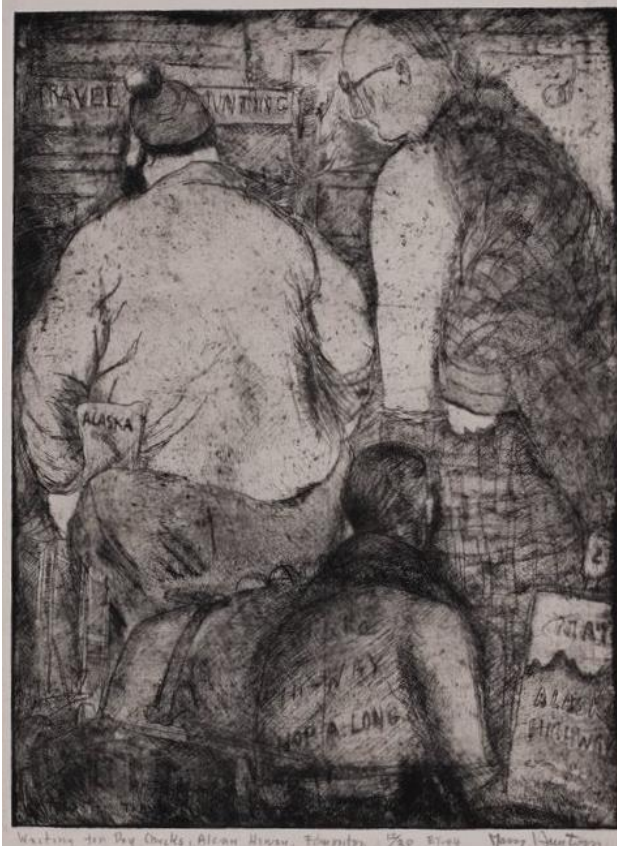
Medium: etching

States and Edition Size: i, ed. 10
(approximately 5 made)

Image/Plate Dimensions: 279 x 203 mm

Huntoon number: E43

Notes: Beginning in 1943, Huntoon spent 18 months in Alberta, Canada working as an accountant for the Alaska Highway project.



Waiting for Pay Checks, Alaskan Hiway, Edmonton, Alta, Canada. 1944. Etching. Harry Huntton.

118

Title: *Waiting for Paychecks, [Alaskan Hiway, Edmonton], aka Waiting for Pay, Edmonton, Alta, Canada*

Date: 1944

Medium: etching

States and Edition Size: i, ed. 20

Image/Plate Dimensions: 274 x 203 mm

Huntoon number: E44



"Each One His Thoughts" 1944-46 Dr. 23

Mary Heister White

119

Title: *Each One His Thoughts*

Date: 1944–1946

Medium: drypoint

States and Edition Size: i, ed. 25

(approximately 10 made)

Image/Plate Dimensions: 278 x 199 mm

Huntoon number: Dr23



"They Dreamed of Many Mansions" 1946-47 A. 12

Mary Heister White

120

Title: *They Dreamed of Many Mansions*

Date: 1946–1947

Medium: aquatint, etching

States and Edition Size: i, ed. 25

Image/Plate Dimensions: 203 x 274 mm

Huntoon number: A12



Who Knows Upon What Soil They Fed? 30 8-12 Mary, K. Hunt

121

Title: *Who Knows Upon What Soil They Fed*

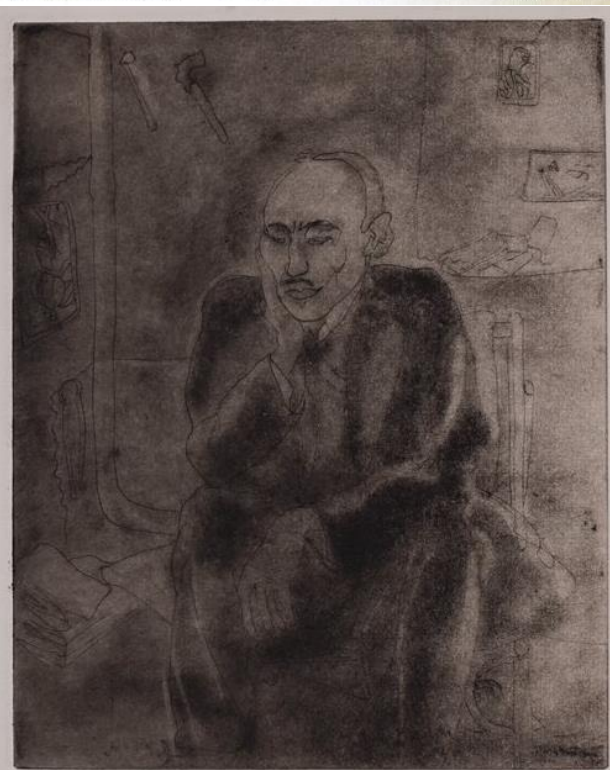
Date: 1947

Medium: aquatint

States and Edition Size: ii/ii, ed. 30
(approximately 10 made) (unseen)

Huntoon number: A13

Notes: Second state of *Who Knows Upon What Soil They Fed*, 1937. This reference image was found in an online auction sale.



The Poet 3rd State 30 A-14 Mary, K. Hunt

122

Title: *The Poet*, aka *I'll Slip Death's Cowl Over My Head*

Date: 1947

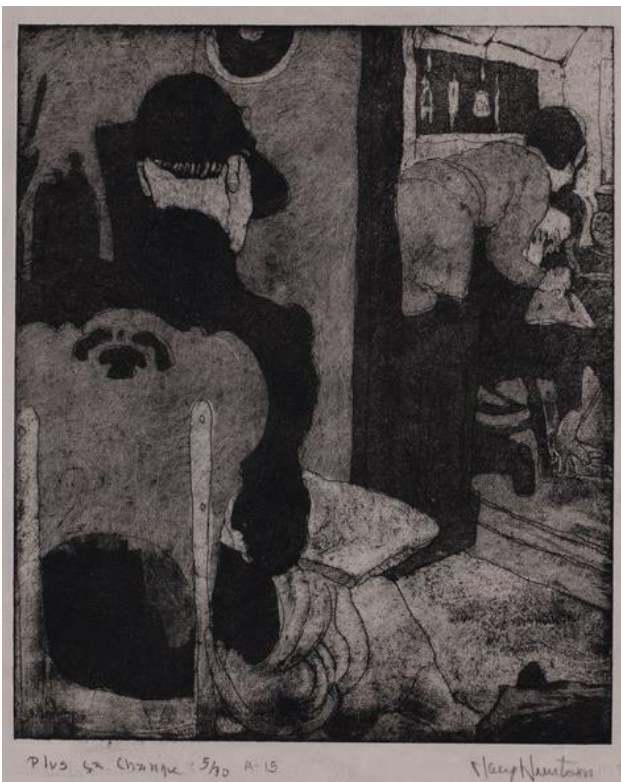
Medium: aquatint, engraving

States and Edition Size: iii/iii, ed. 10
(approximately 7 made)

Image/Plate Dimensions: 265 x 210 mm

Huntoon number: A14

Notes: Subject is likely Cheever Dunning; second state of *The Poet*, 1928. Title is from one of Huntoon's poems.



123

Title: *Plus Ça Change*, aka *Artists Working*

Date: 1947–1948

Medium: aquatint, etching

States and Edition Size: ii/ii, ed. 30

(approximately 10 made)

Image/Plate Dimensions: 200 x 172 mm

Huntoon number: A15

Notes: Second state of *Plus Ça Change*, aka *Artists Working*, 1937.



124

Title: *I've Run Up and Down the Highways and Byways*

Date: 1948

Medium: aquatint, etching

States and Edition Size: ii/ii, ed. 30

(approximately 3 made)

Image/Plate Dimensions: 261 x 201 mm

Huntoon number: A16

Notes: Second state of *The Pagan*, 1931.



125

Title: *The Question*

Date: 1948

Medium: aquatint, engraving

States and Edition Size: ii/ii, ed. 30

(approximately 3 made)

Image/Plate Dimensions: 181 x 231 mm

Huntoon number: A17

Notes: Second state of *1st Home in the Basement*, aka *The Question*, aka *At Home in the Basement*, 1935.

126

Title: *Weir Woods*

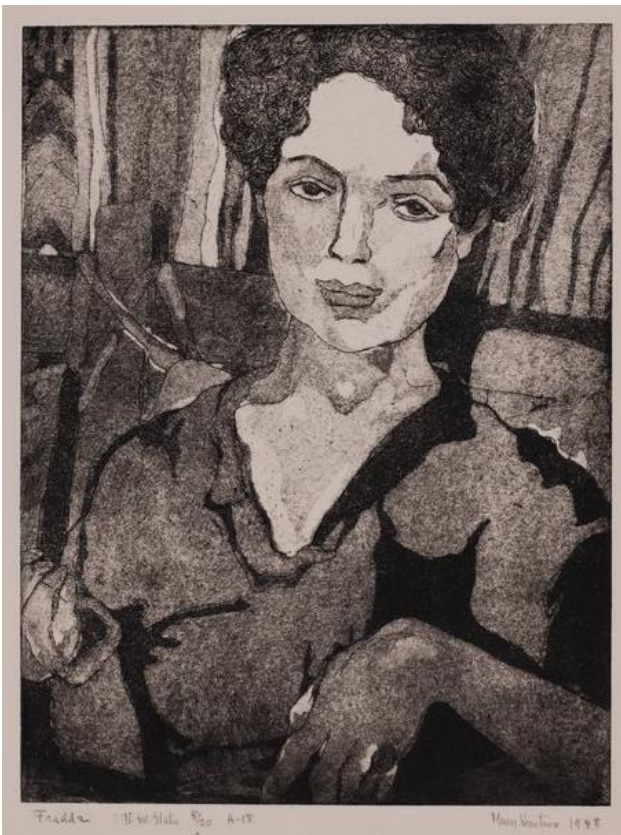
Date: 1948

Medium: drypoint

States and Edition Size: ii/ii, possibly none extant (unseen)

Huntoon number: Dr24

Notes: Second state of *Cypress*, 1938.



127

Title: *Fredda*

Date: 1948

Medium: aquatint, etching

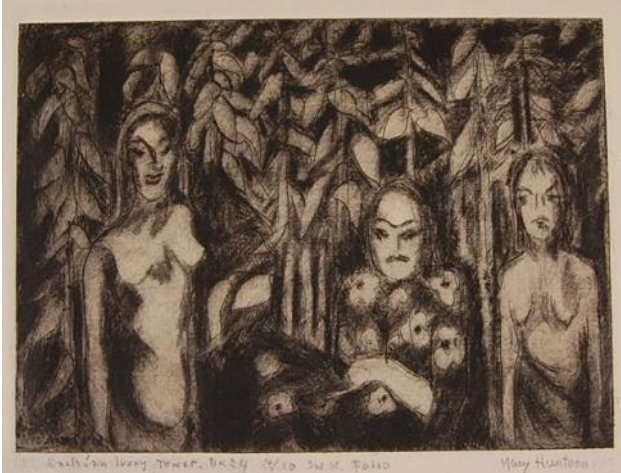
States and Edition Size: ii/ii, ed. 20

(approximately 10 made)

Image/Plate Dimensions: 233 x 177 mm

Huntoon number: A18

Notes: Subject is artist Fredda Burwell Wright Holt; first state is *The Artist*, 1935.



128

Title: *Each an Ivory Tower*

Date: 1959–1960

Medium: drypoint

States and Edition Size: ii/ii, ed. 10 (unseen)

Huntoon number: Dr25

Notes: Some impressions inscribed Dr24. This reference image was found in an online auction sale.

129

Title: *Is the Dream Real? aka Is the Dream More Real?*

Date: 1962

Medium: aquatint

States and Edition Size: unknown

Huntoon number: A19



130

Title: *Early Kansas, aka End of the Grasshopper Year, Kansas*

Date: 1962

Medium: aquatint, etching

States and Edition Size: iii/iii, ed. 30 (only a few made)

Image/Plate Dimensions: 213 x 273 mm

Huntoon number: A20

Notes: Second state of *Early Kansas*, 1935.

131

Title: *Field Mouse*

Date: 1967–1968

Medium: drypoint

States and Edition Size: unfinished, possibly none made

Image/Plate Dimensions: approximately 107 x 69 mm based on plate

Huntoon number: Dr26

132

Title: *Field Mouse*

Date: 1967–1968

Medium: drypoint

States and Edition Size: unfinished, possibly none made

Image/Plate Dimensions: approximately 75 x 50 mm based on plate

Huntoon number: Dr27



133

Title: *Abandon Me*

Date: 1968–1969

Medium: aquatint, etching

States and Edition Size: i, ed. 20

Image/Plate Dimensions: 103 x 108 mm

Huntoon number: A21

134

Title: *Print Student*, aka *Concentration*

Date: 1968

Medium: etching

States and Edition Size: unfinished, possibly none made

Image/Plate Dimensions: approximately 279 x 208 mm based on plate

Huntoon number: E45

Notes: This print is listed without an E number in Huntoon's chronological listing, but as E45 in her list of extant printing plates.



135

Title: *The Wall*

Date: 1968

Medium: drypoint

States and Edition Size: i, ed. 3 (unseen)

Huntoon number: Dr27

Notes: Huntoon coded this print and one of her unfinished field mouse drypoints Dr27 in her chronological listing. This reference image was found in an online auction sale.