

The Print Club of New York Inc

Winter 2010

President's Greeting

Leonard Moss

Members of the Print Club often ask if I know the value of a particular commissioned print. They have donated their print to a museum or charity and wish to establish the value of their donation.

We have been advised that the value of a print is either the cost to the donor, in this case the dues paid for the year the print was commissioned, or the market value as determined by the price paid at auction, or by a museum curator or collector who purchased the print from a dealer or workshop. The PCNY prints on sale by dealers are usually artists' proofs, and the asking price established by the artist may be relatively high. I suggested they seek the advice of Todd Weyman at Swann Galleries, who is knowledgeable about what prints might bring at auction.

The present economic downturn has significantly affected the prices received for many of the Club's commissioned prints. Workshops like the Manhattan Graphics Center and the Brodsky Center for Innovative Editions are dependent on income from grants, donations and the sale of works of art created in their studios. Because income from grants and donations has dropped significantly, like retailers who advertised drastic sales to attract buyers, the Manhattan Graphics Center, the Brodsky Center for Innovative Editions and other print centers have offered their art works to supporters at comparatively low prices.

Several prints published by the PCNY were among the more than 400 fine prints created by Manhattan Graphics Center member artists and offered for sale at the MGC

Benefit Auction on November 3, 2009. A large photograph of the Print Club's initial print, *Passage* (1993) by Frederick Mershimmer, was prominently featured on the outside back cover of the Bloomsbury Auction catalogue. Muriel and I met artist and Print Club member Stephen Fredericks at the event. Stephen had donated his beautiful etching, *Heather* (2009), which we were pleased to purchase. Works by Will Barnet and Mershimmer inspired the most active bidding. The price estimates in the catalogue, as well as the actual prices received at auction, seemed to us to be relatively low. However, the prices received for the PCNY commissioned prints by Bill Jacklin, Ed Colker and Richard Haas, which were donated by Harris Schrank Fine Prints, IFPDA, were still at a multiple of the membership dues for that year.

It is unusual for prints commissioned by the Print Club to appear at auction. Collectors value their prints, even if they must be placed in a closet or, preferably, in a flat file. If the image does not fit into their collection on display, or if they have no more space on the wall, they usually give them to family or donate them to museums. There is a long-standing informal request by the Board of Directors that members should not sell a commissioned print until at least two to three years after its publication. The Board does not wish the Club to be seen only as the source of a print by a renowned artist at the very low price of membership. We are an educational organization whose mission is to inform and educate our membership concerning all aspects of the world of prints.

My perspective on the value of a print comes from my meeting with the late Sylvan Cole in the mid 1970s. After having seen the extensive Rockefeller collection of John Taylor Arms etchings, I consulted Sylvan at the Associated American Artists in search of prints by that artist. Sylvan offered me Arms's exceptional creation *Venetian Mirror* at an attractive price to induce me to become an active print collector. He succeeded. Sylvan also advised me not to look upon collecting prints as an investment. I should buy only what I loved. Of course, I have followed his advice. However, if I had bought all the Martin Lewis prints he was selling at prices just slightly above what I felt I could afford at the time, I would have done very well considering what Lewis prints are selling for these days.

Muriel and I continue to follow Sylvan's advice to buy and display only what "speaks to us." As we look around our home, we admire each print in our collection without regard to its market value. Our appreciation is enhanced through Club activities that inform us of the complex, exacting and time-consuming processes by which an artist's vision is transformed into the final image.

On November 17th, 2009, fifteen Print Club members visited the Robert Blackburn Printmaking Workshop where we had the opportunity to witness firsthand the printing techniques used to create and edition woodblock prints and etchings. Phil Sanders explained the chemistry of paper fibers attracting or repelling specially prepared inks. We watched cutting on wood blocks, scratching on

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metal plates, paper soaked in acid baths or moving through huge rollers with wet blankets, and images on paper being pasted on images on paper until, finally, out came a beautiful work of art. Those processes which must be repeated precisely for each print in the final edition helped us appreciate the labor of love that must go into an artist's creating an edition of 200 for PCNY members.

Most recently we enjoyed the challenge and the excitement that comes with finding room for yet another brilliant work of art, the 2009 commissioned print *NY Water Tunnel* by Craig McPherson that must be hung so that the

light brings out the nuances of his mezzotint masterpiece. And we are not alone. When we visit the homes of our fellow print collectors, we find that each collection incorporating commissioned prints has a unique style. We enjoy comparing impressions of how a print should be framed and displayed. Clearly, they too experience the joy and satisfaction of being surrounded by such works of art.

So, what is the value of a print? For prints that speak to us, that enhance the beauty of our home and the quality of our lives, those prints are priceless.

Recent Club Events

Sixteenth Annual Artists' Showcase

Gillian Greenhill Hannum

On Monday, October 26, 2009, a standing-room only crowd gathered at The Society of Illustrators on East 63rd Street for the Print Club's popular Artists' Showcase. After a welcome from President Leonard Moss, this year's event chairperson, Kay Deaux, described the process that the committee went through to select the five artists whose work was about to be presented. During May and June, a group of five to eight committee members visited a number of print shops and also looked through the flat files of the Pierogi Gallery. A subset of the artists whose work was reviewed was invited to submit a digital portfolio as well as a résumé and artist's statement to the committee. These were reviewed during a meeting in August, and the final selection of five artists was made.

First to present was Tomie Arai. The granddaughter of Japanese farmers who settled in the United States, she thinks of herself as a "public artist"; much of her work is done with community groups. In 1997, she was the recipient of an "Anonymous was a Woman" award. Arai began by saying that this was the first time she had had an opportunity to speak to a group of collectors. She noted that because of her interest in public art, her printmaking practice tries to take printmaking outside the studio. She uses the medium to create a dialogue; she uses art to make sense of the present and has an interest in memory and recollection as well. Printmaking has always been tied to a collaborative and public practice for Arai; early on, she silkscreened banners for a community center in Chinatown—a project undertaken at the Lower East Side Printshop. She has also worked at the Women's Studio Workshop and the Brandywine Workshop in Pennsylvania. She showed the audience several images of installation projects she has done, including her *Double Happiness* installation at the Bronx Museum of Art: a wedding banquet with portraits of the interviewees silkscreened onto the backs of the chairs. She also showed her silkscreened mural in the Federal Building on Lower Broadway, which commemorates the discovery of the African-American Burial Ground in Lower Manhattan. A recurring theme in her work is the crossing of racial and geographic boundaries.



2009 Artists' Showcase: Catalina Chervin, Yasuyo Tanaka, Cathrine Stack, Greg Lindquist and Tomie Arai.
PHOTO BY GILLIAN HANNUM

Next, we heard from Catalina Chervin, an artist from Argentina who has numerous connections and residencies in New York, including the Robert Blackburn Printmaking Workshop, Kathy Caraccio and Pierogi Gallery. Born in Northern Argentina near the Brazilian border, she went to Buenos Aires to study at the National School of Fine Art "Ernesto de la Cárcova." The political situation in Argentina during the 1970s affected her deeply; several of her friends and her boyfriend "disappeared." She left the capital and went home to her family, only returning to Buenos Aires after the junta was overthrown. Her work was shaped by this defining period in her life. The *Apocalipsis Portfolio*, published in Buenos Aires in 2004 but undertaken with a grant from the Pollock-Krasner Foundation, was done in collaboration with Spanish poet Fernando Arrabal; Chervin's abstract etchings are powerful and delicate at the same time, with a wonderful organic quality.

Yasuyo Tanaka grew up and studied in Japan but only turned to printmaking after arriving in New York. Much of her work explores the symbolism of the butterfly, which—for her—represents freedom and transformation and has become a sort of personal symbol. Tanaka noted that she uses her art to understand others and herself. New York was so different and so much more diverse than Japan. She began her "Key Series" in response to

New York; keys are not used much in Japan. The final project involved images of 365 keys, and she created an embossed artist's book out of the series. She is a member of the Center for Book Arts, and her work can be seen on their website. She talked of her struggle to survive while focusing entirely on her art work in order to move it to the next level and said she is always seeking ways to bind people together.

Greg Lindquist did his undergraduate work at North Carolina State University and then got his MFA at Pratt. He has also studied painting in Italy and printmaking in the Czech Republic. He considers himself primarily a painter but has been making screen prints since High School. His talk focused on the relationship between his painting and screen printing. Lindquist noted that he likes

to explore landscape imagery. He had done work in Europe but felt somehow disconnected. In graduate school, he turned his focus to Brooklyn, which was changing around him—especially Williamsburg and the Red Hook waterfront. This gave him the idea of using landscape as a kind of memorial; a trip to visit ancient ruins in Italy brought his focus to a burned-out building back in Brooklyn. He was also drawn to Walt Whitman's description of the East River filled with ships' masts. Titles are important to him; he likes to point out the conflict between development and preservation. His mode of working involves starting with photographs, which he then simplifies and renders in flattened color, often using metallic paint and eventually painting on stainless steel. He sees his process as reductive and likes the "shapes of

Upcoming Print Club Events

February 23, 2010, 6:30 p.m.

Save the date for a Print Club visit to The Old Print Shop at 150 Lexington Avenue (between 29th and 30th Streets), where Robert Newman will give us a guided tour of *Night in New York*, a show of works from 1900 to the present taking as their subject New York City at night.

March 13, 2010

Plans are in the works for a Saturday visit to **Philagrafika**, a city-wide celebration of the graphic arts taking place this winter and spring in Philadelphia, PA. Club members will meet to tour several of the exhibits together, with special curator talks included. Watch for details in both emails and a mailing.

June 14, 2010, 7 p.m.

The Print Club of New York will hold its Annual Meeting in the Stone Room of the National Academy Museum and School of Fine Arts, 1083 Fifth Avenue (at 89th Street). A short business meeting will be followed by a presentation by Phil Sanders, Director/Master Printer of the Robert Blackburn Printmaking Workshop, on the contributions of Bob Blackburn to the world of prints. He will also discuss the work of artists currently active at the Workshop.

Also of interest to Print Club members:

November 21, 2009 – July 3, 2010

Albrecht Dürer: Virtuoso Printmaker, Boston Museum of Fine Arts, 465 Huntington Ave., Boston, MA. For information see www.mfa.org or call (617) 267-9300.

December 16, 2009 – May 2, 2010

Richard Hamilton: Selected Prints from the Collection, 1970 – 2005, Metropolitan Museum of Art, North Mezzanine Gallery, Lila Acheson Wallace Wing, Modern Art. For information see www.metmuseum.org.

Thursday, February 11, 2010

A Curators' Copperplate Dinner at the Salmagundi Club, 47 Fifth Avenue. The event includes a viewing of the *Curators' Black and White Exhibition* and a talk by Print Club member Stephen Fredericks on "The Salmagundi Sketch Club in The Nineteenth-Century Graphic Arts Movement." There are a limited number of tickets available at \$200. Contact (212) 255-7740. A special limited-edition print has been created as a souvenir of the evening.

Wednesday, February 24, 2010

Save the date for the Lower East Side Printshop's annual Benefit Gala at Murphy and Dine Gallery in Chelsea. **Live auction**, conducted by the immensely talented Guy Bennett, will feature artists Francesco Clemente, Jim Dine, Yvonne Jacquette, Nicola Lopez, Vik Muniz, Emilio Perez, and many others. **Open sale** at specially discounted prices will feature unmatched finds, such as works by Ghada Amer, Glen Baldrige, Theresa Chong, Darina Karpov, Fawad Khan, Geraldine Lau, Sheila Pepe, and many others. For more information please contact info@printshop.org or (212) 673-5390.

March 12 – May 3, 2010

Moscow Grafika: Artists' Prints 1961 – 2009. Selections from the Kolodzei Collection of Russian and Eastern European Art. Opening reception on Friday, March 12, from 4 to 6PM, Woodrow Wilson Center, 1300 Pennsylvania Ave., NW, Washington, DC 20004. The exhibition will run through May 3, 2010. For further information please visit www.KolodzeiArt.org

June 26 – November 14, 2010

In a Place by Himself: The Graphic World of Winslow Homer, Dyer Library/Saco Museum, 371 Main Street, Saco, ME www.dyerlibrarysacomuseum.org.

decay." In addition to Brooklyn, he has been attracted to subjects in Arizona and the country of Georgia, where he recently spent two and a half weeks.

Cathrine Stack holds a BFA from the Milwaukee Institute of Art and an MFA, earned last year, from the Massachusetts College of Art. She currently works as a monitor at the Robert Blackburn Printmaking Workshop and lives in Brooklyn. She discovered printmaking as an undergraduate. When she moved to Seattle in 2004, she was inspired by the lush plant growth. This began her interest in showing growth and change in her prints. Most of her work is etching, and she builds up layers using stencils. She also loves embroidery, a link with her mother and grandmother, and has printed on fabric and sewn into the pieces, another way of adding layers. More recently, her interest shifted to human development and growth, with an emphasis on the skin. She really looked closely at the surface of the skin and developed a series of small plates that could be printed on top of each other. She also incorporated stencils and chine collé. Some of the "Skin Series" also incorporate embroidery. Stack noted that she tends to avoid traditional editions and likes to make each work in an edition somehow unique. She has also made 3-D "sculptures" by printing on fabric and stuffing it.

Following the series of illustrated talks, the artists took their places behind the tables provided and opened their portfolios to members to browse and purchase. Members enthusiastically crowded around, and a number of prints were purchased at evening's end.

Annual Print Week Breakfast at International Print Center New York

Gillian Greenhill Hannum

On Saturday, November 7, members of the Print Club of New York, along with members of print collecting groups from around the country and Canada, gathered at the International Print Center in Chelsea for the annual Print Week Breakfast. The event coincided with their exhibition of *New Prints 2009/Autumn*, which opened on October 30 and closed on December 12, 2009. From the over 2,000 submissions, a quarter of which came from abroad, the selection committee of Erin Donnelly (Director, Artist Residencies, Lower Manhattan Cultural Council), Richard Dupont (artist), Jamie Miller (Master Printer, Lower East Side Printshop), José Roa (Artistic Director and Chief Curator, *Philagrafika* 2010), Jessica Weber (Jessica Weber Design) and Maud Welles (collector) chose 60 works by 38 artists to include in the show.

The work covered a wide range of styles and media. Rosaire Appel of New York City was represented by a foldout book, digitally printed and published by the artist, titled *Arrived & Left* (2008), done in a comic-like style recalling Philip Guston's later work (\$250). Chloé Beaulac of Montreal was represented by silkscreens inspired by two pyramids; *Chichen Itza* and *Pyramide*

(2009) were both printed and published by the artist and were available for \$300 each unframed.

I especially liked three eye-catching silkscreens by Swedish artist Håkan Berg titled *Blackout II*, *Blackout IV* and *Blackout V* (2009). Printed and published by the artist, each had a single "torn" looking abstract form in the center—one magenta, one avocado and the other purple (\$500 each unframed).

Marc Blumthal of Philadelphia exhibited a serigraph on inkjet print titled *Mass* (2009). The image has military tanks in the background with large, abstract forms in "camouflage" colors nearly obliterating the image. Nicholas Brown's *Junglebrush 1* (2008) is a very detailed, dense composition of black-and-white line drawings of plant forms. The linocut in an edition of 20, printed and published by the Seattle-based artist, was available for \$600.

Among the works in the glass cases was Enrique Chagoya's lithographed artist book *Illegal Aliens Guide to Political Economy* (2009), printed and published at the Robert Blackburn Printmaking Workshop. This small, paper-bound volume is extremely expressive with the cover showing a mass of snakes obliterating a group of humans, with only their legs and arms showing. The book is available for \$250 from the RBPW. John Robert Craft of Austin, TX showed a sculpture-embossed woodcut titled *Sweep* (2009)—a large 84 x 48" image that looks like tree rings, but more mechanical. Printed by Flatbed Press, each image in the edition of 4 sells for \$10,000 unframed. Barcelona artist Danielle Creenaune's free, spare abstract forms look like ink blots; the lithographs with chine collé, printed and published by the artist in 2008 and titled *Cinco Piedras I* and *II*, are available for \$550 each unframed.

Pennsylvanian Mark Franchino's embossed map of the United States with a pencil line drawn from the northern Plains to New York is titled *In Search of a Living (Part 4)* (2008) and sells for \$500. Bryan Nash Gill of New Hartford, CT, was showing a wood engraving of a cross section of a tree trunk with rings titled *Black Locust* (2009); the 40 1/2 x 32 1/2 " print from an edition of 20 is available for \$1,800.

Talia Green of Philadelphia showed a series of small, cabinet card-sized archival pigment prints that showed portraits with the heads covered with bees. Each print in the series *Coiffed: A Typology of Entropic Variations* (2009) sells for \$350. A print by Isca Greenfield-Sanders, printed and published by Paulson Press of Berkeley, CA, is a large beach scene titled *Bright Beach* (2008).

Allan Mc Collum's series of nine oval wood frames, hung three over three, graced the entry wall with its simple, abstract shapes digitally embroidered. Ross Racine of New York was showing inkjet prints on paper that are aerial views of suburbia. *Subdivision: Goldenwood Shores (small version)* and *Subdivision: Elmwood and Oaklawn (small version)* (2009), printed by Inkonus and published by the artist, are \$600 each. A hand-bound book of lithographed pop-up houses relates to the mortgage crisis. Each of the nine is a little different—some look like wood siding, shingles or stone. Others were embellished with patterns inspired by feathers, vines or Jackson Pollock's splatters. The book, a collaborative effort of Jules Buck Jones, Drew

Liverman, Matt Rebholz, Katherine Jones and Margaret Simpson, was printed by Veronica Ceci and published by Railsmith. Each book is \$700.

India Ritchie of the UK showed two screenprints, each in an edition of 10, titled *Greetings from Jaipur* and *Greetings from Montana* (2009), which look just like antique postcards, right down to the coffee rings on them. Tomi Um of Westfield, NJ showed fold-out booklets screen-printed on Kozo paper; the 4 x 6" prints with Japanese motifs sell for an affordable \$25 each.

Several of the artists were present and spoke about their work. Anders Bergstrom of Brooklyn was exhibiting *Microphone Cluster* (2009), a linocut with chine collé that involved gesso and water washed over newspaper. The print, based on an 8' painting, is one of a variable edition of 10 hand printed by the artist. Bergstrom has been making prints since 2004, and this was his third show at IPCNY. Also present was Ardan Özmenoglu of Turkey, whose *Mosque Tile* (2009) is screenprinted on Post-it notes. She explained that Post-its have been her primary medium for about seven years—this transforms the meaning of Post-its; she loves the 3-D effect and the randomness that comes from some of the Post-its being displaced during printing. Her palette is that of Islamic art with blue, white and black being the primary hues. Özmenoglu said her next project will focus on Turkish politicians.

All the collectors present enjoyed meeting the artists, seeing the work and sampling the coffee and pastries provided for the occasion.

Visit to Robert Blackburn Printmaking Workshop

Gillian Greenhill Hannum

On Tuesday, November 17, Print Club members were treated to a wonderful evening with Phil Sanders at the Robert Blackburn Printmaking Workshop. Begun in 1948 by Bob Blackburn to provide access to anyone from anywhere, the workshop continues that tradition today! As an African-American artist in New York in the 1940s, Blackburn could not find places to print; this led him to establish his workshop. The image is what is important. Blackburn was a pioneer in the world of printing; he was very influential in the rising tide of modernism and Abstract Expressionism. He pioneered layered overprinting of colors, for example, a painterly approach to printmaking. Blackburn rarely editioned his own work, but served as the first master printer for Universal Limited Art Editions (ULAE) where he editioned work for artists such as Motherwell, Johns, Frankenthaler, etc.

Bob Blackburn was Jacob Lawrence's studio assistant and began making lithographs at the age of 14 in 1934. His first really important print was *Faux Pas* (1958-60). The RBPW became an official not-for-profit in 1971; after Blackburn's death in 2003, the workshop became part of the Elizabeth Foundation for the Arts. Today, the work-

shop does contract printing and also publishes work to raise money and subsidize the studio, which has not raised fees for artists since 1997. It attracts artists from around the world. At any given time, between two and 20 people might be working there; some 200 a month use the studio space.

Like Blackburn, Phil Sanders was a master printer at ULAE. Sanders noted that a print is a work of art first, which just happens to be a print. He then introduced Lucas Almeida, an intern from Lisbon, Portugal, who is at RBPW for five months, who demonstrated printing his own woodblock. Sanders explained that a woodblock is a kind of relief print—a print in which the image area is raised. The block Almeida had used was of pine, which limits the number of impressions that can be pulled. As we watched the demonstration, Sanders explained that different printmaking techniques have different effects. Silkscreen sits on the paper; lithography ink is absorbed; etching is both on top of and in the paper. Sanders noted that making art is about stamina and being willing to put yourself out there!

Following the woodblock demonstration, Phil showed the group how an etching is made. A metal plate is coated with a resist, through which the artist scratches with an etching needle. It is then put into an acid bath, which eats through the areas where the resist has been scratched away. Sanders explained that plates are steel-faced in order to keep them from breaking down and also to keep the colors from oxidizing. The process involves electroplating the copper plates with a thin coating of pure iron; it is reversible. The steel-facing protects the burr created when working with drypoint. Sanders then "carded" the linseed-oil based ink onto the plate, wiped it to remove ink from areas where color is not wanted, soaked the paper to soften the fibers and used chalk to remove any traces of ink from "white" areas. The actual printing process exerts about 2,000 pounds of pressure.

Sanders finished by showing some recent work from the Workshop. He brought out an artist proof of a Glen Baldrige print that combines multiple techniques, including woodblock and gold leaf. A 21 color print by Eddie Martinez combines lithography and silkscreen and had to be printed layer by layer. Both of these works were co-published by Forth Estate of Brooklyn. A Bud Johnson lithograph for CRG Gallery in Chelsea utilized five different plates. Tom Spleth, an artist who mainly works in ceramics, created a print through a mixture of drypoint and lithography evoking a feeling of calm reflection that looks like moonlight. (RBPW works with a lot of crossing and combining of techniques.) Several gorgeous prints by Chakaia Booker were shown—each is a unique monotype with chine collé. Booker is a long-term "resident" at RBPW; the prints relate to her work with rubber and have the same sense of movement.

The evening was fascinating, and the members present agreed that they came away with a much deeper appreciation of the various processes involved in making fine art prints.

Impressions Of The Print Fair

Preview Party Highlights

Gillian Greenhill Hannum

Print Club members enjoyed the excitement of the 19th annual IFPDA Print Fair Preview Party on Wednesday, November 4. The Armory was packed with enthusiastic print collectors, and the works being displayed covered a wide variety of styles and media, from the very high end to the affordable.

Pace Prints of New York featured Chuck Close's *Roy Paper/Pulp*, 2009, a stenciled handmade paper print in an edition of 30 selling for \$12,000. There was also a pair of large, abstract color woodcuts by Ryan McGinness as well as two monoprints by the same artist, *Money is a Sign of Poverty* #3 and *Money is a Sign of Poverty* #5 (each \$7,500).

Osborne Samuel of London was showing lovely color linocuts from the 1920s and 1930s by artists Cyril Power, Sybil Andrews and William Greengrass, selling for roughly \$25,000 to \$75,000. Lithographs from the teens by Christopher Nevinston were selling for \$9,000 – \$15,750. A large William Kentridge from 1997, *Sleeper – Red*, was available for \$41,250 and a series of Frank Auerbach etchings, portraits of Lucian Freud and R. B. Kitaj, could be had for about \$7,000 each. A large David Hockney color lithograph of a swimming pool with diving board was one of several such Hockney prints to be seen throughout the fair.

Mary Ryan of New York City had a striking display, with Richard Diebenkorn's *Touched Red*, a 1991 etching and aquatint in an edition of 85 priced at \$110,000, holding pride of place. At the other end of the price spectrum was a lovely series of woodcuts of New York at night, and one of Chicago's lake shore, by Yvonne Jacquette, which began at \$1,500. There was also a very appealing print by May Stevens of a boat on phosphorescent water titled *Into the Night* (2009); a combination of lithography and screen-printing, it was available for \$2,000. Mary Ryan also had work by British moderns from the early 20th century—Sybil Andrews and Lill Tschudi. Here, too, was another Hockney, *Afternoon Swimming*, a 1980 lithograph selling for \$95,000. The booth also featured a Michael Mazur monotype and a pair of striking Donald Sultan screen-prints with goldleaf, sand and lead on board.

At Diane Villani Editions of New York, my eye was drawn to a charming small etching and aquatint of a beach scene by Isca Greenfield-Sanders, *Sky Beach (Pink)*, 2004, available for \$900 unframed. It was the first of a number of works by the artist on view at the Print Fair, but it was the one I found most appealing. Also at Villani were Wayne Thiebaud's etching *Cream Pie* (\$18,000), Red Grooms' 2009 etching with aquatint, spitbite and scratching, *Lunchtime on Broadway* (\$25,000), and a series of four simple black and white aquatints by Robert Moskowitz of tree branches meeting, part of a rearing horse, half a male torso and an acute triangle, selling for \$1,500 each or \$4,800 for the suite.

David Tunnick of New York showed both Old and Modern Masters, including Toulouse-Lautrec, Whistler,

Picasso, Marin, Bellows and Sloan. G. W. Einstein Company of Riverside Drive had David Hockney and also a large Helen Frankenthaler aquatint, etching and drypoint from 1987, *Tout-a-Coup* from her "Broome Street Series." ULAE of Bay Shore, New York, featured Terry Winters' color lithograph, *Calligraphic Display*, 2009 (\$7,500) and James Rosenquist's *Dog Descending a Staircase*, a 1982 lithograph and intaglio in an edition of 33 (\$45,000).

R. E. Lewis and Daughter of San Rafael, CA had Old Master prints. I was charmed by Vuillard's *Intérieur aux Tentures Roses III*—a color lithograph of 1898/99 available for \$30,000. Alice Adam Ltd. of Chicago was showing geometric lithographs, linocuts, woodcuts and photomontages by Lazlo Moholy-Nagy as well as works by El Lissitzky, Kurt Schwitters, Paul Klee, James Ensor, Käthe Kollwitz and the Brücke artists. Senior and Shopmaker Gallery of Manhattan had a large color woodcut by Alex Katz. *Twilight I* of 2009 shows a silhouetted pine tree with a sunset over a body of water behind.

R. S. Johnson Fine Art of Chicago had large Picasso color linocuts and a Dubuffet out front and Old Master work within. Paul Stolper of London showed a series of metallic foil skulls by Damien Hirst, 2009—\$5,800 framed; larger works, including *Studio Half Skull*, in silkscreen and diamond dust, were selling for \$9,800 and up.

The Fine Art Society of London had Whistler and Samuel Palmer etchings as well as a color linocut by Claude Flight entitled *Speed*, c. 1922. The latter, from an edition of 50, was selling for \$65,000. Indeed, early British modernism seemed to be everywhere this year!

Paramour Fine Arts of Franklin, MI, had an attractive display including Romare Bearden's *Falling Star* (\$4,000), Jacob Lawrence's *Memorabilia* (\$6,000) and a collection of works by the Provincetown artists between the two World Wars. Crown Point Press of San Francisco included work by Tomma Abis, Julie Mehretu, Chris Ofili, Mamma Andersson, Amy Sillman and Ed Ruscha. An eye-catching print by Pat Steir, *Alphabet Primary* of 2007, was color soap ground with sugar lift, aquatint and hard-ground etching in red, yellow and blue in an edition of 20 for \$4,000. Robert Brown Gallery of Washington, DC had a large display of work by William Kentridge; *Mixografia* of Los Angeles was showing its unique 3-D work, including *Alaska* (1989) by Helen Frankenthaler and *White Pines April 2009* (2009) by Donald Sultan as well as work by John Baldessari and Ed Ruscha.

The Print Club's own Allison Tolman was showing gorgeous contemporary Japanese prints. Kenji Nagai's color lithographs in red and gray (\$1,200) and a series of large color woodcuts by Clifton Karhu (\$4,500 each) were especially eye-catching. The Susan Sheehan Gallery of New York drew lots of attention with Joan Mitchell's diptych *Sunflowers II*, a color lithograph from 1992 with an all-over gestural pattern in red, green, blue and black; the 57 1/2 x 82" print from an edition of 34 was selling for \$27,000.

Hirschl and Adler had a series of Albers squares with prices ranging from \$3,000 to \$5,000, a color stencil print

by John von Wicht, lovely woodcuts by Gustave Baumann and Arthur Wesley Dow (as well as cyanotypes by the latter) and screen prints by Alfred Leslie and Grace Hartigan. New York's Two Palms Press had a whole wall of Chuck Close "heads," works by Jessica Stockholder from 2009 and monotypes by Carroll Dunham. Tandem Press of Madison, WI gave a wall to Richard Bosman's set of three woodcuts, discussed in the *Fall 2009 Print Club Newsletter*, as well as showing abstract landscapes by Suzanne Caporael and Judy Pfaff's large woodblock prints with collage and hand painting.

At Eric Carlson Fine Prints and Drawings, I was attracted to the woodcuts of French artist Henri Guerard (1846-97). Sims Reed of London was showing Miro and Picasso as well as Bridget Riley and Damien Hirst. A selection of photorealist screenprints by Richard Estes ranged in price from \$2,800 to \$4,800. Isca Greenfield-Sanders' color aquatint etchings of children on the beach and in swimming pools were being featured by Paulson Press of Berkeley, CA along with work by Martin Puryear and Amy Kaufman. I also enjoyed the beautiful display of *ukiyo-e* prints by Art of Japan from Medina, WA. Jörg Maass of Berlin had a fabulous array of German Expressionist prints by Brücke artists Ernst Ludwig Kirchner and Eric Heckel as well as prints by Max Beckmann and others.

As if the feast for the eyes was not enough, there was also a fabulous feast for the palate with wine and hors d'oeuvres. However, I must confess that I was so busy looking at prints that I did not take the time to sample either....

The IFPDA Print Fair: Impressions

Maryanne Garbowsky

This year the IFPDA Print Fair was smaller with fewer people and fewer galleries—at least that was how it seemed to me on Saturday, November 7th. That was good news, however. Fewer people made it easier to move around, and fewer galleries made it possible to see everything one wanted to and then some. Every past year I've gone, I've felt overwhelmed: not enough time, too many people, too much crammed into the Armory's ample space. Not so this year. I paced myself and saw everything I wanted to within a four hour window, including a break for lunch.

Another piece of good news—the quality of the prints was very fine. My first stop was David Tunick to see the masterful prints of Rembrandt. Conveniently located within steps of the main entrance, the gallery featured two outstanding prints: *The Three Crosses*, priced at \$2,000,000, undoubtedly the most expensive print in the show, and the second equally remarkable *Three Trees*, the "most celebrated landscape in graphic art" according to Tunick's press release. I heartily agreed, this being my favorite of all Rembrandt's prints. Without a doubt, these two prints made the price of admission a bargain. Where else could one stand in front of two such magnificent

prints and leisurely let one's eyes follow their lines and dance with their rhythm and fluidity? I did not feel rushed or pressed to move, so I was able to stay for as long as I chose, studying the variety of tone, strokes, and marks in these remarkable prints.

Though I could not afford either print, I enquired about the price of *Three Trees*. At a little over \$700,000, it was a real buy next to *The Three Crosses*. These high prices, of course, did not interfere with my enjoyment of these works. If I had left the exhibition then, I would have felt satisfied. But there was still more to see.

Did I mention the Dürer prints hanging on the same wall as the Rembrandts? They were superb. When I coaxed my eyes away from the delicious feast of Rembrandts, I finished with a set of Dürers for dessert.

Other favorite artists and prints beckoned me: Whistler's Venice scenes, a "Nocturne" already sold; German Expressionists Kollwitz and Beckmann, among others; Picasso, Braque, Matisse, and as a special treat—Goya prints at C. G. Boerner. Here I was greeted by a gallery representative who answered my questions and even suggested a favorite biography of Goya to read.

Tandem Press, "a self-supporting printmaking studio affiliated with the University of Wisconsin," also provided an array of contemporary prints, two of them from our own Print Club's Presentation Print artists—Richard Bosman and Joan Synder. Speaking with the gallery's director, I learned more about some newer printmakers, whose work I admired but didn't know.

One of the most interesting print/collages that I saw was the work of Yoko Kimura represented by the Verne Collection Inc. (Cleveland Ohio), a gallery that specializes in contemporary and antique Japanese art. Her print was composed of pages taken from an antique book that had been eaten through by worms. The worms, she said, only like quality paper as well as the binding's delicious rice glue. Their passage through the book's pages gave the collage/print its name: *The Journey of the Worm*. It was beautifully crafted, original in design with aquatint sections placed on the page. Holding the print/collage up to the light increased its beauty with the play of lights and darks on the paper's surface.

My husband's first love is woodblock prints; he found these and more at Paramour Fine Arts (Franklin, MI) along with a good selection of European, American and Canadian prints; some of the artists he already knew, while others he encountered for the first time. This is part of the show's pleasure: not only seeing those artists whose work you love, but becoming acquainted with new ones as well. Paramour's prints were priced well, and the gallery director was very knowledgeable and helpful.

All in all, the day was a success. Although we did not buy anything (though we were tempted), we fully enjoyed the diversity and range of prints shown. From classical to modern, there were definitely prints to satisfy any print maven as well as his or her budget. My only complaint is that the Print Fair only comes once a year. However, this annual event allows print lovers the joy of anticipation along with the opportunity to start saving money for the next one in November of 2010.

Editions/Artists' Books Fair

Gillian Greenhill Hannum

On Saturday, November 7, following the Print Week breakfast at IPCNY, several Print Club members proceeded to the annual E/AB Fair, located this year in the old Dia building on 22nd Street between 10th and 11th Avenues. This new space was less commodious than the former venue at The Tunnel, but what awaited inside was every bit as good as the offerings of previous years.

My first stop was at the booth for Lincoln Center/List Collection of New York City where a Chuck Close screen-printed *Self Portrait* of 2007 was available for \$18,000. Nearby was Vija Celmins' *Spider Web* of 2009 (\$7,500) and Abelardo Morrell's 2006 *Set for Opera Manon* (\$2,400). Lincoln Center uses print shops all over the country to edition their prints, always in multiples of nine, the result of founder Vera List's interest in numerology. It was List's idea to develop a visual arts program in support of the new performing arts center when it first opened; its first signed-and-numbered print edition was published in 1970, an image by James Rosenquist. Since 1970, the List Collection has published between four and six signed editions a year, making it one of the longest continuously-publishing print programs in the country.

Lower East Side Printshop, Inc. of New York City was showing Enoc Perez's prints of the Pan Am Terminal at JFK, while Galerie A of Amsterdam was exhibiting photos of the local sex trade and printed and burned jockey shorts and boxers. Solo Impressions of New York displayed the same series of framed oval images by Allan Mc Collum as was on display at the International Print Center New York, but 30 of them hanging in five rows. Several portraits of African-American women by Whitfield Lovell, *Barbados* and *Georgia* (2009), were on hanging scrolls; they were selling for \$3,500 each/\$6,000 for the pair.

Exit Art of New York was showing huge book-style portfolios with Marina Abramovic photos. Michael Steinberg Editions of New York featured a series of striking Allison Gildersleeve photogravures based on watercolors inspired by her childhood home in Connecticut. The lovely painterly images were selling for \$550 each.

Dieu Donné Papermill of New York was showing Arlene Scechet's *Floating Outside* (2009), combining pigmented linen paper pulp with cast paper in blue and white, evoking Chinese art (\$4,050 framed). William Kentridge's portfolio of watermarked pieces includes two line drawings of figures, viewed against a light box. *Sheets of Evidence* can be purchased for \$2,500. Brand X Projects, also of New York, was showing Vija Celmins, James Siena and Mickalene Thomas. Attracting a lot of interest was Thomas's *Michelle O* (2008), of First Lady Michelle Obama; a print from the edition of 40 sells for \$1,750. Nearby, the Brodsky Center for Innovative Editions was showing work by Chitra Ganesh, Kiki Smith, Richard



Allison Gildersleeve, *Woods I* (photogravure, 2009).
COURTESY OF MICHAEL STEINBERG FINE ART, NEW YORK

Tuttle and William Kentridge, among others. A print by Duke Riley, *Those Who Are About to Die Salute You* (2009), laser-cut engraving and drypoint on Phragmites hand-made paper, was also in the *New Prints 2009/Autumn* exhibit at International Print Center New York.

One Eye Pug/Sue Scott Gallery of Rivington Street in New York was showing two series printed by Kathy Caraccio: Josephine Halvorson showed images inspired by old New England—tombstones, an anvil, a burning log; Brian Montuori was represented by dark, moody monotypes. Flatbed Press of Austin, TX was featuring the *Heartland Portfolio* by James Surls. Mike Karstens of Münster had line etchings by Kiki Smith and a number of large prints by Sigmar Polke.

I was captivated by the Chakaia Booker monotypes with chine collé based on a unique process she worked out at the Robert Blackburn Printmaking Workshop involving cutting up and arranging paper manipulated with watercolor and gouache in gestural markings, layering black gampi and transparent Asian paper in a unique process of chine collé. The work echoes the sense of movement and fluidity found in her acclaimed rubber tire sculptures.

Jungle Press Editions had duotone photo lithographs by Jennifer Marshall and monotypes by Melissa Meyer. Jean-Yves Noblet of Brooklyn was showing Deborah Turbeville's *Versailles* series—photogravures in an edition of 20 selling for \$1,000 each, unframed. Finally, Cade Tompkins of Providence, RI, had a wall of still life transparencies printed on Plexiglas, including one huge one by Beth Lipman.

As always, I thoroughly enjoyed the E/AB Fair and highly recommend a visit next year for Club members who have not ventured into this wonderful Print Week event in the past.

Exhibition Reviews

Blocks of Color, Jane Voorhees Zimmerli Art Museum, Rutgers University, September 1, 2009 - January 3, 2010

Maryanne Garbowsky

Lady Fortune smiled on my husband and me on Sunday, December 6th when we visited the "Blocks of Color" exhibition at the Jane Voorhees Zimmerli Art Museum in New Brunswick. Not only was it the first Sunday of the month when admission to the museum is free, but, more significantly, it was the day Dr. David Eisenberg, one of the primary donors to the Zimmerli print collection, was visiting with his family for a private tour. After our own review of the show, we had an opportunity to meet and talk to Dr. Eisenberg, an affable and knowledgeable art lover, who willingly spoke about his years of collecting. A veterinarian by profession (now retired) and a former member of the Print Club of New York, Dr. Eisenberg and his late wife Ruth Robinson Eisenberg amassed a wonderful collection of paintings and prints, gifting 1500 of the latter to the Zimmerli.

He recounted how he learned about artists and collecting from the late Sylvan Cole, gallery director and primary force behind the annual Print Fair held at the 67th Street Armory. He was "a walking encyclopedia," Dr. Eisenberg wistfully recalled. He also told of his wife's encouragement to buy art, reminiscing that when the two considered buying a dozen Gustave Baumann prints from a California dealer, Dr. Eisenberg told his wife that they didn't have enough money. She reminded him, however, of the money they were saving for her fur coat. She said—referring to the Baumann prints—they are "my fur coat."

Among Dr. Eisenberg's favorite prints in the show were those of Seong Moy. Born in China, Moy came to the United States at the age of ten and eventually taught at various colleges throughout the U.S. In his work, which is energetic and colorful, he tried to retain the "sweeping forms (of) Chinese calligraphy" as seen in such prints as *Inscription of T'Chao Pae* (1950) and *Classical Horse and Rider* (1953), one of the gifts of the Eisenbergs. Dr. Eisenberg especially enjoys the brilliance of the artist's palette.

Dr. Eisenberg was warm and generous with his time and discussion, providing insight into the artists he collected and loves. In the future, I hope to interview him for the *Print Club Newsletter* and learn more about his experiences collecting art.

"Blocks of Color" is a wonderful and an expansive show, at least a quarter of the prints on exhibition came from Dr. Eisenberg's gift. Arranged chronologically by period, the show clearly demonstrates the development of the woodblock medium from its origins in America in the mid 19th century when trade with Japan brought the art form to the attention of American artists. Beginning with the work of Arthur Wesley Dow, who not only was a well-known teacher and promoter of the medium, but also whose book *Composition* (1899) was a landmark guide to

woodblock artists such as Frances Gearhart and Margaret Patterson, among others, as well as to Dow's most famous student, artist Georgia O'Keeffe. His work is small, delicately and subtly colored, one of my favorites being *Bridge Over Stream, Ipswich* (1893-94) just 6 5/10" x 3 1/2."

Another of my favorites from this early period was Edna Boies Hopkins's *Veronica (Plant)* done in 1907-08. Hopkins, also a student of Dow, portrays the plant with the freshness and texture of a pressed flower, its purple color remarkably rich and vivid.

There were so many outstanding woodcuts that I will just list a few of those that caught my eye and encouraged me to linger a little longer than I did with some others. These included Bror Nordfeldt's *Wave with Gulls* (1906). Here, in the manner of Japanese masters Hokusai and Hiroshige and their memorable wave images, Nordfeldt offers his own interpretation of a splashing wave, using the raw white of the paper to suggest its dance against the colored background.

Two other outstanding prints were one by Frances Gearhart, *Forest Lake*, done in 1915, a small but striking landscape playing darks against lights allowing the background mountains to loom up in shape and size. The other favorite was William Seltzer Rice's *Fisherman's Wharf* (1916), a scene whose stillness and calm at twilight captivated me, making it hard for me to move on to the next print.

And there were so many more: over 100 in the exhibition ranging from the early to modern woodcuts, including artists such as Richard Diebenkorn. His *Blue with Red*, another gift of the Eisenbergs, was done in Japan in 1987 under the "auspices of Crown Point Press." Its twelve colors were created with 38 woodblocks. Richard Bosman, one of our Print Club's presentation print artists, was represented with three color woodcuts, my favorite being the *Green Canoe* done in 2003. Jim Dine's 2006 *Yellow Enamel* uses the wooden puppet Pinocchio, an image Dine has worked with repeatedly. He explains his fascination with Carlo Collodi's creation by explaining, "It is his great heart that holds me."

The catalogue that accompanies the exhibition is clearly written and well worth rereading after a visit to the show. It carefully explains the various woodblock techniques and their evolution through the current day. For readers of this review who want to see the show, the exhibition is already closed as of January 3, 2010. If you missed the show, it is unfortunate since it was well worth a visit. Thanks to Dr. Eisenberg and other donors like him, the Zimmerli has one of the finest collections of prints, which makes it a treasure as well as a valuable resource.

The Rutgers Archive for Printmaking Studios, since 1983, also provides a vital center for contemporary artists to work with master printers in the production of prints, several of which are included in the show. So, too, the David A. and Mildred H. Morse Research Center for Graphic Arts holds the Zimmerli's vast "collection of over 45,000 works of art on paper, dating from the 1800s to the present day" ("Blocks of Color" catalogue). Interested patrons can visit this center by appointment and thoroughly savor the Zimmerli's commitment and dedication to the print.

The Pull of Experiment: Postwar American Printmaking, Yale University Art Gallery, September 25, 2009 – January 3, 2010

Gillian Greenhill Hannum

A small but fascinating print exhibit at Yale University Art Gallery this fall showcased prints from the mid-1940s to the mid-1960s by artists such as Stanley William Hayter, Gabor Peterdi, Krishna Reddy, Fred Becker, John Paul Jones, Mauricio Lasansky, Karl Schrag and Jackson Pollock. Experimentation with a variety of tools and media was the order of the day, with artists employing power tools and leaving their plates in the acid for extended periods in order to produce a range of chance effects, which echoed the spirit of the new art movements of the day such as Surrealism and especially Abstract Expressionism. Karl Schrag's *Night Wind* (1946), for instance, was created using two plates, one of which was printed twice, intentionally misregistered.

Various types of printing (relief, intaglio and planographic) were presented and explored in terms of the technical approaches utilized. Hayter's famous Atelier 17 encouraged artists to experiment by combining aspects of intaglio, such as etching or engraving, with applying ink

or stencils to the surface of the plate, as is common in planographic printing. There was also a great deal of experimentation with monotype; while not new, the process was especially suitable for the era.

Entirely new printmaking methods were devised, such as the cellocut, a new type of print invented by Boris Margo utilizing DuPont celluloid, which could be dissolved with acetate. He "painted" on a plate with the liquefied plastic, then allowed it to harden creating a surface for relief printing.

All of this was a response to the increasingly reproductive role printmaking had been playing in society, imitating other media; these artists, many of whom were teachers at the nation's leading art schools, saw printmaking as a way to expand the boundaries of art making.

Hayter, born in Britain, lived in Paris in the early 20th century, establishing his printmaking workshop, Atelier 17, in 1927. Many prominent European Surrealists, such as Joan Miró, Alberto Giacometti and Yves Tanguy, produced prints there with Hayter's assistance. In 1940, with the fall of France to the fascists, Hayter fled to New York, where he reopened his studio to other European émigré artists as well as young New Yorkers, including Jackson Pollock, who worked briefly at Atelier 17 in 1944 and 1945.

In all, the exhibit included 42 works. Hung against teal walls and beautifully lit, the exhibit was a feast for both the eyes and the intellect!

News Of Former Presentation Print Artists

Joan Snyder made her first visit to Tandem Press in Madison, WI in June where she created a complex print entitled *ALTAR* utilizing etching, lithography, collograph, chine collé and digital printing. Snyder is known for her multi-faceted prints combining rich layers of text and imagery, which her new Tandem Press print reflects. For details see: www.tandempress.wisc.edu

Contributions Welcomed

If you would like to contribute news or an article for the next newsletter, which will be published in June of 2010, please contact the editor, Gillian Greenhill Hannum, at hannumg@mville.edu or (914) 949-8173.

Volunteers Needed

As with any organization, the Print Club of New York will only remain vital if it has fresh ideas and renewed strength and energy. If you are willing to take on a leadership role in the Club—to serve as a committee chair, officer, board member or to take a turn at editing *The Print Club Newsletter*—please identify yourself to President Leonard Moss at an upcoming event, or by emailing him at Vogelmoss@aol.com. Your participation is needed to insure the continued growth and development of our Club and all its activities.

Press Release

The International Fine Print Dealers Association Announces:

Winner of the 2009 Book Award

Dr. Christopher L.C.E. Witcombe

Print Publishing in Sixteenth-Century Rome: Growth and Expansion, Rivalry and Murder

New York, NY [11/13/09] - The International Fine Print Dealers Association (IFPDA) presented the 2009 IFPDA Book Award to Dr. Christopher L.C.E. Witcombe, for *Print Publishing in Sixteenth-Century Rome: Growth and Expansion, Rivalry and Murder*. Allan Stone, Chairman of the IFPDA Grants Committee, which oversees the Book Award, presented Dr. Witcombe with the award on Thursday November 5, 2009 during the *Collectors and Curators Breakfast* at the IFPDA Print Fair, Park Avenue Armory, New York City. Dr. Witcombe is the sixth recipient of the IFPDA Book Award, which includes a framed citation and a monetary prize of \$2,000. Nearly 300 hundred curators, press, and art professionals were in attendance for the presentation.

Established in 2004, the annual IFPDA Book Award honors an outstanding publication that has made a significant contribution through the presentation of fresh ideas, original research, and creative interpretation of prior scholarship. Each submission is evaluated by a jury of IFPDA specialists selected according to the area of expertise which is most appropriate to the publication. Juror Pia Gallo praised Dr. Witcombe, stating, "The author clarified, in a very interesting way, a topic which needed to be explored that is very important to the history of printmaking." Alan Stone agreed, "This book covers new ground and will certainly be a valuable tool for collectors, dealers, and art historians." Contemporary print publisher Diane Villani, also a juror, commented, "I love the idea that it completes the historical circle of print publishing."

Print Publishing in Sixteenth-Century Rome was published by Harvey Miller Publishers, an imprint of Brepols Publishers, which aims to publish the fruits of art historical research and connoisseurship for a world-wide audience, and to produce books whose presentation reflects the quality of their content. This publication presents a comprehensive investigation of a period when prints

became a burgeoning market and references over 680 prints, of which 320 are illustrated. The author points out that this was a time when the phenomenon of printmaking was still relatively new, having emerged in Italy only in the latter half of the fifteenth century when it attracted artists who would hire engravers to produce plates or engravers who might approach an artist for compositions to engrave and print. As prints emerged as marketable products and public demand increased, it soon became the case that projects were initiated by publishers. By the end of the century, the market for prints in Rome had grown so competitive that one printer was moved to remark that print publishing was the most envy-filled business in the city. With this book, Dr. Witcombe analyzes print publishing's development during this period, identifying who was publishing what prints and when, and tracing the lives, activities, relationships, and rivalries of various major and minor publishers, printers, engravers, and artists.

About the author

Dr. Witcombe is a specialist in Italian Renaissance art with a special interest in sixteenth-century Italian prints. He is the author of several articles in the United States and Europe. *Print Publishing in Sixteenth-Century Rome, Growth and Expansion, Rivalry and Murder* is his second book; his first book, *Copyright in the Renaissance; Prints and the Privilegio in Sixteenth-Century Venice and Rome*, was published in 2004. He has been a professor of art history at Sweet Briar College in Virginia since 1983. Between 2000 and 2003, he held the positions of Research Fellow at Sweet Briar and Visiting Scholar at Oxford University in England. <http://witcombe.sbc.edu/>

The IFPDA considers books, articles, or catalogs which focus on the subject of fine prints and were published during the last calendar year for this prestigious annual award. All submissions for the 2010 Book Award must be published in 2009 and received at the IFPDA office no later than Tuesday, June 1, 2010. Entry instructions and award guidelines can be downloaded from the IFPDA website at www.ifpda.org, or may be obtained by calling 212-674-6095. The 2010 award recipient will be announced in November of 2010.

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