Guide to the Clare Leighton collection MSS.7

MSS 7

Finding aid prepared by compiled by Marissa Grunes and Francis Lapka

January, 2011

Department of Rare Books and Manuscripts
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
ycba.rarebooks@yale.edu
https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts
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Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
Department of Rare Books and Manuscripts
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
ycba.rarebooks@yale.edu
https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts

CALL NUMBER: MSS 7

CREATOR: Leighton, Clare, 1898-1989

TITLE: Clare Leighton collection

DATES: 1949–1953

PHYSICAL DESCRIPTION: 12 linear feet (1 box + 6 oversize)

LANGUAGE: English

SUMMARY: The collection comprises original artwork and manuscript material by Clare Leighton for a series of 12 Queen’s ware plates representing New England industries, produced by Josiah Wedgwood & Sons in 1952.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/ycba.mss.0007

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/ycba.mss.0007.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Friends of British Art Fund, and Mr. and Mrs. Bart T. Tiernan LLB 1968 and Mr. and Mrs. Nigel Hamway. Ten of the Wedgwood plates are the gift of Judith and Norman Zlotsky, Yale Class of 1953.

Conditions Governing Access

The materials are open for research.
Clare Leighton (1898-1989) earned early recognition as an innovative and original wood engraver in 1923, when her engravings were shown at the annual exhibition of the Society of Wood Engravers. The same year, she moved to Bloomsbury, London, where she met the radical journalist Henry Brailsford (1873-1958), with whom she lived for many years. His Marxist politics likely encouraged Leighton’s dedication to portraying working men and women in her engravings, but she also seems to have had an innate respect for physical labor and those who wrest their living from the natural world. Leighton even liked to engage in the occupations she depicted (she spent a day harvesting cranberries for the Wedgwood series, and lamented that she could not go to sea on a whaling ship). Engravings such as her 1931 Lumber Camp series and “Bread Line, New York” (1932) are stark examples of social realism, and reveal her profound connection with the physical existence of man.

By 1925, when she began visiting America to give lecture tours, Leighton was already an established and respected artist. She illustrated books by Thomas Hardy and Thoreau, and published popular books with her own text and images, such as Farmer’s year (1933), a chronicle of life during the agricultural depression, Four hedges (1935) about her Chiltern house and garden, and Country matters (1937), a nostalgic celebration of English rural life. Leighton was also influential as a teacher, and wrote two pedagogical texts on the craft of wood engraving: Wood-engravings and woodcuts (1932) and Wood-engravings of the 1930s (1936).

In 1939 she left Henry Brailsford and moved permanently to the United States, where she became a naturalized citizen in 1945. Her first project in the US was the semi-autobiographical Sometime -- never (1939), an exploration of her memories and inner imaginative world. Southern harvest (1942) displays her fascination with rural life in the American South; in the 1943 English edition, she wrote, “The true character of a people is to be found in its workers, and especially in the workers upon the earth, for it is here that man is up against the eternal, and it is here that he demonstrates his values and his worth.”

In 1951 and 1952 she worked intensively on Josiah Wedgwood’s commission for a series of 12 plates portraying traditional New England industries. The work took her all over the Northeast, and upon its completion she decided to move to Massachusetts (she would later settle in Woodbury, Connecticut). Although she broke new ground in designing the Wedgwood plates, she finished the project feeling both triumphant and exhausted. In the unpublished notes towards an autobiography she made in old age, she recollected: “Once I had finished the Wedgwoods, I realised I needed to forget wood engraving. It is no wonder that after so many years, I found myself growing exhausted by it. I felt I was running the risk of repeating myself and ceasing to grow.” She saw the Wedgwood plates as one of her most ambitious projects, perhaps even the culmination of her career. The last major work she wrote and illustrated was Where land meets sea: the tide line of Cape Cod (1954), which the New England Society of New York hailed as a great contribution to the culture of New England. Soon after, she stopped engraving and began designing stained glass windows, mosaics, and other projects that spared her the detail-intensive and physically demanding labor of engraving.

The Wedgwood Plates
Clare Leighton had lived nearly 8 years in North Carolina when she received a commission from Josiah Wedgwood & Sons to design a series of 12 plates depicting traditional New England industries. The two-year project (1951-1952) sent Leighton traversing large areas of New England, to which she became deeply attached. In a draft of her "Introduction" to the Wedgwood series, she explains that she saw the commission as an opening to a new place: "Here, now, was my chance to discover New England. For always, I have found, the one way to learn the life of a land is to work upon it whether it be with plow or pencil."

As Leighton began traveling around New England, she found that "in the clean light of the North, the actual shape of the earth has a strength that is rare in the South." She got to know the people, whom she said resembled Southerners, having "the same far off, keen look in their eyes that you find in all fishermen, everywhere, the same angular bonyness of all tillers of the soil." However, she also believed that "Something happens to a man's face and stance when he battles the cold. I must be able to show this, with engraving tools, on wood." She tirelessly tracked down subjects to draw, seeking out old grist mills and ice-cutting teams (already anachronisms) in remote areas of New England. She even spent a day harvesting cranberries, and was dedicated to gaining a first-hand perspective on her subjects as much as possible.

Leighton initially planned to organize the plates by state, with logging and lobsters from Maine, codfishing from Massachusetts, maple sugar and marble quarrying in Vermont, tobacco growing in Connecticut, etc., allotting two subjects to each of the six New England states. However, she soon found that so many industries demanded representation--many of which could not be isolated by state--that this scheme would not work. In determining which industries to present, she writes that "I had decided from the very beginning that I wanted to make this an epic of earth and water. I wanted the basic, cradle industries of New England, rather than recent mechanisation. This must be the harvests of land and sea."

As an artist accustomed to illustrating books, Leighton was forced to tackle the difficulty of designing a circular (rather than rectangular) engraving for the Wedgwood designs. She solved this problem by depicting the tools of each trade in the bottom foreground. She recalls the riveting power of the many tools she examined and handled while researching subjects: "I myself grew intoxicated with the beauty and meaning of tools and caught something of the magic that man feels for the instruments of his craft... Greater than will to power and more enduring than economic strain and stress is the inevitable shape of plow determined by necessity. These designs, in which I have tried to show the rhythm of labour, are no sentimental escape from reality."

Scope and Contents

The collection comprises original artwork and manuscript material by Clare Leighton for a series of 12 Queen's ware plates representing New England industries, produced by Josiah Wedgwood & Sons in 1952. Each plate reproduces a circular, wood-engraved design depicting one of 12 traditional industries: Whaling, Cranberrying, Grist Milling, Ice Cutting, Codfishing, Lobstering, Logging, Marble Quarrying, Shipbuilding, Sugaring, Tobacco Growing, and Farming. The collection includes all 12 of the Wedgwood plates, plus extensive preparatory material, including Leighton's preliminary studies, compositional studies, wood-engraved states, and final prints (signed and unsigned). The collection also includes photographs of Clare Leighton working on the woodblocks. Written material in the collection includes numerous drafts of texts by Leighton describing her process in designing the plates, and over 40 letters from Leighton's acquaintances responding to her announcement on June 6, 1952 of priority sales for the plates (Leighton's original letter is also present).

Among the preliminary studies are finely executed graphite drawings, including a full-page drawings of a lobster, a whale vertebra, and sketches of tools, etc. Most of the engraved states have white ink added in Leighton's hand, with which she determined where more white was needed in the image before she carved alterations into the woodblock itself. The sequence of printed states available for each design offers an excellent step-by-step view of Leighton's process in engraving the blocks. There are also a handful of photographs of Leighton at work, engraving in her studio.

The collection includes Wedgwood's original brochure for the plates, with a brief overview of the project and short descriptions of each industry. Also present are Leighton's numerous drafts for the brochure texts, as well as additional writings by Leighton (many with her penciled corrections) describing her design.
process. There are detailed, multi-page narratives of her design process for Cranberrying, Grist Milling, Ice Cutting and Whaling. These offer windows into Leighton’s engagement with the project, the people she met, her tireless search for subjects, and the curiosity and humility with which she approached the people and places involved in each industry. The texts for the four industries mentioned above are the most extensive and were likely composed first; drafts on the other eight industries are each about a page long, suggesting that she may have realized during the process that Wedgwood was only interested in printing very brief notes on each plate. It appears that Leighton’s original longer texts were never published.

Correspondence includes a letter from Frederick Hill (Director of The Mariners’ Museum in Newport News, Virginia) enclosing photos of whaling for her design. The rest of the correspondence concerns the advance sale of the Wedgwood plates. There is a copy of the typed letter (from 6 June 1952) that Leighton sent to about 75 of her friends and acquaintances announcing the sale of the plates. In response to Leighton’s letter, there are over 40 typed and hand-written replies from prominent intellectual and artistic figures such as David Mitrany, Rachel Kallen (wife of philosopher Horace Kallen), Katharine Middleton (wife of R. Hunter Middleton), Frederic Melcher, and Nathaniel Saltonstall.

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**Bibliography**


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**Arrangement**

The collection is arranged into five series: I. Wedgwood Queen’s ware plates of New England Industries; II. Artwork; III. Writings; IV. Correspondence; V. Photographs.
# Collection Contents

## Series I. Wedgwood Queen's ware plates of New England Industries

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<th>Genres / Formats</th>
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<td>[1952]</td>
<td>Whaling -- Pictorial works</td>
<td>Queen's ware</td>
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<tr>
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<td>1 creamware plate : Queen's ware ; diameter 27 cm.</td>
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<tr>
<td>Leighton, Clare, 1898-1989</td>
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<td>Josiah Wedgwood &amp; Sons</td>
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<td>Queen's ware</td>
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<td>Leighton, Clare, 1898-1989</td>
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<td>[1952]</td>
<td>Grain -- Milling -- Pictorial works</td>
<td>Queen's ware</td>
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<td><strong>Grist Milling: Wedgwood plate</strong></td>
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<td>Ice industry -- Pictorial works</td>
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<td><strong>Ice Cutting: Wedgwood plate</strong></td>
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<td>Queen’s ware</td>
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Series II. Artwork

Each of the 12 New England Industries includes a set of drawings and proofs, comprising:

a Approximately 5 to 10 leaves of working drawings, in graphite. Most are quite rough; some are detailed.

b 1 or 2 circular drawings of the final image. These include rough outline drawings in graphite, and more detailed drawings in pencil, blue ink and India white.

c Approximately 6 to 12 numbered states of the engraved image. Most of these have India white added by Leighton as she worked on the block; as the proofs progress, places where she added corrections in gouache are then cut away on the ensuing engraved image. Occasionally (as in Farming), entire sections are left blank and the figures are drawn in by hand until Leighton feels confident enough to engrave them.

d 1 or 2 final, unsigned proofs, typically on clay-coated paper (except Ice Cutting, Cranberrying, and Farming, which lack final proofs, and Grist Milling, which has a proof on bond paper)

Whaling

Preliminary Studies
Series numbering reflects no inherent order in the studies.

b. Oversize 1, f. 1

**Whaling: Preliminary Study [1] of 4**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Two harpoon heads, a knife and a whaling lance. The lance is labeled “lance” and next to it, Leighton has written what looks like “Cutting in Rock” (which is crossed out).

Subjects:
- Whaling -- Pictorial works

Genres / Formats:
- Graphite drawings

[between 1949 and 1951]

b. Oversize 1, f. 1


1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Whale vertebra, grapnel anchor and a bucket.

Whale vertebra is almost certainly the one Leighton describes seeing on a beach, and which gave her the epiphany that allowed her to finish the composition (see under “Writings - Whaling”). It closely resembles the one she used in the final wood engraving.

The grapnel anchor has a line running from it; it is labeled “grapnel” and “anchor warp” (the warp being the line that pulls the anchor).

The bucket is attached to a rope and labeled “bucket for [- -] oil” (the third word is difficult to decipher).

Subjects:
- Whaling -- Pictorial works

Genres / Formats:
- Graphite drawings

[between 1949 and 1951]
Whaling > Preliminary Studies (continued)

b. Oversize 1, f. 1  

1 drawing : graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Sketch of whalers in a whaling boat, with a large toothy sperm whale behind them. To the right, squiggles to test the thickness of different graphite pencils.  
Subjects:  
Whaling -- Pictorial works  
Genres / Formats:  
Graphite drawings

[between 1949 and 1951]

b. Oversize 1, f. 1  

1 drawing : graphite on bond paper;  
31 x 43 cm.  
Leighton, Clare, 1898-1989  
Large, detailed sketch of a bundle of sailing block and tackle.  
Subjects:  
Whaling -- Pictorial works  
Genres / Formats:  
Graphite drawings

[between 1949 and 1951]

Compositional Studies  
Unlike most of the other compositional studies, the drawings in the set for Whaling are not mirror images of the final prints.  
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 1, f. 1  

**Whaling: Compositional Study [1] of 3**  
1 drawing : graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Light circular sketch of the final composition of the plate. The central drawing is surrounded by four smaller circular drawings in various stages of completion.  
Subjects:  
Whaling -- Pictorial works  
Genres / Formats:  
Graphite drawings

[between 1949 and 1951]
Whaling > Compositional Studies (continued)

b. Oversize 1, f. 1

**Whaling: Compositional Study [2] of 3**  
1 drawing : blue and white gouache over graphite and black crayon on paper;  
image 31 x 28 cm, on mat 51 x 39 cm.  
Leighton, Clare, 1898-1989  
Slightly abstract circular painting giving a sense of the motion and final composition of the wood engraving.

Genres / Formats:  
Graphite drawings

Subjects:  
Whaling -- Pictorial works

b. Oversize 1, f. 1

**Whaling: Compositional Study [3] of 3**  
1 drawing : graphite, blue and white gouache, on paper;  
image 31 x 27 cm, on mat 51 x 39 cm.  
Leighton, Clare, 1898-1989  
Circular drawing with the final composition of the plate. The tool assembly in the foreground is drawn with particular detail and care. In the bottom right corner of the page, beneath the image, Leighton has jotted a fragmented note to herself about the Whaling Museum and ship building. At the bottom left hand is a graphite sketch labeled "bond hook.”

Genres / Formats:  
Graphite drawings

Subjects:  
Whaling -- Pictorial works

States

b. Oversize 1, f. 1

**Whaling: State 1**  
1 print : wood engraving, with corrections in graphite and white gouache, on very thin oriental paper;  
25 x 27 cm.  
Leighton, Clare, 1898-1989  
Ship in upper right-hand drawn in with graphite. Figures in boat seen as black silhouettes. Some holes in paper.

Numbered 1 in upper right corner.

Subjects:  
Whaling -- Pictorial works

Genres / Formats:  
Wood engravings
Whaling > States (continued)

b. Oversize 1, f. 1

**Whaling: State 2**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 28 x 29 cm.

Leighton, Clare, 1898-1989

White space in upper right where ship will appear. Figures in boat only seen in black silhouette.

Numbered 2 in upper right corner.

Subjects:
- Whaling -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 1

**Whaling: State 3**

1 print: wood engraving, corrections in white gouache, on long-fibered Japanese paper; 25 x 29 cm.

Leighton, Clare, 1898-1989

Ship in upper-right corner appears in almost full detail. Figures in boat seen in black silhouette.

Numbered 3 in upper right corner.

Subjects:
- Whaling -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 1

**Whaling: State 4**

1 print: wood engraving, with corrections in white gouache on very thin Japanese paper; 24 x 33 cm.

Leighton, Clare, 1898-1989

Some bad creasing runs diagonal across lower half of image.

Numbered 4 in upper right corner.

Subjects:
- Whaling -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]
Whaling > States (continued)

b. Oversize 1, f. 1

**Whaling: State 5**
1 print: wood engraving, with corrections in graphite and white gouache, on long-fibered Japanese paper; 25 x 30 cm.
Leighton, Clare, 1898-1989
Men in boat still seen only in black silhouette. Small sketch of a ship in graphite in lower right corner of page, outside the image. Reddish stains on paper.
Numbered 5 in upper right corner.

Subjects:
Whaling -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 1

**Whaling: State 6**
1 print: wood engraving, with corrections in white gouache, on thin oriental paper; 29 x 29 cm.
Leighton, Clare, 1898-1989
Figures in boat still printed as black silhouettes, but this is the first proof with details added to the figures in gouache. Small tear in the paper.
Numbered 6 in upper right corner.

Subjects:
Whaling -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 1

**Whaling: State 7**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 30 cm.
Leighton, Clare, 1898-1989
First proof with engraved details on the figures in the whaling boat.
Numbered 7 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Whaling -- Pictorial works

[between 1949 and 1951]
### Whaling > States (continued)

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<th>Container</th>
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<tr>
<td>b. Oversize 1, f. 1</td>
<td></td>
<td><strong>Whaling: State 8</strong>&lt;br&gt;1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper;&lt;br&gt;27 x 29 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Numbered 8 in upper right corner.</td>
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<td>Genres / Formats:&lt;br&gt;Wood engravings</td>
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<td>Subjects:&lt;br&gt;Whaling -- Pictorial works</td>
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<tr>
<td>b. Oversize 1, f. 1</td>
<td></td>
<td><strong>Whaling: Final Proof [1] of 1</strong>&lt;br&gt;1 print : wood engraving, on long-fibered oriental paper;&lt;br&gt;31 x 31 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Unsigned final proof.</td>
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<td>Genres / Formats:&lt;br&gt;Wood engravings</td>
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<td>Subjects:&lt;br&gt;Whaling -- Pictorial works</td>
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<tr>
<td>b. Oversize 1, f. 2</td>
<td></td>
<td><strong>Cranberrying: Preliminary Study [1] of 8</strong>&lt;br&gt;1 drawing : graphite on bond paper;&lt;br&gt;24 x 30 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Detailed sketch of a barn with a fish-shaped weather vane on the roof. The bottom right corner of the page is cut away.</td>
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<td></td>
<td>Genres / Formats:&lt;br&gt;Graphite drawings</td>
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<td></td>
<td>Subjects:&lt;br&gt;Cranberry industry -- Pictorial works</td>
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### Cranberrying: Preliminary Studies (continued)

<table>
<thead>
<tr>
<th>b. Oversize 1, f. 2</th>
<th>Cranberrying: Preliminary Study [2] of 8</th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>1 drawing: graphite and black crayon on bond paper; 35 x 43 cm.</td>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>Six large sketches, clockwise from upper left: cranberry scoop, sprig of cranberries, cranberry rake with a long handle, cranberry scoop, two-pronged pitchfork, sprig of cranberry flowers. The drawings of the cranberry plant and flowers are on separate pieces of paper that have been taped into windows in this sheet. The bottom right scoop, labeled “cranberry picker”, has also been taped over the page.</td>
<td></td>
</tr>
<tr>
<td><strong>Genres / Formats:</strong></td>
<td>Graphite drawings</td>
<td>Subjects: Cranberry industry -- Pictorial works</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Oversize 1, f. 2</th>
<th>Cranberrying: Preliminary Study [3] of 8</th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>1 drawing: graphite on bond paper; 35 x 43 cm.</td>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>Seven large sketches of cranberrying equipment, including a small hand-held scoop, a paddle of some sort, two rods, a cylindrical ring/bucket, etc.</td>
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</tr>
<tr>
<td><strong>Genres / Formats:</strong></td>
<td>Graphite drawings</td>
<td>Subjects: Cranberry industry -- Pictorial works</td>
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<tr>
<td><strong>Description</strong></td>
<td>1 drawing: graphite on bond paper; 35 x 43 cm.</td>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>Rough sketch of figures harvesting cranberries in a hilly landscape, with some piled boxes in the center. One figure at the top seems to be waving his hand up, while a large cluster of people occupy the upper right portion.</td>
<td></td>
</tr>
<tr>
<td><strong>Genres / Formats:</strong></td>
<td>Graphite drawings</td>
<td>Subjects: Cranberry industry -- Pictorial works</td>
</tr>
</tbody>
</table>
Cranberrying: Preliminary Studies (continued)

b. Oversize 1, f. 2

**Cranberrying: Preliminary Study [5] of 8**

1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989

Eight sketches of figures in varying degrees of completion. At upper left corner, a standing figure with hands on his hips. The other figures are in various kneeling positions, except one who is only visible from torso upward.

Genres / Formats:
Graphite drawings

Subjects:
Cranberry industry -- Pictorial works

---

b. Oversize 1, f. 2

**Cranberrying: Preliminary Study [6] of 8**

1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989

Large pile of cranberrying baskets on the left side of the page, with smaller sketches of cranberrying baskets scattered around. Burn hole in the bottom right corner.

Subjects:
Cranberry industry -- Pictorial works

Genres / Formats:
Graphite drawings

---

b. Oversize 1, f. 2

**Cranberrying: Preliminary Study [7] of 8**

1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989

Six figures (plus one group of three figures in bottom right) in various poses. Includes 2 sketches of men carrying boxes of cranberries, figures kneeling to scoop up cranberries, etc.

Subjects:
Cranberry industry -- Pictorial works

Genres / Formats:
Graphite drawings
Cranberrying > Preliminary Studies (continued)

<table>
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<tbody>
<tr>
<td>b. Oversize 1, f. 2</td>
<td><strong>Cranberrying: Preliminary Study [8] of 8</strong>&lt;br&gt;1 drawing : graphite on bond paper ;&lt;br&gt;35 x 43 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Landscape with long curving hills and a forested background. Piles of cranberry boxes visible in the middle distance. Resembles (in reverse) the landscape in the left portion of the final print.</td>
<td>[between 1949 and 1951]</td>
<td>Cranberry industry -- Pictorial works</td>
<td>Graphite drawings</td>
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</tbody>
</table>

**Compositional studies**<br>Series numbering reflects only perceived (not known) order of the compositional studies.

<table>
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<tr>
<td>b. Oversize 1, f. 2</td>
<td><strong>Cranberrying: Compositional Study [1] of 3</strong>&lt;br&gt;1 drawing : graphite on bond paper ;&lt;br&gt;35 x 43 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Very light, rough circular drawing of the overall composition. Labeled “Cranberrying” in upper right corner.</td>
<td>[between 1949 and 1951]</td>
<td>Cranberry industry -- Pictorial works</td>
<td>Graphite drawings</td>
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<tr>
<td>b. Oversize 1, f. 2</td>
<td><strong>Cranberrying: Compositional Study [2] of 3</strong>&lt;br&gt;1 drawing : blue and white gouache and graphite on paper ;&lt;br&gt;image 30 x 29 cm, on mat 51 x 38 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Circular, slightly blurry image representing the composition of the final image (but in reverse).</td>
<td>[between 1949 and 1951]</td>
<td>Cranberry industry -- Pictorial works</td>
<td>Graphite drawings</td>
</tr>
</tbody>
</table>
b. Oversize 1, f. 2  
**Cranberrying: Compositional Study [3] of 3**  
1 drawing: graphite and white gouache on paper, 31x33 cm.; 31 x 33 cm, on mat 51 x 38 cm.  
Leighton, Clare, 1898-1989  
A circular drawing of the final image (in reverse). Beneath, two smaller circular drawings. Matted with a rectangular window for the large drawing, and octagonal windows for the smaller ones.  

Subjects:  
- Cranberry industry -- Pictorial works  

Genres / Formats:  
- Graphite drawings  

[between 1949 and 1951]

States  
10 states (numbered 1-9, no. 7 is missing; 2 are unnumbered)  

b. Oversize 1, f. 2  
**Cranberrying: State 1**  
1 print: wood engraving, on paper; 28 x 29 cm.  
Leighton, Clare, 1898-1989  
No corrections visible.  
Numbered 1 in upper right corner.  

Subjects:  
- Cranberry industry -- Pictorial works  

Genres / Formats:  
- Wood engravings  

[between 1949 and 1951]

b. Oversize 1, f. 2  
**Cranberrying: State 2**  
1 print: wood engraving, on clay-coated paper; 31 x 31 cm.  
Leighton, Clare, 1898-1989  
No corrections visible.  
Numbered 2 in upper right corner.  

Subjects:  
- Cranberry industry -- Pictorial works  

Genres / Formats:  
- Wood engravings  

[between 1949 and 1951]
Cranberrying > States (continued)

b. Oversize 1, f. 2

**Cranberrying: State 3**
1 print: wood engraving, corrections in white gouache, on very thin oriental paper; 28 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 3 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Cranberry industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 1, f. 2

**Cranberrying: State 4**
1 print: wood engraving, on clay-coated paper; 30 x 30 cm.
Leighton, Clare, 1898-1989

Poor printing quality, speckled with white dots. No corrections visible. It appears that Leighton did not incorporate many of the corrections she made to State 3 into this print.

Numbered 4 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Cranberry industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 1, f. 2

**Cranberrying: State 5**
1 print: wood engraving, on clay-coated paper; 30 x 30 cm.
Leighton, Clare, 1898-1989

No visible corrections.

Numbered 5 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Cranberry industry -- Pictorial works

[between 1949 and 1951]
Cranberrying > States (continued)

b. Oversize 1, f. 2  

**Cranberrying: State [5a]**

1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 31 cm.  
Leighton, Clare, 1898-1989  
Unnumbered state. This print seems to be identical to State 5, except that Leighton has added corrections in gouache.

Genres / Formats:  
Wood engravings

Subjects:  
Cranberry industry -- Pictorial works

[between 1949 and 1951]

---

b. Oversize 1, f. 2  

**Cranberrying: State 6**

1 print : wood engraving, with corrections in white gouache, on clay-coated paper; 30 x 31 cm.  
Leighton, Clare, 1898-1989  
Numbered 6 in upper right corner.

Genres / Formats:  
Wood engravings

Subjects:  
Cranberry industry -- Pictorial works

[between 1949 and 1951]

---

b. Oversize 1, f. 2  

**Cranberrying: State 8**

1 print : wood engraving, with corrections in white gouache, on clay-coated paper; 30 x 30 cm.  
Leighton, Clare, 1898-1989  
Numbered 8 in upper right corner.

Genres / Formats:  
Wood engravings

Subjects:  
Cranberry industry -- Pictorial works

[between 1949 and 1951]
Cranberrying > States (continued)

b. Oversize 1, f. 2

**Cranberrying: State [8a]**

1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
30 x 30 cm.
Leighton, Clare, 1898-1989

Unnumbered state. Details in the arms of the laborers indicate that it comes after State 6 (there is no State 7), while other elements suggest that it comes between State 8 and State 9—specifically, the foregrounded woman’s basket of cranberries, the baskets behind her arms, and the arms of the middle pair of laborers.

Genres / Formats:
Wood engravings

Subjects:
Cranberry industry -- Pictorial works

b. Oversize 1, f. 2

**Cranberrying: State 9**

1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
29 x 30 cm.
Leighton, Clare, 1898-1989

Numbered 9 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Cranberry industry -- Pictorial works

Grist Milling

Preliminary Studies

Series numbering reflects no inherent order in the studies.

b. Oversize 1, f. 3

**Grist Milling: Preliminary Study [1] of 9**

1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989

Grain bags, sieve, pail, and a paddle.

Two detailed sketches of grain/flour bags. A small round sieve with the words “light at edges” [?] beneath. A sketch of a pail and a paddle.

Subjects:
Grain -- Milling -- Pictorial works

Genres / Formats:
Graphite drawings
1 drawing: graphite on paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Large, detailed sketch of a windmill, although the sails are drawn in very lightly. Building is rounded, with a conical roof. Leighton probably saw this windmill during her travels in search of a functioning grist mill (related in her lengthy description, under "Writings - Grist Milling - Drafts 1 and 4" in this collection). However, no such building is incorporated into the final design.

Above is a sketch of a scoop. Top left corner is torn away.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings

1 drawing: graphite on paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Sketches of two flour bags, a basket and a house on a hill.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings

1 drawing: graphite on paper; 35 x 42 cm.
Leighton, Clare, 1898-1989

Drawing of a mill under a large tree. Labeled "Gilbert Stuart’s mill" in Leighton’s handwriting. Gilbert Stuart’s mill was the first place she visited while searching for mills in Rhode Island, and she ended up using a weeping willow “from the birthplace of Gilbert Stuart” in the final design.

Leighton researched the designs for the plates largely via word-of-mouth, and her narrative for the Grist Milling plate (found under "Writings - Grist Milling" in this collection) reveals that she went on a “crazy search” for functioning grist mills in Rhode Island. In her narrative, she mentions visiting Gilbert Stuart’s mill near Saunderstown. The final plate was a composite of the various scenes she saw in Rhode Island.

Top left and bottom right corners cut away.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings
1 drawing : graphite on paper; 35 x 29 cm.
Leighton, Clare, 1898-1989
Two barrels: one standing, one lying on its side. The upper left side of the page largely cut away.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings

1 drawing : graphite on paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Full-page sketch of the interior of a mill. An outline of a figure sits to the right of what looks like a rotating millstone. The graphite on this page is very smudged.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Indoor sketch of what appear to be stairs leading up the right side. In the middle, what looks like a large, rectangular mechanical sieve.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings

1 drawing : graphite on bond paper; 35 x 35 cm.
Leighton, Clare, 1898-1989
Seems to be a long, spiraling staircase, such as would have spiraled upwards inside the grist mill. Verso: someone (not Leighton) has written “studies for original Grist Mill Idea”.

Subjects:
- Grain -- Milling -- Pictorial works

Genres / Formats:
- Graphite drawings
Grist Milling > Preliminary Studies (continued)

b. Oversize 1, f. 3

1 drawing : graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Cluster of three objects in the upper left corner. Labeled “middle sieve and basket, harpoon fork for hay”.

**Genres / Formats:**  
Graphite drawings

**Subjects:**  
Grain -- Milling -- Pictorial works

---

Compositional Studies  
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 1, f. 3

**Grist Milling: Compositional Study [1] of 2**  
1 drawing : black crayon on bond paper;  
35 x 42 cm.  
Leighton, Clare, 1898-1989  
Three circular compositional studies with concepts for indoor milling scenes. The most detailed of these resembles Study 6 in composition (with the name sitting to the right of the milling wheel). To the left Leighton has made a list of objects: [illegible], scoop, sack, corn, wheat, mat (or “rat”?). In the upper right someone (not Leighton) has written “original Grist Mill Idea taken from inside” in graphite.

**Genres / Formats:**  
Graphite drawings

**Subjects:**  
Grain -- Milling -- Pictorial works

---

b. Oversize 1, f. 3

**Grist Milling: Compositional Study [2] of 2**  
1 drawing : graphite, black crayon, white gouache and ink wash, on paper;  
35 x 42 cm.  
Leighton, Clare, 1898-1989  
Two circular compositional studies with concepts for Grist Milling, both slightly different from the final image. The larger study has a wheelbarrow and a different tool assembly/arrangement from the final image. All elements are reversed from the final print.

**Genres / Formats:**  
Graphite drawings

**Subjects:**  
Grain -- Milling -- Pictorial works

---

**States**  
12 state proofs (numbered 1-11, and one unnumbered).
Grist Milling > States (continued)

b. Oversize 1, f. 3

**Grist Milling: State 1**

1 print: wood engraving, with corrections in white gouache, on thin oriental paper;
30 × 29 cm.
Leighton, Clare, 1898-1989
Numbered 1 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Grain -- Milling -- Pictorial works

[between 1949 and 1951]

b. Oversize 1, f. 3

**Grist Milling: State 2**

1 print: wood engraving, with corrections in white gouache, on very thin oriental paper;
26 × 25 cm.
Leighton, Clare, 1898-1989
Numbered 2 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Grain -- Milling -- Pictorial works

[between 1949 and 1951]

b. Oversize 1, f. 3

**Grist Milling: State 3**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
29 × 34 cm.
Leighton, Clare, 1898-1989
Numbered 3 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Grain -- Milling -- Pictorial works

[between 1949 and 1951]

b. Oversize 1, f. 3

**Grist Milling: State 4**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
29 × 29 cm.
Leighton, Clare, 1898-1989
Numbered 4 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Grain -- Milling -- Pictorial works

[between 1949 and 1951]
<table>
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<th>Artwork Description</th>
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</tr>
</thead>
<tbody>
<tr>
<td>[between 1949 and 1951]</td>
<td><strong>Grist Milling: State 5</strong> 1 print: wood engraving, with white gouache, on long-fibered Japanese paper; 29 x 29 cm. Leighton, Clare, 1898-1989 Numbered 5 in upper right corner.</td>
<td>Grain -- Milling -- Pictorial works</td>
<td>Wood engravings</td>
</tr>
<tr>
<td>[between 1949 and 1951]</td>
<td><strong>Grist Milling: State 7</strong> 1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 30 cm. Leighton, Clare, 1898-1989 Numbered 7 in upper right corner.</td>
<td>Grain -- Milling -- Pictorial works</td>
<td>Wood engravings</td>
</tr>
<tr>
<td>[between 1949 and 1951]</td>
<td><strong>Grist Milling: State 8</strong> 1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 29 cm. Leighton, Clare, 1898-1989 Numbered 8 in upper right corner.</td>
<td>Grain -- Milling -- Pictorial works</td>
<td>Wood engravings</td>
</tr>
<tr>
<td>b. Oversize 1, f. 3</td>
<td><strong>Grist Milling: State 9</strong></td>
<td>[between 1949 and 1951]</td>
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<td>Leighton, Clare, 1898-1989</td>
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<td>Numbered 9 in upper right corner.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Grain -- Milling -- Pictorial works</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td>Wood engravings</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Oversize 1, f. 3</th>
<th><strong>Grist Milling: State 10</strong></th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 print : wood engraving, with corrections in white gouache, on very thin long-fibered oriental paper; 29 x 27 cm.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Numbered 10 in upper right corner.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
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<td></td>
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<tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Oversize 1, f. 3</th>
<th><strong>Grist Milling: State 11</strong></th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 print : wood engraving, with corrections in white gouache, on very thin long-fibered oriental paper; 29 x 27 cm.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Numbered 11 in upper right corner.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Grain -- Milling -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td>Wood engravings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Oversize 1, f. 3</th>
<th><strong>Grist Milling: State [12]</strong></th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 31 cm.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unnumbered proof. Grass added beneath the waterwheel indicates that this print follows State 11.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Grain -- Milling -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td>Wood engravings</td>
<td></td>
</tr>
</tbody>
</table>

Ice Cutting
Ice Cutting (continued)

Preliminary Studies
Series numbering reflects no inherent order in the studies.

b. Oversize 1, f. 4  Ice Cutting: Preliminary Study [1] of 8  [between 1949 and 1951]
1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Various large sketches of tools. Large sketch in the upper left is
difficult to identify. Sketches at the bottom and to the right look
similar; one is labeled “snow scraper.” It is different from the scraper
engraved in the foreground of the final image, in that this one has two
short handles and its teeth seem to form a diamond-shape.

Genres / Formats:
Graphite drawings

Subjects:
Ice industry -- Pictorial works

1 drawing : graphite on paper;
11 x 27 cm.
Leighton, Clare, 1898-1989
A torn, half-sheet of paper. The profile of a man with a hat, and a sketch
of some sort of ice-spear.

Genres / Formats:
Graphite drawings

Subjects:
Ice industry -- Pictorial works

1 drawing : graphite on paper;
20 x 27 cm.
Leighton, Clare, 1898-1989
Sketch of two men cutting ice. The ice appears divided by parallel lines
running from front to back, and the two men are cutting perpendicular
to these lines.

Genres / Formats:
Graphite drawings

Subjects:
Ice industry -- Pictorial works

Page 30 of 122
Ice Cutting: Preliminary Study [4] of 8
1 drawing: graphite on paper;
20 x 27 cm.
Leighton, Clare, 1898-1989
Sketch of two men cutting ice. One is seen in profile, with both hands pushing down on a long, toothy saw; behind him, a man leans towards the viewer, pushing down on two handlebars. A large rectangular ink-stain appears on the right side of the page.

Subjects:
  Ice industry -- Pictorial works

Genres / Formats:
  Graphite drawings

[between 1949 and 1951]

Ice Cutting: Preliminary Study [5] of 8
1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Three sketches of calipers, each open to a different width. Bottom corners of page are torn.

Subjects:
  Ice industry -- Pictorial works

Genres / Formats:
  Graphite drawings

[between 1949 and 1951]

Ice Cutting: Preliminary Study [6] of 8
1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Barn with a chute leaning down from the window on the building’s left side. A few trees visible behind. Bottom right corner of page is cut away.

Subjects:
  Ice industry -- Pictorial works

Genres / Formats:
  Graphite drawings

[between 1949 and 1951]

Ice Cutting: Preliminary Study [7] of 8
1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Ice groover and ice saw. Sketches labeled “groover” and “saw” (the saw is incomplete).

Subjects:
  Ice industry -- Pictorial works

Genres / Formats:
  Graphite drawings

[between 1949 and 1951]
Ice Cutting: Preliminary Study [8] of 8

1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989

Five large sketches of tools, labeled “Ditching knife used in salt marshes,” “broad axe,” “beetle,” “sheep shears,” and “corn cutter” (?)..

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Graphite drawings

Ice Cutting: Compositional Study [1] of 1

1 drawing: graphite, black crayon, white gouache and ink wash on paper;
30 x 30 cm (larger image), 12 x 12 cm (smaller image), on mat 51 x 38 cm.
Leighton, Clare, 1898-1989

Two compositional studies matted together on board. At top is a large circular drawing of the tool assembly on tracing paper taped over the bottom portion.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Graphite drawings

Ice Cutting: State 1

1 print: wood engraving, on clay-coated paper;
26 x 29 cm.
Leighton, Clare, 1898-1989

Partial proof: the bottom foreground is left blank. Print quality is poor, speckled with white spots. No corrections appear.

Numbered 1 in upper right corner.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Wood engravings
<table>
<thead>
<tr>
<th>Ice Cutting: State 2</th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. Oversize 1, f. 4</strong></td>
<td></td>
</tr>
<tr>
<td><em>Ice Cutting: State 2</em></td>
<td></td>
</tr>
<tr>
<td>1 print: wood engraving, with corrections in graphite and white gouache, on clay-coated paper; 28 x 28 cm.</td>
<td></td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td>Partial proof: the tool assembly in the foreground is left blank, and drawn in with graphite. Numbered 2 in upper right corner.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td></td>
</tr>
<tr>
<td>Ice industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td></td>
</tr>
<tr>
<td>Wood engravings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ice Cutting: State 3</th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. Oversize 1, f. 4</strong></td>
<td></td>
</tr>
<tr>
<td><em>Ice Cutting: State 3</em></td>
<td></td>
</tr>
<tr>
<td>1 print: wood engraving, with corrections in graphite and white gouache, on long-fibered Japanese paper; 27 x 29 cm.</td>
<td></td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td>Two sheets glued together: the larger, bottom sheet is a partial proof, with the tool assembly drawn in with graphite. Above it is attached a print of the early stage of the tool assembly, aligned so that it fits almost seamlessly with the print below. Numbered 3 in upper right corner.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td></td>
</tr>
<tr>
<td>Ice industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td></td>
</tr>
<tr>
<td>Wood engravings</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Ice Cutting: State 4</th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. Oversize 1, f. 4</strong></td>
<td></td>
</tr>
<tr>
<td><em>Ice Cutting: State 4</em></td>
<td></td>
</tr>
<tr>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 31 x 30 cm.</td>
<td></td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
</tr>
<tr>
<td>First full proof in the series. The tool assembly in the foreground still in an early stage of detail. Numbered 4 in upper right corner.</td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td></td>
</tr>
<tr>
<td>Ice industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td></td>
</tr>
<tr>
<td>Wood engravings</td>
<td></td>
</tr>
</tbody>
</table>
Ice Cutting > States (continued)

b. Oversize 1, f. 4

**Ice Cutting: State 5**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 5 in upper right corner.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 4

**Ice Cutting: State 6**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 6 in upper right corner.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 4

**Ice Cutting: State 7**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 7 in upper right corner.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 1, f. 4

**Ice Cutting: State 8**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 30 cm.
Leighton, Clare, 1898-1989
Numbered 8 in upper right corner.

Subjects:
- Ice industry -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]
Ice Cutting > States (continued)

b. Oversize 1, f. 4  
**Ice Cutting: State 9**  
[between 1949 and 1951]  
1 print : wood engraving, on long-fibered Japanese paper;  
29 x 30 cm.  
Leighton, Clare, 1898-1989  
Numbered 9 in upper right corner. No corrections visible (may essentially be a final proof).

Genres / Formats:  
Wood engravings

Subjects:  
Ice industry -- Pictorial works

Final proofs
No final proofs, but see State 9 (which has no corrections in gouache and may essentially be a final proof).

Codfishing

Preliminary Studies  
Series numbering reflects no inherent order in the studies.

b. Oversize 2, f. 5  
**Codfishing: Preliminary Study [1] of 5**  
[between 1949 and 1951]  
1 drawing : graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Four large sketches: three depict what look like lines (ropes), the top shrouded with fabric, the middle unknown, the bottom strung with doughnut-shaped floats. The top and bottom sketches represent parts of the rigging that appear in the right-most portion of the tool assembly (in the foreground of the image). Sketch of a barrel tied with cord in upper right corner.

Genres / Formats:  
Graphite drawings

Subjects:  
Atlantic cod fishing -- Pictorial works

b. Oversize 2, f. 5  
**Codfishing: Preliminary Study [2] of 5**  
[between 1949 and 1951]  
1 drawing : graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Three rough sketches: two circular sketches with basic composition of the woodcut (incomplete); to the right, a barrel with handles. Beneath, a list of objects Leighton considered for tool assembly in the foreground: “flag [?] & floats, kegs, cod, trawl [?], fork, knife, anchor, sea claw.” All but the first and last items are crossed out.

Genres / Formats:  
Graphite drawings

Subjects:  
Atlantic cod fishing -- Pictorial works
1 drawing : graphite and white gouache on bond paper;  
26 x 42 cm.  
Leighton, Clare, 1898-1989  
Cod: very fine, detailed full-page drawing of a cod.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Atlantic cod fishing -- Pictorial works

1 drawing : graphite on bond paper;  
22 x 19 cm.  
Leighton, Clare, 1898-1989  
Sketch of a knife and a three-pronged fork. Labeled "knife" and "fork."  
Genres / Formats:  
Graphite drawings  
Subjects:  
Atlantic cod fishing -- Pictorial works

2 drawings : graphite on bond paper;  
31 x 43 cm.  
Leighton, Clare, 1898-1989  
Two pieces of paper taped together. On one page, the long, hooked pole used by the cod fishers to move the cod, here labeled "galt" or "gatt" [?]. Beneath, a bundle of cord labeled "light and binding cord." On the other sheet, an image of an anchor.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Atlantic cod fishing -- Pictorial works

Codfishing: Compositional Study [1] of 1  
1 drawing : graphite and white gouache on bond paper;  
35 x 35 cm.  
Leighton, Clare, 1898-1989  
Circular drawing of final image (reversed).  
Genres / Formats:  
Graphite drawings  
Subjects:  
Atlantic cod fishing -- Pictorial works
Codfishing (continued)

States
13 states; 12 numbered 1-12, one unnumbered.

b. Oversize 2, f. 5

**Codfishing: State 1**

1 print: wood engraving, on very thin oriental paper;
26 x 28 cm.
Leighton, Clare, 1898-1989
Partial proof: large portion of bottom left is blank. No visible corrections.
Numbered 1 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Atlantic cod fishing -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 5

**Codfishing: State 2**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
28 x 30 cm.
Leighton, Clare, 1898-1989
Two pieces of paper glued together to form full image. At the top of the image, the paper has been cut into a semi-circle.
Numbered 2 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Atlantic cod fishing -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 5

**Codfishing: State 3**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
28 x 27 cm.
Leighton, Clare, 1898-1989
First full image in the series.

Genres / Formats:
Wood engravings

Subjects:
Atlantic cod fishing -- Pictorial works

[between 1949 and 1951]
<table>
<thead>
<tr>
<th>Codfishing: State 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 30 cm.</td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td>Numbered 4 in upper right corner.</td>
</tr>
</tbody>
</table>

Subjects:
- Atlantic cod fishing -- Pictorial works

Genres / Formats:
- Wood engravings

<table>
<thead>
<tr>
<th>Codfishing: State 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 print: wood engraving, on long-fibered Japanese paper; 26 x 29 cm.</td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td>No corrections visible. Numbered 5 in upper right corner.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Codfishing: State 6</th>
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</thead>
<tbody>
<tr>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 30 cm.</td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td>Numbered 6 in upper right corner.</td>
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</tbody>
</table>

Subjects:
- Atlantic cod fishing -- Pictorial works

Genres / Formats:
- Wood engravings

<table>
<thead>
<tr>
<th>Codfishing: State 7</th>
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</thead>
<tbody>
<tr>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 27 cm.</td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td>Numbered 7 in upper right corner.</td>
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</tbody>
</table>

Subjects:
- Atlantic cod fishing -- Pictorial works

Genres / Formats:
- Wood engravings
### Codfishing: State 8

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 30 cm.
Leighton, Clare, 1898-1989
Numbered 8 in upper right corner.

**Subjects:**
Atlantic cod fishing -- Pictorial works

**Genres / Formats:**
Wood engravings

### Codfishing: State 9

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 26 cm.
Leighton, Clare, 1898-1989
Numbered 9 in upper right corner.

**Subjects:**
Atlantic cod fishing -- Pictorial works

**Genres / Formats:**
Wood engravings

### Codfishing: State 10

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 26 cm.
Leighton, Clare, 1898-1989
Numbered 10 in upper right corner.

**Subjects:**
Atlantic cod fishing -- Pictorial works

**Genres / Formats:**
Wood engravings

### Codfishing: State 11

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 26 cm.
Leighton, Clare, 1898-1989
Numbered 11 in upper right corner.

**Genres / Formats:**
Wood engravings

**Subjects:**
Atlantic cod fishing -- Pictorial works
b. Oversize 2, f. 5  
**Codfishing: State [11a]**  
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;  
30 x 29 cm.  
Leighton, Clare, 1898-1989  
Unnumbered state. Details on the edges of the ship and on the clothes of the right-most figures suggest this print comes between State 11 and State 12.  

Genres / Formats:  
Wood engravings  

Subjects:  
Atlantic cod fishing -- Pictorial works

---

b. Oversize 2, f. 5  
**Codfishing: State 12**  
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;  
29 x 30 cm.  
Leighton, Clare, 1898-1989  
Numbered 12 in upper right corner.  

Genres / Formats:  
Wood engravings  

Subjects:  
Atlantic cod fishing -- Pictorial works

---

Final proofs  
Series numbering reflects no inherent order in the proofs.

b. Oversize 2, f. 5  
**Codfishing: Final Proof [1] of 2**  
1 print: wood engraving, on long-fibered Japanese paper;  
30 x 30 cm.  
Leighton, Clare, 1898-1989  

Genres / Formats:  
Wood engravings  

Subjects:  
Atlantic cod fishing -- Pictorial works

b. Oversize 2, f. 5  
**Codfishing: Final Proof [2] of 2**  
1 print: wood engraving, on clay-coated paper;  
32 x 36 cm.  
Leighton, Clare, 1898-1989  

Genres / Formats:  
Wood engravings  

Subjects:  
Atlantic cod fishing -- Pictorial works

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Lobstering
Preliminary Studies
Series numbering reflects no inherent order in the studies.
(See also: Logging, Study 5 for a sketch of a landscape labeled “lobsters”)

<table>
<thead>
<tr>
<th>b. Oversize 2, f. 6</th>
<th><strong>Lobstering: Preliminary Study [1] of 11</strong></th>
<th>[between 1949 and 1951]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lobstering: Preliminary Study [1] of 11</strong></td>
<td>1 drawing : graphite on bond paper; 18 x 23 cm.</td>
<td></td>
</tr>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sketch of a lobster trap. Labeled “lobster catcher.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Lobster industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td>Graphite drawings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detailed, full-page drawing of a lobster.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Lobster industry -- Pictorial works</td>
<td></td>
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<tr>
<td>Genres / Formats:</td>
<td>Graphite drawings</td>
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<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 sketches of lobsters: one large lobster seen from above in the middle, surrounded by lobsters drawn from different angles and in different positions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subjects:</td>
<td>Lobster industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>Genres / Formats:</td>
<td>Graphite drawings</td>
<td></td>
</tr>
</tbody>
</table>
b. Oversize 2, f. 6  

**Lobstering: Preliminary Study [4] of 11**  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Two detailed sketches of tall rubber boots. The left sketch includes ropes and anchor, and the boots seem to be hanging from the wall.

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

---

b. Oversize 2, f. 6  

**Lobstering: Preliminary Study [5] of 11**  
1 drawing: graphite on bond paper;  
30 x 38 cm.  
Leighton, Clare, 1898-1989  
Sketches of three bunches of seaweed, each a slightly different variety. Small sketch of a lobster in upper right corner.

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

---

b. Oversize 2, f. 6  

**Lobstering: Preliminary Study [6] of 11**  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Seascape with a number of smallish islands in the middle distance. In front of one is a tiny figure in a row-boat. A group of round, bald rocks in the foreground. Not very detailed.

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

---

b. Oversize 2, f. 6  

**Lobstering: Preliminary Study [7] of 11**  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Sketch of a group of rocks in the center; to the left, two small boats, the top one with a sail.

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works
Lobstering > Preliminary Studies (continued)

b. Oversize 2, f. 6

**Lobstering: Preliminary Study [8] of 11**  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
[Rough sketch of a group of rocks. At the top right is a spit of land. Some orange-brown residue on the left edge of the paper.]

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 6

**Lobstering: Preliminary Study [9] of 11**  
1 drawing: graphite on bond paper;  
28 x 43 cm.  
Leighton, Clare, 1898-1989  
[Wide sketch of a seascape with pine trees at the far shore, on a spit of land that curves to the left. In the middle ground, to the left, a rocky shoreline with a small boat moored.]

In the foreground, disconnected from the landscape, a large sketch of a lobster buoy laid on its side, with a line tied to the top.

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 6

**Lobstering: Preliminary Study [10] of 11**  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
[In the foreground is a large sketch of a rowboat, apparently moored near a pier. Behind, much smaller, a person rows in a similar boat. Rough sketch of trees or vegetation on the far shore.]

Genres / Formats:  
Graphite drawings

Subjects:  
Lobster industry -- Pictorial works

[between 1949 and 1951]
### Lobstering: Preliminary Studies (continued)

#### b. Oversize 2, f. 6


1 drawing: graphite on bond paper; 28 x 32 cm.
Leighton, Clare, 1898-1989

Studies of jacketed arms and hands grasping ropes.

Genres / Formats:
Graphite drawings

Subjects:
Lobster industry -- Pictorial works

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**Compositional Studies**
Series numbering reflects only perceived (not known) order of the compositional studies.

#### b. Oversize 2, f. 6

**Lobstering: Compositional Study [1] of 2**

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

In the center is a large circular sketch presenting a possibility for the plate’s overall composition. The sketch is similar, but not identical, to the final image (in reverse). In the upper right corner, Leighton has drawn a two-headed arrow and written “light.” Around are numerous smaller circular sketches in varying degrees of completion. Some are similar to the central image, but some present men in rowboats, etc.

Genres / Formats:
Graphite drawings

Subjects:
Lobster industry -- Pictorial works

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**Lobstering: Compositional Study [2] of 2**

1 drawing: graphite, blue and white gouache on stiff paper; 30 x 31 cm.
Leighton, Clare, 1898-1989

Circular drawing of the final composition for the image (in reverse from the prints). Very finely executed.

Genres / Formats:
Graphite drawings

Subjects:
Lobster industry -- Pictorial works

---

**States**
Lobstering > States (continued)

b. Oversize 2, f. 6  
**Lobstering: State 1**  
1 print: wood engraving, with corrections in white gouache, on very thin Japanese paper;  
30 x 28 cm.  
Leighton, Clare, 1898-1989  
Partial proof: large white space in the center of print.  
Numbered 1 in upper right corner.  

Subjects:  
- Lobster industry -- Pictorial works  

Genres / Formats:  
- Wood engravings  

b. Oversize 2, f. 6  
**Lobstering: State 2**  
1 print: wood engraving, on clay-coated paper;  
30 x 31 cm.  
Leighton, Clare, 1898-1989  
Partial proof: large white space in the center of print. No corrections visible.  
Numbered 2 in upper right corner.  

Subjects:  
- Lobster industry -- Pictorial works  

Genres / Formats:  
- Wood engravings  

b. Oversize 2, f. 6  
**Lobstering: State 3**  
1 print: wood engraving, with corrections in graphite and white gouache, on very thin Japanese paper;  
27 x 29 cm.  
Leighton, Clare, 1898-1989  
Hands of the two central figures holding buckets are drawn in with graphite (over the blank space in the center).  
Numbered 3 in upper right corner.  

Subjects:  
- Lobster industry -- Pictorial works  

Genres / Formats:  
- Wood engravings
| b. Oversize 2, f. 6 | **Lobstering: State 4**  
|  | 1 print: wood engraving, with corrections in graphite and white gouache, on very thin oriental paper;  
|  | 29 x 26 cm.  
|  | Leighton, Clare, 1898-1989  
|  | Hands of men carrying buckets are drawn in with graphite (into blank spaces at the print’s center).  
|  | Numbered 4 in upper right corner. Verso: round stamp reading “N.E.I. 49” in lower right corner.  
|  | Subjects:  
|  | Lobster industry -- Pictorial works  
|  | Genres / Formats:  
|  | Wood engravings  
| b. Oversize 2, f. 6 | **Lobstering: State 5**  
|  | 1 print: wood engraving, with corrections in graphite and white gouache, on long-fibered Japanese paper;  
|  | 26 x 27 cm.  
|  | Leighton, Clare, 1898-1989  
|  | Hands of men carrying buckets drawn in graphite (into white spaces in center of print)  
|  | Numbered 5 in upper right corner. Verso: round sticker reading “N.E.I. 50” in lower right corner.  
|  | Subjects:  
|  | Lobster industry -- Pictorial works  
|  | Genres / Formats:  
|  | Wood engravings  
| b. Oversize 2, f. 6 | **Lobstering: State 6**  
|  | 1 print: wood engraving, with corrections in white gouache, on long-fibred Japanese paper;  
|  | 26 x 27 cm.  
|  | Leighton, Clare, 1898-1989  
|  | First full proof in which the men’s hands (carrying buckets) have been engraved in the image.  
|  | Numbered 6 in upper right corner. Verso: round sticker reading “N.E.I. 51” in lower right corner.  
|  | Subjects:  
|  | Lobster industry -- Pictorial works  
|  | Genres / Formats:  
|  | Wood engravings
Lobstering: State 7
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 27 cm.
Leighton, Clare, 1898-1989
Another piece of paper has been pasted over the right side of the print, fitted to the print beneath so the seams are difficult to see.
Numbered 7 in upper right corner. Verso: round sticker reading "N.E.I. 52" in lower right corner.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works

Lobstering: State 8
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 30 cm.
Leighton, Clare, 1898-1989
Numbered 8 in upper right corner. Verso: orange residue from an adhesive/glue in the corners.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works

Lobstering: State 9
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 29 x 28 cm.
Leighton, Clare, 1898-1989
Numbered 9 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works
Lobstering > States (continued)

b. Oversize 2, f. 6

**Lobstering: State 10**

1 print: wood engraving, with corrections in white gouache, on very thin, long-fibered Japanese paper; 31 x 33 cm.
Leighton, Clare, 1898-1989
Numbered 10 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works

[between 1949 and 1951]

Final proofs

b. Oversize 2, f. 6

**Lobstering: Final Proof (unsigned)**

1 print: wood engraving, on paper; 29 x 27 cm.
Leighton, Clare, 1898-1989
Unsigned final proof. Poor printing quality: very light, with white splotches.

Verso: round sticker reading “N.E.I. 48” on lower right corner.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 6

**Lobstering: Final Proof (signed)**

1 print: wood engraving, on long-fibered Japanese paper; 29 x 29 cm.
Leighton, Clare, 1898-1989
Print signed by Leighton in pencil below the image. Marked in pencil “5/50 Lobsters” and “10” in upper right corner.

Orange adhesive residue and impressions on recto/verso suggest it was framed at one point.

Genres / Formats:
Wood engravings

Subjects:
Lobster industry -- Pictorial works

[between 1949 and 1951]

Logging

Preliminary Studies
Also includes studies for Lobstering and Sugaring. Study 5 is labeled “Combination of ideas for 3 plates” (not in Leighton’s hand) and contains studies of a landscape for Lobstering and a bucket for Sugaring.

Series numbering reflects no inherent order in the studies.
b. Oversize 2, f. 7

Logging: Preliminary Study [1] of 13
1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Rough studies of figures bent over poling logs.

Subjects:
Logging -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]

b. Oversize 2, f. 7

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
A single figure poling logs on a river.

Subjects:
Logging -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]

b. Oversize 2, f. 7

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Sketches of stacks of logs. In the upper right-hand corner, there
appears to be a drawing of an eddy of water around a rock, with a
jagged bush beneath.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 7

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Sketches of three logs, the left-most one with more detail where bark
has been scraped.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

[between 1949 and 1951]
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Peavey, sap bucket, lobstering landscape.
Labeled “Combination of ideas for 3 plates” in upper right-hand corner; each element also labeled according to the corresponding plate; these appear to be in a different hand (not Clare Leighton).
Logging: a peavey (pole with sharp clamps on the bottom for pushing logs), labeled as such, and a partial sketch of the prongs of a cant hook, labeled “cant hook” by Leighton and “Logging” in another hand.
Sugaring: sap bucket, labeled “sap bucket” by Leighton and “sugar” in another hand.
Lobstering: landscape with boats and lighthouse in the distance, labeled “lobsters” in another hand.
Upper right corner of paper cut away.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Outline of a figure pushing logs; smudged pine tree to the left.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Two sketches of an axe, one bold and one light. Seems to read “bit longer” (or “hilt longer”?)
Verso: outline of placard reading “The Carolina Quartet.”

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works
Logging: Preliminary Study [8] of 13
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Four or five rough sketches of men leaning at different angles to push logs. Yellowish spotting on paper.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

Logging: Preliminary Study [9] of 13
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
On the right, two figures pushing logs; on the left, rough sketches of piled logs, and beneath, water eddying around a rock.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

Logging: Preliminary Study [10] of 13
1 drawing: graphite on paper; 28 x 35 cm.
Leighton, Clare, 1898-1989
Three sketches of tree stumps, the left-most being the most detailed.

Genres / Formats:
Graphite drawings

Subjects:
Logging -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Resembles the background of the final Logging image, but without any people. Logs piled chaotically with water flowing by, all very rough.

Subjects:
Logging -- Pictorial works

Genres / Formats:
Graphite drawings
### Logging > Preliminary Studies (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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| b. Oversize 2, f. 7 | **Logging: Preliminary Study [12] of 13**
1 drawing : graphite on bond paper ;
35 x 43 cm.
Leighton, Clare, 1898-1989
Lone figure kneeling on logs. Right edge of paper is frayed. |
| | Subjects: Logging -- Pictorial works |
| | Genres / Formats: Graphite drawings |
| b. Oversize 2, f. 7 | **Logging: Preliminary Study [13] of 13**
1 drawing : graphite on bond paper ;
35 x 43 cm.
Leighton, Clare, 1898-1989
Two figures poling in a boat. Above, rough sketch of a number of figures with long poles, perched atop a stack of logs. Three corners of paper are cut away. |
| | Subjects: Logging -- Pictorial works |
| | Genres / Formats: Graphite drawings |

**Compositional Studies**
Series numbering reflects only perceived (not known) order of the compositional studies.

<table>
<thead>
<tr>
<th>Container</th>
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</table>
| b. Oversize 2, f. 7 | **Logging: Compositional Study [1] of 4**
1 drawing : graphite on bond paper ;
35 x 43 cm.
Leighton, Clare, 1898-1989
Three small circular sketches outlining the overall composition of the plate. Paper has a large tear starting at the left edge. |
| | Subjects: Logging -- Pictorial works |
| | Genres / Formats: Graphite drawings |
Logging > Compositional Studies (continued)

b. Oversize 2, f. 7

**Logging: Compositional Study [2] of 4**

1 drawing: graphite, black crayon and white gouache on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Large circular sketch showing overall composition of the Logging image (reversed). Central figure has a different hand position from final image.

Subjects:
- Logging -- Pictorial works

Genres / Formats:
- Graphite drawings

[between 1949 and 1951]

b. Oversize 2, f. 7

**Logging: Compositional Study [3] of 4**

1 drawing: graphite, black crayon, blue and white gouache on stiff, long-fibered Japanese paper; 30 x 32 cm.
Leighton, Clare, 1898-1989

Large circular drawing of overall composition of the plate. Central figure has straightened back leg and different hand position from final image.

Subjects:
- Logging -- Pictorial works

Genres / Formats:
- Graphite drawings

[between 1949 and 1951]

b. Oversize 2, f. 7

**Logging: Compositional Study [4] of 4**

1 drawing: graphite and white gouache on stiff, long-fibered Japanese paper; 30 x 31 cm.
Leighton, Clare, 1898-1989

Circular sketch of overall composition of the plate. Of the four, this is closest to the final image. The central figure's straightened leg has been erased and re-drawn with a bent knee, and his hand position resembles that of final image. Verso: a very rough circular image in graphite.

Subjects:
- Logging -- Pictorial works

Genres / Formats:
- Graphite drawings

[between 1949 and 1951]
### Logging > States (continued)

<table>
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<th>Container</th>
<th>Description</th>
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<th>Genres / Formats</th>
<th>Subjects</th>
<th>Notes</th>
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<tbody>
<tr>
<td>b. Oversize 2, f. 7</td>
<td><strong>Logging: State 1</strong>&lt;br&gt;1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;&lt;br&gt;29 x 30 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Labeled number 1.</td>
<td>[between 1949 and 1951]</td>
<td>Wood engravings</td>
<td>Logging -- Pictorial works</td>
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<tr>
<td>b. Oversize 2, f. 7</td>
<td><strong>Logging: State 2</strong>&lt;br&gt;1 print: wood engraving, with corrections in white gouache, on very thin Japanese paper;&lt;br&gt;29 x 30 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Tears in paper, particularly on the central figure’s boot.&lt;br&gt;Labeled number 2. Verso: circular sticker in upper right-hand reads “NEI 74”.</td>
<td>[between 1949 and 1951]</td>
<td>Wood engravings</td>
<td>Logging -- Pictorial works</td>
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<tr>
<td>b. Oversize 2, f. 7</td>
<td><strong>Logging: State 3</strong>&lt;br&gt;1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;&lt;br&gt;29 x 32 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Labeled number 3. Verso: circular sticker in upper right-hand reads “NEI 75”.</td>
<td>[between 1949 and 1951]</td>
<td>Wood engravings</td>
<td>Logging -- Pictorial works</td>
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<td>b. Oversize 2, f. 7</td>
<td>Logging: State 4</td>
<td>[between 1949 and 1951]</td>
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<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;</td>
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<td>29 x 30 cm.</td>
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<td>Leighton, Clare, 1898-1989</td>
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<td>Labeled number 4. Verso: circular sticker in upper left-hand reads “NEI 76”.</td>
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<table>
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<th>b. Oversize 2, f. 7</th>
<th>Logging: State 5</th>
<th>[between 1949 and 1951]</th>
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<tbody>
<tr>
<td></td>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;</td>
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<tr>
<td></td>
<td>30 x 30 cm.</td>
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<td>Leighton, Clare, 1898-1989</td>
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<tr>
<td></td>
<td>Labeled number 5. Verso: circular sticker in upper right-hand reads “NEI 77”.</td>
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<td>Subjects: Logging -- Pictorial works</td>
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<td>Genres / Formats: Wood engravings</td>
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<th>b. Oversize 2, f. 7</th>
<th>Logging: State 6</th>
<th>[between 1949 and 1951]</th>
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<tbody>
<tr>
<td></td>
<td>1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;</td>
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<td></td>
<td>29 x 31 cm.</td>
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<td>Leighton, Clare, 1898-1989</td>
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<td></td>
<td>Three corners are cut off, making a trapezoidal shape.</td>
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<tr>
<td></td>
<td>Labeled number 6. Verso: circular sticker in upper left-hand reads “NEI 78”.</td>
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<td>Subjects: Logging -- Pictorial works</td>
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<td>Genres / Formats: Wood engravings</td>
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<tr>
<td>56</td>
<td>Logging: State 7</td>
<td>[between 1949 and 1951]</td>
</tr>
<tr>
<td></td>
<td>Logging: State 8</td>
<td>[between 1949 and 1951]</td>
</tr>
</tbody>
</table>
b. Oversize 2, f. 7  

**Logging: Final Proof [2] of 3**

1 print: wood engraving, on clay-coated paper;  
32 x 36 cm.  
Leighton, Clare, 1898-1989  
Almost identical to Final Proof 3, except with slightly less white marking on the central figure’s left hand; a white mark runs down the outer pant leg of the second largest figure. Graphite smudge on far right edge of paper.

Genres / Formats:  
Wood engravings

Subjects:  
Logging -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 7  

**Logging: Final Proof [3] of 3**

1 print: wood engraving, on clay-coated paper;  
32 x 36 cm.  
Leighton, Clare, 1898-1989  
Almost identical to Final Proof 2, except with slightly more white marking on the central figure’s left hand.

Genres / Formats:  
Wood engravings

Subjects:  
Logging -- Pictorial works

[between 1949 and 1951]

Marble Quarrying

Preliminary Studies  
Series numbering reflects no inherent order in the studies.

b. Oversize 2, f. 8  

**Marble Quarrying: Preliminary Study [1] of 12**

1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Sketch of a large block of marble with a fault down the middle (and a tree on top, perhaps?); a hook for hauling marble, and a sketch of marble being lifted up, with a workman on top. Also two circles with rough sketches.

Subjects:  
Marble industry and trade -- Pictorial works

Genres / Formats:  
Graphite drawings

[between 1949 and 1951]
b. Oversize 2, f. 8

**Marble Quarrying: Preliminary Study [2] of 12**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Sketches of two figures, one pushing down on the handlebars of a pump, the other leaning towards him. Below, a ring attached to a rope or some sort.

Subjects:
  - Marble industry and trade -- Pictorial works

Genres / Formats:
  - Graphite drawings

[between 1949 and 1951]

---

b. Oversize 2, f. 8

**Marble Quarrying: Preliminary Study [3] of 12**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Equipment, including a rope with a ring attached to a metallic cap; a mallet. Below, a block of marble. To the right, rough sketches of figures, and another tool marked “longer” and “out” with arrows.

Subjects:
  - Marble industry and trade -- Pictorial works

Genres / Formats:
  - Graphite drawings

[between 1949 and 1951]

---

b. Oversize 2, f. 8

**Marble Quarrying: Preliminary Study [4] of 12**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Five sketches of workmen in overalls in various poses. In the top left corner, sketches of tools, including what looks like a wrench, and a rope attached to a ring.

Subjects:
  - Marble industry and trade -- Pictorial works

Genres / Formats:
  - Graphite drawings

[between 1949 and 1951]

---

b. Oversize 2, f. 8

**Marble Quarrying: Preliminary Study [5] of 12**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Rough outline sketch of blocks of marble in a landscape.

Subjects:
  - Marble industry and trade -- Pictorial works

Genres / Formats:
  - Graphite drawings

[between 1949 and 1951]
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Sketch of a wrench, in dark graphite. One corner of the page is torn.  

Subjects:  
Marble industry and trade -- Pictorial works  

Genres / Formats:  
Graphite drawings  

---

Marble Quarrying: Preliminary Study [7] of 12  
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Sketches of marble cleaved into various sizes of blocks. On the right side there seems to be a name and address circled; “Ken Eastman” (?) is the only legible portion.  

Genres / Formats:  
Graphite drawings  

Subjects:  
Marble industry and trade -- Pictorial works  

---

Marble Quarrying: Preliminary Study [8] of 12  
1 drawing: graphite on paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Finely detailed sketch of the landscape around the marble quarry, with the terraced “steps” where the marble has been cut out (as in the central portion of the final image). Shrubs sprout from the rocks around, and mountains are visible behind.  

Genres / Formats:  
Graphite drawings  

Subjects:  
Marble industry and trade -- Pictorial works
Marble Quarrying: Preliminary Study [9] of 12
1 drawing : graphite on paper;
43 x 35 cm.
Leighton, Clare, 1898-1989
Machinery of the crane in the center of the image. Shows the large set of wheels that turn in order to control the poseable neck of the crane. In the bottom right corner, Leighton has noted “Mr. Thad Perrow, Florence, Vermont”. Leighton conducted almost all her research by word of mouth, and was able to observe the industries she depicted by asking locally after people who were engaged in them. Mr. Perrow was likely the foreman or official at a marble quarry visited by Leighton.

Genres / Formats:
- Graphite drawings

Subjects:
- Marble industry and trade -- Pictorial works

Marble Quarrying: Preliminary Study [10] of 12
1 drawing : graphite on paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
On one side is a dark L-shaped shadow marking the cleavage of a block of marble. On the other half of the page, beneath a heavily crumpled corner, is the neck of a crane with a hastily-sketched hook dangling from it.

Genres / Formats:
- Graphite drawings

Subjects:
- Marble industry and trade -- Pictorial works

1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
The page is filled with a rough landscape of hills and bushes, and what look like ladders or railroad tracks running over them. The foreground appears to feature the terraced run of marble that occupies the center of the final image.

Genres / Formats:
- Graphite drawings

Subjects:
- Marble industry and trade -- Pictorial works
Marble Quarrying > Preliminary Studies (continued)

b. Oversize 2, f. 8

Marble Quarrying: Preliminary Study [12] of 12
1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Very rough, full-page sketch with the overall composition of the plate, focusing on the crane in the center. To the upper right, a small, dark circular sketch with a rough approximation of the plate's design. Verso: some circular sketches.

Genres / Formats:
Graphite drawings

Subjects:
Marble industry and trade -- Pictorial works

[between 1949 and 1951]

Compositional Studies
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 2, f. 8

Marble Quarrying: Compositional Study [1] of 2
1 drawing : black crayon on paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Large circular sketch depicting the overall composition of the plate in some detail. The crane is visible, with three figures to the left and a mass of roughly sketched tools in the foreground.

Genres / Formats:
Graphite drawings

Subjects:
Marble industry and trade -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 8

Marble Quarrying: Compositional Study [2] of 2
1 drawing : blue and white gouache over graphite on paper; image 28 x 31 cm, on mat 51 x 38 cm.
Leighton, Clare, 1898-1989
Very detailed drawing of the composition of the plate. Elements of this image are somewhat easier to identify in this drawing than in the prints.

Genres / Formats:
Graphite drawings

Subjects:
Marble industry and trade -- Pictorial works

[between 1949 and 1951]

States
Various unnumbered states are found in this series, and their position in the series has been identified as nearly as possible using clues from the prints.
Marble Quarrying > States (continued)

b. Oversize 2, f. 8

**Marble Quarrying: State [0]**

1 print: wood engraving, with markings in white gouache and graphite, on paper; 23 x 16 cm.

Leighton, Clare, 1898-1989

Partial proof: only half the page is visible, and large portions have been left blank. The lack of markings on the left-most standing figure, the marble block and the landscape to the right of the men, indicates that this print precedes State 1. Some markings in gouache outside the image, but no corrections.

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works

b. Oversize 2, f. 8

**Marble Quarrying: State 1**

1 print: wood engraving, on very thin oriental paper; 27 x 27 cm.

Leighton, Clare, 1898-1989

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works

b. Oversize 2, f. 8

**Marble Quarrying: State 2**

1 print: wood engraving, with corrections in white gouache, on very thin oriental paper; 27 x 27 cm.

Leighton, Clare, 1898-1989

Tear in the bottom, middle; some bad creasing in bottom half of page.

Numbered 2 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works
Marble Quarrying > States (continued)

b. Oversize 2, f. 8

Marble Quarrying: State 3
1 print: wood engraving, on very thin oriental paper; 26 x 29 cm.
Leighton, Clare, 1898-1989
One small spot of gouache seems accidental; otherwise, proof is untouched. Small holes in paper.
Numbered 3 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

Marble Quarrying: State [3a]
1 print: wood engraving, on clay-coated paper; 31 x 31 cm.
Leighton, Clare, 1898-1989
Unnumbered print. No corrections in gouache. Details on the two necks of the crane, on the rope in the foreground, and on the shadows of the landscape (especially the two parallel shadows in the top middle, which Leighton later reduced to one shadow) indicate that this state came before either State 3 or State 4. One line in the left part of the crane wheel appears in State 3 but not in this print; however, that line also disappears on some later prints, suggesting that over-inking caused the finer lines to vanish (see, for instance State [5a], where a number of lines present in State 5 have vanished).

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

Marble Quarrying: State 4
1 print: wood engraving, with corrections in white gouache, on very thin oriental paper; 30 x 28 cm.
Leighton, Clare, 1898-1989
Numbered 4 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works
**Marble Quarrying > States (continued)**

b. Oversize 2, f. 8

**Marble Quarrying: State [4a]**

1 print: wood engraving, with corrections in white gouache, on thin, long-fibered Japanese paper; 30 x 29 cm.

Leighton, Clare, 1898-1989

This state is unnumbered, but the markings along the two necks of the crane and on the rope in the foreground indicate that it came somewhere between States 4 and 5. The only corrections in gouache are added to the shadows in the landscape at the top of the image. Leighton eventually did change this spot, but not following the corrections found in this state.

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 8

**Marble Quarrying: State [4b]**

1 print: wood engraving, on clay-coated paper; 31 x 31 cm.

Leighton, Clare, 1898-1989

Unnumbered print, falling between States 4 and 5. Details in the left-most figure’s overall straps indicate that this print comes after State 4. It follows State [4a], as can be seen from the shading on the left neck of the crane. The print precedes State 5, since it is missing details in the right-most figure’s overall straps, and because both parallel shadows are present in the upper landscape between the necks of the crane.

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 8

**Marble Quarrying: State 5**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 31 cm.

Leighton, Clare, 1898-1989

Two upper corners cut, lower corners torn.

Numbered 5 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Marble industry and trade -- Pictorial works

[between 1949 and 1951]
Marble Quarrying: State [5a]
1 print : wood engraving, on clay-coated paper; 31 x 31 cm.
Leighton, Clare, 1898-1989
Unnumbered print. The clearest indication that this state comes after State 5 is found in the landscape between the two necks of the crane, where the two parallel shadows have been reduced to only one shadow; also, in the black triangle to the left of the crane, detail lines appear in this proof that are absent from State 5. It probably precedes State 6 because this proof lacks details in the rope, metal ring, etc. in the leftmost portion of the tool assembly. However, some details present in State 5 and even earlier prints are missing here. The printing overall is poor quality, spotted with white dots. Fingerprints appear at the top right of the page.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

Marble Quarrying: State 6
1 print : wood engraving, on long-fibered Japanese paper; 28 x 29 cm.
Leighton, Clare, 1898-1989
No corrections visible.
Numbered 6 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

Marble Quarrying: State [6a]
1 print : wood engraving, on clay-coated paper; 27 x 30 cm.
Leighton, Clare, 1898-1989
Unnumbered state. Shading on the left neck of the crane, plus details on the metal ring and knob in the left-most portion of the tool assembly, make it appear identical to State 6 (and certainly after State [5a]). Lack of detail in the black triangle to the left of the crane indicates that it falls before State 7. Print quality is overall very bad, spattered with white dots.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works
Marble Quarrying > States (continued)

b. Oversize 2, f. 8

Marble Quarrying: State 7

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper;
29 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 7 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

[between 1949 and 1951]

b. Oversize 2, f. 8

Marble Quarrying: State 8

1 print: wood engraving, on long-fibered Japanese paper;
29 x 29 cm.
Leighton, Clare, 1898-1989
No visible corrections in gouache; it may essentially be a final proof.
Upper left corner is cut off.
Numbered 8 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Marble industry and trade -- Pictorial works

[between 1949 and 1951]

Final proofs
No final proofs, but see State 8, which may essentially be a final proof.

Shipbuilding

Preliminary Studies
See also Farming, Preliminary Study [3] for a drawing of an adze for Shipbuilding.
Series numbering reflects no inherent order in the studies.

b. Oversize 3, f. 9

Shipbuilding: Preliminary Study [1] of 7

1 drawing: graphite on paper;
22 x 14 cm.
Leighton, Clare, 1898-1989
List of tools, and sketches of an adze, augur (auger), caulking mallet(?), bevel and pitch pot.

Subjects:
Shipbuilding -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]
b. Oversize 3, f. 9

**Shipbuilding: Preliminary Study [2] of 7**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Sketches of various tools, including a spike with a cord, bundle of cord, mallet, compass, stilts to support hull during construction, etc. Labeled “ship building” in upper left corner. Irregular piece cut from lower right corner.

Subjects:
Shipbuilding -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: Preliminary Study [3] of 7**

1 drawing : graphite on bond paper; 22 x 35 cm.
Leighton, Clare, 1898-1989

Tape measure. Labeled “Donald McKay’s tape line.”

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: Preliminary Study [4] of 7**

1 drawing : graphite on bond paper; 43 x 35 cm.
Leighton, Clare, 1898-1989

Mallet, plane, man wielding an adze, and other shipbuilding tools. The plane is marked “taller”.

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: Preliminary Study [5] of 7**

1 drawing : graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Three light sketches of compasses and one sketch of a tool used for measuring angles. Large portions of upper left and lower right corners cut away.

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works

[between 1949 and 1951]
1 drawing: graphite and pen on bond paper;
43 x 35 cm.
Leighton, Clare, 1898-1989
Three small compositional studies in graphite and pen and ink. Below, two sketches of ship's hull and one of a knee (tool). In the upper right-hand corner, a list of tools and Leighton's notes to herself on the composition of the image. Bottom left corner cut away, top of paper damaged.

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works

1 drawing: graphite on bond paper;
43 x 35 cm.
Leighton, Clare, 1898-1989
Caulking iron, chisel and a third conical tool resembling a wooden peg. Also curved pieces of wood, a sketch of a ship in scaffolding, and a light circular drawing.

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works

Compositional Studies
Series numbering reflects only perceived (not known) order of the compositional studies.

Shipbuilding: Compositional Study [1] of 2
1 drawing: graphite, black crayon and white gouache on paper;
image 35 x 33 cm, on mat 51 x 38 cm.
Leighton, Clare, 1898-1989
Circular drawing matted on board. Image is not identical to the final design (beams are at different angles, figures are missing). Under the board is a note reading “planked bottom to top, augur bits.”

Genres / Formats:
Graphite drawings

Subjects:
Shipbuilding -- Pictorial works
b. Oversize 3, f. 9

**Shipbuilding: Compositional Study [2] of 2**

2 drawings: graphite and white gouache on paper; top image 34 x 33 cm, bottom image 14 x 16 cm, on mat 51 x 38 cm.

Leighton, Clare, 1898-1989

Two compositional studies. The top is larger (34x33 cm) and more detailed. The bottom is in graphite and much smaller (14x16 cm). Both drawings are closer (but not identical) to the final image than Compositional Study [1], in that they display a tall, triangular scaffolding at the front of the hull.

Genres / Formats:
- Graphite drawings

Subjects:
- Shipbuilding -- Pictorial works

**States**

b. Oversize 3, f. 9

**Shipbuilding: State 1**

1 print: wood engraving, with corrections in white gouache, on thin, long-fibered Japanese paper; 27 x 28 cm.

Leighton, Clare, 1898-1989

Numbered 1 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works

b. Oversize 3, f. 9

**Shipbuilding: State 2**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 30 cm.

Leighton, Clare, 1898-1989

Numbered 2 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works
| b. Oversize 3, f. 9 | **Shipbuilding: State 3**  
1 print : wood engraving, with corrections in white gouache, on thin, long-fibered Japanese paper  
31 x 30 cm.  
Leighton, Clare, 1898-1989  
Numbered 3 in upper right corner.  
Genres / Formats:  
Wood engravings  
Subjects:  
Shipbuilding -- Pictorial works | [between 1949 and 1951] |
| b. Oversize 3, f. 9 | **Shipbuilding: State 4**  
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper  
27 x 29 cm.  
Leighton, Clare, 1898-1989  
Numbered 4 in upper right corner.  
Genres / Formats:  
Wood engravings  
Subjects:  
Shipbuilding -- Pictorial works | [between 1949 and 1951] |
| b. Oversize 3, f. 9 | **Shipbuilding: State 5**  
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper  
26 x 29 cm.  
Leighton, Clare, 1898-1989  
Numbered 5 in upper right corner.  
Genres / Formats:  
Wood engravings  
Subjects:  
Shipbuilding -- Pictorial works | [between 1949 and 1951] |
| b. Oversize 3, f. 9 | **Shipbuilding: State 6**  
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper  
26 x 29 cm.  
Leighton, Clare, 1898-1989  
Bottom right corner torn off.  
Numbered 6 in upper right corner.  
Genres / Formats:  
Wood engravings  
Subjects:  
Shipbuilding -- Pictorial works | [between 1949 and 1951] |
Shipbuilding > States (continued)

b. Oversize 3, f. 9

**Shipbuilding: State 7**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 25 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 7 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: State 8**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 30 cm.
Leighton, Clare, 1898-1989
Numbered 8 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: State 9**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 9 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 9

**Shipbuilding: State 10**
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 10 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Shipbuilding -- Pictorial works

[between 1949 and 1951]
### Shipbuilding > States (continued)

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<tr>
<td>b. Oversize 3, f. 9</td>
<td><strong>Shipbuilding: State 11</strong>&lt;br&gt;1 print: wood engraving, with corrections in white gouache over graphite, on long-fibered Japanese paper; 26 x 29 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Numbered 11 in upper right corner.</td>
<td>[between 1949 and 1951]</td>
<td>Shipbuilding -- Pictorial works</td>
<td>Wood engravings</td>
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<tr>
<td>b. Oversize 3, f. 9</td>
<td><strong>Shipbuilding: State 12</strong>&lt;br&gt;1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 29 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Numbered 12 in upper right corner.</td>
<td>[between 1949 and 1951]</td>
<td>Shipbuilding -- Pictorial works</td>
<td>Wood engravings</td>
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<td><strong>Final proofs</strong>&lt;br&gt;b. Oversize 3, f. 9</td>
<td><strong>Shipbuilding: Final Proof [1] of 1</strong>&lt;br&gt;1 print: wood engraving, on clay-coated paper; 32 x 36 cm.&lt;br&gt;Leighton, Clare, 1898-1989</td>
<td>[between 1949 and 1951]</td>
<td>Shipbuilding -- Pictorial works</td>
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<td><strong>Sugaring</strong>&lt;br&gt;Preliminary Studies</td>
<td>See also Logging, Study 5, for a sketch of a sap bucket labeled &quot;Sugar&quot;.</td>
<td>Series numbering reflects no inherent order in the studies.</td>
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</table>
b. Oversize 3, f. 10

**Sugaring: Preliminary Study [1] of 8**

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Sap bucket: large, rough sketch of a bucket in the middle of the page.

Genres / Formats:
Graphite drawings

Subjects:
Maple sugar industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [2] of 8**

1 drawing: graphite on bond paper; 43 x 35 cm.
Leighton, Clare, 1898-1989

Twin-trunked tree.

Genres / Formats:
Graphite drawings

Subjects:
Maple sugar industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [3] of 8**

1 drawing: graphite on bond paper; 43 x 35 cm.
Leighton, Clare, 1898-1989

Sap bucket: small, detailed study of a bucket with a handle in the upper left corner.

Genres / Formats:
Graphite drawings

Subjects:
Maple sugar industry -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [4] of 8**

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Study of a tree on the left side of the page, filling almost the entire vertical space (page oriented landscape style). A few small branches extending out. A knot or hole visible on left side of trunk.

Genres / Formats:
Graphite drawings

Subjects:
Maple sugar industry -- Pictorial works

[between 1949 and 1951]
b. Oversize 3, f. 10

**Sugaring: Preliminary Study [5] of 8**  
1 drawing: graphite on bond paper; 35 x 43 cm.  
Leighton, Clare, 1898-1989  
Study of sled couched in snowdrifts in upper left portion of the page.

Subjects:  
Maple sugar industry -- Pictorial works

Genres / Formats:  
Graphite drawings

---

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [6] of 8**  
1 drawing: graphite on bond paper; 35 x 43 cm.  
Leighton, Clare, 1898-1989  
Forested landscape with four covered sap buckets at the bottom of the page.

Subjects:  
Maple sugar industry -- Pictorial works

Genres / Formats:  
Graphite drawings

---

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [7] of 8**  
1 drawing: Graphite on bond paper; 43 x 35 cm.  
Leighton, Clare, 1898-1989  
Two leafless trees, gnarled and with large branches extending out. Left tree has a broken branch. Piles of snow beneath.

Subjects:  
Maple sugar industry -- Pictorial works

Genres / Formats:  
Graphite drawings

---

b. Oversize 3, f. 10

**Sugaring: Preliminary Study [8] of 8**  
1 drawing: black crayon on bond paper; 35 x 36 cm.  
Leighton, Clare, 1898-1989  
Detailed study of a sugaring shed between trees with covered sap buckets attached to their trunks. A note in the upper left corner appears to read “waist high spigot.”

Subjects:  
Maple sugar industry -- Pictorial works

Genres / Formats:  
Graphite drawings
Sugaring (continued)

Compositional Studies
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 3, f. 10

**Sugaring: Compositional Study [1] of 2**

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Two circular compositional studies. In the center of the page, a large drawing resembling the basic composition of the final image, but reversed from the prints. In the upper left hand corner, a small circular drawing in which the shack is the most visible element. Empty circle in lower right hand corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: Compositional Study [2] of 2**

1 drawing: graphite, black crayon, blue and white gouache, on paper; image 31 x 32 cm, on mat 51 x 38 cm.
Leighton, Clare, 1898-1989

A circular drawing in blue, white, and black, closely resembling the final image (but reversed from the prints). "Ladle" written in lower right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Graphite drawings

[between 1949 and 1951]

States
Unnumbered series: A series of three unnumbered states precedes the 10 numbered states. Large portions of the woodblock are left blank. Corrections made in gouache on State [0c] are then corrected on the woodblock for State 1 (first proof of the numbered series.)

Numbered series: 10 numbered states. Corrections made in gouache on the 3rd unnumbered state (State [0c]) are incorporated into the woodblock for the 1st numbered state.
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<td>b. Oversize 3, f. 10</td>
<td><strong>Sugaring: State [0a]</strong></td>
<td>[between 1949 and 1951]</td>
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<tr>
<td></td>
<td><em>1 print : wood engraving, on very thin oriental paper</em>; 29 x 27 cm.</td>
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<td>Leighton, Clare, 1898-1989</td>
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<td>This is the least finished of the three unnumbered prints. Large portions of the bottom left of the image are left without ink. The ink is applied very lightly and unevenly. The corners have triangular ink-stains where the block must have picked up ink outside the actual engraving.</td>
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<td></td>
<td>Maple sugar industry -- Pictorial works</td>
<td></td>
</tr>
<tr>
<td>b. Oversize 3, f. 10</td>
<td><strong>Sugaring: State [0b]</strong></td>
<td>[between 1949 and 1951]</td>
</tr>
<tr>
<td></td>
<td><em>1 print : wood engraving, on very thin oriental paper</em>; 25 x 29 cm.</td>
<td></td>
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<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
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<tr>
<td></td>
<td>Lower left-hand portion is largely blank. A dark patch is visible where the leftmost, leaning figure will be engraved in.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Genres / Formats:</strong></td>
<td></td>
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<tr>
<td></td>
<td>Wood engravings</td>
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<td></td>
<td><strong>Subjects:</strong></td>
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<td></td>
<td>Maple sugar industry -- Pictorial works</td>
<td></td>
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<tr>
<td>b. Oversize 3, f. 10</td>
<td><strong>Sugaring: State [0c]</strong></td>
<td>[between 1949 and 1951]</td>
</tr>
<tr>
<td></td>
<td><em>1 print : wood engraving, with corrections in white gouache, on very thin oriental paper</em>; 21 x 27 cm.</td>
<td></td>
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<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
<td></td>
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<tr>
<td></td>
<td>This proof closely resembles [0b], but corrections have been added in gouache. Large portions of the bottom left are un-inked. A black patch is visible where the leftmost, leaning figure will be engraved.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Subjects:</strong></td>
<td></td>
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<tr>
<td></td>
<td>Maple sugar industry -- Pictorial works</td>
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<td><strong>Genres / Formats:</strong></td>
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<tr>
<td></td>
<td>Wood engravings</td>
<td></td>
</tr>
</tbody>
</table>
b. Oversize 3, f. 10

**Sugaring: State 1**
1 print : wood engraving, with corrections in white gouache, on clay-coated paper ;
30 x 31 cm.
Leighton, Clare, 1898-1989

First state in which the leftmost figure is engraved (he occupies an undifferentiated black patch in the unnumbered proofs). This print follows State [0c]: corrections in State [0c] are incorporated into this print. Whether the two follow each other immediately, without any other intermediate states, is not clear.

Numbered 1 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings

---

b. Oversize 3, f. 10

**Sugaring: State 2**
1 print : wood engraving, with corrections in white gouache, on clay-coated paper ;
30 x 30 cm.
Leighton, Clare, 1898-1989

Top left corner is badly torn and mangled. Staple marks at top left; pin holes and tears visible in the other three corners as well. Fingerprints are visible in some corners.

Numbered 2 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings

---

b. Oversize 3, f. 10

**Sugaring: State 3**
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper ;
29 x 30 cm.
Leighton, Clare, 1898-1989

Numbered 3 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings
b. Oversize 3, f. 10

**Sugaring: State 4**
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper ;
30 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 4 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: State 5**
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper ;
26 x 29 cm.
Leighton, Clare, 1898-1989
Numbered 5 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 10

**Sugaring: State 6**
1 print : wood engraving, with corrections in white gouache, on long-fibered Japanese paper ;
26 x 30 cm.
Leighton, Clare, 1898-1989
Numbered 6 in upper right corner.

Subjects:
Maple sugar industry -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]
b. Oversize 3, f. 10  

**Sugaring: State [6a]**

1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 26 x 30 cm.

Leighton, Clare, 1898-1989

This state is unnumbered, but falls between States 6 and 7 in the engraving process. The clearest clue is in the sled, where the upward-curving runner and some detail in the wood is added in gouache to State 6, and then appears to be engraved in this unnumbered print (but in less detail than in State 7).

Subjects:
- Maple sugar industry -- Pictorial works

Genres / Formats:
- Wood engravings

b. Oversize 3, f. 10  

**Sugaring: State 7**

1 print: wood engraving, with corrections in white gouache, on long-fibered oriental paper; 30 x 26 cm.

Leighton, Clare, 1898-1989

Follows State [6a] - details have especially been added to the sled and oxen.

Numbered 7 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Maple sugar industry -- Pictorial works

b. Oversize 3, f. 10  

**Sugaring: State 8**

1 print: wood engraving, with corrections in white gouache, on long-fibered oriental paper; 29 x 29 cm.

Leighton, Clare, 1898-1989

Numbered 8 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Maple sugar industry -- Pictorial works
### Sugaring: State 9
1 print: wood engraving, with corrections in white gouache, on long-fibered oriental paper; 25 x 30 cm.  
Leighton, Clare, 1898-1989  
Numbered 9 in upper right corner.  
**Genres / Formats:**  
Wood engravings  
**Subjects:**  
Maple sugar industry -- Pictorial works  
* [between 1949 and 1951]  

### Sugaring: State 10
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 26 cm.  
Leighton, Clare, 1898-1989  
Numbered 10 in upper right corner.  
**Genres / Formats:**  
Wood engravings  
**Subjects:**  
Maple sugar industry -- Pictorial works  
* [between 1949 and 1951]  

### Final proofs
Series numbering reflects no inherent order in the final proofs.  

### Sugaring: Final proof [1] of 3
1 print: wood engraving, on long-fibered Japanese paper; 30 x 26 cm.  
Leighton, Clare, 1898-1989  
**Genres / Formats:**  
Wood engravings  
**Subjects:**  
Maple sugar industry -- Pictorial works  
* [between 1949 and 1951]  

### Sugaring: Final proof [2] of 3
1 print: wood engraving, on clay-coated paper; 32 x 36 cm.  
Leighton, Clare, 1898-1989  
Image is identical to Final Proof [3].  
**Genres / Formats:**  
Wood engravings  
**Subjects:**  
Maple sugar industry -- Pictorial works  
* [between 1949 and 1951]
Sugaring > Final proofs (continued)

b. Oversize 3, f. 10

**Sugaring: Final proof [3] of 3**
1 print: wood engraving, on clay-coated paper;
32 x 36 cm.
Leighton, Clare, 1898-1989
Image is identical to Final Proof [2].

Genres / Formats:
Wood engravings

Subjects:
Maple sugar industry -- Pictorial works

---

Tobacco Growing

Preliminary Studies
Series numbering reflects no inherent order in the studies.

b. Oversize 3, f. 11

**Tobacco Growing: Preliminary Study [1] of 10**
1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Studies of tobacco leaves. A sketch of a tobacco flower has been cut out and taped into a window in this sheet.

Subjects:
Tobacco farms -- Pictorial works

Genres / Formats:
Graphite drawings

---

b. Oversize 3, f. 11

1 drawing: graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Bunches of tobacco leaves. A tobacco-drying shed in the upper left of the page.

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

In upper left, a circular outline of the overall composition of the plate. Beneath, a sketch of a flower, and a landscape with a tobacco shed.

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Two rows of tobacco leaves on a pole. Beneath, a sketch of a tobacco spear (a pole with a pointed cap). Notes on the page are difficult to decipher, resemble “light and prost[--] [--].”

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

View of numerous long, low tobacco sheds with fields and bushes in between.

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works

1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989

Outline of a man bending down. Sketch of an axe. To the right, a list of objects to go at the bottom of the plate: “hoe, spear, axe, cigar, tob. flower, worm.” All of these are easily identifiable in the finished image except the “worm,” which Leighton may have decided to leave out.

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works
**Tobacco Growing > Preliminary Studies (continued)**

<table>
<thead>
<tr>
<th>Essay</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
1 drawing: Graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Two circular compositional studies. To the right, study of a tobacco barn with the doors open. Left top and bottom corners badly crumpled.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Tobacco farms -- Pictorial works | [between 1949 and 1951] |
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Very rough landscape of tobacco barns and fields. Rays at the top of the page resemble the sun or a mountain. An unidentified, circular drawing at the bottom.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Tobacco farms -- Pictorial works | [between 1949 and 1951] |
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Two sheets taped together. A wide view of tobacco barns and fields, with a sunny sky above (shown by what look like rays and cloud-like scribbles). On the fields, Leighton has written “white” and “w.” A long, thin strip of paper has been taped horizontally at the bottom, with more tobacco barns. Paper is badly smudged.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Tobacco farms -- Pictorial works | [between 1949 and 1951] |
1 drawing: graphite on bond paper;  
35 x 43 cm.  
Leighton, Clare, 1898-1989  
Detailed drawing of a barn, with doors open.  
Genres / Formats:  
Graphite drawings  
Subjects:  
Tobacco farms -- Pictorial works | [between 1949 and 1951] |
Tobacco Growing (continued)

Compositional Studies
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 3, f. 11

**Tobacco Growing: Compositional Study [1] of 1**

1 drawing: graphite, black crayon and white gouache on paper; top image 35 x 30 cm, bottom image 17 x 13 cm, on mat 51 x 38 cm.
Leighton, Clare, 1898-1989

Two compositional studies matted together. These are quite different from the final image. Two windows are cut out: a large rectangular and small octagonal window.

Genres / Formats:
Graphite drawings

Subjects:
Tobacco farms -- Pictorial works

[between 1949 and 1951]

States
11 leaves of states (first state unnumbered).

See also "States - Detail Work" (at the end of the present section), which comprises 6 roughly triangular pieces of paper cut from printed proofs. These all focus on the head and torsos of two laborers on the right side of proof.

b. Oversize 3, f. 11

**Tobacco Growing: State [1]**

1 print: wood engraving, with corrections in graphite and white gouache on silk tissue; image 27 x 29 cm, on mat 50 x 37 cm.
Leighton, Clare, 1898-1989

Partial proof, taped face-down. The top half of the image and the objects at the bottom are printed in ink, mostly finished. The figures and work in the foreground are left blank, drawn in with graphite and white gouache.

Subjects:
Tobacco farms -- Pictorial works

Genres / Formats:
Wood engravings

[between 1949 and 1951]
b. Oversize 3, f. 11

**Tobacco Growing: State 2**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 30 x 30 cm.

Leighton, Clare, 1898-1989

Partial proof. A large portion on the right side has been left black, and figures added with gouache. The hoe, tobacco leaf, and cigar at the bottom of the design are not completed in detail.

Numbered 2 in upper right corner.

Subjects:
- Tobacco farms -- Pictorial works

Genres / Formats:
- Wood engravings

---

b. Oversize 3, f. 11

**Tobacco Growing: State 3**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 31 x 30 cm.

Leighton, Clare, 1898-1989

Partial proof: large portion of the right side left black, with figures added in gouache. The left figure of that right group (wearing a hat and tying a bunch of tobacco leaves to a pole) has been added since the previous proof. More detail has been engraved into the cigar and tobacco leaf as well.

Numbered 3 in upper right corner.

Subjects:
- Tobacco farms -- Pictorial works

Genres / Formats:
- Wood engravings

---

b. Oversize 3, f. 11

**Tobacco Growing: State 4**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 29 x 30 cm.

Leighton, Clare, 1898-1989

Right-most group of figures still largely left black, with additions in gouache.

Numbered 4 in upper right corner.

Subjects:
- Tobacco farms -- Pictorial works

Genres / Formats:
- Wood engravings
b. Oversize 3, f. 11

**Tobacco Growing: State 5**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 26 x 30 cm. Leighton, Clare, 1898-1989

There are still patches of black where figures have been outlined in gouache.

Numbered 5 in upper right corner.

Subjects:
- Tobacco farms -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 11

**Tobacco Growing: State 6**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 26 x 30 cm. Leighton, Clare, 1898-1989

Portions of print left black, where figures have been added in gouache. All four corners are cut off, so paper is octagonal.

Numbered 6 in upper right corner.

Subjects:
- Tobacco farms -- Pictorial works

Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 11

**Tobacco Growing: State 7**

1 print: wood engraving, with corrections in white gouache on long-fibered Japanese paper; 26 x 30 cm. Leighton, Clare, 1898-1989

Outlines of background figures and right-most figure in the foreground beginning to emerge.

Numbered 7 in upper right corner.

Genres / Formats:
- Wood engravings

Subjects:
- Tobacco farms -- Pictorial works

[between 1949 and 1951]
b. Oversize 3, f. 11

**Tobacco Growing: State 8**
1 print : wood engraving, with corrections in white gouache on long-fibered Japanese paper; 26 x 30 cm.
Leighton, Clare, 1898-1989

Right-most figure in foreground now the only figure left black.
Numbered 8 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

[between 1949 and 1951]

---

b. Oversize 3, f. 11

**Tobacco Growing: State 9**
1 print : wood engraving, with corrections in white gouache on very thin, long-fibered Japanese paper; 28 x 27 cm.
Leighton, Clare, 1898-1989

Numbered 9 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

[between 1949 and 1951]

---

b. Oversize 3, f. 11

**Tobacco Growing: State 10**
1 print : wood engraving, with corrections in white gouache on long-fibered Japanese paper; 26 x 30 cm.
Leighton, Clare, 1898-1989

Numbered 10 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

[between 1949 and 1951]

---

b. Oversize 3, f. 11

**Tobacco Growing: State 11**
1 print : wood engraving, with corrections in white gouache on long-fibered Japanese paper; 25 x 30 cm.
Leighton, Clare, 1898-1989

Numbered 11 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

[between 1949 and 1951]
Tobacco Growing > States (continued)

b. Oversize 3, f. 11

**Tobacco Growing: States - Detail Work**

6 prints: wood engravings, with corrections in white gouache. On long-fibered Japanese paper; each approximately 7 x 6 cm.

Leighton, Clare, 1898-1989

Six roughly triangular pieces of paper cut from printed states. These depict the heads and torsos only of the two laborers working together in the bottom right quadrant of the image. It is difficult to ascertain the order in which these states were printed, but they seem to follow State 11.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

---

Final proofs
Series numbering reflects no inherent order in the final proofs.

b. Oversize 3, f. 11

**Tobacco Growing: Final Proof [1] of 2**

1 print: wood engraving, on clay-coated paper; 32 x 36 cm.

Leighton, Clare, 1898-1989

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

b. Oversize 3, f. 11


1 print: wood engraving, on clay-coated paper; 32 x 36 cm.

Leighton, Clare, 1898-1989

Signed proof. In bottom left corner, print has been titled “Tobacco” and signed by Clare Leighton in pencil. Verso: labeled “#6” with some measurements in pencil.

Genres / Formats:
Wood engravings

Subjects:
Tobacco farms -- Pictorial works

---

Farming

Preliminary Studies
Series numbering reflects no inherent order in the studies.
### Farming: Preliminary Studies (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
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<tbody>
<tr>
<td>12</td>
<td><strong>b. Oversize 3, f.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Farming: Preliminary Study [1] of 10</strong></td>
</tr>
<tr>
<td></td>
<td>1 drawing : graphite on bond paper; 35 x 43 cm.</td>
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<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
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<tr>
<td></td>
<td>Depictions of three different tools, labeled, from left to right: harpoon fork for hay, flail, and mortising axe.</td>
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<tr>
<td></td>
<td>Subjects:</td>
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<td></td>
<td>Agriculture -- Pictorial works</td>
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<td>Genres / Formats:</td>
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<tr>
<td></td>
<td>Graphite drawings</td>
</tr>
<tr>
<td></td>
<td>[between 1949 and 1951]</td>
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<tr>
<td>12</td>
<td><strong>b. Oversize 3, f.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Farming: Preliminary Study [2] of 10</strong></td>
</tr>
<tr>
<td></td>
<td>1 drawing : graphite on bond paper; 35 x 43 cm.</td>
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<td></td>
<td>Leighton, Clare, 1898-1989</td>
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<tr>
<td></td>
<td>The top study appears to be a hoe of some kind, labeled “hand graver” (?). Beneath is a more elaborate picture of what looks like a hand-driven plow. Leighton has written in graphite, “too short”, “11 teeth”, and “marker.”</td>
</tr>
<tr>
<td></td>
<td>Subjects:</td>
</tr>
<tr>
<td></td>
<td>Agriculture -- Pictorial works</td>
</tr>
<tr>
<td></td>
<td>Genres / Formats:</td>
</tr>
<tr>
<td></td>
<td>Graphite drawings</td>
</tr>
<tr>
<td></td>
<td>[between 1949 and 1951]</td>
</tr>
<tr>
<td>12</td>
<td><strong>b. Oversize 3, f.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Farming: Preliminary Study [3] of 10</strong></td>
</tr>
<tr>
<td></td>
<td>1 drawing : graphite on bond paper; 35 x 43 cm.</td>
</tr>
<tr>
<td></td>
<td>Leighton, Clare, 1898-1989</td>
</tr>
<tr>
<td></td>
<td>Ox yoke and adze.</td>
</tr>
<tr>
<td></td>
<td>One study shows part of what looks like curved metal or wood, and is very close to a drawing of an oxen yoke, labeled “single ox.” To the right is a drawing of an adze, labeled as such. The adze likely belongs to the Shipbuilding series. A 16x17 cm rectangle has been cut from the bottom middle; it may have had drawings for Cranberrying, since the word “berry” is visible at the edge.</td>
</tr>
<tr>
<td></td>
<td>Subjects:</td>
</tr>
<tr>
<td></td>
<td>Agriculture -- Pictorial works</td>
</tr>
<tr>
<td></td>
<td>Genres / Formats:</td>
</tr>
<tr>
<td></td>
<td>Graphite drawings</td>
</tr>
<tr>
<td></td>
<td>[between 1949 and 1951]</td>
</tr>
</tbody>
</table>
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Jug and Sickle.

Page dominated by a drawing of a jug with a cork in it, and a sickle in the foreground. Labeled “jug & grain sickle.” In the upper right is a drawing of a piece of curved wood resembling a yoke. The word “yoke” has been crossed out, and above it is written “[illegible] chine.”

Subjects:
Agriculture -- Pictorial works

Genres / Formats:
Graphite drawings

Farming: Preliminary Study [5] of 10
1 drawing: Graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Labeled drawing of a grain cradle (the tool held by the reaper in the final woodcut).

Subjects:
Agriculture -- Pictorial works

Genres / Formats:
Graphite drawings

Farming: Preliminary Study [6] of 10
1 drawing: graphite on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Smallish drawing of barns and silos (three silos in the front of the buildings).

Subjects:
Agriculture -- Pictorial works

Genres / Formats:
Graphite drawings

Farming: Preliminary Study [7] of 10
1 drawing: black crayon on bond paper; 35 x 43 cm.
Leighton, Clare, 1898-1989
Full-page landscape of barns, with three silos to the left.

Subjects:
Agriculture -- Pictorial works

Genres / Formats:
Graphite drawings
Farming: Preliminary Study [8] of 10
1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Landscape with barn buildings. In the lower right, a detail of shadows under barn roofs.

Subjects:
  Agriculture -- Pictorial works

Genres / Formats:
  Graphite drawings

[between 1949 and 1951]

b. Oversize 3, f. 12
Farming: Preliminary Study [9] of 10
1 drawing : black crayon on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Full-page landscape of wooded hills with details of trees, bushes, etc.

Genres / Formats:
  Graphite drawings

Subjects:
  Agriculture -- Pictorial works

[between 1949 and 1951]

b. Oversize 3, f. 12
Farming: Preliminary Study [10] of 10
1 drawing : black crayon on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Very rough sketch of wooded hills.

Genres / Formats:
  Graphite drawings

Subjects:
  Agriculture -- Pictorial works

Compositional Studies
Series numbering reflects only perceived (not known) order of the compositional studies.

b. Oversize 3, f. 12
Farming: Compositional Study [1] of 2
1 drawing : graphite on bond paper;
35 x 43 cm.
Leighton, Clare, 1898-1989
Circular compositional study, labeled “Farming.” In the upper right, a smaller circular study. At bottom is noted: “8 or 16 more [?] film”.

Genres / Formats:
  Graphite drawings

Subjects:
  Agriculture -- Pictorial works

[between 1949 and 1951]
| States |
|-----------------|-----------------|
| **b. Oversize 3, f. 12** | **Farming: Compositional Study [2] of 2** |
| | 1 drawing: graphite, black crayon, blue and white gouache on paper; image 30 x 33 cm, on mat 51 x 38 cm. Leighton, Clare, 1898-1989 |
| | A circular design for the overall plate. Almost identical to final image and rendered in detail, except the reaper’s hands are left undrawn and the grain cradle is a rougher sketch. |
| | Genres / Formats: |
| | Graphite drawings |
| | Subjects: |
| | Agriculture -- Pictorial works |

| States |
|-----------------|-----------------|
| **b. Oversize 3, f. 12** | **Farming: State 1** |
| | 1 print: wood engraving, on clay-coated paper; 33 x 30 cm. Leighton, Clare, 1898-1989 |
| | Partial print (large triangular portions did not receive ink). Numbered 1 in upper right corner. |
| | Genres / Formats: |
| | Wood engravings |
| | Subjects: |
| | Agriculture -- Pictorial works |

| States |
|-----------------|-----------------|
| **b. Oversize 3, f. 12** | **Farming: State 2** |
| | 1 print: wood engraving, with corrections in white gouache, on clay-coated paper; 30 x 30 cm. Leighton, Clare, 1898-1989 |
| | Partial print, with large triangular portions left blank where the cradle will be engraved. The reaper’s legs, missing in State 1, are now visible. Paper cut irregularly. Numbered 2 in upper right corner. |
| | Genres / Formats: |
| | Wood engravings |
| | Subjects: |
| | Agriculture -- Pictorial works |
Farming: State 3
1 print: wood engraving, with corrections in graphite and white gouache, on thin oriental paper; 32 x 30 cm.
Leighton, Clare, 1898-1989
Part of image left blank. The outline of the grain cradle has been drawn in graphite into the blank space.
Numbered 3 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Agriculture -- Pictorial works

Farming: State 4
1 print: wood engraving, with corrections in graphite and white gouache, on long-fibered Japanese paper; 29 x 29 cm.
Leighton, Clare, 1898-1989
The grain cradle remains un-engraved and has been drawn in with graphite. Large portions of wheat corrected with gouache.
Numbered 4 in upper right corner.

Genres / Formats:
Wood engravings

Subjects:
Agriculture -- Pictorial works

Farming: State 5
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 27 x 28 cm.
Leighton, Clare, 1898-1989
First proof in which the grain cradle and wheat being reaped have been printed (rather than drawn with graphite).
Numbered 5 in upper right corner.

Subjects:
Agriculture -- Pictorial works

Genres / Formats:
Wood engravings
b. Oversize 3, f. 12

Farming: State 6
1 print: wood engraving, with corrections in graphite and white gouache, on long-fibered Japanese paper; 27 x 29 cm.
Leighton, Clare, 1898-1989
Image has been crossed out with graphite.
Numbered 6 in upper right corner.
Subjects:
- Agriculture -- Pictorial works
Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 12

Farming: State 7
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 28 x 30 cm.
Leighton, Clare, 1898-1989
Shows considerably more detail in the grain cradle and wheat being reaped.
Numbered 7 in upper right corner.
Subjects:
- Agriculture -- Pictorial works
Genres / Formats:
- Wood engravings

[between 1949 and 1951]

b. Oversize 3, f. 12

Farming: State 8
1 print: wood engraving, with corrections in white gouache, on long-fibered Japanese paper; 30 x 29 cm.
Leighton, Clare, 1898-1989
Image is mostly complete; corrections in gouache mostly on the reaper’s fingers.
Numbered 8 in upper right corner.
Subjects:
- Agriculture -- Pictorial works
Genres / Formats:
- Wood engravings

[between 1949 and 1951]

Finished designs, signed and numbered
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Whaling</strong></td>
<td>[between 1949 and 1951]</td>
<td>1 print: wood engraving, on long-fibered Japanese paper; 32 x 29 cm.</td>
</tr>
<tr>
<td><strong>Cranberrying</strong></td>
<td>[between 1949 and 1951]</td>
<td>1 print: wood engraving, on long-fibered Japanese paper; 30 x 28 cm.</td>
</tr>
<tr>
<td><strong>Grist Milling</strong></td>
<td>[between 1949 and 1951]</td>
<td>1 print: wood engraving, on long-fibered Japanese paper; 30 x 30 cm.</td>
</tr>
<tr>
<td><strong>Ice Cutting</strong></td>
<td>[between 1949 and 1951]</td>
<td>1 print: wood engraving, on long-fibered Japanese paper; 28 x 27 cm.</td>
</tr>
</tbody>
</table>

Signed by Leighton. Labeled:
- Whaling: 38/50.
- Cranberry gathering, Wedgewood [sic] 606.
- Grist mill, 7/50.
- Ice Cutting, 26/50; 607.

Subjects:
- Whaling -- Pictorial works
- Cranberry industry -- Pictorial works
- Grain -- Milling -- Pictorial works
- Social service -- China

Genres / Formats:
- Wood engravings
### Finished designs, signed and numbered (continued)

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>[between 1949 and 1951]</td>
<td>b. Oversize 1, f. A</td>
</tr>
<tr>
<td>[between 1949 and 1951]</td>
<td>b. Oversize 1, f. A</td>
</tr>
<tr>
<td>[between 1949 and 1951]</td>
<td>b. Oversize 1, f. A</td>
</tr>
<tr>
<td>[between 1949 and 1951]</td>
<td>b. Oversize 1, f. A</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Marble Quarrying</strong></td>
</tr>
<tr>
<td></td>
<td>Genres / Formats: Wood engravings</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Shipbuilding</strong></td>
</tr>
<tr>
<td></td>
<td>Genres / Formats: Wood engravings</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Tobacco Growing</strong></td>
</tr>
<tr>
<td></td>
<td>Genres / Formats: Wood engravings</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Farming</strong></td>
</tr>
<tr>
<td></td>
<td>Genres / Formats: Wood engravings</td>
</tr>
</tbody>
</table>
Series III. Writings

Wedgwood prospectus

b. 1, f. 1

Printed prospectus for the Wedgwood series of Leighton plates, with order form

6 pages (1 leaf, folded) : ill.; 20 x 18 cm.
Josiah Wedgwood & Sons
Leighton, Clare, 1898-1989

Includes brief descriptions of each activity with images of the 12 plates; with a detachable order form.

"The new series of Wedgwood captures the sturdy charm of New England. Sold only in complete sets of twelve plates at $36.00."

"New England Industries, a series of twelve Wedgwood plates reproducing woodcuts by Clare Leighton, perhaps America’s best known graphic artist, represents those industries that form the foundation of the New England heritage. They portray the harvest wrung from earth and water by the early settlers who contributed so much of vitality to the building of America."

"The woodcuts, on a new coupe shape in Wedgwood Queen’s Ware, are reproduced underglaze in charcoal sepia by a process which makes it possible to retain every stroke of the artist’s tools. They are equally attractive for use at the table or as wall decoration. They make ideal gifts for Christmas or for any occasion, for who would not be proud to own a Clare Leighton-Wedgwood masterpiece?"

Genres / Formats:
Order forms
Prospectuses

Corporate Body:
Josiah Wedgwood & Sons

Names:
Leighton, Clare, 1898-1989

[ circa 1952]

b. 1, f. 2

Short descriptions (drafts)

12 leaves : typed, with corrections in graphite;
14 x 22 cm.
Leighton, Clare, 1898-1989

12 half-page leaves with typed descriptions of each of the New England industries, for inclusion in the printed prospectus. With Clare Leighton’s penciled corrections. All but one of these (Codfishing) are similar to the published text in the printed version.
### Wedgwood prospectus (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Pages</th>
<th>Size</th>
<th>Author</th>
<th>Notes</th>
</tr>
</thead>
</table>
| b. 1, f. 3 | **Wedgwood plates notes (draft 1)**  
6 leaves : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Draft headed "Wedgwood Plate Notes" with extensive corrections in pencil. These are preliminary thoughts for what was to be Leighton's full page of text in the printed prospectus. Leighton describes her process for selecting the industries to be portrayed and her experience working with New Englanders. She writes: “True, they had the same arms and legs, the same far off, keen look in their eyes that you find in all fishermen, everywhere, the same angular bonyness of all tillers of the soil. And yet, in some indefinable way there was a difference. Something happens to a man’s face and stance when he battles the cold. I must be able to show this, with engraving tools, on wood.” She also describes her decision to “emblazon the tools of each industry at the foot of the plate” to “secure for posterity man’s artifacts, and show the eternal and universal nobility of their shapes.” | [circa 1952] | 6 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |
| b. 1, f. 4 | **Wedgwood plates notes (draft 2)**  
7 pages : typed  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Uncorrected draft incorporating many of the penciled changes from draft 1. | [circa 1952] | 7 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |
| b. 1, f. 5 | **Wedgwood plates notes (draft 3)**  
2 leaves : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Draft, with pencil corrections by Clare Leighton, headed "Introduction." Severely shortened version of drafts 1 and 2, for inclusion in the printed prospectus. | [circa 1952] | 2 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |
| b. 1, f. 6 | **Wedgwood plates notes (draft 4)**  
2 leaves : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Draft with corrections in pencil by Leighton; may be an earlier version than draft 3, but unclear. | [circa 1952] | 2 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |
| b. 1, f. 7 | **Wedgwood plates notes (draft 5)**  
2 leaves : typed  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Draft, uncorrected. Not the final version of the text in the printed prospectus, but quite close. | [circa 1952] | 2 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |

**Individual industries**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Pages</th>
<th>Size</th>
<th>Author</th>
<th>Notes</th>
</tr>
</thead>
</table>
| b. 1, f. 8 | **Whaling (draft 1)**  
4 leaves : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  
Subjects:  
Whaling | [circa 1952] | 4 | 29 x 22 cm. | Leighton, Clare, 1898-1989 |  |
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1, f. 9</td>
<td><strong>Whaling (draft 2)</strong>&lt;br&gt;10 leaves : typed&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Whaling</td>
<td>[circa 1952]</td>
</tr>
<tr>
<td>b. 1, f. 10</td>
<td><strong>Whaling (draft 3)</strong>&lt;br&gt;1 leaf : typed, with corrections in graphite&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Whaling</td>
<td>[circa 1952]</td>
</tr>
<tr>
<td>b. 1, f. 11</td>
<td><strong>Cranberrying (draft 1)</strong>&lt;br&gt;5 leaves : typed, with corrections in graphite&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Cranberry industry</td>
<td>[circa 1952]</td>
</tr>
<tr>
<td>b. 1, f. 12</td>
<td><strong>Cranberrying (draft 2)</strong>&lt;br&gt;11 leaves : typed&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Cranberry industry</td>
<td>[circa 1952]</td>
</tr>
<tr>
<td>b. 1, f. 13</td>
<td><strong>Cranberrying (draft 3)</strong>&lt;br&gt;2 leaves : typed, with corrections in graphite&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Cranberry industry</td>
<td>[circa 1952]</td>
</tr>
<tr>
<td>b. 1, f. 14</td>
<td><strong>Grist Milling (draft 1)</strong>&lt;br&gt;7 leaves : typed, with corrections in graphite&lt;br&gt;29 x 22 cm.&lt;br&gt;Leighton, Clare, 1898-1989&lt;br&gt;Subjects:&lt;br&gt;Grain -- Milling</td>
<td>[circa 1952]</td>
</tr>
</tbody>
</table>
Individual industries (continued)

b. 1, f. 15

**Grist Milling (draft 2)**
2 leaves : typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Grain -- Milling

[ circa 1952]

b. 1, f. 16

**Grist Milling (draft 3)**
2 leaves : typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Grain -- Milling

[ circa 1952]

b. 1, f. 17

**Grist Milling (draft 4)**
17 leaves : typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Grain -- Milling

[ circa 1952]

b. 1, f. 18

**Grist Milling (draft 5)**
2 leaves : typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Grain -- Milling

[ circa 1952]

b. 1, f. 19

**Ice Cutting (draft 1)**
5 leaves : typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Ice industry

[ circa 1952]

b. 1, f. 20

**Ice Cutting (draft 2)**
12 leaves : typed
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Ice industry

[ circa 1952]
b. 1, f. 21

**Ice Cutting (draft 3)**
1 leaf: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Ice industry

[ circa 1952 ]

b. 1, f. 22

**Codfishing**
1 leaf: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Atlantic cod fishing

[ circa 1952 ]

b. 1, f. 23

**Lobstering**
1 leaf: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Lobster industry

[ circa 1952 ]

b. 1, f. 24

**Logging**
1 leaf: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Logging

[ circa 1952 ]

b. 1, f. 25

**Marble Quarrying**
1 leaf: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Marble industry and trade

[ circa 1952 ]

b. 1, f. 26

**Shipbuilding**
2 leaves: typed, with corrections in graphite
; 29 x 22 cm.
Leighton, Clare, 1898-1989

Subjects:
Shipbuilding

[ circa 1952 ]
Individual industries (continued)

b. 1, f. 27  
**Sugaring**  
1 leaf : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  

Subjects:  
Maple sugar industry  

[circa 1952]

b. 1, f. 28  
**Tobacco Growing**  
1 leaf : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  

Subjects:  
Tobacco farms  

[circa 1952]

b. 1, f. 29  
**Farming**  
1 leaf : typed, with corrections in graphite  
; 29 x 22 cm.  
Leighton, Clare, 1898-1989  

Subjects:  
Agriculture  

[circa 1952]
Series IV. Correspondence

b. 1, f. 30

**Letter from Clare Leighton to Ruth Wolf**

2 pages (1 leaf) : typed letter, signed
; 27 x 19 cm.
Leighton, Clare, 1898-1989


“**At last the Wedgwood plates are arriving. They are due in New York the second part of July and, though they will not be on sale to the public until late September, I am being allowed to fill my personal orders from friends immediately ...** The only stipulation the Wedgwoods make is that I shall save them the extra bookkeeping by collecting the money myself and paying them in bulk at the end.” The letter is signed “Clare” in blue ink, with the post-script: “Forgive my dictating this. I have 73 such letters to write.”

Verso: Recipient (Ruth Wolf) returned Clare’s original letter with a handwritten, signed response on the back, including the address to which the plates should be shipped.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Wolf, Ruth -- Correspondence

1952 June 6

b. 1, f. 31

**Letter from Frederick F. Hill to Clare Leighton**

1 page : type letter, signed
; 28 x 18 cm.
Hill, Frederick F., d. 1974


Hill encloses “stock photographs requested for your plate designs” (for Whaling).

Genres / Formats:
Correspondence

Names:
Hill, Frederick F., d. 1974 -- Correspondence
Leighton, Clare, 1898-1989 -- Correspondence

1949 May 17

b. 1, f. 32

**Letter to Clare Leighton**

4 pages (1 leaf, folded) : autograph letter, signed
; 18 x 14 cm.

Dated: 330 Tenney Circle, Chapel Hill, NC. June 9 ’52.

Signed: Lionne (?)..

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence

1952 June 9
b. 1, f. 32  
**Letter from Paul Chavchavadze to Clare Leighton**  
Chavchavadze, Paul  

“In September Nina and I are having our thirtieth wedding anniversary, and I would like to give her the plates ... my finances are at present low ... can things be arranged so that I could pay you [in July]? ... Yours, Paul.”

The author of the letter is Prince Paul Chavchavadze, who married Princess Nina Georgievna on 3 September 1922. The two lived in Wellfleet from 1939.

Genres / Formats:  
Correspondence  

Names:  
Chavchavadze, Paul -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence  
Nina Georgievna, Princess of Russia, 1901-1974

---

b. 1, f. 32  
**Letter from Frederic G. Melcher to Clare Leighton**  
1 page : autograph letter, signed ;  
28 x 22 cm.  
Melcher, Frederic Gershom, 1879-1963  

Encloses his check, “which seems the best money I have spent for a long time,” and looks forward to receiving the plates.

Genres / Formats:  
Correspondence  

Names:  
Leighton, Clare, 1898-1989 -- Correspondence  
Melcher, Frederic Gershom, 1879-1963 -- Correspondence

---

b. 1, f. 32  
**Letter from Mary Byington Danaher to Clare Leighton**  
2 pages (1 leaf, folded) : autograph letter, signed ;  
8 x 11 cm.  
Danaher, Mary Byington  

Danaher cannot afford the plates yet, but hopes to buy them in the fall.

Genres / Formats:  
Correspondence  

Names:  
Danaher, Mary Byington -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence
b. 1, f. 32  
**Letter from Alice Belding to Clare Leighton**  
1 page: autograph letter, signed;  
24 x 16 cm.  
Belding, Alice  
“It is grand to hear that the plates are so near at hand ...”

Genres / Formats:  
Correspondence  

Names:  
Belding, Alice -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence  

---

b. 1, f. 32  
**Letter to Clare Leighton**  
2 pages: autograph letter, signed;  
27 x 19 cm.  
The author (signed: Marie Louise) is unidentified. Mentions Cliff, Calvin, the Browns; Marcel Breuer's Caesar Cottage in Lakeville, Conn.

Genres / Formats:  
Correspondence  

Names:  
Leighton, Clare, 1898-1989 -- Correspondence  

---

b. 1, f. 32  
**Letter from Marion N. Williams (?) to Clare Leighton**  
2 pages (1 folded leaf): autograph letter, signed;  
19 x 13 cm.  
Williams, Marion N., 20th cent.  
Dated: Durham, N.C. June 12th.  
Mentions Nancy and Richard Harrittz. Signs off “Do hope you are well--and I’m sure you are successful, as one with your charm and talent must always be.” Encloses check.

Genres / Formats:  
Correspondence  

Names:  
Leighton, Clare, 1898-1989 -- Correspondence  
Williams, Marion N., 20th cent. -- Correspondence
b. 1, f. 32

**Letter from Charles B. Prettyman to Clare Leighton**
1 page : typed letter, signed ;
28 x 22 cm.
Prettyman, Charles B., Jr.
Mentions Andrea Angevine (a mutual friend). Encloses a check for the Wedgwood plates.

Genres / Formats:
- Correspondence

Names:
- Leighton, Clare, 1898-1989 -- Correspondence
- Prettyman, Charles B., Jr. -- Correspondence

b. 1, f. 32

**Letter to Clare Leighton**
2 pages (1 leaf) : autograph letter, signed ;
27 x 19 cm.
Author (signed: Marie Louise) is unidentified. Mentions the League of Women Voters and Mr. Munson. Says she returned Mr. Eaton's poetry to Clare via Rosalie. Encloses a check from for the plates.

Genres / Formats:
- Correspondence

Names:
- Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 32

**Letter to Clare Leighton**
3 pages (1 folded leaf) : autograph letter, signed ;
10 x 12 cm.
Dated: 107 Chestnut Street, Boston. June 13th '52.
Signed: Elisabeth B. C[illegible]. The author resigned from the Corcoran Gallery two years ago; now lives at 107 Chestnut St, Boston.

Genres / Formats:
- Correspondence

Names:
- Leighton, Clare, 1898-1989 -- Correspondence
Letter from David Mitrany to Clare Leighton
1952 June 14
3 pages (1 folded leaf) : autograph letter, signed ;
21 x 12 cm.
Mitrany, David, 1888-1975
Orders three sets of plates for others (names & addresses given). Writes
dismissively of the leisure class of England.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Mitrany, David, 1888-1975 -- Correspondence

Letter from Maud and Carey Melville to Clare Leighton
1952 June 14
2 pages (1 folded leaf) : autograph letter, signed ;
18 x 15 cm.
Melville, Maud Seamen, 1880-1978
Dated: Cove Road, Wellfleet, Massachusetts. Sat. June 14, 1952.
Thanks Leighton for the discount on the plates.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Melville, Carey E., 1878- -- Correspondence
Melville, Maud Seamen, 1880-1978 -- Correspondence

Letter from J.B. Rhine to Clare Leighton
1952 June 14
1 page : typed letter, signed ;
28 x 22 cm.
Rhine, J. B. (Joseph Banks), 1895-1980
Rhine awaits the arrival of his plates; is embarrassed not to have heard from
Professor Hardy whom he thought might want a set. Mentions Bill Davidson and
Sunny.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Rhine, J. B. (Joseph Banks), 1895-1980 -- Correspondence
<table>
<thead>
<tr>
<th>Page</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 1, f. 33 | 1952 June 16 | **Letter from John A. Coe to Clare Leighton**  
1 page : type letter, signed ;  
27 x 18 cm.  
Coe, John A.  
Mentions his wife Hazel, and a friend Marge. Encloses a check for the plates  
Names:  
Coe, John A. -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence |
| b. 1, f. 33 | 1952 June 16 | **Letter to Clare Leighton**  
4 pages (2 leaves) : autograph letter, signed ;  
26 x 18 cm.  
Author (signed: Jane) is unidentified. Discusses illnesses, traveling. Encloses a check for the Wedgwood plates.  
Genres / Formats:  
Correspondence  
Names:  
Leighton, Clare, 1898-1989 -- Correspondence |
| b. 1, f. 33 | 1952 June 18 | **Letter from Nathaniel Saltonstall to Clare Leighton**  
1 page : typed letter, signed ;  
28 x 22 cm.  
Saltonstall, Nathaniel, 1903-1968  
Looks forward to having Clare on the same street as his family in Wellfleet. Has ordered a set of the plates through Mr. Robinson.  
Genres / Formats:  
Correspondence  
Names:  
Leighton, Clare, 1898-1989 -- Correspondence  
Saltonstall, Nathaniel, 1903-1968 -- Correspondence |
b. 1, f. 33  Letter to Clare Leighton 1952 June 19
3 pages (1 leaf, folded) : autograph letter, signed ;
22 x 14 cm.
The author is unidentified. Signed: Barbara. “Regarding your lovely plates, we do
most certainly plan to get the set, but I fear it will have to be later in the year.
Alan’s departure for England (he has to pay his own fare) will mean new clothes
for him, and he can't to everything unaided …”

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 33  Letter from Dorothy L. Clapp to Clare Leighton 1952 June 21
1 page : autograph letter, signed ;
13 x 10 cm.
Clapp, Dorothy L.
Dated: June 21, 1952 ... Chevy Chase, MD.
“I am delighted that the plates are coming and shall enjoy them both for their own
beauty and for their pleasant associations.”

Genres / Formats:
Correspondence

Names:
Clapp, Dorothy L. -- Correspondence
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 34  Postcard from Katharine Middleton to Clare Leighton 1952 July 5
1 page (1 postcard) : autograph letter, signed ;
9 x 14 cm.
Middleton, Katharine
Middleton writes from Colorado, where she is vacationing. Will order plates upon
her return. Postcard depicts photograph of a Navaho weaver.

Genres / Formats:
Correspondence
Postcards

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Middleton, Katharine -- Correspondence
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Authors/Signatures</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Author is unidentified (signature is torn off at bottom). Is ordering a set of plates for Dr. Flanders Dunbar (the eminent psychiatrist).</td>
<td>Genres / Formats:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Correspondence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Names:</td>
<td>Dunbar, Helen Flanders, 1902-1959</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leighton, Clare, 1898-1989 -- Correspondence</td>
</tr>
<tr>
<td>1952 July 14</td>
<td>Letter from Virginia E. Carpenter to Clare Leighton</td>
<td>2 pages (1 leaf) : autograph letter, signed ; 23 x 16 cm.</td>
<td>Dated: Washington Valley Road, Morristown, New Jersey. July 14,'52.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carpenter, Virginia E.</td>
<td>&quot;I cannot begin to tell you how much pleasure I have, daily, from your beautiful engraving. 'The Lovers' I have hung in the dining room, so I see it always &amp; Cynthia's 'Bird Cage' hangs over her bed &amp; I can see it as I go up &amp; down the stairs--so you are constantly in our minds. Also your books give me much enjoyment. I shall love the plates, I know, &amp; wish that I could buy a set for each of the children.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Genres / Formats:</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Correspondence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Names:</td>
<td>Carpenter, Virginia E. -- Correspondence</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leighton, Clare, 1898-1989 -- Correspondence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Author unidentified; stationery bears the monogram &quot;DDC&quot;, but there is no signature. Wishes to order a set of plates before departing to England on the 5th of September.</td>
<td>Genres / Formats:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Correspondence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Names:</td>
<td>Leighton, Clare, 1898-1989 -- Correspondence</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
<td></td>
</tr>
<tr>
<td>-----------</td>
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<td></td>
</tr>
<tr>
<td>b, f. 34</td>
<td>Letter from Rachel Kallen to Clare Leighton</td>
<td>1952 July 25</td>
<td></td>
</tr>
<tr>
<td>1 page : autograph letter, signed; 27 x 19 cm.</td>
<td>Kallen, Rachel</td>
<td>Dated: 411 W. 114th Street, New York City. July 25, 1952. Mentions her husband Horace (the noted Jewish-American philosopher Horace M. Kallen); encloses a check for the plates</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Names: Kallen, Horace Meyer, 1882-1974 Kallen, Rachel -- Correspondence Leighton, Clare, 1898-1989 -- Correspondence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b, f. 34</td>
<td>Letter from Irene Gamble to Clare Leighton</td>
<td>1952 August 10</td>
<td></td>
</tr>
<tr>
<td>2 pages (1 leaf) : autograph letter, signed; 21 x 16 cm.</td>
<td>Gamble, Irene</td>
<td>Dated: August 10, 1952. Gamble excuses herself from buying the plates until her husband, Fred, starts his new job in the fall.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Names: Gamble, Irene -- Correspondence Leighton, Clare, 1898-1989 -- Correspondence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b, f. 34</td>
<td>Letter from Katharine Middleton to Clare Leighton</td>
<td>1952 August 18</td>
<td></td>
</tr>
<tr>
<td>1 page : autograph letter, signed; 19 cm.</td>
<td>Middleton, Katharine</td>
<td>Dated: 4722 Dover St., Chicago 40. Aug. 18, 1952. Middleton encloses a check for a set of Leighton’s plates. Mentions design conference she had recently attended in Aspen, where Leo Lionni, Art Director for Fortune, served as temporary chairman.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Names: Leighton, Clare, 1898-1989 -- Correspondence Lionni, Leo, 1910-1999 Middleton, Katharine -- Correspondence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
b. 1, f. 34  
**Letter from Hunter Sweaney to Clare Leighton**  
1 page : typed letter, signed ;  
28 x 22 cm.  
Sweaney, Hunter, 1893-1969  
Sweaney mentions Frances (perhaps his wife?). Is delighted with the plates: “We will always treasure them.”  
Genres / Formats:  
Correspondence  
Names:  
Leighton, Clare, 1898-1989 -- Correspondence  
Sweaney, Hunter, 1893-1969 -- Correspondence  

b. 1, f. 34  
**Letter from Anne Stewart Higham to Clare Leighton**  
2 pages (1 leaf) : autograph letter, signed ;  
18 x 15 cm.  
Higham, Anne Stewart  
Dated: Four Acres, Bethlehem, Connecticut.  
“I most certainly will have the chance soon to tell the State Dept. they could use some plates abroad!” Mentions the Eatons and the Paynes. Undated, but says “the children will be here about Aug. 20th.”  
Genres / Formats:  
Correspondence  
Names:  
Higham, Anne Stewart -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence  

b. 1, f. 35  
**Letter from Priscilla A.B. Henderson to Clare Leighton**  
1 page : typed letter, signed ;  
19 x 14 cm.  
Henderson, Priscilla A.B.  
Dated: Great Beach Island, Wellfleet, Mass. Sept. 5 52.  
Thanks Clare for having two sets of plates delivered to The Colony Club, 564 Park Ave, NYC.  
Genres / Formats:  
Correspondence  
Names:  
Henderson, Priscilla A.B. -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence  
Corporate Body:  
Colony Club (New York, N.Y.)
b. 1, f. 35

**Letter Helen and Robert Chambers to Clare Leighton**

4 pages (1 leaf, folded) : autograph letter, signed; 13 x 10 cm.

Chambers, Helen

Dated: Muddy Branch Road, Route 3, Gaithersburg, Md. September 16, 1952.

Sends a check for the plates.

Genres / Formats:
Correspondence

Names:
Chambers, Helen -- Correspondence
Chambers, Robert -- Correspondence
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 35

**Letter to Clare Leighton**

3 pages (2 leaves) : autograph letter; 14 x 14 cm.

Dated: Library, University of North Carolina, Chapel Hill, N.C. Sunday the 21st.

The author is unidentified. Sends blessings and congratulations. Received plates and the beginning volumes of *North Carolina Folklore*, a collection of Frank C. Brown's folklore that Clare had been commissioned to illustrate. Writes of the plates, "to me Grist Milling is tops in composition & unity, with Farming and Sugaring close behind, and also Ice Cutting." Wants to create a showroom for Clare's work in the Library at the University of North Carolina, Chapel Hill.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 35

**Letter to Clare Leighton**

4 pages : autograph letter, signed; 20 x 13 cm.

Dated: 330 Tenney Circle, Chapel Hill. Sept. 21 '52.

Author is unidentified. Signed: Lionne. Expresses delight about the plates recently arrived. She likes Logging, Sugaring and Ice Cutting best.

Names:
Leighton, Clare, 1898-1989 -- Correspondence
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 26</td>
<td>Letter from Connie Loreth (?) to Clare Leighton</td>
</tr>
<tr>
<td>1952 October 1</td>
<td>Letter from Arthur W. Beamand to Clare Leighton</td>
</tr>
<tr>
<td>1952 October 7</td>
<td>Letter Margaret L. Fogg to Clare Leighton</td>
</tr>
</tbody>
</table>

**Letter from Connie Loreth (?) to Clare Leighton**
2 pages (1 leaf) : autograph letter, signed; 17 x 14 cm.
Loreth, Connie
Encloses a check for the plates. Mentions seeing Jack Parker before he left for Germany.

**Letter from Arthur W. Beamand to Clare Leighton**
1 page : typed letter, signed; 18 x 14 cm.
Beamand, Arthur W.
Expresses delight at having heard from Hensleigh “about your latest work for them, and feel myself very fortunate to have obtained a set.”

**Letter Margaret L. Fogg to Clare Leighton**
1 page : typed letter, signed; 28 x 22 cm.
Fogg, Margaret L.
Encloses a check for a set of plates ordered by Nathaniel Saltonstall (Director of the Mayo Hill Galleries) to be sent as a wedding gift.
b. 1, f. 35  
**Letter from Arthur W. Beamand to Clare Leighton**  
1 page : typed letter, signed;  
18 x 14 cm.  
Beamand, Arthur W.  
Sends a check for another set of plates. “This set I am giving as a wedding present because I think they are so artistic and interesting.”

Genres / Formats:  
Correspondence

Names:  
Beamand, Arthur W. -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 35  
**Letter from Arthur W. Beamand to Clare Leighton**  
1 page : typed letter, signed;  
18 x 14 cm.  
Beamand, Arthur W.  
Writes to Clare Leighton with a check for $36 to purchase another set of plates, for a friend.

Genres / Formats:  
Correspondence

Names:  
Beamand, Arthur W. -- Correspondence  
Leighton, Clare, 1898-1989 -- Correspondence

b. 1, f. 35  
**Letter from Paul Warrot (?) to Clare Leighton**  
1 page : autograph letter, signed;  
27 x 19 cm.  
Warrot, Paul  
Thanks Leighton for the package of plates. “This is going to be a Christmas present to the Warrot household.”

Genres / Formats:  
Correspondence

Names:  
Leighton, Clare, 1898-1989 -- Correspondence  
Warrot, Paul -- Correspondence
b. 1, f. 35

**Letter from Malcolm R. McBride to Clare Leighton**

2 pages (1 leaf): autograph letter, signed;
20 x 15 cm.

McBride, Malcolm R.

Dated: 13705 Shaker Blvd., Cleveland, (20) Ohio. 4 Dec.

Has purchased the Wedgwood set and “mother and I coo over the artistry of them.”

Genres / Formats:
- Correspondence

Names:
- Leighton, Clare, 1898-1989 -- Correspondence
- McBride, Malcolm R. -- Correspondence

[1952] December 4

---

b. 1, f. 35

**Letter from Leighton F. Johnson to Clare Leighton**

1 page: autograph letter, signed;
28 x 22 cm.

Johnson, Leighton F., 1890-1953?

Dated: Medical Associates of the Massachusetts Memorial Hospitals, 203 Commonwealth Avenue, Boston 16, Massachusetts.

Undated; Johnson wishes Leighton a Merry Christmas.

Genres / Formats:
- Correspondence

Names:
- Johnson, Leighton F., 1890-1953? -- Correspondence
- Leighton, Clare, 1898-1989 -- Correspondence

[1952 December?]?

---

b. 1, f. 36

**Letter from Margaret L. Johnson to Clare Leighton**

3 pages (2 leaves): autograph letter, signed;
21 x 16 cm.

Johnson, Margaret L.


Expresses delight with the set of plates. Her favorites are Ice Cutting and Grist Milling, with Sugaring, Tabacco Growing, Shipbuilding and Whaling also mentioned. Mentions that she has written David Mitrany about the plates.

Genres / Formats:
- Correspondence

Names:
- Johnson, Margaret L. -- Correspondence
- Leighton, Clare, 1898-1989 -- Correspondence
- Mitrany, David, 1888-1975

1953 May 10
Letter from Dickson Hartwell to Clare Leighton
2 pages (1 leaf) : autograph letter, signed ;
22 x 14 cm.
Hartwell, Dickson
Dated: The Concord, 130 E. 40, NYC 16.
Encloses a check for the plates.

Genres / Formats:
Correspondence

Names:
Hartwell, Dickson -- Correspondence
Leighton, Clare, 1898-1989 -- Correspondence

Letter from Ralph A. Pattyson to Clare Leighton
2 pages (1 leaf) : autograph letter, signed ;
22 x 14 cm.
Pattyson, Ralph A., d. 1974
Dated: 144 Harrison Street, East Orange, N.J.
Encloses a check for the set of plates.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Pattyson, Ralph A., d. 1974 -- Correspondence

Letter from Jane Pinnington to Clare Leighton
Pinnington, Jane, 1892-1970
Dated: Litchfield.
Encloses a check for the plates. Letter is torn in half down the middle.

Genres / Formats:
Correspondence

Names:
Leighton, Clare, 1898-1989 -- Correspondence
Pinnington, Jane, 1892-1970 -- Correspondence

N.E. series orders - a/c Clare Leighton, 42 1/2% discount
1 page : typed ;
20 x 22 cm.
Leighton, Clare, 1898-1989
Lists the names and addresses for six orders of the Wedgwood plates, for Mr. Dickson Hartwell, Mr. & Mrs. Robert Chambers, Mrs. Kendall Preston, Dr. Hunter Sweeney, Mr. A.W. Beamand, and Mr. & Mrs. James Havens.
Series V. Photographs

Black and white photographs, by Ruth M. Hitzberger, of Clare Leighton in her studio working on woodblocks for “Grist Milling” and an unrelated engraving called “Ship Wreck” (not one of the 12 industries).

b. 1, f. 38  Clare Leighton working on Grist Milling (1 of 6)  [between 1949 and 1953]
1 photograph : b&w print
; 20 x 25 cm.
Hitzberger, Ruth M.


The compositional study shown in this photograph is not among the present collection held at the YCBA.

Genres / Formats:
Photographs

Names:
Leighton, Clare, 1898-1989

b. 1, f. 39  Clare Leighton working on Grist Milling (2 of 6)  [between 1949 and 1953]
1 photograph : b&w print
; 20 x 25 cm.
Hitzberger, Ruth M.

Depicts Clare Leighton working on the woodblock for Grist Milling. Her face is not in the frame, which centers on her hands and tools. Verso: numbered “8” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”

Genres / Formats:
Photographs

Subjects:
Wood-engraving

Names:
Leighton, Clare, 1898-1989
b. 1, f. 40  
**Clare Leighton working on Grist Milling (3 of 6)**

1 photograph : b&w print  
; 25 x 20 cm.  
Hitzberger, Ruth M.  

Depicts Clare Leighton inking the woodblock for Grist Milling with a hand-held ink-roller. She is visible from the waist up, wearing a loose, dark-colored dress.  
**Verso:** numbered “5” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  

**Subjects:**  
Wood-engraving  

**Genres / Formats:**  
Photographs  

**Names:**  
Leighton, Clare, 1898-1989  

[between 1949 and 1953]

---

b. 1, f. 41  
**Clare Leighton working on Grist Milling (4 of 6)**

1 photograph : b&w print  
; 20 x 25 cm.  
Hitzberger, Ruth M.  

Depicts Clare Leighton printing Grist Milling by hand, using the back of a spoon to rub the paper onto the woodblock. Only her hands and torso are visible.  
**Verso:** numbered “4” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  

**Genres / Formats:**  
Photographs  

**Subjects:**  
Wood-engraving  

**Names:**  
Leighton, Clare, 1898-1989  

[between 1949 and 1953]

---

b. 1, f. 42  
**Clare Leighton working on Grist Milling (5 of 6)**

1 photograph : b&w print  
; 25 x 20 cm.  
Hitzberger, Ruth M.  

Depicts Clare Leighton peeling a freshly printed page from the woodblock for Grist Milling. Leighton’s face is well-lit from the left (her right).  
**Verso:** numbered “2” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  

**Genres / Formats:**  
Photographs  

**Subjects:**  
Wood-engraving  

**Names:**  
Leighton, Clare, 1898-1989  

[between 1949 and 1953]
b. 1, f. 43  
**Clare Leighton working on Grist Milling (6 of 6)**  
*1 photograph: b&w print*  
; *20 x 25 cm.*  
Hitzberger, Ruth M.  
Depicts Clare Leighton peeling a freshly printed page from the woodblock for Grist Milling. Landscape orientation. Leighton’s face is half-hidden in shadow, only the left side discernible. Verso: numbered “2” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  
Genres / Formats:  
Photographs  
Subjects:  
Wood-engraving  
Names:  
Leighton, Clare, 1898-1989  

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b. 1, f. 44  
**Clare Leighton working on Ship Wreck (1 of 2)**  
*1 photograph: b&w print*  
; *19 x 23 cm.*  
Hitzberger, Ruth M.  
Depicts Clare Leighton engraving the woodblock for Ship Wreck (1953). Only her hands and torso are in the frame. Verso: numbered “15” in pencil; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  
Genres / Formats:  
Photographs  
Subjects:  
Wood-engraving  
Names:  
Leighton, Clare, 1898-1989  

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b. 1, f. 45  
**Clare Leighton working on Ship Wreck (2 of 2)**  
*1 photograph: b&w print*  
; *19 x 23 cm.*  
Hitzberger, Ruth M.  
Depicts Clare Leighton engraving the woodblock for Ship Wreck (1953). Only her hands and torso are in the frame. Verso: numbered “17” in pencil; someone (not Leighton) has written in pen, “Please return to Mrs. Henry Harper Hart. R7D #2 Southbury Conn.”; red ink stamp reading: “Photography by / Ruth M. Hitzberger / Church Hill Road / Washington Depot, Conn. / Wash. 2687.”  
Genres / Formats:  
Photographs  
Subjects:  
Wood-engraving  
Names:  
Leighton, Clare, 1898-1989
Selected Search Terms
The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
Agriculture -- Pictorial works
Atlantic cod fishing -- Pictorial works
Cranberry industry -- Pictorial works
Grain -- Milling -- Pictorial works
Ice industry -- Pictorial works
Lobster industry -- Pictorial works
Logging -- Pictorial works
Maple sugar industry -- Pictorial works
Marble industry and trade -- Pictorial works
Shipbuilding -- Pictorial works
Tobacco farms -- Pictorial works
Whaling -- Pictorial works
Wood-engraving

Genres / Formats
Graphite drawings
Letters
Photographs
Queen’s ware
Wood engravings

Names
Leighton, Clare, 1898-1989
Leighton, Clare, 1898-1989 (New England industries)
Leighton, Clare, 1898-1989 -- Correspondence

Corporate Body
Josiah Wedgwood & Sons

Contributors
Leighton, Clare, 1898-1989
Josiah Wedgwood & Sons