

*CATALOGUE
OF AN EXHIBITION OF
ETCHINGS AND DRY POINTS*

BY

*CHILDE
HASSAM*



*FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK*

*NOVEMBER 30 TO DECEMBER 18
1915*



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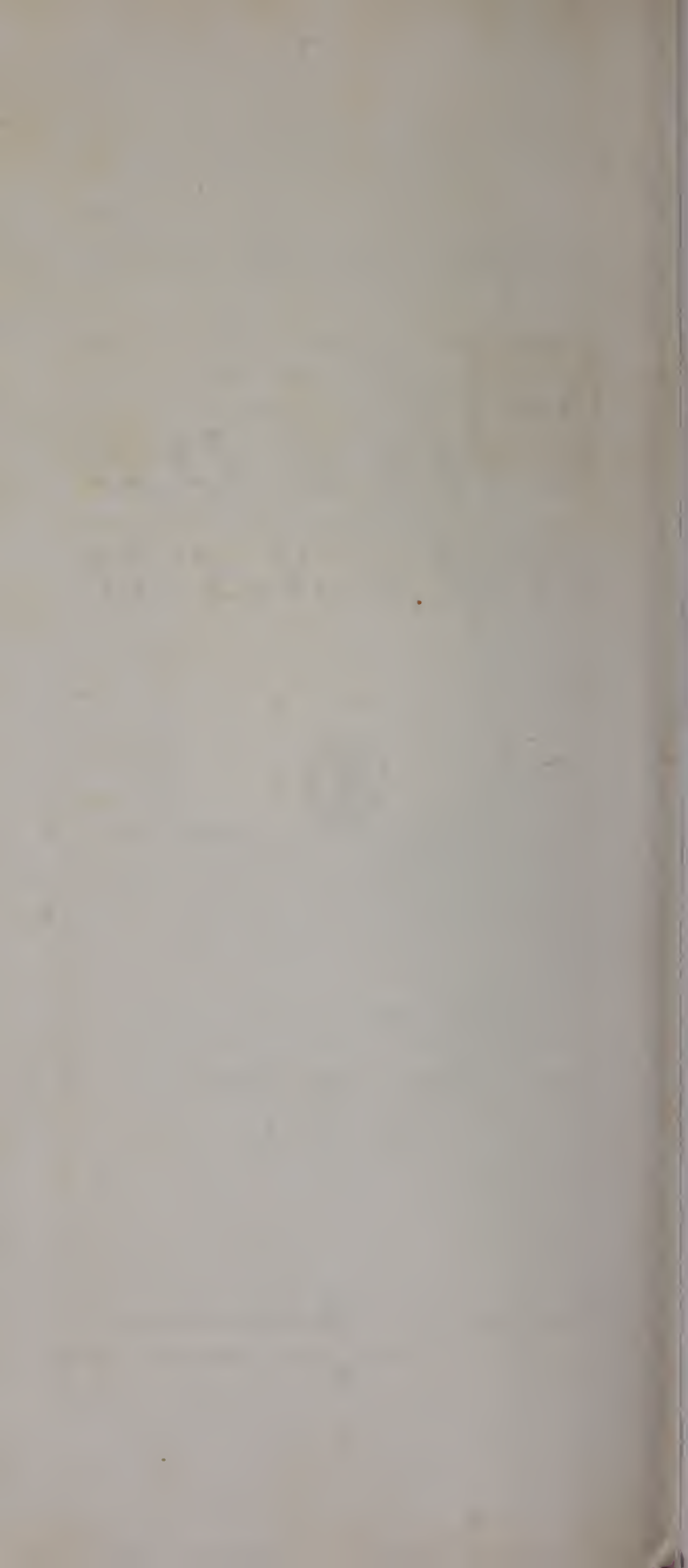
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WHEN an artist who has achieved success devotes himself to an entirely new medium of expression, a keen expectation is aroused in his audience as to how he will acquit himself. Will he, they ask, push out to the frontiers of his new medium and chisel out one more milestone of progress; will he remain true to his artistic nature and not attempt to work out his new technique with the means and methods of his old? For, after all, the hall mark of the real artist — as the achievement of Rembrandt, Whistler, Dürer, Michelangelo, and the other great ones will testify — is a certain creative prodigality that overflows the confines of a single medium, a creative exuberance coupled with a wholesome respect for the limitations of the particular medium. It is this distinction that separates the artist from the craftsman. The artist is, as it were, a mass of energy finding a perfect artistic expression in any number of outlets, whereas the craftsman is a body laboriously gathering momentum along one chosen path. The artist is irrepressible and joyous and daring, never quite satisfied with his achievement, in a sense rather superior to it. He possesses enormous funds of strength in reserve, and his work always gives promise of greater work

to come. The craftsman, on the other hand, spends all his strength in attaining mastery over his one craft; he never quite measures up to his medium. Take from him his one technique and he is shorn of his power.

It is with some such adventurous thrill and speculation that one examines the new etchings of Childe Hassam. But one soon discovers that it is the artist and not the craftsman who made them. Here, one feels, is a distinct individuality translated into etching. Childe Hassam may be interested in working out the same general problems that he does in painting, but he approaches them from a different angle, along a different path, giving us thereby much that is new and beautiful to see. Such plates as *Cos Cob Docks* or *The Bird Book* or *The White Kimono* are both linear in treatment and delightfully fresh and original. With his knowledge and resources he may well be expected to shape out a genuine advance in the technique of his medium.

And what charm there is in the subjects themselves. All the qualities which render his paintings so delightful are reflected in his etchings—sensitiveness to the beauty of still life, to grace of gesture, to motives of decoration and arrangement, to vibrancy of atmosphere, to brilliance of sunlight and its riotous interplay with shadow. If one wishes the crispness and the sparkle of sunshine there is *Toby's* or *Cos Cob*; if one wishes the reticence and the magic atmosphere of beautiful interiors there is *The White Mantel* or *The Writing Desk*. For spontaneity and directness could anything

be more delightful than *Kitty Resting* or *Rainy Day, St. Marks*. And what poetic charm there is in the conception of *The Dutch Door*, the girl standing at the door and drinking in with her fresh young nature the radiant summer that is jubilantly singing and caroling out of doors.

To him who is interested in discovering artistic kinships and tracing family trees (futile task generally), one would say that Childe Hassam and Whistler have much in common. There is the same untiring pursuit of the beauty of the world, the same preference for the decorative over the human element in picture-craft, the same broad culture, and the same genius of creative taste. Especially are they united in the worship of a common goddess. For Childe Hassam also consecrates his choicest gifts to that "goddess of dainty thought—reticent of habit, abjuring all obtrusiveness, purposing in no way to better others, . . . seeking and finding the beautiful in all conditions and in all times."

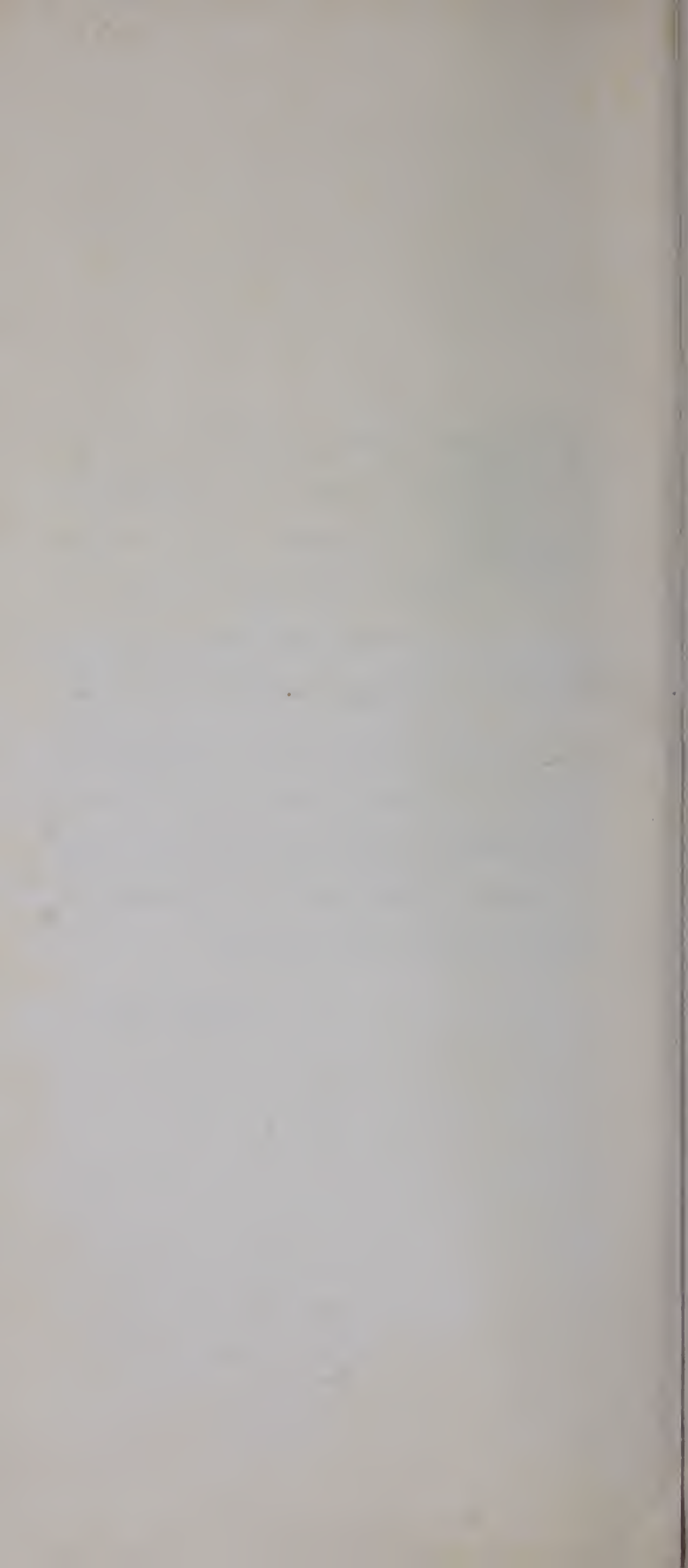
CARL ZIGROSSER





HILDE HASSAM is, in his rare moods, an impressionist of remarkable ability — which appeals strongly to all good painters. I have always felt that so direct an observer would add a new note in etching, and I have, with others in the past several years, tried to awaken his interest in the needle. He now has produced in this line much that needs no words to recommend, and I heartily wish him the success that is his due.

J. ALDEN WEIR



C A T A L O G U E

- 1 **Garden of the Luxembourg.**
Proof printed on old English plate paper.
- 2 **Garden of the Luxembourg.**
Proof printed on Whatman paper.
- 3 **Porte St. Martin.**
- 4 **Lannion.**
- 5 **St. Sepulchre, Strand.**
- 6 **Old Warehouses, Portsmouth.**
- 7 **The Athenæum, Portsmouth.**
- 8 **The Old Custom House, Portsmouth.**
- 9 **The Chimneys, Portsmouth.**
- 10 **The Ox Cart.**
- 11 **West Point.**
- 12 **Street in Newburgh.**
- 13 **Old Dutch Church, Fishkill Village.**
- 14 **Long Beach.**
- 15 **Sunset, Constable's Hook.**
- 16 **Madison Square.**
- 17 **Rainy Day, St. Marks.**
- 18 **The Dance.**
First proof of the first state.
- 19 **The Dance.**
Likewise of the first state, but printed on yellowish woven paper.
- 20 **The Dance.**
Second state, with several of the figures removed.

- 21 **The Laurel Dance.**
Proof printed on old handmade American paper.
- 22 **The Laurel Dance.**
Proof printed on old English note paper.
- 23 **The Laurel Wreath.**
- 24 **The Lilies.**
- 25 **Kitty Resting.**
- 26 **Moonrise at Sunset.**
- 27 **The Little Pool, Appledore.**
- 28 **June.**
- 29 **Nude.**
- 30 **The Etcher.**
- 31 **Reading in Bed.**
The second proof printed from the plate.
- 32 **Reading in Bed.**
Proof richly printed on yellowish Japan paper.
- 33 **The Georgian Chair.**
- 34 **The Little Piano.**
First proof printed.
- 35 **The Little Piano.**
Later state with additional work in various parts of the plate.
- 36 **A Portrait.**
- 37 **At the Opera.**
- 38 **Contre-Jour.**
- 39 **The Illustrator.**
- 40 **Cos Cob.**
Proof printed on Japan paper.
- 41 **Cos Cob.**
Proof printed on bluish linen paper.

- 42 The Old Toll Bridge.
- 43 The Dock, Low Tide.
- 44 The Barges, Cos Cob.
- 45 Connecticut Barns.
- 46 The Old House.
- 47 An Old House, Connecticut.
- 48 Moonlight—The Old House.
- 49 Long Ridge.
- 50 Elms in May.
- 51 The Old Cherry Tree.
- 52 Low Tide, Cos Cob Bridge.
- 53 The Lucinda of New York.
- 54 Cos Cob Dock.
- 55 Old Lace.
Proof printed on old handmade American paper.
- 56 Old Lace.
Proof printed with a slight tone on old English note paper.
- 57 Toby's, Cos Cob.
- 58 The Old House, Cos Cob.
- 59 The Writing Desk.
Proof printed on French line paper.
- 60 The Writing Desk.
Proof printed with more tone on yellowish Japan paper.
- 61 The Breakfast Room.
- 62 Painting Fans.
- 63 The Steps.
Proof printed on white Japan paper.

- 64 **The Steps.**
Proof printed on old English plate paper.
- 65 **The Colonial Table.**
Proof printed on Spanish woven paper.
- 66 **The Colonial Table.**
Proof printed on yellowish Japan paper.
- 67 **The White Mantel.**
Proof printed on French M. B. M. paper.
- 68 **The White Mantel.**
Proof printed on bluish Holland paper.
- 69 **The White Kimono.**
Proof printed on French M. B. M. paper.
- 70 **The White Kimono.**
Proof printed on yellowish Japan paper.
- 71 **The Dutch Door.**
First proof of final state.
- 72 **The Dutch Door.**
Proof printed on Spanish woven paper.
- 73 **The Dutch Door.**
Proof printed on Whatman paper with blacker ink.
- 74 **The Bird Book.**
First state. Unique proof.
- 75 **The Bird Book.**
Second state with flowers in place of the girl.



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