

ILLUSTRATED CATALOGUE

OF

ETCHINGS

BY

AMERICAN ARTISTS



ALBERT ROULLIER'S ART GALLERIES

410 SOUTH MICHIGAN BOULEVARD

701 FINE ARTS BUILDING

CHICAGO

*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

# *Contents*

	PAGE
GEORGE CHARLES AID . . . . .	13
GEORGE WALTER CHANDLER . . . . .	23
CHARLES W. DAHLGREEN . . . . .	31
C. K. GLEESON . . . . .	37
LESTER G. HORNBY . . . . .	45
KATHARINE KIMBALL . . . . .	55
BERTHA LUM . . . . .	63
DONALD SHAW McLAUGHLAN . . . . .	71
JOHN MARIN . . . . .	81
BROR. J. OLSSON-NORDFELDT . . . . .	87
JOSEPH PENNELL . . . . .	97
OTTO J. SCHNEIDER . . . . .	105
J. ANDRÉ SMITH . . . . .	113
EVERETT L. WARNER . . . . .	121
CADWALLADER WASHBURN . . . . .	129
HERMAN A. WEBSTER . . . . .	139
CHARLES HENRY WHITE . . . . .	145

*Bertha Lum*



## *Bertha Lum*

**A**LTHOUGH 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.

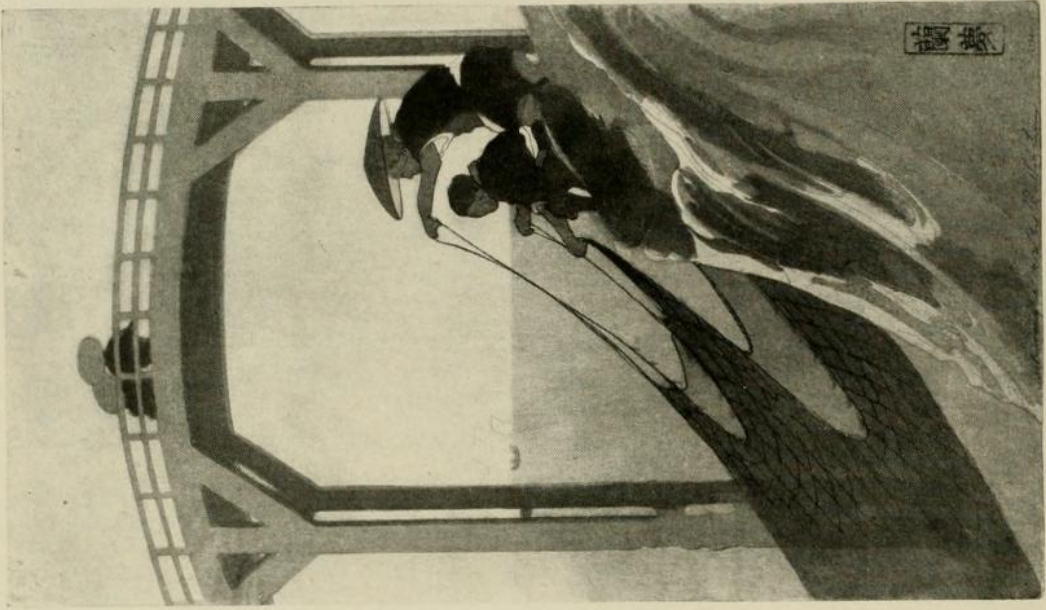


Bamboo Road (*Catalogue No. 25*)

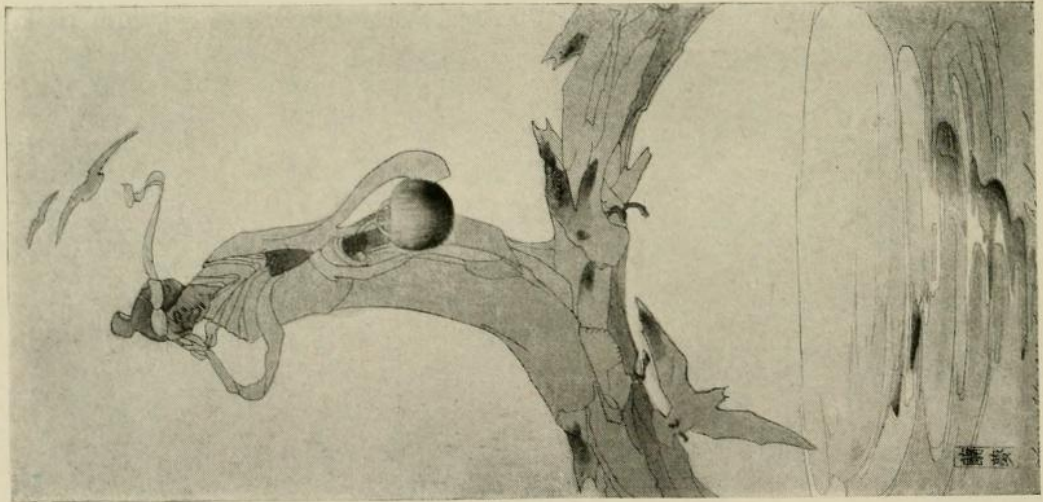


Wind and Rain (*Catalogue No. 26*)





Fishermen (*Catalogue No. 14*)



Tanabata (*Catalogue No. 21*)

## 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