

The Print Club of New York Inc

Winter 2013

President's Greeting

Mona Rubin

Most of you have already heard that Will Barnet passed away at the age of 101 in November. Those of us who were fortunate enough to attend the presentation of his print in September would agree that we were well rewarded. He spoke with exceptional clarity and enthusiasm about the creative process of our commissioned print and told wonderful stories about his life in the art world. Ken Johnson wrote an excellent obituary in the New York Times on November 13 — "Will Barnet, Visionary Artist, dies at 101." You can find this article online, and if you look at the slide show of 9 images, one of them is a painting of his granddaughter dancing on a bench in Gramercy Park. It is an early image that he worked from to develop the print for our Club, clearly an important memory for him. With the exception of about fifteen late joiners, everyone should have received their prints by now. The last batch should go out in February. The shipping was delayed this year because of the storm. It is a long process to organize the mailing and packaging of 200 prints, so I thank you once again for your patience. I have no doubt that all of you will be pleased to add this Barnet print to your collections.

I hope some of you were able to make it to the Print Fair this year in spite of Sandy's fierce onslaught. My husband and I made a last minute decision to attend the opening in spite of dire warnings not to travel. Some highlights of the Fair for me were seeing our first print by Will Barnet hanging at the Fair and then seeing Will there, enjoying the opening. We purchased a Fred Mershimer

print this year, the second one in our collection, and were fortunate that the artist happened to be there to help us make a selection. They are all so compelling that it was difficult to decide.

I found the Artists' Showcase particularly interesting this year. The artists all shared their concerns about the challenging issues we face as a global community, both politically and environmentally. They were great speakers in addition to being talented printmakers. Their styles and techniques were quite varied, and I look forward to following their work. Previous showcase artists continue to share their ongoing accomplishments with the Club. Daniel Hauben just completed a major commission at the Bronx Community College. I was fortunate to be at an exhibit locally in New Jersey and saw an excellent selection of prints by Samantha Beste.

I have previously mentioned that our Chakaia Booker print from last year was in the final stages of being accepted by the Metropolitan Museum of Art. I finally received the acknowledgement that our gift has been accepted! Congratulations to Chakaia on this major accomplishment, and a thank you to Phil Sanders of the Robert Blackburn Printmaking Workshop for initiating the donation process.

The Club has filled its membership again and maintains an active waiting list. If you know people who would like to join in the future, an application is available on our website or through Rick Miners, our Membership Chair. Places do open up every year, so we encourage you to get names on the list of potential new members.

I wish all of you a very Happy, Healthy and Prosperous New Year, filled with good art!

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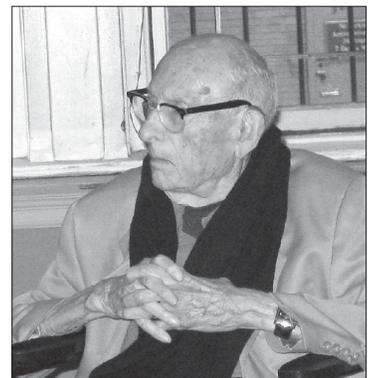
Will Barnet – In Memorium

The Brodsky Center
for Innovative
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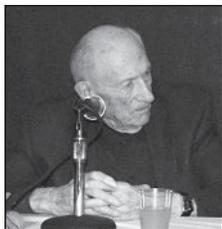
Exhibition 2013 at the
Mason Gross Galleries,
Rutgers University
(December 19,
2012-January 17, 2013)
presented works created
by renowned artists at
the Center during the
past year. The exhibition
features prints by the
late Will Barnet includ-
ing *Gramercy Park*, pub-
lished at the Brodsky
Center for the Print

Club, as well as prints from the Muriel and Leonard Moss collection. I was asked to write the following note about my relationship with Will to accompany the exhibition of his work:

Will Barnet was an innovative artist, a superb teacher



Will Barnet at the Print Club's September meeting. PHOTO BY HOWARD MANTEL



Will Barnett in 2009 at the Print Club's exhibition at the National Arts Club. PHOTO BY HOWARD MANTEL

and a generous and treasured friend. We met when I asked him to create the Print Club of New York's 1998 commissioned print for its members. At the time he was working on paintings to illustrate the poems of Emily Dickinson. He offered to choose from among several sketches he had prepared for future paintings. We agreed on the sketch for poem 1101, discussed how it might be made into a print and titled it "*Between Life and Life*," a phrase from the opening line of the poem. The printing process proved to be very complex. We had frequent contact and became close friends.

The following year Will discovered a cache of unpublished copper plates dating from the early thirties and forties, 12 of which are exhibited here. He wrote, "Subjects include sympathetic depictions of the social texture and life of those years as well as exploration of abstract themes. Often drawn from life, these works may be seen as a reminder of those times." The found plates were published by Sylvan Cole in limited editions in 1999.

Several prints in this exhibition celebrate various occasions. *City Child* (etching, 1966) was a birthday gift to my wife Muriel. It reminded her of growing up in sweltering New York City. The portrait of Will Barnett by his good friend and renowned etcher, Stephen Fredericks, was given to my wife and me by the artist as a token of our mutual love and respect for the subject. And an artist's proof of the color woodcut *Big Grey* (1962) was given to me by Will on my eightieth birthday, a gift I will cherish forever.

Will continued to paint well into his nineties. His most recent paintings, including *Tom* (2003), were displayed at the Alexandre Gallery in New York City in 2010. Critics acclaimed Will's return to abstraction, his bold shapes and vivid colors, and hailed his technique that continued to evolve into his late 90s. The Pace Gallery produced a screen print of his painting, *Tom*, to celebrate Will's approaching 100th birthday.

On February 13, 2012, at the age of 100, Will Barnett received the 2011 National Medal of Arts at the White House from President Obama. At the time, he was creating his color lithograph *Gramercy Park* at the Brodsky Center in collaboration with Master Printer Randy Hemminghaus. The print was commissioned by the Print Club of New York.

On September 10, 2012, Will Barnett and Randy Hemminghaus introduced *Gramercy Park* at the National Arts Club before an audience of over 100 artists, curators, gallery owners, collectors and the press. The audience expressed their appreciation for Will's erudite discussion of the complexities of the printmaking process and the essential collaboration between artist and printer.

On October 19, 2012, I brought artist Faith Ringgold to meet Will in his studio at the National Arts Club. Will's mind was sharp as he happily recalled living in Harlem on \$1 a day and climbing four flights of stairs carrying a



Artist Will Barnett – the master's hands, 2012. PHOTO BY HOWARD MANTEL

250 pound lithograph stone. It seemed to me Will did not age, that he would live his vital, engaged life forever.

Will Barnett died on November 13, 2012. He will indeed live forever in our hearts and minds and on our walls. His humanity and kindness will be felt forever.

Leonard M. Moss, MD
President Emeritus Print Club of New York
Past co-chair Brodsky Center Advisory Board

Will Barnett Fund

Mona Rubin

It has been suggested to me that I should make our members aware of how Will Barnett is being honored by the National Arts Club. The details are provided below in the event that any of our members would like to participate in this tribute:

Over his long rich lifetime Will dedicated himself to arts education, and in his honor The NAC is reestablishing its Annual Student Exhibition, one of Will's favorite juried shows. In conjunction with the re-launch of this exhibition, which offers a showcase for college-age art students, the NAC will endow the Will Barnett prize in his honor. Elena Barnett, Will's wife, requests that in lieu of flowers, donations be made to the Will Barnett Prize.

Donations in memory of Will Barnett may be sent to:

The National Arts Club
The Annual Student Exhibition/Will Barnett Prize
15 Gramercy Park South
New York, NY 10003

You could also contact the Art Students League about donation possibilities there in Will's honor.

Recent Print Club Events

Gowanus Art Walk, Saturday, October 13, 2012, Brooklyn

Deborah Saleeby-Mulligan

On Saturday, October 13th, a group of Print Club members were given a lovely walking tour of the Open Studios in the Gowanus area of Brooklyn led by Joanne Bernstein. This up-and-coming neighborhood has recently garnered a great deal of attention for its emerging art scene. The Gowanus Open Studios consisted of approximately forty individual artists' studios and collaborative art spaces. Several of the studios featured artists who primarily work as printmakers.

In lovely sunny weather, Joanne, our knowledgeable guide, led us through the charming neighborhood. She pointed out many of the historic and cultural sites along the way. The day began with a visit to the home and studio of printmaker Linda Adato. Linda and her hus-



Print Club members on Gowanus Art Walk, Joanne Bernstein at center. PHOTO BY DEBORAH SALEEBY-MULLIGAN

band welcomed Club members into her basement studio which was filled with Linda's color etchings featuring scenes of the New York City landscape. Linda explained that much of her work is inspired by the views of Brooklyn and Manhattan that she observes every day from her backyard or rooftop. She also demonstrated her working process by outlining her printmaking technique on the many printing presses in her studio. She passed around several original metal plates and explained how she produces her exquisite, softly-toned prints.

After our visit with Linda Adato, we toured several collaborative artists' spaces which featured printmakers. One of the most interesting printmakers that we met was Marion Lerner-Levine, who is represented by the Prince Street Gallery. Ms. Lerner-Levine discussed her training in printmaking at the School of the Art Institute of Chicago under artist Paul Wiegardt. She showed us her recent woodblock prints and monotypes that, like Linda Adato's, were also influenced by the Gowanus landscape.

One of the most memorable stops along our walking tour was at the Gowanus Morbid Anatomy Library and Museum. This small and very odd private collection consists of medical and biological specimens, taxidermy and objects of curiosity pertaining to the history of medicine and its connection to art and death. Although not related to printmaking, the small museum was a fascinating diversion. The day ended with lunch and a walk to the famous Gowanus Canal.

Upcoming Print Club Events

Saturday, January 26, 1 p.m.

Curated tour of prints by Mary Cassatt, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ.

Tuesday, February 12, 6 p.m.

Visit to Arader Gallery, 1016 Madison Avenue, Manhattan. Tour their collections with a special emphasis on the famous John James Audubon prints. Background and commentary provided by gallery staff.

Wednesday, March 6, 7 p.m.

Illustrated lecture and discussion by Norm Stewart, artist and printer of works by Richard Bosman, Janet Fish, and others, specializing in silkscreen techniques. Society of Illustrators, East 63rd Street, Manhattan.

Tuesday, June 11 (tentative)

Save the date for the Print Club of New York's Annual Meeting.

Also of interest to Print Club members:

January 24 – 27

Rescheduled E/AB Fair, The Altman Building, 135 West 18th Street, New York, New York, www.eabfair.com.

Through March 9, 2013

"New Prints 2013/Winter" at International Print Center New York, 508 West 26th Street, 5A, New York, New York 10001, www.ipcny.org.



At Linda Adato's Studio. PHOTO BY DEBORAH SALEEBY-MULLIGAN

Print Week 2012

Gillian Greenhill Hannum

Hurricane Sandy impacted this year's Print Week, but in true New York style, much of the show went on! Due to power outages, events south of 42nd Street had to be cancelled and rescheduled, which meant that the annual Print Week Breakfast at International Print Center New York did not take place, and the E/AB Fair was rescheduled for late January (see Upcoming Events in this issue for details). The centerpiece IFPDA Print Fair at the Park Avenue Armory did go on, and although some dealers and collectors were prevented from participating due to storm-related issues, a wonderful show drew good crowds, and Print Club members were among the purchasers.

On Thursday, November 1, the IFPDA Foundation announced that the Philadelphia Museum of Art was selected as the first recipient of *The Champion & Partners Acquisition Prize in Honour of Richard Hamilton*. Started by the Boston-based global executive search firm, Champion & Partners, the award granted the museum \$10,000 to purchase a print or prints of their choosing from the New York Print Fair. On Friday, November 2, curators from the museum's Department of Prints, Drawings and Photographs unanimously selected John Cage's 1969 unique trial proof of *Not Wanting to Say Anything About Marcel, Lithograph A*, exhibited at the fair by Carl Solway Gallery of Cincinnati, Ohio. The choice complements the Philadelphia Museum's print from the final edition of 125 which is currently on view in the popular exhibition "Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp," which explores the response of American artists to Duchamp's practice, especially in terms of his interest in the readymade and his emphasis on chance and randomness. In the print, Cage used the Chinese *I-Ching's* divinatory numerical system to make compositional decisions. This trial proof sheds additional light on Cage's creative process and documents his experimentation. It is also a fitting choice for the inaugural award in honor of the late Richard Hamilton, a British artist whose 1956 collage *Just what is it that makes today's homes so different, so appealing?* is one of the first pieces of Pop Art. Hamilton was as profoundly affected by Duchamp as the American artists in Cage's circle and curated a show of Duchamp's work at the Tate Gallery in 1966. The web of connections goes even further: Carl Solway and John Cage became friends in 1968 when Cage was an artist-in-residence at the College Conservatory of Music in Cincinnati. The two frequently played chess on Saturdays in Solway's gallery; Solway always lost. Cage and Duchamp were frequent chess partners in New York, and Cage noted to Solway that in those matches, he was always the loser. *Not Wanting to Say Anything About Marcel* was one of Cage's first graphic works and was conceived as a visual tribute to his friend and chess partner. It was Cage who introduced Solway to Richard Hamilton.

The IFPDA book award this year went to Dr. Susan Dackerman for her exhibition catalog, *Prints and the Pursuit of Knowledge in Early Modern Europe*. Announced on November 2nd during the Collectors and Curators

Breakfast at the Print Fair, the award was presented to Dackerman for her exhibition catalog, published by Harvard Art Museums and distributed by Yale University Press. Dr. Dackerman is the Carl A. Weyerhauser Curator of Prints in the Division of European and American Art at the Harvard Art Museums; the catalog was published to accompany an exhibit of the same name curated by the author and organized in collaboration with the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, IL. The show's (and catalog's) focus was on how Northern Renaissance artists contributed to the increase of scientific knowledge in the 16th century and involved collaboration between distinguished art and scientific historians.

More detailed information about these and other awards can be found at www.ifpda.org.



2012 Artists' Showcase: Sam Chun, Mary Walker, Julie Abraham, Amze Emmons and Steven Orlando. PHOTO BY HOWARD MANTEL

Artists' Showcase, Tuesday, December 4, 2012, Society of Illustrators

Gillian Greenhill Hannum

The much-anticipated Artists' Showcase drew a good crowd of Print Club members and their guests to the Society of Illustrators on Tuesday evening, December 4th. Events chairperson Kay Deaux welcomed those in attendance and briefly described the process of committee members visiting various print shops around the New York area, initially selecting about 20 artists to be considered for the event. These finalists were invited to submit electronic portfolios for the full committee to review, and the evening's five artists were selected from among them.

First to present was **Julie Abraham**, who teaches critical theory and LGBT Studies at Sarah Lawrence College. Born in Australia, she received her bachelor's degree from the University of Adelaide; her M.A. and Ph.D. degrees are from Columbia University. As a printmaker, she works at the Art Students' League; she is also a SAGA member. Abraham told those assembled that she got into



2012 Artists' Showcase. PHOTO BY GILLIAN HANNUM

printmaking accidentally. She always liked to draw, and while writing her second book, she signed up for a drawing class at the League to provide some mental diversion. There she discovered the work of Bill Behnken, and she began to work in the printmaking studio about five years ago. Printmaking allows Abrams to indulge her inability to choose between opposing concepts — her love of repetition and her desire not to repeat herself. In that vein,

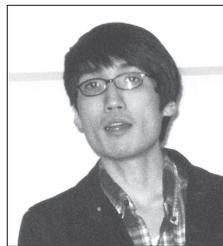


Julie Abraham.
PHOTO BY HOWARD MANTEL

despite the fact that artists today are expected to have a broad artistic practice, she wants to focus solely on printmaking. Her first prints were cityscapes seen through windows; she moved from them to a more general interest in "framing." As a writer and scholar of literature, it is not surprising that she includes words in many of her images. Gertrude Stein, whose writing has a repetitive quality, is an ongoing source of inspiration.

One series of prints is based on phrases from Stein. Work from this series was currently on view at the St. Agnes Branch of the New York Public Library. Abraham has combined techniques as diverse as etching and linocut. Her work has evolved to plant and word-based images with a geometric grid structure, the evolution of the "window." Recent work in linocut uses colored blocks layered with designs inspired by ancient carpets. She has also used the color blocks in cityscapes. She likes the smooth blocks of color the linocut process produces.

Sam Chun studied in Philadelphia and at Parsons School of Design before receiving his B.F.A. in 2010 from Cooper Union. Currently, he works at the Robert Blackburn Printmaking Workshop. Originally a graphic design major, he came to printmaking through his interest in letterpress. Cooper Union allows a lot of flexibility — he was able to



Sam Chun. PHOTO BY HOWARD MANTEL

pursue his various artistic interests with a lot of freedom. A major inspiration has been Korean-born artist Lee Ufan, who made his career in Japan, part of the Minimalist movement in that country. Chun was attracted to Ufan's ideas about what art can be. His emphasis is on simplicity. The reaction to art should be quiet and contemplative. Chun showed a variety of paintings and installations by Ufan as he discussed the inspiration he had gained from this artist. Chun focuses on stone lithography; he loves the texture and surface of rocks. He feels that rocks have many faces, and he enjoys drawing a stone on stone. He has also explored the subject of the rocks in the etching medium. He also does monotypes. His work has a Zen-like quality to it; he does not want to convey a narrative. He often takes photos of "found" subjects with his iPhone, using them as a launching pad for studies of texture. Stones are a subject he keeps returning to.



Amze Emmons.
PHOTO BY HOWARD MANTEL

Amze Emmons teaches at The College of New Jersey in Ewing, NJ. Prior to that, he taught art at Muhlenberg College, the University of Iowa and the University of Vermont. His B.F.A. is from Ohio Wesleyan University, and his M.F.A. is from University of Iowa. His work has been called "cheerfully dystopic"; he calls his career "an investigation into refugee architecture." Influences have been diverse: Herbert Bayer and the Bauhaus, Giotto, Hokusai, Ben Shahn, comic books and information graphics all played a role influencing his interest in architecture, his ideas of color, composition and line and his sense of social consciousness. His artistic process begins by collecting an archive of *New York Times* clippings. He focuses on what he terms "the politics of architecture" — how architecture frames daily life. He notes that technology has altered how we think of space and place. In addition, the world is seeing mass migrations of people unprecedented in scale. He cited the United Nations' figure of 42 million displaced people each year. He feels that his job as an artist is to "pay attention." He puts his news clippings into conversation with street photographs he takes. He takes this raw material back to the studio and develops compositions by drawing. The elements are then collaged together into a "new reality" that might combine a refugee camp in Africa with the artist's neighborhood in Philadelphia. His preferred medium is a combination of intaglio and screen printing, which allows him to mix texture with flatness. His paintings and drawings mimic his prints. Emmons launched a website, www.printeresting.org, with two collaborators in 2008; the blog now has some 40,000 monthly readers and is translated into 70 languages. Clearly, the world is still interested in prints!

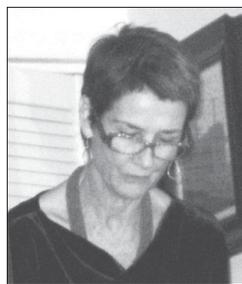
A bi-coastal artist, **Steven Orlando** received his B.F.A. from the Pacific Northwest School of Art in Oregon and his M.F.A. from Rhode Island School of Design. In New York,



Steve Orlando.
PHOTO BY
HOWARD MANTEL

he has worked at Dieu Donn  Paper Mill and the Brodsky Center at Rutgers in New Jersey. Born in Nashville and raised in a wooded area outside St. Louis, he has an affinity for nature and trees. A residency at Sitka Center for Art and Ecology in Oregon was a major influence. The estuary of the nearby Salmon River was an inspiration; the density of the coniferous forests of the Pacific Northwest really blew him away. Orlando took photos as he walked through the woods then used those as points of departure in his studio. He likes to work and rework plates, usually going through 10 to 15 states. Settling in Portland in 2001-02, he did a series based on objects he found on a beach that was a Super Fund site; he also was fascinated by pilings in the river as they aged and decayed. A residency at Caldera in Eastern Oregon in 2002 found him drawn to a forest fire site and the sculptural remains of burned trees. At RISD from 2003 to 2005, he fell in love with New England birch trees. He was also introduced to papermaking at RISD. He returned to pilings for his thesis project, exploring Providence Bay by canoe. The scale of his work increased, with a final piece being 10 feet in height. Orlando arrived in New York and settled in Brooklyn in 2005; initially, he was here as an apprentice at Dieu Donn ; he worked there for five years. Inspired by a neighbor who is a mathematical genius, a recent project is based on a series of geometric, mathematical symbols (<, >, +, etc.) with natural forms (the ocean, trees, etc.) within.

The final presenter, **Mary Walker**, was born in New York and studied painting at the Art Students' League.



Mary Walker. PHOTO
BY HOWARD MANTEL

She then moved South, settling on John's Island near Charleston, SC. Inspired by literature, music and social injustice, Walker is especially interested in narrative. Many pieces have been based on "Jim Crow" themes, and most of her work focuses on racial injustice in the South. Many are based on actual events. *The Hanging* (2010) is based on a 1930s-era photograph of a lynching; *Chain Gang* (2012) was inspired by Douglas Blackman's book, *Slavery by Another Name*. Walker's medium of choice is woodcut, the angularity of which complements the harshness of many of her subjects. She also makes artist's books, generally one each year. She also has a series of white line woodcuts on Japanese paper with chine coll  based on jazz ballads (e.g. *Something Cool*, 2011). She discovered the white line technique in Provincetown, MA. The artist also showed experiments with reduction linocuts, where she carves, inks, prints, carves more, inks with the next color, prints, and so forth. Here, she works from dark to light. A final body of work, done in 2012, is her "Alice Series," based on Lewis Carroll's *Alice's Adventures in Wonderland*. An accordion book of small images, it folds from top to bottom, like going down the rabbit hole, and is filled with images of falling.

Following the excellent presentations and a brief question and answer period, the artists moved to the lower level of the Society of Illustrators, where they had portfolios ready, filled with prints that were eagerly purchased by Club members.

Exhibition Review

"Mary Cassatt: In the Company of Women," Zimmerli Art Museum, Rutgers University, through March 3, 2013

Maryanne Garbowsky

An intimate view of the prints of Mary Cassatt is provided in this small, compact show in the Eisenberg Gallery at the Zimmerli Art Museum, which opened September 29th, 2012 and will close on March 3rd, 2013. Most lovers of Impressionist art know the name Mary Cassatt and are familiar with her oil paintings and pastels. They may not be aware, however, of the artist's graphic work. A painter first and foremost, Cassatt became interested in printmaking from her friend Edgar Degas' experimentation with the medium. As far back as the 1860s, Cassatt began reading about printmaking but did not try her hand at it until the fall of 1879 when she made a soft-ground etching (Mancoff 14).

Eventually she not only designed prints, but also inked and printed them herself on a small press she bought. She

used one of the most difficult mediums, drypoint, in which a sharp, diamond-tipped needle scratches onto the surface of a copperplate. She did this to improve her drawing skills, making them more precise. Drawing directly on the plate, the artist creates a burr or raised area that gives the print a soft feathery line.

In 1889-90, Cassatt executed a series of 12 prints — all small, about 9" x 6" — depicting scenes of mothers and children as well as women in the course of their daily activities. The Zimmerli owns all twelve of these prints, known collectively as the "Set of 12," and has included them in this show. Rather than working with mass and color, Cassatt focuses on line in black and white.

The subject matter of women and children probably began when the artist drew portraits of family and friends in domestic interiors, but they soon became the focus of her work, a subject for which she is best known. The fact that Cassatt was unmarried and childless has led to suggestions that she chose this subject matter to make up for her own situation. But this may be far from the truth: "She did not feel the loss that a woman who was childless and 'at home' might feel. Her degree of desire for children was enough to enhance her painting of motherhood, but not enough to force her to turn to painting as a substitute"

(Mathews 187).

In the "Set of 12," there are several that deserve special mention — *The Map*, *Baby's Back*, and *Nursing*. They are done economically with few lines, a sharp contrast between light and shadow, and a dominant central image. Reminiscent of an Ingres drawing or a Whistler print, these evocative prints create areas of light and dark that generate a field of intensity that allows the primary subject to emerge clearly and distinctly.

In *The Map*, two young girls pore over a map—the viewer recognizing it is a map only by the print's title since the mapbook itself is only an outline. One girl—the foremost in the print — is clothed in a dress that is defined only by line, while the other is enrobed in a richly dark dress. The hands of the latter girl also contrast: the front hand is sketchy and incomplete, while the other hand is detailed and completely drawn.

Baby's Back is even more suggestive. A heavy, black, sinuous line runs down the middle of the print dividing the mother and child and outlining the contours of the baby's back against the mother's arm and dress. Everything is delicately drawn, even the facial features and hair of each subject. *Nursing* focuses on the tender bond of mother and child as the nursing child suckles at the breast and gently holds it. It is a scene that Cassatt would return to over and over again.

In addition to the "Set of 12," there are 11 more Cassatt prints, including 5 color-prints lent by private collectors. These include *The Fitting*, *In the Omnibus*, and *Under the Horse-Chestnut Tree*. Done in drypoint and aquatint, these prints are larger in size and incorporate broad areas of color into the print. One of my favorites is *The Fitting*, done in 1890-91; it is reminiscent of Japanese woodblock prints with its rich color and its main subject's pose. For these prints, Cassatt used only three plates. She drew the outline on the first and then transferred it to two others. Next she added aquatint to the plate that would become

the proof. She used color to highlight the textures of clothing as well as the décor. Sometimes she varied the color in different states. Thus, *The Fitting* can be seen with a blue background or red.

Class is also inherent in Cassatt's prints. In *The Fitting*, the seamstress bends to work on the hem of the lady's dress. In *In the Omnibus*, there are two women: one is clearly the mother of the child, dressed in a dark reddish dress with matching hat, while the nursemaid to her left warmly interacts with the child she holds.

"Mary Cassatt: In the Company of Women" is an exhibition that emphasizes the artist's versatility and expertise in the graphic medium. It clearly demonstrates the range of her abilities and her commitment to learning and perfecting new techniques. It also gives the viewer a better appreciation of the subject matter Cassatt held so dear — that of women, children, and their daily lives — and underscores her keen observation and genuine emotional rapport for her subject.

Works Consulted:

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Mathews, Nancy M. *Mary Cassatt: A Life*. New York: Villard Books, 1994.

Mathews, Nancy M. and Barbara S. Shapiro. *Mary Cassatt: The Color Prints*. New York: Harry N. Abrams, Inc., 1989.

Pollock, Griselda. *Mary Cassatt*. London: Chaucer Press, 2005.

Pollock, Griselda. *Mary Cassatt: Painter of Modern Women*. London: Thames and Hudson, Ltd., 1998.

A Glimpse Of Winslow Homer

Rozanne Cohen

This article intends to offer the reader a glimpse of Winslow Homer (1836 – 1910) as an illustrator of the Civil War, coastal resorts and the perils of man against the sea. Homer was a prolific and multifaceted artist. Chief among his *oeuvre* has been his work launched by prints done for the popular press, much of which was done in wood engraving. At the age of 19, he was apprenticed to a Boston lithographer, and at 21 he became a freelance illustrator. Until the age of 40, he supported himself mostly by illustrating. Almost all of his most popular works have been reproduced by wood engraving. In this process, the artist drew his picture on a fine-grained box-wood block, polished and coated with white. The block was then turned over to an engraver, who cut away the bare white areas, leaving the drawn lines in relief. The functions of the artist and engraver were separate. Printing wood engravings was essentially the same as printing from type; the relief surfaces printed and the

impression was in flat black. Tones were translated by the engraver into minute parallel lines. The flatness of the medium offered decorative possibilities to artists who understood its physical nature. While Homer used tones, his illustrations were built on a strong linear foundation (Goodrich 29-30).

Winslow Homer was born February 24, 1836 in a house on Friend Street, near Faneuil Hall and the Boston harbor. The salt air and sea were familiar to him at an early age. When he was six, his family moved to a home in Cambridge, near Harvard College. Homer was not interested in a college education, but he did love to draw, and it was his love of play that characterized his youth and would come to be represented in his pictures for years to come.

He began his independent career by drawing for illustrated weekly magazines. He had rented a studio in the *Ballou's Pictorial* building, and at the same time he sent designs to the new *Harper's Weekly* in New York. Homer moved to New York in the autumn of 1859. His earliest

subjects show the life of the people in the streets and environs of both Boston and New York (Beam 5-6).

Even when Homer began painting in 1862, he continued to draw his primary income from the drawings he submitted to *Harper's Weekly*; however he declined to be a "house artist" with *Harper's*, seen as a measure of his independence of spirit (Goodrich 45). In 1862, he made the first of his trips to the Civil War battle fronts for *Harper's Weekly*. These trips with McClellan's Army of the Potomac amounted to only several weeks in the course of four years (Tatham 317). The wood engraving *A Sharp-shooter on Picket Duty*, depicting a Union soldier perched high up in a tree, appeared in the magazine on November 15, 1862. Sharp-shooters would quietly sit and wait for the best opportunity to fire upon the enemy; they were first used in the Civil War, the result of the development of a more accurate telescopic sight in the 1860s (Kushner et. al. 72).

As an artist/correspondent, Homer composed illustrations of everyday life in camp rather than of battles. Their honest realism and strong draftsmanship created authentic records of how the average Civil War soldier actually looked. In a lithograph of 1863, *A Pass Time: Cavalry Rest* [sic.], there are four soldiers seated in a circle playing cards. Three men stand around watching, one of whom is in full dress uniform. The landscape is sketchy; Homer records the inactivity, the waiting and dullness between engagements (Goodrich 11).

In 1866, Homer painted *Morning Bell* (oil on canvas, Yale University Art Gallery). We see a brightly painted canvas; the central figure catches the eye with her hat and clothing. The dog, central figure and other young women turn the footpath into a kind of see-saw; its upturned slant is counterbalanced by the descending line of treetops. The painting shows the fresh delicacy of a sunlit scene. Yet in 1873, Homer was commissioned by *Harper's* to produce a wood engraving of the same subject. Here he enlarges and adds figures. The tree at the center of the painting has been moved slightly, and landscape has been reduced – there are no trees in the background. Instead of a central figure, emphasis is on two women on the right. One figure looks directly at the viewer. The engraving includes what appears to be a variety of workers representing more of a cross section of the community of laborers (Kushner et. al. 101).

Before the *Morning Bell* wood engraving was produced in 1873, Homer had traveled to France, setting sail in 1866. *Harper's* agreed to pay part of his expenses if he would send them designs for engraving. As for Japanese prints he may have seen in Paris, these had already been brought to the attention of American artists by the publication of the United States Government's report of 1856 on Commodore Perry's expedition to Japan, which included prints of landscapes by Hiroshige (Beam 9).

When Homer returned, it was to a more relaxed America. The ocean, at this time, was merely something nice for young people to stroll beside, wade and swim in, or even sail upon. The hardships of the war years were fading from memory, and Homer's delight in play depicts how he asserts his personality by placing his initials in the sand, as seen in *The Beach at Long Branch* of 1869. A recurrent theme in his illustrations during the late 1860s and 1870s was summer activity at coastal resorts such as Long

Branch, New Jersey. The social rituals of these locales offered the artist rich pictorial opportunities (Kushner et. al. 114). The subject of life at the seaside was so engaging that a two-page spread of illustration and accompanying text was published in *Appleton's Journal of Literature, Science and Art* on August 21, 1869.

Homer sent the last of his illustrations to *Harper's* in 1875; his reputation as a popular illustrator had been established. Now he put his efforts into the production of watercolors, in which he mastered the medium, creating unrivaled freshness and luminosity. He booked passage to England in 1881. After a brief stay in London, he made his way to England's northeast coast. Tynemouth was, at that time, a thriving industrial center, a popular summer resort and home of the great North Sea fishing fleet (Beam 17). Homer spent two seasons there. It was here that he began to record the sea as well as the men and women who made a living from it. Fisherwives replaced the fashionable women in his sketches – women who did men's work, unloading boats and mending nets. The area was noted for its storms and shipwrecks. Homer's work began to show a new awareness for the power and danger of the sea (Goodrich 35). Studies of clouds, mist and fog show the effects of changing light on the sea. Hard edges and flatness give way to rounder modeling. He saw how the forces of nature could make men feel small. Homer left England with a new monumentality of style and even more prolific in his work.

Late in 1882, Homer was back in his New York studio. The next year, however, he settled on the Maine Coast at Prout's Neck, a peninsula jutting into the Atlantic. The artist's property looks directly out to sea; the cliffs emerge from the water at a forty-five degree angle, against which the surf breaks spectacularly during storms. The subjects from his stay at Tynemouth still resounded, and in 1888 he decided to finish another English subject. He had rendered a watercolor at Tynemouth called *Mending Nets* showing two girls at work. He rearranged the girls and made a drawing of the new design. When it was transferred to a copper plate, it was renamed *Mending the Tears* (copyright 1888). Strong, simple modeling of the girls shows the boldness of their silhouettes against the misty background (Beam 57-58).

As Homer matured, the creation of design became more conscious. In his mature works, the balance of mass and strong linear rhythms was the product of well-considered design. Two main strands, naturalism and design, achieved a synthesis. His recurring theme was now the peril of the sea and man's battle with it. The artist's 1884 oil, *The Life Line*, is a prime example. It depicts a man saving a woman from a foundering ship using a recent innovation in lifesaving technology, the breeches buoy. A year earlier, Homer had witnessed a demonstration of a similar device. In 1889, the artist created an etching of the same incident, titling it *Saved*. The print reveals how he simplified the scene by concentrating on the large elements. Instead of showing two smaller figures in a swollen sea, his composition focuses on larger figures and less water, making the scene more heroic (Beam 64). Homer became interested in rescue technology while in England and later traveled to Atlantic City to study the matter further.

In his last years, without abandoning wrecks and res-

cues, he turned more often to subjects that spoke in transcendent terms of bigness and potency in the language of the ocean's vast, eternal rhythms, moving from themes of peril to those of power (Burns 199). Homer died at Prout's Neck in 1910. Author Philip Beam wrote of Homer's life: "In many respects, his period was a good one in which to live, and after a full and satisfying life, he died before the First World War and the Jazz Age overwhelmed the kind of life he had known. Many great artists have outlived their happiest days. Fate was kinder to Winslow Homer" (257).

Works cited:

Beam, Philip C. *Winslow Homer at Prout's Neck*. Boston: Little, Brown and Co., 1966.

A Tribute to Malka Moscona

Muriel and Leonard Moss

Malka Moscona, esteemed board member of the Print Club of New York, avid print collector and award-winning scientist and educator, died last month after a long illness.

Malka came to New York in the late 1980s to take a research position in developmental biology at Rockefeller University. She preferred to live on the upper west side of Manhattan where she was "near Zabar and could walk to Lincoln Center." Her apartment was also centrally located for members of the Board of the Print Club. For years Malka hosted our Board meetings in her apartment filled with Mexican art on the walls and a collection of fascinating papier-mâché figures. As chairman of the Membership Committee, she was often the first person to welcome new members and introduce them to our activities.

Malka had an illustrious career as a developmental biologist. After receiving a Ph.D. from Hebrew University (1957), Malka came to the University of Chicago (1961) to perform research in her field. There, as Associate Professor in the Biological Sciences, she taught developmental biology as well as a course on the development of gender and gender differences with Martha McClintock, Professor in Psychology.

She received many 'best teacher' awards and was

Former Artists' Showcase Artists

Catalina Chervin has an exhibition of her work titled "As I Breathe" at Lempertz Gallery in Berlin, Germany from February 14 – March 15, 2013.

On Sunday, November 4, 2012, **Daniel Hauben** was honored at the dedication of his 22 painting installation *A Sense of Place* at the new North Hall and Library at Bronx Community College, designed by Robert A.M. Stern Architects. It is the largest public art commission in the Bronx since the 1930s; the paintings feature classic Bronx vistas and neighborhood street scenes, waterways and

Burns, Sarah. *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven, CT: Yale University Press, 1996.

Goodrich, Lloyd. *Winslow Homer*. New York: Whitney Museum of Art, 1973.

Kushner, Marilyn S., Barbara D. Gallati and Linda S. Ferber. *Winslow Homer: Illustrating America*. New York: George Braziller, 2000.

Tatham, David. *Winslow Homer and the Illustrated Book*. Syracuse, NY: Syracuse University Press, 1992.

beloved for her 'personal variation of the Socratic method'. "The students do much of the work. I really don't lecture. What often needs to be overcome is the student's fear of science."

Once living full time in New York, Malka initiated and directed a series of seminars on recent advances in science at the Department of Teaching and Learning, School of Education, New York University. The interactive series of Saturday morning seminars offered high school and middle school science teachers the opportunity to learn about recent developments from scientists in the forefront of scientific progress. Teachers were encouraged to invite interested students to the lectures, to ask questions and meet the speakers. "Textbooks rarely reflect the drive and dynamics of scientific exploration and discovery."

The seminars were taught by renowned experts in their field. The two we attended were taught by Nobel Laureates, an indication of the regard in which Malka was held within the scientific community.

Her last few years were compromised by illness, although she was still able to devote herself to the education and development of her grandsons, Jacob and Ari.

Malka's elegance, brilliance, wit and thoughtfulness will be sorely missed by those of us who were fortunate enough to work with her and know her as a great friend.

bridges, elevated trains, rooftops and BCC campus scenes. Two ten-foot murals grace the stairwells leading up to the library, while 20 paintings measuring five-feet-wide each elaborate the frieze along the balcony that surrounds the elegant and airy Information Commons.

Yasuyo Tanaka had her print *all things are linked 311* selected by International Print Center New York for its "New Prints 2013/Winter" exhibit, which runs through March 9th.

PRESS RELEASE:

Pop-Up! The Magical World of Movable Books: Selections from the Collection of Bernard S. Shapiro

Opening Reception: January 17, 6-8pm On View: January 18 - March 9, 2013.

International Print Center New York announces the presentation of *Pop-Up! The Magical World of Movable Books — Selections from the Collection of Bernard S. Shapiro*, an exhibition of children's pop-up books. Pop-Up! will be on view from January 18 - March 9, 2013 in IPCNY's gallery at 508 West 26th Street, 5th floor.

Bernard S. Shapiro (1917-2009) was a Boston-based entrepreneur with many interests who formed the collection over a period of some twenty years. The collection numbers over 250 books, of which thirty-five were originally shown at the Norman Rockwell Museum in Stockbridge, MA in the winter of 2012. IPCNY has selected seventeen from the children's book portion of the collection for presentation here.

Mr. Shapiro's first acquisition was Lothar Meggendorfer's *International Circus: A Reproduction of the Antique Pop-Up Book*, purchased at a neighborhood bookshop in Brookline, MA. It remained a centerpiece of his collection, inspiring the many acquisitions that followed, discovered in antique shops and bookstores in Boston, New York, Canada, and overseas during travels.

An illustrated brochure with a curatorial essay by **Leonard S. Marcus** will accompany the Exhibition. Mr. Marcus is one of the world's leading authorities on children's books and illustrations. The author of more than twenty books, Mr. Marcus is a frequent contributor to the *New York Times Book Review* and is a founding trustee of the Eric Carle Museum of Picture Book Art in Amherst, Massachusetts. He is currently curating the New York Public Library's major exhibition for 2013, which will open on June 7 and will remain on view through March 2014.

Pop-Up! will be presented in the *Viewing Room* adjacent to IPCNY's main gallery, where *New Prints 2013/Winter* will be on view. Exhibition design is by Artist and facilitator, Grayson Cox. IPCNY is grateful to Barbara Stern Shapiro for generously lending

the selections from Mr. Shapiro's collection of pop-up books for the exhibition, and to the Norman Rockwell Museum for its assistance with the project. The exhibition is made possible thanks to the generous contributions of two anonymous individuals. A grant from the PECO Foundation supports IPCNY's Exhibitions Program this season.

Support for the organization's activities and programming in 2013 comes from the Milton and Sally Avery Arts Foundation, the Lily Auchincloss Foundation, Deborah Loeb Brice Foundation, Horace W. Goldsmith Foundation, Hess Foundation, The Jockey Hollow Foundation, The Ronald and JoCarole Lauder Foundation, The New York Community Trust, Porter Family Charitable Foundation, Robert Rauschenberg Foundation in honor of Sidney Felsen, and Thompson Family Foundation. A generous grant from the Areté Foundation, and public funds from The New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the National Endowment for the Arts, and the New York City Department of Cultural Affairs support the New Prints Program.

International Print Center New York is a 501(c)(3) non-profit institution dedicated to the appreciation and understanding of the fine art print from the old master to the contemporary. Prior to IPCNY's opening, no organization existed solely to serve the needs of printmaking artists and their audience. IPCNY's programming is composed of seasonal contemporary juried exhibitions as well as a series of special exhibitions that focus on a particular collection, technique, genre or culture. Pop-Up! is the sixty-seventh exhibition presented at IPCNY since the center's founding in 2000.

For additional information, please contact Lotte Marie Allen, Exhibitions Coordinator, at lotte@ipcny.org or visit IPCNY's website at www.ipcny.org

PRESS RELEASE:

Center for Contemporary Printmaking, Norwalk, CT

Future Exhibitions

Portraits in Print: Annual CCP Members Exhibition

On view February 10 through March 31, 2013
Opening reception: Sunday, February 10, 2 to 5 pm
Awards juror: Everett Raymond Kinstler

2nd Annual Connecticut Printmakers Invitational

On view April 7 through May 19, 2013
Opening reception: Sunday, April 7, 2 to 5 pm
Curator: Renee A. Santhouse

9th Biennial Miniature Print Exhibition

On view June 2 through September 1, 2013
Opening reception Sunday, June 2, 2 to 5 pm
Juror: Jan Howard, Curator of Prints, Drawings and Photographs, Museum of Art, Rhode Island School of Design

For more information contact: (203) 899-7999 or info@contemprints.org.

Member Notes

In our continued efforts to go green, if you received this newsletter in hard copy but would prefer an electronic copy, please email or call Newsletter editor Gillian Greenhill Hannum at Gillian.Hannum@mville.edu or (914) 949-8173.

Lynn Hyman Butler (also a former Showcase Artist) is exhibiting her photography in a show titled "Going to the Dog Show" at the Leica Gallery, 670 Broadway, through February 23, 2013. In addition to being a renowned photographer with multiple publications and exhibitions to her credit, Butler is also a world-famous breeder of collies and an American Kennel Club judge. Hours are Tuesday – Friday 12 – 6 and Saturday 12 – 5. For more information, contact leicaphoto@aol.com or call (212) 777-3051.

Contributors Wanted

The Print Club Newsletter is always looking for contributors. If you would like to cover Club events, review exhibitions or books, publish an artist interview or discuss a particular printing technique, readers would love to hear from you! Please contact newsletter editor Gillian Greenhill Hannum at Gillian.Hannum@mville.edu or (914) 949-8173. The next issue comes out following our annual meeting in June, with submissions due by June 5.

The Print Club of New York, Inc.

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