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Metaphysics Investment Archaeology

Albert Roullier art galleries, Chicago

ILLUSTRATED CATALOGUE

OF

ETCHINGS

BY

AMERICAN ARTISTS

WITH BIOGRAPHICAL SKETCHES

BY

H. H. TOLERTON



1913

ALBERT ROULLIER'S ART GALLERIES

410 SOUTH MICHIGAN BOULEVARD

701 FINE ARTS BUILDING

CHICAGO

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Total

Note

ALTHOUGH on the day of issuing The Catalogue of Etchings by American Artists I am able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for me to supply a duplicate impression at the original price.

After the Catalogue has been examined, I should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

I pay all charges of transmission, and my correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom I do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

ALBERT ROULLIER.

January, 1913.

MR. ALBERT ROULLIER takes pleasure in announcing that he will continue to make a specialty of the masterpieces of the great engravers and etchers, both of the present day and of centuries past, particularly those works which have taken definite rank as masterpieces, and are so designated in the standard books of reference on the subject. It is undoubtedly true that such works of art are of permanent, and in many cases of increasing value, and their rarity renders them exceedingly desirable as choice possessions. Many works of this class are becoming exceedingly difficult to obtain, there being such a very great demand for them and their number being so limited. Search in Europe this season has demonstrated the fact that never before has it been so difficult to procure those masterpieces in black and white in the possession of which the collector takes such joy; and as the price of any commercial article is regulated by the ratio of supply and demand, in some instances the prices of the works of the best artists have considerably increased.

Notwithstanding these facts, however, the folios in the Roullier Art Galleries will be found to contain an exceedingly choice assortment of Engravings and Etchings by the best artists, affording an unusual opportunity to obtain rare and fine things, many of which are unprocurable elsewhere.

Particular attention has been given to securing examples by the greatest men of the various schools, both old and modern, and at the Galleries may always be seen a representative collection of the Old Masters of Line Engraving and Etching, such as:

Martin Schoengauer
Glockenton
Israel Van Meeken
Master of the Die
Albert Dürer
Henri Aldegrever
George Pencz
H. S. Beham
Lucas van Leyden
Henri Goltzius
Claude Le Lorrain
W. Hollar
Jacques Callot
Marc Antonio
Antonio Canaletto

Joseph Ribera
Andrea Mantegna
J. B. Piranesi
George Schmidt
Sir David Wilkie
Francesco Goya
Rembrandt
Adrian Van Ostade
Paul Potter
Antoine Van Dyck
Anthony Waterloo
Cornelius Visscher
Jacques Ruysdael
Adrian van de Velde

The folios are particularly rich in choice examples of the old French and Italian Schools of Line Engraving of the seventeenth and eighteenth centuries and the eighteenth century English School of Mezzotint and Stipple Engraving from the plates of such famous men as:

Robert Nanteuil	Valentine Green
Gerard Edelinck	C. H. Hodges
Antoine Masson	Wm. Pether
Les Drevets	J. Jones
Jean Morin	John Young
Jacob Houbraken	James MacArdell
J. G. Wille	George Clint
Charles Bervic	S. W. Reynolds
Auguste B. Desnoyers	John Raphael Smith
Raphael Morghen	J. Smith
Giuseppe Longhi	Charles Turner
William Sharp	James Watson
Sir Robert Strange	Thomas Watson
Paolo Toschi	J. Ward
Edward Mandel	Wm. Ward
W. Dickinson	Samuel Cousins
Richard Earlom	Richard Houston
John Dixon	Francesco Bartolozzi

The Roullier Galleries make a specialty of the portraits of famous men and women of great historic periods, as well as of the present day; including Kings and Queens, Presidents, English Jurists, and other celebrities of the Legal, Medical, Literary, Dramatic and Musical professions, both European and American.

Many of these Prints are very rare and done by the well-known masters of Line Engraving, Mezzotint and Etching and consequently are valuable as works of art aside from their interest as portraits.

Sacred and classical subjects are also well represented in the portfolios.

In addition the modern French, Swedish, Spanish, British, and Dutch etchers (as well as those American etchers not otherwise mentioned in this catalogue) are represented by a well-chosen selection from the work of such well-known artists as:

Sir Seymour Haden	Axel Haig
D. Y. Cameron	Mortimer Menpes
Sir Frank Short	Samuel Palmer
Charles J. Watson	Martin Hardie
Hedley Fitton	Frank Brangwyn

Andrew Affleck
Nathaniel Sparks
Col. R. Goff
Percival Gaskell
Johnstone Baird
Albany Howarth
E. S. Lumsden
James Tissot
James McBey
Malcolm Osborn
Charles Holroyd
John Fullwood
William Strang
E. Robertson
J. H. Mackensie
E. M. Synge
William Walker
Stanley Anderson
Fred Burridge
Fred S. Farrell
F. Marriott
E. L. Lawrenson

Alphonse Legros
Félix Bracquemond
J. B. Jongkind
Chas. Storm van's Gravesande
Félix Buhot
Mariano Fortuny
Charles Meryon
Anders Zorn
J. F. Millet
Camille Corot
Charles Daubigny
Charles Jacque
Auguste Lepère

Gustave Leheutre
Ernest Meissonier
Ferdinand Gaillard
Maxime Lalanne
Paul Rajon
Jules Jacquemart
Adolphe Appian
François Simon
Edgar Chahine
Eugène Bérjot
Jean Frélaut
Camille Fonce
Leopold Flameng
Charles Waltner
Paul Helleu
Brunet-Debaines

J. McNeill Whistler
Otto H. Bacher
Mary Cassatt
F. S. Church
Frank Duveneck
Henry Farrer
Thomas R. Manley
Peter Moran
Thomas Moran
Charles W. Mielatz
J. C. Nicoll
Charles A. Platt
Stephen Parrish
Edith Loring Peirce
Ernest Roth
George Senseney
James D. Smillie
C. A. Vanderhoef
and many other artists.

The Roullier Booklets

AID, GEORGE CHARLES	- - - - -	Painter-Etcher
By Lena McCauley.	14 illustrations	
CHANDLER, GEORGE WALTER	- - - - -	Painter-Etcher
By Marie Bruette.	6 illustrations	
FRÉLAUT, JEAN	- - - - -	Painter-Etcher
By Alice Roullier.	8 illustrations	
GALTON, ADA	- - - - -	Painter-Etcher
By Edward Ertz.	8 illustrations	
GLEESON, C. K.	- - - - -	Painter-Etcher
By Lena McCauley.	6 illustrations	
GRAVESANDE, CHARLES STORM VAN'S	-	Painter-Etcher
By Marie Bruette.		
HORNBY, LESTER G.	- - - - -	Painter-Etcher
By Marie Bruette.	7 illustrations	
LEPÈRE, AUGUSTE	- - - - -	Painter-Etcher
By Alice Roullier.	8 illustrations	
MACLAUGHLAN, DONALD SHAW	- - - - -	Painter-Etcher
By Lena McCauley.	8 illustrations	
NORDFELDT, B. J. OLSSON	- - - - -	Painter-Etcher
By Lena McCauley.	7 illustrations	
SCHNEIDER, OTTO J.	- - - - -	Painter-Etcher
By Lena McCauley.	11 illustrations	
SIMON, T. FRANÇOIS	- - - - -	Painter-Etcher
By Alice Roullier.	8 illustrations	
SMITH, J. ANDRÉ	- - - - -	Painter-Etcher
By Lena McCauley.	6 illustrations	
WASHBURN, CADWALLADER	- - - - -	Painter-Etcher
By Marie Bruette.	13 illustrations	
WEBSTER, HERMAN A.	- - - - -	Painter-Etcher
By Lena McCauley.	9 illustrations	
WHITE, CHARLES HENRY	- - - - -	Painter-Etcher
By Henry Winslow.	9 illustrations	
SOME ETCHERS OF ARCHITECTURE—JOSEPH PENNELL, D. Y. CAMERON, CHARLES MERYON		
By Lena McCauley.	26 illustrations	
THE INFLUENCE WHICH ART HAS HAD UPON SOCIETY		
Illustrated		
A QUIET PLACE WORTH SEEING		
Illustrated		

Contents

GEORGE CHARLES AID	
GEORGE WALTER CHANDLER	
CHARLES W. DAHLGREEN	
C. K. GLEESON	
LESTER G. HORNBY	
KATHARINE KIMBALL	
BERTHA LUM	
DONALD SHAW McLAUGHLAN	
JOHN MARIN	
BROR. J. OLSSON-NORDFELDT	
JOSEPH PENNELL	
OTTO J. SCHNEIDER	
J. ANDRÉ SMITH	
EVERETT L. WARNER	
CADWALLADER WASHBURN	
HERMAN A. WEBSTER	
CHARLES HENRY WHITE	

George Charles Aid



George Charles Aid

PRACTICALLY from the beginning of his career as an etcher, Mr. Aid has had the attention and the encouragement of the public — the public which discriminates, and which enjoys picturesque and historic scenes simply and graphically placed by a skilled hand onto the copper plate.

Born about thirty-five years ago in Quincy, Illinois, the artist received his earliest artistic training at the St. Louis School of Fine Arts. Like most young artists, he drifted in due course to Paris, where he continued his studies under the teachings of Jean Paul Laurens and Benjamin Constant.

His painted canvases exhibited at the Paris Salon and at many important exhibitions in the United States have attracted attention by their sterling merit; but it is to his fame as an etcher that we desire to call attention at the present time.

His etchings as well as his paintings have been admitted to the Salon, and in 1904 he received the award of a silver medal in the Department of Fine Arts at the Louisiana Purchase Exposition in St. Louis.

In 1906 a selection of his etchings was shown in an exhibition made by four young American artists at the American Art Association in Paris.

Since that time, however, the artist has been the recipient of additional honors, proving that interest and enthusiasm in the work he is producing have not abated.

Mr. Aid always tells his story clearly, forcefully and convincingly.

He excels in composition. His plates always form a picture harmonious and pleasing, and this, added to the fact that he prints his own proofs, thereby assuring precisely the effect desired, accounts, in large measure, for his popularity.

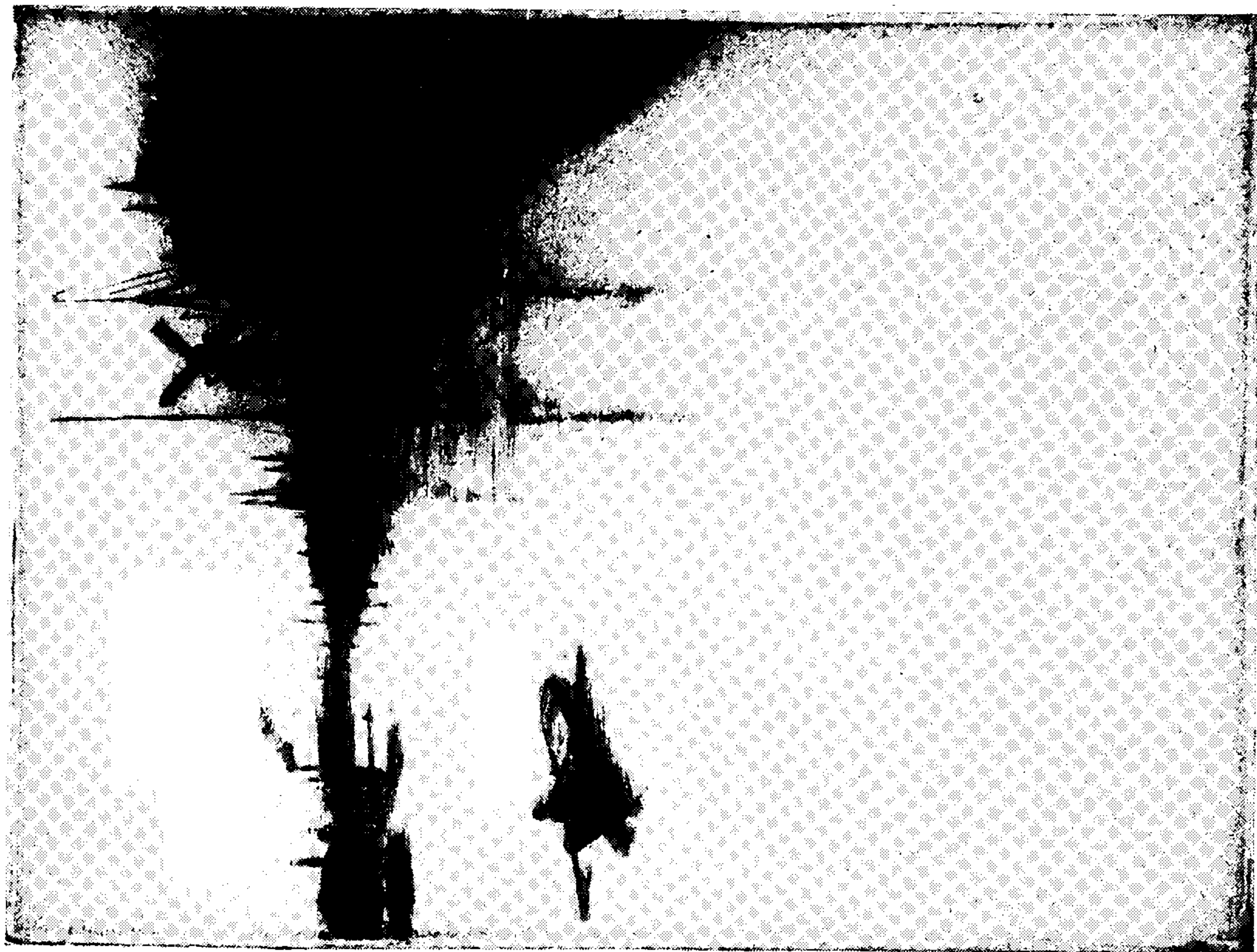
His subjects cover a fairly large area—scenes in Granada, Holland, Belgium, Venice, Florence, France, and of course Paris.

Some of his most successful plates are those etched by the artist in the château country of the Loire—Blois, Amboise,

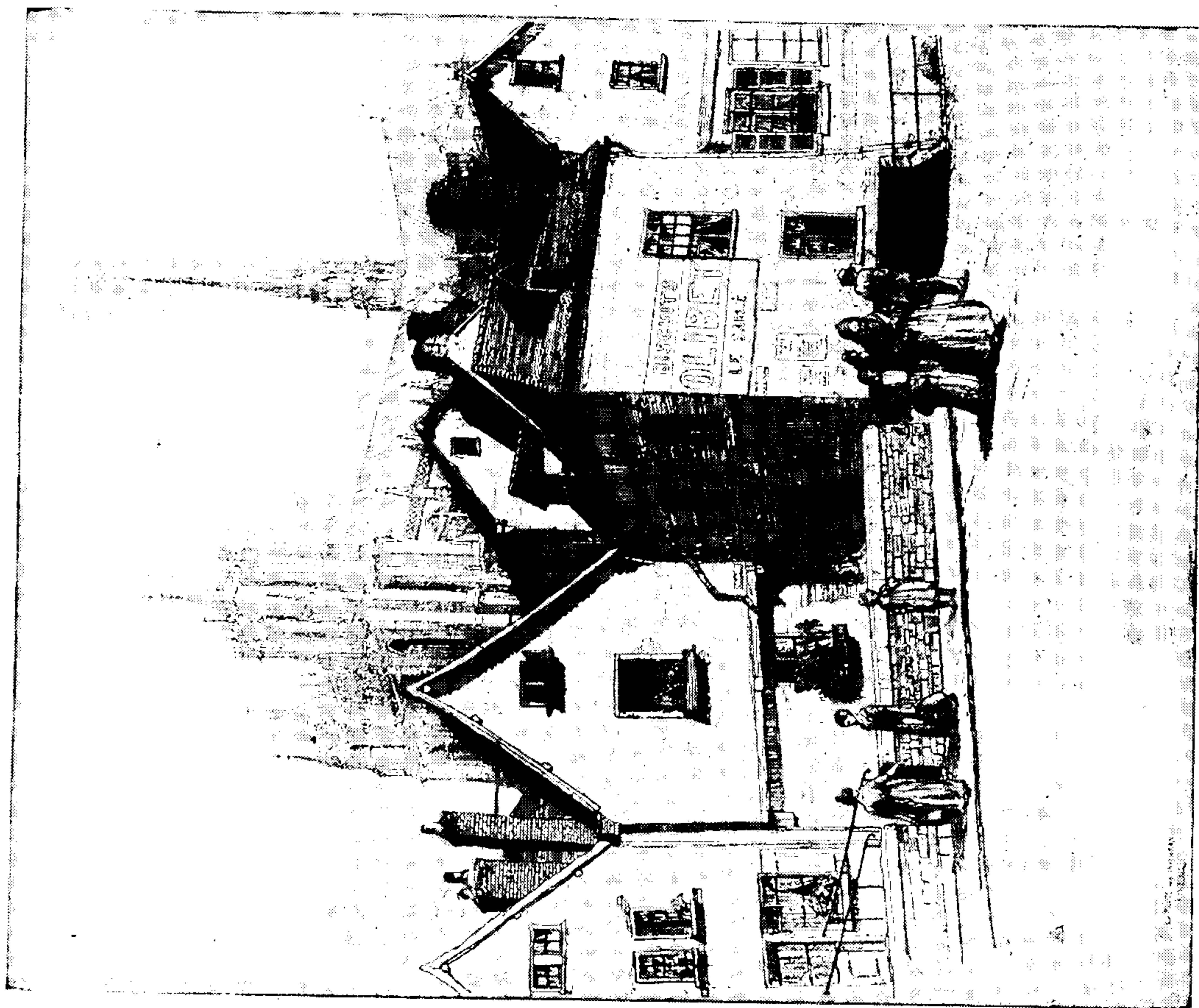
Chenonceau, Azay-le-rideau and other famous places, which have been rendered with charm and insight.

He has rendered the architecture of the châteaux faithfully, while not neglecting to impart the suggestion of romance which clings about these historic homes of Old France.

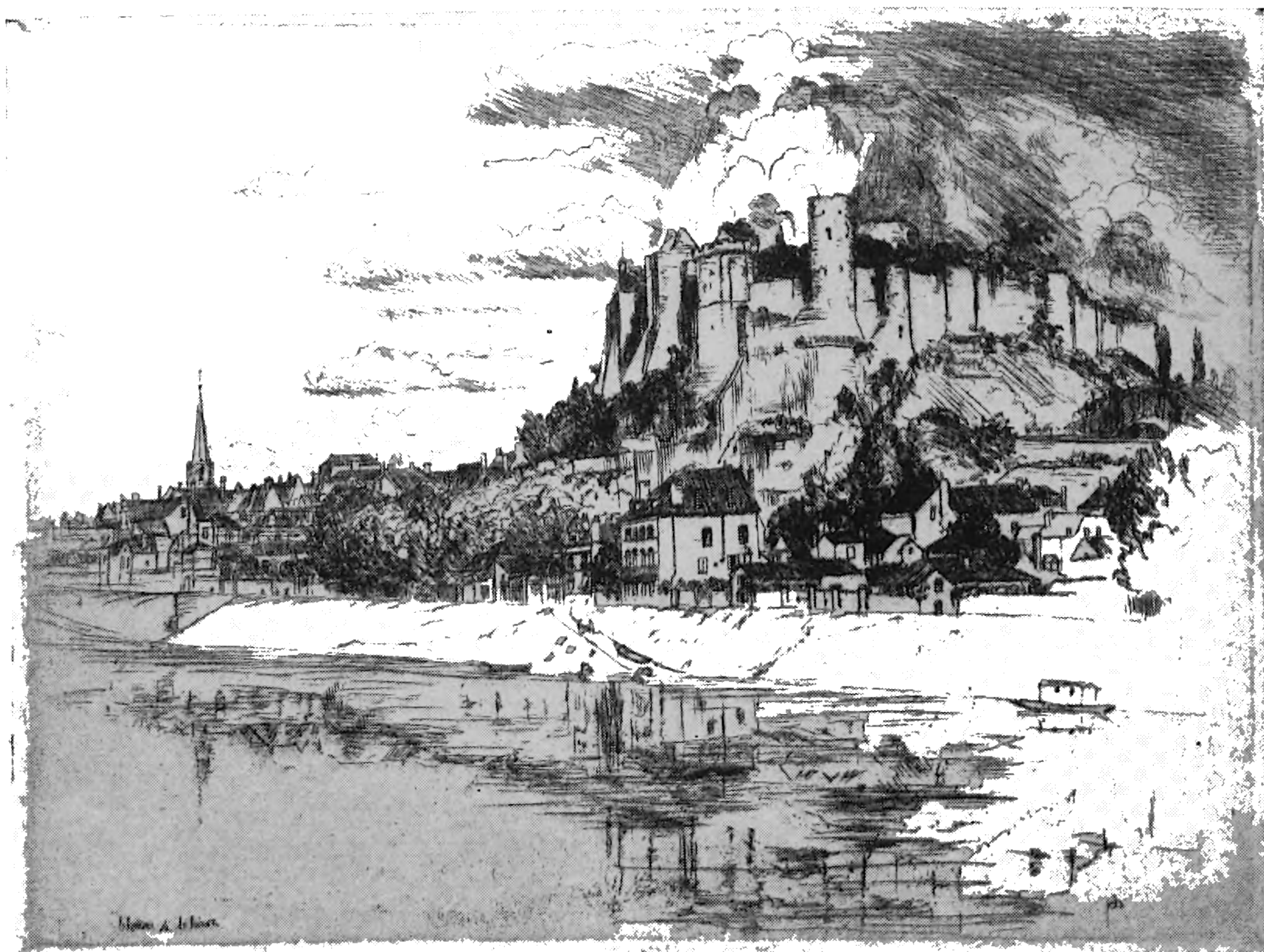
His newer plates including scenes in Rouen, Beauvais, Carcassonne, Albi, and also the new Italian ones of San Remo and other places, have all the characteristics of his former prints, with the added strength that experience and study always bring to the artist who is ever striving to conquer new problems.



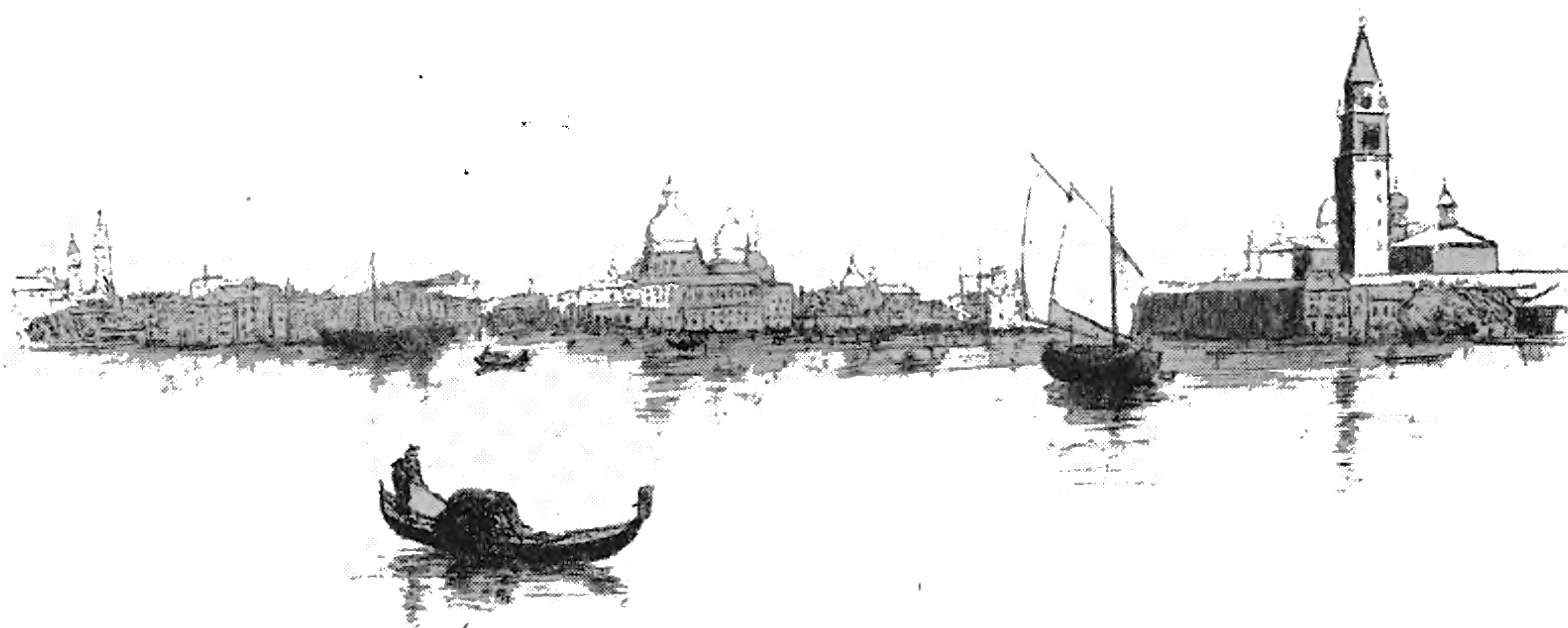
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La Place des Huchers, Amiens (*Catalogue No. 21*)



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ITALIAN SERIES

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61	CASA GISMONDA, SAN REMO ($6\frac{1}{4}$ x $9\frac{1}{4}$)	-	-	-	-	10.00
62	LES DEUX PONTS, SAN REMO ($8\frac{3}{4}$ x $10\frac{1}{2}$)	-	-	-	-	15.00
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66	LES OLIVIERS ($9\frac{1}{4}$ x 6)	-	-	-	-	10.00
67	FRANCESCA ($5\frac{3}{4}$ x $8\frac{3}{8}$)	-	-	-	-	10.00
68	PIAZZA PARROCHIALE, DOLCIACQUA (7 x $9\frac{1}{2}$)	-	-	-	-	12.00
69	IL FABRO ($8\frac{1}{4}$ x $6\frac{1}{2}$)	-	-	-	-	10.00
70	MADONA DELLACHÉ ($4\frac{5}{8}$ x $8\frac{1}{4}$)	-	-	-	-	8.00
71	CANAL ROTTERDAM (<i>plate destroyed</i> — $5\frac{1}{2}$ x $7\frac{1}{4}$)	-	-	-	-	10.00
72	WINDMILL AT ZUYNDRECHT, HOLLAND ($7\frac{3}{4}$ x $5\frac{1}{2}$)	-	-	-	-	9.00
73	WINDMILL AT MECHELEN, BELGIUM ($5\frac{1}{2}$ x 8)	-	-	-	-	9.00
74	COURTYARD, SEVILLE, SPAIN (5 x 6)	-	-	-	-	8.00

George Walter Chandler



George Walter Chandler

MR. CHANDLER is a young American artist who, although he has been etching no more than five years, has already won for himself an enviable position among modern etchers by the substantial merit of his prints.

The artist, a native of Milwaukee, Wisconsin, began his artistic career by entering the field of journalistic illustration in New York City during his early manhood.

However, satisfying himself that his ambitions as an artist would never be fully realized as an illustrator only, he began traveling extensively, finally settling in Paris, where he became affiliated with the Julian Academy.

In 1908 he was awarded an Honorable Mention at the Salon, and the same year a collection of his prints was taken by the City of Paris to be placed in the Petit Palais.

Mr. Chandler, besides being an excellent draughtsman, understands thoroughly the technic of etching, the careful biting of the plate, the laborious and painstaking toil of printing the finished proof.

During the last few years the artist has devoted himself more enthusiastically than ever to etching, as the decided strength and charm of his new plates abundantly prove.

Among the thirty-seven prints we catalogue, all of which have the stamp of the artist's personality expressed in a medium which seems especially adapted to the rendering of his ideas, we would single out as particularly worthy of mention, "The Minarets" and "The Burning Ghats — Benares," two plates which undoubtedly owe a large part of their charm to the suggestion of the mystery and mysticism of the Far East.

Then there are bits of Old Rouen, such as the delightful "Portail de St. Maclou," and many plates inspired by the picturesque-ness of the streets of the old town; also a variety of brilliant and harmonious plates of Paris, notably "Le Pont Neuf," "Le Déjeuner" and "Aux Bords de la Seine."

Among his Italian Series, his plates of the Ponte Vecchio, Florence, are among the most successful and popular.

Although Mr. Chandler, as one may readily observe, has traveled for the most part in well-worn paths, it is not a twice told tale that he offers us, but a story and a picture that are quite his very own.

With fresh vision he has confidently approached the traditional subjects, and the result has more than justified his choice.



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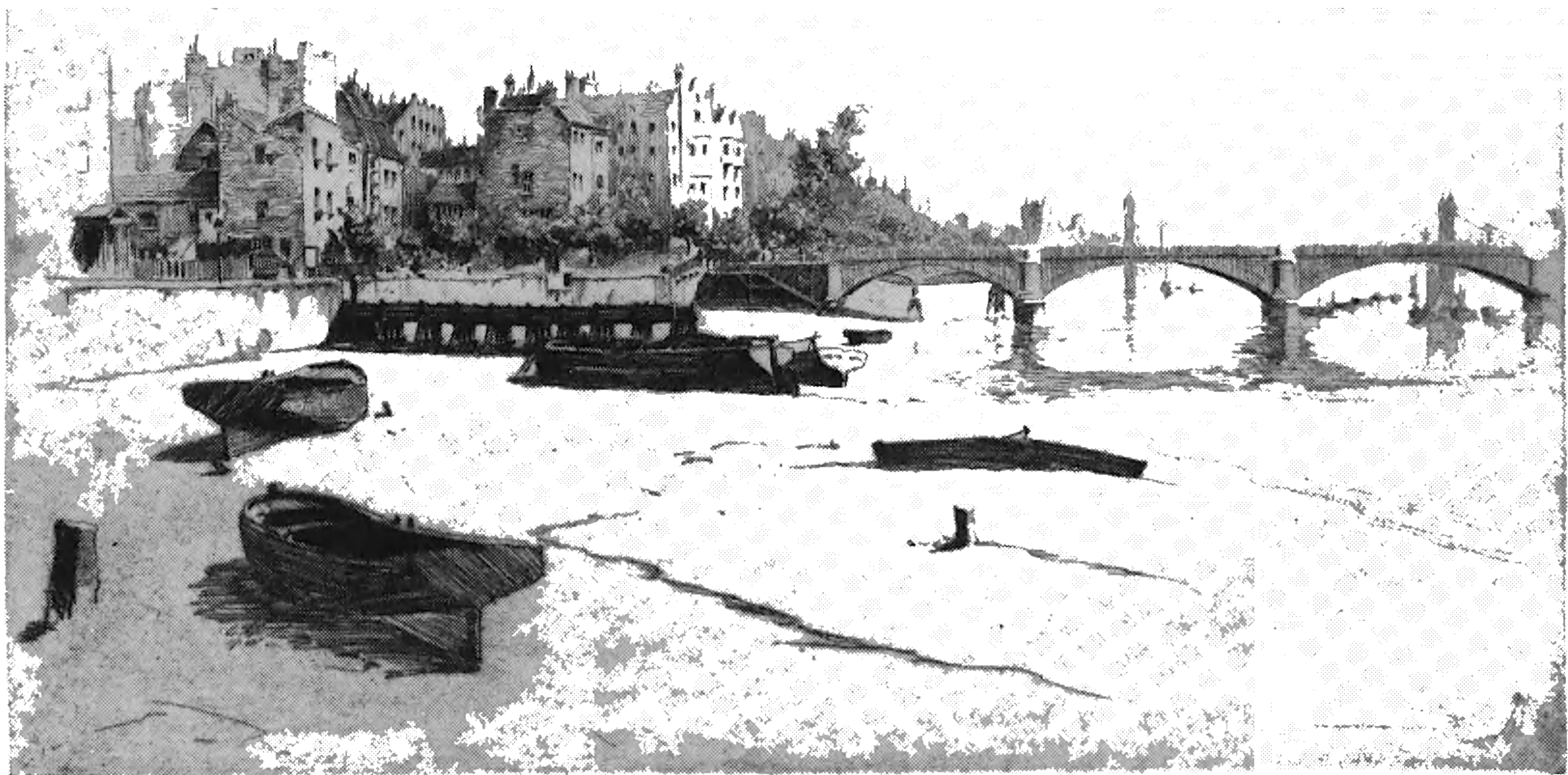
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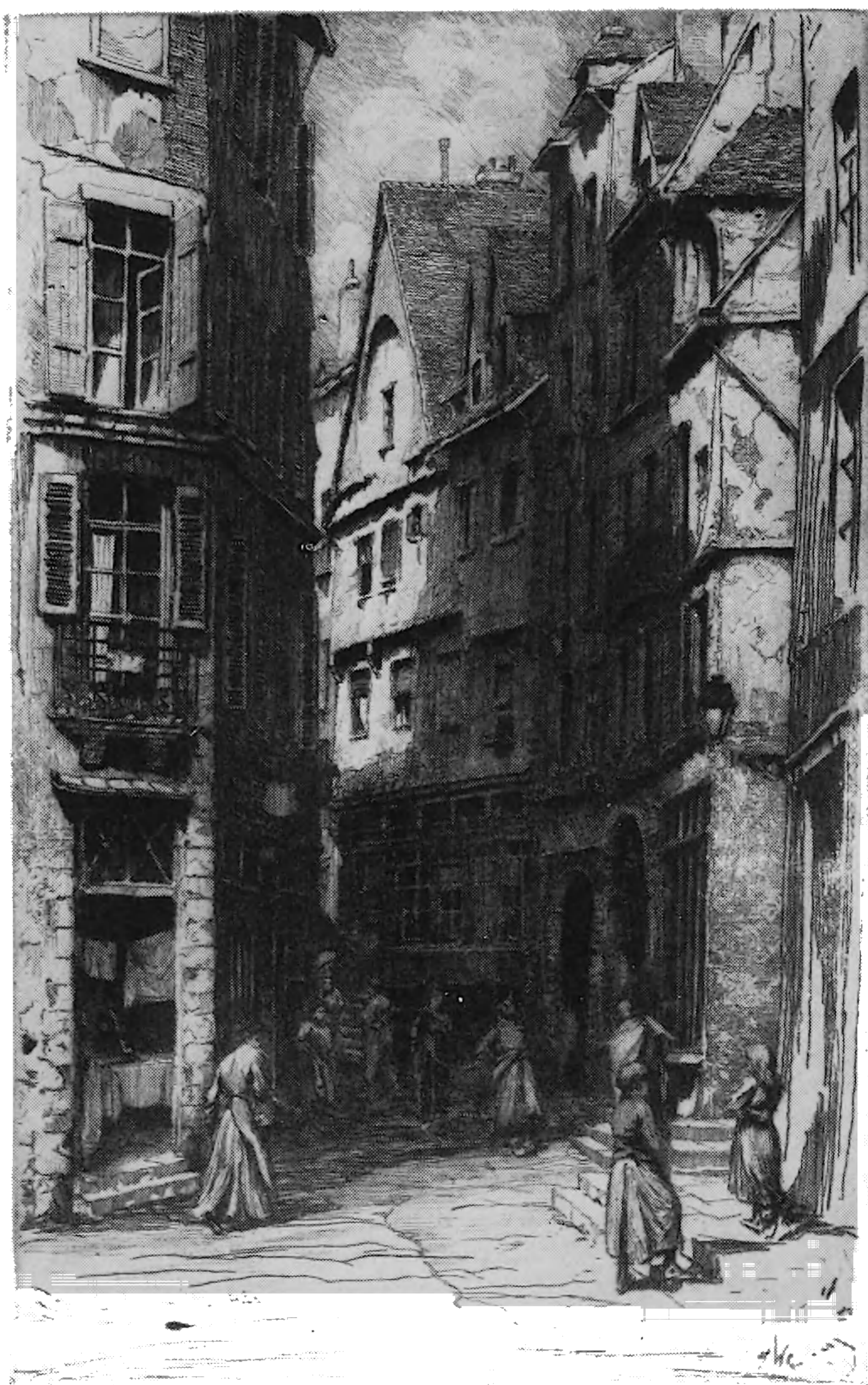
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GEORGE WALTER CHANDLER

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2	LA SCIERIE	(7 x 5)	-	-	-	10.00
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4	DANS L'AVENUE DE SAXE	(10 x 7)	-	-	-	10.00
5	LE DÉJEUNER	(8 x 5)	-	-	-	10.00
6	DRAUGHT HORSES	(8 x 5 $\frac{3}{4}$)	-	-	-	5.00
7	LES TRAVAUX DU MÉTRO	(4 $\frac{3}{4}$ x 5 $\frac{1}{4}$)	-	-	-	10.00
8	LE PONT NEUF	(12 x 10 $\frac{1}{2}$)	-	-	-	20.00
9	LE PONT NEUF	(9 x 12 $\frac{1}{4}$)	-	-	-	15.00

ROUEN

10	LA RUE DE LA GROSSE HORLOGE	(8 $\frac{3}{4}$ x 12)	-	-	-	15.00
11	PORTAIL DE SAINT MACLOU	(5 $\frac{1}{4}$ x 10 $\frac{1}{4}$)	-	-	-	10.00
12	LA RUE RUISSEL	(9 x 14 $\frac{1}{2}$)	-	-	-	15.00
13	LA ROBEC	(7 x 10 $\frac{1}{2}$)	-	-	-	10.00
14	LA FLÉCHE	(5 x 10 $\frac{1}{2}$)	-	-	-	10.00

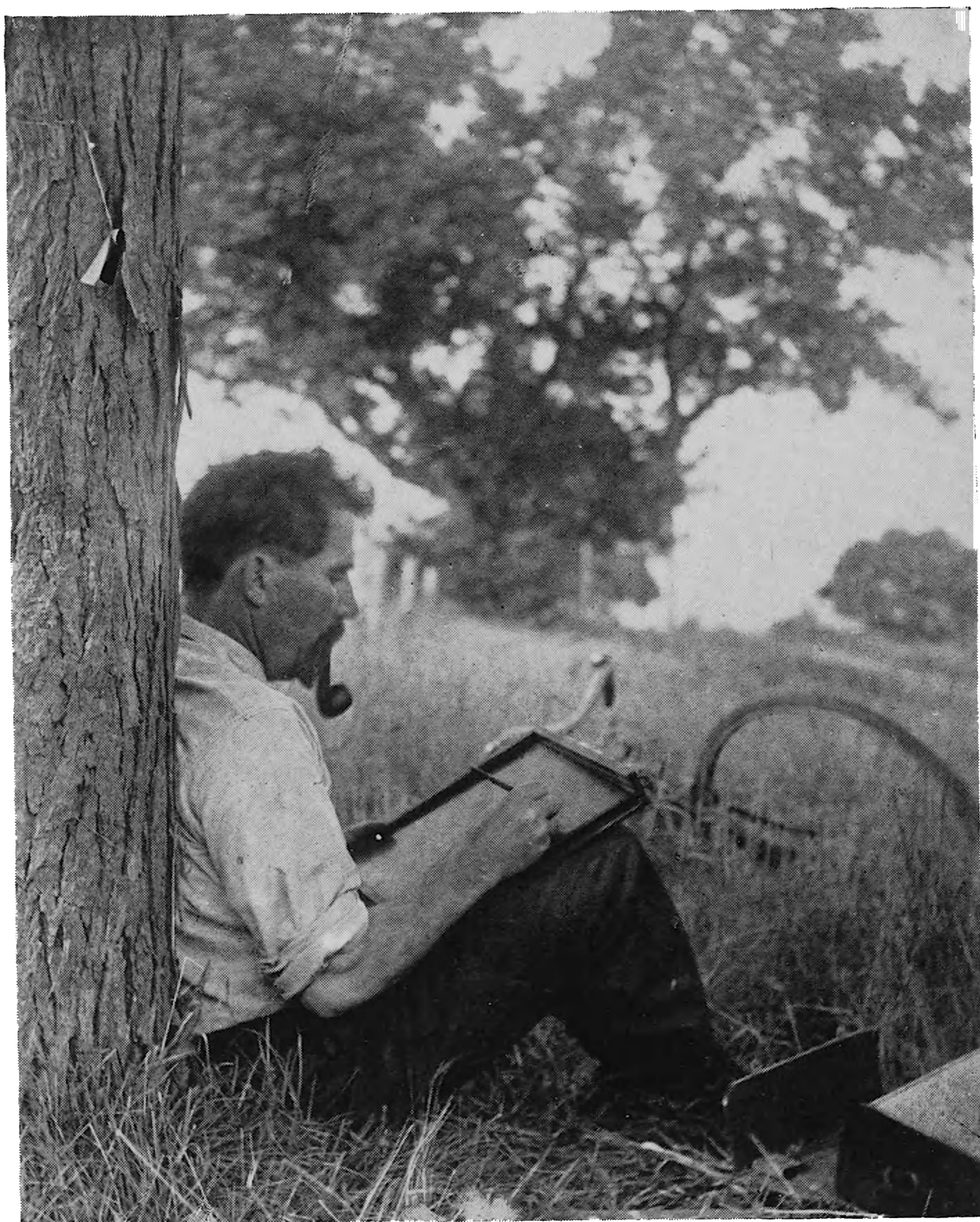
15	COUR DU CERF, PONT DE L'ARCHE	(7 $\frac{1}{4}$ x 5 $\frac{1}{4}$)	-	-	-	10.00
16	THE OLD LOCK, PONT DE L'ARCHE	(10 x 6 $\frac{1}{4}$)	-	-	-	8.00
17	LE MOULIN A MORET	(9 $\frac{1}{2}$ x 6)	-	-	-	10.00
18	SURREY CANAL, LONDON	(10 $\frac{1}{2}$ x 7)	-	-	-	7.50
19	THE THAMES AT CHELSEA	(14 $\frac{1}{4}$ x 8 $\frac{1}{2}$)	-	-	-	15.00
20	CATHEDRAL AT GENEVA	(4 $\frac{1}{2}$ x 9)	-	-	-	10.00
21	LE ROBEC A DARNETAL	(9 x 10 $\frac{1}{2}$)	-	-	-	10.00
22	PLACE SANTA CLARA, NICE	(5 $\frac{3}{4}$ x 11 $\frac{1}{4}$)	-	-	-	10.00

ITALIAN SERIES

23	SAN PIETRO IN BANCHI, GENOA	(5 x 9 $\frac{1}{4}$)	-	-	-	10.00
24	SHIPYARD, CAMOGLI, ITALY	(11 $\frac{3}{4}$ x 10 $\frac{1}{4}$)	-	-	-	10.00
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	(7 x $7\frac{1}{2}$)	-	-	-	-	-	-	-	-	-	-	10.00
29	PONTE VECCHIO, FLORENCE											
	($9\frac{1}{4}$ x $12\frac{1}{2}$)	-	-	-	-	-	-	-	-	-	-	15.00
30	PONTE VECCHIO, FLORENCE											
	($15\frac{1}{4}$ x 10)	-	-	-	-	-	-	-	-	-	-	20.00
31	VIA VECCHIO, PERUGIA	(6 x $12\frac{1}{4}$)	-	-	-							15.00
32	VIA DELL' AQUILA, PERUGIA	(5 x 7)	-	-								10.00
33	ARCO DELLA MANDOLA, PERUGIA	($5\frac{1}{2}$ x 8)	-									10.00
34	VIA RITORTA, PERUGIA	(6 x $10\frac{3}{4}$)	-	-	-							15.00
35	THE GHATS, BENARES, INDIA	($11\frac{3}{4}$ x $9\frac{1}{2}$)	-									15.00
36	THE MINARETTES, BENARES, INDIA											
	($11\frac{3}{4}$ x $10\frac{1}{4}$)	-	-	-	-	-	-	-	-	-	-	15.00
37	STREET IN SFAX, ALGIERS	($7\frac{1}{4}$ x $12\frac{1}{4}$)	-	-								15.00

Charles W. Dahlgreen



Charles W. Dahlgreen

THAT the impulse to find expression for ideas awakened by the contemplation of beauty is inherent in the nature of the born artist, and will, sooner or later, "find a way," is wonderfully demonstrated in the career of Charles W. Dahlgreen.

Born in Chicago in 1864, at an early age he manifested a leaning toward art, and at his first opportunity, when he was twenty-two years of age, he went to Europe, entering the Arts and Crafts School at Düsseldorf, Germany.

There he remained about one year and a half, and during that period took a first prize for one of his paintings, a study of still life.

Coming back to Chicago, the untoward circumstances of his life were such that he was compelled to abandon an art career and devote himself to business.

"But," says the artist, "after sixteen years, during which time I had no opportunity to study or work on artistic lines, I went, one day, up into the attic and got down my old palette, on which I even found some of the old paint encrusted by time. I was then forty years of age and I started my art career all over again, studying for the year 1904 with John Johansen and Charles Francis Browne."

The next year the artist entered the Art Institute of Chicago, and after a period of study in that institution he went abroad for a second time, spending a year of travel and study in Germany, Holland, France, and Italy.

Mr. Dahlgreen's paintings as well as his etchings have been shown in many European and American cities, and although he first began to etch in 1908, he developed so rapidly his own system of landscape etching that he exhibited a selection of his prints in the Paris Salon of 1909.

The artist's etched work consists entirely of landscape subjects, and his style, though different from that of other artists who have etched similar scenes, has poetic feeling and a composition always pleasing. Views of the open country, frequently with masses of rolling white cloud which give an atmosphere of great spaces, are among his favorite themes. "A Bit of Country

Road,” “After a Spring Rain,” “A Poem” are some of his happiest efforts, and in the somewhat new experiment of printing his etchings in colors he has achieved some very clever work.

Constantly striving after a higher ideal and full of enthusiasm, we are confident that in the future a large measure of success and fame will come to the artist.



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CHARLES W. DAHLGREEN

(In each instance the width is given first)

1	FALKENBERG, GERMANY	(12 x 10)	-	-	-	\$ 7.50
2	WESEL, GERMANY	(6½ x 4¾)	-	-	-	5.00
3	NÜRNBERG, GERMANY	(8 x 5)	-	-	-	6.00
4	ON THE HILL TOP	(7 x 5½)	-	-	-	6.00
5	A BACKWATER	(drypoint, 3¾ x 5½)	-	-	-	5.00
6	HEATHERLANDS	(10 x 8)	-	-	-	12.00
7	SUNSET CLOUDS	(6½ x 5)	-	-	-	6.00
8	A CLOUDY DAY	(5½ x 4¾)	-	-	-	6.00
9	ON A COUNTRY ROAD, No. 2	(5½ x 8)	-	-	-	8.00
10	ON A COUNTRY ROAD, No. 3	(12½ x 17)	-	-	-	15.00
11	AT NIGHT	(4¾ x 6½)	-	-	-	5.00
12	EVENING ON THE MARSHES, No. 1	(6½ x 5½)	-	-	-	5.00
13	EVENING ON THE MARSHES, No. 2	(6½ x 5½)	-	-	-	5.00
14	CYCLONE CLOUDS	(6½ x 5½)	-	-	-	5.00
15	CONCERT EVE	(10 x 8)	-	-	-	10.00
16	A POEM, NO. 2	(6 x 8)	-	-	-	6.00
17	AFTER A SPRING RAIN	(6 x 8)	-	-	-	6.00
18	THE WILLOWS	(8 x 6)	-	-	-	6.00
19	THANKSGIVING	(3½ x 4¾)	-	-	-	3.50
20	CHRISTMAS	(7 x 5½)	-	-	-	6.00

Etchings in Colour

21	SUN BEHIND CLOUDS	(7 x 5½)	-	-	-	6.00
22	THE VALLEY IN WINTER	(7 x 5½)	-	-	-	6.00
23	WINTER	(10 x 8)	-	-	-	8.00
24	REFLECTIONS	(3½ x 4½)	-	-	-	3.50
25	MOORLAND	(6½ x 5)	-	-	-	5.00

C. K. Gleeson

C. K. Gleeson

WE are rather more than reasonably certain that Mr. C. K. Gleeson will, in the not remote future, attain an especial eminence as a painter-etcher. His etched work to date, while displaying opportunities for the supercritical, yet reveals so clearly the artist's strong grasp of the essentials that the effect is wholly satisfying. The prints of his Paris "Series" are not only exceedingly interesting, but many of them are among the artist's very best work. Such plates as "Saint Eustache et Les Halles," "On the Boulevard," "Pont des Arts," and "Under Pont Sully," reveal at a glance that the artist "knows his Paris," and that he has the deftness to instill into his etchings so much of the life of every day, that we feel the pulse of the great city.

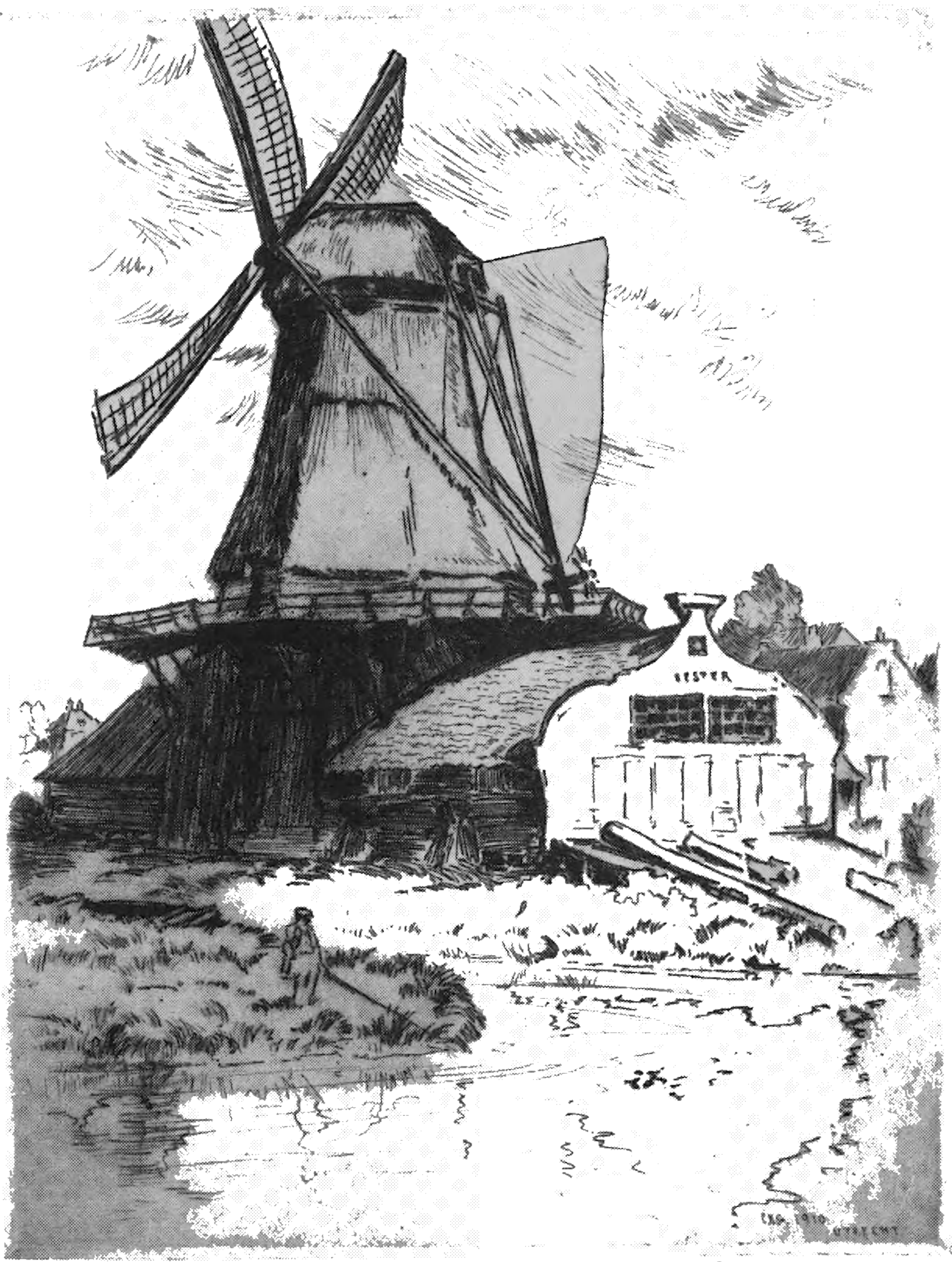
Mr. Gleeson was born in Saint Louis, Missouri, some thirty-three years ago, but did not manifest any very decided interest in art before he reached the age of twenty-six. At that time he began studying at the Museum of Fine Arts in Saint Louis, with the declared intention of becoming a newspaper cartoonist. He worked for some years there under the guidance of Mr. Wuerfel and Mr. Carpenter, both in oils and in pen and ink sketching.

In 1906, his financial circumstances becoming easier, he discarded entirely his earlier ambition and went to Paris, where he entered the studio of Carlo Rossi. He first exhibited his prints at the Salon in 1909, since which time his work has appeared at many important exhibitions.

The artist has made some fine etchings in his travels through Ireland, and his newer plates done at Haarlem, Utrecht, Nürnberg, etc., are very skillfully executed and display a very marked appreciation of the charm of these old cities.

Of very decided opinions on art matters, Mr. Gleeson has developed in a more or less independent manner, and one is not surprised to learn that his knowledge of the technic of etching has come from his own experiments with the acid.

His quite recent etchings in Spain, which will soon be in the Roullier Galleries, will prove to be, we have every reason to anticipate, the artist's most notable accomplishment.



Saw Mill, Utrecht (*Catalogue No. 69*)



Saint Eustache et les Halles, Paris (*Catalogue No. 3*)

FRENCH SERIES

PARIS

1	COURTYARD, MARCHÉ DE CARMES	(7 x 9½)	\$10.00
2	SAINT JULIEN LE PAUVRE	(5 x 7) - - -	6.00
3	SAINT EUSTACHE ET LES HALLES	(4¾ x 6) -	7.00
4	MARCHÉ SAINT GERMAIN	(5¼ x 7) - - -	7.00
5	UNDER PONT SULLY	(5 x 7) - - -	7.00
6	RUE DES PROUVAIRIES	(4 x 5¼) - - -	6.00
7	CRÉPUSCULE	(9½ x 7¼) - - -	10.00
8	LE CHEMIN DE FER	(7 x 5) - - -	7.00
9	SAINT ÉTIENNE DU MONT	(5 x 7) - - -	5.00
10	HOTEL DE VILLE, No. 1	(5 x 7) - - -	8.00
11	HOTEL DE VILLE, No. 2	(4½ x 3½) - - -	5.00
12	SALLE MICHELANGELO, LOUVRE	(5 x 7) -	7.00
13	PONT-DES-ARTS	(4½ x 3½) - - -	5.00
14	LOUVRE, SOUTH FAÇADE	(4½ x 3½) - - -	7.00
15	NOON HOUR	(5¼ x 4¾) - - -	6.00
16	LE PETIT CAFÉ DANS LA RUE DU FOUR	(7 x 4¾) - - -	5.00
17	KIOSQUE	(7½ x 5¾) - - -	7.00
18	THE BAROMETER, THORIGNY	(9⅞ x 8) - -	8.00
19	THE PASSAGE	(9½ x 7) - - -	10.00
20	ON THE BOULEVARD	(8¼ x 5¾) - - -	6.00
21	L'OPERA	(8¾ x 7¼) - - -	10.00
22	PLACE THÉÂTRE FRANÇAISE	(9 x 8) - -	10.00
23	INSTITUTE, No. 1	(9¼ x 7) - - -	10.00
24	UNDER CHARENTON BRIDGE	(9½ x 7) - -	10.00
25	PLACE PONT NEUF	(9¼ x 6¼) - - -	8.00
26	PONT NEUF, No. 2	(9¾ x 7¼) - - -	10.00
27	LA CITÉ, No. 2	(5 x 5) - - -	7.00
28	PLACE SAINT MICHEL	(9½ x 7) - - -	8.00
29	INN OF THE GOLDEN COMPASS	(10 x 8¾) -	12.00

30	QUAI AUX FLEURS	(7 x 5)	-	-	-	-	-	\$ 6.00
31	CONCIERGE	(7 x 9½)	-	-	-	-	-	10.00

HAVRE

32	BASSIN DOCK	(5¾ x 5)	-	-	-	-	-	10.00
33	GRAND QUAI	(6½ x 4¼)	-	-	-	-	-	6.00
34	HIGH TIDE	(8 x 5½)	-	-	-	-	-	7.00
35	BASSIN DU ROI	(9¼ x 7)	-	-	-	-	-	8.00
36	LOW TIDE	(4¾ x 3¾)	-	-	-	-	-	4.00
37	QUAI CASIMIR DELAVIGNE	(4½ x 3¾)	-	-	-	-	-	6.00
38	BASSIN DE LA BARRE	(9½ x 7)	-	-	-	-	-	8.00
39	ANCIENNES HALLES, ROUEN	(5½ x 8¾)	-	-	-	-	-	8.00
40	IN CHERBOURG HARBOR	(7 x 5)	-	-	-	-	-	6.00
41	RIVER LEA IN CORK, IRELAND	(7 x 4½)	-	-	-	-	-	7.00

GERMAN SERIES

42	A HAMLET, BAVARIA	(7¼ x 9½)	-	-	-	-	-	10.00
43	OLD FRANKFORT	(8 x 9)	-	-	-	-	-	10.00
44	IN THE ROEMERBERG, FRANKFORT	(9½ x 7)	-	-	-	-	-	10.00
45	A CORNER OF FRANKFORT	(9¼ x 8)	-	-	-	-	-	10.00
46	A VIEW OF HEIDELBERG	(9¼ x 4¼)	-	-	-	-	-	10.00
47	HEIDELBERG CASTLE	(8¼ x 9½)	-	-	-	-	-	10.00
48	NASSAUER HAUS, NÜRNBERG	(7½ x 9¾)	-	-	-	-	-	10.00
49	AN OLD COURT	(7¼ x 9¼)	-	-	-	-	-	10.00
50	TOWER, NÜRNBERG	(5¾ x 10)	-	-	-	-	-	10.00
51	DÜRER'S HOUSE, NÜRNBERG	(10 x 7½)	-	-	-	-	-	10.00
52	THE WILLOW, NÜRNBERG	(9¾ x 7¼)	-	-	-	-	-	10.00
53	A VIEW OF ROTHENBERG	(9¼ x 4½)	-	-	-	-	-	10.00
54	A COTTAGE, ROTHENBERG	(9¾ x 7½)	-	-	-	-	-	10.00
55	HEGERTERHAUS, ROTHENBERG	(9¾ x 7½)	-	-	-	-	-	10.00
56	THE TAUBER VALLEY, ROTHENBERG	(7½ x 9¾)	-	-	-	-	-	10.00
57	BINGEN FROM THE HEIGHTS	(9¼ x 4½)	-	-	-	-	-	10.00



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Lester G. Hornby



Lester G. Hornby

OF all the American artists who, having gone to Paris to paint, remained to etch, no one of them has caught the spirit and atmosphere of Parisian life with a more facile and masterly touch than the painter-etcher Lester G. Hornby.

Having done some preliminary etching in Marblehead and other New England towns and villages, he went, in 1906, to Paris, and has made that metropolis his abiding place since that time, except for his travels extended over various parts of Spain, France, Belgium, Germany, Holland, and England, of which journeyings he has preserved an interesting record, as Mr. Roullier's ample portfolios abundantly prove.

Mr. Hornby has not only the appreciation of the general public, but he enjoys as well the approbation of discerning critics. In a word, he is an artist who has arrived, and his work is shown constantly in important exhibitions in this country and in Europe. Reviews and notices of his print exhibits have appeared from time to time in such periodicals as "The Studio, London," "Figaro," and "La Revue de l'Art."

Of the artist's Paris plates one might single out "Carrefour de la Croix Rouge," "Old Court in Rue Vercingetorix" "Cloître St. Honoré," "Rue Eginhard," "L'Hiver dans le jardin du Luxembourg," and the later prints, "Le Jardin des Tuileries" and "La Fête du Palais Royal" as particularly pleasing not only for their clever draughtsmanship, but also for the unerring skill with which the artist selects his compositions, making each print a page from real life, and a thing not too formal.

His newer plates done at Gland-sur-Marne of rural landscape are quite a departure in method, the line being more broken and open, and a tendency being also apparent in printing the proofs, to rely less on shading and to emphasize more the value of the line. Of these etchings "Le Pont" is unquestionably one of the most pleasing and successful.

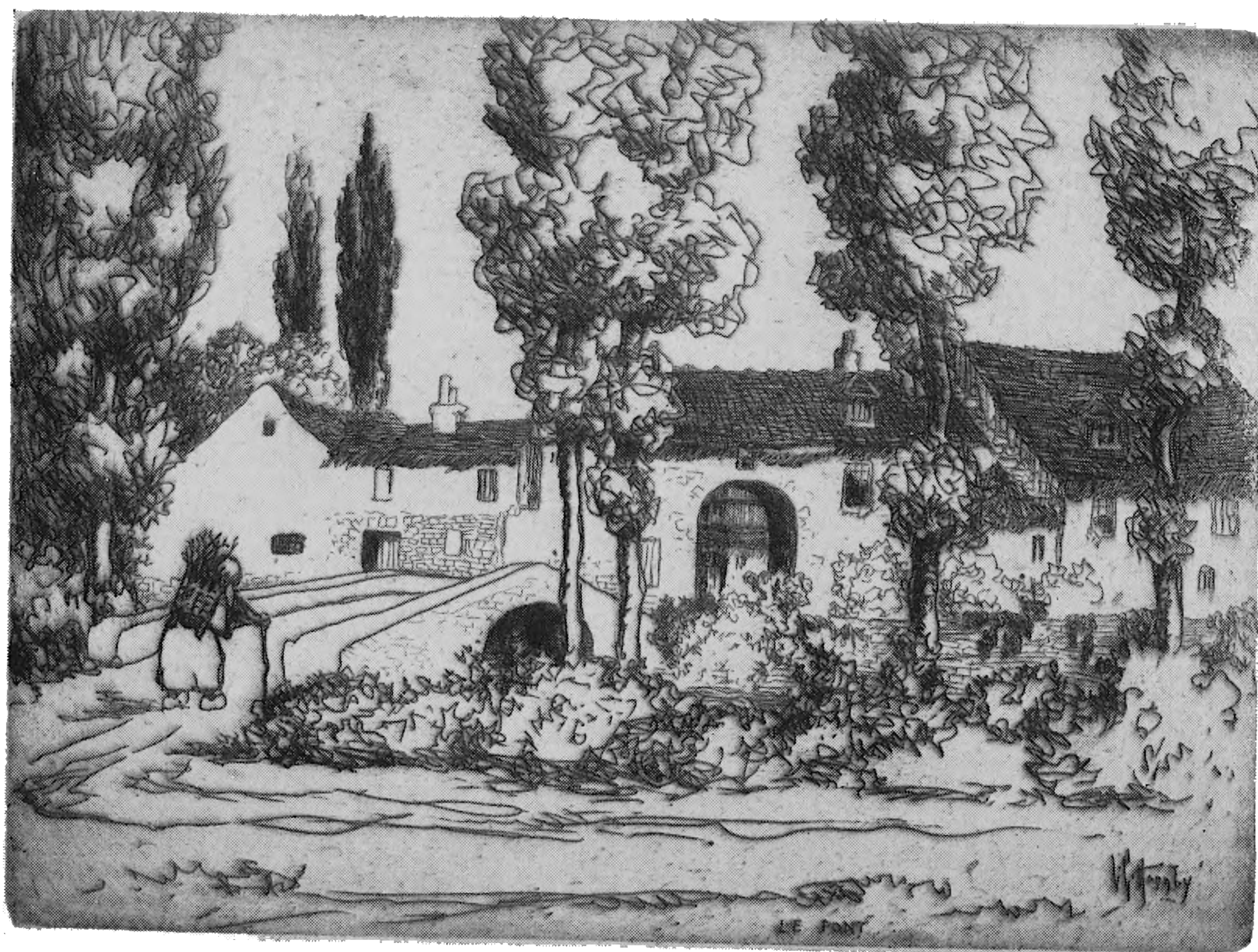
As the result of a sojourn in North Africa during the winter of 1908, we have the fascinating etchings in and about Tunis, some of which are printed in color. In fact the artist has done some very

meritorious work in color printing; his “La petite fille au marché” being one of his happiest efforts, and the etchings done in Wales have lent themselves to color printing with considerable success.

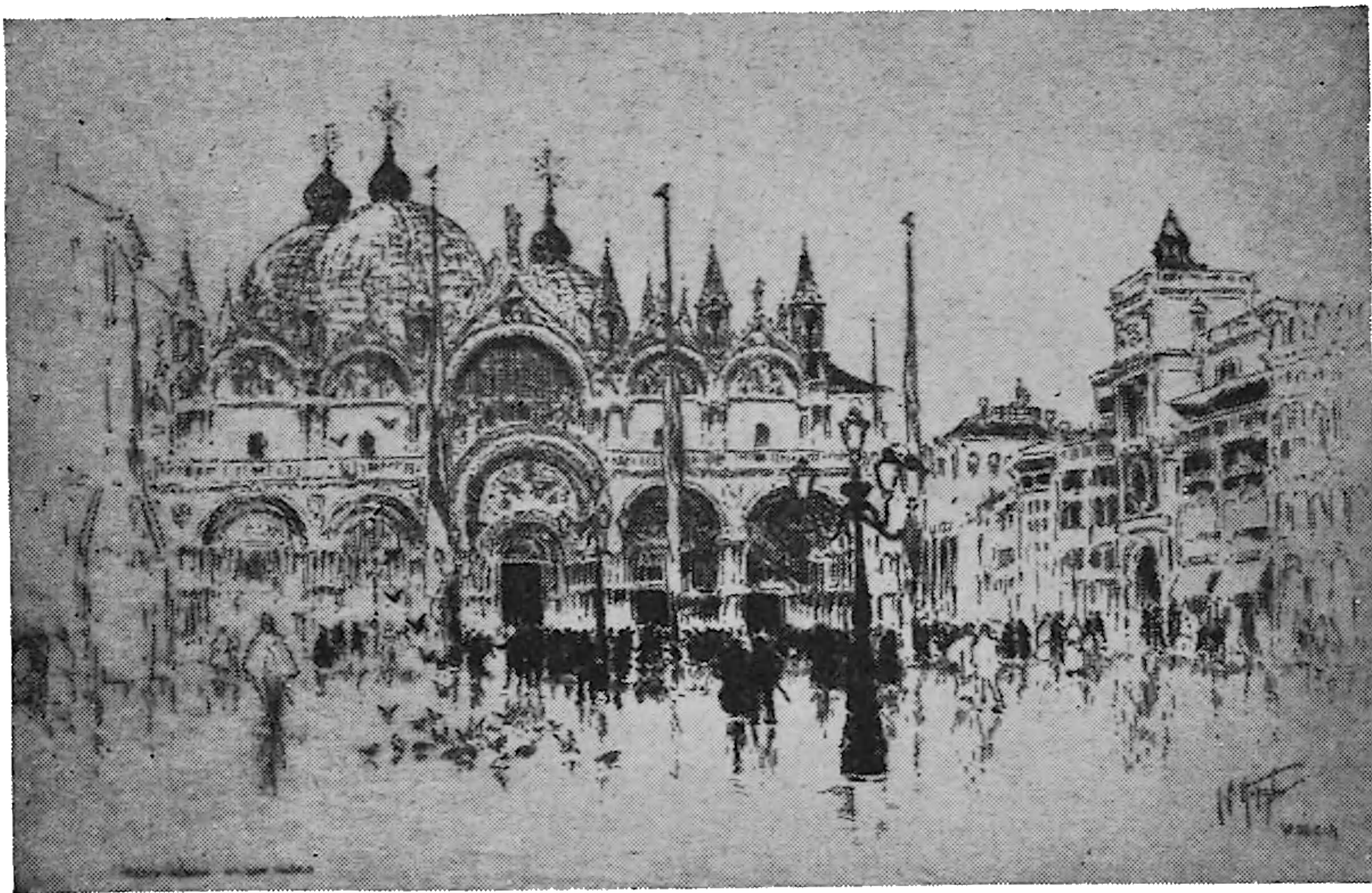
Mr. Hornby however has not exhausted his possibilities, and his admirers feel justified in expecting in the future, a series of etchings fully up to the high standard he has already set for himself.



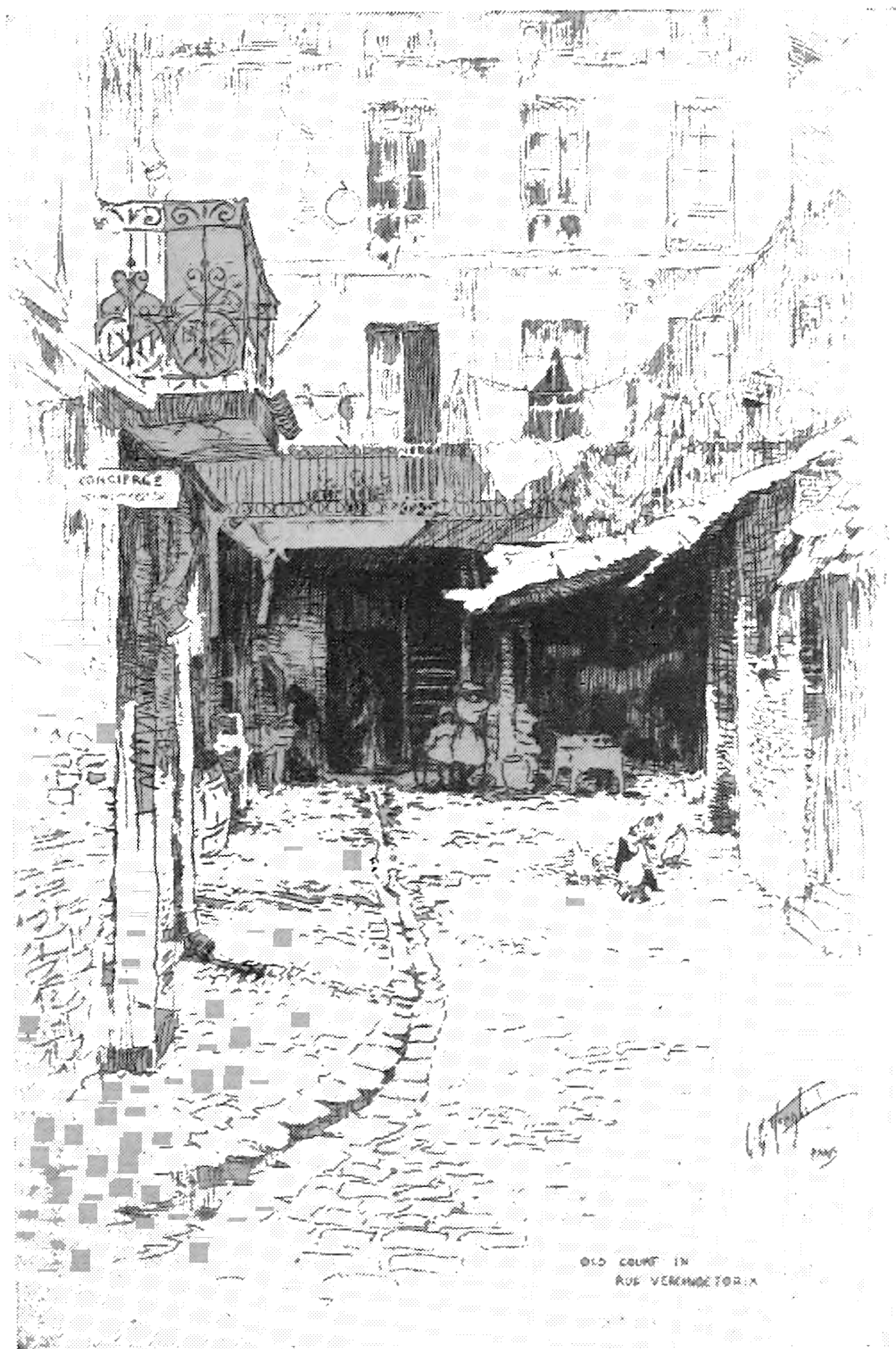
Le Jardin des Tuileries, Paris (*Catalogue No. 45*)



Le Pont (*Catalogue No. 75*)



Rainy Sunday, San Marco, Venice (*Catalogue No. 76*)



Old Court in Rue Vercingetorix, Paris (*Catalogue No. 16*)



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27	RUE DE RENNES	($3\frac{7}{8}$ x $5\frac{7}{8}$)	-	-	-	-	-	10.00
28	UN ÉTAMEUR, PASSAGE DU DRAGON							
		(<i>Salon, 1908</i> , $4\frac{5}{8}$ x $7\frac{1}{4}$)	-	-	-	-	-	10.00
29	THE LITTLE BALCONIES	(6 x $4\frac{1}{2}$)	-	-	-	-	-	10.00
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	BOULEVARD EDOUARD QUINET	($8\frac{7}{8}$ x 6)	-					12.00
31	LE CARREFOUR DE LA CROIX ROUGE							
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32	LE GROS CHOU	($9\frac{3}{4}$ x $6\frac{1}{4}$)	-	-	-	-	-	15.00
33	LE RENDEZ-VOUS	(9 x $5\frac{7}{8}$)	-	-	-	-	-	12.00
34	CAFÉ JULIEN, RUE MOUFFETARD							
		($11\frac{3}{4}$ x $8\frac{3}{4}$)	-	-	-	-	-	20.00
35	RAINY DAY, LE PONT NEUF, PARIS	($9\frac{1}{2}$ x $7\frac{1}{8}$)						15.00
36	PASSAGE ST. PIERRE	($7\frac{1}{2}$ x $5\frac{1}{4}$)	-	-	-	-	-	10.00
37	A LA GAÎTÉ, MONTPARNASSE	($6\frac{3}{4}$ x $4\frac{1}{2}$)	-					10.00
38	CANAL ST. MARTIN							
		(<i>Salon des Artistes Française, 1907</i> , $9\frac{3}{4}$ x $7\frac{1}{4}$)	-	-				12.00
39	LES PARISIEN COCHERS	($6\frac{3}{4}$ x $4\frac{3}{8}$)	-	-	-	-	-	10.00
40	LA FÊTE DU PALAIS ROYAL	($7\frac{7}{8}$ x $5\frac{3}{4}$)	-	-				18.00
41	LA LETTRE D'AMOUR	($8\frac{1}{8}$ x $6\frac{1}{4}$)	-	-	-	-	-	12.00
42	LA MARCHANDE DE FLEURS	($6\frac{3}{4}$ x $4\frac{3}{4}$)	-	-				12.00
43	LA MAISON ROMAIN, JOUR DE MARCHÉ							
		($11\frac{5}{8}$ x $8\frac{3}{4}$)	-	-	-	-	-	20.00
44	CAFÉ DU ROND POINT	($8\frac{3}{4}$ x 6)	-	-	-	-	-	12.00
45	LE JARDIN DES TUILERIES	($9\frac{1}{2}$ x $5\frac{3}{4}$)	-	-				20.00
46	NOTRE DAME	($9\frac{1}{2}$ x 7)	-	-	-	-	-	18.00
47	CHARENTON	($7\frac{1}{2}$ x $5\frac{1}{8}$)	-	-	-	-	-	10.00
48	PASSAGE DES PATRIARCHES	($8\frac{1}{8}$ x $6\frac{1}{4}$)	-	-				12.00
49	LA VIEILLE PORTE	(<i>Salon, 1911</i> , $6\frac{1}{2}$ x 9)	-	-				15.00
50	LA PORTE	(<i>Salon, 1911</i> , $7\frac{3}{4}$ x $9\frac{3}{4}$)	-	-	-	-	-	18.00

51	LA FÊTE A FANTIN	(Salon, 1911, $7\frac{3}{4}$ x $9\frac{3}{4}$)	-	\$20.00
52	DIMANCHE	($6\frac{1}{4}$ x $4\frac{3}{4}$)	- - - - -	12.00
53	L'ANE à LA GARENNE	($7\frac{3}{4}$ x $5\frac{1}{2}$)	- - -	14.00
54	à TROUVILLE	(8 x $5\frac{1}{2}$)	- - - - -	14.00
55	LES COMMÈRES	($6\frac{1}{4}$ x 8)	- - - - -	18.00
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57	DANS LES CHAMPS	(11 x $8\frac{1}{2}$)	- - - - -	20.00
58	LA VIEILLE FEMME AUX CHAMPS	($7\frac{3}{4}$ x $6\frac{1}{4}$)	-	18.00
59	LES VIEILLES MAISONS, REIMS	($5\frac{1}{2}$ x 8)	- -	14.00
60	LA BRISE	($10\frac{3}{4}$ x $8\frac{3}{4}$)	- - - - -	20.00
61	LA COLLINE	(8 x $6\frac{1}{4}$)	- - - - -	18.00
62	LES BOHÉMIENS	(6 x $4\frac{1}{4}$)	- - - - -	12.00

VALLEY OF THE MARNE

63	LES LAVOIRS A CHÂTEAU THIERRY	($8\frac{7}{8}$ x $6\frac{1}{2}$)	- - - - -	15.00
64	LE MATIN	($8\frac{7}{8}$ x $6\frac{1}{2}$)	- - - - -	18.00
65	LES FERMES	($9\frac{3}{4}$ x $7\frac{3}{4}$)	- - - - -	18.00
66	L'ÉGLISE	($9\frac{3}{4}$ x $7\frac{3}{4}$)	- - - - -	18.00
67	L'ÉGLISE	($8\frac{1}{4}$ x 5)	- - - - -	12.00
68	LES BLANCHISSEUSES	($8\frac{5}{8}$ x $5\frac{7}{8}$)	- - -	15.00
69	LES COCHONS	(5 x $6\frac{3}{4}$)	- - - - -	12.00
70	L'ÉGLISE A CLAYS	(Salon, 1911, $6\frac{1}{2}$ x 9)	- -	15.00
71	CHÂTEAU, PASSY-SUR-MARNE	($7\frac{1}{2}$ x 5)	- -	12.00
72	THE GOOSE GIRL	($9\frac{1}{8}$ x $6\frac{1}{4}$)	- - - - -	15.00
73	LA COUR A ST. MAMMES	($12\frac{1}{2}$ x $8\frac{1}{2}$)	- -	25.00
74	A BOURG LA REINE	(Salon, 1911, $8\frac{3}{4}$ x $6\frac{1}{2}$)	-	15.00
75	LE PONT	($7\frac{3}{4}$ x $5\frac{3}{4}$)	- - - - -	18.00
76	RAINY SUNDAY, SAN MARCO, VENICE	($8\frac{1}{2}$ x $5\frac{3}{4}$)	- - - - -	12.00
77	IN THE GIUDECCA, VENICE	($8\frac{3}{4}$ x $5\frac{3}{4}$)	- -	12.00
78	PORTE DE RIALTO, VENICE	($8\frac{1}{2}$ x $5\frac{3}{4}$)	- -	12.00
79	OLD SPANISH HOUSES, SPAIN	(8 x $10\frac{1}{4}$)	- -	15.00
80	OLD STREET LEADING TO PLAZA DE JOCODOVER, TUNIS	($8\frac{1}{2}$ x $11\frac{1}{2}$)	- - -	20.00

81	PASSAGE ARABE, TUNIS	(8½ x 11⅝)	-	-	\$15.00
82	DELFT	(8¼ x 5⅜)	-	-	12.00
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85	BLACKWELL REACH	(9⅛ x 6)	-	-	15.00
86	WONDERLAND, CONEY ISLAND	(9⅝ x 6¾)	-		12.00

(Etchings printed in Colour)

PARIS

87	LA PETITE FILLE AU MARCHÉ	(4¼ x 6)	-		12.00
88	EVENING OF THE BAL MASQUÉ	(14⅝ x 9⅝)			20.00
89	JOUR DE MARCHÉ, AVENUE DES GOBELINS	(10½ x 5¼)	-	-	20.00
90	CAFÉ DU ROND POINT	(8⅞ x 6)	-	-	18.00
91	PARISIAN WORKMEN	(4½ x 6)	-	-	12.00
92	A LA GAÎTÉ, MONTPARNASSE	(6¾ x 4½)	-		12.00
93	THE HOIST	(4⅛ x 6½)	-	-	10.00
94	RUE ST. JACQUES	(5⅛ x 8¼)	-	-	12.00

MISCELLANEOUS

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97	LLANDUONO, WALES	(11½ x 6)	-	-	20.00
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99	ROTTERDAM, DUSK	(7⅝ x 9⅝)	-	-	18.00
100	AFRICAN HAYFIELD, MOONLIGHT	(9⅝ x 6¾)			15.00
101	ZEB, TUNIS	(8½ x 11¾)	-	-	15.00
102	THE STORY TELLER, TUNIS	(8 x 10½)	-	-	20.00
103	ARAB MUSICIANS, TUNIS	(8⅛ x 5¼)	-	-	12.00
104	ARAB VEGETABLE DEALERS, TUNIS	(8⅛ x 10½)	-	-	20.00
105	IN OLD TOLEDO, SPAIN		-	-	18.00
106	DANCING GIRL, SEVILLE, SPAIN	(3 x 4½)	-		10.00

Katharine Kimball

Katharine Kimball

IT is unfortunate for print collectors that, until recently, the etchings of Miss Katharine Kimball have not been more widely known in this country. They are so superior in draughtsmanship and composition, and so beautifully executed that they immediately arrest the attention of the appreciative and the discerning. In fact, it is not too much to say that many of these prints will rank in the future among the best etching done during the present day.

Like many of our American artists who have won fame abroad, Miss Kimball was born in New England. She received her early education at the Jersey Ladies College at St. Helier, and afterward attended the National Academy of Design in New York City. The artist's life at present, however, is chiefly spent in England and France, as one may readily judge from the titles of the prints themselves.

One finds in the folio a goodly portion of etchings portraying scenes in Paris, among which we acknowledge a weakness for "La Façade de Pierre Lesçot," Louvre, and "La Vieille École de Médecine." These prints are really superb in the fine impressions, and when one studies them and also those beautiful prints, "The Lock at Moret-sur-Loing," and "Le Presbytère de Saint Maclou," Rouen, one wonders what the artist may accomplish in the future, in view of the fact that she has been etching something less than ten years.

As an illustrator Miss Kimball's work has been familiar for some time to the readers of *The Century Magazine*, *The Studio*, *Gazette des Beaux Arts*, and other publications, and the reproductions of her prints add considerable charm to such books as Okey's "Paris;" Gilliat Smith's "Brussels," and Sterling Taylor's "Canterbury." "Jasper's Gate House," which we reproduce, is one of the most brilliant of the etchings done in Kent, England, and appeared in 1912 in "Rochester," one of the "Artists' Sketch Book Series."

The artist is a member of the Royal Society of Painter-Etchers, London, and Associé du Salon des Beaux Arts, Paris,

and her etchings are frequently shown at the annual exhibitions of these and other important and influential societies in London and on the continent.

Selections of her etchings are represented in the permanent collections of the New York Public Library, Boston Art Museum, Victoria and Albert Museum, London, and the Bibliothèque d'Art et d'Archéologie, Paris.

That her judgment as an art critic is highly esteemed is amply evidenced by the fact that she was elected to serve on the Jury of the Salon d'Automne, Paris, 1912.

That the fine enthusiasm of the artist for the medium of etching may continue unabated, is the sincere wish of her admirers, and they look forward with anticipation to her future accomplishment.



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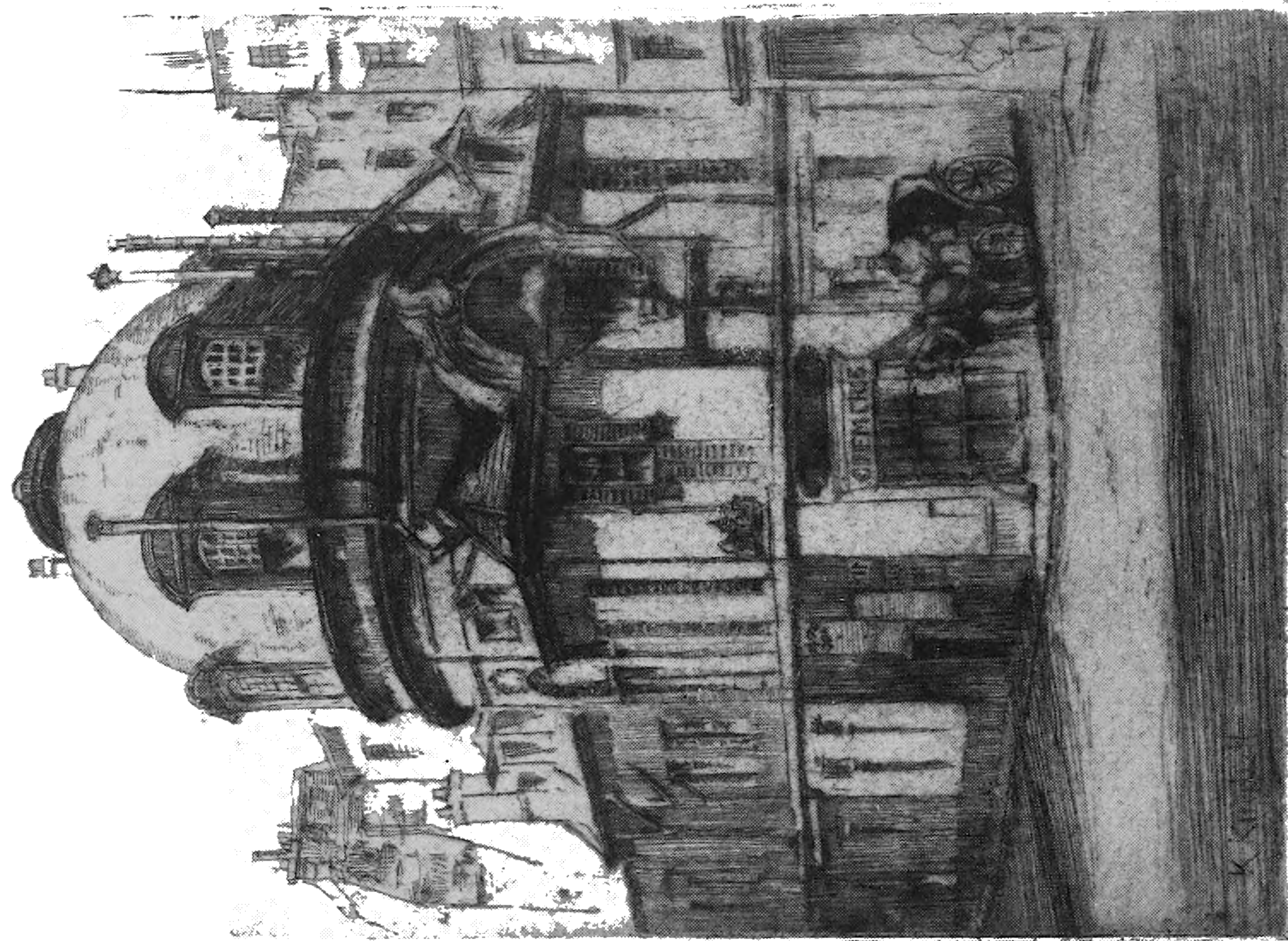
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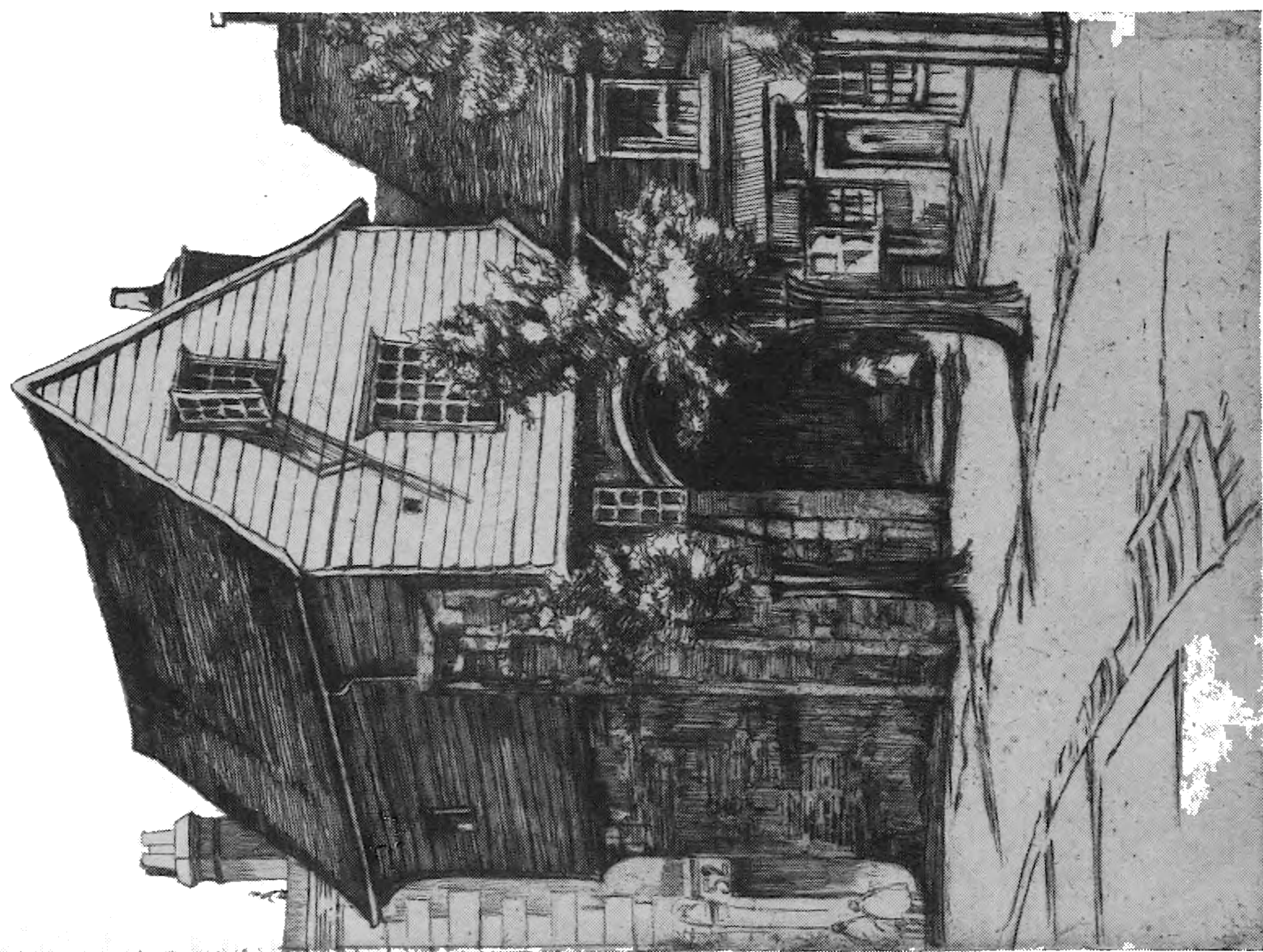
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Old School of Medicine, Paris (*Catalogue No. 22*)



Jasper's Gate House, Rochester, Kent (*Catalogue No. 1*)

KATHARINE KIMBALL

(In each instance the width is given first)

ENGLISH SERIES

1	JASPER'S GATE HOUSE, ROCHESTER, KENT ($6\frac{1}{4}$ x $8\frac{3}{4}$) - - - - -	\$ 7.00
2	A ROCHESTER BOWLING GREEN (10 x $6\frac{3}{4}$) -	5.00
3	OLD STREET, ROCHESTER, KENT (9 x $6\frac{3}{4}$) -	7.00
4	OAST HOUSES, NEAR ROCHESTER, KENT ($8\frac{1}{2}$ x $5\frac{3}{4}$) - - - - -	8.00
5	ENTRANCE TO CASTLE, ROCHESTER, KENT ($8\frac{3}{4}$ x 6) - - - - -	8.00
6	ROCHESTER CASTLE FROM THE MEDWAY (9 x 6) - - - - -	8.00
7	VASE IN OXFORD BOTANICAL GARDENS (5 x 7)	5.00
8	HARBOR MASTER'S BOAT (9 x 7) - - -	5.00
9	LA BARQUE, ROCHESTER HARBOR ($4\frac{3}{4}$ x $6\frac{1}{2}$) - - - - -	8.00
10	A RIVER TOWN - - - - -	7.00

FRENCH SERIES

PARIS

11	CALVIN'S TOWER, RUE VALETTE (7 x $9\frac{1}{4}$) -	7.00
12	THE PARIS OF BALZAC (5 x $8\frac{1}{2}$) - - -	7.00
13	A WINDY DAY ALONG THE SEINE (10 x $8\frac{1}{2}$)	10.00
14	LE LOUVRE ET LE PONT DES ARTS ($6\frac{3}{4}$ x $5\frac{1}{4}$) - - - - -	8.00
15	ST. GERVAIS ($7\frac{3}{4}$ x $7\frac{1}{2}$) - - - -	8.00
16	BATEAUX LAVOIRS ET LE PONT ST. MICHEL ($7\frac{1}{2}$ x $7\frac{3}{4}$) - - - - -	10.00
17	ST. NICHOLAS-DU-CHARDONNET ($4\frac{3}{4}$ x 7) -	5.00
18	PONTONS ON THE SEINE (11 x 8) - - -	10.00
19	TOWERS OF NOTRE DAME (7 x 10) - - -	10.00
20	FAÇADE OF PIERRE LESÇOT, LOUVRE ($9\frac{1}{2}$ x 7) - - - - -	10.00
21	A CORNER OF OLD PARIS ($6\frac{7}{8}$ x $9\frac{1}{4}$) - - -	7.00
22	OLD SCHOOL OF MEDICINE ($4\frac{3}{4}$ x 7) - -	10.00

23	LA MAISON BARLIER, RUE DE L'ABBAYE ($7\frac{1}{2}$ x $9\frac{3}{4}$) - - - - -	\$10.00
24	OLD HOUSE NEAR ST. JULIEN LE PAUVRE ($8\frac{1}{2}$ x 11) - - - - -	10.00
25	THE REPAIRING FLOAT ($11\frac{3}{4}$ x $7\frac{1}{4}$) - - -	10.00
26	LOCK, MORET-SUR-LOING (9 x $6\frac{1}{2}$) - - -	10.00
27	STREET IN MORET-SUR-LOING ($7\frac{7}{8}$ x $10\frac{1}{2}$) -	10.00
28	CHURCH AT MORET-SUR-LOING - - -	7.00
29	BRIDGE AND MEDIEVAL HOUSES, MORET-SUR-LOING (8 x $10\frac{3}{4}$) - - -	8.00
30	OLD HOUSES AND BARQUE AT MORET-SUR- LOING ($11\frac{3}{4}$ x $8\frac{1}{2}$) - - - - -	10.00
31	NOAH'S ARK, LANNION, FINISTERE ($6\frac{3}{4}$ x 6) - - - - -	5.00
32	IMPASSE DE LA HAUTE TOUR D'ARGENT, ROUEN ($5\frac{3}{4}$ x 10) - - - - -	10.00
33	MAISON DE CHALON RUE DE SALA- MANDRE, ROUEN (7 x 10) - - - - -	10.00
34	L'ANCIEN PRESBYTÈRE DE ST. MACLOU, ROUEN (7 x 10) - - - - -	10.00
35	ROUTE DE ST. MAMMES ($11\frac{1}{2}$ x $7\frac{3}{4}$) - -	10.00
36	MOULIN A LE COQ, BELGIUM ($4\frac{3}{4}$ x $6\frac{1}{2}$) -	10.00
37	OLD HOUSES, DORDRECHT ($5\frac{1}{4}$ x $7\frac{1}{4}$) - -	5.00
38	THE CEMETERY, VENICE ($8\frac{3}{4}$ x $5\frac{7}{8}$) - -	5.00
39	FISHING BOATS, VENICE ($6\frac{3}{4}$ x 5) - - -	5.00

Bertha Lum



Bertha Lum

ALTHOUGH Mrs. Bertha Lum is not, strictly speaking, an etcher, we are including her wood-block prints in colour in this catalogue because of their beauty and fascination. They are in a class by themselves. Japanese in spirit and feeling, they differ from the work of native Japanese artists in so many ways and yet make an appeal difficult to analyze but quite irresistible — “The Orient” seen with Occidental eyes.

The artist (Bertha Boynton Bull) was born in Iowa and received her earliest, and in fact the major part of her art education in Chicago at the Art Institute, paying particular attention to the courses in design and life. After leaving the Institute the artist obtained considerable additional instruction from Mr. Frank Holme, at that time conducting the Holme School, and she likewise acknowledges her indebtedness to Anna Weston, the well-known designer of stained glass, with whom she spent several years.

“My first trip to Japan,” says Mrs. Lum, “was in 1903, but I did no work in the shops then. Buying tools, brushes, and everything necessary for printing, I worked out the process after my return home, “Theatre Street” and “Home-Coming” being the first successful prints. In 1908 I went again to Japan and worked every day for three months in one of the shops, cutting blocks, and then spent six weeks working with a printer. In 1911 I returned to Japan, at which time I took a house, where I had several printers working under my instruction.”

No mere dilettante, as one may readily see, Mrs. Lum is not only the fortunate possessor of an artistic genius of the rarest kind, but she is also a student, earnest, sincere and thorough. Her prints display an intimate understanding of that sensuous art of Nippon, which is the very life of the people.

Take, for example, such of her newer things as “Wind and Rain” and “Fishermen” — with what unerring skill these designs are drawn, and with what a deal of cleverness, is brought into the composition, that wonderful art of omission! The delicate colouring of these prints (unfortunately lost in reproduction)

is unrivalled, and unrivalled too is the truly Whistlerian regard for detail, everything in the making of all her prints being studied with the greatest care. The artist has many prints in which groups of children playing form the main feature of the composition. These have an undeniable charm, especially "The Magic Carpet," "Cherry Blossoms," and "Kites."

Difficult indeed would be the task of one who essayed to choose that one of the collection which is the most beautiful in composition, or the strongest in technical mastery; all are like lovely in their colour harmony.

Being printed on that thin, wiry, specially prepared rice paper of Japan, they seem at times almost too ethereal and as if, as one might say, a breath would blow them away. In fact they are nothing and they are everything.



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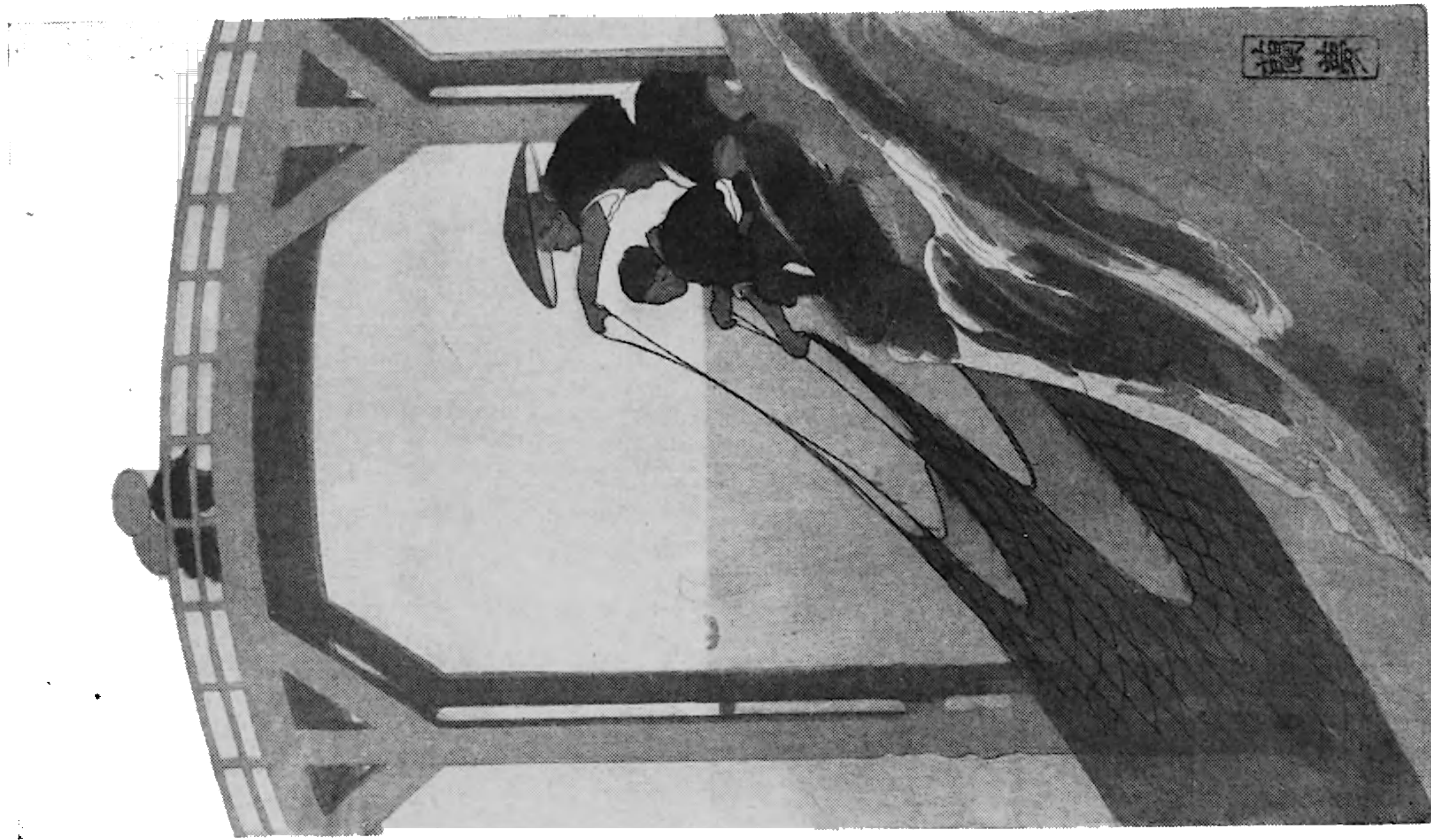
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Tanabata (*Catalogue No. 21*)



Fishermen (*Catalogue No. 14*)

BERTHA LUM

(In each instance the width is given first)

1	JUNKS IN THE INLAND SEA	($6\frac{3}{8}$ x $11\frac{3}{8}$)	-	\$11.00
2	EVENING	($4\frac{1}{2}$ x $13\frac{1}{4}$)	- - - - -	9.00
3	RAINY TWILIGHT	($9\frac{3}{4}$ x 7)	- - - - -	6.00
4	FLOWER GIRLS	(3 x $7\frac{3}{4}$)	- - - - -	3.00
5	SISTERS	($3\frac{1}{2}$ x $15\frac{3}{4}$)	- - - - -	6.00
6	O FUJI SAN	($3\frac{1}{2}$ x $13\frac{1}{4}$)	- - - - -	4.00
7	AOYAGI	(<i>Green willow</i> , $4\frac{1}{2}$ x $10\frac{1}{4}$)	- - - - -	8.00
8	FOX WOMEN	($8\frac{3}{8}$ x $12\frac{3}{4}$)	- - - - -	16.00
9	PAGODA	($5\frac{1}{4}$ x $10\frac{1}{2}$)	- - - - -	7.00
10	HOMECOMING	($3\frac{3}{8}$ x 9)	- - - - -	8.00
11	THEATRE STREET, YOKOHAMA	($4\frac{3}{8}$ x $8\frac{3}{4}$)	-	10.00
12	WINTER	(14 x 8)	- - - - -	14.00
13	THE BRIDGE	(5 x $9\frac{1}{2}$)	- - - - -	4.00
14	FISHERMEN	(6 x 10)	- - - - -	8.00
15	KITES	(15 x 8)	- - - - -	12.00
16	MAGIC CARPET	($10\frac{1}{2}$ x $14\frac{1}{2}$)	- - - - -	7.00
17	SNOW BALLS	($9\frac{1}{2}$ x $10\frac{1}{2}$)	- - - - -	6.00
18	GOBLIN DANCE	(15 x 9)	- - - - -	14.00
19	ON THE RIVER	(18 x $10\frac{1}{2}$)	- - - - -	16.00
20	PINES	($5\frac{3}{4}$ x 14)	- - - - -	9.00
21	TANABATA	($7\frac{1}{2}$ x 15)	- - - - -	12.00
22	PINES BY THE SEA	(13 x 9)	- - - - -	9.00
23	RAIN	($6\frac{1}{2}$ x 11)	- - - - -	6.00
24	TEMPLE GATE	(5 x 10)	- - - - -	6.00
25	BAMBOO ROAD	(10 x $8\frac{1}{2}$)	- - - - -	10.00
26	WIND AND RAIN	(15 x 10)	- - - - -	15.00
27	CHERRY BLOSSOMS	(12 x 18)	- - - - -	12.00
28	PETER	(3 x 10)	- - - - -	3.00
29	CHILDREN	($2\frac{1}{2}$ x $10\frac{1}{2}$)	- - - - -	3.00
30	THROUGH THE NIGHT	(15 x 6)	- - - - -	5.00
31	BOYS AND KITES	(14 x $9\frac{1}{2}$)	- - - - -	9.00
32	SAILS	- - - - -	- - - - -	4.00

Donald Shaw MacLaughlan



Donald Shaw MacLaughlan

AMONG modern painter-etchers Mr. D. Shaw MacLaughlan holds a distinguished place, a place won by the marvelous quality of his prints, so original, so full of charm. Mr. MacLaughlan's etchings are unique, some of them of course, in subject, but more often because of the peculiar sensibility of his "line," making each and every print a thing made by him and by no one else.

Mr. MacLaughlan is a versatile etcher. In the folios are seen the widest range of treatment and of subject, scenes in the Hill Towns of Italy, Canals of Venice, the street scenes and architecture of Paris, the Thames at London, and the always fascinating Switzerland plates; and these plates vary in size from the "Parma," "Siena Roadside" or the "Draught Horses," which might easily be carried in one's pocket-book, to the fairly majestic proportions of "Grimsel Pass" and "Lauterbrunnen."

Having studied with care such masters as Rembrandt, Mèryon, Whistler, Lepère, he has by his sensitiveness and insight as an artist, absorbed the particular message of each of them and made it part of himself. Hence we have from him plates so divergent as "Le Pont Neuf, Paris," "La Petite Forge," "La Ferme aux Vaches," "The Cypress Grove, Italy" (that beautiful plate beyond criticism), and the "Lauterbrunnen," concerning which I quote from Frederick Wedmore's "Etchings":

"It interests me, first, to be informed that 'Lauterbrunnen' was the outcome of a sudden sense, upon the part of its author, of the Alps impressiveness. Mere snow heights and inaccessible pine woods had been a bore to him — they were a something with which Humanity had little to do. Suddenly there came to Mr. MacLaughlan — and perhaps one reason why I enjoyed the plate so profoundly is that I have felt in quite that way myself — suddenly there came to him a sense of the amazing and thought-inspiring contrast between the austere heights, the vast stone masses, and the companionableness and fertility of the peopled plain.

"And that is what he has interpreted — made clear to us. With high imagination and with masculine art, with a hold upon

reality the firmer and more intense because of all that he received in his poetic vision, he has brought the two together. The 'Lauterbrunnen' is a record and it is a creation."

The artist's newer etchings are wholly charming, especially the "Songs of Venice;" and "The White Palace" is an indubitable masterpiece.

Mr. MacLaughlan prints all his own proofs, and in the folios at the Roullier Galleries one may see a choice selection obtained from the artist.

The artist is of Scotch descent and was born in Boston in 1876. He left America for Paris, however, in his early manhood and has made his home abroad ever since, although one of his earliest exhibitions was made at the Pan-American Exposition in Buffalo in 1901, an occasion which awarded him a silver medal. Since that time, however, he has been honored at many exhibitions, and in European art circles he has a place secure.

Still a young man, it is not too much to say that in the future he will give to print lovers additional proofs of his mastery and of his genius.



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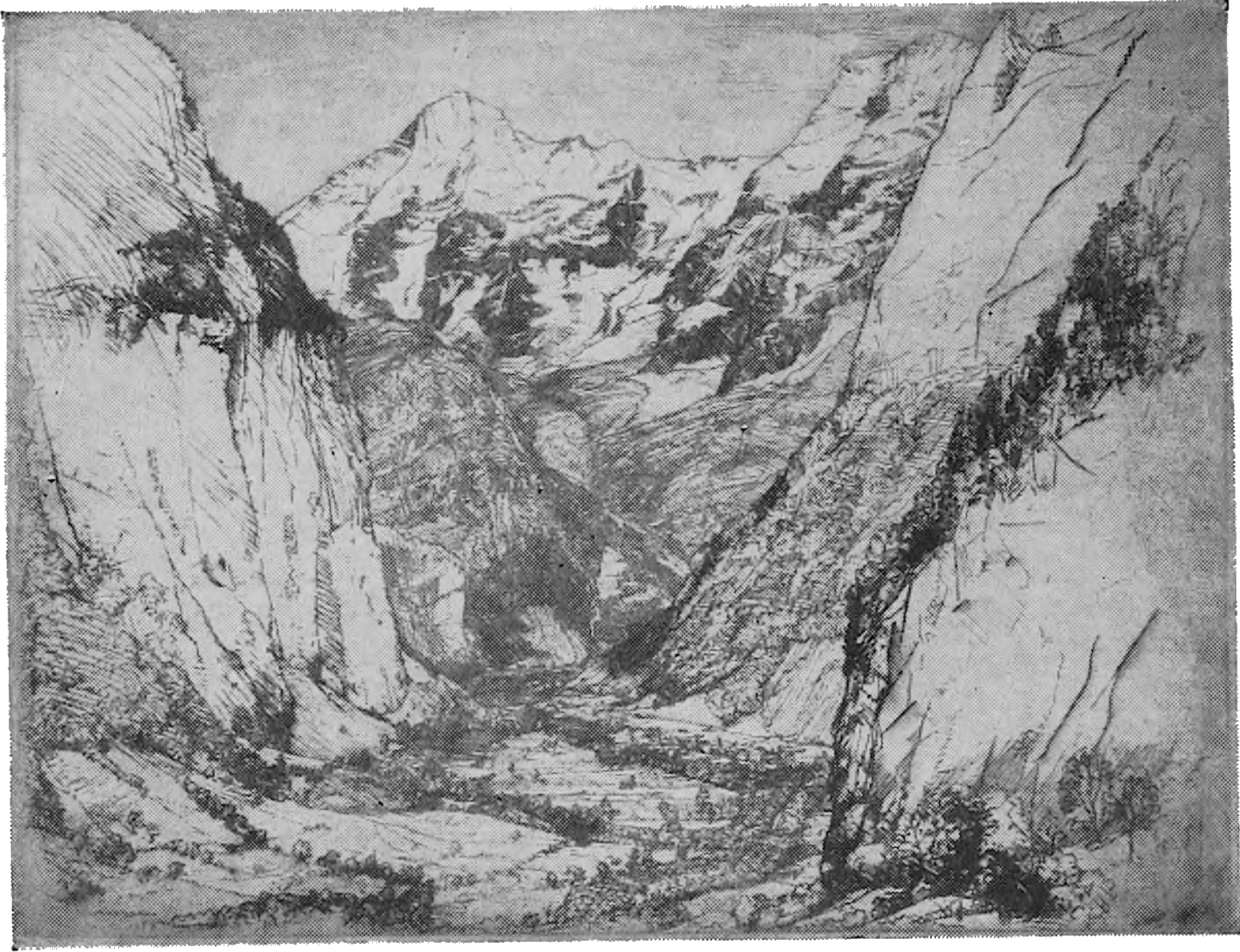
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Lauterbrunnen, Switzerland (*Catalogue No. 100*)



A Song of Venice (*Catalogue No. 64*)

DONALD SHAW MACLAUGHLAN

(In each instance the width is given first)

FRENCH SERIES

PARIS

1	SAINT JULIEN-LE-PAUVRE	(7 x 5 $\frac{3}{4}$)	-	-	-	\$ 9.00
2	L'ESTACADE	(9 $\frac{3}{4}$ x 4 $\frac{3}{4}$)	-	-	-	12.00
3	COUR DE COMMERCE	(6 x 8 $\frac{1}{4}$)	-	-	-	10.00
4	RUE MOUFFETARD	(5 $\frac{1}{4}$ x 7 $\frac{1}{4}$)	-	-	-	10.00
5	LUXEMBOURG GARDEN	(5 $\frac{3}{4}$ x 5)	-	-	-	7.50
6	LA CITÉ	(small plate, 6 $\frac{3}{4}$ x 5 $\frac{3}{4}$)	-	-	-	25.00
7	LA CITÉ	(large plate, 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$)	-	-	-	25.00
8	QUAI DE L'HOTEL DE VILLE	(9 $\frac{1}{4}$ x 8 $\frac{1}{2}$)	-	-	-	20.00
9	ST. SULPICE	(large tower, 9 $\frac{1}{4}$ x 11 $\frac{1}{2}$)	-	-	-	18.00
10	ST. SULPICE	(little tower, 9 $\frac{1}{4}$ x 11 $\frac{3}{4}$)	-	-	-	20.00
11	NOTRE DAME	(9 $\frac{3}{4}$ x 7 $\frac{1}{4}$)	-	-	-	14.00
12	COUR DES GOBELINS	(6 $\frac{1}{4}$ x 9 $\frac{3}{4}$)	-	-	-	20.00
13	LUXEMBOURG COLUMN	(4 $\frac{1}{4}$ x 6)	-	-	-	7.50
14	SAINT SEVERIN	(4 $\frac{1}{2}$ x 7 $\frac{1}{4}$)	-	-	-	16.00
15	LE PONT NEUF	(12 $\frac{3}{4}$ x 4 $\frac{1}{2}$)	-	-	-	18.00
16	THE KITE	(5 $\frac{1}{4}$ x 7 $\frac{1}{4}$)	-	-	-	8.00
17	QUAI DES GRANDS AUGUSTINS	(13 $\frac{3}{4}$ x 9)	-	-	-	50.00
18	LA CONCIÉRGERIE	(15 x 12 $\frac{1}{4}$)	-	-	-	40.00
19	DRAUGHT HORSES	(7 x 1)	-	-	-	6.00
20	PARIS	(5 $\frac{1}{4}$ x 8 $\frac{1}{2}$)	-	-	-	10.00

ROUEN

21	TOUR DE ST. LAURENT	(4 $\frac{1}{2}$ x 8 $\frac{1}{2}$)	-	-	-	12.00
22	TOUR DE BEURRE	(2 x 3 $\frac{3}{4}$)	-	-	-	6.00
23	PASSAGEWAY	(4 x 5 $\frac{1}{2}$)	-	-	-	10.00
24	LA FLÉCHE	(3 x 6 $\frac{3}{4}$)	-	-	-	14.00
25	RUE DU CHASSEUR	(4 $\frac{1}{2}$ x 6 $\frac{3}{4}$)	-	-	-	10.00
26	RUELLE DES PIGEONS	(2 $\frac{3}{8}$ x 4 $\frac{1}{8}$)	-	-	-	10.00
27	SAINT OUEN	(6 $\frac{1}{2}$ x 5 $\frac{3}{4}$)	-	-	-	14.00

BRITTANY

28	THE LITTLE FORGE	(5 $\frac{1}{2}$ x 5 $\frac{3}{4}$)	-	-	-	18.00
29	LUSCANEN	(7 $\frac{1}{2}$ x 5 $\frac{3}{4}$)	-	-	-	15.00

30	LA FERME AUX VACHES	($11\frac{3}{4}$ x 4)	-	-	-	\$15.00
31	RUELLE DES HALLES, VANNES	($2\frac{3}{4}$ x $7\frac{3}{4}$)	-			8.00
32	RUELLE DU PECHEUR	($5\frac{3}{4}$ x $8\frac{1}{2}$)	-	-	-	14.00
33	LANDSCAPE	($11\frac{3}{4}$ x 4)	-	-	-	10.00
34	LA PORTE GAYOLE, BOULOGNE-SUR-MER	(6 x $4\frac{3}{4}$)	-	-	-	14.00
35	LANDSCAPE, POIGNY, FRANCE	(11 x $4\frac{3}{4}$)				15.00
36	POIGNY, FRANCE	(<i>small plate</i> , $3\frac{1}{2}$ x 3)	-	-	-	5.00
37	LES DEUX CHAUMIÈRES, POIGNY	($4\frac{3}{4}$ x 3)	-			5.00
38	LE MOULIN SAINT MAURICE	($3\frac{3}{4}$ x $3\frac{1}{2}$)	-	-		8.00
39	SLEEPING RAG VENDOR	($9\frac{1}{4}$ x $7\frac{3}{4}$)	-	-	-	15.00
40	THE TANNERY	($7\frac{1}{4}$ x $13\frac{1}{4}$)	-	-	-	10.00
41	THE CANAL, CHARENTON	($6\frac{1}{2}$ x $5\frac{3}{4}$)	-	-		14.00
42	LA PETITE PASSERELLE	($3\frac{1}{4}$ x 3)	-	-	-	7.50
43	THE BUILDERS	(<i>oval</i> , 9 x $3\frac{3}{4}$)	-	-	-	15.00
44	THE TWO HORSES	($3\frac{1}{4}$ x $2\frac{1}{2}$)	-	-	-	5.00
45	FORGE OF THE CARMELITES	($7\frac{1}{4}$ x $9\frac{1}{2}$)	-			20.00

ITALIAN SERIES
VENICE

46	LION COLUMN	($2\frac{1}{8}$ x $3\frac{3}{4}$)	-	-	-	7.50
47	FISHERMEN OF CHIOGGIA	($9\frac{3}{4}$ x $12\frac{1}{2}$)	-	-		25.00
48	THE MARKET	(15 x $10\frac{1}{2}$)	-	-	-	30.00
49	MORNING	($6\frac{1}{4}$ x $2\frac{3}{4}$)	-	-	-	12.00
50	IDILLIO VENEZIA	($9\frac{1}{4}$ x $8\frac{1}{2}$)	-	-	-	20.00
51	THE DARK CANAL	($4\frac{3}{4}$ x $4\frac{1}{2}$)	-	-	-	8.00
52	THE CLOCK TOWER	($4\frac{3}{4}$ x $11\frac{3}{4}$)	-	-	-	25.00
53	WITHIN THE MARBLE CITY	($9\frac{1}{2}$ x $11\frac{3}{4}$)	-			25.00
54	SAIL YARD	($5\frac{1}{2}$ x $5\frac{1}{2}$)	-	-	-	15.00
55	SALUTE	(4 x $7\frac{1}{2}$)	-	-	-	15.50
56	THE GREAT DOME	($4\frac{3}{4}$ x 7)	-	-	-	10.00
57	DOORWAY OF THE DOGES	($7\frac{3}{4}$ x $15\frac{1}{2}$)	-	-		30.00
58	CALLE DEL PARADISO	($4\frac{3}{4}$ x $7\frac{3}{4}$)	-	-	-	15.50
59	THE GHETTO	(9 x 11)	-	-	-	30.00
60	THE BOAT BUILDERS	($10\frac{3}{4}$ x $8\frac{3}{4}$)	-	-	-	20.00
61	THE CURVED CANAL	(11 x $8\frac{3}{4}$)	-	-	-	25.00

SONG FROM VENICE No. 2	\$25.00
VENETIAN BYWAYS.....	10.00
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BRIDGES AND PALACES	25.00
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HOUSE OF CERES	42.00
SUMMER DREAMS	25.00
RIO VERONA	25.00
BY THE MUNSONE	30.00
FIELDS OF ASOLO	30.00
LEAVES OF ASOLO	30.00
WINDOWS OF PARIS	12.00
WINTER (DRYPOINT)	20.00
PORTRAIT (DRYPOINT)	30.00

NOTE—The fifteen prints listed above comprise the latest work of Mr. D. S. MacLaughlan, and were received at the Roullier Galleries too late for classification.

62	SAN GREGORIO	($5\frac{3}{4}$ x $6\frac{1}{4}$)	-	-	-	-	-	\$10.00
63	THE BRIDGES	(4 x $5\frac{1}{2}$)	-	-	-	-	-	9.00
	<i>(Songs of Venice)</i>							
64	A SONG OF VENICE	(12 x 10)	-	-	-	-	-	30.00
65	SUNLIGHT AND SHADOW	(10 x 12)	-	-	-	-	-	20.00
66	THE WHITE PALACE	(13 x $10\frac{1}{2}$)	-	-	-	-	-	30.00
67	SANTA MARIA FORMOSA	($9\frac{3}{4}$ x $7\frac{1}{2}$)	-	-	-	-	-	18.00
	<i>FLORENCE</i>							
68	PONTE TICINO	($7\frac{1}{2}$ x $5\frac{1}{4}$)	-	-	-	-	-	16.00
69	THE CYPRESS GROVE	($8\frac{1}{2}$ x $11\frac{1}{4}$)	-	-	-	-	-	30.00
70	THE CERTOSA	($8\frac{1}{2}$ x $4\frac{3}{4}$)	-	-	-	-	-	20.00
71	PALAZZO VECCHIO	(4 x $12\frac{3}{4}$)	-	-	-	-	-	16.00
	<i>(Fields of Tuscany)</i>							
72	TUSCANY	($11\frac{1}{2}$ x $8\frac{1}{4}$)	-	-	-	-	-	20.00
73	SAN GIMIGNANO	($6\frac{3}{4}$ x $6\frac{1}{2}$)	-	-	-	-	-	15.00
74	FIELDS OF SAN GIMIGNANO	(13 x $8\frac{1}{4}$)	-	-	-	-	-	35.00
75	THE HILL CITY	($6\frac{1}{2}$ x $5\frac{1}{2}$)	-	-	-	-	-	15.00
76	VAL D'EMO	(12 x $5\frac{1}{2}$)	-	-	-	-	-	20.00
77	VAL D'ARNO	(8 x $8\frac{1}{2}$)	-	-	-	-	-	7.50
78	THE FOUNTAINS	($6\frac{1}{4}$ x $4\frac{3}{4}$)	-	-	-	-	-	15.00
79	SIENA ROADSIDE	($3\frac{1}{4}$ x $4\frac{1}{2}$)	-	-	-	-	-	10.00
80	THE BILLOWS	($11\frac{3}{4}$ x $4\frac{1}{2}$)	-	-	-	-	-	10.00
81	TUSCAN FARM	($6\frac{1}{2}$ x 3)	-	-	-	-	-	8.00
82	PERUGIA	($8\frac{1}{4}$ x $5\frac{1}{2}$)	-	-	-	-	-	18.00
83	PAVIA	($8\frac{1}{2}$ x 8)	-	-	-	-	-	20.00
84	BOLOGNA	($5\frac{1}{2}$ x $4\frac{3}{4}$)	-	-	-	-	-	10.00
85	EMELIA	($5\frac{1}{2}$ x $4\frac{3}{4}$)	-	-	-	-	-	10.00
86	PARMA	($3\frac{1}{8}$ x $4\frac{1}{2}$)	-	-	-	-	-	10.00
87	TIVOLI	($9\frac{3}{4}$ x 7)	-	-	-	-	-	15.00
88	MELONCELLO	($8\frac{1}{2}$ x $6\frac{1}{2}$)	-	-	-	-	-	18.00
89	THE TOWERS	($4\frac{1}{4}$ x 10)	-	-	-	-	-	18.00
90	THE CITY OF TOWERS	($12\frac{3}{4}$ x $10\frac{1}{2}$)	-	-	-	-	-	18.00
91	SAN LUCA DEL COLLINI	($8\frac{1}{2}$ x $8\frac{7}{8}$)	-	-	-	-	-	20.00
92	THE DANCE OF SPRING	($18\frac{1}{4}$ x $12\frac{1}{4}$)	-	-	-	-	-	40.00
93	LE TAUREAU ITALIEN	($3\frac{1}{4}$ x $2\frac{3}{4}$)	-	-	-	-	-	5.00

SWITZERLAND SERIES

94	HOUSES ON THE AARE, NEAR THUN									
	(8½ x 7¾)	-	-	-	-	-	-	-	-	\$20.00
95	A CASTLE IN THUN	(7¾ x 10¼)	-	-	-	-	-	-	-	20.00
-	(Pages from the Alps)									
96	ABOVE THE MOUNTAINS	(11¾ x 9½)	-	-	-	-	-	-	-	15.00
97	THE TWO PINES	(7¾ x 10½)	-	-	-	-	-	-	-	25.00
98	MOUNTAIN PEAKS	(7¾ x 5¾)	-	-	-	-	-	-	-	12.00
99	THE GRIMSEL	(14½ x 12)	-	-	-	-	-	-	-	40.00
100	LAUTERBRUNNEN	(14¼ x 10¾)	-	-	-	-	-	-	-	50.00
101	BERNESE OBERLAND	(14¾ x 10¼)	-	-	-	-	-	-	-	30.00
102	ROSSINIÈRES	(7¾ x 9¾)	-	-	-	-	-	-	-	12.00
103	STORM IN THE ALPS	(9½ x 7½)	-	-	-	-	-	-	-	10.00

ENGLISH SERIES

104	BEFORE SAINT PAUL'S, LONDON	(10 x 7)	-	-	-	-	-	-	-	15.50
105	ON THE THAMES, LONDON	(6¼ x 2¾)	-	-	-	-	-	-	-	10.50
106	THE LITTLE POOL, LONDON	(11¾ x 7⅛)	-	-	-	-	-	-	-	15.50
107	THE LIFE OF THE THAMES, LONDON									
	(12¾ x 10⅜)	-	-	-	-	-	-	-	-	30.00
108	THE POOL, LONDON	(10 x 15)	-	-	-	-	-	-	-	30.00
109	THE GREAT GATE	(6 x 8¾)	-	-	-	-	-	-	-	12.50
110	LOADING BARGES	(7½ x 5¾)	-	-	-	-	-	-	-	10.00
111	THE SMUGGLERS' COVE	(8¾ x 7)	-	-	-	-	-	-	-	20.00
112	A DEVONSHIRE VILLAGE	(11¾ x 6)	-	-	-	-	-	-	-	20.00
113	THE TROUT BROOK, DEVONSHIRE	(7 x 8¾)	-	-	-	-	-	-	-	10.00
114	LYNTON, DEVONSHIRE	(8½ x 11¾)	-	-	-	-	-	-	-	15.00
115	THE WINDMILL	(3⅞ x 3½)	-	-	-	-	-	-	-	8.00
116	FORGE OF THE WHITE HORSE	(7 x 5¾)	-	-	-	-	-	-	-	12.00
117	FISHING BOATS	(5⅜ x 4¼)	-	-	-	-	-	-	-	14.00
118	THE GREAT OAK	(6¼ x 5¾)	-	-	-	-	-	-	-	15.00
119	LION	(a fragment, 7¼ x 4¾)	-	-	-	-	-	-	-	8.00
120	JACK	(Dog asleep, 3½ x 2½)	-	-	-	-	-	-	-	8.00
121	TOPSY	(5¼ x 6)	-	-	-	-	-	-	-	8.00
122	PLATE OF SKETCHES	(4¼ x 4¾)	-	-	-	-	-	-	-	7.50



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John Marin

JOHN MARIN, the well-known painter-etcher, was born in New Jersey a little more than thirty years ago. He entered the Stevens Institute of Technology with the intention of becoming an architect, and after leaving the Institute he followed that profession for several years.

His interest in Art becoming so strong, however, that it was necessary to make a choice between an artistic career and his profession, he chose the former, entering the Pennsylvania Academy of Fine Arts where he remained two years.

After another year of study at the Art Students League in New York City he went abroad and in 1905 entered the Delecluse Academy in Paris.

Mr. Marin's etchings are characterized by a certain lightness of touch and delicacy of line, that make his work not only unique in character but charming in effect.

Paris has been the place which has made the most powerful appeal to his imagination, and such plates as "Le Bal Bullier," and "La Place St. Jacques," are full of the magic of the famous city.

He has also traveled in Holland from which country he has brought back some excellent etchings, especially the "Amsterdam."

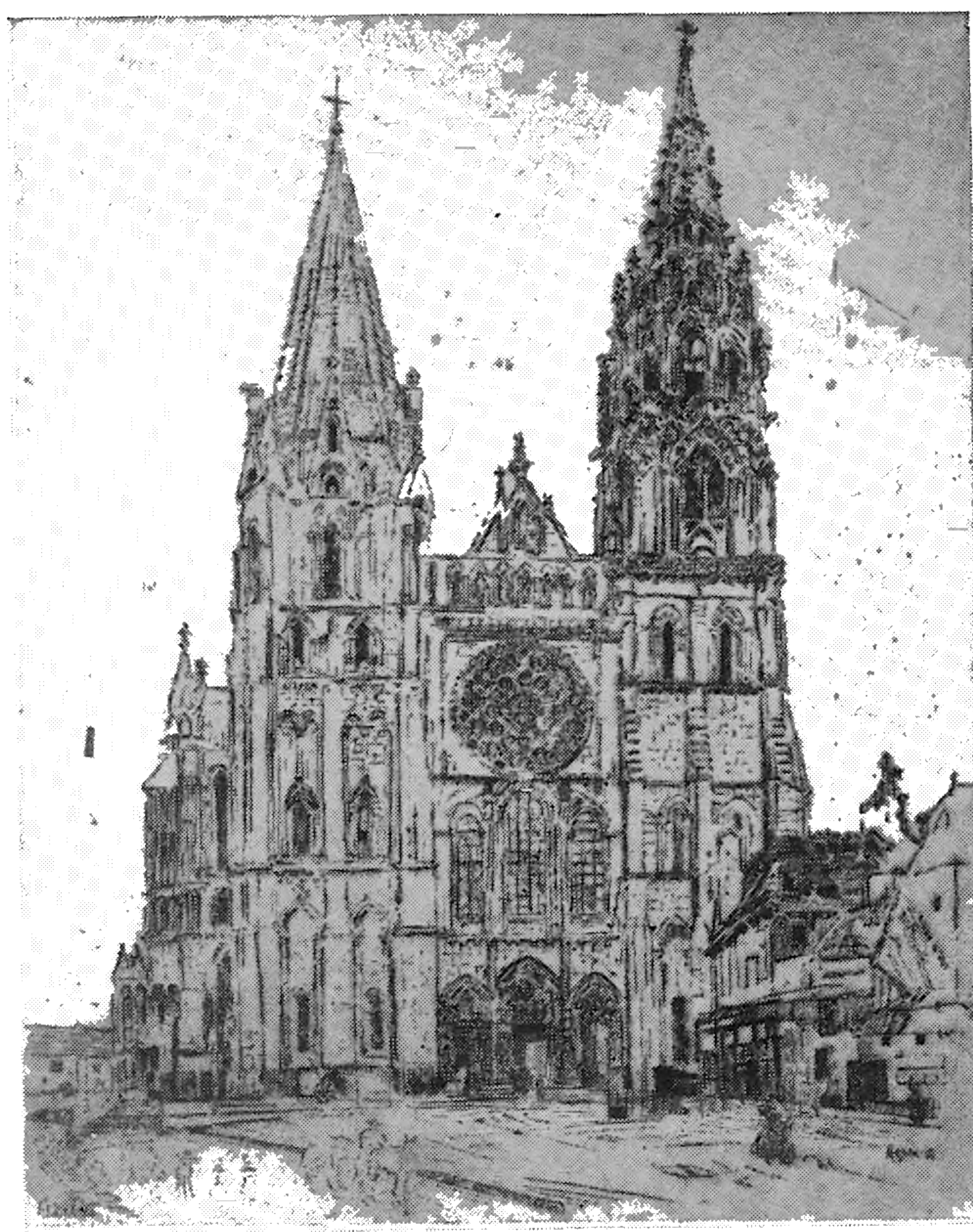
His Venice plates are quite up to the standard of his other work, especially noteworthy being "Ca D'Oro," and "La Fenêtre," two etchings which have been universally admired.

He has also etched several plates of scenes in Rouen, and his "Chartres Cathedral" is considered by many critics as one of the best renderings in black and white that has been made of that beautiful edifice.

The artist has not etched of late years, however, but we understand that he is soon to take up his etching needle once more, and doubtless, in the not far distant future his newest plates will be obtainable.



Place Saint Jacques, Paris (*Catalogue No. 15*)



Chartres Cathédrale (*Catalogue No. 26*)

JOHN MARIN

(In each instance the width is given first)

FRENCH SERIES

PARIS

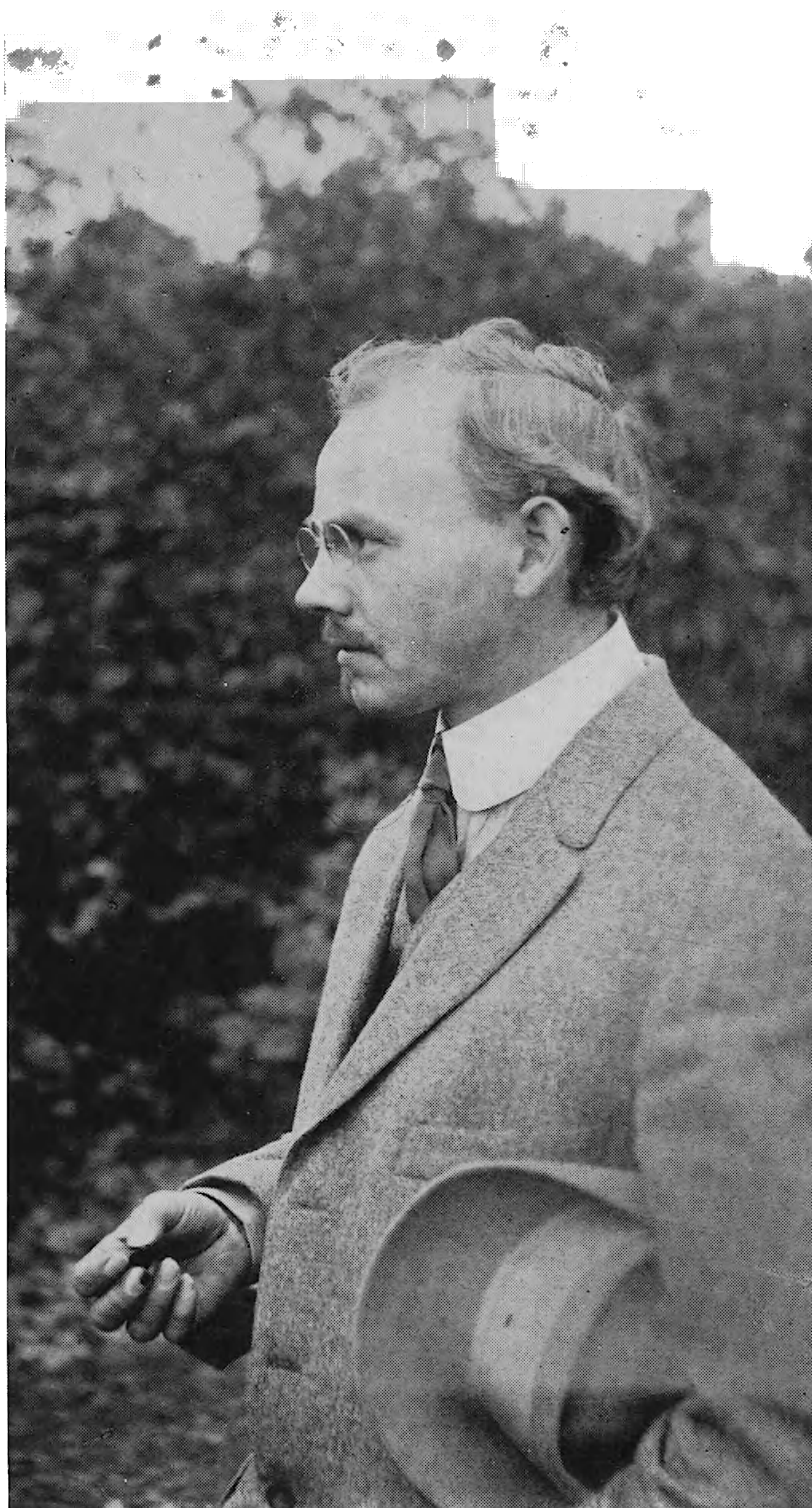
1	LE BAL BULLIER	($7\frac{3}{4}$ x $5\frac{1}{2}$)	-	-	-	-	-	\$ 9.00
2	QUAI D'IVRY	($7\frac{3}{4}$ x $5\frac{3}{4}$)	-	-	-	-	-	5.00
3	LE PONT NEUF	($5\frac{1}{2}$ x $7\frac{3}{4}$)	-	-	-	-	-	7.00
4	LES VIEILLES MAISONS PRÈS LE PONT NATIONALE	($7\frac{3}{4}$ x $5\frac{3}{4}$)	-	-	-	-	-	6.00
5	SAINT GERMAIN DES PRÉS	($5\frac{1}{2}$ x $7\frac{3}{4}$)	-	-	-	-	-	10.00
6	QUARTIER DE LA MAISON BLANCHE	(7 x 5)	-	-	-	-	-	5.00
7	COUR DU DRAGON	($5\frac{1}{2}$ x $7\frac{3}{4}$)	-	-	-	-	-	6.00
8	NOTRE DAME	($10\frac{3}{4}$ x $12\frac{3}{4}$)	-	-	-	-	-	22.00
9	LA VIEILLE MAISON, QUAI D'IVRY	($5\frac{3}{4}$ x $7\frac{3}{4}$)	-	-	-	-	-	6.00
10	LE VIEUX MOULIN, SAINT MAURICE	($8\frac{3}{4}$ x $6\frac{1}{2}$)	-	-	-	-	-	6.00
11	CATHÉDRALE DE LÉON	($5\frac{1}{4}$ x $8\frac{1}{2}$)	-	-	-	-	-	9.00
12	NOTRE DAME, VUE DU QUAI CELESTINS	($9\frac{1}{2}$ x $7\frac{3}{4}$)	-	-	-	-	-	15.00
13	SAINT GERVAIS PAR LA RUE GRENIER- SUR-L'EAU	($7\frac{3}{4}$ x $9\frac{3}{4}$)	-	-	-	-	-	24.00
14	PAR LE QUAI DES ORFÈVRES	($8\frac{1}{4}$ x $7\frac{1}{4}$)	-	-	-	-	-	12.00
15	LA PLACE SAINT JACQUES	(7 x 5)	-	-	-	-	-	9.00
16	RUE MOUFFETARD	(5 x 7)	-	-	-	-	-	7.00
17	L'OPÉRA	($12\frac{3}{4}$ x $10\frac{1}{2}$)	-	-	-	-	-	18.00
18	L'ÉGLISE DE LA MADELEINE	($10\frac{1}{2}$ x $12\frac{1}{2}$)	-	-	-	-	-	18.00
19	CATHÉDRALE DE MEAUX	($6\frac{1}{2}$ x $8\frac{3}{4}$)	-	-	-	-	-	20.00

ROUEN

20	SAINT OUEN	($8\frac{3}{4}$ x 11)	-	-	-	-	-	15.00
21	LA VIEILLE MAISON, LA RUE SAINT ROMAIN	($6\frac{3}{4}$ x $8\frac{1}{4}$)	-	-	-	-	-	12.00
22	LA CATHÉDRALE	($7\frac{3}{4}$ x $9\frac{3}{4}$)	-	-	-	-	-	15.00
23	RUE DE L'ÉPICERIE	($6\frac{1}{2}$ x $8\frac{1}{4}$)	-	-	-	-	-	12.00

24	LA VIEILLE MAISON, LA RUE DES ARPENTS ($8\frac{1}{4}$ x $6\frac{3}{4}$) - - - - -	\$12.00
25	LA CATHÉDRALE, PRÉS DU VIEUX MARCHÉ ($7\frac{3}{4}$ x $9\frac{3}{4}$ - - - - -	15.00
26	CHARTRES CATHÉDRALE (<i>Plate destroyed</i> , $8\frac{3}{4}$ x 11) - - - - -	15.00
27	OLD STRASBURG (<i>Planzbadgasse</i> , 9 x 8) - -	15.00
28	LE PONT, CANAL D'AMSTERDAM ($7\frac{1}{2}$ x $5\frac{3}{4}$)	6.00
29	CANAL D'AMSTERDAM (5 x 7) - - - -	7.00
30	LA PLACE FRAUEN KIRCHE, NÜRNBERG ($9\frac{3}{4}$ x $7\frac{3}{4}$) - - - - -	15.00
31	FRAUEN KIRCHE, NÜRNBERG (7 x $9\frac{1}{4}$) - -	15.00
<i>VENETIAN SERIES</i>		
32	SANTA MARIA DELLA SALUTE (7 x 5) - -	10.00
33	LE PONT SAINT PANTOLINI ($5\frac{1}{2}$ x $7\frac{3}{4}$) - -	7.00
34	LA CLOCHETTE DE SANTA MARIA ZOBENIGO ($5\frac{1}{2}$ x $7\frac{3}{4}$) - - - - -	6.00
35	DOORWAY OF SAINT MARK'S ($6\frac{3}{4}$ x 9) - -	10.00
36	CA D'ORO ($9\frac{1}{4}$ x 7) - - - - -	15.00
37	PIAZZETTA SAN MARCO ($8\frac{3}{4}$ x $6\frac{1}{2}$) - - -	14.00
38	CANAL SAN PIETRO ($6\frac{1}{4}$ x $4\frac{3}{4}$) - - - -	6.00
39	CAMPANILE SAN PIETRO (5 x $6\frac{3}{4}$) - - -	7.00
40	CAMPANILE SAN ROCCO ($4\frac{3}{4}$ x $6\frac{1}{4}$) - - -	7.00
41	PONTE GHETTO ($7\frac{1}{4}$ x $9\frac{1}{4}$) - - - - -	8.00
42	LES GONDOLIERS (7 x 5) - - - - -	6.00
43	PONTE PARADISO (5 x 7) - - - - -	6.00
44	SESTIERI DI DORSO DURO (5 x 7) - - -	8.00
45	PAR LA FENÊTRE ($5\frac{1}{2}$ x $7\frac{3}{4}$) - - - - -	24.00
46	PALACE JANUS DARIUS ($5\frac{1}{2}$ x $7\frac{3}{4}$) - - -	10.00
47	THE BRIDGE, ROMA ONESTA (5 x 7) - -	6.00
48	LE PONT (7 x 5) - - - - -	7.00
49	LA FENÊTRE (5 x 7) - - - - -	6.00

Bror. J. Olsson-Nordfeldt





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Returning to Chicago, however, in 1911, he soon became impressed by the recent astonishing growth of the city, and the power and efficiency of modern industrial plants. Seizing the very spirit of the most vital and influential thing in modern life, he took his copper plate, in a manner much like Joseph Pennell, out into the world of every day and made its beauty and significance patent to all. Skyscrapers in construction, street scenes in "Little Italy," plant of the Illinois Steel Company, views of the Calumet River, the "works" at South Deering; all are rendered with marvelous insight, and with a certain crispness in execution that make an immediate appeal.

The new Chicago series done during the Spring of 1912 are, in a way, even more successful than the earlier ones. Drawn with a little surer touch, with a more perfect blending of medium and subject, and printed with a regard to fine shading which conceals nothing of the value of the "line," these new plates go far to place the artist among the most noteworthy of modern etchers.

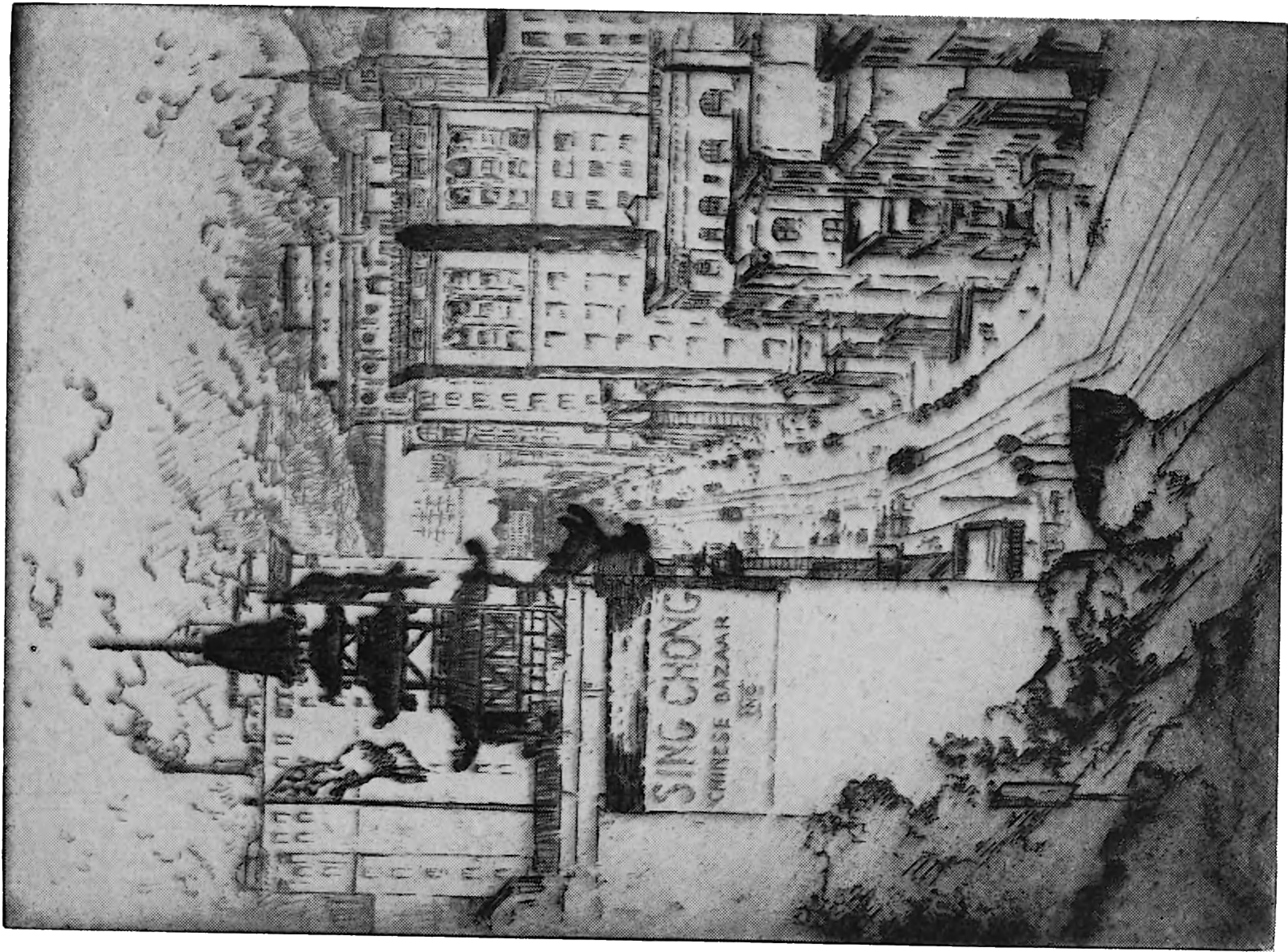
The "Park Row" is an especially interesting print as a record of what will soon be a thing of the past, aside from its technical merit, and his "Illinois-Michigan Canal" is one of his most successful efforts.

During the summer of 1912 the artist made a journey to the Pacific Coast, bringing back the "Series" on San Francisco and Portland, Oregon. These San Francisco prints take us into the very atmosphere of the city which is being builded anew; scenes on Golden Gate Beach, buildings half finished, vistas down streets which climb those terrible hills, like Siena, and, of course, the Chinatown plates which reveal all that is most characteristic in this famous quarter.

These 1912 plates are reminiscent of Whistler in the true, firm drawing of the figures, so full of life and motion, and Whistlerian, also, in a certain way is "The Little Shop on Piles" at Portland.

Mr. Nordfeldt is an expert printer and himself prints each and every proof, a fact especially interesting in view of the fact that his plates rarely bear more than thirty-five impressions, when the plate is destroyed.

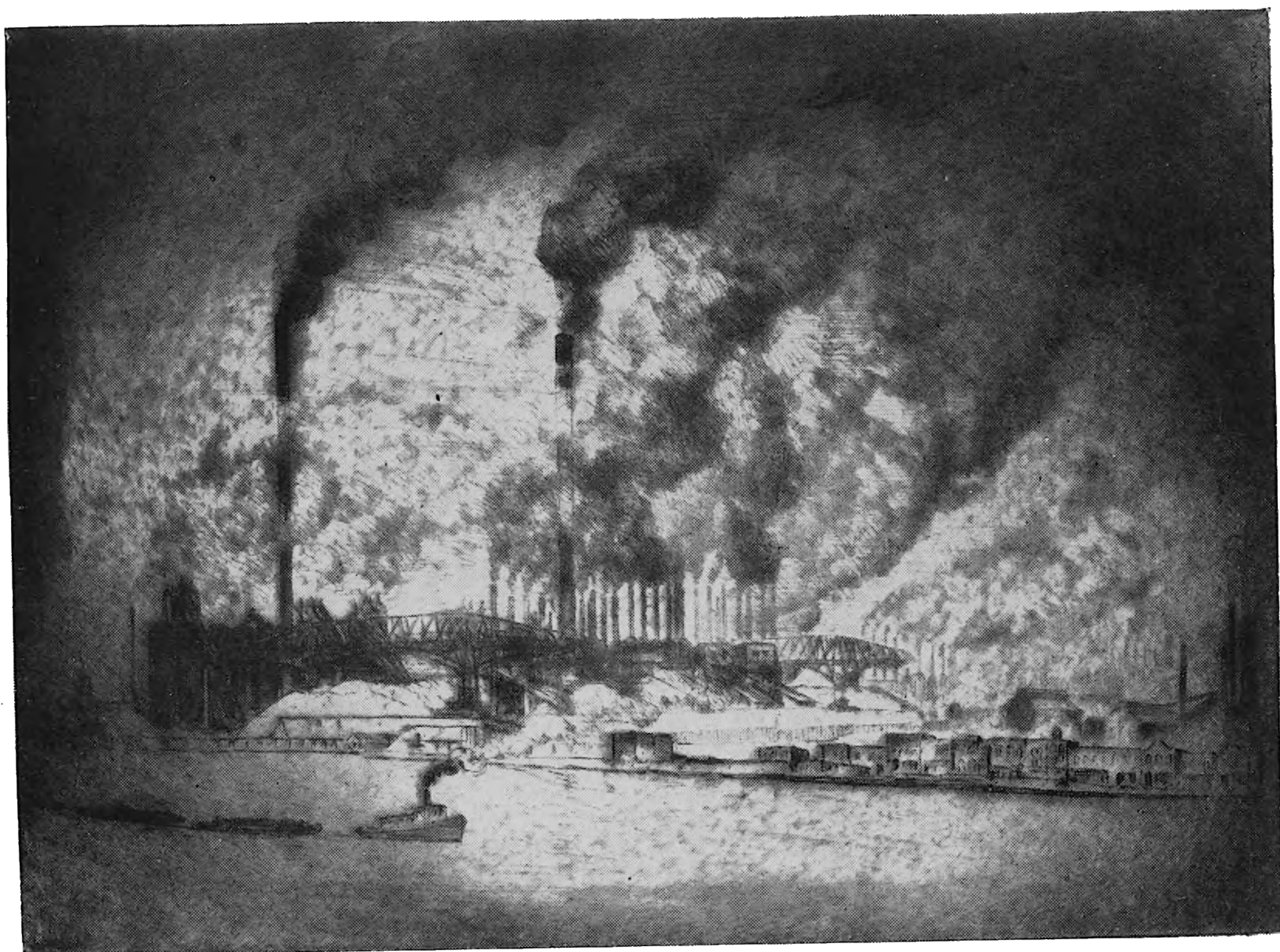
These recent etchings — the new Chicago ones and the Pacific Coast sets — reveal, not only the artist's perfect control and understanding of the technic of etching, but they are also the product of his keenest inspirations.



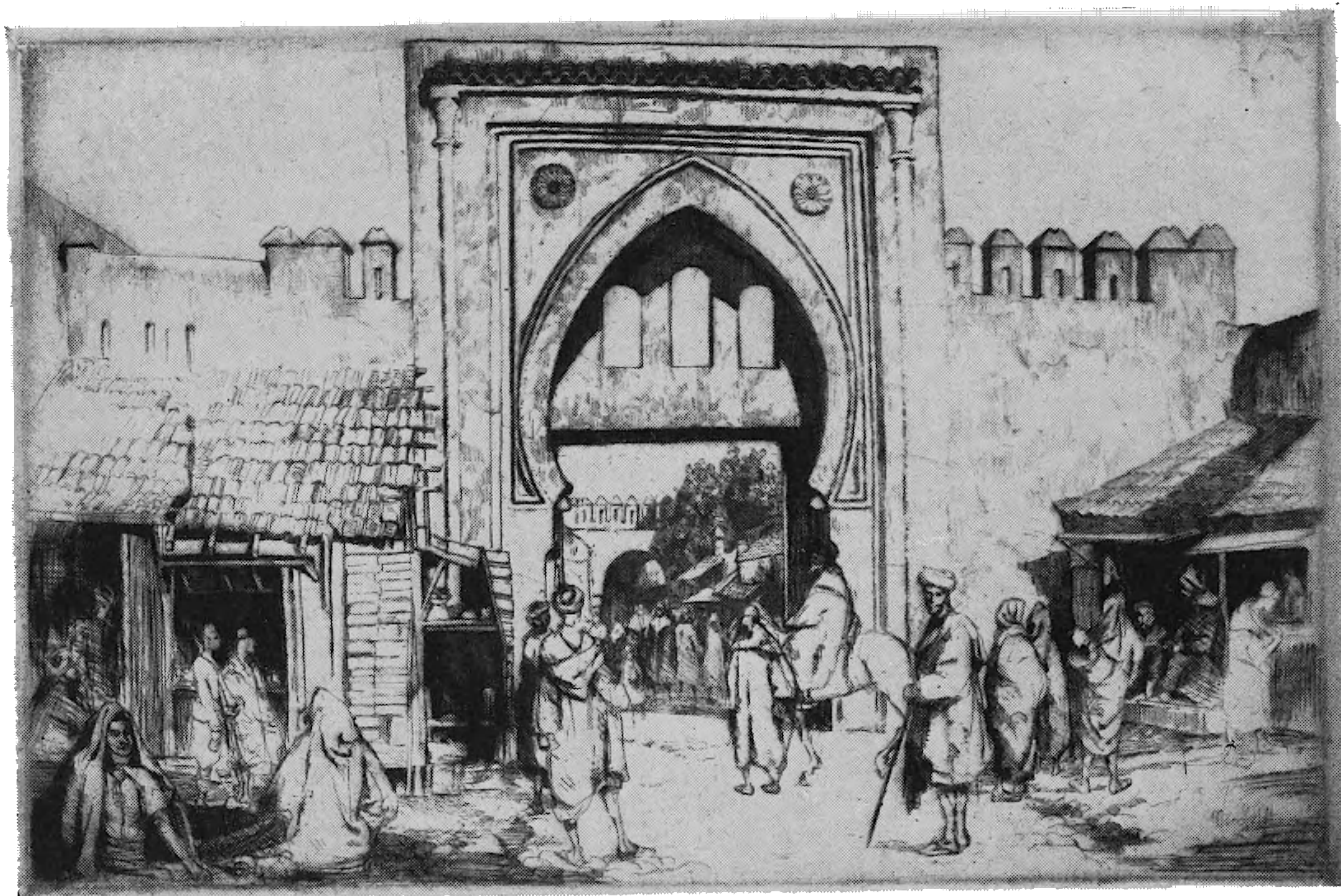
California Street, San Francisco (Catalogue No. 6)



Fook Lung, San Francisco (Catalogue No. 4)



The Illinois Steel Company, Chicago (*Catalogue No. 58*)



Bab-el-Fey-Tangier (*Catalogue No. 82*)

BROR. J. OLSSON-NORDFELDT

(In each instance the width is given first)

SAN FRANCISCO SERIES

1	THE EDGE OF CHINATOWN	(12 x 9 $\frac{1}{4}$)						\$12.00
2	CHINATOWN	(Drypoint, 7 $\frac{1}{2}$ x 9 $\frac{3}{4}$)	-	-	..	-		12.00
3	CHINATOWN SHOPS	(11 $\frac{1}{4}$ x 7 $\frac{7}{8}$)	-	-	-	-		12.00
4	FOOK LUNG	(8 $\frac{3}{4}$ x 11 $\frac{1}{4}$)	-	-	-	-	-	12.00
5	HEE JAN	(9 $\frac{1}{2}$ x 11 $\frac{3}{4}$)	-	-	-	-	-	12.00
6	CALIFORNIA STREET	(9 x 12 $\frac{1}{4}$)	-	-	-	-		12.00
7	THE SCAFFOLDING	(9 $\frac{1}{2}$ x 12 $\frac{1}{4}$)	-	-	-	-		12.00
8	GOLDEN GATE BEACH	(11 $\frac{1}{4}$ x 7 $\frac{1}{2}$)	-	-	-	-		12.00
9	THE CALL BUILDING	(8 $\frac{3}{4}$ x 11 $\frac{1}{4}$)	-	-	-	-		12.00
10	THE MOUNTED POLICEMAN	(12 $\frac{1}{4}$ x 9 $\frac{1}{2}$)					-	12.00
11	THE FORECASTLE BAR	(10 $\frac{1}{4}$ x 9 $\frac{3}{4}$)	-	-	-	-		12.00
12	CROWLEY'S WHARF	(12 $\frac{1}{4}$ x 9 $\frac{1}{2}$)	-	-	-	-		12.00
13	TELEGRAPH HILL	(12 $\frac{1}{4}$ x 9 $\frac{1}{2}$)	-	-	-	-		12.00
14	THE INCOMING FOG	(12 x 9 $\frac{1}{2}$)	-	-	-	-		12.00

PORTLAND, OREGON, SERIES

15	THE STERNWHEELER	(12 $\frac{1}{4}$ x 9 $\frac{1}{2}$)	-	-	-			12.00
16	THE BOATHOUSE ON THE WILLAMETTE	(12 $\frac{1}{4}$ x 9 $\frac{1}{2}$)	-	-	-	-	-	12.00
17	THE ELECTRIC TRAM	(12 $\frac{1}{4}$ x 9)	-	-	-	-		12.00
18	STEEL BRIDGE	(11 $\frac{3}{4}$ x 8 $\frac{1}{2}$)	-	-	-	-		12.00
19	THE WATER TOWER	(11 x 9 $\frac{3}{4}$)	-	-	-	-		12.00
20	THE LITTLE SHOP ON PILES	(9 $\frac{3}{4}$ x 11)	-	-				12.00
21	BURRARD'S INLET, VANCOUVER, B. C.	(11 x 7 $\frac{1}{2}$)	-	-	-	-	-	12.00
22	THE MILWAUKEE RIVER, MILWAUKEE, WISCONSIN	(12 x 8 $\frac{3}{4}$)	-	-	-	-	-	12.00
23	THE BIG "E"	(12 x 10)	-	-	-	-	-	12.00
24	THE MUDDY MAUMEE, TOLEDO, OHIO	11 x 7 $\frac{1}{2}$	-	-	-	-	-	12.00

CHICAGO SERIES, 1912

25	STATE STREET	(9 x 11½)	-	-	-	-	-	\$12.00
26	MICHIGAN AVENUE	(10¾ x 8⅝)	-	-	-	-	-	12.00.
27	PARK ROW	(10½ x 8)	-	-	-	-	-	12.00
28	THE LOGAN MONUMENT	(12 x 9½)	-	-	-	-	-	12.00
29	ON THE CALUMET	(12 x 9)	-	-	-	-	-	12.00
30	THE COAL CRUSHER	(11⅜ x 7⅞)	-	-	-	-	-	12.00
31	ILLINOIS-MICHIGAN CANAL	(12 x 9½)	-	-	-	-	-	12.00
32	ENTRANCE TO THE FIELD MUSEUM	(12 x 9½)	-	-	-	-	-	12.00
33	FIELD MUSEUM No. 2	(12 x 9¼)	-	-	-	-	-	12.00
34	THE BIG ELEVATOR	(12½ x 10)	-	-	-	-	-	12.00
35	THE BRIDGE BUILDERS	(12 x 10)	-	-	-	-	-	12.00
36	THE GOSSIPS	(10⅜ x 8⅝)	-	-	-	-	-	12.00
37	THE PAWN BROKER	(10⅝ x 7¾)	-	-	-	-	-	12.00
38	THE TEN-CENT LODGING HOUSE	(12 x 8½)	-	-	-	-	-	12.00
39	BARGES ON THE NORTH BRANCH	(12 x 9½)	-	-	-	-	-	12.00
40	PASQUALE SCALE	(11⅜ x 9⅛)	-	-	-	-	-	12.00

CHICAGO SERIES, 1911

41	CLARK STREET	(11¾ x 9)	-	-	-	-	-	12.00
42	638 SOUTH CLARK STREET	(10¾ x 7¼)	-	-	-	-	-	12.00
43	FIELD MUSEUM	(11¾ x 5)	-	-	-	-	-	12.00
44	LITTLE ITALY	(7 x 10)	-	-	-	-	-	12.00
45	THE LITTLE HUB	(5¾ x 8¾)	-	-	-	-	-	12.00
46	THE TWO KITES	(8¾ x 5¾)	-	-	-	-	-	12.00
47	THE BEACH	(12 x 7¾)	-	-	-	-	-	12.00
48	WOODLAWN	(11½ x 7½)	-	-	-	-	-	12.00
49	THE CORNER	(3 x 2½)	-	-	-	-	-	12.00
50	BUBBLY CREEK	(10 x 7)	-	-	-	-	-	12.00
51	THE BLACKSTONE	(11¾ x 8)	-	-	-	-	-	12.00
52	THE MONTGOMERY WARD TOWER	(11¾ x 7½)	-	-	-	-	-	12.00
53	THE SKELETON	(6¾ x 11¾)	-	-	-	-	-	12.00
54	1880-1910	(8 x 11¾)	-	-	-	-	-	12.00
55	THE METROPOLITAN ELEVATED BRIDGE	(10½ x 7½)	-	-	-	-	-	12.00

56	THE "B" AND "O" BRIDGE	($11\frac{3}{4}$ x 8)	-	-	-	-	\$12.00
57	GAS TANK TOWN	($11\frac{3}{4}$ x $7\frac{3}{4}$)	-	-	-	-	12.00
58	THE ILLINOIS STEEL COMPANY						
	(<i>South Chicago</i> , $11\frac{3}{4}$ x $8\frac{3}{4}$)	-	-	-	-	-	18.00
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Don. Bann

Joseph Pennell

JOSEPH PENNELL, etcher, lithographer, author and illustrator, has been before the public as an artist for so many years that his name has become a household word wherever the arts of engraving and etching are valued and enjoyed.

Born in Philadelphia July 4, 1860, after a training obtained in the Pennsylvania Academy of Fine Arts, at the age of twenty he was already making his first etchings of scenes in his native city. Four years later, in 1884, he removed permanently to Europe, and has made his home abroad almost exclusively since that time. At present, however, it is of Pennell the etcher that we would more particularly speak. As an etcher his fame is secure. He stands to-day among the greatest of etchers now living.

Mr. Pennell's work is never heavy, labored or overdone, nor is nervous fumbling over a thing already finished a fault that may be laid at his door. His prints sparkle and glow with light and color. They have incisiveness, brilliancy, dash. These characteristics of his proofs are undoubtedly due in large measure to the artist's customary method of work, which is very interesting. Choosing a place in some crowded street or in some industrial plant, he draws with the etching needle, swiftly and with practiced hand, upon the copper plate which he holds in the other hand.

Apparently neither the noise of traffic nor the curiosity of the passers-by has power to move him from his concentration. Few artists have the audacity to work in this manner. A preliminary drawing of the scene, copied later onto the copper, serves their purpose better. But how he succeeds, and how much of knowledge and experience go into the drawing of those crisp lines!

Mr. Pennell is an expert printer of etchings and has printed a large number of the proofs from his plates. The printing of etchings is a rather difficult and toilsome operation, but one has the advantage of knowing when an artist prints his own proofs that they are as he wishes them. It is not generally known to the public, I believe, that most of his etched copper plates,

including all the early ones, have been destroyed. This is a very wise thing for an etcher to do as soon as the wear from the printing becomes apparent.

In the art of lithography Mr. Pennell has attained a pre-eminence in no way inferior to his reputation as an etcher, but his work in this medium, until very recent years, has not been as extensive, and consequently not as generally known as his etchings.

His recent large plates of scenes in New York City; Charleroi; Belgium; Gary, Indiana; Niagara, and the quite new and fascinating ones of Panama and other places, have not only been widely seen and admired, but have brought fresh laurels to one who, not content to rest on the achievements of the past, works on with vigor and vision undiminished.

In connection with Mr. Pennell's late work in lithography, which many have erroneously imagined was a new medium for the artist, it is interesting to recall what Whistler wrote to the Fine Arts Society of London more than a decade ago in reference to the Spanish lithographs: "I have seen these fresh lithographs Mr. Pennell has brought back from Spain with him. They are charming. There is a crispness in their execution, and a lightness and gayety in their arrangement as pictures that belong to the artist alone; and he only could, with the restricted means of the lithographer — and restricted, indeed, I have found them — have completely put sunny Spain in your frames."

In collaboration with Elizabeth Robins Pennell, the artist's wife, Mr. Pennell is the author of various important books on artistic subjects; notably, "Pen Drawing and Pen Draughtsmen," "Lithography and Lithographers" (the latter the most important work on the subject extant), and the comprehensive and sympathetic "Life of Whistler" which remains the authorized "life" of that artist. The artist is, of course, a member of the Royal Society of Painter-Etchers, London, as well as of numerous other influential societies of a similar character, both at home and abroad, and has, in fact, received during his lifetime the highest honors that may be paid to a painter-etcher.

At the Roullier Galleries there is a well-chosen collection of nearly three hundred of Mr. Pennell's prints, not only the new industrial ones, both etchings and lithographs, which lately have been the absorbing passion of the artist, but also those etchings of London, its streets, monuments, bridges etc., etchings in Rouen, Amiens, Venice, Rome and the Spanish lithographs.

Also at the Galleries may be found the New York series of etchings, those made in Pittsburgh, Philadelphia, and quite recently in Chicago.



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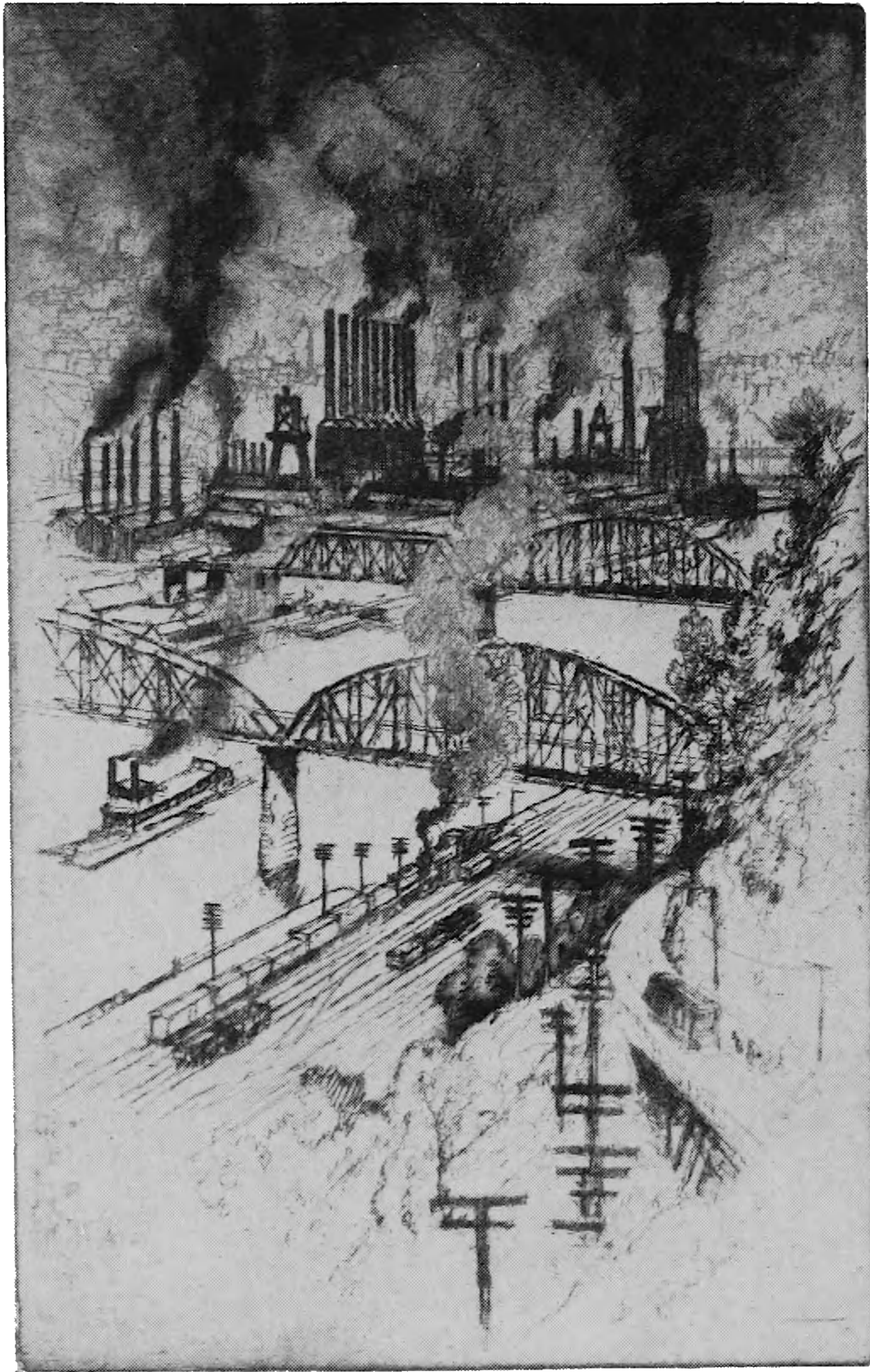
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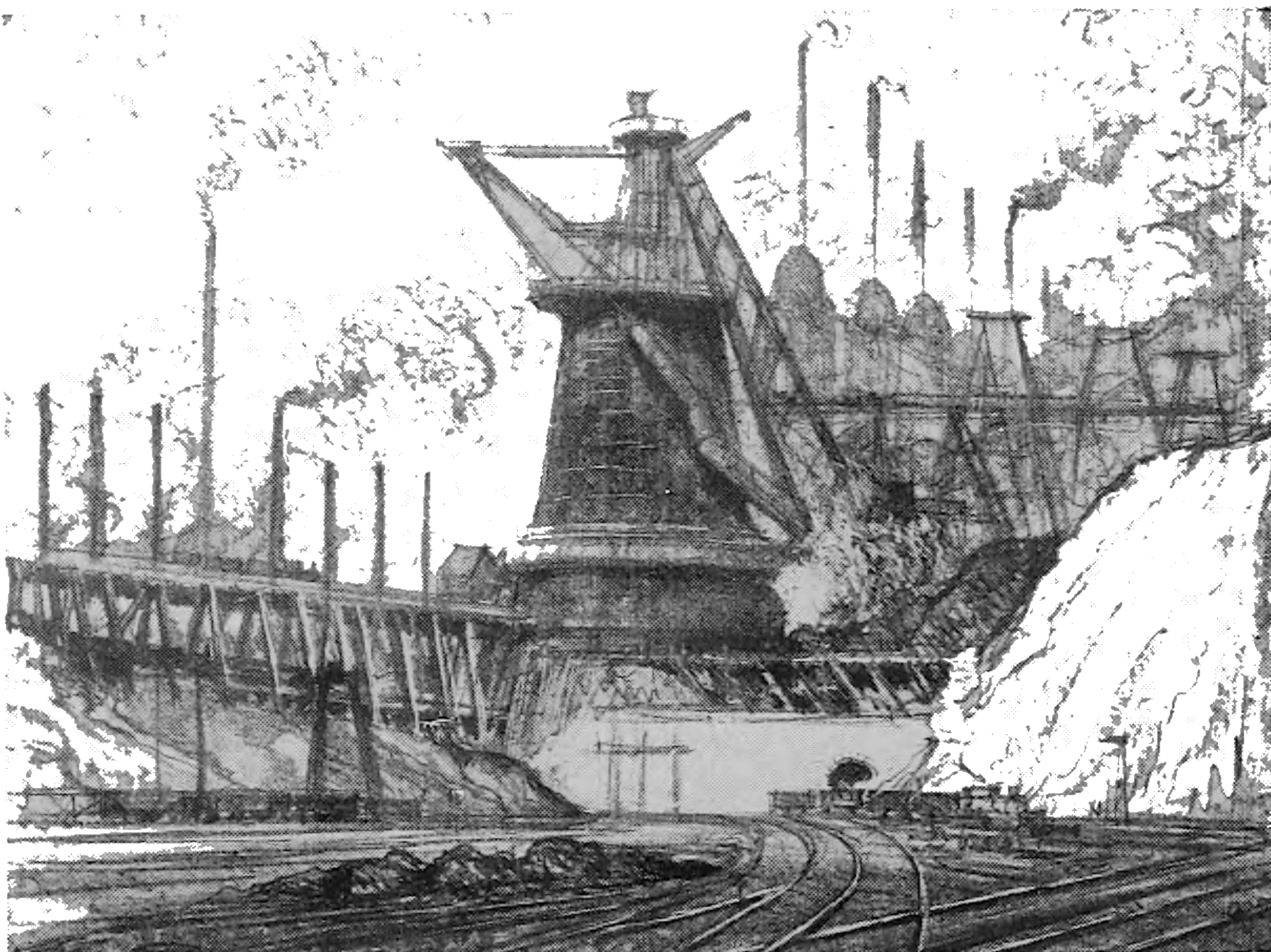
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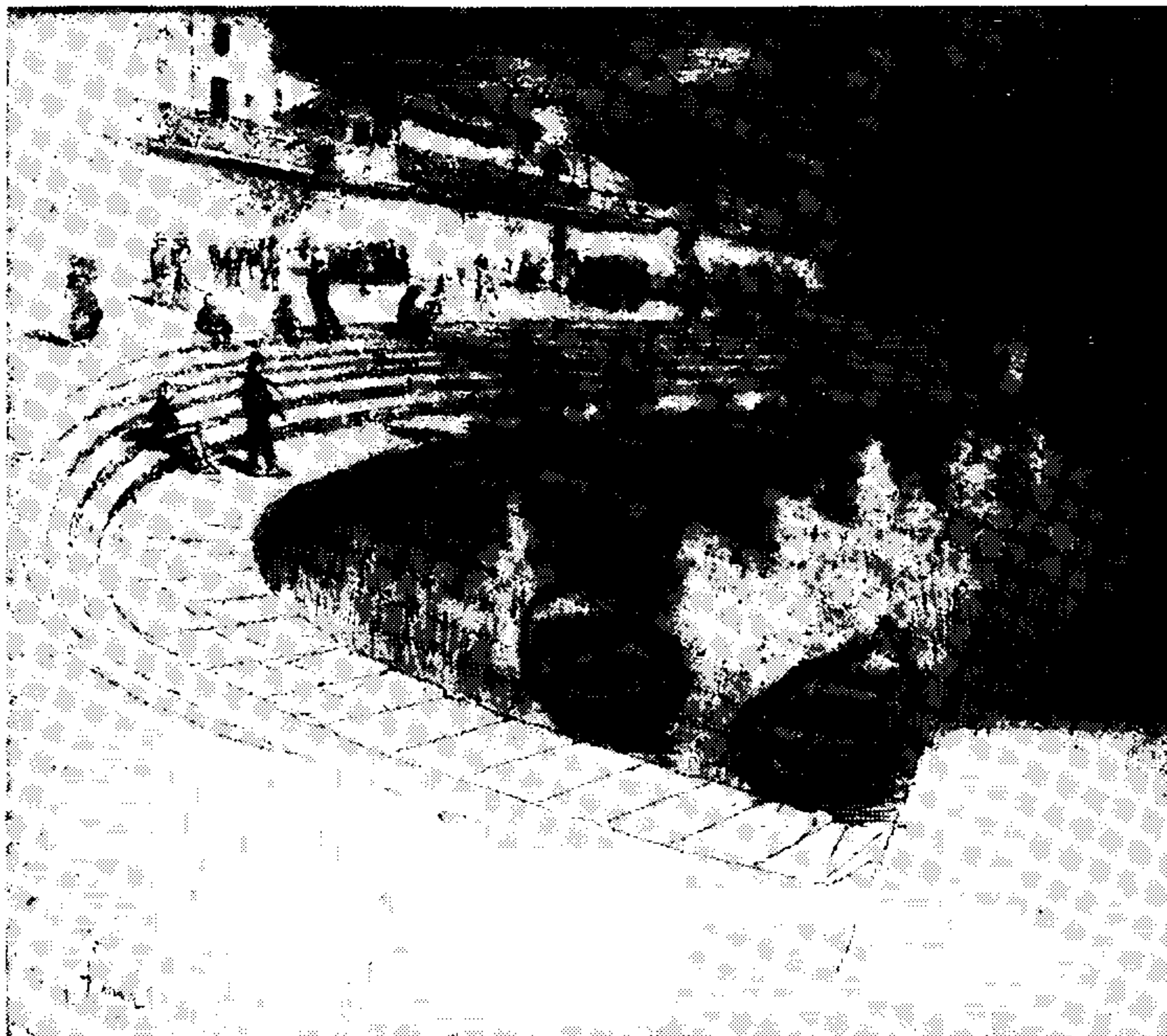
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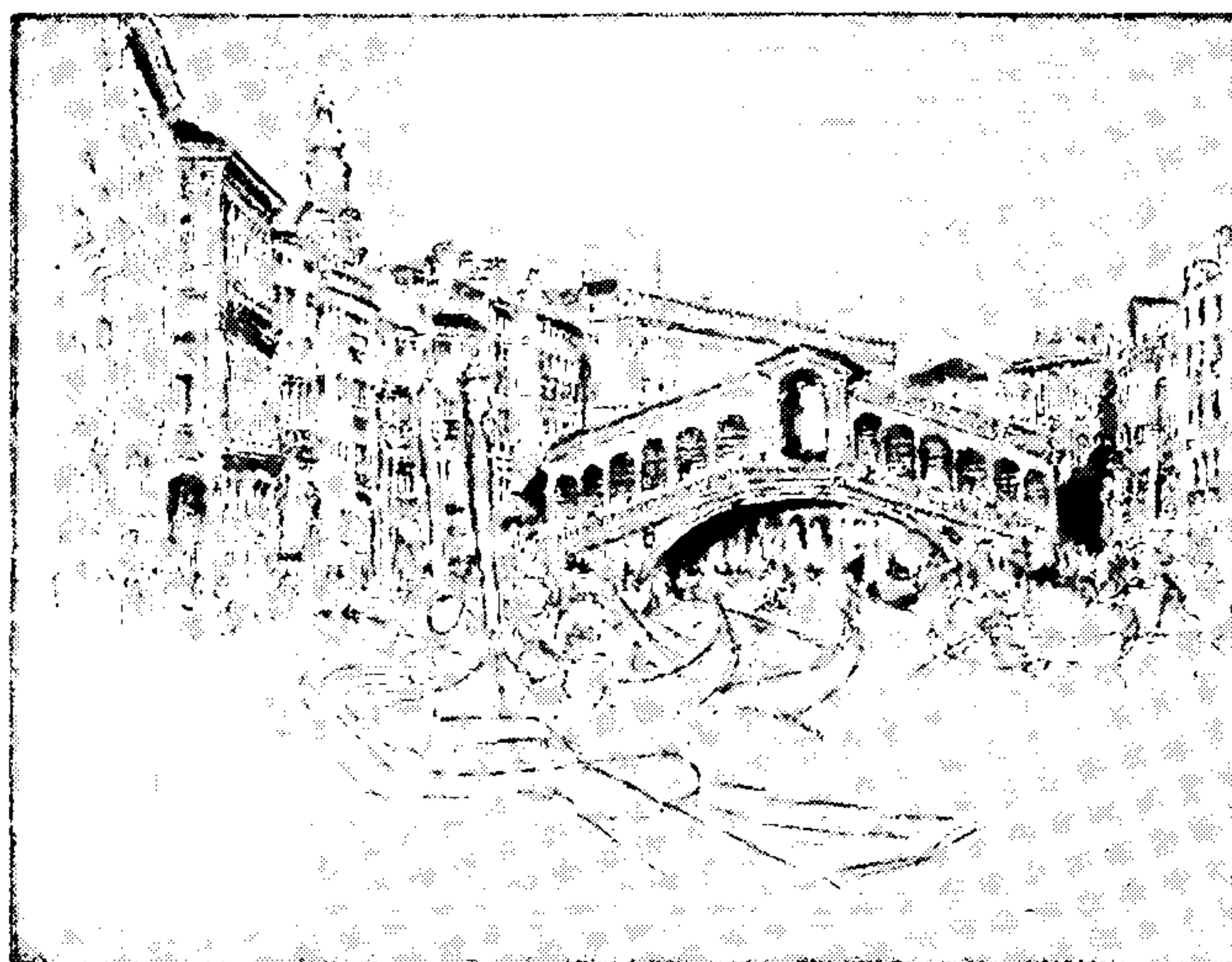
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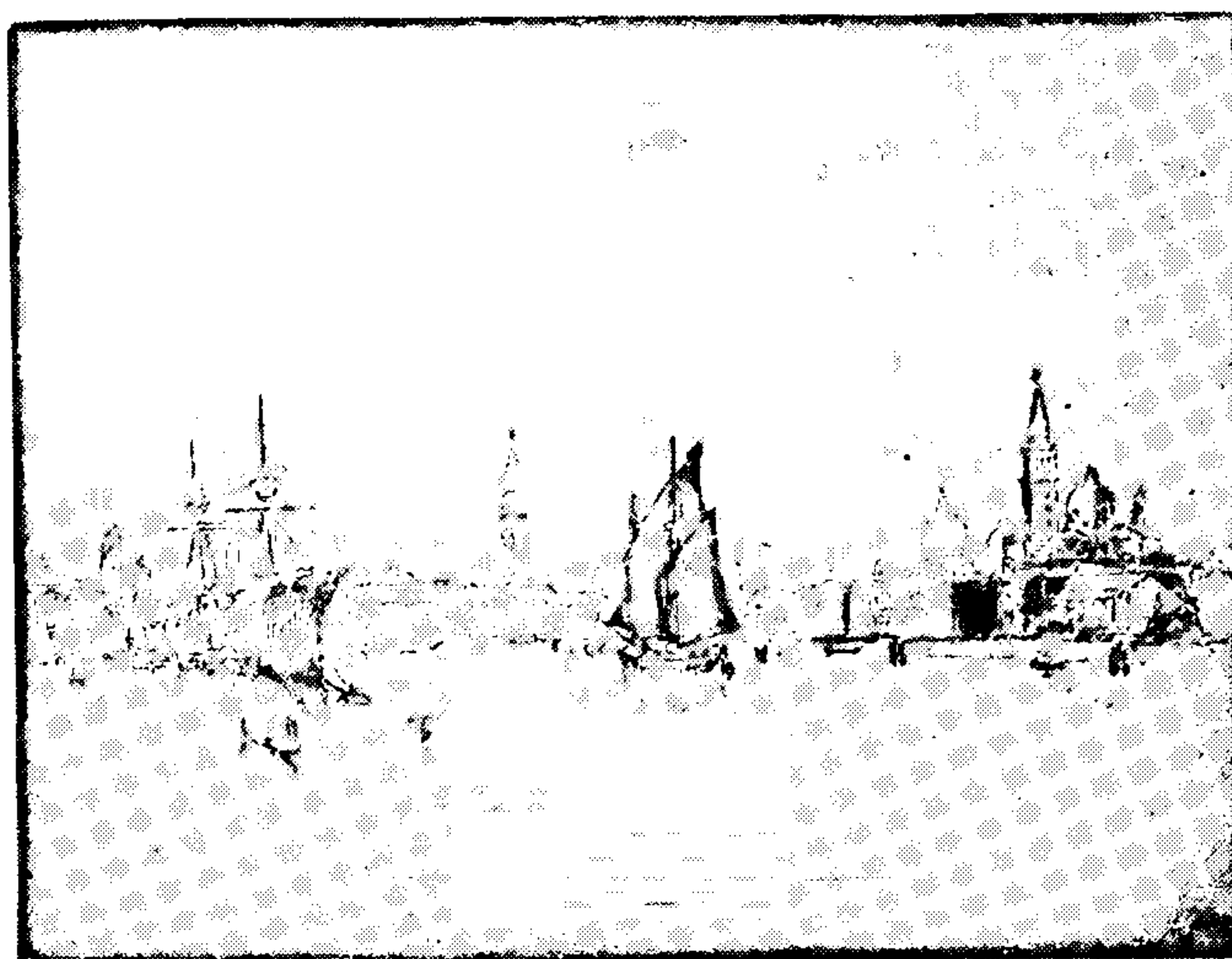
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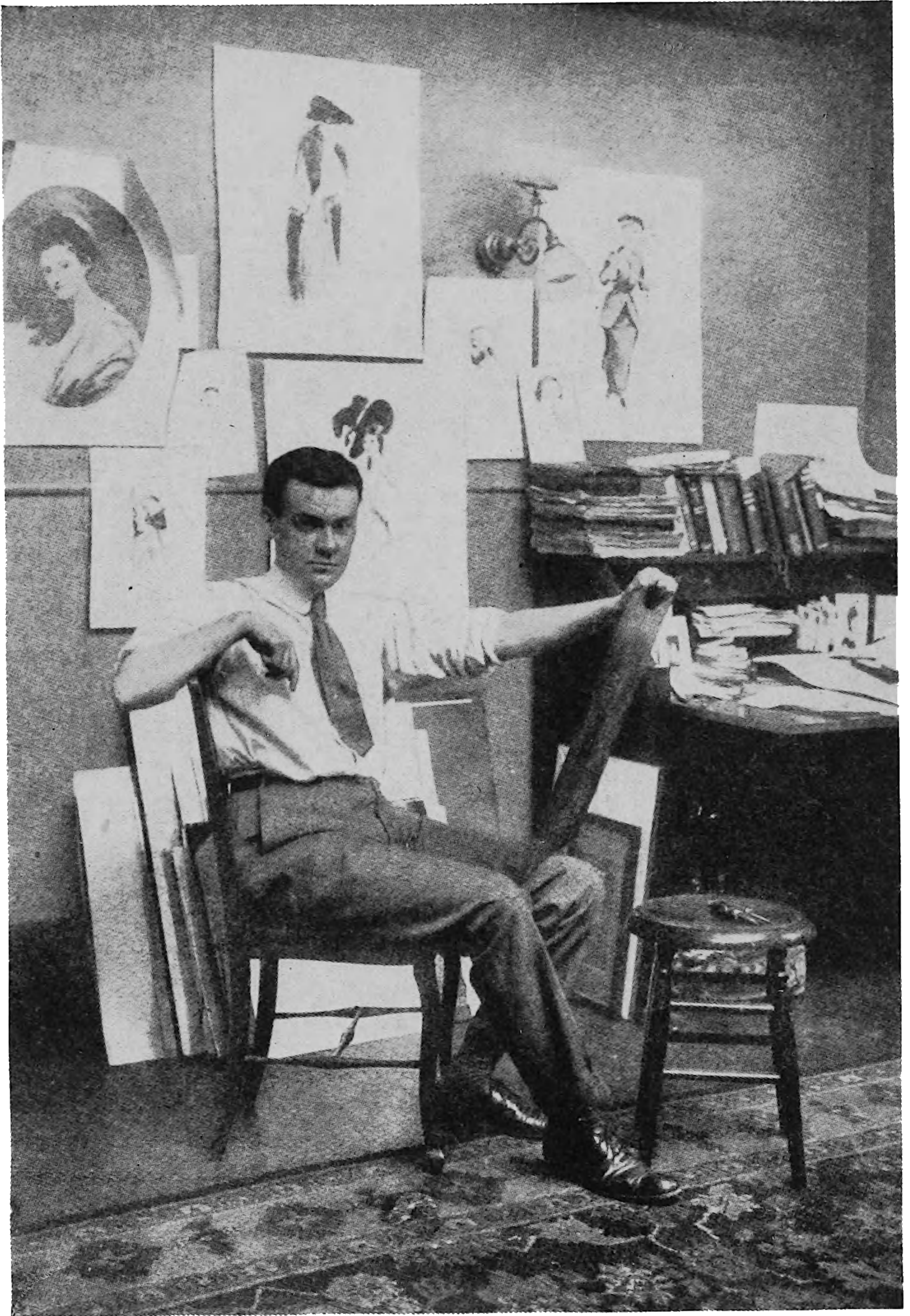
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Otto J. Schneider

OTTO J. SCHNEIDER, the American Helleu, was born in 1875 and spent his earliest years at Atlanta, Ill. He came to Chicago at the age of twelve, and in that city he received his first art instruction at the Chicago Art Institute. He first came into notice as an illustrator, and it was in those hours which were not devoted to his usual occupations that he developed his own particular "gift," which has made him famous.

Although the artist has done some meritorious work in landscape etching, it is undoubtedly his drypoint portraits of men and women that will be more particularly cherished in the future.

His portraits of women are characterized by brilliancy and dash. With a well trained hand the artist has placed these studies onto the copper plate, with a touch while apparently so slight, yet firm and sure.

His sketch entitled "An American Girl" is full of animation; that well-known drypoint "The Gainsborough Hat" has a free swinging line that is very pleasing, while such plates as "An Old Settee," "A Puritan Maiden," and "Attentiveness" have an old-time flavor that is quite captivating. They are all deservedly popular.

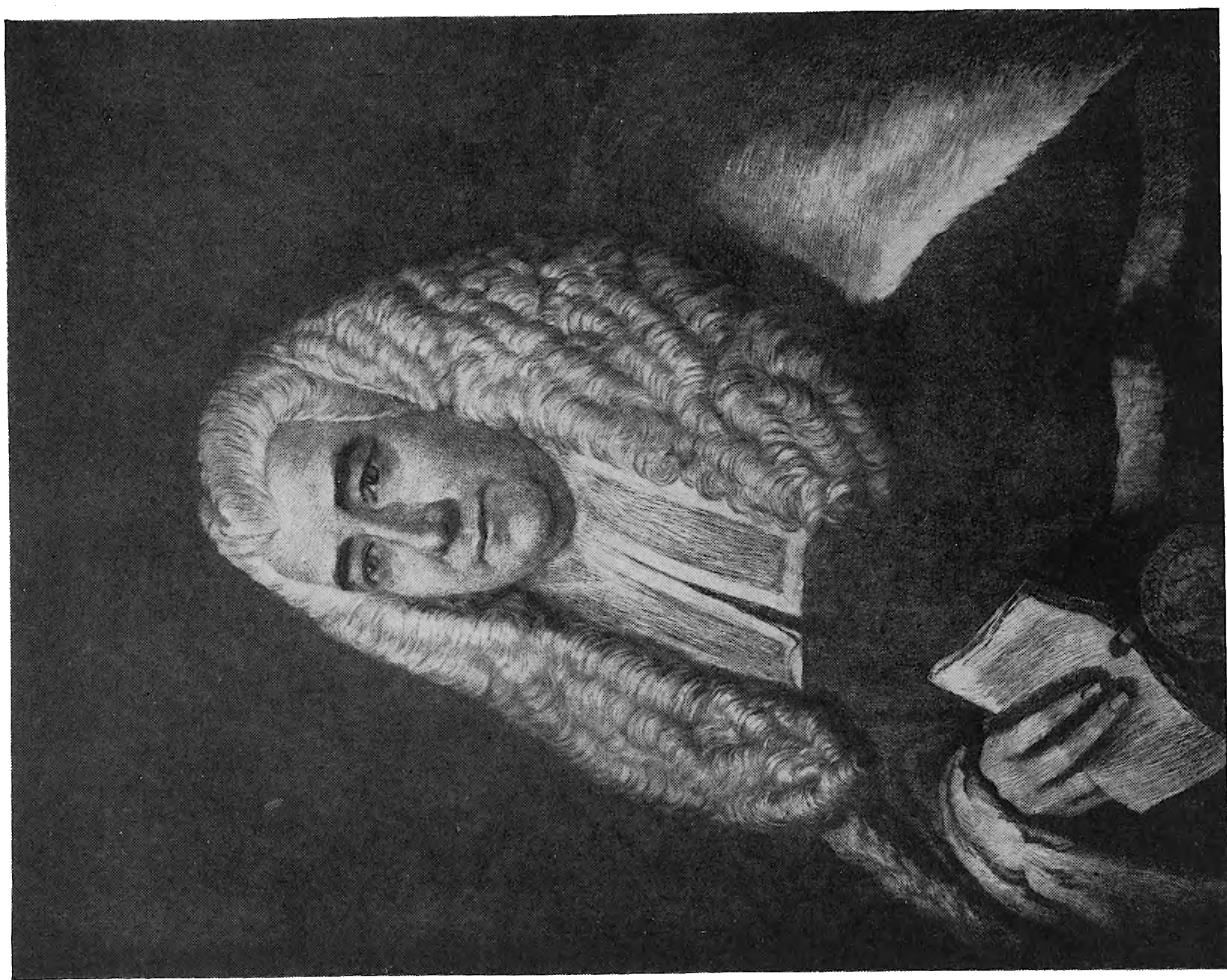
His portraits of men are among his most notable successes, and in such plates, for example, as those of "Elbert Hubbard," "Justice Blackstone," "Mark Twain," and "Theodore Roosevelt," he gives us not only a recognizable likeness of the original, but the artist has happily caught the most characteristic, most essential thing in the personality of his subject.

His portraits of Abraham Lincoln, one of which we reproduce, are by many considered the best procurable of the great American.

Mr. Schneider may equal his past triumphs, but it almost seems, when one is turning over the folios, that he could hardly surpass them.



Abraham Lincoln (*Catalogue No. 35*)



Justice Blackstone (*Catalogue No. 21*)



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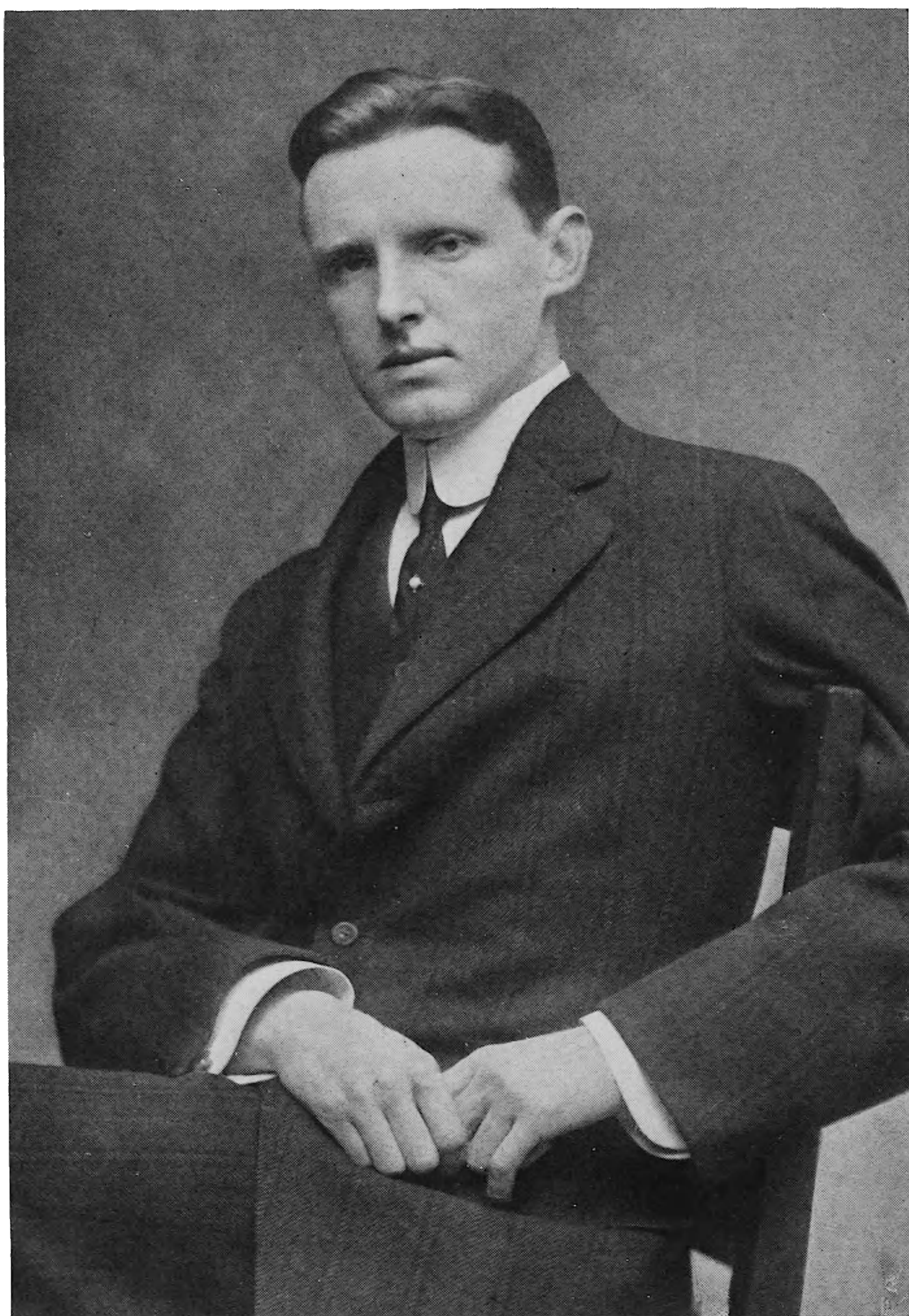
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J. André Smith

THE art of landscape etching brought to perfection by Rembrandt, and revived by Seymour Haden, has to-day many devotees among the younger artists, of whom there is no one more enthusiastic nor more full of promise for the future than J. André Smith, a young American architect residing in New York City.

Although born in Hong Kong, China, in 1880, and spending many of his boyhood years in Hamburg, Germany, we find him at the age of seventeen in America, and entered as a student at Cornell University, from which institution he was graduated in 1902, receiving after two years' additional study in New York City and at the University itself, the degree of M. S. in Architecture.

Mr. Smith's artistic tendencies developed early in life. While at the University he was Art Editor of "The Cornell Widow," and received considerable instruction and valuable criticism from Prof. Olaf Brauner.

Although the artist had done considerable sketching during his course at the University and during a later trip abroad, it was not until some years afterwards that he attempted to reproduce his drawings on the copper plate. As an etcher Mr. Smith is entirely self-taught; that is, he has by his own experiments with the acid obtained his mastery over the medium.

Never a professional artist, Mr. Smith has etched for his own pleasure in times of relaxation from his professional work, and thus we see one reason why, in choosing his subjects, he has for the most part taken his sketch book or his copper plate into the country.

Not that all of the artist's prints are landscape etchings, but these predominate and he has done some exceedingly clever work in Central Park, New York City, along the Hudson River, on Long Island, and in "Kent," Connecticut. "The Lowlands" is one of his successes in which the cloud effects are very well managed, and to successfully render atmospheric conditions has always been considered something of a feat.

His newer plates are stronger in many ways, and show at

once greater confidence and a more thorough mastery. “Iffley Lock” reminds one of the touch of Seymour Haden and “The Wood-Road,” Maine, and “The Cheswell,” Oxford, are remarkable for his drawing of trees. He would indeed be a bold critic who ventured to say that Mr. Smith will not be, in the near future, among our most distinguished painter-etchers.



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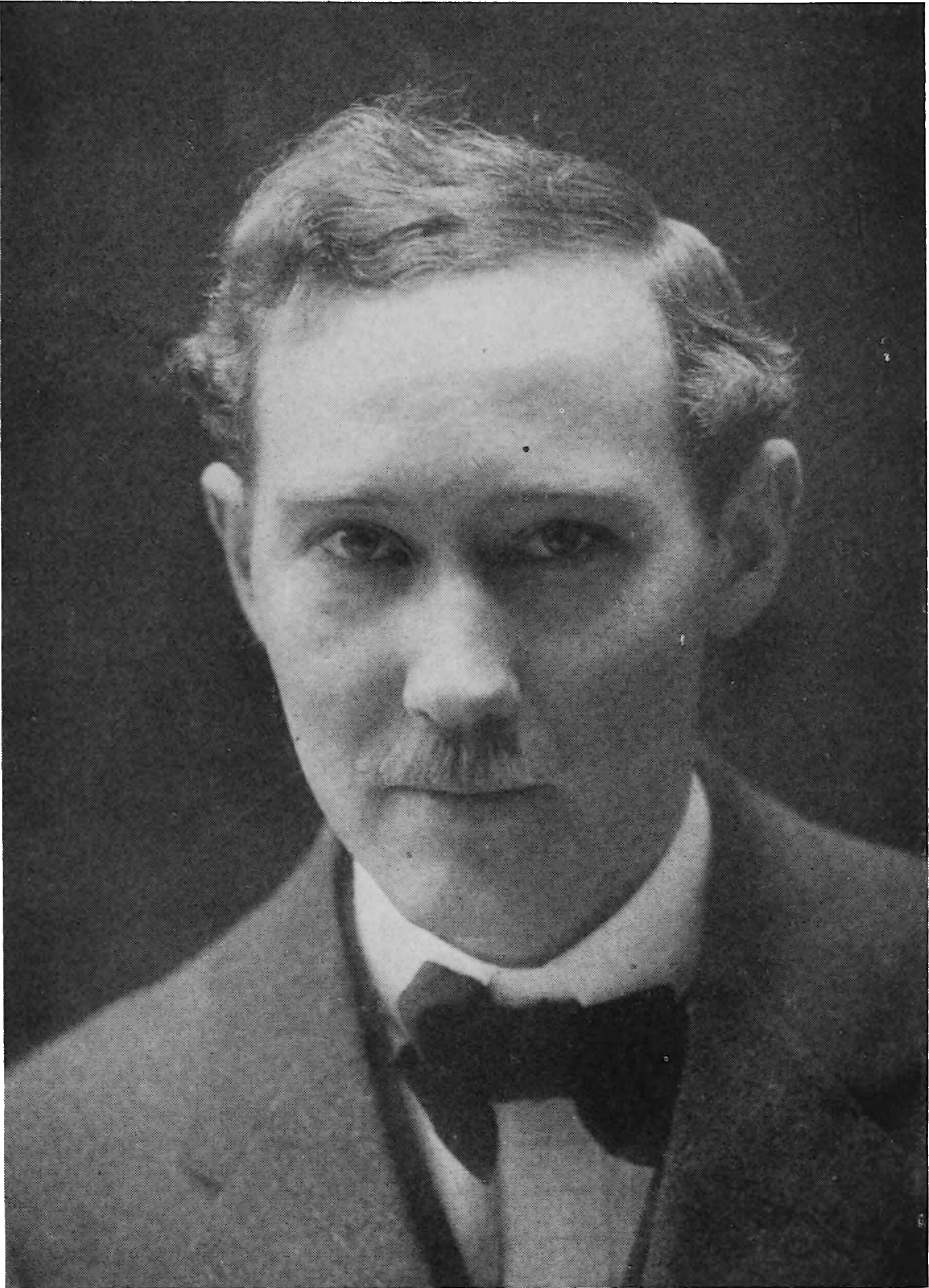
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Everett L. Warner

EVERETT L. WARNER, the well-known American artist, was born in Vinton, Iowa, in 1877 and received his earliest training for his future profession at the Art Students' League in New York City. Some years later he went to Paris where he continued his studies at the Julian Academy.

Mr. Warner first became seriously interested in etching while he was a student in Paris, and as a matter of fact, as he himself has said recently in a private letter to Mr. Roullier, most of his etched work has been accomplished since 1903.

Selections of his etchings are owned by the Boston Museum of Fine Arts and the New York Public Library, and his paintings as well as his prints have been shown in the exhibitions for many years.

The proofs from the plates that he has etched in Europe show considerable skill and an understanding of the medium that augurs well for the future.

Few collectors are fully aware of the pitfalls that lie in the path of the artist who aspires to etch and to etch well. One of our American artists most prominent at the present day has well said, that the discouragements for the beginner are so many that it is only by the utmost perseverance, added to the special talent of the born etcher, that one may hope to succeed with the acid and the copper plate.

That Mr. Warner has succeeded, one has only to turn the small but interesting portfolio to discover. His plates done in Bavaria are among his best things, as well as the clever little set of scenes at Montreuil-sur-Mer.

In this country he has given us a few etchings of Lyme, Connecticut, that famous haunt of the artistic fraternity, and his prints depicting views in the grounds of American colleges, one of which we reproduce, are exceedingly charming and especially welcome inasmuch as that field has not been chosen to any large extent by our etchers.

Although the artist strikes no new note and is what one might call in many ways a conservative artist, we may hardly

charge that up to him as a fault. In fact, it is not entirely unpleasing in these modern days when new and startling theories are in the air, to find an artist who, while expressing his personality, clings courageously to the traditions of the past.



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EVERETT L. WARNER

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BAVARIAN SERIES

1	BAVARIAN WATCH TOWER	($5\frac{1}{2}$ x $9\frac{5}{8}$)	-	-	\$ 7.00
2	FEUCHTWANGEN CHURCH	(6 x $9\frac{3}{4}$)	-	-	10.00
3	FEUCHTWANGEN, BASTION IN THE TOWN HALL	(5 x $8\frac{5}{8}$)	-		8.00
4	THE RODERBOGEN, ROTHENBURG				
	($6\frac{1}{2}$ x $7\frac{3}{4}$)	-	-	-	9.00
5	ROTHENBURG TOWERS	($9\frac{1}{2}$ x 7)	-	-	9.00
6	DINKELSBÜHL FROM THE RIVER				
	($8\frac{3}{4}$ x $4\frac{1}{2}$)	-	-	-	5.00
7	DINKELSBÜHL FROM THE RIVER				
	($8\frac{3}{4}$ x $5\frac{1}{2}$)	-	-	-	8.00
8	A CORNER IN DINKELSBÜHL	($5\frac{7}{8}$ x 7)	-	-	6.00
9	DONANWORTH	($9\frac{1}{4}$ x $4\frac{3}{4}$)	-	-	6.00
10	HARBURG CASTLE	(9 x $5\frac{7}{8}$)	-	-	8.00
11	NORDLINGEN WAREHOUSES	($5\frac{7}{8}$ x 9)	-	-	7.00
12	A CANAL IN NORDLINGEN	($6\frac{1}{4}$ x $9\frac{3}{8}$)	-	-	8.00

FRENCH SERIES

13	LE PONT NEUF, PARIS	(4 x $5\frac{7}{8}$)	-	-	6.00
14	TOWERS OF NOTRE DAME, PARIS	($4\frac{1}{4}$ x $9\frac{3}{8}$)			9.00
15	RUE JERZUAL, DINAN	(5 x $8\frac{1}{2}$)	-	-	9.00
16	THE ARCADES, DINAN	($7\frac{1}{2}$ x $9\frac{1}{2}$)	-	-	14.00
17	THE WALLS OF MONTREUIL-SUR-MER				
	($8\frac{1}{2}$ x $5\frac{1}{2}$)	-	-	-	7.00
18	MOONLIGHT, MONTREUIL	(6 x 9)	-	-	10.00
19	MILL AT MONTREUIL	($3\frac{7}{8}$ x 4)	-	-	14.00
20	MILLS AT MONTREUIL	($5\frac{3}{4}$ x $7\frac{1}{8}$)	-	-	9.00
21	OUTSIDE THE PORTE DE BOULOGNE, MONTREUIL	(6 x $4\frac{1}{4}$)	-	-	6.00
22	LA CARRÉE SAINT FIRMIN, MONTREUIL				
	(7 x $5\frac{3}{4}$)	-	-	-	6.00
23	BASKET MENDER	($4\frac{3}{4}$ x $7\frac{1}{4}$)	-	-	8.00

24	BRUGES	(3½ x 6⅞)	-	-	-	-	-	-	\$ 5.00
25	LA BOULANGERIE	(4¼ x 3½)	-	-	-	-	-	-	4.00
26	SIENNA, ITALY	(5⅛ x 3)	-	-	-	-	-	-	4.00
27	HARBOR, GLOUCESTER	(4½ x 8½)	-	-	-	-	-	-	7.00
28	HARVARD HALL	(7 x 9)	-	-	-	-	-	-	10.00
29	BROOKLYN BRIDGE	(7 x 11¾)	-	-	-	-	-	-	14.00
30	THE GRISWOLD HOUSE, LYME	(4½ x 8½)	-	-	-	-	-	-	6.00

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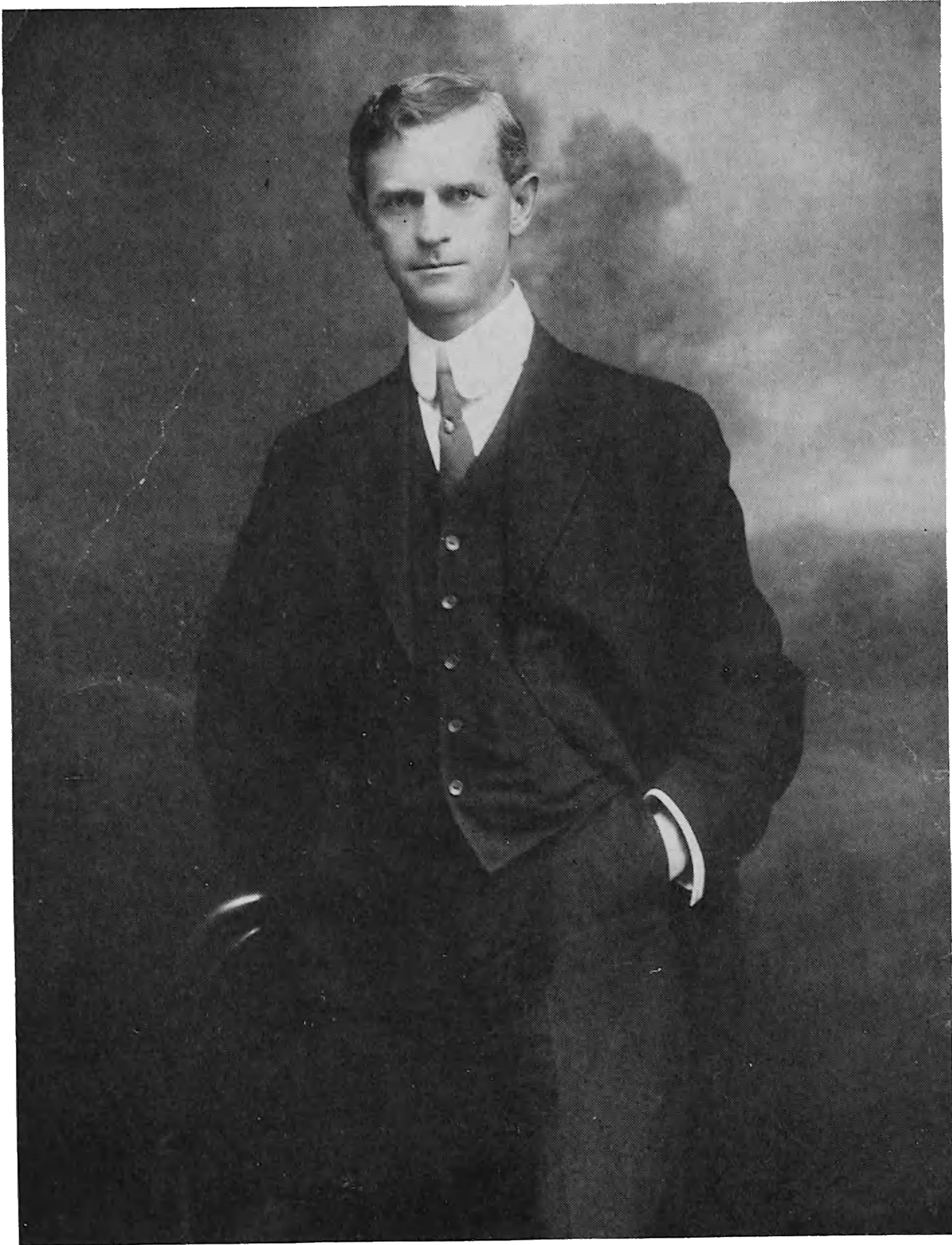
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To Mr. Albert Rouleau
with my compliments,
Cadwallader Washburn
Oct 17/10 -

Cadwallader Washburn

STEEPED in the atmosphere of Old Mexico, an etcher of distinguished attainment, widely traveled and of ripe culture, Mr. Cadwallader Washburn has won, on his merits, an enviable place among modern artists.

Early in his career, while searching in various ways to “find himself,” the artist chose the study of architecture as most suited to his tastes, and entered the Massachusetts Institute of Technology at Boston.

This training, however, supplemented by a course at the Art Students’ League in New York City, and the direct personal influence of Wm. M. Chase, the well-known American portrait painter, finally led him to Paris, where he fell under the spell of Sorolla, the painter of sunlight. The influence of the Spaniard was so potent that he was induced to remain with him in Madrid for the space of some two years.

This special training is interesting in that it leads naturally to an explanation of why Mexico has laid such a hold upon the imagination of the artist, and why he has chosen that field for some of his best efforts, and why he is there to-day, traveling with a bodyguard strong enough for protection in the present unsettled state of the country.

The artist has etched some plates in Europe, it is true, — scenes in Venice and Verona, etc.—but his best successes have been accomplished on this side of the world.

It was in 1903 that Mr. Washburn first used etching to express his ideas, and a trip to the Orient resulted in his bringing home his series of etchings of scenes in Japan, which, though interesting, especially his plates of the temples at “Kitano” and “Tokyo,” are not the high-water mark of the artist’s achievement.

As to what are his most successful etchings, it would be rather difficult to state with exactness.

The Mexican series, unique among prints, are wonderful in their rendering of that peculiar Mexican architecture, derived

from Spain, it is true, but changed, developed, molded into something to meet the requirements of a new land and another climate.

With a few exceptions, notably the prints of the "Borda Garden, Cuernavaca," the artist has chosen architectural subjects, the public buildings and cathedrals of Mexico City, the several views of "Templo Parroquial, Taxco," and the churches at Cuernavaca, Contreras and Guanajuato.

Displaying in their economy of line the hand of the skilled draughtsman, these plates have all the interest of etchings beautifully executed, with the added charm of the exotic, for Mexico, while at our very doors, remains a sealed book to most northerners; and then, in every print one feels that hard and brilliant sunlight, beating so fiercely on the façades of churches, shining into dark corners of old streets, and illuminating the groups of lazy natives.

Unfortunately, the artist has lost by shipwreck the majority of the plates of the Mexican series, and the proofs from these plates are exceedingly scarce.

The "Norlands Series," done near the summer home of the Washburn family in Maine, rank easily among the best of landscape drypoints which have appeared in recent years. These plates are remarkable for the artist's comprehension of the beauty of what one might call ordinary country views. Such plates as "Lilypads," "Windy Morning," "Fuller Hill Road," "Field of Oats," "Androscoggin River," "After Sunset," and "Elms, East Livermore," do not make their appeal because of anything bizarre in their composition.

Almost everyone is familiar with quiet rural scenes, but then not everyone is an artist, and so, because Mr. Washburn has the "gift to see," we have for our delight these little gems of art.

It is gratifying to know that, defying the dangers of political revolution, he is at present working on a new Mexican series, which we have every reason to trust will be the equal of his earlier efforts, and may indeed even surpass them in beauty.



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CADWALLADER WASHBURN

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JAPANESE SERIES

1	NATIVE RESTAURANT	($5\frac{3}{8}$ x $3\frac{1}{2}$)	-	-	-	-	\$17.00
2	PARK, KYOTO	(6 x $4\frac{1}{2}$)	-	-	-	-	17.00
3	BRIDGE IN PARK, KYOTO	(5 x 4)	-	-	-	-	17.00
4	CREEK IN THE WOODS, KYOTO	($3\frac{5}{8}$ x $5\frac{1}{4}$)	-	-	-	-	17.00
5	BY THE SUMIDA RIVER, KYOTO	($5\frac{1}{4}$ x $3\frac{1}{2}$)	-	-	-	-	17.00
6	BRONZE LAMPS OF THE SHIBA TEMPLE, KYOTO	($6\frac{1}{2}$ x $9\frac{3}{4}$)	-	-	-	-	25.00
7	BUDDHIST TEMPLE, KYOTO	($9\frac{5}{8}$ x $6\frac{5}{8}$)	-	-	-	-	20.00
8	WINDING STEPS	($5\frac{3}{8}$ x 3)	-	-	-	-	14.00
9	BURIAL PLACE OF SHINRAN SHONIN AT HIGASHIOTANI, KYOTO	($5\frac{3}{4}$ x $4\frac{1}{2}$)	-	-	-	-	17.00
10	TEMPLE ENTRANCE KIYOMIZU—DERA, KYOTO	($4\frac{1}{2}$ x 6)	-	-	-	-	20.00
11	EXTERIOR OF TEMPLE AT KIYOMIZU-DERA, KYOTO	(6 x $4\frac{1}{2}$)	-	-	-	-	20.00
12	FAMOUS DRAGON FONT OF KIYOMIZU-DERA TEMPLE, KYOTO	(9 x $11\frac{3}{4}$)	-	-	-	-	40.00
13	TWIN IDOLS IN THE OUTSKIRTS OF TOKYO	($5\frac{1}{2}$ x $3\frac{1}{2}$)	-	-	-	-	17.00
14	STONE STEPS, NARA	($5\frac{1}{4}$ x $3\frac{1}{4}$)	-	-	-	-	17.00
15	BRONZE LAMPS, NARA	($5\frac{1}{4}$ x $3\frac{1}{2}$)	-	-	-	-	14.00
16	A FONT IN NARA	($3\frac{3}{8}$ x $5\frac{3}{8}$)	-	-	-	-	14.00
17	IRIS GARDENS, HONKIRI	($6\frac{3}{4}$ x $4\frac{1}{2}$)	-	-	-	-	18.00
18	STUDY OF BRONZE DRAGON	(6 x $4\frac{1}{2}$)	-	-	-	-	17.00
19	TEMPLE OF KITANO	($6\frac{1}{2}$ x $9\frac{3}{4}$)	-	-	-	-	25.00
20	BY THE RIVER UJI	($5\frac{1}{8}$ x $3\frac{3}{4}$)	-	-	-	-	17.00
21	BRIDGE AT UJI	($5\frac{1}{4}$ x 3)	-	-	-	-	14.00
22	BUDDHIST PRIEST	($4\frac{1}{2}$ x 6)	-	-	-	-	50.00
23	TOY MERCHANT	($4\frac{1}{4}$ x 6)	-	-	-	-	35.00
24	TOKYO BEAUTY	($7\frac{3}{4}$ x $9\frac{3}{4}$)	-	-	-	-	45.00
25	HEAD OF A NATIVE	(5 x $6\frac{1}{2}$)	-	-	-	-	17.00
26	HEAD OF A MENDICANT	($4\frac{1}{2}$ x 6)	-	-	-	-	20.00

MEXICAN SERIES

27	TEMPLO PARROQUIAL, TAXCO	$(7\frac{7}{8} \times 11\frac{3}{4})$	-	\$35.00
28	TOWER OF TEMPLO PARROQUIAL, TAXCO			
	$(6 \times 11\frac{3}{4})$	- - - - -	-	35.00
29	WEST SIDE OF TEMPLO PARROQUIAL,			
	TAXCO	$(7\frac{7}{8} \times 11\frac{3}{4})$	- - - - -	35.00
30	CHURCH IN CONTRERAS	$(5\frac{3}{8} \times 7)$	- - -	20.00
31	GARDEN OF LA VALENCIANA, GUANAJUATO			
	$(7\frac{3}{4} \times 11\frac{3}{4})$	- - - - -	-	35.00
32	LA CAMPANIA	(8×12)	- - - - -	35.00
33	WEST FAÇADE OF LA VALENCIANA	(8×12)	-	35.00
34	FRONT FAÇADE OF LA VALENCIANA,			
	GUANAJUATO	$(7\frac{3}{4} \times 11\frac{3}{4})$	- - - - -	35.00
35	TEMPLO DE SALUDE, MIXCOAE	$(8 \times 11\frac{3}{4})$	-	35.00
36	CATHEDRAL OF LEON	(8×12)	- - - - -	35.00
37	SAGRARIO METROPOLITANO, MEXICO CITY			
	(8×12)	- - - - -	-	40.00
38	FAÇADE, OF CHURCH OF NUESTRA SOÑORA			
	DEL CARMEN, CELAYA	$(8 \times 11\frac{3}{4})$	- - -	35.00
39	VIEW FROM COLONIA MIRAVAL	$(7\frac{1}{2} \times 3\frac{3}{4})$	-	50.00
40	ROAD TO COLONIA MIRAVAL, CUERNAVACA			
	$(11\frac{3}{4} \times 7\frac{3}{4})$	- - - - -	-	100.00
41	PORFIRIO DIAZ BRIDGE, CUERNAVACA			
	(10×8)	- - - - -	-	100.00
42	CALLE HIDALGO, CUERNAVACA	$(7\frac{5}{8} \times 3\frac{3}{4})$	-	50.00
43	STONE BENCH, BORDA GARDEN,			
	CUERNAVACA	$(11\frac{7}{8} \times 7\frac{3}{4})$	- - - - -	100.00
44	MEXICAN MENDICANT	(4×10)	- - - - -	50.00
45	MEXICAN SOMBRERO	(6×9)	- - - - -	50.00

NORLANDS SERIES

46	ROAD NÉAR ROUND POND	$(8\frac{7}{8} \times 6)$	- - -	20.00
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NORLANDS SERIES III

47	AFTER SUNSET	$(7\frac{3}{4} \times 4\frac{3}{4})$	- - - - -	15.00
48	BOG CREEK, No. 2	$(11\frac{3}{4} \times 8)$	- - - - -	20.00

49	WOOD NOTES	(12 x 7 $\frac{3}{4}$)	-	-	-	-	-	-	\$30.00
50	CREEK FERNS	(11 $\frac{3}{4}$ x 6)	-	-	-	-	-	-	25.00
51	LIGHT AND SHADOW	(8 $\frac{3}{4}$ x 6)	-	-	-	-	-	-	20.00
52	BEAR MOUNTAIN	(8 $\frac{7}{8}$ x 6)	-	-	-	-	-	-	20.00
53	FULLER HILL ROAD	(7 $\frac{1}{2}$ x 4)	-	-	-	-	-	-	15.00
54	ANDROSCOGGIN RIVER	(<i>Leeds Central</i> , 9 x 6)	-	-	-	-	-	-	20.00
55	ENTRANCE TO WOOD ROAD	(8 $\frac{7}{8}$ x 5 $\frac{3}{4}$)	-	-	-	-	-	-	20.00
56	JAY BRIDGE ROAD	(8 $\frac{7}{8}$ x 6)	-	-	-	-	-	-	20.00
57	ANDROSCOGGIN BANKS	(7 $\frac{3}{4}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	15.00
58	MARTIN STREAM MEADOW, No. 2								
	(7 $\frac{3}{4}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	-	15.00
59	ANDROSCOGGIN RIVER								
	(<i>Gilbertville</i> , 7 $\frac{1}{2}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	-	15.00
60	SHOWERS	(<i>Fuller Hill</i> , 7 $\frac{1}{2}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	15.00
61	FIELD OF OATS	(7 $\frac{1}{2}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	15.00
62	SUNSET GLOW	(7 $\frac{1}{2}$ x 3 $\frac{3}{4}$)	-	-	-	-	-	-	15.00
63	CREEK FOLIAGE	(4 $\frac{3}{4}$ x 7 $\frac{3}{4}$)	-	-	-	-	-	-	15.00
64	A GULCH	(5 $\frac{3}{4}$ x 9)	-	-	-	-	-	-	20.00

NORLANDS SERIES IV

65	A DEAD LOG	(9 $\frac{3}{4}$ x 7 $\frac{1}{2}$)	-	-	-	-	-	-	25.00
66	WIND	(8 $\frac{7}{8}$ x 6)	-	-	-	-	-	-	15.00
67	BROOK AT BARTLETT'S MILL	(8 x 5)	-	-	-	-	-	-	15.00
68	FIELD IN GILBERTVILLE	(7 $\frac{3}{4}$ x 5)	-	-	-	-	-	-	15.00
69	FIELD IN SOUTH LIVERMORE	(7 $\frac{7}{8}$ x 5)	-	-	-	-	-	-	15.00
70	ELMS AT EAST LIVERMORE	(8 $\frac{3}{4}$ x 7)	-	-	-	-	-	-	20.00
71	SEVEN MILE CREEK	(8 x 5)	-	-	-	-	-	-	15.00
72	ELMS AND MEADOW NEAR DEAD RIVER								
	(8 x 5)	-	-	-	-	-	-	-	15.00
73	MEADOW BRIDGE	(9 x 6 $\frac{1}{2}$)	-	-	-	-	-	-	20.00
74	ELMS AT TOLLAWOLLA	(9 $\frac{1}{2}$ x 6 $\frac{3}{4}$)	-	-	-	-	-	-	20.00
75	ROAD NEAR STRICKLAND'S FERRY	(8 x 5)	-	-	-	-	-	-	15.00
76	MEADOW CREEK, NORTH JAY	(8 $\frac{1}{2}$ x 5 $\frac{3}{4}$)	-	-	-	-	-	-	20.00
77	POOL NEAR TOLLYWOLLY	(7 $\frac{3}{4}$ x 5)	-	-	-	-	-	-	15.00
78	ROLLING COUNTRY, NORTH JAY	(8 $\frac{1}{4}$ x 5 $\frac{1}{2}$)	-	-	-	-	-	-	15.00
79	ELMS AT SOUTH LIVERMORE	(7 $\frac{1}{4}$ x 10)	-	-	-	-	-	-	50.00



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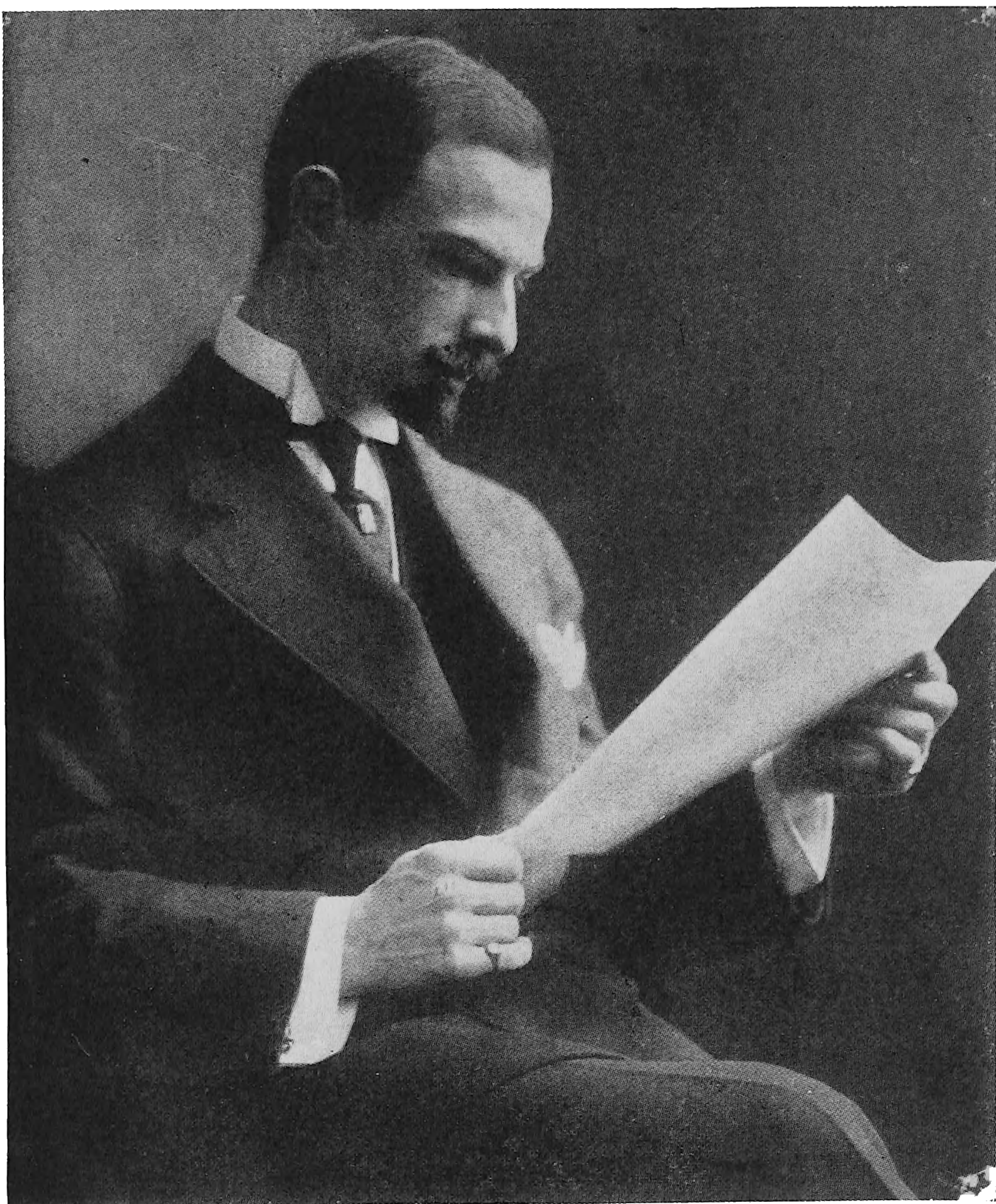
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Herman A. Webster





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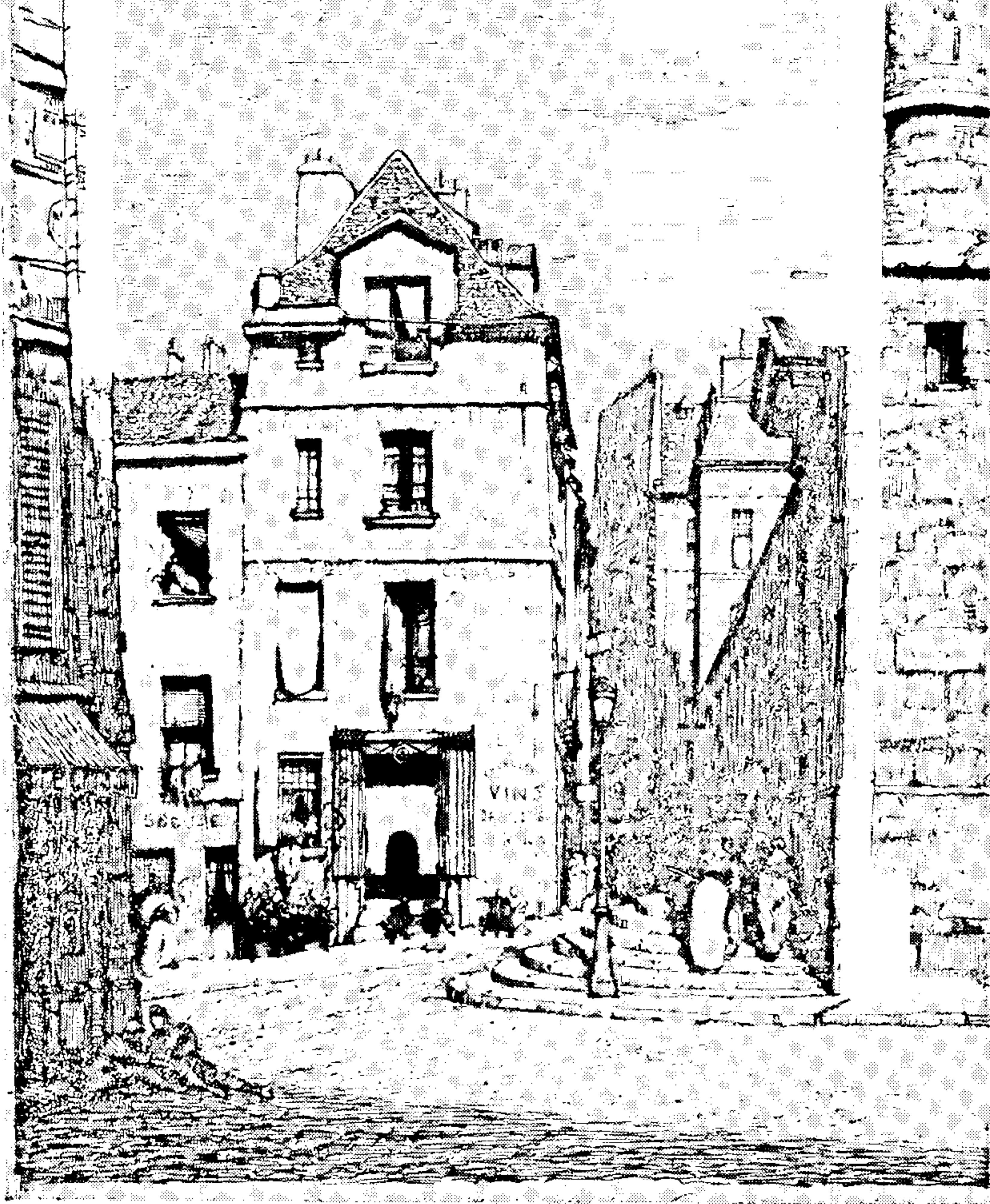
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critic who would not acknowledge the perfect proportions of the figure of the woman in the foreground; but the distinguishing characteristic of this etching, its chief glory in fact, is the marvelous sunlight, floods of it—palpitating—insistent—all pervading—creating the most wonderful illusion of atmosphere, and making of the print itself a masterpiece of art.

“Le Vieux Marché, Marseille” is another of his new prints which possesses a decidedly unique charm, due in large measure to the skill with which the artist has handled a rather difficult composition, and to the beautiful tone of the whole print. It is one of his strongest plates.

That the artist’s future accomplishment, as well as his past performance, will materially assist in placing our American school of painter-etchers in a secure and well-recognized position, is the expectation of his admirers and of his critics.



La Maison Meline, Paris (*Catalogue No. 13*)



"Au Soleil d'Or," Strasbourg (*Catalogue No. 9*)

HERMAN A. WEBSTER

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1	OLD COURT, SACHSENHAUSEN	(7 x 8 $\frac{3}{4}$)	-	-	\$30.00
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3	THE LITTLE BRIDGE	(5 $\frac{1}{2}$ x 4)	-	-	20.00
4	STREET OF THE THREE KINGS	(4 $\frac{3}{4}$ x 5 $\frac{3}{4}$)	-	-	20.00
5	DER LANGER FRANZ	(3 $\frac{1}{4}$ x 5)	-	-	20.00
6	LÖWENPLÄTZCHEN	(6 $\frac{1}{4}$ x 8)	-	-	30.00
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8	SPITALPLATZ-STRASBOURG	(8 x 7)	-	-	20.00
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11	QUARTIER SAINT JEAN, MARSEILLE	(4 $\frac{1}{2}$ x 10 $\frac{1}{4}$)	-	-	18.00
12	LE VIEUX PORT, MARSEILLE	(6 x 4 $\frac{7}{8}$)	-	-	12.00
13	LA MAISON MELINE, PARIS	(6 $\frac{1}{2}$ x 8 $\frac{3}{4}$)	-	-	20.00
14	LA VIEILLE ECOLE DE MÉDECINE, PARIS	(7 $\frac{3}{4}$ x 11 $\frac{3}{4}$)	-	-	24.00
15	NOTRE DAME DES ANDELYS	(7 x 11)	-	-	50.00
16	THE BELFRY, BRUGES	(3 $\frac{3}{4}$ x 6 $\frac{3}{4}$)	-	-	10.00
17	RUE A MORLAIX	(5 $\frac{1}{2}$ x 7 $\frac{3}{4}$)	-	-	10.00
18	AN OLD COURT, BOURRON	(4 $\frac{1}{2}$ x 5 $\frac{1}{2}$)	-	-	10.00
19	LA CHAUMIÈRE	(6 $\frac{1}{4}$ x 4 $\frac{3}{4}$)	-	-	10.00
20	LA PAYSANNE	(2 x 4)	-	-	10.00



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Charles Henry White

MR. CHARLES HENRY WHITE, author as well as artist, holds a place among American etchers more or less unique because of his characteristic etchings of American cities. Born in Canada in 1878, he obtained a large portion of his art instruction abroad, chiefly in Paris and Rome, and yet it is not his foreign plates which have given him his greatest renown.

Speaking of his European prints, it is undeniably true that the "Bruges Series" are quite charming, and they render in a manner quite satisfying the quaintness of the old town. But as the artist himself says in one of those travel sketches which frequently accompany the publication of his etchings, (or is it the etchings which illustrate the text?), "All artists go to Bruges."

But not all artists go to Salem, Baltimore, Richmond, Charleston, New Orleans; nor, having gone, would they have given us exactly what we have from the plates of Mr. White, namely: very clever prints, displaying in every line the skilled craftsman and in addition the special genius of the artist in their composition. For Mr. White has the happy faculty of choosing just the right old bridge to sketch, just the right old corner-store or sleepy street, making each "series" of his prints complete, in that a bit of local colour in each is distinctly felt.

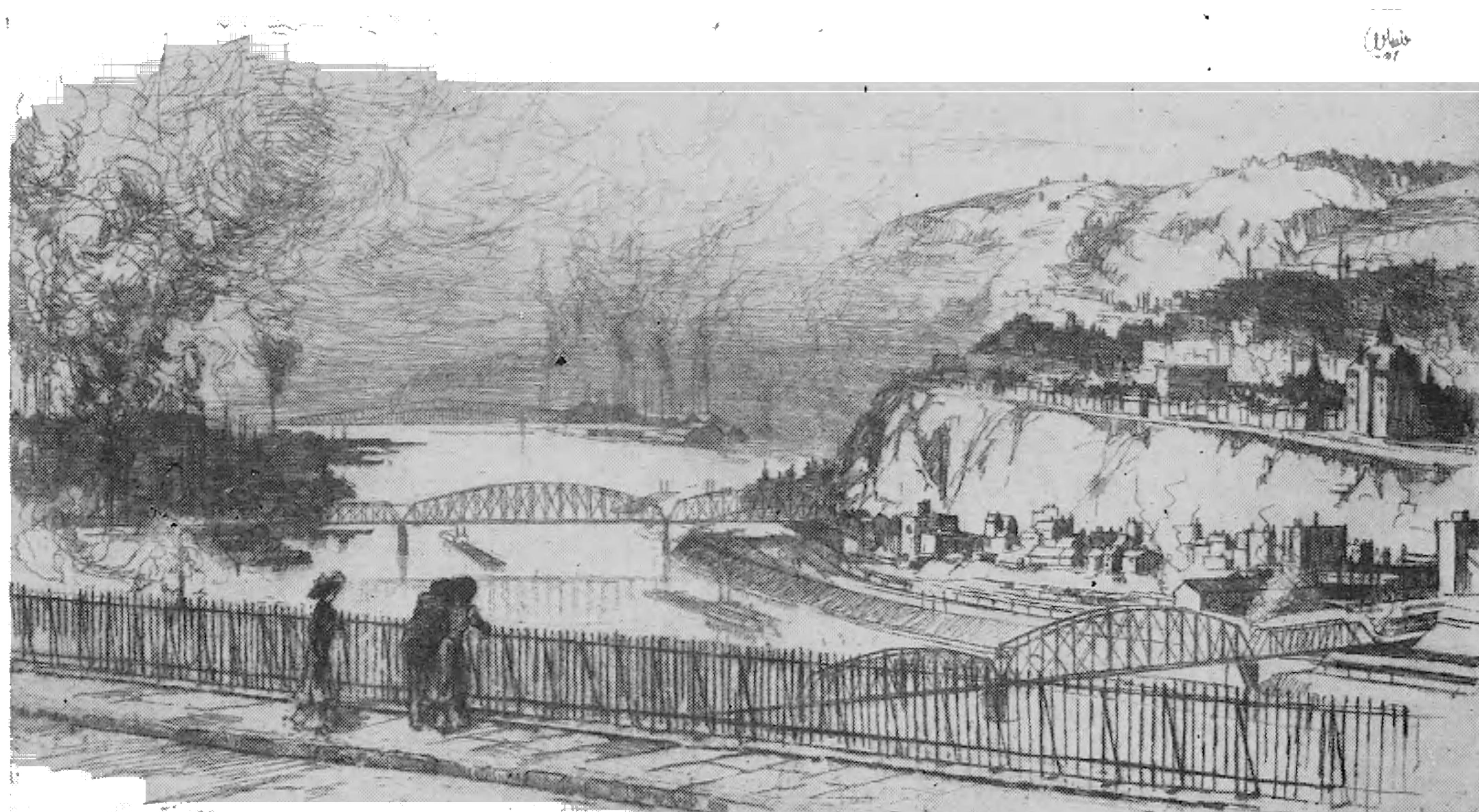
There is an air of romance about such plates as "A Bit of Mount Vernon Street," Boston, "Saint James," Richmond, "The Sloan House," Charleston, or "The Balcony," New Orleans. Possibly the artist puts something of himself into these plates. At any rate, we know of one who was led into taking the trip to Charleston merely from having seen these prints of that famous old Southern city. How anticipation was more than fulfilled would take too long to tell.

The artist's etchings of Chicago and Pittsburg are among the best which have been done of those cities, rendering as they do their restless ultra-modern spirit and life.

Although the artist may, and doubtless will, continue to delight us with his sketches on the copper-plate, they can but add fresh laurels to a reputation securely founded.



The Sloan House, Charleston (*Catalogue No. 56*)



The Valley of Unrest, Pittsburg (*Catalogue No. 31*)



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CHARLES HENRY WHITE

(In each instance the width is given first)

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