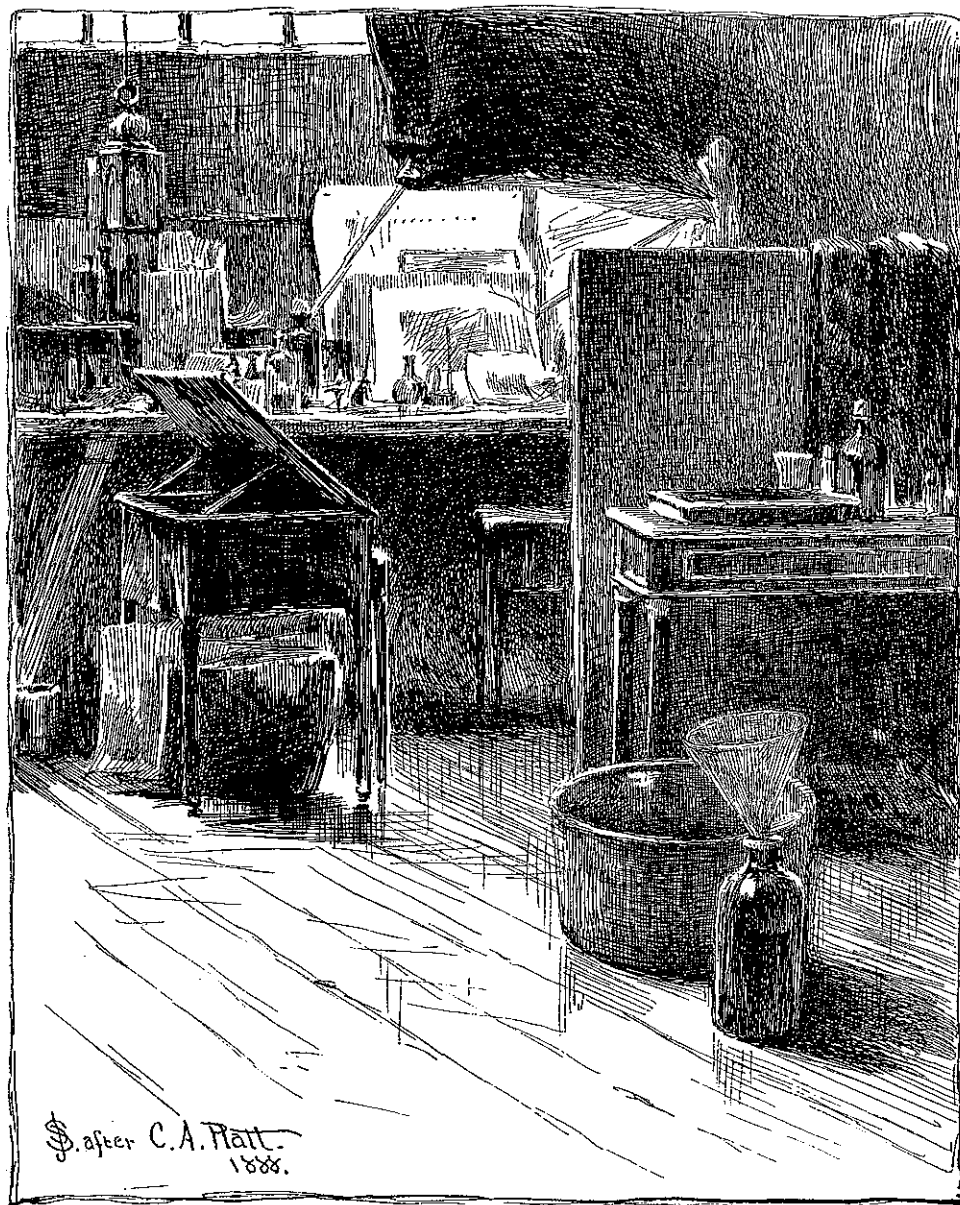






A PUBLICATION BY THE  
NEW-YORK ETCHING CLUB  
1891





A CORNER IN AN ETCHER'S STUDIO.



PUBLICATION BY THE    
NEW-YORK ETCHING CLUB  
WITH CATALOGUE OF ETCHING PROOFS  
EXHIBITED AT THE NATIONAL ACADEMY  
OF DESIGN, NEW-YORK, FEBRUARY, 1891



NEW-YORK  
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1891

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1890-91.



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LIST OF ILLUSTRATIONS.

"A CORNER IN AN ETCHER'S STUDIO" . . . . . *Frontispiece*  
Pen and Ink Reproduction after a Painting by Chas. A. Platt.

PORTRAIT OF SAMUEL COLMAN.  
Half-tone Process by Kurtz.

ETCHING, "KEW" . . . . . By Samuel Colman.

PORTRAIT OF F. S. CHURCH.  
Half-tone Process by Kurtz.

ETCHING, "IDYL" . . . . . By F. S. Church.

PORTRAIT OF CHAS. A. PLATT.  
Half-tone Process by Kurtz.

ETCHING, "LOW TIDE, HONFLEUR" . . . . . By Chas. A. Platt.

PORTRAIT OF W. L. LATHROP.  
Photo. by Cox, Process by Kurtz.

ETCHING, "SOU' SOU' EAST" . . . . . By W. L. Lathrop.

PORTRAIT OF CARLTON T. CHAPMAN.  
Half-tone Process by Kurtz.

ETCHING, }  
"SUNDOWN, GLOUCESTER HARBOR" } By Carlton T. Chapman.



#### SOME OBSERVATIONS.

**T**HE Art of Etching has experienced among us all of the fluctuations that might be naturally expected to result from a mercurial temperament and a meager knowledge of art matters.

That beautiful art is now being sore tried in the very house of her friends, or, at least, of those professing to be her friends. She is suffering from a popularity so wide and so fleshly in its attributes that in its embrace the breath of life is nearly pressed out of her. She is the winner of a victory so disastrous that some sorrowing friends are humbly prayerful for the healthy reaction of a wholesome defeat.

In this country, not many years ago, an etching was a thing almost unknown commercially. It is true that we might have read among the foreign items in our metropolitan newspapers that the British Museum had, after a hot contest, secured for £2000 a choice proof of a Rembrandt etching, and possibly a dealer or two in this city might have had for sale some old etching prints. Those who

read the item probably puckered their lips to a whistle of incredulous wonder, and those who saw the etching prints that they might buy shrugged their shoulders as they mused upon these manifestations of a strange mania. We have changed all that now. Not a dry-goods store upon our wide thoroughfares but has its enticing display of "artist proof" etchings, each decorated with one or more autographs and several "remarques," all offered at wondrously low prices. Not a mortgage-laden farm in Kansas or a liquidating cattle-ranch in Texas but may show its "artist-proof" etching; for, to supply the art-craving of a people insatiable with the greed of a new appetite, presses with relays of men, working night and day, are laboring to supply the demands of our great cities, and carloads—literally, carloads—of signed artist-proof etchings are being sent to plains and prairies, Rocky Mountain homes and far Pacific slopes. What a brave change from the apathetic ignorance of a few years ago! In contemplating it the timid old-time friend of the art of etching stands aghast. He had learned to look upon an etching as the outcome of some artist's love-labor—as a work embodying some fair thought—as a subtle appeal to imagination or memory. He does not understand the conditions that fill the air of a continent with remarked and signed artist's proofs as with a wide-spread snow flurry. He has seen the etcher take with his own hand a few choice proofs, infusing into them an indescribable something that was, in truth, a part of the same artistic impulse that made the etching. He knew that the tender "dry-point" would yield but very few impressions, and that even the bitten line on the soft copper would soon show signs of wear resulting in loss of brilliancy in the proof. He knew that the moods of the etcher were not subject to control, like steam that he might turn on and off at will, making himself hot with divine fire when he wished to etch, or cool when he wished to eat or sleep. He did not know that those etchings can now, by a beautiful trick of science, be clad in steel mail with power to resist



*the ravaging printer, and that, "steel-faced," the tender etching and the frail dry-point become practically indestructible.*

*Notwithstanding these depressing conditions the outlook is not altogether discouraging. A public in transition state, passing from a condition of all-absorbing commercial activity to one of financial reward, is a good soil upon which to sow æsthetic seed, but that seed must present many "sports" and grow in fantastic variety before the perfected strain of flower and fruit is developed. More than one generation of men and women is needed to produce the ripe culture that recognizes promptly the best in any art. Now and then there are rare examples of intuition, enabling the favored ones, who have been permitted to find a royal road, to taste the joys of the matured connoisseur, but ordinarily the stock from which is reared an intelligent, art-loving public—the many whose concurrent judgment is a true court—comes through an infancy made familiar with the good and beautiful things that were loved by the parents before. If our homes are not centers where the good in literature, art, and music can exercise their educational influence, we must trust to the unknown power for good of our free libraries, our free museums and music rooms, and even to our streets, with their examples of architecture and statuary.*

*Under the conditions of our growth and of our home living in this country, viewing the length and breadth of it, it is impossible that these necessary environments should as yet prevail to any great extent. The growth of a real art interest, education, and consequent art knowledge in a great city like this, where art museums and art schools of a high order have developed with astonishing rapidity into most gratifying proportions, is almost beyond our power to realize. This rapid growth and these ample developments give assurance that among our national aptitudes and characteristics we may claim the artistic trait. We may claim that this is national and not local, because the same trait is to be found unmistakably over*

*the entire country. It is concentration of wealth only that gives us an advantage in this metropolitan city. Collections of art treasures are being made in far distant parts of the country that were but a few years ago actual wildernesses. These are grafts to whose growth we must look with the greatest interest. Their healthy unfolding will, in a short time, make our dreary mercantile desert, so destitute of art life, blossom like the rose. It may excite amusement for the moment to learn that in far-away Osbkosh or, may be, on some Indian reservation an Art Institute has been organized upon plans as wide and all-embracing as those of any of the National Museums or art organizations of Europe, and that there spirited discussions concerning the fundamental principles of art, its influence in the history of nations, and its schools, ancient and modern, form a part of the amusement of the young men and women of the place. But why should we smile? It is one satisfactory link in the chain of evidence to prove the truth of our claim to a national artistic temperament. It means that with scant opportunity there will grow a desire for art education and an appetite for things that are good, that will not be appeased. Hunger, under stress of circumstances, may be for a time allayed by husks, but it will not be satisfied, and as the appetite is gratified it will become more fastidious until, at last, the fatted calf is none too good.*

*The "pioneer of civilization," upon the first wave of that flood that is now so rapidly submerging our continent, cannot exist without his illustrated newspaper. Very few have an adequate idea of the penetrating power of those weekly sheets. No wilderness is dense enough to resist them, and their pictures are oftentimes the "things of beauty" in what would be, without them, dreary and unadorned habitations. The seed of taste has been sown—the little graft has budded—in our soil and climate we may trust them to grow. Those newspaper illustrations will soon be replaced by chromos, if there are any left in the border market; if not, then by one of that*

cloud of etching proofs whose sudden development has excited such alarm. The seed has grown into a plant, and that plant has borne one very small blossom. The tender love for that blossom is not born of a fleeting fashion of the time, nor of a desire to conform to the social requirements of that section. It is an inborn love and must grow as it finds room and opportunity. In the humble gratification of that love we shall find a reason that must greatly modify our apprehensions when we query: what will be the extent of the evil that must follow this cloud of artless etchings? In the far country where the great mass of that cloud is scattered it will create first a desire and then a demand. In the large cities, in another degree, it answers the same purpose. The education there will be more rapid, the material to supply the demand being much more accessible and growing rapidly better in answer to the greater intelligence of the demand. Amateurs will soon learn the difference between manufacture and art, and will seek that pleasing excitement of the artistic sense, or gratification of technical knowledge, that is to be found only in such works as cannot be cheapened by sharp business competition in an art market. They will learn that the best works must be sought for with an eye made keen by both love and knowledge, and time will teach them that such possessions will grow ever sweeter, always yielding a dividend of enjoyment far outweighing in pure gratification the gold of other investments. They will attain an altitude above the caprice of fashion, whether that fashion be the manner of some English master or of some French master; whether the method be painter-etching, mezzotint, aquatint, or some older style, newly revived to stimulate that taste for novelty which has nothing in common with the taste for that which is good.

The educated amateur cannot be without interest, however, in these different methods so long as they are an outcome of a desire to find some particularly suitable form of expression, for one could not wish, no matter how ardent his love for painter-etching, that that

method alone should survive. He might as well wish for but one form of versification or, discarding all versification, cling stoutly to pure prose. All forms of art have their limitations, of course, aside from the limitations of the individual artist. Turner could not find the form of art utterance he desired in the etched line alone, so he supplemented it in his *Liber Studiorum* with mezzotint. F. Seymour Haden, master as he is of the suggestiveness of pure line, has found it inadequate at times, and he too has sought a fuller, further expression in the tones of mezzotint. These masters did not abandon line and work with mezzotint because that, as a novelty, would appeal to popular taste, but because it was the most satisfactory method of which they knew to produce desired effects. Tissot can best tell his story through the medium of the dry-point. Years ago Louis Marvy sang his little song very sweetly, his transmitter being soft-ground etching. The man may yet come who will so use his brush and acid upon the delicate crackle or granulation of an aqua-tint ground as to produce charming painter-like effects, combining at once delicacy, breadth, and strength.

These methods have, each of them, some well-marked characteristic to commend them. The etched line is autographic and in the hands of a master is full of subtle vitality beyond the reach of analysis. Free-hand, or painter-etching is the highest type, and the best examples are from the hands of masters of the suggestive in art. A mere line, a thing arbitrary and conventional in its character, is, by a wizard hand, made to conjure from the surface of a sheet of paper the facts or the fancies so potent to thrill us with pleasure. That thrill is but an answer to the quick impulse of the etcher who, being moved by some *Sprite* of fancy or some charm of fact, hot from the energy of the impulse, careless of unimportant details, dashing in the salient lines, transferred his vision to the copper, producing a work that is alive in its appeal to our imagination. This direct thrust for the very heart and center of an idea is the characteristic of a

*painter-etching. The variations upon this characteristic presented in the works of different painter-etchers are so many interesting studies of individuality. The first essential is heat—fire—"snap"—in the vernacular. In proportion to the absence of this quality and as its place is taken by coolness, deliberation, and studied carefulness, the etcher is unfitted for free-hand, or painter-etcher's work. The work may be admirable, painstaking, and conscientious, but if in cold, calm preparation his mental sight has missed the essence of the idea and has, with dimmed perception, striven to make many lines take the place of one—has given undue importance to details or gives evidence of the consciousness of an effort, then his work is a failure. This is high ground, but we need not be trite by undertaking to defend the position. These observations concerning "divine heat" and other elements not to be found for sale in the shops, so sweeping in their character as to cut down all except the first rank, need not discourage the efforts of any one so long as in those efforts and aspirations he continues true to himself. All cannot be masters. The trill of the humble little song-sparrow must still be as sweet to mortal ears as though no choir of morning stars had ever sung together in celestial space.*

*Another interesting study is to be found in the differing evidences of Spontaneity and fervor as shown in the works of well-known masters. The tremendous energy—the quick impulse—the unerring hand—is as plainly shown in the realistic treatment of brick walls and architectural and shipping details in Whistler's early Thames views as it is in the hasty, impatient, and, many times, meager treatment of his later Venetian and Amsterdam plates. Although in years this one etcher's manner of treatment has changed so widely, yet the etcher's impulse remains always the same. The changes are physical rather than intellectual. The unerring hand of the young man has grown to be impatient and is in haste to jot down the mark that must stand now, a symbol, where years ago he was content to*

make many marks to explain themselves more fully to his, as yet, imperfectly educated admirers. From this line of reasoning it does not necessarily follow that the ideal free-hand etching must be a thought or a statement skeletonized. We know that different substances glow with more or less fervor, under the same current. Where one blazes in an instant, like a carbon-point, another burns cherry-red, and only after much tribulation glows white with fervent heat. No master gives better examples than Rembrandt of flashes and sustained heat, but the fire is never out.

Upon a plane entirely different from free-hand etching is what is known as reproductive etching—a title somewhat misleading but accepted for want of a better one. There the relation of the etcher to his work is altogether different. His original is before him—the task is to translate from color into monotone. In the original all of the problems of the picture have been thought out, the composition, the details of drawing, the delicate relations of light and shade, of color values, textures, and like niceties have been decided. The reproductive etcher has to put his own, individual, artistic self upon the shelf that he may be merged into closest sympathy with the original work. Where the painter has, with one flash-like stroke of the brush, set a scintillating flame of pigment, the reproductive etcher must take stock of his forces that he may carefully elaborate his translation of the scintillating color-flame into black and white. With studious deliberation he interprets the flash of genius. He studies the subtle diversities of light in the picture, a light in the sky in its relation to a light on some white object and the difference between these two and a light upon flesh tones. They all represent sunlight and yet their equivalents in shadings of black and white are very different—and so are their textures, for the light of a cloud, sunshine upon a cheek, or the brightness of a bit of white linen could not be represented successfully by a like arrangement of lines. Textures must be observed, and the monochromatic equiva-

*lents of color in refined attenuations are dwelt upon with anxiety. This is the very reverse in many respects of painter-etching, but in its best development it calls for a very high order of talent, a sensitive, sympathetic temperament, an artistic training and a large fund of technical knowledge.*

*Dry-point has characteristics no less marked than free-hand etching; although closely allied, it is not etching, because acid is not used. The line, drawn firmly with a sharp point upon the copper, turns up a furrow of displaced metal, technically known as "bur." Usually the incised line of dry-point work is inconsiderable, the bur being most depended upon. The bur holds the ink and prints a soft, indeterminate line; these lines are tender threads of velvet and, woven together, they form a royal fabric of incomparable richness. To reach the highest results in dry-point or free-hand etching a good print is hardly less a necessity than a good plate. For that reason many dry-pointers and etchers have taken their own proofs, the artistic essence thus maintaining its presence to the end. No such work can become common or cheap.*

*Mezzotint, beautiful for the possible tenderness of its high lights, for perfect monochromatic gradations of tint, for velvet-like and profound depth of shadow, very easily deteriorates into mere muddiness. A chisel-shaped instrument, called a "rocker," having upon its edge fine teeth, varying in number from forty to two hundred to the inch, is rocked back and forth over the plate's surface, each fine tooth as it enters the copper making an indentation and a point or "bur" of displaced metal. After repeated rockings—going over the entire surface as many as forty or fifty times—a mezzotint ground is produced that presents a face of perfectly even abrasion composed of tiny indentations and points of raised metal. A print from this ground would show unbroken blackness. The picture is produced by scraping away, in greater or lesser degree, the points of raised metal; if pure white is desired then the indentations also have to be cleaned from the copper.*

*In aqua-tint a solution of resin in alcohol is flowed over the plate, and, as the spirits evaporate, the remaining film of resin granulates or crackles, forming a network of openings through to the copper, the coarseness or fineness of which is determined by the amount of solution flowed on or by its attenuation. This is the ground upon which, as has been already suggested, may be produced, by acid under skillful treatment, very painter-like results. For aerial or architectural effects, it may be used very successfully. A brush-like touch is possible in what is known as "stopping-out," and an infinitude of tones and gradations may be got by applying the acid to the plate with a brush. After getting these very desirable qualities, the aqua-tint method is open to an objection, in one way the same, in another the reverse, of the one that may be urged against mezzotint. In pure mezzotint there is no texture—in aqua-tint there is but one texture. It is true that in mezzotint, by a deft use of rockers of different degrees of coarseness, variations amounting to textures can be produced, but at best the variation is limited, and consequently mezzotint is almost invariably worked upon an underlying etching. Aqua-tint granulations may be made to vary, but only within a limited range, the variations being only a larger or a smaller crackle. Even such variations are under imperfect control where the wet process, or resin in solution, is used. Jacquemart has shown in an astonishing way how a line, or combination of lines, may successfully convey to the eye an impression of crystal, metal, polished stone, wood, and textile stuffs. No such variations of texture could, with equal success, be represented by either mezzotint or aqua-tint.*

*Soft ground etching is another form of expression that has, to a small degree, taken the attention of artists. To the ordinary etching ground is added an equal weight of tallow. This forms a soft compound which will not harden after being spread upon the plate, and which, while a perfect protection to the copper surface against the*



action of acid, will come off readily, adhering to anything that touches it. On spreading a thin piece of paper over a plate so grounded and making a pencil drawing upon the paper, the ground adheres to the paper wherever the pencil touches, and on lifting the paper, leaves the metal exposed for the acid to work upon it when placed in the bath. To one whose hand commands a ready pencil soft-ground etching must present many charms. Nothing need be lost between pencil touch and plate; tone relations are not difficult to get, and some knowledge of the action of acid will secure all the vigor obtainable with pencil or crayon. But with the best soft ground results before us we are likely to ask ourselves if in this method there is any indisputable advantage over lithography.

These observations upon etching and cognate branches have been made in consideration of a supposed interest on the part of many who will visit the exhibition of painter-etchings held under the general management of the American Water Color Society, at the National Academy of Design in February, 1891. They are, in part, in answer to queries heard so many times: "Has etching come to stay?"—"Will its excessive popularization be damaging to the art?"—"What may we hope for the future of etching?" The sum of our observations is that, believing that we have nationally an artistic temperament, there can be no reason to think that an art so refined and pure as the art of etching can fail to establish itself permanently among us. The effect of excessive popularization is detrimental for the time. But a low type of art widely disseminated is not so very injurious to us, because of our imperfect artistic education. A false or vicious type among a people further advanced in art would be far more dangerous. Among us it is the entrance of light—a very feeble light at first, but an entrance that begets a desire for more, and is the beginning of an art evolution.

As to the future of etching among us it would be hardly wise to hazard a prophecy, but little is risked upon a modest belief that

out of the fluctuations of action and reaction a small class of connoisseurs will grow whose educated tastes will find æsthetic food in the somewhat infrequent work of the few who shall etch because they are "called" to do so after the popular demand shall have ceased, and when it shall be no longer fashionable to etch or to buy etchings.

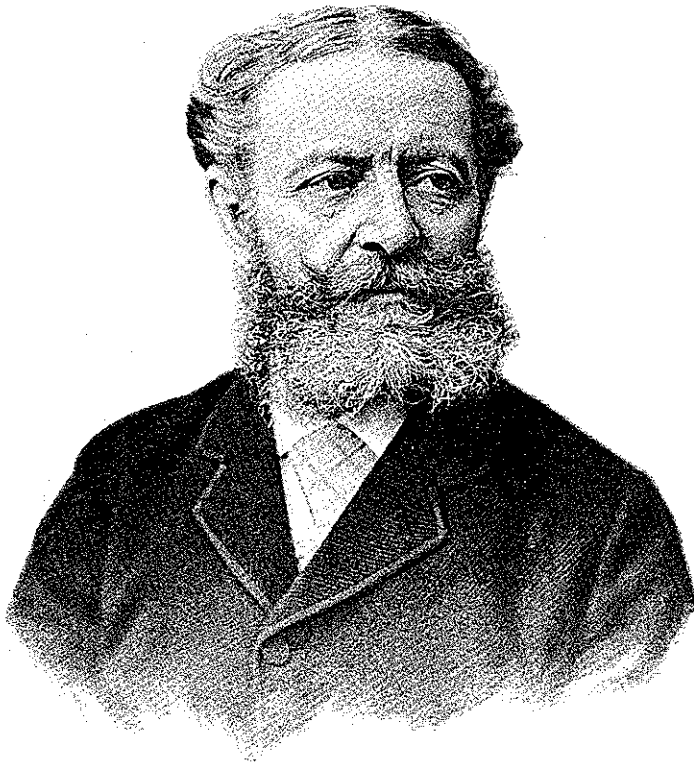
We have to thank free-hand etching for having toppled over the structure of convention and tradition that stood for line engraving. All of that is forever swept away, and it remains now for the collector to gather in the examples.

The man who will stay in answer to a popular demand must be the reproductive etcher, but even in his case it must be "the survival of the fittest" in the struggle with mechanical processes that have already reached such wonderful excellence.

As in the conflict between labor and machinery the result will be a raising of the standard—the elimination of the poorer workers. Science will find ways for doing everything and of supplying all demands except the demand for brains. The training school is a severe one, but we are secure in the assurance that out of the turmoil and strife of tariffs and schools and methods, of inventions, of mechanical and scientific processes, the best and the truly good will survive, growing better and stronger because of their trials and the opposition overcome.

J. D. S.





*Samuel Colman*

Born in Portland, Maine, 1832. Has spent, at different times, nearly six years abroad studying in the Art Schools of Europe. An Academician of the National Academy of Design; a founder and first President of the American Water-Color Society, and member of the New-York Etching Club.

Title page and Image Missing



*F. S. Church*

Born in Grand Rapids, Michigan, 1842. Began the study of art under Walter Shirlaw in Chicago. Came to New-York City in 1871 and studied in the School of the National Academy of Design. An Academician of the National Academy of Design. Member of Society of American Artists, American Water-Color Society, and New-York Etching Club.

AN IDYL. F. S. CHURCH.





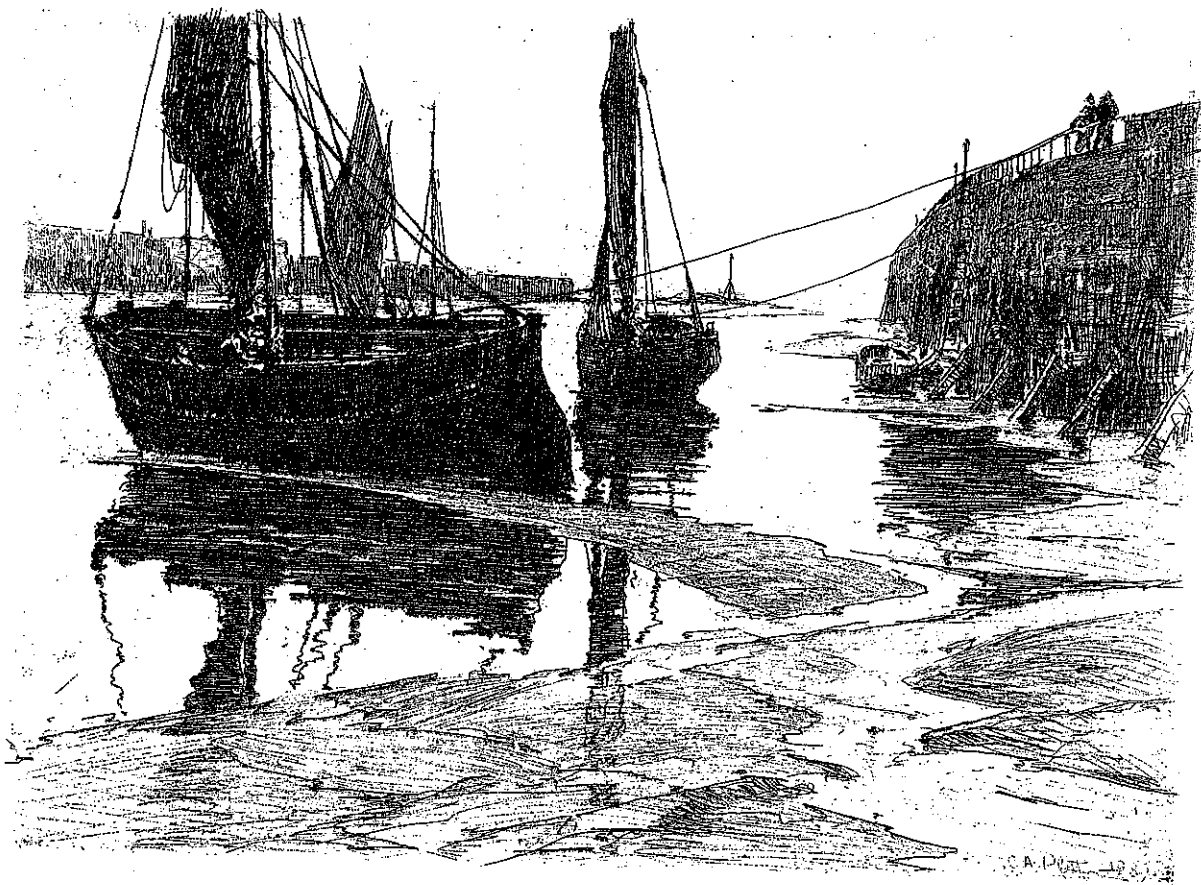
*C. A. Platt*

Born in New-York City, 1861. Studied in National Academy of Design and Art Students' League Schools. Went to Paris in 1882. Studied under Boulanger and Lefevre. Member of Society of American Artists, American Water-Color Society, Society of Painter-Etchers, London, and the New-York Etching Club.



LOW TIDE, HONFLEUR. C. A. PLATT.

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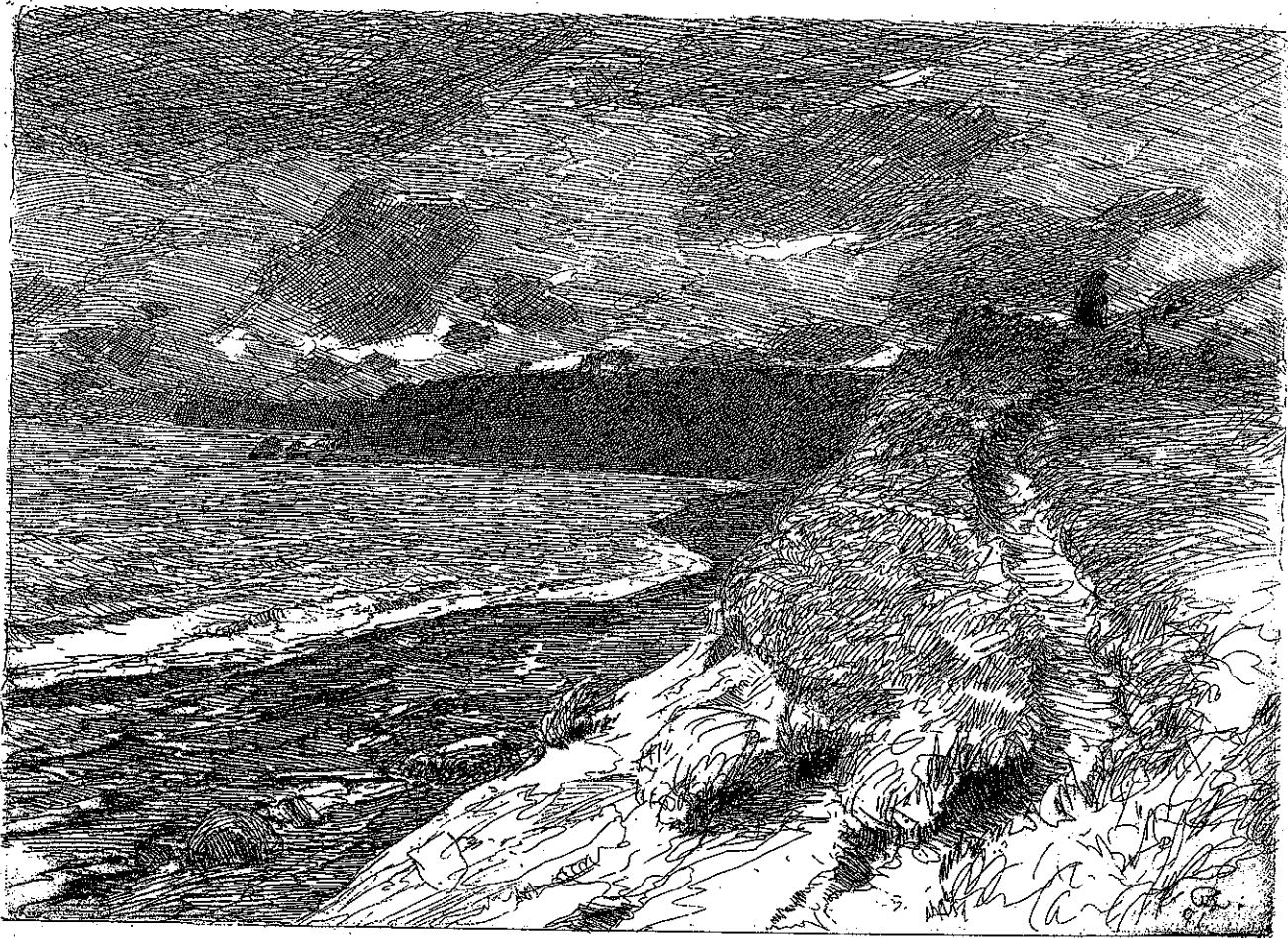


*W. L. Lathrop.*

Born in Warren, Illinois, 1859. Came to New-York City in 1880, but did not commence to etch until 1886. Since that time he has done little other art work. Spent one year abroad, chiefly in England.

SOU' SOU' EAST. W. L. LATHROP.

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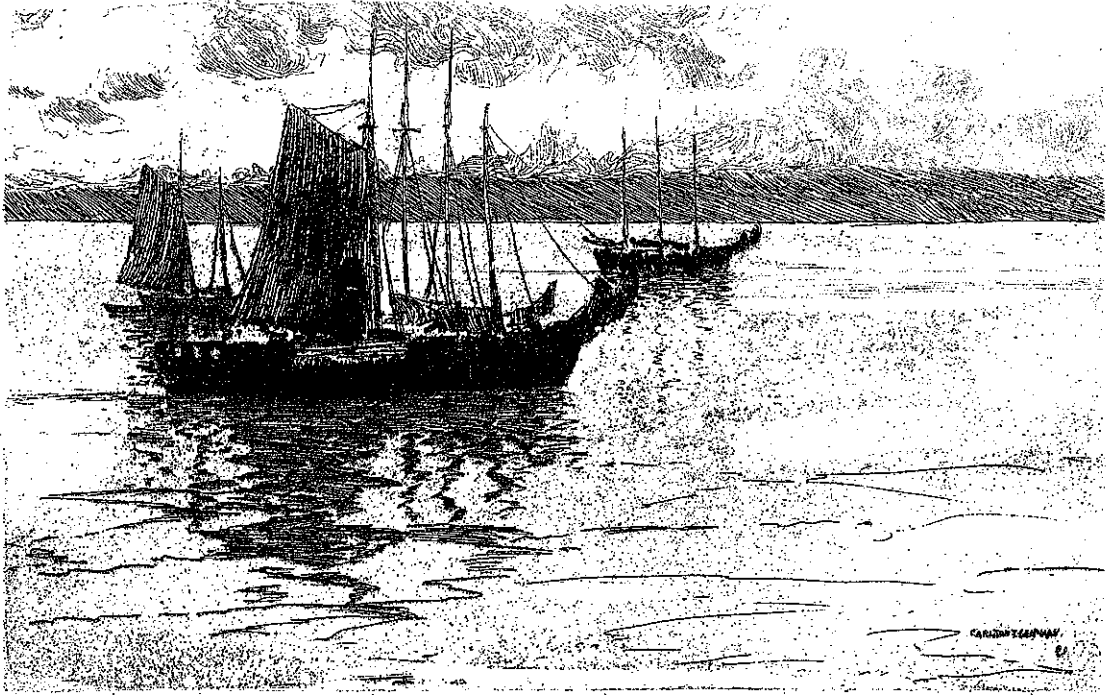


*Carlton B. Huffman*

Born in New London, Ohio, 1860. Came to New-York City and began his art studies in the Schools of the National Academy of Design and Art Students' League in 1882. Went abroad in 1886 and again in 1889, and studied in Paris and London.

SUNDOWN, GLOUCESTER HARBOR. CARLTON T. CHAPMAN.

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## CATALOGUE OF ETCHING PROOFS

EXHIBITED AT THE NATIONAL ACADEMY OF DESIGN, NEW-YORK CITY,  
DURING THE MONTH OF FEBRUARY, 1891.

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- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| ELIZABETH A. ARMSTRONG, . . . . .   | <i>St. Ives, Cornwall, England.</i>   |
| 1 Thoughts.                         | 2 Rivals.                             |
|                                     | 3 Tea.                                |
| ROBT. F. BLOODGOOD, . . . . .       | <i>58 East 13th Street, New-York.</i> |
| 4 Love Among the Roses.             | 5 "Who's Afraid."                     |
| A. H. BALDWIN, . . . . .            | <i>58 West 57th Street, New-York.</i> |
| 6 Head of an Old Man (first state). |                                       |
| OTTO H. BACHER, . . . . .           | <i>58 West 57th Street, New-York.</i> |
| 7 Study (unfinished).               | 11 Bead Stringers.                    |
| 8 Bridge of Sighs.                  | 12 Candelabra.                        |
| 9 Lavanderia.                       | 13 Still Life.                        |
| 10 Ponte del Pistor, Venice.        |                                       |
| H. K. BLANEY, . . . . .             | <i>Boston, Mass.</i>                  |
| 14 Still Life.                      | 15 Old Satsuma and Limoges.           |

- CARLTON T. CHAPMAN, . . . . . *58 West 57th Street, New-York.*  
 16 Moonrise. . . . .  
 17 Old Moat, Chartres. . . . .  
 18 Street in St. Malo. . . . .  
 19 Highway, St. Malo. . . . .  
 20 Herring Market. . . . .  
 21 Old Houses, Chester.  
 22 Street in Chartres with Cathedral  
 in the distance.  
 23 Lighthouse, St. Malo.  
 24 The Fishing Fleet.
- LOUISE PRESCOTT CANBY, . . . . . *1420 Chestnut Street, Philadelphia, Pa.*  
 25 Oswego Harbor. . . . .  
 26 Under the Willows. . . . .  
 27 The Kennebec.
- SAMUEL COLMAN, . . . . . *Newport, R. I.*  
 28 Terraces of Old Houses, Naples. . . . .  
 29 A Gray Day, Dieppe. . . . .  
 30 Olive Grove and Mill, San Remo. . . . .  
 31 Old Tower at Amsterdam. . . . .  
 32 Japanese Turo and Netsukies.  
 33 Kew, England.  
 34 Farm-yard, Easthampton, L. I.  
 (etched from nature).
- ARTHUR F. DAVIES, . . . . . *316 West 23d Street, New-York.*  
 35 Spring.
- BLANCHE DILLAYE, . . . . . *1413 So. Penn. Square, Philadelphia, Pa.*  
 36 Fishing Weirs, Bay of Fundy. . . . .  
 37 Sardine Wharf, Eastport, Me. . . . .  
 38 An Upland Path. . . . .  
 39 Roadway, Nanepashemet.  
 40 Lubec Highway.
- JNO. M. FALCONER, . . . . . *148 Madison Street, Brooklyn, L. I.*  
 41 Brooklyn Bridge Tower (from  
 the west). . . . .  
 42 Brooklyn Bridge Caisson. . . . .  
 43 Brooklyn Bridge Tower (from  
 the east).
- HENRY FARRER, . . . . . *Sunnyside Avenue, Brooklyn, L. I.*  
 44 Soft-ground Etching. . . . .  
 45 Gowanus Bay (first and second  
 states). . . . .  
 46 Gowanus Bay (third and fourth  
 states).  
 47 The Hour of Rest.
- T. C. FARRER, . . . . . *35 King Henry's Road, London, England.*  
 48 Stormy Evening. . . . .  
 49 The Land of Windmills. . . . .  
 50 Moon Rising. (Dry-point.)
- EDITH LORING GETCHELL, . . . . . *74 Pleasant Street, Worcester, Mass.*  
 51 A Pastoral. . . . .  
 52 Desolate Companionship. . . . .  
 53 A Salem Dory.

- LEIGH HUNT, . . . . . *155 East 22d Street, New-York.*  
 54 Pool below London Bridge. 56 A Rotterdam Wharf.  
 55 Epping Thicks. 57 Hackensack.
- J. HENRY HILL, . . . . . *822 Broadway, New-York.*  
 58 The Old Sleepy Hollow Church. 59 Springtime in the Woods.
- H. BOLTON JONES, . . . . . *253 West 42d Street, New-York.*  
 60 Winter.
- JOSEPH LAUBER, . . . . . *52 East 23d Street, New-York.*  
 61 A Seamstress (dry-point). 62 Near Manasquan, N. J.
- W. L. LATHROP, . . . . . *Greenport, L. I.*  
 63 A Cornish Hamlet. 64 An English Farm. 65 A Shady Pasture.
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 71 Ericsson's Day.
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 77 The Cowpath. 83 Along the Sound.  
 78 Morning on the Uplands. 84 Solitude.  
 79 Lighters in New York Harbor. 85 Near Sag Harbor.  
 80 Oaks near Rye. 86 Calm Day.  
 81 The Curve in the Beach. 87 Old Tide-mill.  
 82 New York Shanties. 88 Shady Brook.
- ANNA LEA MERRITT, . . . . . *1732 H Street, Washington, D. C.*  
 89 Portrait of Leslie Stephen.
- PETER MORAN, . . . . . *1322 Jefferson Street, Philadelphia, Pa.*  
 90 Return of the Herd. 91 Under the Willows.
- THOMAS MORAN, . . . . . *37 West 22d St., New-York.*  
 92 A Long Island Landscape.

- J. C. NICOLL, . . . . . *51 West 10th Street, New-York.*  
 93 Harbor (moonlight). 95 Mid-winter.  
 94 Cat.
- ELLEN OAKFORD, . . . . . *Englewood, N. J.*  
 96 Temple Street, New Haven.
- C. A. PLATT, . . . . . *3 No. Washington Square, New-York.*  
 97 An Inland Port. 102 Arnheim.  
 98 Charles River. 103 The Dredge.  
 99 A Sea Road. 104 East River Pier.  
 100 Under the Pont St. Marie. 105 Bass River.  
 101 St. Gervais. 106 The Two Sloops.
- JOSEPH PENNELL, . . . . . *London, England.*  
 107 Choir of St. Paul's, London. 112 Office of "Punch," Fleet Street,  
 108 The Thames Embankment. London.  
 109 Victoria Tower, Westminster. 113 Ludgate Hill.  
 110 Nelson Monument. 114 Chelsea.  
 111 Statue of Charles I., Trafalgar  
 Square.
- JAMES D. SMILLIE, . . . . . *337 Fourth Avenue, New-York.*  
 115 The Goldsmith's Daughter (re- 119 A Bit of Brook with some Sheep.  
 productive etching after Daniel 120 Dark Single Hollyhocks (dry  
 Huntington). point).  
 116 Sleep (mezzotint after Walter 121 A Bunch of Pansies (dry point).  
 Shirlaw). 122 A Portrait Sketch (dry point,  
 117 Old House near Boulogne (aqua- drawn upon the copper direct  
 tint). from life).  
 118 Old Windmills, Coast of Virginia  
 (soft ground etching).
- ALEX. SCHILLING, . . . . . *49 West 22d Street, New-York.*  
 123 An Upland Road. 129 Evening.  
 124 Morning in a Holland "Dorp." 130 On the Juniata.  
 125 Near Rijsvord, Holland. 131 Old Mill on the Juniata.  
 126 A Bit of "Jersey" (soft ground 132 High and Dry, Pappendrecht,  
 etching). Holland.  
 127 A Glimpse of Dort. 133 The Clearing.  
 128 Near Mifflin, Pa. 134 Evening near Lakeville, N. J.

- MARGARET M. TAYLOR, . . . . . *3713 Walnut Street, Philadelphia, Pa.*  
 135 The Manasquan. . . . . 137 Winter.  
 136 The Lazy Mist. . . . . 138 Evening.
- KRUSEMAN VAN ELTEN, . . . . . *51 West 10th Street, New-York.*  
 139 Dutch Wind-mills.
- CHAS. A. VANDERHOOF, . . . . . *52 East 23d Street, New-York.*  
 140 Solitude. . . . . 143 Dordrecht.  
 141 Evening on the Marne. . . . . 144 East River.  
 142 Morning in Holland.
- S. L. WENBAN, . . . . . *Munich, Germany.*  
 145 Willows. . . . . 147 Tyrolean Brook.  
 146 Tyrol. . . . . 148 Forest.
- J. ALDEN WEIR, . . . . . *11 East 12th Street, New-York.*  
 149 Portrait, J. F. W. . . . . 150 Female Head. . . . . 151 Portrait, "Caro."
- J. McNEIL WHISTLER, . . . . . *London, England.*  
 152 Venice (early state of plate). . . . . 153 The Thames.



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