The Prints and Watercolor Paintings of Daniel E. Rosner

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The Prints and Watercolor Paintings of Daniel E. Rosner This publication accompanies an exhibition at the Yale Henry Koerner Center from November 14, 2022, to April 14, 2023, one of three exhibitions on show during the 2022-23 academic year to mark the twentieth anniversary of the dedication of the center.

Exhibition open by invitation or appointment; call (203) 432-8227

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INTRODUCTION

It might be said that Daniel E. Rosner started out as an artist (Dan was born in New York City and studied graphic arts/printmaking at the High School of Music & Art), took a break to straighten out some aspects of mechanical, aeronautical, and chemical engineering, and then returned to his first love, being an artist. He likes to say that together we represent a century of engineering at Yale (he is much older than I am), but you might quibble about that because the sum of our time on the Yale faculty is only ninety-three years. However, if you are willing to count our time as Research Professors, then he is being modest because that adds up to 108 years. I should also explain my comment about his three different disciplines within engineering, which is factual. Dan has a B.S. in mechanical engineering (CCNY), a Ph.D. in aeronautical engineering (Princeton), and, because he didn't have a Yale degree (and the Yale bylaws require that to have tenure), the university gave him an honorary M.S. in chemical engineering. That is the Yale practice, so we all have a Yale degree to go with our tenure.

This is Dan's second Koerner Center exhibition. The first was titled *One Engineer's "Trajectory" in the Visual Arts*, May 1– 29, 2015. Dan was eager to share that exhibition, and I was pleased to squeeze it into our program, but that meant that his exhibiting time was short, and there was no time to put together a proper catalogue. Now, seven years on, I am trying do the right thing, presenting a quite different exhibition with a longer exhibition time and this catalogue. Moreover, Dan has recently donated fifteen works to the Koerner Center (all of which are in this exhibition), so this time around I was eager to get these on our walls and to get this catalogue in print. I am also very pleased to have any exhibition of art by a Yale scientist or engineer because our disciplines are often thought to be incompatible with artistic inclusion, but Dan and I are telling you that you should broaden your understanding of a Yale scientist or engineer. Let us enjoy and exercise our enthusiasm for participation in arts, albeit, with different roles. That is, Dan is clearly a producer, and I am a consumer in the arts. So it is in art, as it is in science, we have different views, but we are very compatible and also quite complementary.

Gary L. Haller, Director November 2022



Daniel E. Rosner, 2014

THE PRINTS AND WATERCOLOR PAINTINGS OF DANIEL E. ROSNER

It is a pleasure to have the opportunity to comment upon this splendid exhibition of Dan Rosner's art, despite my lack of formal artistic training! However, as it happens, aside from the artist himself, I seem to own the largest group of Yale-oriented Rosner watercolors outside the Koerner Center's present fifteen – having had the opportunity to acquire 1, 15, and 18 well before Professor and Mrs. Rosner's recent bequest, as mentioned below. I am pleased to see the complete set of twenty-five campus-oriented paintings assembled and archived here for the first time – hopefully to be available for many visitors to enjoy in the future.

I joined Professor Rosner's research group in September of 1977, and I soon discovered scientifically important aspects of Dan's artistic talent. First there was his then-recent *Stegosaurus* illustration (27). A small version had just appeared on the cover of *Science* magazine in connection with Dan's study, which was published in that issue on the cooling advantages of the peculiar configuration of the dinosaur's back plates. I ultimately obtained a full-size, etching-print that originally hung in Dan's home in an online auction when Dan and Sue downsized to move to their current Whitney Center apartment in Hamden.

A second scientifically relevant aspect of Dan's artistry was what he called visual aids – i.e., hand-drawn sketches included in most of his technical publications and textbook. They imparted a unique aesthetic and pedagogic complement to his scientific work and teaching.

I had also noticed, in various public spaces at Mason Laboratory and the former Becton Center engineering library, a series of prints that Dan had prepared based on chemical industrial scenes. Prints 29 and 30 of this exhibition are typical of these. In this group I ultimately acquired a watercolor variant entitled *Petaluma Mill*, which was included in his one-month exhibition at the Koerner Center seven years ago.

A fuller appreciation of Dan's representational skills accompanied the start of his series of twenty-five Yale watercolor landscapes in 2012. The very first of this show was what I consider to be his heroic vision of Mason Laboratory, intended as a memento for his Yale Ph.D. students and postdocs, each having deep personal ties to that building. Its heroic component lies in the fact that only in Dan's painting does Mason Laboratory appear to dwarf the splendid St. Mary's Church, located to its immediate south. While, as a relatively early Ph.D. in his group, I immediately obtained a reproduction of this "portrait," the opportunity to acquire the original occurred when Dan was selected to exhibit at the New Haven Lawn Club in 2016. At the close of that show, I was also able to obtain *Wrexham Tower (via York Street)* (15). However, with the additional exception of *Law School (via Beinecke Library Plaza)* (18), which Dan kindly gifted to my appreciative wife, Mercedes (who had spent two sabbatical leaves at the Yale Law School), Dan decided to keep the then-remaining members of this Yale-architecture series intact, adding to them until 2019 (25), and ultimately gifting fifteen to the Koerner Center upon his 2020 move from his Woodbridge home.

I congratulate Gary Haller for his wisdom in welcoming and displaying them here, and hope that future directors of the center will keep them accessible.

Juan Fernandez de la Mora Professor of Mechanical Engineering & Materials Science July 2022

ABOUT THESE PICTURES

The present collection of my art works on paper includes twenty-five which are focused on iconic Yale University architecture, and fifteen of those were recently gifted by my wife and me to the Yale Henry Koerner Center. None of that collection was commissioned by any foundation or wealthy patron of the visual arts! These works are the result of a plan I hatched in about 2012, before becoming an emeritus professor. The plan included reducing my graduate and undergrad teaching and limiting my future collaborative research activities to interaction with my recent Ph.D. graduates or postdocs. It occurred to me that a fitting personal memento that I could provide to each of my twenty-three Ph.D. students would be a watercolor "portrait" of Yale's Mason Laboratory – the site of our shared learning experiences since 1969, the year I joined the Yale Engineering & Applied Science (EAS) group that led to our current Department of Chemical & Environmental Engineering.

Watercolor on paper is a medium I had neglected as an art student at NYC's then High School of Music & Art, where I focused instead on pen-and-ink drawing and classical printmaking techniques (woodcutting and engraving, linoleum block cutting, etching, lithography, etc.). While I briefly returned to these in the 1970s using presses at New Haven's Creative Arts Workshop (CAW), the prospect of becoming an octogenarian led me to investigate techniques requiring less machine equipment, fewer solvents, which could lead to satisfying results with fewer stages or proofs. Based on my hands-on experience demonstrating watercolor techniques to our two, then pre-teen, grandchildren, as well as a timely "beginner's watercolor" class that I signed up for at CAW, I took on my "Mason Lab portrait" project, with the result prominently included in this exhibit (1). Reproductions of this painting turned out to be a surprising hit with my former students and research colleagues. Also, I learned via Merwin's Art Shop on Chapel Street that such reproductions are perennially in demand for Yale alumni and their parents. This realization, and the attractive notion of creating a series of interrelated watercolor paintings of iconic Yale buildings (several already repurposed, or even recently built from scratch), led to the complete set included here - spanning the nominal seven-year period 2012-2019, with Bass

Tower (25) between the two new Yale residential colleges being the most recent. The viewer will note that, stylistically, each reflects my graphic arts background, including my fondness for India ink drawing. Most are quite realistic, but I confess to having taken a few artistic liberties here and there, as many of you will probably notice. Included among this group of Yale-oriented watercolor paintings is also one displaying Christ Church (14) at the intersection of Broadway and Elm Street in downtown New Haven.

I also discovered that adding watercolor by hand to a previously executed black-and-white ink drawing or print enabled me to add life to several images from my pre-emeritus printmaking years. Three such examples are also included here. Chronologically, they are my cubist-style high-school yearbook cover (!) (26), my early-career depiction of the Princeton Junction Railroad Station (32), and two of the many designs I developed for covers of Yale departmental brochures (30 and 31) – these based on an iconic symbol of chemical engineering ingenuity: the "Distillation Column." I should add that 31, which almost has the look of a stained-glass design, is about as close as I ever get to abstract art!

For completeness I have also included three of my favorite works on paper which are not influenced by the watercolor medium—i.e., the multicolor woodblock print of a Cape Cod boat and shack (28), the collagraph of an imagined chemical plant (29), and, perhaps my most unusual image of all: that of the dinosaur Stegosaurus! (27).*

It is gratifying to see my twenty-five Yale campus-oriented watercolor-based examples all collected here "under one roof" for the very first time – thanks to both the Yale Henry Koerner Center and my former Ph.D. student, now Professor Juan Fernandez de la Mora and his wife, Mercedes (for 1, 15, and 18).[†] Looking back on my personal tastes in the visual arts, I have certainly been influenced by viewing and contemplating the work of many national and international predecessors, spanning more than three centuries. It is therefore comforting to imagine that this collection and the accompanying archival catalogue, catalyzed in so many ways by Yale University, may leave a figurative mark on both present and future viewers. Perhaps needless to add, the creation of each new painting has itself been a valuable learning experience for me – and usually a very satisfying one. I find that this also remains true for my continuing EAS research activities and, health permitting, I imagine that this juxtaposition of complementary activities will continue to be a blessing for me as I contemplate my priorities for the next decade.

Daniel E. Rosner

Professor Emeritus of Chemical and Environmental Engineering Senior Research Scholar, School of Engineering & Applied Science (2021–2024)

*An etching I prepared to accompany a physiology-oriented paper co-authored with James O. Farlow, a Yale paleontology graduate student dealing with the proposed heat transfer role of the plates along the back of the dinosaur Stegosaurus. This print was selected to be the cover illustration for the AAAS journal, Science, on June 11, 1976. The reproduction differs significantly from the framed-under-glass version in that it is not that of the original full-size etching print, but rather a hand-watercolored reproduction of the cover page of the Science magazine that carried our associated scientific article, to which my signature has also been added. As to the relation between Numbers 30 and 31, the latter, entitled Distillation Column II, is a 2021 hand-watercolored version of a black-ink silhouette drawing originally made in 1983 for a companion woodcut to accompany 30 in a 1984 printmaking show at CAW in New Haven.

⁺ Including, on loan, three paintings (1, 15, and 18) from the private collection of Yale Professors de la Mora. Number 20 is a full-size reproduction of the original watercolor painting in the collection of the Yale Peabody Museum. Number 24 is a reduced-size reproduction of the original watercolor painting sold to an alumnus in 2020 by Merwin's Art Shop.

CHECKLIST OF THE EXHIBITION

Watercolor and India Ink Paintings (2012-2021)

- 1. *Mason Lab*, 2012, 14 × 11 in.*
- St. Mary's Church, New Haven, and Strathcona Hall (via Audubon St.), 2012, 8.75 × 11.75 in.
- 3. Harkness Tower (viewed from NW), 2013, 12×9 in.
- 4. Strathcona Hall (via Hillhouse Ave.), 2013, 9 × 12 in.
- 5. High St., New Haven (looking N from Chapel St.), 2014, 9×12 in.
- 6. *High St., New Haven (looking S from Wall St.)*, 2014, 12×9 in.
- 7. Prospect St., New Haven (looking N from ca. Grove St.), 2014, 10.62×14.5 in.
- 8. Woolsey Hall Plaza (via Wall St.), 2014, 10.875 × 14.375 in.
- 9. Strathcona Hall (via across Prospect St.), 2014, 12×9 in.
- Grove St. Cemetery, New Haven, & Strathcona Hall (via Tower Pkwy.), 2014, 12 × 9 in.
- 11. Morse College (via courtyard), 2014, 9×12 in.
- 12. Strathcona Hall (via Becton Plaza), 2015, 12×7 in.
- 13. Sterling Memorial Library (via College St.), 2015, 8 × 10.625 in.
- 14. Christ Church, New Haven (Broadway/Elm), 2015, 12.75 × 7 in.
- 15. Wrexham Tower (via York St.), 2015, 12×9 in.*
- 16. Payne Whitney Gymnasium (via Grove St./Tower Pkwy.), 2015, 12 × 9 in.
- 17. Payne-Whitney Gymnasium (via Ashmun St.), 2015, 8 × 12 in.
- 18. Law School (via Beinecke Library Plaza), 2015, 12 × 9 in.*
- 19. Vanderbilt Hall (via Chapel St.), 2015, 9×12 in.

- 20. Peabody Museum, reproduction of larger watercolor, 2016, 8.5 × 12 in.†
- 21. Hall of Graduate Studies (via Wall St.), 2016, 10.5 × 11.625 in.
- 22. Old Campus, hand-colored "scratchboard", 2016, 5×7 in.
- 23. Strathcona Hall (via Grove St. E), 2017, 11.75 × 5.75 in.
- Harkness Tower, via Library Walk, reproduction of larger watercolor, 2018, 6 × 9 in. ‡
- 25. Bass Tower/Murray College, 2019, 14.75 × 10.75 in.

Prints – Drawing Related (1950-2021)

- 26. "*Castle on the Hill*" (*HSM&A*), hand-colored ink drawing, 1950 (ink)/
 2014 (watercolor added), 13 × 7 in.
- 27. *Stegosaurus*, etching, 1975, 15 × 11 in.
- 28. *Cape Cod Boat and Shack*, woodcut, 1975, 9.5 × 13.75 in.
- 29. Chemical Plant, collagraph, 1977, 17 × 12 in.
- 30. Distillation Column I, woodcut, 1982, 36 × 11 in.
- Distillation Column II, hand-colored ink drawing, 1982 (ink)/
 2020 (watercolor added), 10 × 7.5 in.
- 32. Princeton Jct., NJ, RR Station, hand-colored lino block print, 2016, 8 × 9 in.
 - * On loan from the collection of Professors Juan and Mercedes Fernandez de la Mora.
 - [†] Reproduction of original watercolor in collection of the Yale Peabody Museum.
 - ‡ Reproduction of original watercolor sold to client of Merwin's Art Shop.



Mason Lab, 2012, 14 × 11 in.



St. Mary's Church, New Haven, and Strathcona Hall (via Audubon St.), 2012, 8.75×11.75 in.



Harkness Tower (viewed from NW), 2013, 12×9 in.



Strathcona Hall (via Hillhouse Ave.), 2013, 9 \times 12 in.



High St., New Haven (looking N from Chapel St.), 2014, 9×12 in.



High St., New Haven (looking S from Wall St.), 2014, 12×9 in.



Prospect St., New Haven (looking N from ca. Grove St.), 2014, 10.62 \times 14.5 in.



Woolsey Hall Plaza (via Wall St.), 2014, 10.875 × 14.375 in.



Strathcona Hall (via across Prospect St.), 2014, 12×9 in.



Grove St. Cemetery, New Haven, & Strathcona Hall (via Tower Pkwy.), 2014, 12 \times 9 in.



Morse College (via courtyard), 2014, 9×12 in.



Strathcona Hall (via Becton Plaza), 2015, 12×7 in.



Sterling Memorial Library (via College St.), 2015, 8 × 10.625 in.



Christ Church, New Haven (Broadway/Elm), 2015, 12.75 \times 7 in.



Wrexham Tower (via York St.), 2015, 12×9 in.



Payne Whitney Gymnasium (via Grove St./Tower Pkwy.), 2015, 12 \times 9 in.



Payne-Whitney Gymnasium (via Ashmun St.), 2015, 8 × 12 in.



Law School (via Beinecke Library Plaza), 2015, 12 \times 9 in.



Vanderbilt Hall (via Chapel St.), 2015, 9×12 in.



Peabody Museum, reproduction of larger watercolor, 2016, 8.5×12 in.



Hall of Graduate Studies (via Wall St.), 2016, 10.5×11.625 in.



Old Campus, hand-colored "scratchboard", 2016, 5×7 in.



Strathcona Hall (via Grove St. E), 2017, 11.75 \times 5.75 in.


Harkness Tower, via Library Walk, reproduction of larger watercolor, 2018, 6 × 9 in.



Bass Tower/Murray College, 2019, 14.75 × 10.75 in.



"Castle on the Hill" (HSM&A), hand-colored ink drawing, 1950 (ink)/ 2014 (watercolor added), 13×7 in.

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Plates of the Dinosaur Stegosaurus: Forced Convection Heat Loss Fins?

James O. Farlow, Carl V. Thompson and Daniel E. Rosner



Stegosaurus, etching, 1975, 15 × 11 in.



Cape Cod Boat and Shack, woodcut, 1975, 9.5 × 13.75 in.



Chemical Plant, collagraph, 1977, 17 \times 12 in.



Distillation Column I, woodcut, 1982, 36 × 11 in.



Distillation Column II, hand-colored ink drawing, 1982 (ink)/2020 (watercolor added), 10×7.5 in.



Princeton Jct., NJ, RR Station, hand-colored lino block print, 2016, 8 × 9 in.

ABOUT THE ARTIST

Dan Rosner was born in New York City and studied graphic arts/printmaking at the High School of Music & Art, where he designed and executed linoleum cuts for the school newspaper, Overtone, and graduated as the St. Gaudens Medalist in 1951. While most of his subsequent art activities were postponed until phased retirement from Yale University, where he is currently a senior research scholar and was professor of chemical engineering from 1969 to 2014, in the 1970s he resumed printmaking activities (etching, lithographs, wood- and lino-cuts, and collagraphs) at New Haven's Creative Arts Workshop. During this period his etching Stegosaurus appeared on the cover of Science magazine on June 11, 1976, and subsequently in both the New York Times and the engineering book titled A Heat Transfer Textbook, by J.H. Lienhard, Fig. 4.7, p. 125 (later augmented with his co-author and son and reprinted by DOVER Publications). In 2012 Dan took up watercolor painting, first at CAW, and he is currently a member of the Arts Council of Greater New Haven, the New Haven Paint & Clay Club (NHP&CC, founded 1900), the Hamden Art League (HAL), and CAW-participating in their respective annual exhibitions. He has also previously exhibited watercolor paintings and prints at Yale University's Morse College (October 2014), Yale's Henry Koerner Center (May 2015, spring 2020), the New Haven Lawn Club (May–July 2016), and the public libraries of Orange (February 2015), Hamden (March 2015), and Woodbridge (May 2014, June 2015, May 2018). His recent showings included the NHP&CC in New Haven (September 2018, May 2019, September 2020 at Lyme Academy of Fine Arts), Pomperaug Woods Center, Southbury (September 2018, 2019), Whitney Center (fall 2020, spring 2021), HAL (December 2018, April 2019, December 2019, spring 2021), and the Bethany Public Library (October 2018).

Inexpensive matted reproductions of several of Dan's paintings depicting iconic Yale University buildings are available via Merwin's Art Shop at 1052 Chapel Street in New Haven.

Yale

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