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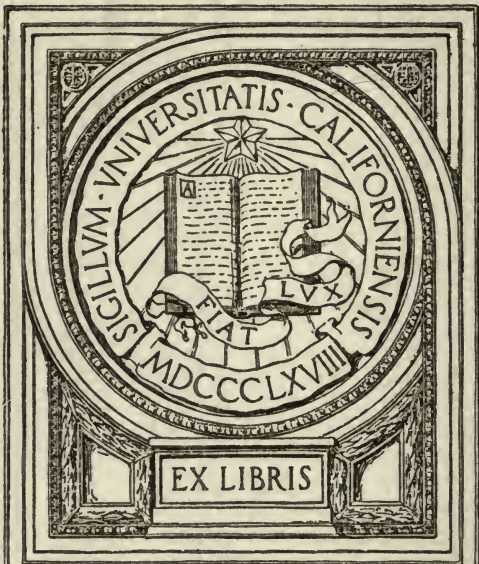
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ARTHUR WILLIAM HEINTZELMAN
ETCHER

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No. 1

THE GOODSPEED MONOGRAPHS

Louis A. Holman, Editor

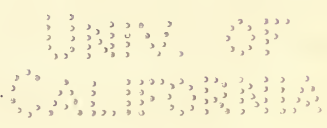
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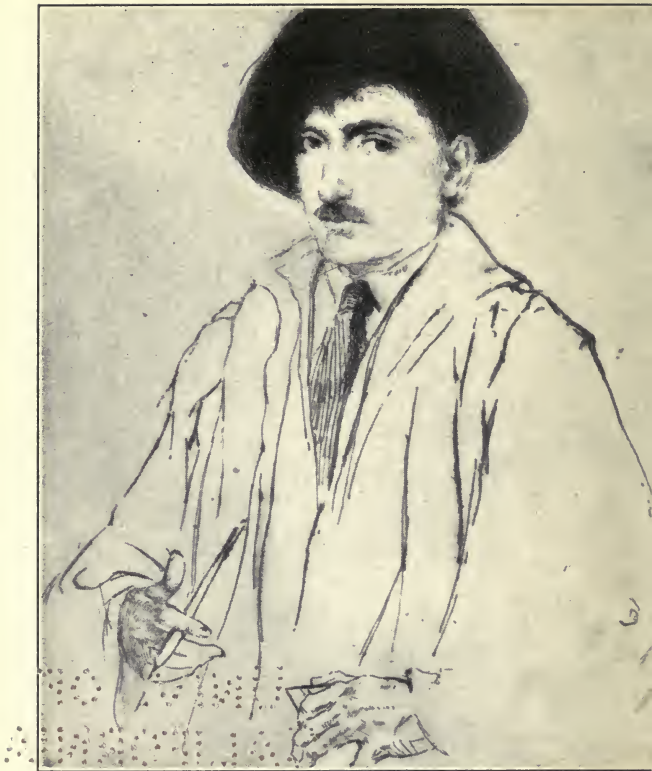
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ARTHUR WILLIAM HEINTZELMAN
ETCHER





NO. 46 THE ARTIST (A SELF PORTRAIT)

“Heintzelman’s sensitive appreciation of the possibilities of an etching, his mastery of technique, and his imaginative power are such as to raise him high among living American etchers.” I. EARLE ROWE, Director of the Rhode Island School of Design, in a recent letter.

ARTHUR WILLIAM HEINTZELMAN
ETCHER

AN APPRECIATION OF THE MAN
AND HIS WORK WITH AN
AUTHORITATIVE
LIST OF HIS
ETCHINGS

By
Louis A. Holman

CHARLES E. GOODSPEED & CO. BOSTON

1920

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NO. 63 THE SQUALL

ARTHUR WILLIAM HEINTZELMAN
ETCHER

SOME twenty years ago the writer accidentally met a well-grown lad of fifteen who immediately arrested his attention. The boy was attractive, courteous and intelligent; to his employer he gave complete satisfaction; each word and act bespoke his sincerity. High hopes were built upon his future.

At this particular time I was troubled over the very unsatisfactory conduct of the son of a friend, an unattractive boy of the same age. He showed ability and ambition only in foot-ball and in the

making of trouble at school, where he did everything but study. At home he was a trial, to the neighbors an annoyance. Finally, in another school, to which in desperation he was sent, he came in touch with a teacher who was also a foot-ball enthusiast. This wise man gave no hasty advice but,—no one knows how it happened,—in a few months teacher and pupil were bending eagerly over the same study table. A scientific pursuit gradually usurped the high place of foot-ball in the youth's heart and won ascendancy over every unseemly motive of his life. To-day, as an honored Government employee, he is doing original and extremely valuable public work.

A few weeks ago I suddenly ran across an old friend of the other boy, of whom I had lost track. With deep regret I learned that he had attempted many things but had failed in every one. "And no one can say," added my informant, "that wine, women, song, or any related thing has been his undoing; he is attractive and courteous still,—but a blank failure."

This is no preachment. I am pointing no moral but simply giving these facts to show how absolutely at fault may be the most logically formed judgment regarding the future work of any young man. In spite of this, however, I venture to assert that the etched work of Arthur William Heintzelman gives greater promise of a brilliant future than that of any American etcher that has appeared within recent years.



NO. 1 THE RABBI (HEINTZELMAN'S FIRST ETCHING) FROM THE COLLECTION OF NOEL LESLIE

The need of sympathetic guidance in the use of talents and in the choice of a life work is coming to be more widely recognized. A youth is not capable of forming a just estimate of his own ability. He will inevitably over- or under-value some important qualification. On the other hand, a cold calculation by some one else of the potentiality of the motive forces of this same youth can be of little import, without taking into account the fleeting enthusiasms, the deep and wild ambitions that stir the depths of the boy's soul. And this can only come through the keen insight born of intimate association.

It was a sort of habit with Heintzelman to fall into just such sympathetic environment, from the eventful day when, at the tender age of nine, he entered the Saturday class of the Rhode Island School of Design, to that proud moment, two years ago, when as an honored guest of Frank W. Benson, the celebrated painter and etcher, he bent over the etching tray in his host's studio. He speaks with glowing face of the kindness Benson showed him and of the help he received during that wonderful two days' visit. The writer is cognizant of his deep appreciation of much lesser services. To all those whose lot it was to be his instructors he must have made strong appeal. For Heintzelman's etchings reveal nothing if not that they were produced by a deeply sincere person. Who that has ever tried to teach and has seen his directions earnestly followed will ever forget the experience, or the pleasure and ease with which further help was given? Under

such circumstances the pupil gets double instruction ; the teacher double pleasure.

I say this about Heintzelman's quality of appreciation for two reasons. First, for the satisfaction of those teachers who may chance to see it and, second, because it is a human quality that is pitifully rare. A village in China was "shot up" by robbers. Twenty were killed, twenty-two wounded. "We heard of it," said my friend, "and went to help them. The carts the wounded men's relations refused to lend, we hired, mind you, at our own expense, and carried the helpless ones twenty-five miles to a hospital, where they received free treatment. In six weeks all were discharged, cured. Of the twenty-two just one said 'thank you.' But," said the missionary, after a pause, "*one did*. That's why we stay on the job." Too many teachers will find here an echo of their own experiences.

But to get back to Heintzelman. He was only nine, as has been said, when he entered the art school at Providence. What application must have been his is shown by the fact that in the succeeding eight years he won the Providence Art Club Scholarship, the Trustees' Post Graduate Scholarship for Fidelity and Ability, the Medal Competition of the Rhode Island School of Design, and, lastly, the Alumni Traveling Scholarship.

The latter gave him the opportunity of studying abroad. So for a year, with his heart set on being a portrait painter, Heintzelman studied in the rich

storehouses where Holland, France, Spain, Belgium, and Great Britain keep their choicest treasures.

His year of wandering over, he came home in the Autumn of 1910, and for the next four years (beginning, it is worth noticing,* before he was eighteen years of age) he was Head of the Fine Arts Department of the Detroit School of Design, at Detroit, Michigan. In September, 1914,—for the greater opportunity it opened up,—he accepted the position of an instructor in the Fine Arts Department of the Rhode Island School of Design.

Up to this point and for about a year beyond, Heintzelman was an instructor in art, with the spirits of Rembrandt and Velasquez ever beckoning him on. Could he have known then that his first "one man show" was but a few months off, he would have assumed without question that it would be of portraits.

One day, however, a friend sent him a marked copy of the CHRISTIAN SCIENCE MONITOR containing an article on etching by George T. Plowman. It set him thinking over a new possibility and finally resulted in his getting the materials and going to work. The need of more knowledge on the subject brought him to Boston. Attracted by some etchings in the window of a print shop, he stepped in to ask about Plowman's text book. And so it was that I first met Heintzelman, for I happened to be the one of whom he made enquiry. We fell into conversation while he glanced through the book. As he

* Heintzelman was born Nov. 22, 1892, at Newark, N. J.



Twenty-seven Etchings
by A. W. Heintzelman
will be on view from
Oct. 22, to Nov. 10, 1917 at
Goodspeed's Book Shop,
5a Park Street, Boston.
You are respectfully
invited to see them.

turned to go, with the book under his arm, he remarked in a hesitating manner, "You see,—I've been trying some plates myself." On an expression of interest he took from his inside pocket a bunch of letters and loose papers. From among these he pulled out a few small proofs of etchings—the first time they had been shown outside his studio. I think I am correct in saying that the first glance convinced me of the exceptional ability of the modest young man who made them. I saw first, and with great satisfaction, that they were correctly drawn, although perhaps over-detailed in places. I saw, too, what is much more important, that whatever he might or might not do with the brush, these prints bore ample proof that the etching-needle was for him a perfectly natural means of expression. *The Rabbi*, the first plate he had etched, proved these two important points to my entire satisfaction.

(Yet from what different angles we view things! There were critics for whose judgment I have great respect who shook their heads over my enthusiasm.)

An invitation to exhibit was given, but was declined on the score of not having enough plates ready for an exhibition. However, if the etching of some more plates did not interfere with some volunteer war work for which he had signed up, he would accept for the following autumn.

The war work was attended to and *Plowman's* book studied with such satisfaction that when an opportunity presented itself to spend an afternoon

with the author-etcher, he availed himself of it and had a pleasurable and profitable time.

Heintzelman made his bow to the great public (which has treated him as well as did his teachers) in Boston, October 22, 1917, at 8.30 A.M. The exact time of day is given because I recall the great pleasure I felt that at that hour—indeed while the prints were being hung—several of them had been sold. Among these was a little, half-finished dry-point, *The Crucifix*, of which there was but one impression. It was recently resold at nearly four times its original price. In that the exhibition created a decidedly favorable impression, it was successful in the best sense of the word.

As the first published criticism of Heintzelman's etchings it is of interest here to give, in part, what William Howe Downes, the art critic, had to say of them. The review appeared in the BOSTON EVENING TRANSCRIPT for October 25, 1917.

"Goodspeed's bookshop," says Mr. Downes, "introduces a new etcher in the person of Arthur W. Heintzelman, whose collection of twenty-seven plates, now on exhibition in the print room, shows that he is an artist of distinct merit. He has had some experience as a painter, but only took up etching about one year and a half ago, and this is his first exhibition. Most of his prints are figure pieces and heads. He draws extremely well, as is shown in such works as his *Abdullah*, *Man with Guitar*, the *Violin Player*, and the head of a young girl. If there is any particular influence

indicated in his work (and there is indeed very little trace of any external influence, considering that the man is almost a beginner), it is that of the old masters of engraving, Rembrandt and Dürer and Van Dyck. That is tantamount to saying that he is already a rather mature artist for his years, that he is especially concerned to express individual character through mood, action, and the marks of experience, as well as thorough construction and sound draughtsmanship.

"It is one thing to say that a young etcher reminds one of Rembrandt or of Dürer, and it is another thing to say that he is consciously following those masters. We do not suppose that Mr. Heintzelman has had these great exemplars in his mind while he has been at work over his plates, but it is almost an impossibility for a man to be an etcher of any consequence without being in some degree conscious, more or less instinctively, of the background of his art which makes its tradition so impressive and so inspiring. There are bits of expressive drawing here and there in the heads and hands that make one think of the way the great masters worked, and that in itself is certainly no slight tribute to the character of the work.

"*Abdullah* is not only the sort of figure that Rembrandt liked to etch—a half-length figure of a bearded, swarthy, middle-aged man in a turban, with his right hand on the neck of a pottery water jug—but it has the kind of carrying quality that some of Rembrandt's small, single figures possess. In the



NO. 10 OLD BRASS

Man with Guitar, the head and the hands are particularly well drawn and characterized; so also the action of the *Violin Player* is admirably felt, and there is in several of the other studies of figures and of heads the note of intimacy and of subtlety which usually comes only with long and arduous practice and experience of the art.

“Mr. Heintzelman promises to become a recognized and appreciated etcher. * * * His art career has not been a long one, since he is only twenty-four years of age. He modestly says that he ‘hopes to be a real artist some day,’ and to give the world something in portraiture perhaps that will live.”

It is a curious fact that many a treasure that the world holds dear and “that will live” is not the thing by which its author longed to be immortalized. William Hazlitt hoped to be remembered as an artist* but the world which acclaims him one of her great masters of English scarcely knows of his deep ambition. Rev. C. L. Dodgson signed his name to books on higher mathematics. When he wrote *Alice in Wonderland* he used a pen-name. Already Dodgson and his scientific books are forgotten, but *Alice* and “Lewis Carroll” live. Edward Lear made many beautiful landscape drawings. To amuse some children he produced nonsense verses, with drawings equally nonsensical. Who, to-day, knows Lear’s landscapes? Who does not know his *Nonsense Books*? Seymour Haden was always intro-

* The portrait of Charles Lamb in the National Gallery is by William Hazlitt.



NO 47. THE SUN BATH

duced to his American audiences as the distinguished London surgeon, but it is as an etcher that he will live.

Heintzelman may paint some portraits that will live. He has the best wishes of all who know him for success in the attainment of this great ambition, and for it he has all the qualifications of brain backed up by a true eye and a dexterous hand. But the verdict of the past three years is that Heintzelman is preëminently *an etcher*.

And now let us see, without argumentation, simply by presentation of facts, what that verdict is and from whom it comes. First there is that of the great public, expressed by the success of the many exhibitions of his work. As has been said, his maiden effort in this line was in Boston in October, 1917. His second was at the same place a year later. By the autumn of 1919 Heintzelman had enough plates and enough confidence in the drawing power of his exhibitions to venture further from home and stage a show at Keppel's in New York. Exhibitions in other cities followed in such rapid succession that he had difficulty in keeping pace with their requirements. Detroit, Cincinnati, Providence, Chicago, New York, Washington, San Francisco, Boston, Los Angeles, London, Paris, and various other places saw his work, all in the short space of eight months, and they set their seal of approval upon it by retaining choice impressions for their public and private collections.

The success, we may more accurately say *enthusiasm*, with which these public exhibitions were

attended was, to an extent at least, due to the verdict of the press, which viewed the work of the new etcher with a most kindly eye. Frank W. Coburn, in the BOSTON HERALD, for instance gives him this joyous greeting :

"A young artist to be reckoned with, one would say, from the look of his show. Boston painter men have been in to see his things this past week and two, at least, of them, Messrs. Benson and Gaugengigl, have shown appreciation by buying prints. The boy has a nice sense of construction and draws picturesque figures, such as his Arab *Abdullah* with a water bottle, in a knowing way. He does his own printing, sometimes with ink, that is, perhaps, a bit pale, though the resultant suffusion of tone is agreeable. The draughtsmanship of *A Market Woman* and *A Man with Guitar* is admirable for its purpose. Here is the beginning of a career which, pace Martis, should be quite distinguished."

I much regret that I have not at my command nearly all the reviews that appeared in connection with the various exhibitions. From those that it was possible to get, a selection has been made that will give a fair idea of the great mass.

Marion E. Fenton reviewed the first show at Keppel's for VOGUE.

"A new etcher, Arthur W. Heintzelman, with all the unspoiled freshness of youth in his art, showed his work for the first time [in New York] in the autumn exhibition at the Keppel Galleries. Only a cursory

glance at the exhibition was necessary to an appreciation of the sensitiveness of the artist to the subject he represents, whether it is a small study of a child knee-deep in water dazzling in the sun, or the portrait of some old man or fish-woman who might have stepped out of the art of seventeenth-century Holland. * * *

"Nowhere, perhaps, are the sensitive quality of his feeling for his subject and its reflection in his technique more noticeable than in the delicate portrait drawings and the light and sure handling of his drawings and etchings of children.

"It is this same quality that gives such varying treatment to the ascetic *Rabbi* and to the fine portrait of the stocky old balloon man next it. His work has still the charm of that which is swayed by all that the artist admires—Rembrandt, or Paul Potter—and his quiet cattle are drawn with the same infinite care and express the same spirit of peaceful pastures as those of Potter himself. A landscape of the Gloucester country and people gives added expression to his versatility and his skill, for here he depicts, not merely rough and knotty tree and foreground, but delicate atmospheric distance. The work of Heintzelman has that elasticity and versatility which, combined with his fine feeling for delicate line, his sympathetic understanding of his subject, and his knowledge of drawing, should carry him far in the world of etchers."

In the BULLETIN OF THE DETROIT INSTITUTE OF ART, Ernest Heitkamp says, in part :



NO. 47 THE BLACK HAT

"Everything Heintzelman attempts is done with a consummate mastery and certainty that gives a genuine pleasure to those who view his work. His draughtsmanship is immaculate, his treatment is at all times suited to his subject and the end he has in view. His blacks are velvety and, withal, luminous; his grays as airy and impermanent as a soft June breeze; his whites clear and effective.

"In the handling of heads Heintzelman is superb. Character, truth, depth are in his line and his surface. Yet note how effectively and cleverly, in some few, he plays hands against the head for the purpose of making a picture—the head complete and finished, the hands, in contrast, set in by a few masterful suggestive lines.

"Note also in another of his pictures the cleverness with which he sets down the feet of a child, as if, only tolerably interested in the picture as a whole, his enthusiasm flamed when he came upon a particularly difficult arrangement."

"It [craftsmanship] was the charm of his earlier pencil drawings," says George S. Leonard in the *CHRISTIAN SCIENCE MONITOR*, "it has matured and come to new beauty and strength in his later etchings. And it is always too sensitive in quality to be obtrusive. It can deftly trace the ephemeral loveliness of a still harbor on a sunny morning; limn the eager body of a bathing urchin; find the structural dignity of a twisted pine, and read humanity in piper and vagabond.

"It is a fashion among writers of gallery notices

to compare every new portrayer of types with Rembrandt, and Heintzelman has not escaped the foible. Nothing is more absurd. One might as well credit Shakespeare with the ability of every new writer because he uses the English language, writes well, and confesses to liking Shakespeare's plays. Ability always approaches ability. The roads of true art always converge for the very simple reason that they are founded upon common laws and seek common truths. Heintzelman gives every promise of becoming a leading American etcher, and it will be not because of Rembrandt but because of Heintzelman."

Elizabeth Luther Cary is a bit more critical in her notes on one of the exhibitions. These appeared in the NEW YORK TIMES MAGAZINE. Only a small portion are given.

"One of the recent plates is called *The Sun Bath*, two figures, a woman half kneeling, half reclining on the floor, an open book before her, and the little nude child of the outdoor subjects stretched beside her. The beauty of the treatment in this plate calls for applause. There is not a superfluous line, and every line that is there plays into a lovely rhythm. The face of the mother, her gesture, and the pose of the child combine to express intent interest and complete absence of self-consciousness.

* * *

"A series of little figures, drooping ladies with pensive profiles and long beautiful hands, show the kind of sensitiveness that Whistler and Rossetti had

to models of this special linear elegance. One of these ladies, of the exotic Jane Burden type, fingers a long chain as she leans forward in a chair draped with a patterned material. A peacock is the principal element in the pattern, and the whole design has individuality and piquancy.

"Perhaps the series in which a nude child is playing out of doors best represents the difference between Mr. Heintzelman's attitude and that of the artist who either fears a 'sentimental' subject or embraces it without discrimination. * * * The beauty of childishness is in every line of the small figure, but it is a firm, daintily muscular beauty, avoiding compromise with mere prettiness.

"To turn from these to the realistic Gloucester characters, the musician with his bagpipe, the clumsy women seated among old coppers and brasses, the old woman knitting, is to perceive the breadth of the artist's sympathies. * * * There is every reason to expect from the artist a more concentrated art, and a more sustained tension. Most of the plates would gain by the elimination of detail; but there is none of the idleness of mind that does without detail to avoid study, and Mr. Heintzelman's public will know that what he has left out he first has mastered."

The great museums of the country have not been behind the Public and the Press in registering warm approval of the new etcher. The Metropolitan Museum of Fine Arts, the Art Institute of Detroit, the Chicago Art Institute, the Brooklyn Museum of Art, the Rhode Island School of Art, the Cincinnati



NO. 67 YOUTH AND OLD AGE

Museum of Art, the California State Library, the Library of Congress, the New York Public Library, have all honored Heintzelman during the past year by adding some of his etchings to their permanent collections. Moreover, all but two of the above named have hospitably opened their doors for exhibitions of his work.

But what, perhaps, is more significant than anything yet mentioned is the enthusiastic manner in which his fellow etchers have raised him upon their shoulders and loudly acclaimed his worth. In honoring him they honor themselves and deal out a certain justice, for I know of no etcher who, as much as he, rejoices to find in the work of others "so much to praise, so little to forgive."

The Brooklyn Society of Etchers, the Chicago Society of Etchers, the Print Makers of Los Angeles and the California Society of Etchers have each elected him to active membership. The Brooklyn Society awarded him the Barnett Prize of 1919 for the best etching in the society's annual exhibition and invited him to make the plate from which impressions are given to the Associate Membership, the Chicago Society gave him the Logan Prize for the best etched figure composition in their yearly show, while the California Society awarded him the First Prize for the best etching shown in their 1920 exhibition.

Here, then, is the verdict of the public, the press, the art institutions and his fellow-craftsmen as to what Heintzelman stands for as an etcher. Prac-



NO. 72. THREE SCORE AND TEN

Awarded :

First Prize, California Society of Etchers.

Barnett Prize, Brooklyn Society of Etchers.

Logan Prize, Chicago Society of Etchers.

This was the last etching Heintzelman made before the 1919-20 exhibition season opened. The opening of the present season finds it in the permanent collections of eight American Museums. (See List of Etchings.)

COMPLETE LIST OF ETCHINGS BY ARTHUR WILLIAM HEINTZELMAN

Abbreviations, etc.:—*—Plate destroyed.

M. M. of A.—Metropolitan Museum of Art.

A. I. of D.—Art Institute of Detroit.

C. A. I.—Chicago Art Institute.

B. M. of A.—Brooklyn Museum of Art.

R. I. S. of D.—Rhode Island School of Design.

C. M. of A.—Cincinnati Museum of Art.

C. S. L.—California State Library.

L. of C.—Library of Congress.

N. Y. P. L.—New York Public Library.

No.	Title	Date	Size	No. of Impressions	In permanent collection of:
1.	<i>The Rabbi.</i>	1915	5x3	50*	L. of C., R. I. S. of D., A. I. of D., M. M. of A.
2.	<i>The Balloon Man.</i>	"	4x2½	50	(Plate cut down).
3.	<i>A Market Woman.</i>	"	4x2¾	50	
4.	<i>The Crucifix.</i>	1916	5x3	1*	
5.	<i>The Story Teller.</i>	"	5x3	4*	
6.	<i>Fenner's Pond.</i>	"	6x5	3*	
7.	<i>The Philosopher.</i>	"	6x5	1*	
8.	<i>Head Study (small)</i>	"	5x4	2*	
9.	<i>Mr. Tingley.</i>	"	9x7	7*	
10.	<i>Market Square.</i>	"	6x5	0*	
11.	<i>Snow.</i>	"	4x3	0*	
12.	<i>Draped Head (large)</i>	"	8x7	5*	C. A. I., L. of C., M. M. of A.
13.	<i>Louis Welt.</i>	"	6½x4½	1*	
14.	<i>Baby Cranston.</i>	"	6½x4½	10*	
15.	<i>Mary Katherine.</i>	1917	5x3	6*	
16.	<i>June.</i>	"	5x3	2*	
17.	<i>The Countryside.</i>	1917	6x5	1*	

19.	<i>A Landscape.</i>	3½x2½	2*
20.	<i>A Landscape.</i>	4x3	4*
21.	<i>Cranston.</i>	4x3	5*
22.	<i>The Fur Hat.</i>	4x3	1*
23.	<i>Winter.</i>	5x4	3*
24.	<i>An Italian Woman.</i>	4x2½	6
25.	<i>The Landing.</i>	7x6	4*
26.	<i>The Cobbler.</i>	5x4	0*
27.	<i>Draped Head (small)</i>	5x4	0*
28.	<i>Abdullah.</i>	4x3	50*
29.	<i>Knitting.</i>	7x6	20*
30.	<i>An Old Man Thinking.</i>	5¾x5	50*
31.	<i>Sands at Russell's Island.</i>	4½x3½	30*
32.	<i>The Violinist (formerly The Violin Player.)</i>	5x4	60*
33.	<i>Heads (Etched on zinc)</i>	3½x5½	50*
34.	<i>David.</i>	3¾x2½	20*
35.	<i>The Guitar Player.</i>	5½x4½	20*
36.	<i>My Son.</i>	8x6½	50
37.	<i>Cranston.</i>	1918 5x4	1*
		5x4	1*

M. M. of A., A. I. of D., L. of C.

A. I. of D., L. of C., R. I. S. of D.

A. I. of D., L. of C.

A. I. of D., R. I. S. of D.

M. M. of A., L. of C., A. I. of D.

M. M. of A., A. I. of D.

COMPLETE LIST OF ETCHINGS—Continued

No.	Title	Date	Size	No. of Impressions	In permanent collection of:
38.	<i>The Lobster Man.</i>	"	6x5	0*	
39.	<i>Dorothy.</i>	"	5x3½	22*	
40.	<i>The Mussel Man.</i>	"	5x6	1*	
41.	<i>An Old Fisherman.</i>	"	5x4	3*	
42.	<i>The Sun Bath.</i>	"	8x5	12*	
43.	<i>Sun-light.</i>	"	5x4	0*	
44.	<i>The Fishing Wharf.</i>	"	5x4	4*	
45.	<i>The Launching.</i>	"	4½x6	6*	
46.	<i>The Artist.</i>	"	5½x4½	50	M. M. of A., L. of C., A. I. of D.
47.	<i>The Black Hat.</i>	"	6x4½	50	M. M. of A., L. of C., A. I. of D.
48.	<i>Leisure (formerly Profile)</i>	"	7¼x5	50	M. M. of A., L. of C., A. I. of D., N. Y. P. L.
49.	<i>Nude on Rocks.</i>	"	8x5	10*	
50.	<i>Head, with Black Drape.</i>	"	5x4	75*	C. A. I., M. M. of A., L. of C.
51.	<i>A Country Blacksmith.</i>	"	5½x4½	50	
52.	<i>Head Study.</i>	"	8x5½	60	
53.	<i>Weighing Fish.</i>	"	4x5	50	
54.	<i>The Boat Builder.</i>	"	5x4	50	
55.	<i>The Pixie Baby.</i>	"	5x6¾	50	
56.	<i>Port. of an Old Woman.</i>	"	2¾x2¼	50	
57.	<i>A Strolling Musician of Gloucester.</i>	1919	8x6	75	C. M. of A.
58.	<i>Medea.</i>	"	8x6	50	

60.	<i>Annisquam River from Babson's Hill.</i>	"	8x6	50	C. M. of A.
61.	<i>In the Twilight.</i>	"	6 $\frac{3}{4}$ x5 $\frac{1}{2}$	50	C. M. of A., R. I. S. of D., A. I. of D.
62.	<i>The Sun Bath.</i>	"	6x8	50	
63.	<i>The Squall.</i>	"	4 $\frac{1}{2}$ x5 $\frac{1}{2}$	50	
64.	<i>Old White Horse.</i>	"	5x4	50	
65.	<i>Cows on the Moors.</i>	"	4x5	50	
66.	<i>High Pastures.</i>	"	4x5	50	C. M. of A., C. S. L.
67.	<i>Youth and Old Age.</i>	"	5 $\frac{1}{2}$ x7 $\frac{1}{4}$	75	C. M. of A., A. I. of D.
68.	<i>A Sultry Afternoon.</i>	"	8x5 $\frac{1}{2}$	75	C. M. of A., A. I. of D.
69.	<i>Early Morning along the Shore.</i>	"	5 $\frac{1}{2}$ x4 $\frac{1}{2}$	50	
70.	<i>Old Brass.</i>	"	6 $\frac{1}{2}$ x5	50	
71.	<i>The Walrus.</i>	"	6 $\frac{1}{2}$ x5	50	
72.	<i>Three Score and Ten.</i>	"	10 $\frac{1}{2}$ x8 $\frac{1}{2}$	75	B. M. of A., R. I. S. of D., C. A. A. I., C. M. of A., C. S. L., M. M. of A., N. Y. P. L., L. of C. Winner of three First Prizes. (See illus. p. 27)

tically all of these honors have come to him within a year. It is a marvelous record. I am constrained to repeat here a statement printed some months ago. "No American etcher ever advanced so rapidly to the front rank of his profession as has Heintzelman."

There is the danger, of course, that such sudden success may weaken the quality of his output while it increases the quantity. Although an etcher for only about four years he has been in professional life for ten; although but twenty-eight years of age, the strengthening and maturing of his powers toward a definite goal has been proceeding uninterruptedly during the years when the average young man is beating about and wondering for what port to sail. Making one's own way in the world, too, has a wonderfully steadying effect, lessening the danger of over-confidence, while adding maturity to judgment.

"As to the future," says Frank Weitenkampf, Curator of Prints of the New York Public Library, apropos of Heintzelman, in a recent letter, "prediction is not easy because various possible elements may enter to influence, fundamentally, his development. As one artist put it to me, Mr. Heintzelman has 'acquired great deftness in the manipulation of needle and acid.' From this first great step comes development into individual expression. And that, in its complete fulfilment, can hardly be definitely forecast. We must await it. And we do, with interest."

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