

The Print Club of New York Inc

Spring 2012

President's Greeting

Mona Rubin

The past year has been an extraordinarily successful one for the Print Club, and I am pleased to share with you the highlights of each of our committees.

Events: Kay Deaux continues to offer us an exceptional array of events. We started off with the presentation of our commissioned print with a talk led by Chakaia Booker and Phil Sanders, which gave us insight into this technically challenging work of art. Next we had the informative panel on Japanese Prints, moderated by Allison Tolman. The Artists' Showcase in December continued to be one of our most popular events, and many members took advantage of the purchasing opportunities. I have been enjoying my acquisition from that evening.

In January, we tried something new, a small salon-style meeting at the home of Past President Julian Hyman, with guest artist Fred Mershimer, creator of our first presentation print. The following month, we were invited to Catherine Mosley's studio for an excellent presentation about her printmaking workshop. Especially noteworthy was seeing a small editioned book by Motherwell. In March, the Print Club went to the movies. For those of you who missed this marvelous documentary "Art is... the Permanent Revolution," we are hoping we will be able to make it available to you on DVD. Our recent event in May was a trip to the Center for Contemporary Printmaking in Norwalk. At the time of this writing, I am eager to hear our final speaker, Stephanie Porras, who will discuss her work at the Courtauld Institute. A special thank you goes to Paul Affuso who now manages the dis-

tribution of all the notices and keeps us updated on a timely basis.

Publications: Kudos go to Gillian Greenhill Hannum for the numerous accolades I have received for her excellent coverage of the print world. Professionals in the field let us know that they rely on our listings and reviews to stay current on important print events, and members stay informed about our private events that they were not able to attend. Gillian is always looking for writers and story ideas, so please consider getting in touch with her if you would like to review an exhibition or interview an interesting printmaker.

Invitations to Fairs: This year we saw an increase in the number of complimentary invitations extended to our members, and it is rewarding to see how event planners are reaching out to our membership. The VIP pass to the IFPDA Print Fair is a significant benefit to our members, and many took advantage of this great offer. This year even included some wonderful appetizers. I appreciate the extreme helpfulness of their staff to accommodate us. New venues this year included the Antiquarian Book Fair and VIP Art Fair.

Presentation Print: I know many of you share my extreme enthusiasm for this year's presentation print by Chakaia Booker. A compelling image combined with a stunning technique makes this print a stand out. After hearing her speak, I visited Storm King to see her prominently-displayed sculptures there. It was interesting to see the parallels with her printmaking imagery. Congratulations to Chakaia for her exhibition that opened in March at the National Museum of Women in the Arts in Washington, D.C.

As some of you may already know, we are quite privileged to have Will Barnet as our artist for next year. We appreciate that he was able to create an image for the Club during a very busy year of exhibitions, honors and celebrations for his 100th birthday. Our longer term members have his print from 1998, *Between Life and Life*. He is the only artist who has ever been asked to do a second print for the Club. We congratulate Will for recently being awarded the National Medal of Arts by President Obama. Only eight recipients received this high honor for having left an "indelible mark on American culture." We all look forward to hearing him speak to us in September. Attending the presentation of our annual commissioned print insures that the image will always be more personal and meaningful to you.

Museum Donations: I researched our archives and am compiling a list of museums who have added our prints to their collections. It will be available on our website www.printclubofnewyork.org and includes some very prestigious places, such as the Whitney Museum of American Art, The Museum of Modern Art, and The Fogg Museum at Harvard University. Many university museums have accepted our prints, and it is wonderful to know that they serve as a learning tool for art students. It is a significant credit to our Print Selection Committee that the artists and images they have chosen are so highly regard-

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Gillian Greenhill Hannum

ed in the art world. If any of you have made personal donations of our commissioned prints to public collections, please let me know and I will add them to the list.

On a personal note, I just want to express how rewarding the work has been for me over the past year. I enjoy collaborating with all the Board members, and we could never have accomplished so much without their combined energy and talent. A special thank you to my Dad, Past President Julian Hyman, who encouraged me to take on the challenges and opportunities of this position. He continues to be an important contributor to our activities. Leonard and Muriel Moss have both made significant

contributions in all facets of the Club during the past year. I also want to express my sincere gratitude to my good friends the Blanksteens, Charles for teaching me to set the bar high and Joan who serves as an exceptional Treasurer and tireless supporter. And a big thank you to all our members, because the Club would not exist without your support and interest as well.

I wish everyone a very enjoyable summer and look forward to seeing you in the fall when we kick off another exciting year with Will Barnet's presentation. As always, we welcome all your ideas and input in our future planning.

Recent Print Club Events

A Sunday Salon with Artist Fred Mershimmer at the Home of Collector Julian Hyman, January 22, 2012

Gillian Greenhill Hannum

The Print Club of New York celebrated its 20th anniversary in a most fitting fashion, gathering at the home of former Print Club President Julian Hyman with the artist who created our first commissioned print — a mezzotint titled *Passage* (1993) — Fred Mershimmer. Current President, Mona Rubin — Julian's daughter, welcomed the enthusiastic group of about 30 members and their guests to the art-filled home on a snowy afternoon. She noted that the event demonstrated that the Club had not strayed from its roots and core mission, to provide a forum and opportunity for social interaction for people passionate about prints. Saying that it must be obvious to those attending that she had grown up in a house filled with art, Rubin said she'd never imagined she would one day be President of the Club, but that she was greatly enjoying the experience and the opportunity to become more deeply involved in the printmaking and print collecting communities. She then introduced Founding President Morley Melden and his wife Jean, who gave a brief history of the founding of the Print Club of New York.

Sylvan Cole of Associated American Artists Gallery was a major impetus behind the formation of the Print Club. He kept telling Melden, an avid collector, how much an association or club of print collectors was needed in the New York area. A core group of four or five enthusiasts, including Melden and Sylvie Gallagher, designed a questionnaire for print collectors, which they distributed through the IFPDA Print Fair at the Armory and several New York dealers and galleries. After a couple of years, several hundred questionnaires were collected, and 18 individuals were identified to provide leadership in launching the new organization. Martin Seham, an attorney, offered his midtown office for Board meetings. Michael Dym, another lawyer, did a lot of the early legal work. Soon after the organizational details were resolved, discussion turned to commissioning a print for the membership. At the time, Mershimmer was an emerging artist who had just had an important exhibition

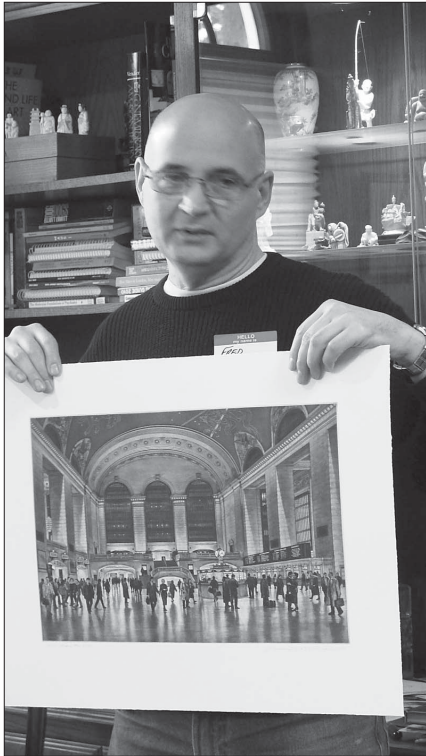


Artist Fred Mershimmer and Print Club President Mona Rubin showing the print the artist did as the Print Club's inaugural commission. PHOTO BY GILLIAN HANNUM

in Washington, D.C. The Club approached him, but the artist was concerned about doing such a large edition (then 150 members); however, after some persuading, he finally agreed and submitted several concepts for consideration. The Club chose an innovative composition of the roadway as it passes by Grand Central. The print was unveiled at a gala event at AAA Gallery to much acclaim!

Fred Mershimmer then took over, showing his three tools — a rocker, a scraper and a burnisher. He said that the synergy of his project for the Print Club had almost a mystical quality. He'd had a dream that he had made a print of a bow bridge in Manhattan, but what bridge was not clear in the dream. Not long after, he was walking near Grand Central and saw the scene that ultimately became our print, the Pershing Bridge seen from 41st Street between Lexington and Park. He had another dream, that one of his prints would enter the collection at Harvard's Fogg Museum, and that, too, was realized when someone donated his print for our Club to that institution!

The artist had brought along a copy of a book about him and his work put out several years ago by his New Orleans gallery (now, sadly, closed) Stone + Press, *Frederick Mershimmer: Mezzotints 1984 – 2006* (2007), which includes in it a letter from Julian Hyman, Print Club President at the time of the book's publication, talking about the origins of the Club and why Mershimmer



Fred Mershimer with *Across the Floor*, his 2011 color mezzotint of Grand Central Terminal. PHOTO BY GILLIAN HANNUM.

received the group's first commission. The artist had also brought along the plate used to make our image as well as examples of his more recent work, including the view of Grand Central illustrated in the Fall 2011 *Print Club Newsletter*.

Mershimer then talked about the mezzotint medium, which he enjoys because of its directness. He works from dark to light in a slow, incremental way. However, he said that the rocking of the plate (using the rocker to rough up the entire surface to take the ink) can take months. In

an effort to speed up the process, without losing the ability of the artist to create the kind of surface he or she wants for an image, Mershimer invented a "rocking machine," which he has patented. He noted that every mezzotint artist "rocks" a little differently, and he noted that Carol Wax documented that in her seminal book on the medium.

Mershimer ended by explaining that mezzotint was initially developed in the 17th century to copy paintings. It was not viewed as a fine art medium until the 1960s. The phrase, "he's off his rocker," has its origins in mezzotint. The industry in London employed children to rock the plates to prepare them to take ink. The tedium caused some to go crazy.

Julian Hyman then spoke briefly about the joy print collecting has brought to him and his family over the years. He originally collected older work but realized one day that what was missing from his walls was the work of living artists. The shift of focus to contemporary work brought much satisfaction, allowing him to make friendships with many of the artists whose work he collects, including the day's guest of honor.

Following the formal program, Club members enjoyed touring the Hyman collection, with its rich range of prints, drawings and paintings, as well as an impressive collection of sculptures by the late Elaine Hyman and beautiful photographs taken around the world by Julian himself. All agreed the salon was the perfect event to celebrate the Club's 20th anniversary!

Catherine Mosley Studio Visit, Saturday, February 18, 2012

Sheila M. Fane

Catherine Mosley welcomed about 20 members of the Print Club to her studio on Saturday, February 18th. It was a bright, organized space. There was some older work hanging along with some of her recently completed projects and a large print in-process with some possible collage pieces taped in place.

Catherine has worked as a master printer with several major 20th century artists, including Robert Motherwell, Bill Jacklin and Stanley Boxer. She was also a professor at Bennington College from 1993 to 2005 and is a printmaker of her own work, which focuses on monotypes, monostencils and painting and has been exhibited in the United States, Canada and Europe. She combines media such as collage and painting with her printing techniques, rather than creating "pure" prints.

About three years ago, she was working with realistic images drawn on top of grids. One work was about 7' tall and showed a female nude enmeshed with the gridded background. Recently, she has been working just with the non-objective grid patterns and compositions. Several examples of her recent "Dot and Dash" Series were presented. These were intended to create a visual vibration rather than to "say something." She sees them as verging on "Op-y Art." They are full-page bleed prints done in layers of color or neutrals, often starting with a black layer. This was a reversal of the usual process of going from light to darker colors in a multi-layered print. Some works were very strong value studies with the full range of blacks, grays and whites. These full-page prints were trimmed and mounted on laminated boards, which she had constructed specifically for the prints. The back sides of these mounts/boards were beautifully constructed, making strong geometric patterns of the bracing wood sections also. She also had created some smaller prints, hung in groups, which could be purchased together and hung in a variety of installation arrangements.

Catherine talked about her processes working with large Mylar stencils. She often prints the stencil multiple times from one inking, thus getting one strong image and two other fainter "ghost" images. The stencils are moved, reversed and flipped to create variations within the grid system. Her etching inks are very transparent (sometimes 90%) allowing her to create unusual hue mixtures, such as a red and pink, which result in orange areas/shapes when overlapped. Sometimes she cuts up the prints and collages sections onto other prints. At the end of her printing process, she may apply a glaze, 90% transparent again with one dollop of black, to tone the paper. Recently, she has started to work with the human figure again. Some of the grid works which we saw will be used as bases with figurative work on top.

Mosley showed us prints that she had done with Bill Jacklin. He had drawn on Mylar and then sent the work out to be transferred onto plates. *Dog Show* and *Rockefeller Center with Skaters* were crosses between etching, aquatint and lithography. Both images had abstracted skies with

more realistic images in the foreground.

There were also monotypes by David True done with Michael Mazur. One was *Fragile Wake*, a Japanese-style woodcut of boats done in Provincetown, MA. It was made up of an etched plate with many layers of chine collé. Each one was a unique monoprint interpretation of the image.

From 1978 to 1991, Catherine worked with Robert Motherwell creating his prints. She showed us *Hollow Men*, which was a sugar lift etching. He painted the image on a plate and she etched the plate and did the printing under his supervision. She spoke of his limited palette of blacks, ochres, reds, yellows and a little blue. We also saw a black line print which Motherwell did just before he died. It was part of a monotype series, which was very black with a white hole or opening.

There was the "Irish Suite" made of 4x6" or 6x6" plates, which Motherwell was creating based on Joyce's *Ulysses*. They were photo etchings based on Motherwell's realistic drawings with Joycean titles. This was a very unusual style and project for Motherwell. He had not gone to art school and began his art with abstractions and non-objective subject matter. This was truly a collaborative effort because after Catherine made the plates and proofs, she gave them to Bob Townsend, who printed the edition on an Asian press.

Catherine invited us to contact her at any time for an appointment to view and purchase her work. We thanked her for her clear explanation of her art and processes. She invited us to an Open Studio Day in her loft building on March 10, from noon to 6pm.

***Art is...the Permanent Revolution:* The Print Club Goes to the Movies Tuesday, March 6, 2012**

Gillian Greenhill Hannum

On Tuesday evening, March 6, Print Club members assembled at Quad Cinema in Greenwich Village for one of the premiere showings of director Manny Kirchheimer's new film, *Art is...the Permanent Revolution*. A heralded documentary film maker, Kirchheimer presents artists, and printmakers in particular, as the social conscience of humanity. The film weaves together a montage of images by well-known graphic artists, such as Dürer, Rembrandt, Goya, Daumier, Kollwitz, Dix, Grosz and Picasso — with film footage of three contemporary printmakers and a master printer: etcher Sigmund Abeles, woodcut artist Paul Marcus, and lithographer Ann Chernow, who works with James Reed to realize her artistic vision. These three artists are all using the print medium to communicate themes of social justice, in this case anti-war statements, which are extremely powerful. The film cuts back and forth between scenes of the artists at work on and discussing the techniques being employed for original images being created for Kirchheimer's project, and montages of work by printmakers of the past — Goya's harrowing *Disasters of War*, Otto Dix's searing images of World War I, Käthe

Kollwitz's anguished mothers, George Grosz's bloated German soldiers. Also included in the film were Belgian artist Frans Maserael's powerful woodcuts, prints of racial injustice by Jacob Lawrence, others by Victor Hugo made during the era of Napoleon III, and work by some artists I was unable to identify.

Following the screening of the film, Kirchheimer responded to questions from the audience. He was asked about the choice of artists that he included, revealing that he had had to winnow over 900 images down to about 300 for the film. He explained that the artists who participated in the film were found through word of mouth and recommendations of other artists. Kirchheimer indicated that he expects the film to come out on DVD towards the end of the year and hopes that it will be shown in art schools to encourage young artists to continue to be humanity's conscience.

52nd Annual New York Antiquarian Book Fair, April 12 – 15, 2012, Park Avenue Armory

Gillian Greenhill Hannum

Print Club members were delighted to receive passes to this year's Antiquarian Book Fair. Sponsored by the Antiquarian Booksellers' Association of America and produced and managed by Sanford L. Smith and Associates, Ltd., the event was a real treat. Indeed, there were many items to catch the eye of avid print collectors.

The first booth I visited was Sims Reed of the U.K. As a photographic historian, I was immediately drawn to William Henry Fox Talbot's 1845 *Sun Pictures in Scotland*, which was selling for \$100,000. Nearby was an interesting portfolio of photos of the Siege of Paris (1870-71). Kandinsky's *11 Tableaux et 7 Poems*, one of 75 deluxe copies with Kandinsky's final print (1945), was available for \$3,250. Duchamp's object catalog, *Dada 1916-23*, from a 1953 show at New York's Sidney Janis Gallery could be had for \$6,500. Finally, Laboureur's *Considérations sur la Gravure Originale* (Brussels, 1928), one of 15 lettered copies, was selling for \$2,000.

Clive A. Burden, Ltd., also of the U.K., had maps and atlases as well as a beautiful portfolio of botanical prints. Tamerlane Books of Havertown, PA was featuring an advertising chromolithograph, *Dr. Hoofland's German Bitters*, produced in Philadelphia in 1855. Marilyn Braiterman of New York had a Viennese Jugendstil calendar from 1911 with 12 color and gilt lithographs and Hans Christian Andersen fairy tales. She also had books of Japanese erotica, *Shunga*, c. 1890, illustrated by Utagawa.

Antipodean Books, Maps and Prints of Garrison, NY had a large chromolithographic portrait of Captain Scott, RN from 1914 as well as James Wallis's 1820/21 hand-colored engraving *A View of the Cove and Part of Sydney*. Kenneth Molloy/Old New York Book Shop of Atlanta had Max Ernst and Paul Eluard's book, *Misfortunes of the Immortals*, for \$300 and Andy Warhol's *Index*, another book, for \$500.

Artisan Books and Bindery of Islesboro, Maine displayed gorgeous J.D. Hooker books of botanicals, selling for \$20,000 to \$30,000 and the very unique John Ashberry *Self-Portrait in a Convex Mirror*, listed at \$14,000. A. Parker's Books of Sarasota, FL had lovely art books from the mid 20th century that made this art historian linger. Rabelais of Biddeford, ME was featuring Terry Winters' menu for the restaurant Chantarelle, a 1997 offset-printed piece with an original design by Winters on the front, for \$550. Justin G. Schiller, Ltd. of New York had Robert Lawson's *March of Progress (the exodus of fairies from Central Park)*, privately printed by the artist c. 1928, selling for \$6,000.

Royal Books of Baltimore was featuring film and concert posters and album covers. Librairie Camille Sourget of Paris had beautiful 18th century books, many with hand-colored illustrations, such as Rudolf von Alt's 23 engraved and hand-colored views of Budapest, c. 1853. Librairie Jean Claude Vrain of Paris had a first edition of *Le Corbeau*, Stéphane Mallarmé's translation of Poe's "The Raven" with illustrations by Edouard Manet (1875). This particular volume, which was selling for \$157,000, was inscribed by Manet to the famous Dr. Gachet.

Jonkers Rare Books of Henley-on-Thames, U.K. had gorgeous first editions of children's books illustrated by Arthur Rackham and a first edition of Malory's *Morte d'Arthur* illustrated by Aubrey Beardsley in 1893/94, the latter listed for \$16,000. Donald A. Heald Rare Books, Prints and Maps of New York City had first editions of Audubon, a first edition of Piranesi's *Le Antichità Romane* (1756) - \$100,000, and an early issue of Goya's *Los Desastres de la Guerra* (Madrid, 1892) - \$35,000.

Priscilla Juvelis Inc. of Kennebunkport, ME had wonderful artists' books by Alicia McKim, Shawn Sheehy, Eugenie Torgerson, Sandra Jackman, Nancy Leavitt, Annie B. Circale and Laura Davidson. Boston Book Company of Boston had gorgeous Japanese books of the 19th century by Yamashita Korin (\$7,250), Kamisaka Yoshitaka (\$2,850) and Kaigai Tennen (\$3,850).

Irving Zucker Art Books of New York had Jim Dine's *The Apocalypse* (1982) and Pierre Bonnard's *Le Crépuscule des Nymphes* (1925). Finally, Dr. Joern Guenther Rare Books of Switzerland had exquisite medieval illuminated manuscripts. Richly colored and gilded, they drew a crowd throughout the Fair.

Probably my favorite booth, though, was that of The Wayfarer's Bookshop of West Vancouver, B.C. All of the books, photograph albums and portfolios they carry are selected with the passionate traveler in mind. Subjects ranged from Africa to Asia to the southern most tip of South America. I could easily have gone home with a truckload of books from there and was only constrained by the fact that I'd be heading home on the subway and Metro North!

This fair was a real pleasure to visit, and I urge you not to miss it next year.



Artistic Director and Master Printer at Center for Contemporary Printmaking in Norwalk preparing to ink a plate. PHOTO BY GILLIAN HANNUM

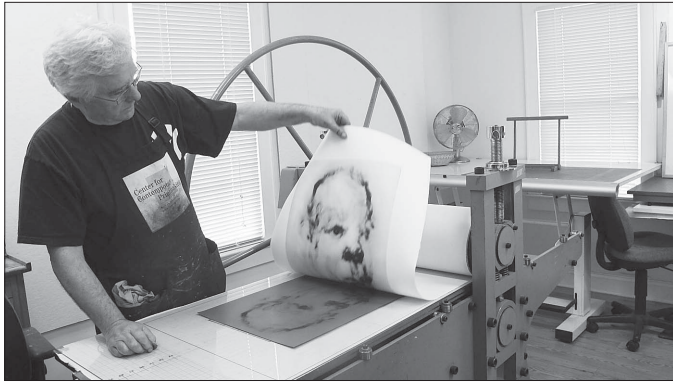
Visit with Tony Kirk at the Center for Contemporary Printmaking, Norwalk, CT, May 5, 2012

Gillian Greenhill Hannum

On Saturday, May 5, a group of Print Club members assembled in the foyer of the Center for Contemporary Printmaking in Norwalk's Mathews Park. We were greeted by Executive Director Julyen Norman and Artistic Director and Master Printer Anthony Kirk. Kirk began by giving us a little background on CCP. It was the brainchild of Grace Shanley, who wanted to start a printmaking center in Connecticut and contacted Tony Kirk, then at Tyler Graphics, for assistance. She was able to secure a lease on the old carriage house at the Lockwood-Mathews Mansion, a structure that was derelict at the time, and launched the center in 1995. In 2000, when Tyler closed and moved to Singapore, Tony came on as Master Printer. A gardener's cottage next door was renovated a few years later to house an artist-in-residence program. Famed artist and printmaker Helen Frankenthaler purchased the press for the cottage and gave the single largest donation to the endowment campaign, which resulted in the naming of the cottage after her.

The Center for Contemporary Printmaking has a broad mission: teaching, exhibiting, promoting/encouraging artists of all ages with workshops ranging from youth programs to those for serious artists. They also have joint programs with Norwalk Community College. The membership roster numbers about 300, with 100 of those members being very active at the Center. There is a rich array of workshops, a key holder program, changing exhibitions and an active artist-in-residence rotation.

The CCP has sought grant money to bring new innovations to the Center, such as the use of new, non-toxic, water-based printing inks, and professional artist collaborations and printed editions done by master printer Tony Kirk and his assistant, Chris Shore, also generate support for CCP. The Center also has a "Mystery Print" program, to which individuals subscribe until the edition of 100 is all spoken for, which raises valuable funds for the organization. Artists have included Donald Sultan (2007), Mary



Kirk pulling a print from a photopolymer intaglio plate made from one of artist Diane Victor's smoke drawings on glass.
PHOTO BY GILLIAN HANNUM

Frank (2008), James Siena (2009), Liliana Porter (2010) and Charlie Hewitt (2011). A portion of the proceeds support a fellowship that allows a promising graduating high school senior to do a summer residency at CCP working alongside Kirk. Membership in the "Mystery Print" editions club is \$450 annually. Another event that brings in money is Monothon, the fall fundraiser. Artists sign up, pay a modest fee and work for five hours with professional master printers and other artists. Tony selects some work for the annual auction, but artists keep the rest. Prints are also donated to the auction by big-name artists, such as James Rosenquist and Wolf Kahn. There is a very wide price range, going from \$100 to thousands and sometimes tens of thousands.

Kirk then took us into the studio and explained the role of a master printer while showing examples of his work. He is currently working on a project with Donald Sultan that involves using sugar lift, a technique developed by one of Picasso's master printers. The wall of his printing studio is covered by a display of antique rollers. He also explained to us the solar plate intaglio process, a process in which the sun hardens a steel-backed photopolymer plate in the areas where no image has been drawn, allowing for the dissolving away of the polymer with tap water in the areas where the design exists to create an intaglio plate that can be inked and printed.

We finished our visit in the Helen Frankenthaler Printmaking Cottage, where Kirk demonstrated the printing of a plate made from one of artist Diane Victor's iconic smoke drawings on glass. The glass is put into contact with the solar plate in order to create the plate itself. This is done by exposing it to ultra violet light for just a few moments in a light box. He then showed us how he inks the steel-backed polymer plates, wipes them carefully with Tarlatan (which is stiffer than cheesecloth), then tissue paper and cheesecloth before printing the image in his press on dampened paper. He indicated that much of the process of wiping the plate is done by "feel," and that he could probably do it blindfolded after so many years as a printer. Kirk said that an edition of 30 to 40 can be had from these photopolymer plates before they begin to break down. He also explained to us that paper stretches when it runs through a press, so if you are doing a print that will require more than one pass through the press, you need to run the paper through first to pre-stretch it

before you begin printing.

The presentation and demonstration were fascinating, and we thoroughly enjoyed our tour of CCP. It ended with an opportunity to view the annual members' exhibit, this year titled "Panorama," which featured work with a narrow, horizontal format. Several familiar names were among the exhibitors: Michael Arike (who received an honorable mention), Jane Cooper, Sheila Fane, Vijay Kumar (honorable mention), Christopher Shore, Nomi Silverman, Eve Stockton (honorable mention), and Emily Trueblood. Prices of these prints, most of which are fairly small, were quite modest – generally under \$1,000 and many under \$500.

Visit CCP's website, www.contemprints.org, for a full listing of events and activities. Attend an exhibit or auction or take a workshop to learn more about a particular printmaking method. CCP is doing a terrific job spreading interest in fine art printmaking and is to be especially commended for their work with young artists.

Print Club of New York, Inc.'s Annual Meeting, June 5, 2012

Gillian Greenhill Hannum

Print Club members and their guests gathered at The Society of Illustrators on Tuesday, June 5th for the Club's Annual Meeting. President Mona Rubin welcomed members to the culmination of our 20th anniversary year. She thanked Membership Chair Rick Miners for bringing our membership to 198, Events Chair Kay Deaux for a year of wonderful events, Publications Chair Gillian Hannum for our well-received newsletter, Corresponding Secretary Paul Affuso for handling our mailings, Board Member Howard Mantel for his legal guidance, Board Members and Past President Muriel and Leonard Moss for advice and counsel, Board Member and Past President Julian Hyman for his support and encouragement and Board Members and Treasurer Charlie and Joan Blanksteen for their friendship, for setting the bar high and for the stewardship of the Club's funds. We continue to be in sound fiscal condition. Approximately 75% of our annual expenses go to the cost of the annual presentation print — payments to the artist and for the packing and mailing of the print. Remaining expenditures cover the printing and mailing of our newsletter and event announcements and rental of venues for the events.

We then moved to the election of Board Members. There being no new nominations and no one wishing to cast a vote from the floor, the President announced that proxies cast resulted in all candidates on the ballot being elected with at least a 90% vote. Those elected to a two-year term include: Charles Blanksteen, Joan Blanksteen, Kay Deaux, Julian Hyman, Natalia Kolodzei and Howard Mantel.

The final piece of business was the announcement that our commissioned print for the 2012-13 year has been created by artist Will Barnet. He has received much coverage in his centennial year, and despite a very busy schedule, he agreed to do our 2012 print. This is the only time in the Club's history that an artist has been asked to do a second



Lexie Palmer, Dr. Stephanie Porras and Print Club President Mona Rubin. PHOTO BY GILLIAN HANNUM

print for our organization, but the opportunity to have a work by such a renowned artist, created in his hundredth year, was not to be missed! Be sure to save Monday evening, September 10th, to attend the unveiling of this special work at the National Arts Club on Gramercy Square.

The evening's speaker was then introduced by Events Committee member Lexie Palmer, who met Dr. Stephanie Porras at the Courtauld Institute in London when both were graduate students there, Palmer working on her M.A. and Porras on her Ph.D. Dr. Porras has taught at the Courtauld and University College, London, and has most recently been a Mellon Post-doctoral Fellow at Columbia University. She will take up a position at Tulane University in New Orleans this fall.

Dr. Porras's topic, "Picturing the Netherlandish Canon," focused on her work with Professor Joanna Woodall of the Courtauld Institute, digitizing Hendrick Hondius's 1610 edition of the *Pictorum aliquot celeberrimorum praecipuae Germaniae inferioris effigies* (hereafter *Effigies*) in order to make a full set of high-quality images available online and to provide an English translation of the Latin texts. The volume used for the project is held in the British Library. Each page was photographed and, using software that gives the viewer the feeling of paging through the book itself, reassembled electronically (<http://www.courtauld.org.uk/netherlandishcanon/about/index.html>).

Porras broke her talk into two parts, the first dealing with the digitization project itself and the second focusing on its relationship to her own scholarship. The *Effigies* publication of 1610 was a copy of and expansion upon an earlier series of 1572. The focus is artist portraits and brief descriptive poems. Twenty-two of the 68 portraits in Hondius's 1610 *Effigies* are re-engraved "copies" from the 1572 series. One of the challenges of working on this project is that the series was not initially sold bound, nor were the individual pages numbered. Thus, different versions of the *Effigies* are organized in various ways. The website, therefore, allows viewers to search and organize the engravings by geographical locations mentioned in the text, by the artist's nationality, by primary medium, etc. One can also look at the images from the 1610 and 1572 series side by side. Porras and Woodall based their web design on ideas culled from a variety of websites includ-

ing that of the British Library, one of the first institutions to have a large portion of its print collection available online, Orteliusmaps.com, which served as a model for the translations, and the University of Chicago's *Speculum Romanae* website, with its "itinerary" feature that allowed the project to continue to evolve.

As a scholar, Dr. Porras has always been interested in reprints — copies, restrikes from original plates and also "quotations" of earlier prints. She noted that reprints are not often discussed by scholars but can tell us a lot about the history of taste during various periods of history. The beginning of the 17th century was when the copying and reprinting of earlier prints really began to boom. There was a huge production, most being copied from earlier prints. Publishers of reprints are often dismissed as "only being in it for the money" today, but Porras feels it was really a response to a burgeoning community of connoisseurs. Publishers assumed a sort of curatorial role. It may also be that reprinting was sometimes done to help support the widow of an earlier publisher.

It is interesting to consider the ways in which later publishers modified the images they reprinted. For example, Hondius added a Dutch text to his reprint of Dürer's *Rhinoceros* of 1515 but did not add his own monogram. In other cases, publishers did add their own monograms or signatures on plates. Hondius would include the monogram or name of a previous publisher, but with a line through it. Sometimes, originals of highly sought after images were so rare that one could only hope to purchase a copy. An example of this is Lucas van Leyden's *The Beggar Family*, a 1520 engraving, and Hondius's 1644 etched reproduction. Dürer and van Leyden were the most often copied artists. Publishers chose images that would be profitable. No one would have mistaken Hondius's copy for an original by van Leyden, but this allowed collectors to own something "close."

Porras finds it especially interesting that many works reproduced in the 17th century hark back to the period in the 16th century prior to the break up of the Low Countries that occurred with Netherlandish independence. Cock published the 1572 version of the *Effigies* in Antwerp, for example, and included only dead artists. Hondius, whose series was published in The Hague in 1610, greatly expanded the project to include living artists as well. One of the changes Hondius makes in his engraved portraits is to include a picture in the style of each artist behind the portrait head. Porras feels the *Effigies* may actually have functioned as something of a "buyer's guide" for collectors, helping them to recognize various artists' works. This would have tapped into the growing market of collectors and connoisseurs during the Golden Age of Dutch Art. The print collection produces a sort of history of art and connects contemporary Dutch artists to earlier Flemish and German masters.

Porras's essay on the Courtauld website, "Repeat viewing: Hendrick Hondius's *Effigies*" (<http://www.courtauld.org.uk/netherlandishcanon/groups/essay01.html>) will allow those who missed this fascinating lecture to benefit from Dr. Porras's excellent scholarship.

Exhibition Reviews

Aspects of Architecture: The Prints of John Taylor Arms, Zimmerli Art Museum, Rutgers University, April 14 – July 31, 2012

Maryanne Garbowsky

John Taylor Arms was a consummate craftsman, creating in his lifetime more than 400 prints. The John Taylor Arms exhibit, which opened on April 14th at the Zimmerli Museum, Rutgers University with 24 of his prints, is a small but significant reminder of the art of this 20th century printmaker who worked with precision and exactitude to render what “moved” him “so deeply.” Almost by serendipity, Arms came to printmaking when his wife gave him a small engraving kit. After that point, he dedicated himself to this art, being completely self taught, yet becoming a master at it. It is said that he used a sewing needle when he worked on some of his prints, taking over 1,000 hours to complete them.

He is best known for his depictions of European cathedrals and for his gargoyle series, but there are some other prints in the show that bear mention. One, an early work entitled *Moonlight Rangeley Lake* from the “Maine Series,” was done in 1920 and is a mezzotint that evokes a mood of solitude and solemnity.

Another, *Via Facchino, Pisa* (1927) is more abstract than most of his other extremely detailed work. And finally,

one of his most famous, *Lace in Stone, Rouen Cathedral*, done in 1927, a classic Arms print, demonstrates both his close observation as well as an accurate hand depicting the cathedral’s intricate design.

In his prints of Venice’s “Grand Canal” (1935), it is hard not to compare his work with that of James McNeill Whistler. Whereas Whistler’s prints are suggestive and haunting in their aesthetically pleasing tonalities, Arms’s work is more an architectural record, providing the viewer with a historical accuracy documenting time and place. Although I enjoy the detailed depiction of Gothic cathedrals and European locations, I prefer the subtle beauty of Whistler’s prints with their distinct magic and mystery. Arms’s work was often used as illustrations, particularly in several books written by his wife Dorothy Noyes Arms, entitled *Churches of France* (1929) and *Hill Towns and Cities of Northern Italy* (1932).

In addition to Arms’s prints, the exhibition includes prints by such well-known artists as Piranesi, Charles Meryon, Ernest Roth, Gerald Geerlings, Samuel Chamberlain and Richard Haas—one an especially moving memorial to the World Trade Center done “shortly after” its “tragic collapse”—to provide a chronological sequence to “foreground” Arms’s work.

Despite my preference for Whistler, this exhibition, which runs through July, is well worth a visit, not only to see the outstanding prints of the aforementioned artists, but also to savor and appreciate Arms’s craftsmanship and the well-known sites he has captured for all time.

WOMEN’S WORK, National Academy Museum, May 23 through August 26, 2012

Joanne Bernstein

The National Academy Museum and School currently has a wonderful exhibit they title WOMEN’S WORK, actually a series of exhibits that together present a dazzling cohesive look at American art history, with offerings from the very famous and the should-be-better-known. It is a fitting setting, as women artists have been central to the National Academy from its beginnings in 1825 as scholars, exhibitors, instructors, and students.

The National Academy Museum is laid out in a manner that constantly brings happy surprise, as you follow grand or winding stairs and alcoves in and out of stunning rooms large and small. The first exhibit you will see when you enter the museum is May Stevens’ “Big Daddy Series,” paintings that echo, comment, and virtually scream about the turmoil of the 60s. Upstairs is also “Colleen Browning: Urban Dweller, Exotic Traveler,” realistic paintings that resonate with the pulse of New York City, Grenada, South America, and North Africa. And you will need to see “Women Sculptors of the National Academy,” a group of over 20 works that range from the classical 1890s to sometimes startling contempo-

rary statements. These exhibits are richly rewarding.

Within these deliberate wanderings, two of the current exhibits have the most prints. The first is “From Protest to Process: Recent Gifts by Women Academicians.” Among the highlights are *Shadowed Perimeter*, a shimmering etching and silkscreen by Dorothea Rockburne, and Sarai Sherman’s 1960s etching/aquatints of musicians such as Janis Joplin and Jimi Hendrix. The Sherman works were created in Italy, but their expression of unrest of the period meshes well with May Stevens’s paintings.

The second exhibit, “Mary Cassatt: Graphic Artist,” is perhaps the biggest draw in WOMEN’S WORK, the one that will bring the most visitors to the Museum, and delightedly so. Cassatt created over 200 graphic works, but most were not printed for sale to the public. The most important is “The Drypoint Set,” done in 1889 and 1890, created in 25 impressions. The Academy received this set of prints from artist, printmaker, and decorator Samuel Colman in 1903. Two themes common in her paintings dominate here as well — studies of young women (exemplified by *The Mandolin Player*, *The Bonnet*, and *Reflection*), and mother with child (*The Stocking* and *Baby’s Back*). The postures are recognizable whatever the era, and sometimes we are told a title the piece came to be known by,

e.g., *Repose* becomes *Resting*.

The National Academy was founded in 1825 by Samuel F. B. Morse, Thomas Cole, and Asher B. Durand. It is unique in combining a museum, art school, and association of artists and architects, whom they call National

Academicians. The Museum has recently been renovated, and is at 1083 Fifth Avenue. Hours: Wednesday to Sunday from 11 to 6 pm, and 9 pm on evenings when there are programs, lectures, and events. WOMEN'S WORK runs from May 23 through August 26, 2012.

Presentation Print Artists

At a ceremony held on February 13, 2012 in the East Room of the White House, artist **Will Barnet** (1998 Print Club commissioned artist) was one of a select group who received The National Medal of Arts, the highest award given to artists and arts patrons by the United States Government. The National Medal of Arts is awarded by the President of the United States to individuals or groups who "...are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United



Artist Will Barnet being congratulated by President Obama after receiving the National Medal of Arts.

WHITE HOUSE PRESS PHOTO

States" (White House Press Release). "This lifetime achievement award recognizes the extraordinary accomplishments of individuals engaged in the creation and production of the arts in the United States. The arts encompass arts education, crafts, dance, drawing, film, graphic/product design, interior design, landscape architecture, literature, classical and popular music, painting, patrons/advocates, photography, presenting, printmaking, sculpture, theater, and urban design" (White House Press Release). Other 2012 winners, besides Barnet, included poet/author Rita Dove, actor Al Pacino, arts patron Emily Rauh Pulitzer, sculptor Martin Puryear, and singer/songwriter Mel Tillis.

Ed Colker (2004 commissioned artist) and Haybarn Press have just issued a new portfolio, *Opposed to Indifference – poems of memory and conscience*, featuring poetry by Deborah Pease, Rosmarie Waldrop, René Char/Mary Ann Caws, Lee Bricetti, Kathleen Norris, Michael Anania, Catherine Kasper, Jeanne Murray Walker, David Ray Vance, Lea Graham and Ronnie Scharfman with an original print and visual responses by Colker. This marks the artist's 52nd year of issuing prints/editions for poetry. The not-for-profit Haybarn Press was founded for the printing of fine art limited editions in collaboration with poets and in response to poetic texts. For more informa-



Chakaia Booker sculptures, New York Avenue, Washington, D.C., April 2012. PHOTO BY GILLIAN HANNUM

tion call (914) 666-6760 or email Edcol015@aol.com.

We were saddened to learn of the death, at age 96, of artist and printmaker **Elizabeth Catlett** (2005 commissioned artist) at her home in Cuernavaca, Mexico on April 2, 2012. Born Alice Elizabeth Catlett in Washington on April 15, 1915, she graduated from Howard University in 1935 and became a teacher in Durham, NC. Later, she pursued a M.F.A. degree at the University of Iowa, where she studied under famed regionalist Grant Wood. She then went on to teach at Dillard University in New Orleans. A versatile artist, Catlett worked both as a sculptor and a printmaker, often dealing with themes related to African-American women. She

married her first husband, Chicago artist Charles White, in 1941. They divorced five years later. In 1946 she travelled to Mexico on a fellowship to study at Taller de Gráfica Popular (TGP), a workshop in Mexico City for murals and graphic arts. There she met artist Francisco Mora, who became her second husband. An artist/activist, Catlett was blacklisted during the McCarthy era and eventually gave up her American citizenship, making Mexico her permanent home. In the late 1950s and 60s she served as the first female sculpture professor and head of the sculpture department at the National Autonomous University of Mexico's School of Fine Arts in Mexico City. She retired to Cuernavaca, about 35 miles southwest of Mexico City, in 1975. She passed away at home in her sleep.

Chakaia Booker (2011 commissioned artist) has had a busy spring with an exhibit entitled "Print Me" at David Krut Projects from February 23 – April 14, 2012 and a major exhibition of her sculpture on New York Avenue in Washington, D.C., exhibited under the auspices of the National Museum of Women in the Arts. Our presentation print for 2011 was included in the David Krut exhibition at 526 West 26th Street (selling for \$1500) and was also illustrated in the exhibit's catalog.

Member Notes

Mary Lee Baranger has stepped down after more than a decade on the Print Club Board of Directors in order to pursue other responsibilities. Baranger joined the Print Club in 1999 and almost immediately began contributing to the *Newsletter*, writing numerous exhibition and book reviews, artist interviews and event reports. She joined the Board soon after, most recently serving as Recording Secretary. She also organized and led a gallery tour for the Club, gave a talk on prints of New York City



Mary Lee Baranger. PHOTO BY
GILLIAN HANNUM

at an exhibit at the New-York Historical Society and was the main gallery monitor for the Print Club's two public exhibitions at The National Arts Club, our 2009 exhibit featuring 17 years of commissioned prints and our 2011 exhibit of works purchased by members from our Artists' Showcase events. She also served a three-year term on the Print Selection Committee and was a member of the Artists' Showcase Selection Committee for two years. The Print Club Board would like to thank Mary Lee for her active and dedicated service.

Lynn Hyman Butler is one of 21 photographers represented in "Central Park: a Group Portrait" at Leica Gallery, 670 Broadway, through August 4. The show is one of two focusing on the park, the other being "Sara Cedar Miller: Transforming Central Park, A Celebration of the Central Park Conservancy." Hours are Tuesday – Friday, noon to 6 p.m. and Saturdays noon to 5 p.m. For further information, call (212) 777-3051 or email leicaphoto@aol.com.

Showcase Artists

Yasuyo Tanaka (2009 Showcase artist) had two recent invitations. She gave an artist talk, "Print, Paper and Books," on June 8th at the **Robert Blackburn Printmaking Workshop** and on June 9th celebrated the opening of a portfolio exhibition at the **Manhattan Graphics Center** in which 56 artists created prints on one theme: RIP OFF! She participated with her first silkscreen print.

Samantha Beste (2010 Showcase artist) is exhibiting 18 pieces in a three-person show titled "The Graphic Image" at the Belskie Museum of Art and Science in Closter, NJ from June 3 through July 1, 2012. For further information see www.belskiemuseum.com or call (201) 768-0286. Open Saturdays and Sundays from 1 – 5; free admission.

Upcoming Events

Monday, September 10, 6 to 8 p.m.

Presentation print meeting with artist Will Barnet at The National Arts Club.

Saturday, October 13, time TBA

Walking tour of art in Brooklyn, led by Joanne Bernstein.

October 31 through November 4

Various events connected with the IFPDA Print Fair and Print Week in New York.

Tuesday, December 4, time TBA

Annual Artists' Showcase, The Society of Illustrators.

Also of interest to Print Club Members:

Through July 27

New Prints 2012/Summer – Selected by Shahzia Sikander, International Print Center New York, 508 West 26th Street, New York (212) 989-5090 or www.icpny.org.

Through September 2

3rd Biennial Footprint Exhibition, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or www.contemprints.org.

Through October 7

On Vacation with Winslow Homer: Wood Engravings of an American Master, The Morris Museum, 6 Normandy Heights Road, Morristown, NJ www.morrismuseum.org or (973) 971-3700.

The Print Club of New York, Inc.

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