

CHARLES B. WANG CENTER | EXHIBITIONS

JOHN W. WINKLER THE CHINATOWN ETCHINGS

ON VIEW FROM
MARCH 1, 2024
THROUGH
MAY 19, 2024

CHARLES B. WANG CENTER
SKYLIGHT GALLERY



Image Credit: Image 1: John W. Winkler,
Self-Portrait (1917). Etching. 5 x 3 inches.
Courtesy of the Rivolo Collection.

OPENING RECEPTION

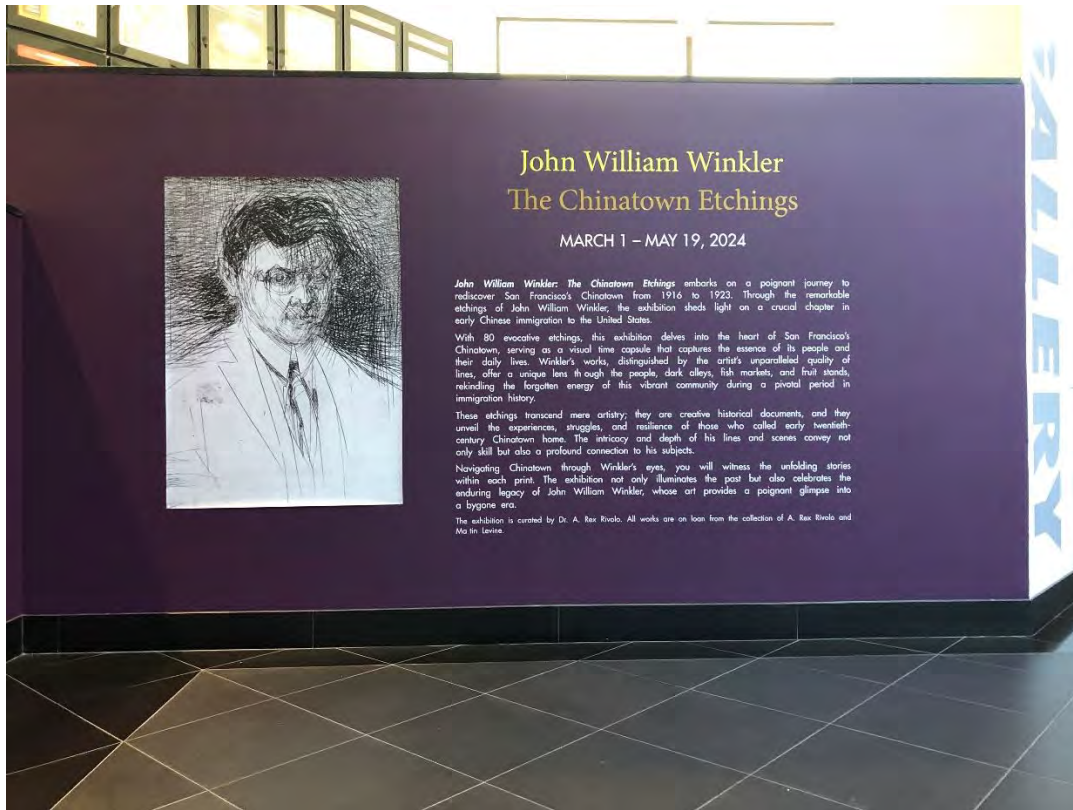
WEDNESDAY, MARCH 20, 2024 @ 5:00 PM

CHARLES B. WANG CENTER SKYLIGHT GALLERY

Free Admission | RSVP at www.thewangcenter.org



Free parking available for visitors weekdays after 4:00 pm and weekends. Please visit parking.thewangcenter.org for more information.







The Delicatessen Maker
1922
Etching
9.25 x 8.25 inches
Print: Courtesy of Martin Levine
Plate: Courtesy of John Gimso
Armonick



Bury Day in Chinatown
1922
Etching
10.75 x 7 inches
Courtesy of the Rieu Collection



Festival Banners
1922
Etching
10 x 1.5 inches
Courtesy of the Rieu Collection

While the thought these were festival banners, however they are actually banners indicating a funeral in progress.



Dark Alley
1422
Ink
8 1/2 x 5 inches
Courtesy of the Brink Collection



Chinese Card Players
1436
Ink
16 1/2 x 6 7/8 inches
Courtesy of the Brink Collection



Rainy Street
1442
Ink
8 1/2 x 5 inches
Courtesy of the Brink Collection



Fish Market
1442
Ink
8 1/2 x 5 inches
Courtesy of the Brink Collection



Rainy Street
1442
Ink
8 1/2 x 5 inches
Courtesy of the Brink Collection



John W. Winkler – Master Etcher

The Chinatown Etchings



1 February - 19 May, 2024



John W. Winkler (1894-1979)

In 1952, John Taylor Arms saw John Winkler's print *The Delicatessen Maker* at an exhibition and wrote the following review published in *Print*, Vol. 7, No. 2, Jan. 1952:

"For sheer quality of line, I believe that the work of no American etcher, not excepting that of Whistler himself, has surpassed Winkler's. Whatever other faults may sometimes appear, as perforce they must by standards as high as his, his lines are always beautiful. Whether the few of a quickly recorded graphic impression, or the multitude of a highly finished, fully realized concept, whether long or short, curved or straight, unwavering in their incisiveness or vibrant with emotional feeling, from tapering ends to tapering ends, they are instinct with life and intensity, free as air yet always controlled within the limits of their own purpose and meaning."

High praise from one of the most prominent and respected printmakers of the early 20th century.

Biography

Winkler was born on 30 July in 1894 in Vienna, Austria, into a strict military family. He craved adventure and, in 1910, at the age of sixteen, he sailed to California under a forged passport. It is possible that he gave his age as twenty, accounting for the often-cited birth year of 1890, and he never disclosed his birth-names. From this point onwards, Winkler never looked back; he never returned to Vienna, and he never saw his family again.

After some time spent initially in Bingham, Canyon and Nebraska, Winkler settled in California and took up residence at the home of the Nelson family. In 1912, he spontaneously enrolled in the San Francisco Art Institute (then the Mark Hopkins Institute) to study 'cartooning', despite having never previously participated in any serious artistic endeavors. Winkler studied initially under Theodore Wores, and after that under Frank Van Sloun. Classmates also afforded Winkler his nick-name 'Winks'.

He excelled at the Institute and it was here that he developed his life-long passion for etching and printmaking, taking inspiration from the architecture and street life of San Francisco. Winkler's distinctive 'painter-etcher' style can be found in embryonic form in his Building City Hall plates of 1914, for which he chose to etch spontaneously from life directly onto the plate. He was awarded a life-long scholarship at the Institute and lit gas lamps in San Francisco's Chinatown to support himself. Chinatown soon became one of Winkler's favorite subjects. He produced plates, on site, depicting its architecture, people and commerce, and this was, perhaps, one of the most prolific stages of his career. During this decade, he was sponsored for membership in the San Francisco Art Association, and was also made a member of the Californian Society of Etchers.

In the early 1920s, he travelled to Paris where the street-life and architecture provided him with ample material for numerous drawings and etchings. In this period, he also etched the French countryside and cathedrals, in addition to farms, houses and street life in Normandy. He moved subsequently to London where he became fascinated with life on the Thames. He created numerous plates depicting London life and shipping on the river. Again, Winkler chose to work directly on an inked plate and always preferred to create his own prints of his etchings.

Having spent nearly a decade in Europe, Winkler returned to the San Francisco Bay area in the late 1920s. At this time, he created more prints and drawings and enlarged some of his etchings from the previous two decades, before embarking on his famous series on the Californian Sierra Mountain ranges. It was during the 1930s that he also started producing his Christmas card etchings. From 1936, he attended the esteemed National Academy of Design and was heralded the 'Master of Line' by some, and 'another Whistler' by others.

During the next two decades, Winkler began to spend less and less time printmaking and focused instead on hand-carving boxes and jewelry using wood he collected himself from the Sierra Mountains he had been etching. He returned to making prints more full-time, however, in 1974; nevertheless, a large portion of the plates and small editions that he created during this part of his career were never published. Winkler never achieved great financial success through his artwork but was driven by the pure pleasure of the artistic process itself. He died on 26 January 1979 in El Cerrito, California.

Sarah Williams
Print Quarterly
January 13, 2015

About the Chinatown Etchings

Between 1916 and 1921 Winkler made at least 120 etchings of Chinatown, which was a popular subject among local artists at the time. But Winkler's Chinatown imagery differed from the picturesque representations of his contemporaries; sometime late in 1916, his attention turned from the buildings of Chinatown to people at work in the neighborhood. This shift was indicative of the artist's increasing identification with his fellow workers, immigrants, and ethnic outsiders in San Francisco at the start of World War I. As a German speaker caught up in xenophobic hysteria during the War, Winkler found a metaphor for his struggles in his experiences of Chinatown. Critic Louis Godefroy wrote in 1925 that Winkler's Chinatown etchings "will remain a vital expression of this paradoxical bringing together of two most opposite races and civilizations. It was precisely that "bringing together"— in other words, Winkler's identification with the simultaneous centrality of Chinese Americans within, and their alienation from, the city of San Francisco—that drew him to Chinatown during the First World War.

Louise Siddons
Associate Professor of Art History
Oklahoma State University at Stillwater
Panorama, Winter 2015

Reviews:

"There is about the young artist's work a Whistlerian quality that cannot be denied. A day or two ago a well-known painter who shall be nameless chanced to go by the shop and looked in at the window, and with a fine enthusiasm said to his friend: "That's a very nice Whistler." Not bad for a youngster who is on the first lap of his journey."

Oakland Tribune, February 23, 1919

"Winkler was a painter, a student of mass, color, and values. He painted with a free and fluent brush. In 1915 he decided to etch. And with his decision he sat himself down to the long struggle with line. Eventually he mastered it, and his mastery is felt in every uncompromising stroke of his needle. In a word he drew. To sketch is one thing, to draw, quite another. This determined etcher made every line tell, and the result was the remarkable and highly individual series of prints now on exhibition at the Cannell-Chaffin Gallery."

The Los Angeles Times, January 27, 1924

"Today I believe Mr. Winkler to be one of the foremost etchers of our time ... revealing a talent for clear etching, which, to my knowledge, has no present-day match in Europe or America."

Arthur Millier
The Los Angeles Times, November 10, 1929

“I myself know an American etcher whose work is quite as good as any of the three men I have named (Whistler, Meryon and Haden.)”

Bolton Brown
Prints, Vol 1, No. 1, 1930

Note:

Winkler was a member of the Chicago Society of Etchers, The California Society of Etchers, the Society of American Graphic Artists, the San Francisco Art Association and an honorary member of the Printmakers Society of California; in 1936, he was elected an Associate in the National Academy of Design and full Academician in 1951. He is represented in the Smithsonian American Art Museum; Library of Congress; Metropolitan Museum of Art; Brooklyn Museum; British Museum; Philadelphia Museum of Art; Oakland Museum of Art; Amon Carter Museum of American Art among the most prominent.

About States:

Winkler labeled his prints using capitol letter, A, B, C...etc. to differentiate prints with the same title (place) and lower case letters to differentiate changes (states) to the image from the original. Thus, “Ab” annotates state 2 to print “A”, etc.

CATALOG

1.



Self Portrait (B)

1917

Etching

Plate 4-7/8 X 2-7/8 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. Edition 15.

2.



Clay Street (Cb)

1913

Etching

Plate 5-11/16 X 8-5/8 inches

Signed "Winkler / 1913-14" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 32.

3.



At Leisure (B)

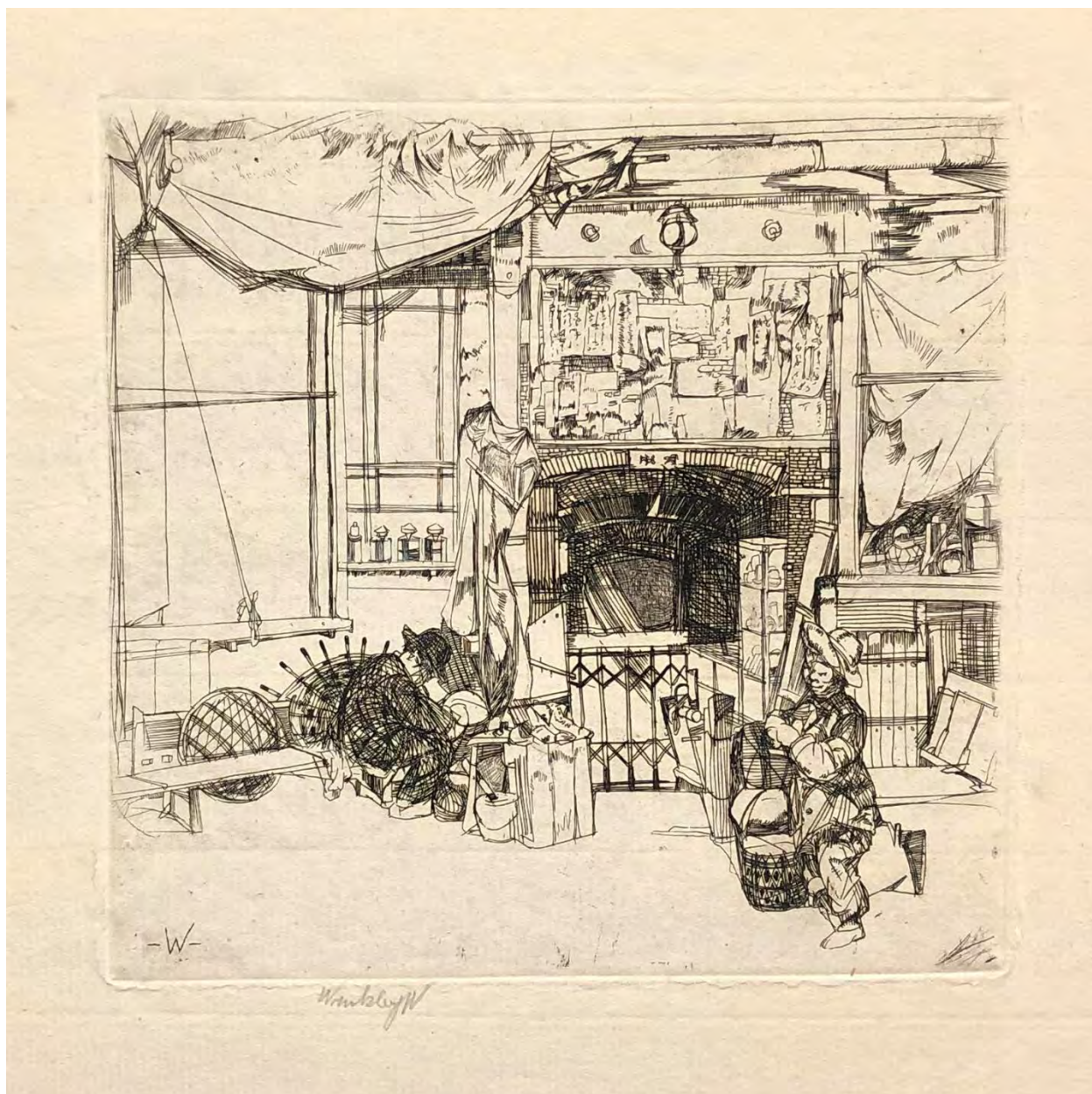
1915

Etching

Plate 4-7/16 X 2-1/2 inches

Signed "JWW" in the plate, lower right, signed with pencil at lower center, printed on laid paper.
Edition 30.

4.



Basket Maker (A)

1915

Etching

Plate 4-3/4 X 4-3/4 inches

Signed "W" in the plate at lower left, with pencil lower center, printed on antique laid paper.
Edition 20.

5.



Busy Street in Chinatown (B)

1915

Etching

Plate 6-1/8 x 7-1/2 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 32.

6.



Main's Bar (A)

1915

Etching

Plate 6-1/2 X 9-1/4 inches

Not signed in the plate, signed with pencil at lower center, printed on fine-grained wove Rives paper. No edition issued, trial proofs only.

7.



Cramped Alley (B)

1915-20

Etching

Plate 7 X 4-1/8 inches

Signed “-W-” in the plate, lower right, signed with pencil at lower center, printed on modern laid paper. Edition unknown.

8.



Dark Alley (A)

1916

Etching

Plate 6 X 3-1/2 inches

Signed "W" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. No edition issued, trial proofs only.

9.



Kong Tong and Co.

1916

Etching

Plate 5-1/16 X 6-7/16 inches

Signed with pencil at lower right, printed on tissue-thin Japan paper. Presentation print for the Chicago Society of Etchers for 1916. Edition 225, plate cancelled.

10.



Little Alley (A) (small plate)

1916

Etching

Plate 4-3/4 X 2-7/16 inches

Signed "Winkler -16-" in the plate, lower left, signed with pencil at lower center, printed on antique laid paper. Edition 10.

11.



Pipe Cleaner

1916

Etching

Plate 2-11/16 X 1-7/8 inches

Signed "JWW / 16" in the plate, upper right, signed with pencil at lower center, printed on laid paper. Edition 20.

12.



Stockton Street Tunnel

1916

Etching

Plate 2-1/2 X 3-9/16 inches

Not signed in the plate, signed with pencil at lower center, printed on laid paper. Edition 20.

13.



Clay Street Hill (A)

1917

Etching

Plate 6-1/4 X 4-5/8 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on laid paper.
Edition 27.

14.



Waverly Place (F)

1917-19

Etching

Plate 6 X 8-5/16 inches

Signed "Winkler" vertically in the plate, lower left corner, signed with pencil at lower center, printed on stiff, fine-grained wove Rives paper. No edition issued, trial proofs only.

15.



Busy Day in Chinatown (B)

1918

Etching

Plate 13-7/16 X 8-15/16 inches

Unsigned, printed on thin Japan paper, total edition approx.10. The only etching in which Winkler placed himself in the image (in the forefront, etching plate in hand).

Courtesy Martin Levine

16.



Corner Fruit Stand (Aa)

1918

Etching

Plate 6-11/16 X 4-3/16 inches

Signed "W" in the plate; lower left, signed with pencil lower center, printed on fine-grained, wove Rives paper. Edition 10.

17.



Fruit Stall (A)

1918

Etching

Plate 4-15/16 X 4-1/16 inches

Signed "W" in the plate, lower left, signed with pencil at lower center, printed on laid paper.
Edition 35.

18.



Sacramento Street

1918

Etching

Plate 4-15/16 X 7-5/16 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on cream-colored laid paper. Edition 35.

19.



The Delicatessen Maker (Ab)

1918

Etching

Plate 4-15/16 X 4-13/16 inches

Not signed in the plate, signed with pencil lower right, with unidentified collector stamp (not in Lugt) in red ink over the signature. Printed on thin Japan paper. Edition 65.

20.



Vegetable Stall

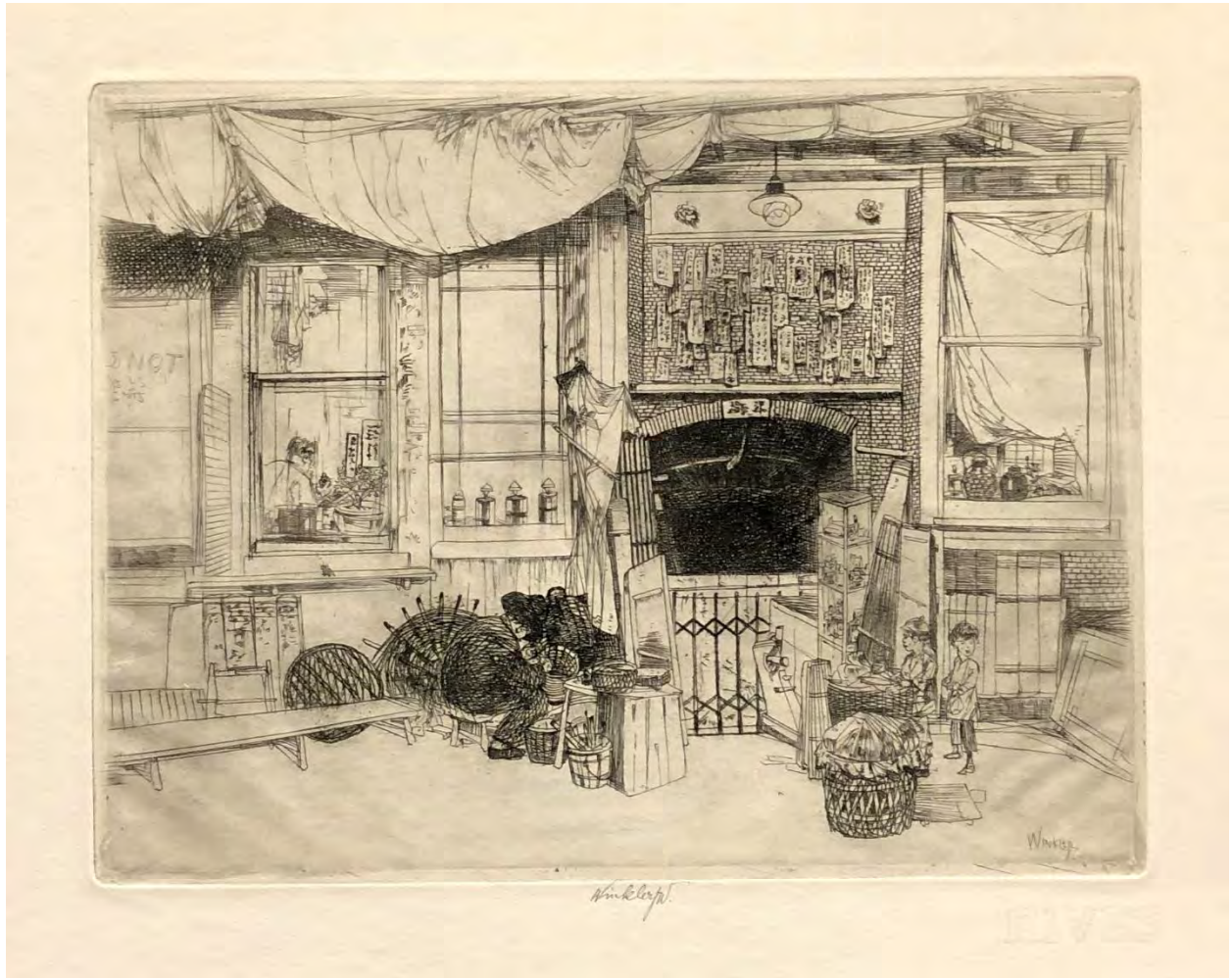
1918

Etching

Plate 3-1/8 X 3-1/16 inches

Not signed in the plate, signed with pencil at lower center, printed on antique laid paper. Edition 20.

21.



Basket Maker (B)

1918-1920

Etching

Plate 6-3/16 X 8-3/16 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 24.

22.



Fish Market (B)

1918-20

Etching

Plate 7-7/8 x 5-15/16 inches

Signed "Winkler" in the plate, lower right, signed "John W. Winkler / E.G. W." in pencil posthumously by Winkler's wife, Elizabeth Ginno Winkler at lower left, ca. 1979, printed on antique laid paper. Original edition 10.

23.



Busy Day in Chinatown (A)

1919

Etching

Plate 10-9/16 X 7-1/8 inches

Signed "Winkler" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper.

24.



Chinaman and Turtle

1919

Etching

Plate 3-3/4 X 2-13/16 inches

Signed "W-19-" in the plate, lower right, signed with pencil at lower center and annotated "3/50", printed on fine-grained wove paper. Edition 27.

25.



Corner Fruit Stand (Ab)

1919

Etching

Plate 8-1/2 X 5-5/16 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 40.

26.



Ning Tong

1919

Etching

Plate 3-13/16 X 7-3/8 inches

Signed "W 19" in the plate, lower right, signed with pencil at lower center, printed on stiff, fine-grained wove paper. Edition 20.

27.



Noon Rest (A)

1919

Etching

Plate 5-3/4 x 7-1/8 inches

Signed "W / -19-" in the plate, lower right, signed with pencil at lower center, printed on tissue-thin Japan paper. Edition 20. Collection: Library of Congress.

28.



Ross Alley (A)

1919

Etching

Plate 4-3/4 X 2-3/4 inches

Signed "W 1919" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 30.

29.



Ross Alley (E)

1919

Etching

Plate 9-1/2 X 5-9/16 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on old laid paper. Edition 19.

30.



Sing Fong (B)

1919

Etching

Plate 4-1/2 X 5-3/8 inches

Signed "-W-" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove paper. Edition 15.

31.



Wing Lee

1919

Etching

Plate 4 X 6-3/4 inches

Signed "W-19" in the plate, lower right, signed with pencil at lower center, printed on antique laid paper. Edition 20.

32.



Clam Vendor

1919

Etching

Plate 2-1/2 X 1-7/8 inches

Signed "W-19" in the plate, lower right, signed with pencil at lower left, printed on pseudo-Japan paper. Edition 25.

33.



Chinese Grocery Store (B)

1920

Etching

Plate 6-15/16 X 10-5/16 inches

Signed "Winkler" (in reverse) in the plate, lower left, signed "J. W. Winkler" with pencil at lower center, printed on antique laid paper. No edition issued, trail proofs only.

34.



Chinatown Home (A)

1920

Etching

Plate 9-7/8 X 6 inches

Signed “-W-” in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition unknown.

35.



Chow Seller with Children

1920

Etching

Plate 6-3/8 X 9-1/8 inches

Signed "Winkler" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 32.

36.



Crowd in the Alley (A)

1920

Etching

Plate 10-3/4 X 5-7/8 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper.

37.



Delicatessen Booth (Ab)

1920

Etching

Plate 3-1/4 X 3-1/2 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on Japan kozo paper. Edition 20.

38.



Delicatessen Booth (B)

1920

Etching

Plate 11 X 6-1/2 inches

Signed “-W-” in the plate, lower right, signed with pencil at lower center and annotated 9/12, printed on old laid paper. Edition 12.

39.



Festival Banners (B)

1920

Etching

Plate 10 X 5-3/8 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. Edition 44.

Note: Winkler thought this was a festival banner; it is actually a banner indicating a funeral taking place.

40.



In the Back of the Wagon (Cb)

1920

Etching

Plate 5-1/16 X 3-1/4 inches

Signed "Winkler / -Jan 20-" in the plate, lower right, signed with pencil at lower center, printed on antique laid paper. No edition issued, trial proof only.

41.



Light and Shadow in an Alley

1920

Etching

Plate 10-3/8 X 5 inches

Signed “-W-” in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. No edition issues, trial proofs only.

42.



Little Alley (B)

1920

Etching

Plate 7-15/16 X 4-1/4 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on thin Japan paper. Edition 25.

43.



Quiet Corner, Many Baskets (B)

1920

Etching

Plate 5-5/8 X 7-1/4 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on antique laid paper. Edition 20.

44.



Washington Street (Ab)

1920

Etching

Plate 4-1/2 X 3-1/4 inches

Signed "W-20-" in the plate, lower left, signed "J. W. Winkler" with pencil at lower center, printed on laid paper. Edition 30.

45.



Weighing Vegetables (C)

1920

Etching

Plate 7-13/16 X 5-7/8 inches

Signed "Winkler" (in reverse) in the plate, lower left, signed with pencil at lower center and annotated "21/28", printed on fine-grained wove Rives paper. Edition 28.

46.



Black Alley (Ba)

1920-21

Etching

Plate 9-7/8 X 5-5/16 inches

Signed "Winkler" (in reverse) in the plate, lower right corner, signed with pencil at lower center, printed on blue tinted antique laid paper. Edition 40.

47.



At Rest in a Teel Wagon (A)

1920-25

Etching

Plate 8-3/4 X 6-5/8 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 30.

48.



Alley with Peddler (A)

1921

Etching

Plate 11-9/16 X 6-5/8 inches

Signed "Winkler" (in reverse) in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. Edition 30.

49.



Awning on Jackson Street (Bc)

1921

Etching

Plate 5-13/16 X 7-13/16 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on stiff, fine-grained wove Rives paper. Edition 17.

50.



Chow Seller (B)

1921

Etching

Plate 3-7/16 X 3-1/8 inches

Not signed in the plate, signed with pencil at lower center, printed on antique laid paper. Edition 20.

51.



Chow Seller (C)

1921

Etching

Plate 4-15/16 X 3-5/8 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, annotated "11/50" at lower left, printed on tissue-thin Japan paper. Edition 20.

52.



Corner Fruit Stand (Bb)

1921

Etching

Plate 11-5/16 X 7-1/8 inches

Signed "Winkler" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove paper. Edition 30.

53.



DuPont Street (B)

1921

Etching

Plate 10-3/4 X 5-7/8 inches

Signed "Winkler" (in reverse) in the plate, lower right, signed with pencil at lower center, printed on laid paper. Edition 40.

54.



Freight From the Orient (B)

1921

Etching

Plate 5-3/4 X 7 inches

Not signed in the plate, signed with pencil at lower center, printed on thin laid paper. Edition 35.



Large Awning on Jackson Street (Aa)

1921

Etching

Plate 6-1/16 X 7-1/4 inches

Signed "Winkler / -21-" in the plate, lower right, signed with pencil at lower center, printed on stiff, fine-grained wove paper. No edition issued, trial proofs only.

56.



Large Awning on Jackson Street (Cb)

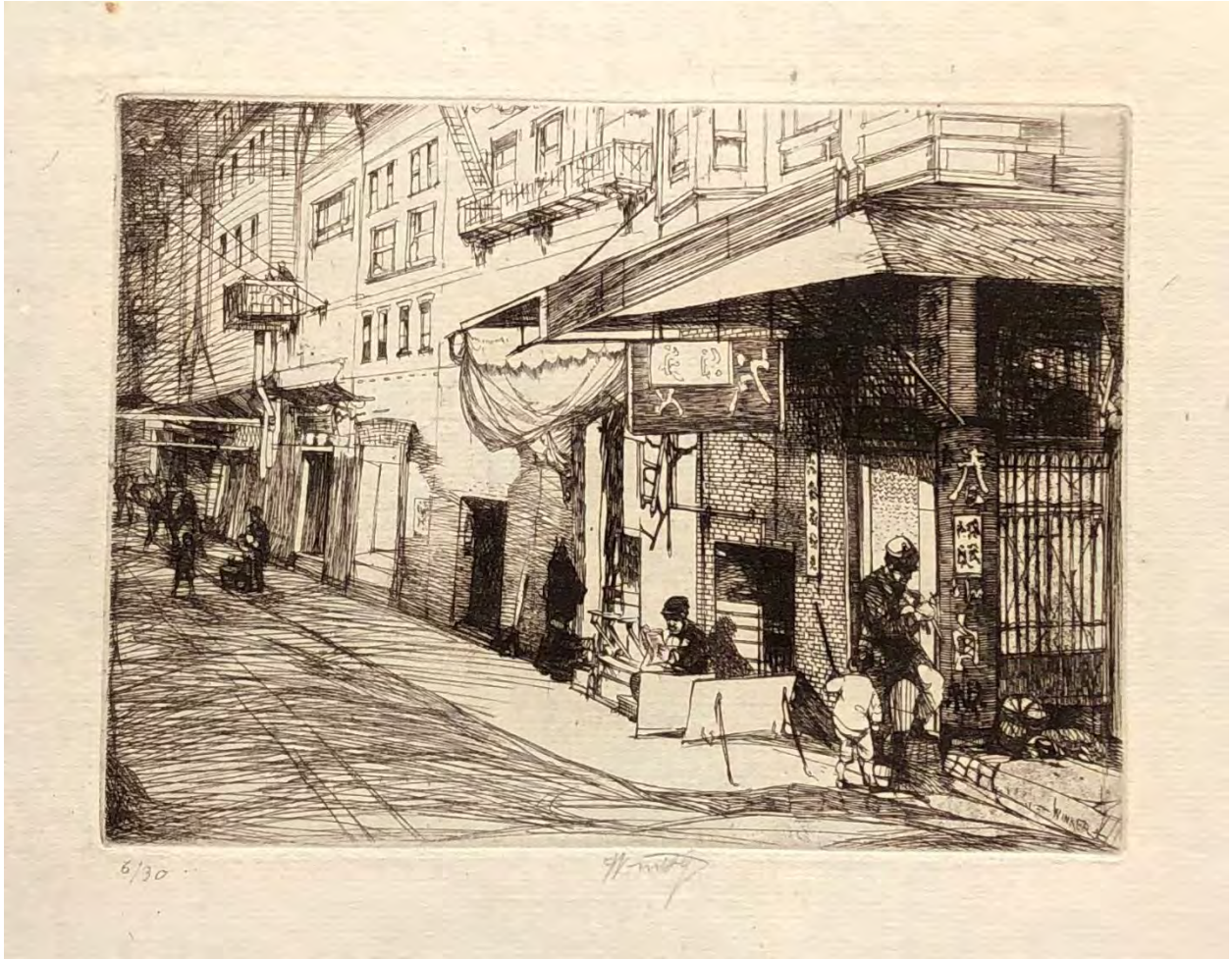
1921

Etching

Plate 8-1/8 X 11-3/4 inches

Signed "Winkler" (in reverse) in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 20.

57.



Oriental Quarter (B)

1921

Etching

Plate 4-1/16 X 5-7/16 inches

Signed "Winkler" on a diagonal in the plate, lower right, signed with pencil at lower center, annotated "6/30" at lower left, printed on blue dyed laid paper. Edition 29.

58.



Street Scene

1921

Etching

Plate 8-3/16 X 11-1/16 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper.

Courtesy Martin Levine

59.



Dark Alley (B)

1922

Etching

Plate 8-5/8 X 5-1/8 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on thin Japan paper. Edition 15.

60.



The Delicatessen Maker (C)

1922

Etching

Plate 9-1/4 x 8-1/4 inches

Unsigned, printed on thin Japan paper, total edition approx. 55.

Print: Courtesy Martin Levine

Plate: Courtesy John Ginno Aronovici

61.



Night in Chinatown (Bb)

1936

Etching

Plate 8 X 11-7/8 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove paper.

62.



Night in Chinatown with Lighted Windows (C)

1933-36

Etching

Plate 8-1/4 X 11-7/8 inches

Signed "W" in the plate, lower left, signed with pencil at lower center, printed on stiff, fine-grained wove paper. Edition 30.

Courtesy Martin Levine

63.



Teel Wagon and Baskets (D)

1934

Etching

Plate 7-7/8 x 9-5/8 inches

Signed “Winkler” (in reverse) in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper.

Note: “Teel” refers to “Teele and Co.” a Chinese-owned San Francisco shipper and transporter of goods from China.

64.



Three Teel Wagons (Aa)

1934

Etching

Plate 6-3/8 X 10 inches

Unsigned, printed on thin Japan paper, total edition 35.

Courtesy Martin Levine

65.



Three Teel Wagons (E)

1934

Etching

Plate 7-11/16 X 11-7/8 inches

Signed "Winkler" in the plate, lower left and (Winkler in reverse), lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 52.

66.



Alley at Night with Three Cats

1935

Etching

Plate 11-7/8 X 6-3/8 inches

Signed "Winkler" in the plate, lower left (obscured), signed with pencil at lower center, printed on fine-grained wove paper. Edition 36.

67.



Alley with Duck Seller in Sunlight (Ba)

1935

Etching

Plate 12 X 6-3/4 inches

Signed "W" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. Edition 30.

68.



Chinese Card Players (A)

1935

Etching

Plate 10-3/8 X 5-15/16 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. Edition 32.

69.



Yen's Boot (B)

Ca. 1935

Etching

Plate 9-1/4 X 6-1/2 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper. No edition issued, trail proofs only.

70.



Yen's Booth (D)

1935

Etching

Plate 8-9/16 X 5-1/8 inches

Signed "W" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. No edition issued, trial proofs only.

71.



Chinese Card Players (B)

1936

Etching

Plate 11-7/8 X 7-1/4 inches

Signed “-W-” in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 30.

72.



Chinese Card Players (C)

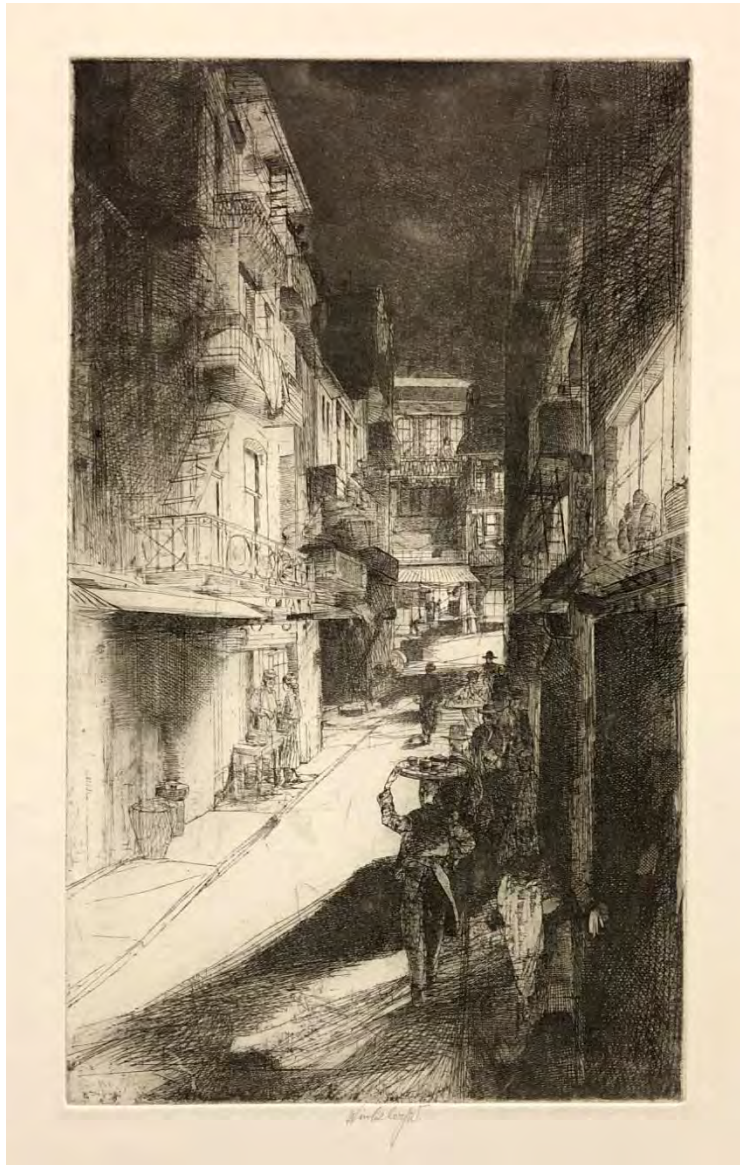
1936

Etching

Plate 10-5/8 X 6-3/4 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove paper. And annotated "7/30" lower left, printed on antique laid paper. Edition 30.

73.



Alley at Suppertime (?)

1937

Etching

Plate 12-3/16 x 7-1/4 inches

Not signed in the plate, signed with pencil at lower center, printed on fine-grained wove paper.
Edition 30.

74.



Chinese Drug Store (C)

1938

Etching

Plate 13-13/16 X 9-3/8 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove paper. Edition 60.

75.



Fish Wagon (B)

1939

Etching

Plate 6-7/8 X 11-3/8 inches

Signed "Winkler" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove paper. Edition 35.

76.



Fish Wagon (C)

1939

Etching

Plate 7-1/2 X 12-7/8 inches

Signed "Winkler" in the plate, lower left, signed with pencil at lower center, printed on laid paper. Edition 30.

77.



Big Teel Wagon (Ca)

1950

Etching

Plate 9 X 11-15/16 inches

Signed "W" in the plate, lower right, signed with pencil at lower center, printed on fine-grained wove Rives paper, total edition approx. 35.

Courtesy Martin Levine

78.



Big Teel Wagon (D)

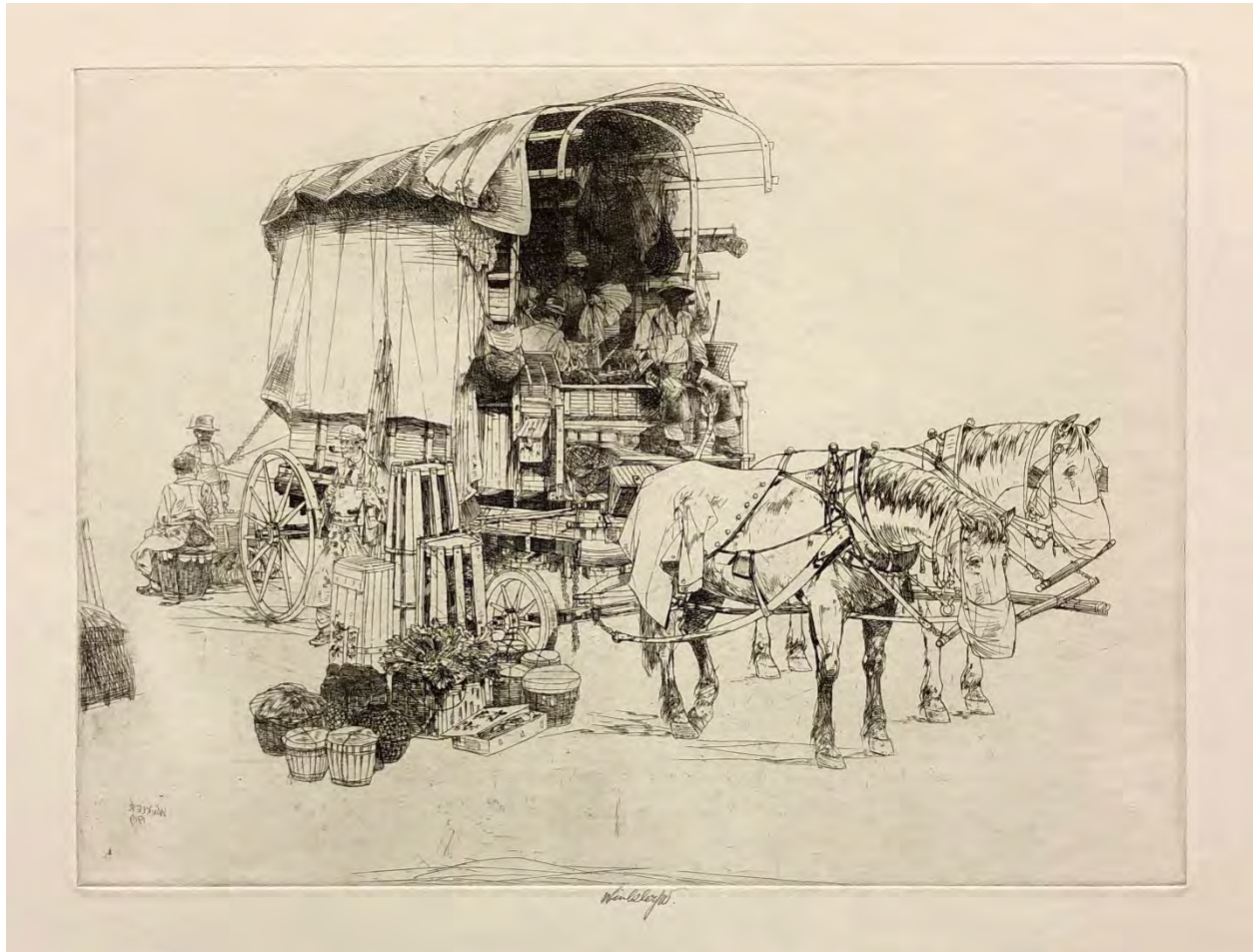
1950

Etching

Plate 8-3/4 X 11-7/8 inches

Signed "Winkler" (in reverse) in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 20.

79.



Big Teel Wagon (E)

1950

Etching

Plate 8-3/4 X 11-7/8 inches

Signed "Winkler / 1919" (in reverse) in the plate, lower left, signed with pencil at lower center, printed on fine-grained wove Rives paper. Edition 40.