Finding aid for the Harold L. Doolittle collection of art prints 0032

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Harold L. Doolittle collection of art prints
Title: Harold L. Doolittle collection of art prints
Collection number: 0032
Contributing Institution: USC Libraries Special Collections
Language of Material: English
Physical Description: 8.65 Linear feet5 boxes
Date: 1799-1964, undated [bulk 1920s-1960s]
Abstract: Prints by various artists, including John Taylor Arms and Arthur H. Heintzelman, from Harold L. Doolittle's collection; 41 prints from the Printmakers' Society of California (1922-64); about 150 prints by artists of the U.S. and Europe of the period 1915-1950; 38 original prints by Doolittle.
creator: Doolittle, Harold L., (Harold Lukens), 1883-1974
Preferred Citation
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Biographical note
Harold L. Doolittle (1883-1974) was born in Pasadena, California. He was an etcher and civil engineer who studied at Cornell University (1903-1906) and Throop Polytechnic Institute (later California Institute of Technology). He served as President of the Pasadena Society of Artists in 1943, and Vice President of the Los Angeles Section of the American Society of Civil Engineers in 1934. He worked for many years as chief design engineer for the Southern California Edison Company. Doolittle worked in all the graphic processes including photography and collotype, but he is most noted for his aquatints.
Scope and Content
Harold L. Doolittle's collection of etchings, engravings, and lithographs mostly comes from the first 50 years of the 20th century and represents a large number of artists, some more famous than others. Doolittle himself contributed more than 30 of his own etchings, all of which are landscapes. There are sketches of Yosemite, California hills, mountains and more. Other art in the collection, especially from the Chicago Society of Etchers and the Society of American Etchers, takes a similar approach. The oldest print dates to 1799 with Francisco Goya's "Ya es Hora," one of several 18th and 19th century works. Goya is joined by other well known artists including Gustaf Dalstrom, George Elbert Burr, Maxime Lalanne, Richard E. Bishop and Charles A. Platt.
Subjects and Indexing Terms
Arms, John Taylor, 1887-1953 -- Pictorial works
Chicago Society of Etchers. -- Archives
Costigan, John E., 1888-1972 -- Pictorial works
Dalstrom, Gustaf O., (Gustaf Oscar), 1893-1971 -- Pictorial works
Doolittle, Harold L., (Harold Lukens), 1883-1974 -- Archives
Doolittle, Harold L., (Harold Lukens), 1883-1974 -- Pictorial works
Heintzelman, Arthur William, 1891-1965 -- Pictorial works
Print Makers' Society of California. -- Archives
Society of American Graphic Artists. -- Archives
Prints

Box 1

Doolittle Etchings

H.L. Doolittle, "Alpine Firs--Rainer" undated
H.L. Doolittle, "Among the Redwoods" undated
H.L. Doolittle, "Arroyo Seco-Pasadena" undated
H.L. Doolittle, "California Hills" undated
H.L. Doolittle, "Canyon Cresists" undated
H.L. Doolittle, "Carmel Coast" 1928
H.L. Doolittle, "Carmel Vista" undated
H.L. Doolittle, "Cypress--Monterey." undated
H.L. Doolittle, "Daybreak--Yosemite" undated
H.L. Doolittle, "Desert Clouds" undated
H.L. Doolittle, "Desert Rocks" undated
H.L. Doolittle, "Desert Skies" undated
H.L. Doolittle, "Desert Sunlight" undated
H.L. Doolittle, "El Capitan" undated
H.L. Doolittle, "From the Canyon Rim" undated
H.L. Doolittle, "From the High Sierras" undated
H.L. Doolittle, "Gathering Mists" undated
H.L. Doolittle, "In Death Valley" undated
H.L. Doolittle, "Islands of the Desert" undated
H.L. Doolittle, "Lengthening Shadows" undated
H.L. Doolittle, "Monterey Veterans" undated
H.L. Doolittle, "Morning in Yosemite" undated
H.L. Doolittle, "Mountain Mists" undated
H.L. Doolittle, "Mountain Serenity" 1944
H.L. Doolittle, [unidentified] 1919
H.L. Doolittle, [unidentified] undated
General note
Trees in foreground, mountain in background

H.L. Doolittle, [unidentified] undated
General note
Mountain in the background.

H.L. Doolittle, "Sierra Snows" 1927
H.L. Doolittle, "Silhouettes--Palm Canyon" undated
H.L. Doolittle, "Sunburst" undated
H.L. Doolittle, "The Choir Stairs San Gabriel Mission" 1919
H.L. Doolittle, "The Ruined Altar, San Juan Capistrano Mission" 1918
H.L. Doolittle, "The Three Brothers--Yosemite" 1923
H.L. Doolittle, "Twilight" undated
H.L. Doolittle, "Ventura Mission--evening" undated
H.L. Doolittle, "Yosemite" 1924

Printmakers Society of California

Biographical/Historical note
The San Francisco Chronicle announced the beginning of The Printmakers Society of California in 1913, though the group was actually founded sometime between 1911 and 1912. Four artists are credited with creating the society, which held yearly exhibitions to show off the artwork of its members.

John Taylor Arms, "Anglia Antiqua" 1937
Richard E. Bishop, "Fall Ducks" 1938

Biographical/Historical note
Richard Bishop originally worked as an engineer after graduating from Cornell University in 1909. As it was told by the Meadowlark Gallery, Bishop’s entry into the world of art came about as more of a random occurrence than anything else. He worked with fabricated copper products, and instead of discarding them, he “covered [them] with wax, and etched a portrait—human, not avian—using a phonograph needle as his stylus.” He contributed “Fall Ducks,” a 1938 etching, to Doolittle’s collection.
Cornelis Botke, "Beside a Valley Road" 1942
Mildred Bryant Brooks, "Memories" 1935
Benjamin C. Brown, "Curb Market, Aries, France" 1940
Malcolm Cameron, "The Black Sheep" 1946
Charles M. Capps, "Village in the Sun" 1951
F. Tolles Chamberlin, "Near Pasadena" 1947
Alison Clark, "There She Blows" 1936
E. Stetson Crawford, "Navicello, Harbor of Menton" 1959
Eugene M. Frandzen, "New England Snow" 1948
Gordon Grant, "Men of Gloucester" 1941
Trude Hanscom, "The Tempest" 1952
Polly Knipp Hill, "Suwannee River" 1962
Peter Thorvald Jensen, "Un Pueblo Viejo" 1964
Hans Kleiber, "Flight of Ducks, Lake Solitude" 1933
Gene Kloss, "Moonlight Circle Dance" 1956
Malcolm Osborne, "L'Oiseau De Bourges" 1932
Orville H. Peets, "Dome and Spire" 1954
Carl M. Schultheiss, "Pastoral III" 1957
James Swann, "Half Moon Bay" 1943
Walter Title, "Blossom Time" 1934
Reynold H. Weidenaar, "Cathedral Repairs, Mexico City" 1949
Stow Wengenroth, "Woodland Ledge" 1960
R.W. Woiceske, "Winter Chores" 1939

Chicago Society of Etchers

Biographical/Historical note
From 1910 to 1972, the Chicago Society of Etchers served as a group for artists to exchange their works in a variety of states across the country. When the society originally formed, it had 20 members, a number which quickly grew in the ensuing years.

John Taylor Arms, "Saint Germain, L'Auxerrois, Paris" 1928
Dirk Baksteen, "Les Trois Moulines" 1921
Cyrus LeRoy Baldridge, "Pagan Princess-Nigeria" 1938

Biographical/Historical note
Cyrus Leroy Baldridge contributed "Pagan Princess," a 1938 etching depicting a Nigerian woman looking into the distance with a profound sense of sadness. It was the result of Baldridge's 19 month trip through Africa. Before creating "Pagan Princess," Baldridge was known for illustrating life on the battlefield in different publications. He served as a war correspondent during WWI and was also a member of the National Guard back in the United States.

Mildred Bryant Brooks, "Companions" 1937
Gustaf O. Dalstrom, "An Abandoned Farm" 1934

Biographical/Historical note
Gustaf Dalstrom contributed "An Abandoned Farm," a 1934 work, to the Chicago Society of Etchers. Dalstrom himself served as the president of the society beginning in 1927. One of his most famous works was "The Great Indian Council." Dalstrom died in 1971 after making art for most of his life.

Sears Gallagher, "Heavy Surf at Monhegan" 1925
Gerald Geerlings, "Electrical Building at Night" 1933
Arthur W. Hall, "Bird Creek in Thaw" 1944
Martin Hardie, [unidentified] undated
Arthur W. Heintzelman, "A Donkey Cart in Montmartre" 1923
Lester G. Hornby, "Palais du Justice in the Rain" 1920
Troy Kinney, "Terpsichore" undated
Martin Lewis, "Night in New York" 1932
R.H. Palenske, "Over The Pass" undated
Chicago Society of Etchers

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Biographical/Historical note

In 1951, "Rocky Mountain Lake," a Lee Sturges etching, was a featured work for the Chicago Society of Etchers. It was one of more than 400 pieces by Sturges (1865-1954), who had a variety of his finished products appear in the Smithsonian Institute and the National Museum of Art.

John Winkler, "Kong Tong & Co." 1919
R.W. Woiceske, "Winter Interlude" 1948

Society of American Etchers

Biographical/Historical note

Originally known as the Brooklyn Society of Etchers at the start of the 20th century, the Society of American Etchers got its namesake in 1952. The group has held dozens of exhibitions over the years, and is still in existence today with a different name—the Society of American Graphic Artists (SAGA).

John Taylor Arms, "French Lace" 1949

General note

There are two etchings titled "French Lace."

Peggy Bacon, "Varied Wares" 1952
George Elbert Burr, "Evening, Arizona" 1930

Biographical/Historical note

George Elbert Burr (1859-1939) contributed “Evening, Arizona” to Doolittle’s collection, which was one of many desert pieces he constructed as an artist. His etchings and other works appeared in publications like Harper's and The Cosmopolitan. He moved from Denver to Phoenix, where he continued to make art until his death. His works are featured at the Smithsonian Art Museum and the Congressional Library, amongst other locations.

John E. Costigan, "Cutting Fodder" 1940

Biographical/Historical note

In 1940, John Costigan etched “Cutting Fodder,” which depicts a woman and her child on a field surrounded by animals. The piece is currently viewable at the Library of Congress in Washington D.C. It was far from Costigan’s only contribution to the world of art—he worked with a variety of mediums and was recognized by the National Academy of Design as an academician. He spent much of his adult life in Orangeburg, New York, a short distance from the Hudson River.

Stephen Csoka, "Brooklyn Landscape" 1945
Ralph Fabri, "Americana" 1948
Douglas Warner Gorsline, "Express Stop" 1948
Armin Landeck, "Manhattan Nocturne" 1938
Martin Lewis, "Chance Meeting" 1941
Luigi Lucioni, "Stony Pasture" 1943
Donald Shaw MacLaughlan, "Pastoral" 1932
Thomas W. Nason, "Approach of Spring" 1937
Charles H. Woodbury, "Sea Pasture" 1936

Miscellaneous Etchings

Box 5 (L-W), Box 2 (B-K)
Harry Lewis Bailey, [unidentified] 1917
General note
Country road with gates and trees on each side.

Lionel Barrymore, "Point Magu" 1935
Alfred Bentley, "A Summer Day in France" undated
William Blake, "Act Directs" 1825
Biographical/Historical note
William Blake (1757-1827) spent his early years attending different art schools in London, England. A deeply religious man, his works often revolved around biblical figures and events. In addition to contributing etchings like "Act Directs" (part of the Doolittle collection), Blake was an author and an engraver. His writings and art were mostly unappreciated during his life, but have since become more popular.

Jessie Arms Botke, "Farmyard Geese" undated
Mildred Bryant Brooks, "Among Branches" 1941
Mildred Bryant Brooks, "Aspen Meadow" 1941
Benjamin C. Brown Etchings
"Market Day #1" undated
"Oaks at San Ysidro" 1932
"The Outside Stair, Venice"
Three unlabeled prints by Brown
Howell C. Brown, [unidentified] 1917
Howell C. Brown, "Old Willows" 1915
Félix Buhot, "Louise Abbéma" 1874
Biographical/Historical note
Félix Buhot (1847-1898) was a well-known French artist who worked mostly with etchings. His pieces spread in popularity from Europe to the United States in the late 19th century. Buhot was also a fan of photography and embraced it to a degree that other artists at the time did not. He contributed "Louise Abbéma" to Doolittle’s etching collection.

Charles W. Cain, "The Hunter" 1928
Samuel Chamberlain, "The Waterfront-Villefranche" undated
Leslie Cope, "The Junk Collectors" 1948
Crawford, "Porta Rocca Orvieto" 1953
H. Daumier, "Le Czar a Sebastopol" undated
Eugene M. Frandzen, "Old Curiosity Shops, New York" 1947
Francisco Goya, "Ya es Hora" 1799
Biographical/Historical note
Francisco Goya (1746-1828) was one of the most prominent artists of the 18th and 19th centuries. He spent much of his life in Spain, constructing works on a wide variety of topics, most notably the multiple wars that affected his home country. He also etched pictures like “Ya es Hora,” which makes an appearance in Doolittle’s collection. The etching, which dates back to 1799, translates to “It is Time” and is one of his more disturbing pieces.

David Green, "Weed Forms" 1956
Francis Seymour Haden, "A Brig at Anchor" 1870
Arthur W. Hall, "Pecos" 1930
Arthur W. Hall, "Stone Bridge in Winter" 1932
Trude Hanscom, "Early Spring" 1940
Alfred Hartley, "In the Isle of Purbeck" 1921
A.W. Heintzelman, [unidentified] 1921
Victoria Hutson Huntley, "Nocturne" 1951
Alfred Hutty, "Pines" 1924
Margaret Kidder, "Mother and Child" 1955
Margaret Kidder, "Voila L'eglise" undated
Hildegard Koegler, "O. Haupt voll Blut und Wunden" undated
Maxime Lalanne, "Richmond" 1871
Stella Langdale, "The Hostus of the Sidhe" undated
Alphonse Legros, "Portrait of EJ Poynter" 1877
Elizabeth Lewis, "World Forgetting" undated
William Libby, "Indian Summer" undated
Westley Manning, "The Avenue-Normandy" 1922
Paul Matthes, "Drawbridge" undated
R. Partridge, "The House of Alvarado" undated
R. Partridge, "Willows" 1925
Ralph M. Pearson, "San Felipe" 1922
Joseph Pennell, "Hell Gate Bridge"
Leon Pescheret, "Chicago Museum of Science and Industry" 1931
C.A. Platt, "Willows of Cape Ann" 1888

Biographical/Historical note
Charles A. Platt (1861-1933) was best known as an American architect who designed dozens of buildings and homes throughout the country. Many of these buildings were constructed for the rich and famous in the early 20th century. Platt was also an accomplished artist who was responsible for works such as "Willows of Cape Ann," which was etched in 1888. He later became a member of the U.S. Commission of Fine Arts, a position he held until 1921.

Chang Reynolds, [unidentified]
C.E. Riley, [unidentified] undated
Edouard Rosotte, "Fac Simile D'un Dessin Du Parmesan" undated
Ernest D. Roth, "Florentine Shops" 1915
Ernest D. Roth, "Tomb of Mary, Mother of Washington and Meditation Rock" 1928
Birger Sandzen, "A Kansas Creek" undated
Otto J. Schneider, "Statue of Abraham Lincoln" 1926
Carl M. Schultheiss, "Friends" undated
C.A. Seward, "Adobe Village-New Mexico" 1936
Eileen A. Soper, "Snooks" 1930
W.M. Strang, "The Christ Upon the Hill" undated
D.C. Sturges, "The Print Lover" 1931
David Swanson, "Desert Crags" undated
David Swanson, "Forest Pool" undated
W. Unger, "Druck der Gesellschaft f. vervielf Kunst in Wien" undated
Reynold Weidenaar, "Demolition in the Plaza del Toro" 1950
Levon West, "The Prairie Rider" 1933
J.W. Winkler, "Le Tryer, Normandie" 1924

Box 1 Unidentified Etchings