

AN EXHIBITION OF AMERICAN ETCHINGS



1911

THE ART INSTITUTE OF CHICAGO

CATALOGUE OF AN
EXHIBITION OF
WORKS BY
AMERICAN ETCHERS

UNDER THE MANAGE-
MENT OF THE CHICAGO
SOCIETY OF ETCHERS . .



JANUARY 3 TO JANUARY 22, 1911

CHICAGO SOCIETY OF ETCHERS

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THE Chicago Society of Etchers has existed potentially in several individuals who have been working in more or less solitary fashion for many years. As an organized body, it is only one year old, but during that time it has gathered together twenty active and ninety-seven associate members. Exhibits have been given in Chicago, Detroit, Kansas City and Indianapolis.

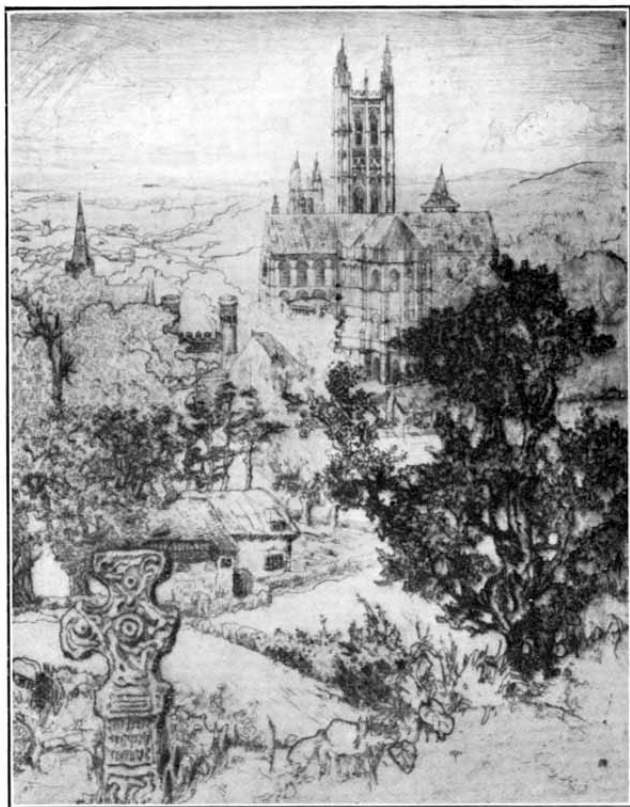
The Society hopes, by distribution of etchings to its associate members, and by exhibits in various cities, to make more widespread an intelligent interest in and appreciation of etching—hitherto one of the least understood and most neglected of the fine arts.

The purpose in presenting this exhibit is to show the best available work of American etchers now living and working. It may be considered fairly representative, although some excellent etchers responded either too late or not at all.

BERTHA E. JAQUES,
Secretary.

FOR INFORMATION REGARDING EXHIBITS FOR SALE APPLY TO MISS WILLARD AT DESK IN ROOM 50. DUPLICATE PROOFS MAY BE ORDERED FROM THE ARTIST THROUGH MISS WILLARD.

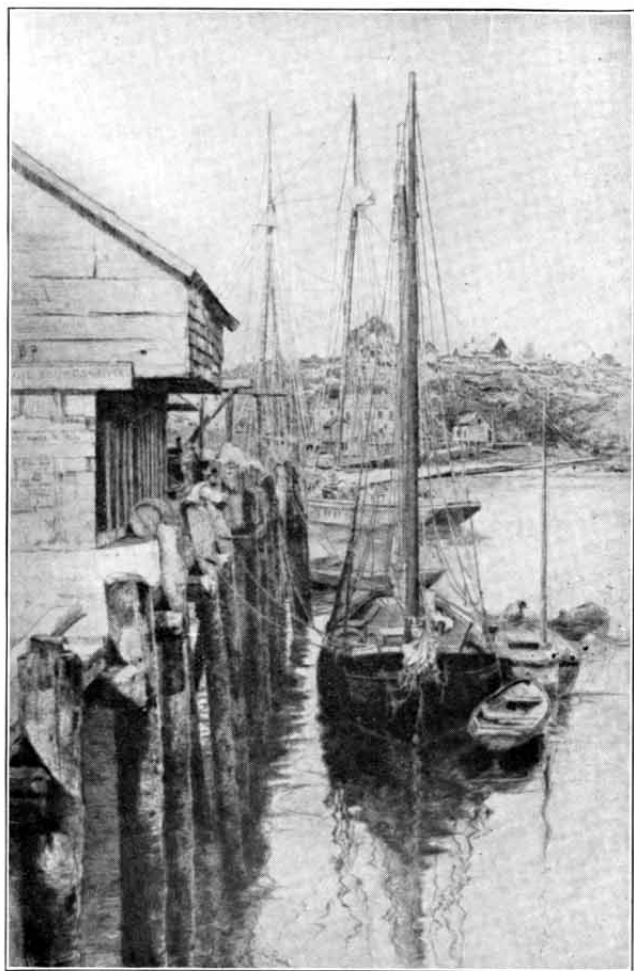
ALL PAYMENTS FOR EXHIBITS PURCHASED MUST BE MADE TO THE SECRETARY OF THE ART INSTITUTE.



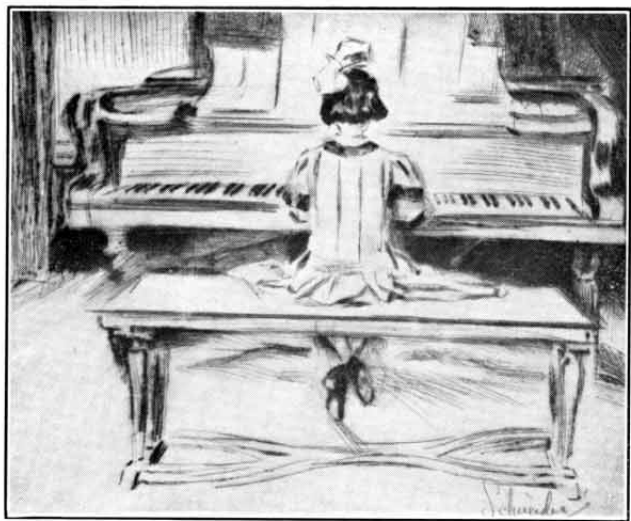
CANTERBURY FROM ST. MARTIN'S HILL
Katharine Merrill



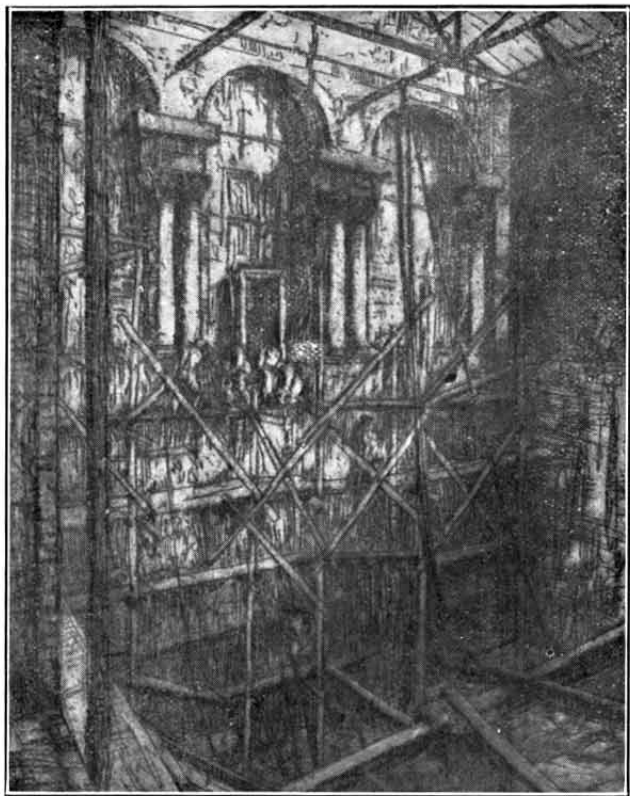
THE JEW OF TANGIER
Bror J. Olsson Nordfeldt



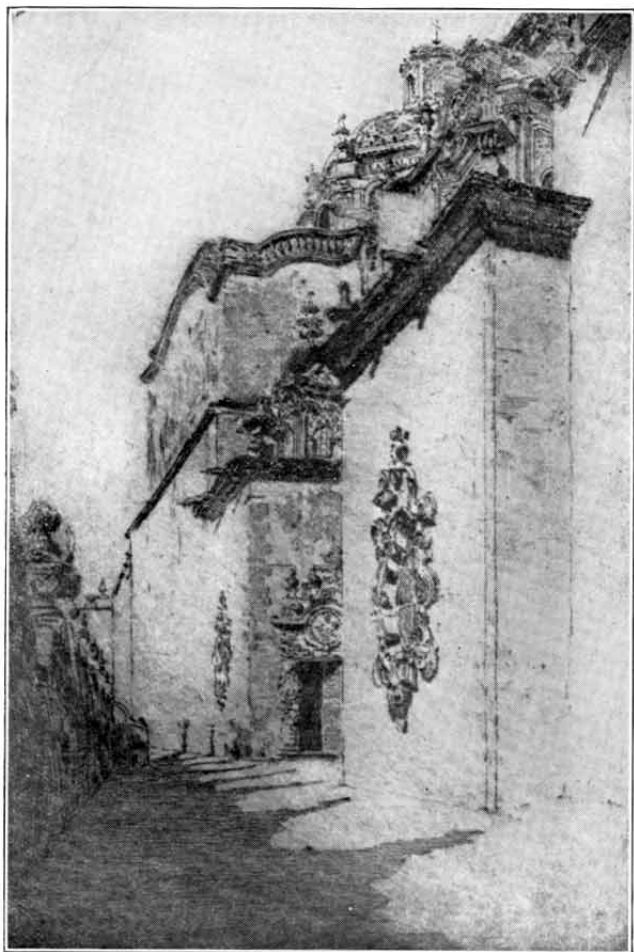
GLOUCESTER HARBOR
Stephen Parrish



A SONG WITHOUT WORDS
Oto J. Schneider



CLEARING FOR THE CENTRAL STAIRWAY, ART INSTITUTE
Thomas Wood Stevens



TEMPLE PARROQUAILE, TAXCO, MEX.
Cadwallader Washburn

A NOTE ON ETCHING

IN ANY book germane to the subject, one may pick up the time-honored dissertation upon etching. There is the romantic statement that the art originated with the armourers, who tried out the designs for their chasings by pressing wet paper into the acid-bitten lines; then the long and involved account in which the reader's mind struggles after the author while he coats the plate with wax, draws the picture upon it, immerses it in the acid, "stops out" the background, and cleans off the wax; finally covering the completed plate with ink, wiping it off the surface, and putting it triumphantly through the press. The proof, one is always sure when reading the process, could never be worth the candle.

Then the authors carefully explain how a dry point, not being produced by aquafortis but by the unaided steel point, is properly not an etching at all. The book is very likely to close, if it be not too old a one, with Whistler's Propositions by which he clearly proves that any etching, of a scale and method other than his own, is an error if not a crime.

The difficulty is that from its literary phase one gets no feeling for etching as a living art.

The Chicago Society of Etchers, having no other reason for being than to demonstrate if possible that etching is a living art, begins by offering an exhibition, not a treatise. So the best that we can ask for our preface is that it shall not interfere with the reader's enjoyment of our prints.

An etching, when successful, is a translation of nature, by the notation of accent, form, and the subtle suggestion of color which is always present in good monochrome, into a work of art which has finality and completeness by suggestion. The artist may not render the subject with naturalistic effect. He has already, in choosing his medium, given over all thought of illusion; but he has received in exchange for it the right to be swift and summary in his treatment of facts, to be incisive in his comment on nature, to be fastidious in his choice of matter and design. His medium is a well controlled one—nothing is irrevocable in it save success. In a country where so little of his environment has thus far been subjected to artistic effort, the etcher should find a field for new and vital endeavors.

Meanwhile, the art itself has great traditions, and these for the most part we can but follow, at the risk of treading too closely in beaten paths. This is perhaps inevitable in any medium. But if the etchers working in America have a great task before them, the traditions surely should not be neglected; only out of a knowledge of the best that has been done in the art, can the new fields be conquered. The exhibition of which this is the catalogue should show something of the work already done, and may be, to the imaginative critic at least, suggestive of the part which etching may play in the American art of the future.

T. W. S.

CATALOGUE OF EXHIBITION OF
AMERICAN ETCHINGS

JANUARY, 1911

Aid, George Charles, Paris.

- 1 Evening, Venice.
- 2 Ferruchio.
- 3 Venice.

Bicknell, W. H. W., Winchester, Mass.

- 4 Portland Harbor.
- 5 Portrait of a young lady.
- 6 Winchester.

Bloodgood, Robert F., New York City.

- 7 The end of an outlaw.
- 8 Hard times.

Burr, George Elbert, Denver, Colo.

- 9 Castle Rheinstein.
- 10 Evening in North Wales.
- 11 Castle Marksburg, on the Rhine.

Chandler, George Walter, Paris.

- 12 Ponte Vecchio, Florence.
- 13 Burning Ghâts, Benares.

Church, F. S., New York City.

- 14 The song.
- 15 Silence.
- 16 Out for a morning bath.

Cotton, John W., Chicago.

- 17 When banks are green.
- 18 A bit of harbor, St. John.
- 19 A country roadway.
- 20 Old cooerage.

Dahlgreen, Charles W., Chicago.

- 21 Heather lands, Germany.

Dodge, Ozias, Norwich, Conn.

- 22 The Normandy road.

Farrell, Katherine Levin, Philadelphia, Pa.

- 23 The clarionet player.

Goldbeck, Walter Dean, Chicago.

- 24 Man in studio.
- 25 Boulevard St. Germain.
- 26 Street in St. Albans, England.
- 27 The philosopher.
- 28 The barnyard.
- 29 The cigarette maker.

Garrett, Theresa A., Chicago.

- 30 My model.

Getchell, Edith Loring, Worcester, Mass.

- 31 Ogunquit bridge.
32 New England winter.

Gleeson, Charles K., Paris, France.

- 33 Quai aux Fleurs, Paris.
34 The gulch, Lucerne.

Griffith, L. O., Chicago.

- 35 A Brittany mill.

Hamilton, Norah, Chicago.

- 36 The path in the woods.
37 The sweat-shop workers.

Hammersmith, Paul, Milwaukee, Wis.

- 38 Ferry boats.

Haskell, Ernest, New York City.

- 39 The old gypsy.
40 The fruit shop.
41 The cafe artist.
42 Boul Miche.
43 The scavenger's daughter.
44 In the garden of the Luxembourg.
45 The old lunatic.

Hornby, Lester G., Paris.

- 46 Old court, rue Vercingetorix, Paris.
- 47 Rainy day, Pont Neuf, Paris.
- 48 Winter in Luxembourg Gardens.
- 49 Cafe du Round Point, Paris.

Hurley, E. T., Cincinnati, O.

- 50 From Mt. Adams to the Little Miami River.
- 51 Mt. Adams church.

Hurley, Irene Bishop, Cincinnati, O.

- 52 The cornfield.
- 53 Mt. Adams in color.
- 54 The cornfield in color.

Hyde, Helen, Chicago.

- 55 Spring Poem.
- 56 Showery Day.
- 57 Hide and Seek.
- 58 Cherry Snow.
- 59 Miss Green Willow.
- 60 Blossom Child.

Jaques, Bertha E., Chicago.

- 61 Gloucester Harbor.
- 62 Old St. Augustine.
- 63 Treasury Street.
- 64 Charlotte Street.
- 65 The palms.

King, Charles E., Detroit, Mich.

- 66 St. Marks.
- 67 Santa Maria della Salute.
- 68 Furnes.
- 69 Longpré.
- 70 Evening, Longpré.
- 71 Six etchings. (Paris Salon, 1908.)

Kimball, Katherine, London, England.

- 72 Louvre, Facade, Paris.
- 73 Old houses, Paris.
- 73A La Maison Barlier.

Levy, William, New York.

- 74 Laughing "Dot."
- 75 Portrait sketch.
- 76 Portrait of L.
- 77 A Hebrew girl.
- 78 The scissors grinder.

MacLaughlan, Donald Shaw, Paris.

- 79 Tivoli, Italy.
- 80 Two pines.
- 81 A Devonshire village.

Melville, Frances, Manhasset, N. Y.

- 82 The late J. Q. A. Ward.

Merrill, Katherine, Chicago.

- 83 Canterbury from St. Martin's Hill.
- 84 Burnham beeches.
- 85 Durham cathedral.
- 86 Angel steeple, Canterbury.
- 87 Polish Cathedral, Milwaukee.
- 88 Three London steeples.
Illustration for "Wren's Little Steeples," by Elia W. Peattie.

Millar, Addison T., New York City.

- 89 The barnyard.
- 90 The storm.
- 91 Rue Ben Ali.

Nordfeldt, Bror J. Olsson, New York City.

- 92 Laurens in Paris.
- 93 Marittima, Venice.
- 94 Ca' di Mosto, Venice.
- 95 The Jew of Tangier.
- 96 "Begote."
- 97 Bab-el-Fez, Tangier.
- 98 Kaus-del-Mafarrage, Tangier.

Osgood, Harry H., Atlanta, Ga.

- 99 Uncle Nat's cabin.
- 100 Hillside trees.
- 101 Dove Cote.

Parrish, Stephen, Windsor, Vermont.

- 102 In Gloucester harbor.
- 103 Showery day, Cape Cod.
- 104 Market place, Yvetot.
- 105 Harbor of Cannes.
- 106 Gale at Facamp.
- 107 The upper Delaware.
- 108 London Bridge.
- 109 Near Dinard, Brittany.
- 110 Evening, Gloucester harbor.
- 111 Canal, Venice.
- 112 Canadian mills.

Paulus, Francis P., Detroit, Mich.

- 113 The old market, Bruges.
- 114 Bavarian peasant woman.
- 115 The fish market, Bruges.

Pearson, Ralph M., Chicago.

- 116 The loggers.
- 117 The old French market.
- 118 Foundry Alley.
- 119 Old Spanish fort.
- 120 Rough weather outside.

Pennell, Joseph, London.

- 121 The Tribune and Sun.
- 122 New York from Brooklyn Bridge.
- 123 Union Square.
- 124 Old and new New York.
- 125 Among the sky-scrapers.
- 126 The four-storied house.
- 127 The golden cornice.
- 128 Fifth Avenue.
- 129 The "L" and Trinity building.
- 130 Palisades and palaces.

Raymond, F. W., Chicago.

- 131 State and Lake Sts.
- 132 The whaler.
- 133 Adams Street.
- 134 Clark Street bridge.
- 135 Chicago river.

Roth, Ernest David, New York City.

- 136 Florence.
- 137 Ponte del Trinita, Florence.
- 138 Peretola.
- 139 Mill on the Arno, Florence.
- 140 The Buttress, Ponte Vecchio.
- 141 A Venetian doorway.

Reed, Earl H., Chicago.

- 142 The voices of the dunes.
- 143 A message from the sea.
- 144 Old willows.
- 145 House on the clay bank.
- 146 On Stony Creek.
- 147 A roadside sketch.
- 148 A city's highway.
- 149 A quiet hour.
- 150 Marsh hay stacks. Colored etching.

Schneider, Otto J., New York.

- 151 A song without words.
- 152 Landscape.

Sensenev, George, Moret sur Loing, France.

- 153 A devout woman.
- 156 The cloister.
- 157 Silver lake.

Stevens, Helen B., Chicago.

- 158 Ryerson Physical Laboratory, U. of C.
159 Mitchell Tower, U. of C.

Stevens, Thomas Wood, Chicago.

- 160 Clearing for the Central Stairway, Art Institute.

Tallmadge, Thos. E., Evanston, Ills.

- 161 Fleet Street.
162 In Venice.

Volkmar, Charles, Metuchen, N. J.

- 163 Ducks.
164 The ford.
165 Evening (only impression.)
166 Landscape.
167 Landscape.

Warner, Everett L., New York City.

- 168 Towers or Notre Dame.
169 Corner in Old Montreuil.
170 Dories.
171 Pont Neuf, Paris.
172 The arcades, Dinan.
173 The mills of Montreuil.
174 In the rue du Jerzual, Dinan.

Washburn, Cadwallader, Paris.

- 175 Light and shadow.
176 Temple Parroquiale, Taxco, Mex.

Wells, Newton A., Urbana, Ill.

- 177 Ecce homo. Dry point.

Webster, Herman A., Paris.

- 178 Notre dame des Andelys.
179 St. Saturnin.
180 Le pont Neuf, Paris.
181 Quartier St. Jean.
182 Faculté de Médecine.

Williams, Robert F., New York City.

- 183 To Keats' Song of Four Fairies.

Wright, Margaret H., Cambridge, Mass.

- 184 Group of bookplates.
185 Two Christmas cards.
186 Three sketches, Ipswich, Mass.
187 Assisi.
188 Harvard House.

Young, Mahonri M., New York City.

189 He was with Capt. Kidd.

190 Roman beggar.

Zimmerman, Marco, Madison, Conn.

191 Landscape.

Ertz, Edward, Slapton, Eng.

192 Mother and child.

193 La Terre.

194 From Tanglewood Tales.