



AMERICAN DRAWINGS AND WATERCOLORS



AMERICAN DRAWINGS AND WATERCOLORS  
from the collection of  
THE UNIVERSITY OF KANSAS MUSEUM OF ART

University of Kansas Museum of Art, June 10 - July 8, 1973



*Cover: 22. Daniel Huntington, Study of a Male Torso (detail)*

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## FOREWORD

Drawings occupy a special place in an artist's production. In purpose they may range anywhere from a quick visual notation, to a careful series of studies for a painting or sculpture, to an independent and finished work, such as a portrait drawing. All these forms have significance for the art historian and connoisseur: the spontaneous sketch illustrates the artist's thought process; studies for a painting document the progress on a given work; finished drawings reveal the painter's vision in a new medium.

The drawings collection at the University of Kansas Museum of Art includes a number of interesting and important works by American artists of the last two hundred years. Although the Museum has never previously emphasized the acquisition of American drawings, it has, by fortunate gift and purchase, assembled a collection which represents the development and diversity of American draughtsmanship. Highlights from the collection are here shown together for the first time. We hope that this exhibition and catalogue will help generate additional interest and research in this collection in particular, and in American drawings in general.

Over the years the Museum of Art has worked in close cooperation with the Department of the History of Art and other academic departments and divisions on campus. This catalogue and exhibition provide yet another example of that fruitful relationship. The show was organized by graduate students enrolled in a seminar devoted to curatorial problems and museum techniques, which was taught in the art history department during the past academic year. The students selected, researched and installed the works in this exhibition; additionally, they wrote, edited and designed this publication. In so doing they hopefully gained an appreciation for the complexities of art historical research and exhibition organization; and by working directly with the objects in the collection, their judgment and connoisseurship were put to a practical test.

The seminar participants, and the catalogue entries for which they were responsible, are:

- James Ballinger: 20, 32, 45, 69, 72, 75-78, 82-83, 85, 88-91, 97, 109, 119, 122-123;
- David Curry: 4, 8, 10, 67-68, 93-96, 108, 111-112, 115-116, 118;
- Marietta Gapud: 15, 19, 33-40, 74, 79-81, 84, 98, 101, 104-105, 107, 110, 113-114;
- Marilyn Kindred: 1, 5-7, 9, 11-14, 16, 18, 47, 49-64, 86, 117, 120;
- Reed Malm: 2-3, 17, 24-29, 31, 66, 71, 103, 106, 121;
- Carla White: 21-23, 30, 41-44, 46, 48, 65, 70, 73, 87, 92, 99-100, 102, 124.

We wish to thank these dedicated colleagues for their enthusiasm and energy, without which this project could never have been realized.

*Charles C. Eldredge*  
*Director*



## PREFACE

The special aesthetic enjoyment of exploring at first hand the drawings of a large group of artists is not one often granted to aspiring students of art history. An accomplished museum specialist or a private collector of drawings would be more likely to experience such a privileged circumstance. Such an opportunity for students, however, sometimes can occur in the ambience of the university museum.

In the spring semester of 1973, Professor Charles Eldredge conducted a "Curatorial Problems" seminar, dealing with American drawings and watercolors, as one of the course offerings of the Department of the History of Art. The intimate touch of the artist's hand at work, the draughtsmanship of widely different artists, the distinctive character of various drawing media—all these were available for communal and private study by members of the seminar.

The careful preparation of the catalogue developed in this particular learning situation indicates the extent of the expertise acquired by a few students in a brief period of time. Hopefully it also conveys some of the pleasure which evolves from personal encounters with unique art works. In a larger sense, however, the catalogue is evidence of the concrete benefits which result when an art museum and a department devoted to teaching art history operate in happy conjunction. The University of Kansas is fortunate to be able to provide this excellent opportunity.

*Jeanne Stump  
Acting Chairperson  
Department of the History of Art*

## ACKNOWLEDGEMENTS

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