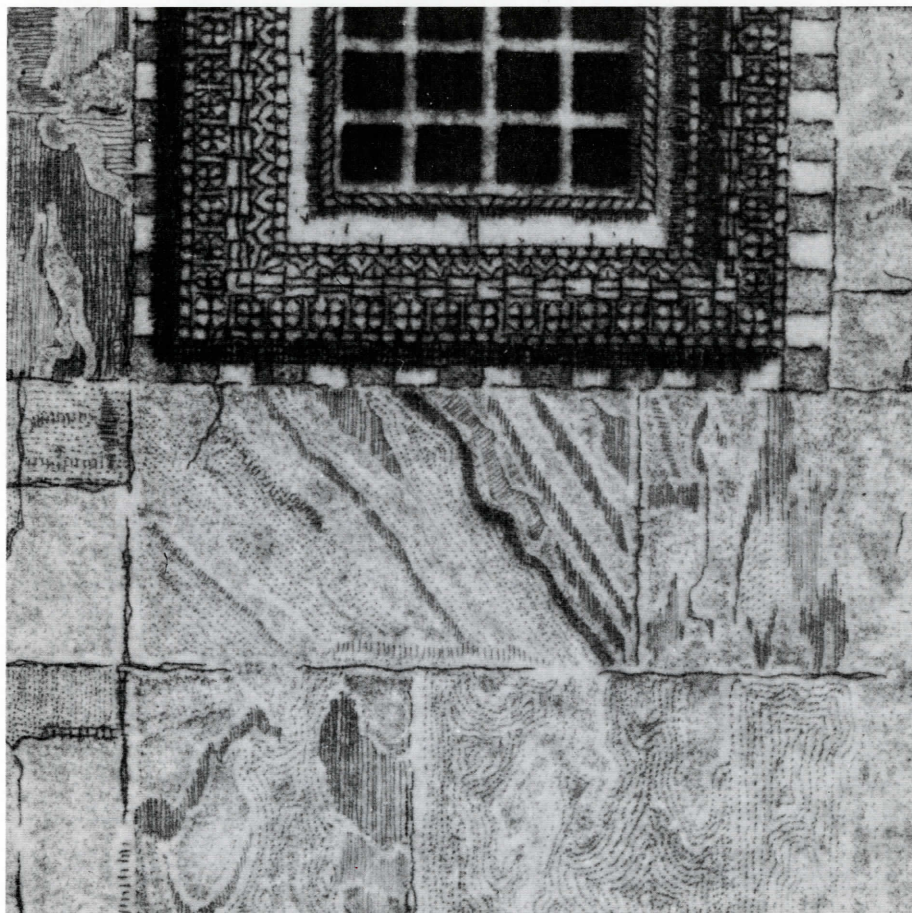
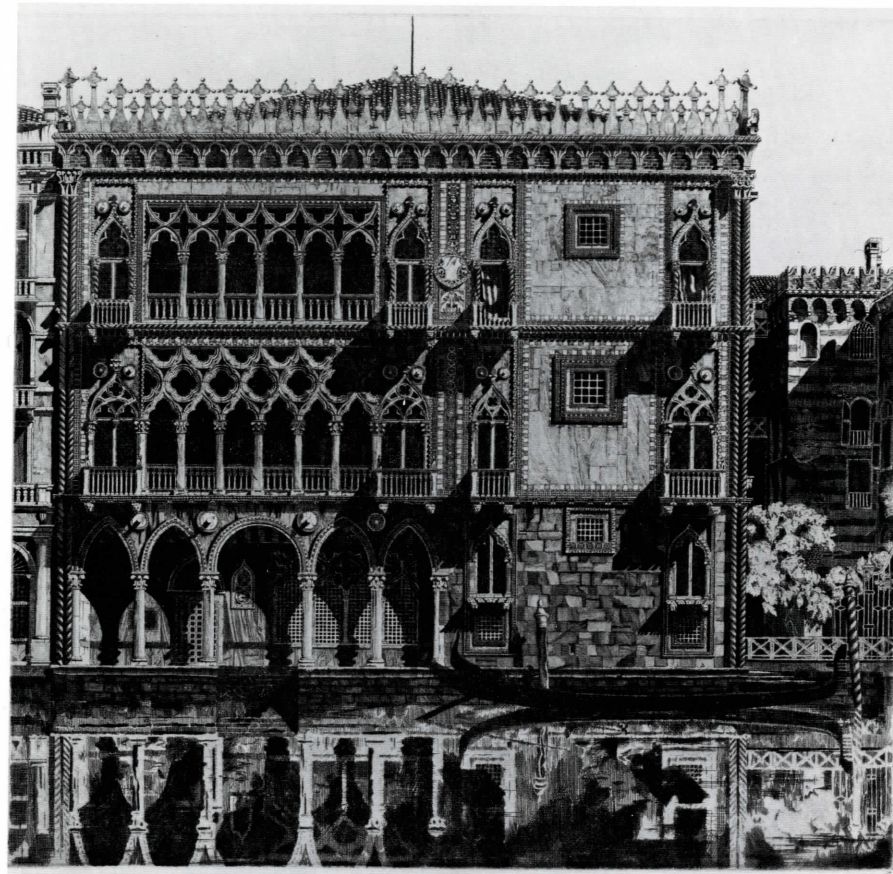


subjects of the early thirties, Arms gave equal emphasis to the shape and surface of every form, large and small, in the composition. Sunlight forms crisper shadows and reveals details in a sharper focus. Arms brought the buildings close to the picture plane to allow the viewer to “feel” the surfaces of stone and brick with his eyes. *Venetian Filigree* of 1931, a portrait of the Ca d’Oro, sums up Arms’ new approach to design and draftsmanship as well as his fascination for the half-western, half-Oriental city. One of the finest etchings of this or any other period of Arms’ career, it reveals the artist’s uncanny ability to create a range of textures and nuances of light through line alone. What may upon close inspection appear to be



*Detail of Catalogue No. 28, facing page*



*Catalogue No. 28. Venetian Filigree*

aquatint is actually microscopic lines, closely crowded in the darker areas, spaced apart by degrees as he suggests middle to light tones. By 1931 Arms had without a doubt mastered the craft of etching.

Towards the end of the decade Arms found a new home-away-from-home in England. He had visited England and had had a number of plates printed there, but did not begin to etch the small village churches of Hertfordshire, Berkshire, and Buckinghamshire until 1937. He worked on his “English Series” from drawings made during the thirties throughout World War II and completed the final plate, *This England*, in 1952,