



**AN EDUCATED TASTE:
NINETEENTH-CENTURY
ETCHINGS AND DRYPOINTS**

***THE HOWARD E. CRAWFORD
COLLECTION***

The nineteenth century was a period of remarkable artistic innovation and lively revivalism in both America and Europe. The period saw, among other things, a fresh enthusiasm for print-making in general and etching in particular. Some artists, like Charles Meryon, concentrated their efforts on etching; other artists, like the painters Mary Cassatt, Jean Francois Millet, and James Whistler, also found that etching offered unique expressive potential. This etching revival spread throughout Europe and America and became a dominant concern among many graphic artists between 1850 and 1900.

Etchings demand sensitive connoisseurship and an educated taste, for the medium is a delicate one and its effects are subtle. At first glance, the visual repertoire of the etcher seems limited to lines on paper; but gradations in the width and heaviness of these lines can express a variety of effects. By the addition of drypoint, which produces a velvety line, the artist can create atmospheric accents. He can also vary the color of paper and ink to imply tone or texture. In addition to these variations, the etching's appearance can change with the different states or editions of the print. Even within a given state or edition, the effect may change with the quantity of ink on the plate.

The refinements of the medium are seen in the collection of nineteenth-century prints given to the Museum of Art in honor of Howard E. Crawford by his friends. Mr. Crawford graduated from the University of Kansas in 1927 and has been an active alumnus ever since. A life member of the Alumni Association and an Endowment Association Trustee, he became Vice President of the Eastern Division of the Alumni Association in 1968. In his capacity as Vice President and Director of the Market-

ing Staff of General Motors Corporation, he has taken personal interest in General Motors scholars at the University of Kansas. He is also a senior member of the Business School Advisory Board. In appreciation of his loyal support of his alma mater, the Alumni Association awarded Mr. Crawford the University of Kansas Distinguished Service Citation in 1971.

THE HOWARD E. CRAWFORD COLLECTION

1. *Felix Bracquemond*
French, 1833-1914
Vive le Tsar, Le Coq de France
Etching and drypoint
Acc. no. 72.24 (illustrated)
2. *Francis Seymour Haden*
English, 1818-1910
The Breaking Up of the Agamemnon, 1870
Etching (trial proof)
Acc. no. 70.198
3. *Paul Helleu*
French, 1859-1927
Gift with a Fan
Etching
Acc. no. 72.222
4. *Augustus John*
English, 1878-1961
The Weary Women, ca. 1901
Etching
Acc. no. 72.268
5. *Charles Meryon*
French, 1821-1868
Rue des Toiles à Bourges, ca. 1853
Etching
Acc. no. 72.29
6. *James Jacques Joseph Tissot*
French, 1836-1903
Une Histoire Ennuyeuse, 1878
Drypoint
Acc. no. 72.120

In order to provide a context for the Crawford Collection, related nineteenth-century prints from the collection of the Museum of Art have been selected for this exhibition.

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| <p>7. <i>Paul Albert Besnard</i>
 <i>French, 1849-1934</i>
 <i>La Femme à la Pelerin,</i>
 <i>1889</i>
 <i>Drypoint</i>
 <i>Museum purchase, 68.8</i></p> | <p>15. <i>Alphonse Legros</i>
 <i>French, 1837-1911</i>
 <i>A Woodland Study</i>
 <i>Etching and drypoint</i>
 <i>Acc. no. 00.759</i></p> |
| <p>8. <i>Frank Brangwyn</i>
 <i>English, 1867-1943</i>
 <i>The Bridge</i>
 <i>Drypoint</i>
 <i>Acc. no. 00.760</i></p> | <p>16. <i>Auguste Lepere</i>
 <i>French, 1849-1918</i>
 <i>L'Abreuvoir. Paris au</i>
 <i>Pont Marie, 1902</i>
 <i>Etching and drypoint</i>
 <i>Acc. no. 00.758</i></p> |
| <p>9. <i>Charles Corwin</i>
 <i>American, 1857-1938</i>
 <i>Venice, 1889</i>
 <i>Etching</i>
 <i>Acc. no. 00.482</i></p> | <p>17. <i>Jean Francois Millet</i>
 <i>French, 1814-1875</i>
 <i>The Gleaners, 1856</i>
 <i>Etching</i>
 <i>Gift of Senator August</i>
 <i>W. Lauterbach, 60.4</i></p> |
| <p>10. <i>Mary Cassatt</i>
 <i>American, 1845-1926</i>
 <i>Mademoiselle F, 1899</i>
 <i>Drypoint</i>
 <i>Museum purchase, 57.53</i></p> | <p>18. <i>Thomas Moran</i>
 <i>American, 1837-1926</i>
 <i>Harbor Scene, 1884</i>
 <i>Etching</i>
 <i>Acc. no. 00.136</i></p> |
| <p>11. <i>James Ensor</i>
 <i>Belgian, 1860-1949</i>
 <i>Christ Descendent aux</i>
 <i>Enfers, 1895</i>
 <i>Hand-colored etching</i>
 <i>Museum purchase, 69.39</i></p> | <p>19. <i>James Abbott McNeill</i>
 <i>Whistler</i>
 <i>American, 1834-1903</i>
 <i>The Thames</i>
 <i>Etching</i>
 <i>Acc. no. 00.137</i></p> |
| <p>12. <i>Robert Swain Gifford</i>
 <i>American, 1840-1905</i>
 <i>Evening, 1878</i>
 <i>Etching</i>
 <i>Acc. no. 00.490</i></p> | <p>20. <i>James Abbott McNeill</i>
 <i>Whistler</i>
 <i>American, 1834-1903</i>
 <i>The Pool</i>
 <i>Etching</i>
 <i>Gift of the Max Kade</i>
 <i>Foundation, 69.150</i></p> |
| <p>13. <i>Francis Seymour Haden</i>
 <i>English, 1818-1910</i>
 <i>Newcastle on Emlyn, 1864</i>
 <i>Etching and drypoint</i>
 <i>Museum purchase, 67.61</i></p> | |
| <p>14. <i>Maxime Lalanne</i>
 <i>French, 1827-1886</i></p> | |