

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station • NY, N.Y. 10010

Latest News

Summer 1993

PCNY Commissions Karl Schrag for 1993 Print

The Print Selection Committee voted unanimously to commission Karl Schrag to create the 1993 print for our members. The Committee and the Board of Directors have seen the final proof and everyone is very enthusiastic!

The print, a dark violet lithograph on grey BFK Rives paper, has a large vertical image depicting a corner of Schrag's Maine studio with a chair, work clothes, and a pair of shoes on the floor, illuminated by moonlight.

Entitled *My Room—Bright Night*, it is an especially fine example of the artist's work, and similar in style to the Schrag prints found in the permanent collections of major museums.

We know that any member who is fortunate to receive one of this edition of 200 numbered prints will be more than pleased. It will be distributed later this fall exclusively to members of the Print Club of New York, Inc.

A biography of Karl Schrag appears elsewhere in this newsletter, as do details of our plans for membership, dues, and activities.

News of the Board Officers Elected

The Print Club's board of directors has been expanded to eighteen members. The expanded board will ensure that the collecting interests of all our members will be represented in all future decisions.

The officers are: Morley G. Melden, president; Michael A. Dym, vice-president; Norman I. Brock, treasurer; and Charles Seidman, secretary.

The other board members are Paul A. Bradlow, Harriet Burdock, Craig F. Cohen, Marion Deutsch, Sylvie H. Gallagher, Martha Glantz, Julian Hyman, Geri Mickenberg, Glen Nelson, Danny Redmon, Martin Seham, William Selden, Ernest Shapiro, and Spencer Weber Waller.

The collecting interests and backgrounds of the board, like our general membership, are varied. All share a common interest in fine art prints. Some board members have spent years assembling impressive collections, while others are passionately beginning.

The entire board welcomes your comments and suggestions via the Club mail box.

Please note the new address: The Print Club of New York, Inc. P.O. Box 4477 Grand Central Station New York, NY 10010.

Coming Events

A preliminary schedule of events for 1993 Fall and Winter Season

September

Sept. 19, Sunday 3:00pm Leslie Nolan, curator of the Print Department of the Museum of the City of New York will speak about the exhibition of Prints and Photos of New York City and open the Print Room to the members.

October

Oct. 19, Tuesday 6-7:30pm Mr. Dave Williams will show the print collection of the Alliance Capital Management Firm at 1345 Avenue of the Americas (between 54th and 55th Sts.) 38th floor.

Karl Schrag will speak to the Club at the Krashaar Galleries

November

Alex Katz will speak to the Club at Marlborough Graphics

December

December 4, Sat. (time to be announced later) Frederick Mershimer will give a demonstration on different print techniques at the Manhattan Graphic Center.

Some time around September 1, the exact time and dates of events will be mailed to Club members.

Karl Schrag

Karl Schrag was born in Karlsruhe, Germany in 1912. He started drawing at a very early age and studied painting in Zurich and Paris before coming to the United States in 1939. He worked at printmaking under the tutelage of Stanley Hayter at Atelier 17 and became Director there in 1950 when Hayter returned to Europe.

His paintings have been exhibited at the Kraushaar Gallery since 1947, and his prints have continuously appeared at Associated American Artists Gallery since 1966. Schrag was honored by a retrospective of his prints at the National Collection of Fine Art in 1972. His prints have been included in major shows at the Museum of Modern Art, the Metropolitan Museum of Art, and the Brooklyn Museum's prestigious "30 Years of American Printmaking." His works are in the permanent collections of major museums in Europe and across America. His self-portrait, a frequent subject, hangs in the portrait gallery of the Uffizi in Florence, Italy.

A catalogue raisonne of his graphic work from 1939-1970 was published by Syracuse University. It was followed by Part II, 1971-1980, and later Part III, 1981-1990.

Karl Schrag wrote, "the printing processes themselves—which can be adapted to the characters of one particular work—are in my opinion important elements in the creation of a print." He also states, "The print as a whole, not just some suggestive details, must bring out the very essence of a landscape." "I have attempted to reach toward depth of understanding both of nature and myself—and this never ending search is reflected in my work."

The extraordinary print that is the 1993 choice of the New York Print Club is a moonlit night scene in his studio barn on Deer Isle, Maine, where he and his wife Ilse Schrag have summered for almost 40 years. Karl Schrag has developed a style of creating images in his paintings, monotypes, and prints which illuminates his deep understanding of people and nature.

— Elaine Hyman

Highlights of the Past Season

Active members voted our premiere season of events a great success. Beyond the subject of the meetings, which were all interesting in themselves, were shared pleasures of visiting with each other, along with the viewing of so many great prints.

At the Cooper-Hewitt Museum, Curator Marilyn Symmes graciously displayed many of their choice prints dating from the 15th century to the present. These masterworks of famous artists are but a small part of the museum's enormous print collection whose bulk lies in design-related prints and posters, all of which can be viewed by any member, if you call ahead.

Our evening with Will Barnet included a stimulating slide presentation and discussion of Will's personal art history with our friend and fellow member, Sylvan Cole, who is in his own right an art historian as well as a renowned print dealer.

It gave us a first-hand historical view of American Art from the 1920s to the present day. Another bonus was the opportunity to view the interior and famous art collection of the historic National Arts Club.

Christie's generously hosted our members in an exclusive two hour preview of the collection for their Spring Print Auction.

Along with an informative talk by member Elisabeth Hahn, Director of Christie's Print Department, there were close-up viewings of many of the "gems" to be auctioned, including a rare work by William Blake. Delicious refreshments accompanied the artistic treats.

At Hirschl & Adler Galleries, Print Director (and member) Joseph Goddu gave an outstanding talk about William Hayter's prints, combining the biographical facts with an in-depth explanation of Hayter's complex techniques. (The galleries now include a regular viewing room for prints on the fifth floor.)

— Rosalie Rothenberg

Inaugural Print Donations Sought

Is any charter member interested in donating the Mershimer Inaugural Print to an important museum?

There are some opportunities to place these prints in famous art institutions for perpetuity.

Any member who would like to take advantage of this opportunity can receive a tax deduction based on the increased market value of this unique work of art.

For further details, please contact PCNY at our new address, attention of Morley Melden, President.

Collecting Portrait Prints by Kenneth A. Pollack, C.S.W.

As a practicing psychotherapist, my interest in portrait prints has been over-determined by the insights it provides me into the subject matter. My sole criteria for selection has been that a good portrait should always reveal the psychological aspect of the sitter.

Robert Nanteuil, the premier portrait engraver, wrote that "a true resemblance strikes the mind as well as the eye." (Maxim xxv)

He added that "when a portrait has the true appearance of the model, that is to say when it marks both his spirit and character, it usually resembles him for a long time." (Maxim xxxiv)

With these qualities in mind, my collection has been focussed on an area that, although once fashionable, has lost favor and popular interest.

My collection, consisting primarily of portraits of artists, is eclectic in the sense that it is represented by French artists of the old master school, such as Nanteuil, Mellan and the Drevets; more contemporary American artists, such as Raphael Soyer and Arthur W. Heintzelman; and various English artists such as Strang, and Lumsden.

My search for prints has led me into fascinating and diverse journeys ranging from the Print Room of the New York Public Library to the dusty bins of old bookstores throughout the eastern seaboard.

Other areas for exploration have included flea markets, obscure European print dealers, and the smaller auction houses, where portrait prints appear with some regularity.

The "hunt" — as most collectors will attest — provides a certain exhilaration that is both exciting and addictive. The addictive side of print collecting is worthy of a fuller treatment in a professional journal.

As a sidelight, most of my patients have been fascinated by the portrait prints displayed in my office. Rather than becoming distracting and obtrusive, they have provided the stimuli for valuable discussions.

They have helped some patients to develop a psychological mindedness that could not be obtained through more conventional means.

This has been one of the unexpected benefits of my collection.

Help Us Discover Great Talent

Have you stumbled upon the work of a great, yet still unknown young artist? Or discovered the work of an artist over-looked by museums, galleries and fellow collectors? Are you willing to let the cat out of the bag?

Michael Dym, in conjunction with the program committee, invites you to share the work of these artists with the club at a gathering/slide presentation in the fall.

Any member who wishes to present an artist should contact Michael through the club's mail-box. Participation in the event is open to all members so that the work of several different artists will be featured. Of course, every member of the print club will be invited to attend.

Michael is excited to talk about the work of Werner Hoeflich, a talented young New York artist. His recent series of lithographs captured Michael's attention, as well as several other collectors of contemporary prints.

While there are no hard and fast rules about the artist you choose to introduce, we ask that you limit your choices to professional artists, whose work has not been widely shown in the past, and who have worked in print mediums. So, for the purposes of this program, and with all due respect, the work of Jasper Johns, Edward Hopper and/or Pablo Picasso are not good choices, nor is Aunt Myrtle's tombstone rubbings or junior's decoupage.

So share your great discovery, and remember it took decades before the art world (Theo aside) uttered the name van Gogh!