

The Print Club of New York Inc

Spring 2009

President's Greeting

Leonard Moss

On March 3rd, I stood alone in the Gregg Gallery of The National Arts Club surrounded by 17 extraordinary commissioned prints waiting for the Print Club's opening reception to begin. I was proud of the Club's accomplishments and pleased to have the opportunity to view the collection as a whole, beautifully displayed by Sandra Sewing of the Brodsky Center for Innovative Editions in consultation with club member Stephen Fredericks. In a moment of contemplation the question came to mind — What does the collection reflect about the artistic focus of the Print Club?

The commissioned prints seem to have little in common. Printing techniques vary from mezzotint to woodblock to lithograph with electronic enhancement, and, in several instances, to hand coloring by the artist. The images differ widely from Warrington Colescott's witty takeoff on famous artists and their personal styles in *Picasso at Mougins* to Paul Jenkins's abstract color lithograph of the sound of church bells in Paris. The viewer is engaged in many ways. Will Barnet's *Between Life and Life* confronts us with the reminder of lost youth. Bill Jacklin's *After the Event 1* challenges us with the mystery of what just happened following the millennium celebration. Elizabeth Catlett's *Gossip* gives us a glimpse of women in African-American society. And Richard Segalman's *Coney Island* invites us to enjoy a tranquil moment at the beach.

What all the prints do have in common is the process by which the commissioned print is chosen by the Club's

print selection committee and approved by the Board of Directors. The major requirement is to select a renowned artist to create a unique image for the presentation print. The artist must be capable of producing a relatively large edition of 200 prints for members plus artist's and printer's proofs. By way of emphasizing the Club's choice of well-established artists, almost all have a past or recently published catalogue raisonné of their work.

The opening reception in the Gregg Gallery was well attended by members and their guests as well as artists Richard Bosman, Will Barnet, Paul Resika and Ed Colker. The lively, enthusiastic chatter that filled the gallery demonstrated the collegiality among collectors who share works of art in common. Members enjoyed puzzling out how the image of a particular print was created, and engaging colleagues in a debate about the merits of the work of art in question.

The panel discussion of *The Artist/Printer Collaboration* before a standing-room only audience of collectors and persons in the print world on March 12th highlighted the dedication and enormous effort involved in creating a work of art on paper that can be printed in a relatively large edition. As Barnet and master printer Maurice Sanchez, master printer Randy Hemminghaus and master papermaker Ann McKeown discussed the challenges of executing works commissioned by the Print Club, the audience felt directly involved in deciding what paper to use, which technique to try after the previous technique failed, and how to guarantee that the appropriate registration will be maintained throughout all the stages of creating the image. The discussion concluded with Barnet commenting that regardless of success in overcoming the complex problems presented in the printing process, it is the final image that determines the creative success of the artist/printer collaboration. Many long-time Print Club members commented that the panel discussion was among the most interesting and informative of the many events they had attended over the years.

On April 25, twenty Print Club members ventured into Williamsburg to visit the Pierogi Brooklyn Gallery. There we encountered contemporary works of art that were vastly different from the more tranquil presentation prints we had mounted at the National Arts Club. Their art demanded the viewer's immediate attention, even collaboration. Many works were huge, to enhance the impact of the image, most often a social commentary. Editions were small, usually monographs.

Most brilliant of all were the featured works of Ward Shelley entitled *Who Invented the Avant Garde (and other half truths)*, which were intended to map the role of art as a shaping force in the world. His prodigious research into the lives of American women painters, for example, as depicted in *Matrilineage*, demanded attention and evoked the viewer's desire to spend the hours necessary to absorb the fund of information depicted in that work of art.

Contemporary performance art was evidently interactive. In the back gallery was Shelley's installation *The Sleeper Experience*. During regular gallery hours, he slept

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in the gallery inside a cabinet made for the purpose, and “worked during the night on drawings based on information provided by visitors who are invited to contribute random input in the form of words, short phrases, or images that will become the basis for concept maps. This input will be read to the artist by a speaking computer program during his sleeping hours. In the evening he will rise and begin drawing, leaving the results on view for the following day.”

Recent Club Events

21st Annual Works on Paper Show Park Avenue Armory, February 27–March 2, 2009

Gillian Greenhill Hannum

Print Club members were fortunate to again be the guests of organizer Sanford Smith at the annual “Works on Paper Show” at the Armory. This year, because of the economic crisis and its impact on the art community, there were fewer exhibitors than usual, and for the first time dealers were invited to include sculpture in the show. The reduction in numbers did not, however, result in a reduction of quality—there were many magnificent prints, drawings, watercolors and various other works of art to be admired and purchased.

I was fortunate to arrive at the show early on Friday afternoon, before it was very busy. The first booth that drew my attention was that of R. S. Johnson Fine Art of Chicago, which was displaying a variety of French modernist works, by the likes of Picasso, Vuillard and Dubuffet, as well as some magnificent Old Master prints. R. Stanley Johnson was kind enough to spend some time talking to me about his gallery (he is the longest-established dealer west of New York) and showing me several of the rare and valuable prints he had brought to “Works on Paper.” He first drew my attention to a 1504 impression of Dürer’s *Adam and Eve*, the second state of three (the same as purchased last year by the Morgan Library), which could be purchased for \$400,000. Next, he explained to me about the dating of various printings of Dürer’s *Apocalypse*. The Latin text on verso contained errors in the 1498 printing, which were corrected in the 1511 edition. Finally, he took me over to look at Rembrandt’s wonderful etching with drypoint, *Self-Portrait Drawing at a Window* of 1648. It is one of only two known first, second or third state impressions in the United States (the other belonging to the Morgan); a landscape was added outside the window in the fourth state, around 1663. All of these prints are illustrated and discussed in his Fall 2008 catalogue—co-authored with his wife Ursula M. Johnson—*Northern Printmakers: Schongauer to Rembrandt*. As we spoke briefly about the Print Club of New York, he left me with an interesting thought: the greatest dealers are also avid collectors; they are driven by their passion for art.

My next stop was the Jerald Melberg Gallery of Charlotte, North Carolina. I was drawn in by an eye-pop-

I left the Pierogi Gallery full of admiration for the knowledge and creativity required by Shelley to “organize graphic depictions of complex relationships between events and people over time” that were so clearly and understandably displayed in a single artistic image.

When I arrived home after that stimulating and informative visit to the Pierogi Gallery, I once again felt the joy of my collection that includes the full range of images depicted in our 17 years of presentation prints.

ping red and black aquatint and etching by Robert Motherwell entitled *Seaside Studio* (1990); it was selling for \$5,600. An exquisite Romare Bearden screenprint, *Tidings* (c. 1979-80)—an annunciation scene—was \$16,000. There were also a number of lovely Bearden watercolors.

Babcock Galleries was showing a Will Barnet drawing with watercolor, *Cat and Bannister/Study for Pregnant Woman* (c. 1980), as well as a hand-colored monoprint by Marylyn Dintenfuss—*Good and Plenty: Jade* (2003). Nearby, William Weston Gallery of London was showing Picasso, Miro and Victor Vasarely, two of whose Op Art screenprints from 1989 were selling for \$900 and \$1,200.

Childs Gallery of Boston gave pride of place to a large etching and aquatint by Erik Desmazières, *La Magasin de Robert Capira* (2008), selling for \$5,000. Hill – Stone, Inc. of New York had up a wonderful progress proof of a mezzotint of *Dedham Vale* by John Constable and David Lucas. There were also prints by Rembrandt, Goya, Gauguin and Schmidt-Rotluff. Platt Fine Art of Chicago was selling Stow Wengenroth’s 1949 litho of *Grand Central* for \$8,500 and Grant Wood’s 1940 litho of horses in a snowy pasture titled *February* for \$9,500. Hal Katzen Gallery of New York showcased work from the later 20th century – Lee Krasner, Alex Katz and Helen Frankenthaler’s 2009 93-color silkscreen, *Aerie*.

Several dealers featured Japanese woodblock prints. The Art of Japan Gallery of Medina, Washington showed traditional *ukiyo-e* prints by artists such as Utamaro, while Print Club member Allison Tolman featured contemporary Japanese prints from The Tolman Collection of Tokyo. The Verne Collection of Cleveland showcased work from the 1920s by Hasui as well as a recent limited edition woodblock print by Daniel Kelly entitled *Buttercup* (edition of 50, \$3,750 unframed).

Bernard Goldberg Fine Art of New York had work by William Zorach and Louis Lozowick; Gary Bruder, who lectured at the Print Club several years ago, was featuring posters by Toulouse-Lautrec, as well as Picasso, Warhol and Lichtenstein. John Szoke Editions had an eye-catching display of modern prints on a cobalt blue wall, showing Helen Frankenthaler, Sol Lewitt, Ellsworth Kelly, Robert Indiana and Tom Wesselmann. Sims Reed of London had classic Pop Art prints by Richard Hamilton, including a screenprint of his famous “negative” composition *I’m Dreaming of a White Christmas* (1967) selling for \$52,000 and works by Hockney and Warhol. Sanford Smith Fine Art of Great Barrington, MA had an eye-catching red, black and white woodblock on Japanese paper by

Mira Lehr entitled *Snow Tree* (2009), as well as her study in black, white and gray, *A Light Through the Forest V* (2009), woodblock, hand painting and collage.

Tandem Press of Madison, WI displayed Judy Pfaff's series from 2008, *Untitled* — Japoniste, 3-D images in editions ranging in size from 20 to 50, utilizing etching, relief, digital, collage and hand punching.

Work by Print Club presentation print artists could be found throughout the show. In addition to the previously-mentioned examples by Will Barnet and Alex Katz, Paul Jenkins was featured at Sigrid Freundorfer Fine Art of New York with six recent watercolors (2007–2009) from his "Phenomena" series, with prices ranging from \$8,500 to \$12,800 (of course, my favorite, *Phenomena Lasting Pass*, 2008, was the most expensive). Framont Gallery of Greenwich, CT also gave Jenkins a central position. Riverhouse Editions/Van Straaten Gallery of Denver was showing a huge John Walker etching and carborundum aquatint from 2004 entitled *Box Canyon I*; in an edition of 15 and measuring 81 1/4 by 38 3/4, the abstract landscape of cliffs and a raging creek sells for \$7,500 unframed.

"The Print Club of New York: Seventeen Years of Exceptional Commissioned Prints"

Opening Reception
National Arts Club, Gregg Gallery,
Tuesday, March 3, 6 – 8 pm

Gillian Greenhill Hannum

The Gregg Gallery and adjacent spaces of the venerable National Arts Club on Gramercy Square were filled with enthusiastic Print Club members, their guests and other interested members of the art community for the opening reception of the Club's first exhibition of its commissioned annual presentation prints. The show, hung by Sandra Sewing of the Brodsky Center with assistance from Stephen Fredericks and Leonard Moss of the Print Club, looked beautiful against the dark gray walls of the two-room gallery, and included not only the 17 prints and their certificates of authenticity, but also the four woodblocks used by artist Richard Bosman to create *Brooklyn Bridge* (1996), two early states of Warrington Colescott's *Picasso at Mouguins* (2002) and the cancelled copper plates from John Walker's *Diagonal Hollyhocks* (2003) and Richard Haas's *57th Street Looking East* (2007). Four of the artists were able to attend the opening: Bosman; Will Barnet—who created the 1998 print, *Between Life and Life*; Paul Resika—the artist responsible for *Still Boats and Moon* (2001); and Ed Colker—who made for us the 2004 print, *Two Dancers*.

Print Club President Leonard Moss thanked the chairperson of the exhibition committee, Kay Deaux, for her efforts, as well as Mona Rubin, who had the beautiful brochure produced, Mary Lee Baranger, who was serving as gallery monitor for the event, events chairperson Muriel Moss, who made the arrangements with the

National Arts Club, and various other members of the Print Club Board who assisted with details of the exhibit.

Wine flowed; cheese, crackers, fruit and crudités were hungrily devoured; conversations focused on the prints—which ones various members owned, which ones they wish they had, which images were peoples' favorites, and what the next annual print might be. Everyone agreed that our collection reflects the breadth of tastes represented by our membership—from realism to pure abstraction, black and white to rich layers of color. Seeing the work hung together made all the hard work leading up to the show worthwhile; it is an exhibit to be proud of and one that should bring the Print Club some well-deserved visibility.

Panel Discussion—"The Artist/Printer Collaboration"

National Arts Club, March 12, 6 – 8 pm

Gillian Greenhill Hannum

The second featured event, timed to coincide with the final days of our Print Club exhibition, was a panel discussion featuring some of the artists and printers who have worked on presentation prints for the

Upcoming Print Club Events

Monday, September 21, 2009

Save the date for the Print Club's annual Presentation Print unveiling, to be held this year at the National Arts Club on Gramercy Square. Announcements will be mailed in early September.

Monday, October 19, 2009 (tentative)

Artists' Showcase, to be held at the Society of Illustrators. [Members will note we have swapped the venues for our first two fall events in order to allow more space for displaying portfolios at the Showcase.]

Also of Interest to Print Club Members:

June 16 – July 31, 2009

NEW PRINTS 2009/Summer – Portraits: *In Pursuit of Likeness*, International Print Center New York, 526 West 26th Street, Room 824, New York (212) 989-5090 or www.ipcny.org.

November 5 – 8, 2009

IFPDA Print Fair, Park Avenue Armory at 67th Street, New York (212) 674-6095 or www.ifpda.org.

November 13 – 16, 2009

Sanford Smith's *Modernism and Art 20* fine arts fair, Park Avenue Armory (212) 777-5216 or www.sanfordsmith.com.

Club. Exhibition chairperson Kay Deaux welcomed the more than 60 people in attendance to the presentation and turned the floor over to the panelists. Moderated by Stephen Fredericks—artist and founder of the New York Society of Etchers, “and a proud member of the Print Club of New York,” the panel included artist Will Barnet, master printers Maurice Sanchez of Derriere l’Etoile Studio and Randy Hemminghaus of the Brodsky Center for Innovative Editions at Rutgers and master papermaker from the Brodsky Center, Ann McKeown.

Steve Fredericks began the discussion by asking panelists to think about a moment when something surprising came out of the artist/printer collaboration that was not what had initially been anticipated, but that wound up being exciting and successful. Artist Will Barnet began by speaking about the process involved in creating the 1998 presentation print. He said that for him, image is always paramount. In other words, the image comes first, then you concern yourself with the techniques necessary for making it work as a printed edition. Because he has worked as a printer for others himself, Barnet said that he understood the interaction that takes place between the collaborating parties in bringing an edition to successful completion. Maurice Sanchez explained that the *Between Life and Life* project came to him from another printer, who felt he was not being successful in getting the subtle gray tones that the artist had in the original drawing, which was created on a special paper-lined Mylar, which has a wonderful creamy color and an excellent texture for drawing. (Sanchez noted that this material can only be purchased in Switzerland as the manufacturers do not want to reveal its content as part of the import disclosure process.) There were a number of technical challenges involved in bringing the project to a satisfactory conclusion, but in the end Sanchez was able to pull an edition of 200, each with a full range of gray tones as well as reproducing the warm tonality of the original drawing “paper.” Hemminghaus and McKeown then spoke a little

bit about the project they undertook with artist Elizabeth Catlett, which resulted in the Print Club’s 2005 presentation print, *Gossip*. In this case, studio time was at a premium as the artist had come from Mexico to work at the Brodsky Center for only a week. The two figures and their relationship to each other had been established in her initial small sketch, and this remained constant throughout

the project, but Catlett wanted to introduce color into the composition. She brought with her several samples of fabric that she liked, and it was decided that given the limited time they had together in

the studio, reproducing the fabrics digitally would be the most successful approach. This was the first time the artist had worked with a computer, and she was fascinated. She and Randy Hemminghaus spent hours working up a digital “collage,” which served as the background for the photolithograph. Hemminghaus urged members to look at the different textures created by the lithographic ink and the digital

printing. The artist was thrilled with the results and wanted to arrange to get a computer and Epson printer for her studio in Mexico.

Next, Ann McKeown spoke about the “Combat Paper Project” and showed examples of handmade papers created by veterans of war who cut their uniforms into small pieces and put the scraps into paper beaters. Started by paper maker Drew Cameron,

whose son is a veteran, the artistic experience is a cathartic one for the participants, and extremely moving for the artists who interact with them. Club member Sheila Fane noted that she had assisted with a similar workshop on Martha’s Vineyard last year.

Maurice Sanchez was then asked to speak a little bit about the creation of the 2004 presentation print, Ed Colker’s *Two Dancers*. He noted that, of the various watercolor studies Colker had shown the Print Selection



Events Chairperson Muriel Moss welcoming guests.
PHOTO BY GILLIAN HANNUM



Gregg Gallery, National Arts Club.
PHOTO BY HOWARD MANTEL



Jean Melden especially enjoyed seeing all of the prints displayed together. One of the original members, Jean worked diligently, keeping the first mailing lists of members and preparing the early newsletters. The Club has come a long way since then. The Meldens want to congratulate all who contributed to this outstanding exhibit. PHOTO BY FOUNDING PRESIDENT MORLEY MELDEN



Ed Colker with *Two Dancers*.
PHOTO BY HOWARD MANTEL



Paul Resika with *Still Boats and Moon*. PHOTO BY HOWARD MANTEL



Fred Mershimer, creator of our first presentation print.
PHOTO BY HOWARD MANTEL



Panelists Will Barnet, Stephen Fredericks, Maurice Sanchez, Ann McKeown and Randy Hemminghaus.
PHOTO BY HOWARD MANTEL

Committee, the most challenging and complex one had been chosen. Creating such an edition within budget is very difficult, indeed. Sanchez noted, however, that printing with Ed Colker or Will Barnet is “like dancing with Arthur Murray; they take you around the floor and all you have to do is follow.” Sanchez indicated that Colker has undertaken a number of projects, including several recent portfolios of prints complementing poetry, by digging into his “retirement fund,” and the printer urged audience members to collect these extraordinary works that have been truly a labor of love.

Randy Hemminghaus was asked to say a few words about working with Joan Snyder on *Oasis* (2006). In this case, the project utilized digital printing and silkscreen. Hemminghaus began the collaboration by digitizing a series of watercolor studies Snyder had done; these were then combined with several layers of silkscreen. The relative flatness of both media appealed to both artist and printer. Maurice Sanchez then asked Hemminghaus about the relative “economy” of working digitally. Hemminghaus indicated that often, though not always, it saved time; sometimes, though not necessarily, it reduced costs. He said that the decision to use digital techniques really was specific to each project. Sanchez, who noted that he runs a commercial print shop and works with clients to realize their projects within a specified budget, said that it was also his experience that digital did not necessarily reduce costs.

A member of the audience asked Will Barnet whether he thought printmaking was getting too far away from its roots. Barnet replied by giving a brief history of the medium during his lifetime as an artist. He noted that in the 1920s, etching was the medium of choice; everyone was attracted to its elegance and subtlety. In the 1930s, lithography came to the fore, and the medium worked well with the many labor-oriented subjects of the Depression era. The later 1940s and 1950s were dominated by a focus on self expression, while the 1960s saw a merging of commercial and fine art sensibilities that were particularly well expressed in the silkscreen medium. Indeed, Barnet said that artists will always seek new techniques and ways of doing things, which is as it should be. Art should never stagnate. He noted that as a teacher, he saw his students of each decade experimenting with new ideas and directions and that it always gave him something to think about.

As the event was about to conclude, Club President Leonard Moss briefly introduced artist Fred Mersheimer, who created the Print Club’s inaugural edition in 1992—a mezzotint entitled *Passage*. Members then enjoyed punch and cookies, mingled with the artists and printers and enjoyed the exhibition.

Visit to the Pierogi Gallery, Williamsburg, Brooklyn Saturday, April 25, 2009, 11 am

Gillian Greenhill Hannum

On a glorious spring Saturday, a group of Print Club members arrived at Pierogi Gallery, located at 177 9th Street in the Williamsburg section of Brooklyn. We were warmly greeted by owner/director Joe Amrhein, who told us he had come from California as an artist 20 years ago and became a dealer by accident after opening his studio as an informal gallery space. The gallery has been open on 9th Street for 15 years and also has a branch on Spinnereistrasse in Leipzig. He began with about 20 artists for whom he kept flat files, allowing for artistic access and dialogue. Today, some 1,000 artists are represented in the files, with about 10 works per artist. Now available both online (www.pierogi2000.com) and in person, the files are visited by curators and collectors, making the work available to a wide public. The work in the files averages \$300 to \$400, with some pieces selling for much less, and provides artists from around the world access to the New York market, which is notoriously difficult to break into. Among the works from the files shown to club members were delicate etchings by Dan Zeller, abstractions by John O’Connor, a huge print by Adam Dant titled *Stag, Grand Central*, silkscreened abstractions by Bruce Pearson and a huge print of a cutting bed from a printshop created by artist Andrea Way, which Amrhein and his assistant Susan Swenson unrolled for us on the gallery floor.

In addition to providing the flat files, Amrhein also represents about 25 artists and mounts exhibitions. During our visit, the work of Ward Shelley was on view. Included were two separate displays, “Who Invented the Avant Garde (and other half-truths)” and “The Sleeper Experiment.” The former included a number of Shelley’s painted timeline drawings. The first, created in 2006 and titled *Addendum to Alfred Barr*, showed the evolution of the Museum of Modern Art and the rise of modernism with its links to Japanese prints, African sculpture and so forth. His *Chart of Beat Poets* (2008) traces the cross-currents of people and places, including Kerouac, Ginsberg, Cassady and Burroughs, who shuttled between New York and “San Fran” and were immortalized in Kerouac’s seminal work *On the Road*. *Matrilineage* (2007) explores the evolution of women artists from the mid 19th to the mid 20th century, grouping them into different schools, such as the Pre-Raphaelites or the American Scene Painters, and linking them to supportive teachers like William Merritt Chase and Hans Hofmann. The timelines are executed in oil toner on Mylar. Shelley is also an installation artist, and during our visit his *Sleeper Experiment* was fea-

tured in Gallery 2. Around the walls and in the center of the small room were stacked cardboard archive boxes labeled with titles such as "People Killed by Cannon Balls," "Pandora's Sox" and "Submerging Artists." The boxes in the center created a sort of room-within-a-room in which Mr. Shelley slept all day. At night, he would work on drawings based on suggestions submitted to him in writing and over the internet by gallery visitors. Shelley was born in Auburn, NY and has a BFA from Eckerd College and a master's degree from NYU. The show was reviewed in the April 24th *New York Times*.

Annual Meeting of The Print Club of New York, Inc. Monday, June 15, 2009, The Society of Illustrators

Gillian Greenhill Hannum

At 7:00 p.m. on Monday evening, June 15, The Print Club of New York opened its annual meeting at the Society of Illustrators, 128 East 63rd Street in New York City. President Leonard Moss called the meeting to order and explained that as a non-profit organization, we need to conduct an annual business meeting each year. A motion was made and seconded to dispense with the reading of the minutes from last year's annual meeting. Treasurer Joan Blanksteen reported that the Print Club had 180 paid memberships this year, down slightly from last. She noted, however, that we have ample reserves in our treasury to cover the upcoming payments to our 2009 presentation print artist. President Moss then noted that sufficient proxies had been returned by mail, and the following individuals were elected to two-year terms on the Club's Board of Directors: Paul Affuso, Gillian Greenhill Hannum, Leonard Moss, Muriel Moss, Michael Rubin, Mona Rubin, Corrine Shane and Allison Tolman. He concluded his report with a summary of events organized by the Club during the 2008-09 year.

Following the business meeting, Dr. Moss introduced Club member Stephen A. Fredericks, our featured speaker. Stephen is an artist printmaker, founder of the New York Society of Etchers and the New York Etcher's Press. The title of Stephen's presentation, which was based on the research for his recently published book, was "The New York Etching Club Minutes and the Birth of American Artist-Printmaking."

Stephen began by noting the challenge of boiling down over a decade's worth of research into a 45-minute talk. To do so, he said, he would focus on three categories: the history of the largely undocumented graphic arts movement in the last quarter of the 19th century in the United States, the birth of American artist-printmaking, and a brief discussion, to conclude, about the digital version of his book and how to use it. Fredericks acknowledged Roberta Waddell, who had been curator of prints at the New York Public Library when he first conceived the idea of forming the New York Society of Etchers. Waddell showed him the catalogues of the 19th century forerun-

ner, the New York Etching Club. He also thanked dealer Rona Schneider, who led him to the minutes of that organization. To set the stage, he read from a May 2, 1877 report of the first meeting of what would become the New York Etching Club, when some 20 interested artists were invited to attend a meeting at the studio of one of their number. James D. Smillie's evocative written account of the evening's activities in his studio, which resulted in the making of an etching, had members on the edges of their seats. The print created was later reproduced in J. R. Hitchcock's *Etching in America* (White, Stokes and Allen 1886). The press used by the group was made of wood and had a bed with dimensions of 12" by 18". Fredericks also showed an image of the building on the southwest corner of 25th Street and Park Avenue South where that meeting took place (and which has been lovingly restored, right down to the sand-filled fire buckets in the stairwells).

Fredericks then presented his thesis, that the surge in activity in etching that came into full force in the 1880s did not occur in a vacuum but was part of a larger explosion of graphic activity. The Salmagundi Club and the Art Students League, for example, date from this era. Periodicals of the day are full of discussions of graphic art exhibitions, and there is documentary evidence of a thriving market not only in prints, but also drawings and watercolors. Members of the New York Etching Club exhibited with the Salmagundi Sketch Club, for instance, in late 1880; they also aligned themselves with the American Water Colour Society. In fact, the latter had a "Black and White Room" at their exhibits devoted to the display of etchings and drawings. Increasingly, articles about the graphic arts appeared in family magazines such as *Scribner's* and *The Century*. Various books about etching were published, including Philip Gilbert Hamerton's *The Etcher's Handbook* (London 1871). New fine art print publishers and dealers can be identified, and new periodicals with original mezzotints or engravings as illustrations became far more common—an 1881 copy of *Art Journal* with original etchings tipped in was illustrated. [Fredericks' own book also contains an original etching as its frontispiece.] All of these reflect the broader sweep of a growing graphic arts movement, of which the etching revival was only one part.

The rise of the artist-printmaker, who came to love the effects possible in the etching medium, must be seen against this backdrop. In particular, the experimentation and the chance effects produced in the medium brought artists together to share their discoveries and the results of their experiments, which included the use of color, soft ground, palm wiping, etc. By 1888, a group within the New York Etching Club began vigorously promoting original, as opposed to reproductive, prints. A new Society of American Etchers emerged to produce limited edition prints and to enforce publishers' integrity, especially relative to edition size; most of those in the new group were members of the New York Etching Club. By the late 1880s there were hundreds of artist-etchers, including a number of contract printers. Among the leaders of the New York Etching Club were Dr. Leroy Milton Yale (first president), Robert Swain Gifford (second president), James D. Smillie (founder and third president) and

Henry Farrer (fourth president). Also active were Samuel Colman, Thomas Moran, Mary Nimmo Moran and Peter Moran, John Twachtman, Stephen Parrish (father of Maxfield) and Joseph Pennell, among others. Charles F. W. Mielatz represents, for Fredericks, the quintessential "first American artist-printmaker." He came to New York as a young artist and developed his reputation with his etchings of urban scenes. The organization also embraced women at a time when few did; their exhibits were filled with the work of female artists.

Stephen Fredericks then explained to Print Club members that he had sought out a publisher willing to issue his book both as hard copy and in a digital format. He wanted his research to be accessible and inexpensive, he wanted to be able to build a digital research tree with branches coming from the many documents he has collected, and he wanted to be able to update his text at any time. He showed the online version of his book (available

at <http://rup.rice.edu/nyetching.html>) and demonstrated how one could follow links to "pdf" files of archival materials, such as exhibition catalogues, member lists and so forth. This is an amazing tool for research! Fredericks and Rice University Press are to be commended for their foresight in laying the groundwork for future scholarship.

Fredericks ended by showing a self portrait by Smillie. He noted that the New York Etching Club ended its exhibition activity in 1894, although a second etching revival took place in the 1910s. Fredericks, himself, is at the forefront of the current etching revival, and the New York Society of Etchers carries forward the torch first lit in New York in 1877. The Print Club of New York thanks Stephen for sharing his research with us. His book, *The New York Etching Club Minutes, November 12, 1877 through December 8, 1893*, is available from Rice University Press at <http://rup.rice.edu/nyetching.html> and will be reviewed in the Fall 2009 issue of *The Print Club Newsletter*.

Book Review

Will Barnet: Catalogue Raisonné, 1931-2005, Etchings, Lithographs, Woodcuts, Serigraphs

An Artist's Journey; An Artist's View

Michael Pellettieri

One of the engaging visits for me at the end of 2008 was to have the pleasure of meeting with Will Barnet to discuss his new *Catalogue Raisonné, 1931-2005*. The format of the catalogue was guided by Will's hand, and his wishes were to base it on the earlier catalogue published by his friend and longtime dealer, Sylvan Cole. Joann Moser has provided a thoughtful introduction for the publication. As we began to discuss the history of his career, Will recalled the print dealers with whom he had worked earlier in his development. First, Harlow and Keppel, and then Peter Deitch represented his work before Sylvan Cole became his dealer for 50 years.

The earlier, Cole catalogue covered the period from 1932 to 1972. As we spoke about the differences between the two, Will and Elena were quick to provide a copy of the Cole *Raisonné* for comparison. Obviously, this new catalogue is more inclusive as it covers 34 more years of prints created both before and after the Cole catalogue. Additional important differences include the many color reproductions of Will's prints, significant due to the extraordinary contributions Will Barnet has made to developing the color print in the 20th Century. As we discussed other differences, Will noted that he changed the emphasis of works according to his own sensibilities and had more input into the design of the page layout, thereby making for a more attractive and even-handed presentation of his prints.

The 223 prints reveal numerous landmarks in Will's career; these parallel the development of printmaking in

the 20th Century. The first print, *Subway*, was done in 1931. This early group of lithographs from 1931-34 (including #7, *Fulton Fish Market*, in the collection of The Art Students League of New York) reveals his early deference to Daumier. Barnet alluded to the fact that all of his prints created from 1931 through 1950 were printed at the ASL. By 1934, he had completed his first etching, #9, *Scene in Central Park*. But one must note here that several of Barnet's prints created in the 30s were not published until 1999 and are, therefore, listed numerically at the end of the catalogue. Will's first woodcuts were done in 1937; they include #42, *Rest* (his father) and #51, *Waiting/The Porch*. In #51, we can begin to understand how this medium influenced the stylistic development for which he became famous in the 1950s. The first color print, #78 *Peter/Peter or Chair/Yearling*, also a woodcut, was created in 1940. And #93, *Go-Go* of 1947, was Barnet's first serigraph.

Notably important in Will's evolution and the development of the modern color lithograph is his first color litho—#99, *Memory of Childhood*—and while Will is the printer of this lithograph, this piece is a precursor to the beginning of a long association printing lithographs with Robert Blackburn that included numerous complex color prints; some of these were made with as many as 17 stones. For the 19 years from his arrival at the Art Students League until 1950, the League print studio was Will's studio. During this time, when he was in Charlie Lock's lithography class, and Grant Arnold was the printer, until 1950 when Robert Blackburn was his collaborator, Will Barnet progressed at the Art Students League from being the print studio supervisor, to printer, Graphics Instructor, and then Painting Instructor. It was during this time that, as Will recalled, he had serious disagreements with my instructor, Harry Sternberg, about concept and content. Will was searching for an iconography that embraced a universal symbolism and was determined to break away from the story telling narrative.

The period starting with the late 40s through the early

50s spans an introspective, personal period in Will's art life. Print #99, *Memory of Childhood*, and #100, *Child Alone*, inclusive through *Summer Repose*, #117, were clearly significant for more than his technical development. Here, we can also appreciate the value of this catalogue. It reveals several guideposts, not only about Will Barnet's development, but also about how an artist develops. Looking back from this print, we can see how important humanity always is in Will's work and in particular how often his subjects are children. Going forward from this point, as Will transforms the figure into abstractions, as in #119 and #124, he arrives at the personally classic style of #131, #132 and #133, for which he is so well known to my generation. And once again, so often in later prints, his subjects are children and family. Stylistically, with #94, *Strange Birds*, we can see the beginning of the influence of the American Indians of Arizona to which Will alluded in our discussions. This stylistic variation reappears after the introspective period of childhood in #119, *The Figure* (1955), and progressively is transformed through the abstractions of the late 50s and early 60s. Will was quick to point out that these abstractions were based on the figure. And when he returns to work that is clearly figurative in *The Robe*, #132 (related to #148, *The Blue Robe*), it is as an abstract piece, based on strong formal elements.

Will was generously thoughtful as he analyzed *The Blue Robe* for me. The woman on the couch and child on the floor are used to create a tension to play both with and against the strong underlying horizontals. The arms of the figures, in counterpoint, break the horizontal zones — reminiscent, for me, of Degas. The figures move in tandem, both in opposite directions and toward each other. The cat's back arches downward, creating a drama against the strong diagonal of the woman's dress, while uniting the middle zone with the lower third and leading to the child's hand. In this work, we can see that Will Barnet is very conscious of respecting the picture plane when he is creating space on a two-dimensional surface. The play of rhythmic arcs and angles and careful integration of positive and negative forms recall Manet and

Goya. Here, the artist's intellect is taking the familiar and structuring the form into an enduring universal vision.

Publisher John Szoke has noted that it is extraordinary to see the career of an artist whose work in prints has spanned three quarters of a century. In fact, it is difficult to think of other artists who have, though Harry Sternberg comes close with 72 years of printmaking activity. After Sternberg comes Picasso with 68 years of print production.

In covering such a broad span of time, the *Catalogue Raisonné, 1931-2005* provides us with a panorama of Will Barnet's stylistic development. All too often today, young artists are advised to develop a style, technique and subject matter and not to change. For every student of art, and particularly printmaking, this catalogue has valuable lessons. Barnet has made it his mission as an artist to be personally conversant in all printmaking techniques. He printed etchings, woodcuts, serigraphs and lithographs himself until 1964, and in all these media he was a Master Printer. His style of visualizing his ideas changed through the decades in and out of expressionism and abstraction, and though he had early recognition and success, the success did not prevent him from searching for the formalistic style that ultimately defined his career. He informs us through his work and his life that an artist's journey is not monolithically cast at an early age but takes years to evolve and develop.

The Harmon Meek Gallery in Florida will be having an exhibition of Will Barnet's work on March 22, 2009 and the Old Print Shop will be presenting his prints in the spring of 2009.

The *Catalogue Raisonné* is published by John Szoke and is available through the Szoke Gallery: e-mail info@john-szokeeditions.com and indicate the number of copies you would like of *Will Barnet: A Catalogue Raisonné, 1931-2005* at \$60.00 each. For students with ID, the price is \$45.00 plus tax. Shipping and handling for each copy is \$5.00. Make checks payable to John Szoke Editions and mail to John Szoke Editions, 591 Broadway, 3rd Floor, New York, NY 10012. For telephone orders, call 212-219-8300.

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Exhibition Review

"Sordid and Sacred: The Beggars in Rembrandt"

Maryanne Garbowsky

"Sordid and Sacred: The Beggars in Rembrandt," an exhibition that comprises thirty-five etchings, was on view at the Morris Museum in Morris Township, New Jersey, from January 25 through March 22, 2009. The exhibition was drawn from the John Villarino collection, considered one of "the world's most authoritative sources of classical etchings and lithographs." Prepared for this exhibition was a new essay by Gary Schwartz, editor of Dover's *The Complete Etchings of Rembrandt*, and a chronology of Rembrandt's life and etchings. On Monday, March 9th, the museum

hosted a lecture given by Rembrandt scholar Franklin Robinson.

The etchings, done primarily in the 1630s, and printed in the 1650s under Rembrandt's supervision, display a marked contrast from the way beggars were depicted at the time. The Dutch society equated these unfortunates with scoundrels and wastrels, seeing them as "undesirables" and placing them "in the same category as spies and thieves" (Schwartz). "Any form of itinerancy tended to be treated as vagrancy, usually punished by expulsion. . . ." (Schwartz). According to Gary Schwartz, Rembrandt's etchings may have been influenced by an earlier artist — Jacques Callot — whose beggars were not "abject creatures" but rather were endowed with "a certain seriousness if not dignity."

Rembrandt's beggars are seen with a realistic yet kind-

ly eye. The artist looks beyond the poor dress to the person beneath, sensing perhaps the divine spark within even this class of downtrodden. Like the gospel of Peter which reminds us that God looks favorably on the humble (I Peter 5:5), Rembrandt views them with a compassionate and caring eye. Indeed, we recognize the "sordid" in the group, the beggar "pissing" in the street, but we also witness that these same faces transform into the face of St. Joseph as he and Mary and the newborn Jesus seek refuge in Egypt. This image was etched more frequently "than any other narrative, recurring in the 1630s and 1650s eight times in a variety of modes. And in each decade there were the etchings of beggars . . . that come close to Rembrandt's Josephs" (Schwartz).

So, too, Rembrandt saw his own face reflected in the face of a vagrant. In B174 "Beggar rested on a bank," we recognize the familiar contours of the artist himself replicated over and over again in the many self-portraits he would do. To emphasize this connection, the show cleverly placed a self-portrait next to an etching of a beggar. Might we suggest that Rembrandt may have had some insight or premonition that one day he, too, might be a member of this class? At this time, he was successful, his art work gaining recognition and selling well, but within a matter of years, his fortunes would change, his money would be gone, and he would have to sell his possessions at a demoralizing and humiliating auction. Rembrandt drew what he saw, but when he looked into the faces of poverty, he saw the humanity present therein and did not denigrate them but invested them with dignity and compassion.

Among my favorites was B119, done in 1635. In this first state of "The Strolling Musicians" we see two men playing music to an eager and enthusiastic twosome with their child in tow. In the shadows sits a small dog with downturned head. The upper portion of the print, however, is bathed in light – the spirit perhaps of the music that lifts and entertains the group.

Another favorite was B165, a "Beggar man and woman behind a bank," done in 1630. In the foreground on the viewer's left is the bank from which the two emerge. The dark crosshatching of the bank spills over onto the man, whose hat comes to life growing with the same vegetation as the bank. The woman, no less detailed, is lighter in outline but no less distinct in her jowls and grimace.

This show was worth visiting, not just once but multiple times. Rembrandt's work is always a revelation. One never tires of his precise yet spirited line as he probes reality and pins it down for us to see. These small, masterful gems capture for all time a side of life that might have been shocking and upsetting to some, but which today speaks not only of the artist's talented pen, but also his kind and compassionate eye.

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A Tribute to Karl Schrag

Julian Hyman

I was reviewing my slides for a presentation when I ran across an image of the late presentation print artist Karl Schrag. The slide was an excellent image, showing him to be a thoughtful and caring person. I had it enlarged and printed, and it has given me great pleasure. It reminded me of the enjoyment I experienced following this artist in his creation of our second presentation print. He called it a "self-portrait"; it contains many of his personal items, and it was composed in the home he loved so much



Artist Karl Schrag. PHOTO BY JULIAN HYMAN

on Deer Isle in Maine. It brought back other memories of relationships that I have had with several other artists who produced prints for the Print Club of New York. These relationships were often personal and always memorable. In the 19 years I have been a member of the Print Club, these have been my best and most important memories. It emphasizes to me how important the Print Club of New York is and how much it offers its members in the way of education and marvelous events. The Print Club repays several fold the investment of time and money one invests in it.

Whistler, Haden and Pennell: The Printmaking Revival in England

Rozanne Cohen

Joseph Pennell wrote, "Since the world began there have only been two supreme etchers....Rembrandt and Whistler. The reason why these two artists occupy the places they do is because they employed—

Whistler more, Rembrandt less — their genius, and the art of etching in the right way: — that is, for the expression of their ideas, or their impressions, in the most perfect manner, and this means with the most vital, as well as the fewest lines, and these are the foundation of great etching. The greatest etchings being then the result of the choice of the fewest and most passionate lines...." (Pennell 29).

Three artists living in London in the 19th century advanced the tradition of etching. They all were influenced by the great 17th century Dutch master, Rembrandt. The following discussion takes a look at the personal and professional interaction between James McNeill Whistler (1834 – 1903), his brother-in-law, Francis Seymour Haden (1818 – 1910) and Whistler's friend and biographer, Joseph Pennell (1857 – 1926).

Etching is the art of creating sunken lines in a metal plate for printing (Pennell 19). The process typically involves coating the plate with a "ground" or "resist"—a waxy substance that can be scratched through using sharp tools, most often an "etching needle." Acid is then applied to the surface and eats away the metal in the areas in which the ground has been removed. The plate can be returned to the acid again and again, creating complex patterns of light and dark. Brought to a peak of perfection by Rembrandt in the 17th century, etching experienced a resurgence in the 1840s when French artists such as Charles Meryon (1821 – 1868), Felix Bracquemond (1833 – 1914) and Jean François Millet (1814 – 1875) began to explore its potential to reproduce both the crisp and fluid lines of the draughtsman as well as nuances of light and shadow. In Paris, a master printer named Auguste Delarte (1812 – 1907) had a successful workshop where Whistler learned to refine and develop his distinctive and personal style (Fitzwilliam Museum n.p.). Whistler already knew how to etch before he arrived in Paris in 1855. He had worked for the map making department of the United States Coastal and Geodetic Survey in the early 1850s, and they employed the medium (Fitzwilliam Museum n.p.).

Whistler had seen the etching collection owned by his brother-in-law, Seymour Haden. The production of the artist's "French Set" in 1858, printed by Delarte, was dedicated to Haden by Whistler (Fitzwilliam Museum n.p.). "The French Set" was also known as "Twelve Etchings from Nature." The prints reflect Whistler's interest in 17th century Dutch art, as well as the artist's involvement in the contemporary Realist movement. The subjects include landscapes, portraits, figure and genre studies (Simpson and Wyckoff 4).

Included in the "French Set" was a portrait of *Annie Haden*; she was the daughter of Whistler's half sister, Deborah, and Seymour Haden. This is a good example of Whistler's care in placing the figure to greatest advantage. The whole subject stands within the plate. The costume of the period was artistic, and as in a Japanese work, the design is carried outside the frame (Pennell 68). Whistler annotated an early proof of this image, now in the New York Public Library, as "one of my best" (Dorment and MacDonald 63). He never cancelled the copper plate, which is preserved in the Hunterian Art Gallery of the University of Glasgow, Scotland.

Haden published and marketed the edition of 70 sets while, as already noted, the famed French printer, Auguste Delarte, printed the plates. These were issued in both Paris and London. The arrangement was that Haden marketed the prints in Europe, while Whistler's mother was responsible for enlisting subscribers in the United States (Simpson and Wyckoff 4).

After moving to London in 1859, Whistler and Haden

planned a suite of 48 etchings that was to follow the Thames from its upper reaches to the sea. Ultimately, however, Whistler produced his own series of 16 etchings, "The Thames Set" (1859 – 1870). He followed Baudelaire's call to look at modern, urban life, and he did so by depicting the life of the river. In these prints, he combines a detached observation of the dilapidated dock areas with a new approach to technique and composition (Fitzwilliam Museum n.d.).

The close relationship between Whistler and Haden deteriorated because of personal and professional disagreements. One such spat occurred in 1867 when Whistler became angered when he found out that Haden had buried his (Haden's) partner and Whistler's personal physician, James Reve Traer, who had died abroad, without ceremony. Enraged, Whistler pushed Haden through a plate glass window and was never again allowed to enter Haden's house, despite his remaining close to Deborah for the rest of his life (Simpson and Wyckoff 6).

Yet another incident concerning the Whistler/Haden separation is cited by Patricia de Montfort in her essay entitled "White Muslin: Joanna Hiffernan and the 1860's." The sudden arrival of Whistler's mother from America brought more stress to the brothers-in-law's already declining relationship. George Du Maurier wrote to his mother in May of 1860 about Joanna, Whistler's mistress, and the artist's mother:

The best of it is that Haden has dined there, painted there, treating Joe like an equal; travelled with them and so forth, and now that Joe is turned into lodgings to make place for Jim's mother, and Jim is living in respectability, Haden turns round on him and won't let Mrs. Haden go to see her mother at a house which had once been polluted by Joe's presence. (de Montfort, 84 – 85)

Whistler's mother died, and he was grief stricken. His behavior became erratic. The unsuspecting Seymour Haden, capable of arousing Whistler's ire, became the target of his attacks. Haden was angered by the fact that reproductive engravers could become full Royal Academicians, while etchers could not. Therefore, he resigned from the Etching Club in 1878 and founded his own Society of Painter-Etchers in 1880. Its aim was to give official recognition to the practice of etching as a branch of the fine arts (Lochnan 216 – 217). Whistler was probably sympathetic to this cause, but he was jealous as Haden had assumed to be the spokesperson for etching in England. He said that his followers should not belong to a society "calling itself the Society of Painter-Etchers of which he [Whistler] was not head" (Lochnan 218 – 219).

Joseph Pennell (1857 – 1926) was an American artist and author. Pennell was born in Philadelphia and first studied there, but like his compatriot and friend, James McNeill Whistler, Pennell made his home in London in the 1880s. He produced numerous books, many of them in collaboration with his wife, Elizabeth Robins Pennell. However, he is best known as an original etcher and lithographer, and also as an illustrator. Their close

acquaintance with Whistler led the Pennells to undertake a biography of Whistler in 1906.

Pennell first came in contact with Whistler's Venetian etchings in 1881 at The Pennsylvania Academy of the Fine Arts. He met Whistler for the first time on July 13, 1884. Pennell had been asked by the editor of *The Century* magazine to make illustrations for a series of articles on Old Chelsea by E. E. Martin. The Philadelphian was asked to get Whistler to etch, draw or paint something in Chelsea for the magazine. Pennell went to Whistler's residence, and when Whistler appeared at the door he was dressed all in white, making for a dramatic presence. "Never had I seen such thick, black, curly hair. But in the midst of it was the white lock, and keen, brilliant eyes flashed at me from under the thick, busy eyebrows" (Elizabeth and Joseph Pennell 222 – 223). Elizabeth Pennell noted in their biography of Whistler that late one afternoon, the artist brought his transfer paper and made a lithograph of Joseph Pennell as he sprawled comfortably—and uncomfortably had to keep the pose—in an easy chair before the fire (Elizabeth and Joseph Pennell 333). Joseph Pennell then stated that the next Sunday he went with Mr. Stephen Parrish to Seymour Haden's, in Hertford Street. The two went to the top floor, where Haden was working on an etching. Haden told Pennell that if he (Haden) ever had to sell either his collection of Whistlers or of Rembrandts, the Rembrandts would go first (Elizabeth and Joseph Pennell 223- 224).

In Pennell's book *Etchers and Etching*, he wrote about Haden's *Sunset in Ireland* (1863). Haden had first experimented with drypoint based on his first-hand study of Rembrandt's use of the medium, where an artist uses a sharp needle to inscribe a design on an ungrounded etching plate:

The tiny thread of metal ploughed out of the line by the point as it runs along, clings to its edge through its whole length and, in the printing, holds the ink in a clogged manner, and produces, in the proof, a soft velvety effect most painter like and beautiful. (Pennell 184)

The print has been described as the "most poetical" drypoint landscape that exists; "No one has better rendered the heavy dense foliage of the summer woods, or so well contrasted it" (Simpson and Wyckoff 9).

Many of Pennell's early views of Venice were inspired by Whistler; such prints may be compared with those by the older master. Pennell's *On the Riva* (1883) shows more evident elements of architecture in the upper part of the plate. Lines are lightly drawn to show the Riva, and people bustling around are drawn quickly. Whistler's *The Riva* (1879 – 1880), by comparison, limits the use of figures to those needed for composition and balance. Like Whistler, Pennell also etched doorways seen from across the waterways. *The Doorway* (1884) is etched minimally and is a variation of Whistler's *Doorway* (1879 – 1880) (Denker, *Whistler and His Circle* 42). Pennell describes the master's treatment of the subject:

The exquisite suggestion of the time and water-worn stone, the rusting wrought-iron work, the dim interior of the palace turned shop and work-room, and the amazing printing make this their perfect combination a great technical masterpiece of etching. (Pennell 82)

Traditional lithography involves drawing on a block of limestone that is very heavy and strong. When printed, it will withstand the pressure of the press but will not leave a plate mark. Alternately, the drawing can be made on thin paper and transferred under pressure by the printer to the stone. The image will appear in reverse on the stone, but when printed it will be identical to the original drawing.

Pennell spent March, April and the larger part of May of 1896 in Spain, in part illustrating Washington Irving's *The Alhambra* for Macmillan. He experimented with lithography, and 12 lithographs were published. Later in the year, the whole series was shown at the Fine Art Society's gallery. Whistler wrote the introduction to the catalogue. Shortly thereafter, an article appeared in *Saturday Review* critiquing Pennell's exhibition. It was written by fellow artist Walter Sickert and argued that Pennell's work misrepresented the art of lithography as he utilized transfer paper; Sickert argued that this made the prints "reproductions" (Elizabeth Robins Pennell 309). Pennell sued for libel. Since Whistler also used transfer paper, he appeared on behalf of Pennell at the trial and defended the process of transfer lithography. (Whistler, of course, had his own history of litigation—the infamous suit he brought against critic John Ruskin in the late 1870s.) Pennell won his case against Sickert and was awarded damages of 50 pounds plus court costs (Denker, *In Pursuit* 89).

By the end of his life, Whistler had received almost universal recognition as a leader in the art of etching. He died on July 17, 1903 (Dorment and MacDonald 19). Haden published a monograph on Rembrandt in 1877, founded The Society of Painter-Etchers in 1880, which was later given royal patronage, and was knighted in 1894. He died June 1, 1910. Joseph Pennell was notably an original etcher and lithographer. His close acquaintance with Whistler led him and his wife, Elizabeth Robins Pennell, to undertake a biography of the artist in 1906. They later returned to the United States and influenced printmaking there. Pennell died April 23, 1926. Clearly, the influence of Rembrandt and shared enthusiasm for his prints by these three men led to the triumph of etching during the second half of the 19th century in England.

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Print Club Renewals

Annual Print Club membership renewals are in the mail! Please return yours promptly so that the Board knows how many spaces are available for new members. We do currently have a few spaces available for new members should you have friends interested in joining our Club. From July 1 – January 1, membership applications will only be accepted from those within a 75-mile radius of New York City. If spaces remain available after January 1, those outside the metro area are welcome to apply for openings. As always, we are looking for members who would like to serve on or chair committees. Please indicate your interest on your renewal form.

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