

Thirty-eight members offered numerous suggestions for the Program Committee or for The WPC generally. The following comments represent a sample of those suggestions.

- I applaud broadening the focus of the Print Club provided it does not compromise quality.
- I favor efforts to promote an appreciation of prints. The print is a difficult medium; one has to get up close and read it, unlike the quick impact of painting. Prints require thought and the participation of the viewer, and can be more rewarding.
- I would like more opportunities for local artists to be seen and appreciated.
- A couple of years ago, you had a panel of experts composed of several print dealers giving their views. This program was excellent and gives a good idea of the current market. How about once a year?
- Much more emphasis on minority artists and unknown artists and movements; involve more WPC members in suggesting and planning programs.
- What is being done to attract younger members? The Club's core membership seems to be aging.
- I suggest a lecture for beginning collectors who love art, but know little of the technical aspects of what they view.
- School programs would be wonderful; start in elementary school with simplified demonstrations of prints. Our children need this exposure.
- I particularly enjoy visits to members collections, and study groups.
- I would like to see a WPC award to an outstanding high school art student.

What Logistics Are Important to Us...

In examining responses to the survey question on convenient locations for programs and activities, it appears that the Mall/Downtown D.C., the DuPont Circle area, and Georgetown are the most convenient areas for programs.

Other less convenient areas were *other* D.C. locations, suburban Maryland, and suburban Virginia.

The availability and convenience of parking is the most important consideration in decisions of members to attend WPC programs and activities. Convenience to Metro was important for slightly more than half of the respondents. The availability of taxi service was only a minimal consideration.

When asked to indicate the most convenient times of the week for WPC programs and activities, a majority of responding members identified the following as most convenient: Monday through Thursday evening, Friday evening, Saturday afternoon, and Sunday afternoon.

Seventy-nine percent of the respondents consider the social hour after formal programs as either *very important* (32%) or *somewhat important* (47%) in enabling members to get to know other members and talk with the presenters.

What Else...

In response to supplementary questions, thirteen members replied that they would be interested in doing volunteer work for The WPC. Seven individuals suggested buildings or sites that might be available for WPC programs, and nine persons indicated that they would be willing to plan a program for the Club.

Results of the survey were turned over to The WPC Board of Directors and the Program Committee in October. The WPC leadership is studying the results and addressing the concerns and interests of the membership in future programs and activities. The Directors and Committee members were delighted with the extent of the response from the membership and look forward to building on the interest and enthusiasm that the members displayed through this survey.

Tom Judy and Bob Stana

Lalanne, Who?

IN THE last issue of the Quarterly, Stephanie Burns reported on the walking tour of the National Gallery's recent show of prints by artists influenced by or working in the same time period as Whistler. Her article, in which she interviewed the exhibition's curator, Eric Denker, contained a comment about the four prints by Maxime Lalanne in the show, indicating an inexplicable neglect of the work of this fine artist. It reminded me of a frequent experience in my years of collecting prints by this 19th century French artist. Many times I asked print dealers if they had any Lalannes. Quite often the dealers replied, "Lalanne, Who?"

It is one of the puzzles of art history that some artists are famous and successful in their lifetimes, but in subsequent

years are forgotten. And, in the opposite way, some artists starve in their lifetimes, but become heroes and are avidly collected years after they pass away. During the lifetimes of Lalanne and Whistler, the former was highly successful, widely published, and collected in France, England and the United States, while Whistler often struggled.

It is interesting to read Joseph Pennell's comments about Lalanne. Pennell considered Whistler to be next to God and resented the success of other artists while his hero was so neglected. Even so, Pennell was able to be generous to Lalanne. He wrote in *Etchers and Etching* (1919):

For a generation Maxime Lalanne typified etching in France, he flourished while Meryon went mad, Lalanne