

The Print Club of New York^{Inc}

Summer 2013

President's Greeting

Mona Rubin

When I look back over the past year for personal highlights from the Print Club, a few things immediately come to mind. The first is when we opened the year with Will Barnett's presentation. We weren't sure until the last minutes that he would feel strong enough to speak. Once he started, he became so engaged in discussing the process of making our print that he wowed everyone who was there. Randy Hemminghaus was a fantastic addition to this presentation, and we thank all involved who helped make this print a reality. I love seeing mine every day, hanging in a very visible spot in our kitchen.

The next big memory was the Print Fair. I thought it might never happen because of Hurricane Sandy, and I didn't imagine that I would be able to make it. For all of us who were lucky enough to manage to be there, we feasted on superb hors d'oeuvres and an incredible array of prints though the centuries. What strikes me is the amazing determination of print lovers. It also makes me so aware how fortunate we are to be so welcomed by the IFPDA, especially by Laura Beth, the PR & Marketing Manager, who arranges the VIP passes for us each year.

I have already written about a third highlight, my wonderful experiences as a first-time member of the Artists' Showcase committee led by Kay Deaux. One of these adventures led me to the dynamic art bastions of Brooklyn, where I was fortunate to meet Luther Davis, speaker this year at the annual meeting. I learned so much from him that day and hope you enjoyed his talk.

What all these events have in common is the concept of community. As part of the Print Club of New York, we have the opportunity to meet artists, print makers, exhibition planners, curatorial staff and other print collectors. Our Club was founded as a social organization and to make your membership the best possible experience, I recommend that you all reach out and take advantage of these social connections available through the Club. It is easy to do by attending events or becoming part of the planning process. Our community spreads far; we are in touch with print clubs throughout the country and recently Kay Deaux and I were invited to lunch by a master printmaker from Colorado who is interested in our activities.

For the first time in several years, our Board is expanding to include two new members, Kimberly Henrikson and Gabriel Swire. I have enjoyed working with both of them and look forward to their contributions. Gabe, an architect working in New York, helped us design our website at the outset, and Kim has helped us maintain it as we try to get more current information to you.

Be sure to read Gillian's article in this issue about Audrey Flack. Charles Blanksteen and I attended her panel discussion a few weeks ago at Baruch College, and it made me understand what an important force she is in the contemporary art world. The talk ended with a performance by her art history band, and Audrey is not only an important artist, but also a great musician! We are grateful to Board members Muriel and Leonard Moss for connecting her with the Club.

I just want to close with a few additional "thank yous" because without the help of other hardworking members, none of this would be possible. Joan Blanksteen is not only a wonderful friend, but also an extraordinary Treasurer who has managed to keep the Club in sound financial shape for many years. Howard Mantel guides us with legal and business issues. Charles Blanksteen stretches our limits with his great ideas and I always count on his support. Paul Affuso has done an amazing job of getting out all our mailings, both by post and email, and without the timeliness of this effort, our events would not be so well attended. He also provides insightful business ideas at our meetings. Natalia Kolodzei backs him up with her Facebook postings. For the second consecutive year, our remarkable Rick Miners has filled our membership, which has overflowed to a waiting list. Thanks to Allison Tolman for all her efforts as Chair of the Print Selection Committee and an ongoing thanks to Gillian and Kay for all the hard work they do to bring us exceptional newsletters and events. I also extend my appreciation to those who have opened their homes throughout the year to host our Board meetings: Kay Deaux, the Blanksteens and Corinne Shane.

Wishing all of you a sunny and happy summer and don't forget to leave Sept 30th open for our artist presentation.

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Gillian Greenhill Hannum

Recent Print Club Events

Mary Cassatt Prints at the Zimmerli, January 26, 2013

Gillian Greenhill Hannum

On Saturday afternoon, January 26, Print Club members enjoyed a curator's tour of a small but exquisite exhibition of prints by Mary Cassatt. Our guide was Christine Giviskos, Associate Curator of European Art at the Jane Voorhees Zimmerli Art Museum. Prior to coming to the Zimmerli, Giviskos was Assistant Curator of Drawings at the J. Paul Getty Museum. She is co-author of the book *The Language of the Nude: Four Centuries of Drawing the Human Body*.

After welcoming us warmly, our guide led us to the Eisenberg Gallery, a space reserved for changing exhibits of American works on paper. It was a special treat for Giviskos to curate this show, which blurred the boundaries between American and European art. There were 23 prints in the exhibition, 17 of which belong to the Zimmerli, 16 donated by alumnus Raymond V. Carpenter, who began to collect prints in the early decades of the 20th century. When he passed away, his collection went to Rutgers, though this predated the establishment of the museum. Among the Cassatts he left to the university was an intact "Set of 12"; intact sets from the edition of 25 are very rare, and most museums have had to reassemble collections. The "Set of 12" is important because it was Mary Cassatt's first major statement as a printmaker. Trained at the Pennsylvania Academy of the Fine Arts, her focus was on painting. Initially, she had little interest in draftsmanship and even less in printmaking.

Settling in Paris in 1874, Cassatt had launched a successful career as a painter. She soon attracted the attention of Edgar Degas, who invited her to exhibit with the Impressionists in 1877. Degas was experimenting with soft-ground etching at the time, and his experiments excited her, completely transforming her view of printmaking. She made a few experiments of her own in the late 70s and early 80s.

In 1888, Cassatt began to work in drypoint. The earliest work in the exhibition, *Mrs. Gardner Cassatt and Her Baby Seated Near a Window* (1889) depicts her sister-in-law Jennie during a visit to France. It is a modernized mother and child theme, a private work done for the family. The artist's process is evident in this work; she clearly saw the drypoint plate as a place to experiment. The print shows her exploring drypoint in terms of underlying light. She acquired her own press at about this time, however, Cassatt did engage a professional printer when it came to editioning her prints.

The "Set of 12," done in 1889-90, really launched the mother and child theme. There are six of them, always in contact – rarely looking out; the other six are scenes of women going about their daily business. *The Map* was probably the first print in the series; it is the only horizontally oriented image. It shows two children closely examining a map book. In *The Stocking*, the baby reaches out with animation – apparently attracted by the artist's pet

parrot, which appears in another print, *Hélène de Septeuil*.

The various "Sets of 12" were not all printed on the same paper. The Zimmerli's set, for example, was printed on old ledger paper. In March of 1890 she exhibited the work. A month or so later, a major show of Japanese woodblock prints opened in Paris. Although Cassatt was surely aware of Japanese prints earlier, now that she was immersed in printmaking, she really "got it." Utamaro's work especially spoke to her.

In 1891 the artist exhibited a "Set of 10" color aquatints that are very Japanese in style. One of them, *In the Omnibus*, is the only work by Cassatt showing women out and about in Paris. We know a lot about technique in these works because Samuel Avery of the New York Public Library wrote and asked Cassatt how she made them. She wrote back saying she used three plates and describing her procedure. Camille Pissarro, who was also very interested in color prints, noted the Japanese aesthetic in Cassatt's work. The edition size for the "Set of 10" is not known. She seems to have projected an edition of 25 again, but probably not that many sets were produced.

Another print in the show, *Gathering Fruit* of 1893, relates to Mary Cassatt's project decorating the Women's Pavilion at the Chicago World's Fair that year. Originally, she had turned down the mural commission, but she later relented. The subject was the "modern woman." We are fortunate to have the print as the mural itself did not survive. There are beautiful patterns, lovely shades of teal and coral, and allegorical references relating to woman.

The show also included a few later prints by the artist. *Mother Holding Her Nude Baby* is a c. 1909 drypoint. *Under the Horse Chestnut Tree* (1896-97) was the inaugural print for a subscription series launched by *L'Estampe Nouvelle* (the New Print). She simplified and limited the palette for the large edition. Print subscription series such as this one were exceedingly popular in the early 20th century. Giviskos concluded by noting that while printmaking was never the focus of Cassatt's career, it was an important element. She did this work while at the peak of her career.

We concluded the tour by going to the European Galleries to see another small exhibit put together by the curator, "Le Mur" (The Wall). The Zimmerli Museum owns 1500 works produced at the Cabaret des Quat'z'arts in Montmartre, the last great avant-garde café of the 19th century. In 1894, artists decided to produce a "journal" by posting work on the wall. The "content" was changed every few days, and the project lasted for about a decade. A precursor to Dada and the Fluxus movement, the posted work was produced by artists, writers, musicians, etc. and is full of artistic parody. An "editor" was selected from among the cabaret's regulars to determine what materials would be posted on the wall itself.

As I was getting my coat to leave, I recognized a familiar name under a print on a nearby wall. The Print Club's own Lynn Hyman Butler had a print hanging in the café area. *Geese at Sunset* (1991) is a 7-color screen print, part of a project to raise funds for the museum through the sale of these limited edition works of art.

The next show (two, actually) coming to the Eisenberg Galleries will also be of interest to Club members — work

from the Derrière l'Etoile Studio of Maurice Sanchez. In the late 1980s, the museum reached out to prominent New York printmakers with studios, asking them to make gifts to the museum. After a decade, the program ended, but Sanchez remained very involved and has continued to work closely with the museum during the succeeding years.

Upcoming Print Club Events

September 30, 2013

Save the date for a fascinating evening with Presentation Print artist Audrey Flack.

Also of interest to members:

March 15 – September 15, 2013

Käthe Kollwitz Prints, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY www.brooklyn-museum.org.

March 23 – September 29, 2013

Stars: Contemporary Prints by Derrière l'Etoile Studio, Jane Voorhees Zimmerli Art Museum, Rutgers University, 71 Hamilton Street, New Brunswick, NJ 848-932-7237 or www.zimmerlimuseum.rutgers.edu/information/visitors.

May 11 – August 11, 2013

Starting from Scratch: The Art of Etching from Dürer to Dine, Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th Street, Philadelphia, PA, Berman Gallery, main building, ground floor and *Photogravure: Master Prints from the Collection*, Philadelphia Museum of Art, Honickman Gallery, main building, ground floor.

June 2 – September 1, 2013

9th Biennial International Miniature Print Exhibition 2013, juror Jan Howard, RISD, Center for Contemporary Printmaking, 299 West Avenue, Norwalk, CT 203-899-7999 or www.contemprints.org.

June 12 – August 9, 2013

New Prints/New Narratives: Summer 2013, selected by Andrew Raftery, International Print Center New York, 508 West 26th Street, 5th Floor, New York 212-989-5090 or www.icpny.org.

June 15 – August 18, 2013

Dürer, Rembrandt and Whistler: Prints from the Collection of Dr. Dorrance T. Kelly, The Bruce Museum, 1 Museum Drive, Greenwich, CT 203-869-0376 or www.brucemuseum.org.

Audubon and More at Arader Galleries, February 12, 2013

Gillian Greenhill Hannum

Arader Galleries, located at 1016 Madison Avenue, occupies the last intact townhouse with central stairway on the avenue. Graham Arader, his wife and children live “above the shop,” or, more accurately, in it, as we were to learn on our fascinating tour led by the extremely knowledgeable Michael Foley. We began on the Fourth Floor in the “Map Room” — bedroom to a very fortunate Arader son. This was a fitting place to start our journey as it was maps that formed the beginning of Arader Galleries; Graham Arader started selling old maps while a student at Yale University. Today, the gallery occupies an interesting and unique niche at the intersection of art and science. In addition to maps, it specializes in botanical illustrations, animal images, portrayals of exploration and of Native American culture.

Among the earliest works on view was a 1513 German Martin Waldseemüller map, a woodcut of the then-known world based on Ptolemy's coordinates. It shows Europe, Africa and Asia. Separate maps of the New World were published in the same atlas. Also on display was a hand-drawn “manuscript map” of Mexico, probably by a Jesuit priest, and gorgeous, hand-colored Dutch maps of the late 16th and early 17th centuries, including one of North America showing the much-wished-for Northwest Passage.

Next we viewed a collection of bird and botanical watercolors and prints, including hand-colored engravings after Karl Bodmer (1809-93), paintings of Native Americans, a watercolor of a Toucan by Baraband (1767-1809), a favorite artist of Napoleon, and 18th century botanical prints by Georg Ehret (1708-70).

The second floor featured a large room of Audubon prints. John James Audubon (1785-1851) was arguably the best-known American artist of the 19th century. Of French background, the artist was born in Haiti, son of a sea captain and a chamber maid, who died shortly after his birth. Initially, he was raised in Haiti by the sea captain's mistress, but later he lived in France with the sea captain's wife. When Napoleon came to power, Audubon left France and settled in Pennsylvania on a property owned by the family near Valley Forge in order to avoid military conscription in the Napoleonic Wars.

Audubon was an outdoorsman and had a lifelong fascination for birds. As a young man he met Alexander Wilson, then the top ornithological artist in America. The young Frenchman looked at his work and felt he could do better. For several decades, Audubon moved about the Midwest and South, operating various business ventures in Missouri, Kentucky, Ohio and Louisiana. He carefully studied the birds of North America, shooting and eating many of them as well as practicing the earliest known banding of birds to understand their migration patterns. After creating an extensive portfolio of watercolors, Audubon went to Philadelphia to try to convince someone to publish his work. Everyone turned him down.

In 1826, Audubon took his portfolio of *Birds of America* to

Europe, ultimately finding backers in Scotland. The publication of the set was by subscription, with five images issued at a time. William Lizars did the copperplate engravings of the first ten plates; he was then replaced by Robert Havell, Jr. The 435 plates were printed on double elephant size paper in three different sizes to reduce costs. Each set of five included one large, one medium and three small images, reflecting the sizes of the birds being illustrated, all of which were depicted life size. The same size paper was used for all in order to be able to bind them into a single volume, but many of the smaller images were later cut down. The subscription cost was significant; *Birds of America* was a luxury item. Many universities subscribed.

Audubon was the first artist to depict active birds. He did paint from stuffed birds, and was, himself, a master of taxidermy, wiring the species into the characteristic positions he wanted to paint. He was known to use optical devices like the camera lucida as a drawing aid. Details of his artistic training remain sketchy, but he had excellent instincts and this resulted in strong compositions. Each bird image came with a text identifying it. Images were labeled with "Part" and "Plate" numbers, corresponding to the order in which they were issued. *Wild Turkey* was Part 1, Plate 1. A bird unique to North America, it got the attention of Europeans. It took 10 years to collect the full set, and a total of about 200 to 215 sets were produced. The New-York Historical Society owns the original watercolors on which the prints are based; they were sold by Audubon's wife, Lucy, when she was in need of money. Beginning in March of 2013, they will put 175 at a time on view over a three-year period.

Lizars' original ten engravings had no aquatint. Havell's incorporates the process, which adds more dimensionality. The color is all hand-applied watercolor. As a result, there are slight variations in color. Approximately 125 of the original sets are in collections, bound. Another 23 to 27 are known to have been destroyed. No more than 55 sets are still "out there" available to the market. Because Audubon did not copyright the project, they are widely reproduced but very difficult to forge. Some have been "re-colored." Prices are going up. The last full set in good condition sold in December of 2011 for a little over \$12 million. Another set, in less pristine condition, sold last year for \$7 million. Luckily, full sets are now more valuable than the sum of their parts; this was not always the case, though. Sets have been broken up over the years and individual images' prices vary based on the popularity of particular birds. At Arader Galleries, for example, *White Heron* was listed at \$85,000, *Canada Goose* at \$70,000, *Frigate Pelican* at \$48,000, *Purple Grackle* at \$15,000 and *Stanley Hawk* at \$9,000. Obviously, the larger birds tend to bring the higher prices. The gallery had the most iconic images displayed on the ground floor – *Great White Heron*, *Spotted Grouse*, *Hooping Crane* and the now-extinct *Carolina Parrot*. *American Flamingo*, which included little sketches at the top of the beak, feet, etc., was listed at \$165,000.

Audubon lost money on the project. In 1842 he issued the so-called "Octavo Edition," a smaller-scale set at a lower price point, which he hoped would make money. He and his sons then decided to do 150 images of mammals of North America using the lithographic medium,

but still hand colored. These were not life size and were printed in Philadelphia by J. T. Bowen. However, by the 1850s, interest in natural history was waning. During this project, John James began to suffer from Alzheimer's disease. He did the first 70 images, then his son John Woodhouse Audubon took over. The project was published posthumously. The series is quite high quality. John James was a master of latent movement; his son was solid, but not quite as good. The landscape settings for the mammals were done by one of two assistants Audubon had over the years helping him with painting.

After John James's death, his sons decided to reproduce about 20 plates from the original Double Elephant folio of *Birds of America* as color lithographs. This is the so-called "Bean Edition." They used poor materials and the project was a disaster. The Civil War finally put an end to all such activity.

Print Club members greatly enjoyed the "naturalists' tour" through the inventory of Arader Galleries and came away with a whole new appreciation of Audubon's talent. The artist's background as an outdoorsman and keen observer of nature is what makes his work stand out from the rest — giving it a life and veracity that certainly got the attention of his contemporaries in the years before photography could convey such information to the general public.

Screenprinting Presentation by Norman Stewart of Stewart & Stewart, Bloomfield Hills, MI, March 6, 2013

Gillian Greenhill Hannum

Print Club members who braved the threat of snow were not disappointed on March 6th when they came to hear artist, printer and publisher Norman Stewart discuss the screenprinting process in the comfortable ground floor gallery of the Society of Illustrators. Since 1980, Stewart & Stewart, which Norm operates with his wife, Susan, has been publishing the work of artists such as Richard Bosman, Janet Fish and Yvonne Jacquette, as well as the work of Stewart himself, who is represented in the collection of the Brooklyn Museum.

Stewart began with a Power Point presentation titled "The Fine Art of Screenprinting." Silkscreen (stencil) printing is the second oldest method of printing after relief printing. He explained that every shop has a different way of working with screenprints in terms of generating the stencils. This is what makes each studio unique. Screenprints are built up one color at a time, layer by layer.

Norm and Susan were high school sweethearts. Wing Lake Studio, which previously served as the couple's home, was built in 1923 as a gardener's cottage on an estate that was once owned by Edsel Ford. The building was purchased in 1972, and when the family outgrew it, it became their professional studio. The location, in a residential area, is unusual but welcome for the many visiting artists who come to work there.

After this brief history, Norm explained how printing with transparent colors opens up myriad opportunities to create rich color combinations. He showed how printing with two transparent colors results, when they are overlapped, in three colors, two printed and one achieved. Three colors, when overlaid, result in seven, and printing with 20 different inks produces more than a million hues. The studio is especially known for its exacting work with transparent inks, and most of the visiting artists opt to work in this manner.

The first step involves the artist generating a black line drawing on clear Mylar. Registration marks are then added for later reference. Next, the artist adds dense, black ink everywhere that he or she wants a particular color. When this film positive is ready, it is exposed on top of stencil film in a light box. This stencil film is then processed, producing a "negative" with clear printing areas. A fabric screen is laid on top of the film and allowed to dry. The Mylar backing sheet is pulled away, leaving only the emulsion on the fabric. When the ink is applied with a squeegee, it permeates only the open areas of the fabric. (For those who missed the Print Club event, a short film titled "Screenprint in the Making" can be seen on the Stewart & Stewart website at www.StewartStewart.com under the "Learn More" tab.)

The printing is all done by hand using industrial Newman Roller Screens. A clean edge on the paper is required for proper registration — no deckle edges in this process. The printing itself is a two-person operation. The ink is flowed on and the squeegee pulled across the screen as each piece of paper is placed beneath. They can print about 45 sheets in an hour; the printing itself goes fairly quickly; it is the set up and clean up that take all the time. They still use oil-based inks, believing them to be superior and say their system holds up really well and they could probably get over a thousand impressions from a stencil. Once a color is printed, the sheets are placed on racks to dry before the next color is printed.

Many artists have worked at Wing Lake Studio over the years. The first was Keiko Hara, who had been a classmate of Norm's at Cranbrook. She was the first guest artist, working with them the year they opened, 1980. She came with lithographs she'd made previously, which they screenprinted over. A number of other early collaborators were Detroit area artists.

Over the years, Stewart & Stewart has made over ten prints with artist Janet Fish. *Cerises* is a twelve-color screenprint of a bowl of cherries. Fish had worked extensively in watercolor and really "got" the concept of transparent color printing. *Treille*, depicting a bunch of grapes in a bowl with some attached vine, was commissioned by the Detroit Institute of Arts; here Fish produced an 11-color screenprint, evident in the 11 progression proofs Norm Stewart showed. Normally two to three colors are printed each day with the artist reacting to what each color layer looks like. The print is built up color by color, just like a painting. Fish works towards increasingly vibrant colors step by step with lots of color testing along the way. She generally

comes for a residency of about ten days.

Jane Goldman from Boston also goes to Wing Lake Studio for about ten days at a stretch. She does 20-color screenprints. Her "Audubon Series" was inspired by the loan of a copy of *Birds of North America* between 2007 and 2010. Each image in the series includes the open book as part of a table-top still life. She uses cast shadows very effectively. Cranbrook students often apprentice at the studio, assisting the guest artists.

Sondra Freckelton did a 20-color print, *Red Chair*, at Stewart & Stewart in 1984. The previously-mentioned short film on their website was made in 1985 of Freckelton creating *Blue Chenille*. Another artist with extensive background in watercolor, Freckelton has really taken to transparent ink printing.

Jacquette has also done a number of projects with Stewart. *Night View Wing I* and *II* were made in 1992. One is 15 colors; the other is five. The composition includes the silhouette of an airplane wing and an aerial night landscape. In 2008, Jacquette returned

to *Night View Wing II*, adding hand coloring with gouache. A recent series, *Colorado Irrigation Circles*, 2011-12, are monoprints/hand-colored pigment prints.

Richard Bosman, a name familiar to Print Club members, has done several projects with Stewart & Stewart. *Shoreline* and *Landfall* (both 1994) were the first projects done in collaboration. More recently, they collaborated on *Buttermilk Falls* (2011), hand-painted pigment prints in a variable edition of 5 and *Deep Forest I* and *II* (2012).

Hunt Slonem keeps exotic birds. He has collaborated with Stewart on *Toucans* (1994), *Two Cockatoos* (1996) and *Finches* (2000) as well as his recent *Lunas* series (2012) which combine monoprint with hand coloring.

The Stewarts brought along one of their screens to show members what they look like. They also had a number of portfolios of prints by artists who have come to publish editions with them. The studio does two to eight projects a year, most artists coming by referral from other artists and having a residency of a week or two. Stewart & Stewart has had several exhibits at the Detroit Institute of Arts including a 2005 25th Anniversary show.

Norman was accompanied by his wife Susan, his partner in the publishing business, and his younger son, Sean, who took the photograph accompanying this article. For images of all the work discussed here, please see www.StewartStewart.com. Feel free to contact Norm for further information at norm@StewartStewart.com.



Norman Stewart, Events Chairperson
Kay Deaux and Susan Stewart.
PHOTO COURTESY OF SEAN STEWART

"Edo Pop," Japan Society Gallery, May 6, 2013

Gillian Greenhill Hannum

On May 6, Print Club members were treated to a tour of "Edo Pop: The Graphic Impact of Japanese Prints," an exhibit at the Japan Society Gallery in Manhattan. Our guide was Dr. Miwako Tezuka, Director,

who arrived at Japan Society from the Asia Society in July of 2012. The exhibition combines about 90 18th and 19th century *ukiyo-e* woodblock prints from the Minneapolis Institute of Arts with the work of ten contemporary artists from around the world whose work was inspired or influenced by them. Minneapolis has a very high quality collection of *ukiyo-e* in large part due to the collector Richard P. Gale, who amassed them in the 1960s. Among the contemporary pieces was a site-specific mural for the opening gallery of the exhibition by Lady Aiko, a Japanese artist living in Brooklyn since the late 1990s. She was inspired by street art; the piece was created using hand-cut stencil and spray paint and references Hokusai's (1760 – 1849) iconic *Great Wave*. Its playful appropriation of traditional imagery set the tone for the show. This marks the first time Japan Society has had an artist come in and work on site. She spent four days creating the mural and workers in the building were invited to come in and watch the process. This is a temporary work; it will be painted over when the show ends.

The exhibition was organized into various sections; "Images of Beauty" featured prints of geisha and courtesans from the pleasure quarters that flourished during the peaceful Edo period (1615 – 1868) when Japan was secluded from the outside world. *Ukiyo-e* prints were marketed to the merchant class, who wanted entertainment as they became wealthy. Work by Harunobu (1724/25 – 1770) and Utamaro (1753/54 – 1806), the latter known for depicting the subtle individuality of women, was hung adjacent to the contemporary work of Scottish-born artist Paul Binnie (a former Print Club of New York presentation print artist who spent six years studying under a Japanese master), and that of Masami Teraoka, who moved to the U.S. in the 1960s and responds to cultural incursions from the West, such as fast food, into traditional Japanese culture in works such as *McDonald's Hamburgers Invading Japan/Geisha and Tattooed Woman* (1975). This watercolor on paper appropriates the graphic style of woodblock prints. Harunobu and Utamaro present their women as objects of beauty, unaware of the viewer; Binnie's model is modern, making eye contact with the viewer. Teraoka contrasts a geisha holding a hamburger, who looks horrified and confused about how to eat it, with a Western counterpart who happily slurps a bowl of udon noodles. Some male "beauties" are also included in this section, with Binnie's *A Hundred Shades of Ink of Edo: Sharaku's Caricatures* (2011) among them.

The second gallery focused on actors and reflected the popularity of the kabuki theater in Edo Japan. Best-known here was the work of the mysterious Sharaku (active 1794 – 95), who published some 144 such prints. In traditional kabuki, all roles are played by men and there is lots of exaggeration of facial features and gestures. The prints depict the most dramatic moment in the play, frozen in an intense gaze. These expressions were largely the basis of an actor's reputation. This work was shown with an installation by contemporary artist Jimmy Robert from Guadalupe focusing on a special traditional Japanese dance. Lots of movement is expressed, relating it to a Hiroshige (1797 – 1858) woodcut from c. 1833 *Yokkaichi: Mie River* where wind is blowing the hat off a man as he walks along a causeway.

"Joy of Life" included a variety of domestic scenes as well as bird and flower subjects. Synthetic dyes came into wide use in the 19th century introducing very vivid color; that brilliance is reflected in the work of Matsuyama, a Japanese artist living in Brooklyn, whose *My Dog Can't Walk* (2012) is a Western scene influenced by both Kuniyoshi's (1797 – 1861) sense of drama and climax and American Pop Art. Hokusai's prints depicting Japanese horror and ghost stories are paired with Masami Teraoka's *AIDS Series/Geisha in Bath* (2008). Teraoka is also represented here by a 35-color woodcut, *31 Flavors Invading Japan: Today's Special* (1980 – 82) in which a model with loose hair and kimono slipping off her shoulders licks a huge ice cream cone.

The final section focused on "Landscapes." Roads in Japan were greatly expanded during the Edo period as feudal lords were required to spend part of each year in the capital city of Edo (now Tokyo), requiring much travel back and forth. Commoners were largely restricted from traveling but got around this by making religious pilgrimages; the resulting rise in travel led to the growth of a tourist industry with tea houses, hostels, etc. In this section of the exhibit were found examples from Hokusai's famous *36 Views of Mount Fuji* (1831 – 34) and Hiroshige's *53 Stations of the Tokaido Road* (c. 1833), among the most well-known Japanese woodblock prints. Contemporary work by Ishii Toru, Kazama Sachiko, Emily Allchurch and Narahashi Asako responded to it in a variety of ways, with Sachiko referencing the horrors of the recent tsunami and nuclear reactor disaster in her huge print *Raging Battle-ship the Dead-End* (2012). Unlike traditional *ukiyo-e* artists, she designed, carved and printed the work herself. Allchurch, a young artist from the U.K., was represented by a series of light box views of modern Tokyo using Hiroshige's framing techniques. This final section also included photography, with Narahashi Asako's *Kawaguchiko* (2003) a great finale to the exhibit as it is also a play on *The Great Wave*. Here, Mt. Fuji was photographed from in the water with a waterproof camera as the water moved the photographer around. Her process, quite literally, was *ukiyo-e*, "floating world." This playful but inspired exhibit was organized by the Minneapolis Institute of Arts with contemporary art selections curated for the Japan Society showing by Dr. Tezuka.

Print Club of New York, Inc. Annual Meeting, Society of Illustrators, June 4, 2013

Gillian Greenhill Hannum

The annual business meeting of the Print Club of New York, Inc. was called to order at 6:30 p.m. on Tuesday, June 4, 2013 in the spacious ground-floor gallery of the Society of Illustrators. The President, Mona Rubin, welcomed members and noted that the first order of business was election of members to the Board of Directors. She invited nominations from the floor; none being forthcoming, she announced that 107 proxies had been received and that all candidates received at least 85% of the vote.

The following individuals were elected to two-year terms: Paul Affuso, Gillian Greenhill Hannum, Rick Miners, Leonard Moss, Muriel Moss, Michael Rubin, Mona Rubin, Corinne Shane and Allison Tolman. She also reported that our finances were in good shape, with ample cash on hand to meet our obligations. Finally, she announced that the Club's 2013 commissioned print is being created by the internationally acclaimed artist Audrey Flack, and she urged members to keep September 30 open on their calendars for our Presentation Print event.

Rubin then introduced the speaker for the evening, Luther Davis. She explained she had met Davis during a visit to the Forth Estate with the Artists' Showcase selection committee and found him so interesting and informative that she wanted all Club members to have a chance to hear him. Davis has been a master printer in New York since 1997. He attended Grinnell College in Iowa, where he had a Liberal Arts education with a smattering of printmaking classes, then went on to receive a M.F.A. in printmaking from Ohio State University. Following graduation, he worked as a house painter but also set up his own etching studio. He moved to New York with a friend and was hired by master printer Jean-Yves Noblet to work at Noblet Serigraphie. His first project was a Richard Serra print. Noblet's wife and collaborator, Karen McCready, former director of the New York branch of Crown Point Press, died in 1999 just as the rent on Noblet's studio tripled. He decided to sell his print shop to Axelle Editions, and Luther came along with the equipment. Everything moved to Atlantic Avenue in Brooklyn, where it opened in 2000 in the old National Cash Register building. Today, it has six employees. The shop works with some 100 artists a year on about 300 projects.

Silkscreen is a stencil process with mesh stretched over a screen; a separate screen is used for each color. Axelle is known for its innovative and experimental work in serigraphy, including printing on metal, printing with food, with an artist's blood and printing wallpaper for an artist's exhibit at the Whitney Museum. Artist Milton Rosa-Ortiz created a hanging 3-D piece with beads, which was then scanned to create a print; depth of field is conveyed by color. Comic book artist Paul Pope used "ruby plates," red gelatin on acetate cut with an x-acto knife, for a project he did with Axelle.

Davis is also partner with Glen Baldrige in Forth Estate, launched in 2005. Their goal was to get editions published that would not otherwise happen, generally by artists not yet having a "name." They wanted to emulate the early years of Gemini or Tyler Graphics in the 1960s. Davis collaborates regularly with Phil Sanders of Robert Blackburn Printmaking Workshop. Here, too, there is lots of experimentation, and the process is not limited to silk-screening. They do woodblock, etching and screen printing, often combining techniques. Again, lots of experimentation takes place — they used scratch off lotto ticket ink for one project, and artist Alex Dodge did a project using Braille ink. Forth Estate has printed 3-D projects on fabric and paper. Davis loves printmaking but has a very busy life printing editions for two studios, teaching at Parsons School of Design and keeping up with two kids. He notes that screen printing itself is fast; it is the prep time that adds up. The secret to success is keeping



Luther Davis discussing prints with Club members. PHOTO BY GILLIAN HANNUM

projects moving along.

Davis completed his formal presentation by talking a little about the print community today. A lot of traditional off-set printing moved to China in the 1990s after equipment for digital printing got cheaper and cheaper. This meant that traditional equipment could be had inexpensively, and they picked it up. His studio now combines traditional and digital printing. He noted that the relationship between the image and technology is always evolving; in printmaking, there is always a filter that results from the process. Printmakers are being empowered today due to the rise of digital printing. Prints help artists to become known due to their multiple nature. This is also a response to the whole gallery/auction house world which is unreachable for many (most) artists. A lot of young artists set up print shops, though not all stick with it.

America faced a sort of crisis in printmaking in the late 1980s and 1990s. Many academic printmaking departments faced closure. Today, it's booming, in part due to the marketplace provided by the Internet. "Etsy" is a vibrant virtual community and digital marketplace; "Expressobbeans.com" focuses on hand-printed concert posters; "Printeresting" is a daily news blog started four years ago that visits studios, reports on M.F.A. thesis shows and tracks emerging talent.

Davis then invited members to gather around the table at the front of the room to look at prints he brought with him. The price point for Forth Estate is \$300 - \$800 to entice young collectors. Some of their editions have had escalating pricing to get buyers to commit early to purchasing work. He noted that print collecting is the one real portal for young collectors without significant financial resources and that it allows for a wide range of tastes and interests. Members left the event inspired and excited to be a part of this dynamic and ever-changing art community.

Audrey Flack, 2013 Commissioned Artist

Gillian Greenhill Hannum

Audrey Flack, who has been called a “living legend of the contemporary art world,” is an internationally renowned artist who was among the pioneers of the Photorealist movement in the late 1960s, along with Chuck Close and Richard Estes. Her work is in a number of important collections, including the Metropolitan Museum of Art, The Museum of Modern Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the National Museum of American Art, the National Museum of Women in the Arts, Walker Art Center in Minneapolis and the National Museum of Art in Canberra, Australia, to name just a few. She was the first Photorealist painter to have work purchased by MoMA, that in 1966.

Flack received her B.F.A. from Yale University and her graduate degree and an honorary doctorate from Cooper Union. She also studied art history at New York University's Institute of Fine Arts and anatomy at the Art Students League. Among her teachers over the years were such distinguished artists as Will Barnett (whose presentation of his commissioned print to the Print Club last year she attended) and Josef Albers. She began, in the 1950s, working in an Abstract Expressionist mode and had her first solo show at Roko Gallery in New York in 1959, but her early fame was gained from inclusion in exhibits such as *Twenty-two Realists* at the Whitney in 1972 and *Super Realism* at the Baltimore Museum of Art in 1975-76. Her first solo retrospective was in 1981 at the University of South Florida in Tampa.

She has taught at numerous universities and art schools over the years, from Pratt Institute and the School of Visual Arts in New York City to the University of Pennsylvania and the University of Tennessee in Knoxville and even at the Studio Art School International in Florence, Italy. She also lectures widely, including recent presentations at Fairfield University in Connecticut (March 4, 2013) and at Baruch College in Manhattan (April 24, 2013) where she was part of a panel on “Jewish

Ways of Seeing: The Visual Arts and the Jewish Tradition.”

As a Photorealist, she has focused on iconic images of female beauty, such as *Marilyn (Vanitas)* (1977). The *vanitas* theme — the fleeting nature of life's mortal pleasures — is one that appears in many of her significant paintings, most of which are still lifes of various objects — from tubes and jars of paint with a skull and flowers in *Invocation* (1982) to a table covered with fruit, jewelry, silver vessels and make-up in *Chanel* (1974). Symbolism plays a central role and many works reference the Dutch *trompe l'oeil* still life paintings from the 17th century with objects overhanging the edge of the table and breaking the picture plane. Themes based on the roles of women in society, past and present, have been a particular interest. As Robert C. Morgan put it in the November 5, 2010 issue of *The Brooklyn Rail*, “Flack has always understood the importance of instilling the representation of objects with emotive power in order to infuse them with topical meaning and symbolic references, often in relation to political issues.”

In recent years, finding Photorealism somewhat restricting, Flack has increasingly turned to Baroque art as a source of inspiration. She has also developed her skill and reputation as a sculptor, doing figurative pieces based on ancient mythology (e.g. *Medusa*, *American Athena*, etc.). Indeed, she has been commissioned to do a number of major sculptures, including *Gateway to the City of Rock Hill*, SC, and *Veritas* (gilded bronze) for the 13th Judicial Courthouse in Tampa, FL. She is the author of two books: *Art and Soul: Notes on Creating* (1986) and *Breaking the Rules: Audrey Flack, a Retrospective 1950 – 1990*, with Thalia Gouma-Peterson and Patricia Hills (1992).

Morgan concludes his review of her work by noting, “Flack's reinterpretation of the still life genre in Western art reasserts form as integral to the presence of time. In this way, she constructs a narrative microcosm that not only challenges our perceptions of the world but also facilitates our ability to acculturate meaning.” Be sure to mark your calendars for September 30 to hear Flack speak about the print she has developed for our Club and about her artistic evolution and philosophy.

New Members Of The Print Club Board

Kimberly Brandt Henrikson and Gabriel Swire were recently appointed to one-year terms on the Board of Directors of the Print Club of New York, Inc. They will stand for election at the Spring 2014 annual meeting. Kim currently lives in New Canaan, CT and is in her sixth year of membership with the Print Club. She has enjoyed attending the Artists' Showcase, various educational lectures, on-site visits to printmakers' studios, and VIP access to the Print Fair through the Club. Last year she started working on the PCNY website



New Board Members - Gabriel Swire and Kim Henrikson. PHOTO BY GILLIAN HANNUM

to make sure the Club's information is current and was involved with the selection of artists for the annual Artists' Showcase. Kim owns an art advisory business in Connecticut and is working toward completing her master's thesis on Claes Oldenburg through Hunter College. In her professional career, she has worked for ARTstor, Yahoo, HotJobs.com, and MB Modern gallery in Manhattan. Kim is thrilled to contribute her time to the Club and its members.

Gabriel currently lives in Manhattan, NY and is in his fifth year

of membership with the Print Club, introduced by his grandmother, Roslyn Swire, who is currently in her eighth year of membership. He was involved in creating the new PCNY website and graphics. He enjoys attending print studios and lectures on the printmaking processes when possible and looks forward to being more hands on with all aspects of the Print Club. Gabriel is a photographer with

a special interest in black and white and travel photography. After he graduated from Syracuse University with a Bachelor of Architecture in 2006, he began his professional career at a small architectural firm in NJ. He currently works at an internationally renowned firm in the city specializing in luxury retail. Gabriel is elated for the opportunity to contribute to the Print Club's tradition of success.

Exhibition Review

The New York Society of Etchers, 3rd National Exhibition of Intaglio Prints, The National Arts Club, May 20 – June 7, 2013

Gillian Greenhill Hannum

The exhibitions of the New York Society of Etchers are always high quality showcases of prints, and the recent show at The National Arts Club did not disappoint. Some 46 works were well hung and nicely lit in the two-room Gregg Gallery on the ground floor. Among the artists represented were many familiar to Print Club members. Merle Perlmutter (1998 Artists' Showcase) of New Rochelle, NY showed an Escher-like mezzotint titled *Ascending Memories, Descending Dreams*. Linda Adato (who hosted Club members at her studio during the Gowanus Art Walk last fall) showed a color etching and aquatint *Blue Bridge Across the Gowanus* (2011). Andy Hoogenboom (2005 Showcase), a NYSE director from New York City, received "recognition for excellence" for his 2013 etching with drypoint and roulette *Horsemen of the Parthenon*. Ann Chernow (a former panelist at a Print Club event and a NYSE director from Westport, CT) showed *Mollie Citrine*, an aquatint, etching and letterpress depicting "Young American Womanhood."

Other works that caught this reviewer's eye were *Beneath Surface*, a small Abstract Expressionist-like etching by Denise Kasof (NYSE Director, Huntington, NY), the Childe Hassam-like *Backyard with Perennial Garden* (2013), an etching by Emily Barnett of Carle Place, NY, and Sara Sears' (New York, NY) dark, moody landscape with shrouded human forms in black and white, *The Souls of*

Men and Beasts, a 2012 intaglio that also received "recognition for excellence."

Also noteworthy were Martin Levine's (Coram, NY) 2013 aquatint *Tribune Tower*, which received "recognition for excellence" for its highly detailed treatment of the skyline. Monica de Vries Gohlke of Brooklyn had a delicate hand-colored botanical aquatint *Hydrangea 'Endless Summer'* and Martina Marki Tillman (West Hartford, NY) showed a recent solarplate etching of a woman's head and shoulders — *In the Dark* (2013). Magumi Takagi played with detail and texture in a two-plate etching and soft ground with chine collé titled *Thread on Table* (2011), which includes a wood-grained table top, scissors and a scarlet spool of thread that really pops out against the black and white background. Robert Pillsbury's (New York, NY) etching of *The Hollow* evokes the mood of Barbizon School printmakers like Charles Daubigny in its sensitive rendering of nature. Eric Goldberg (Philadelphia) was represented by *Winter Sonata* (2012), an etching, aquatint and chine collé of a stand of white birches against a field of snow.

Helen Cantrell (Old Lyme, CT) had a three-plate aquatint and soft ground titled *Summer People* (2012), Kathy McGhee (Galloway, OH) showed an intaglio photograph that was exquisite — reflections of small branches in the water — with soft, subtle tonalities. Steven Walker (NYSE director, Astoria, NY) was represented by a de Chirico-like landscape, *Desert Pencil* (1994), showing a pencil sticking out of the side of a building across railroad tracks. Chris Warot (Aurora, CO) had a four-color process solarplate intaglio that was tiny and painterly titled *Eleven* (2013), and Greg Pfarr (Corvallis, OR) displayed a mountain landscape in a color etching titled *Hurricane Ridge, Wallowa Mountains* (2012). There was something for everyone, with a wide range of styles and techniques presented by artists with a high degree of skill.

George Bellows' Lithographs

Rozanne Cohen

The lithographs and drawings of George Bellows are the glowing manifestations of a nature that was filled with a fierce passion for life. His enthusiasms were peculiarly American and were charged with vitality, fresh air and frankness. The dramatic instant in life had a strong appeal for him. He was idealistic, and not untouched by the romantic. Above all, he had a heart and used it at all times. So wrote Eugene Speicher, lifelong friend of the artist (Bellows 33).

George Wesley Bellows (1882 – 1925) grew up in Columbus, Ohio, the son of a devout and Republican

building contractor and a mother who wanted her son to become a Methodist Bishop. He was an only child. Bellows played baseball at Ohio State University from 1901 to 1904. In 1904 he left Ohio State, before graduating, to study art in New York. There he became a student of Robert Henri at the New York School of Art. He became known as part of the Ashcan School and later joined The Eight. These artists depicted all of contemporary American society at the time (Bellows 33-34). Bellows created a series of lithographs, the subject of this brief review, that really highlighted his expression.

In 1905, he met Emma Story, who would become his wife in 1910. Together, they would have two daughters.

He tried etching for the first time in 1906. By 1917, he had published a large number of lithographs and had a one-man show at Milch Gallery. By that time, he was already elected an associate member of the National Gallery of Design, had become a teacher at the Art Students League, submitted journal illustrations for current magazines and had begun work with George C. Miller. Always seeking to develop his art, he later began work with Bolton Brown, which continued until 1925 (Bellows 33-34).

Realism, the appearance of reality, had long been a tradition in American art. It became a form of rebellion against the Beaux-arts style of the late Nineteenth Century. Bellows responded by showing common street scenes and bawdy life. Critics focused on the vulgarization of realistic art (Craven 423). Bellows' talent as a draftsman carried over from his drawings to his prints. He had a keen eye for understanding images in black and white. Because lithography is especially appropriate for the direct translation of drawing into print, it was the perfect graphic medium for him, providing the effect of immediacy. Early drawings served as the sources for lithographs. *Splinter Beach* (1916) began as a drawing of young city boys swimming and sitting around on a dock under the Brooklyn Bridge. The drawing became an illustration that appeared in *The Masses*, a left-wing publication, in 1913. He returned to the drawing to produce a lithograph of the subject in 1916 (Atkinson and Engel 9).

Bellows often showed his fascination for the unseemly side of New York City. Following his teacher's instructions to observe life on the streets, the artist scoured the Lower East Side for scenes to depict. In *Splinter Beach*, he shows kids passing their time without the benefits enjoyed by the children of the well-to-do. These figures show how youngsters who lived in the slums took their summer pleasure. Figures dominate the foreground. Some are nude while others are dressed. He depicts many different views of the human body. In the middle ground, the river holds a big boat with a large smoke stack heading under the bridge. Movement is shown by the waves of the water. In contrast to the movement of the people and the boat pushing through the river, the scene is anchored by the unmoving stability of tall buildings and the structure of the bridge (Atkinson and Engel 9).

In 1916, Bellows wrote a letter to his life-long friend, Joe Taylor: "I have a stone grainer come in to remove the old drawings and regrind the stone...an expert printer... three nights a week to help me pull proofs..." (Brock 214). That printer was George Miller, who at that time was the best lithographer in New York and was Bellows' first printer (Brock 214). By including Miller in the family's Christmas card, Bellows shows his close relationship with his printer. The card (1916) marks the artist's arrival in the printmaking world; it depicts the family as a happy unit. Each figure is engaged in activity inside the New York City townhouse. George is shown painting Emma's portrait as she poses in a gown. Anna plays with her baby sister Jean near a small Christmas tree. There are works of art on the walls, and seen in the background, Emma's mother, Mrs. Story, listens on the telephone while a maid attends the family. A flight of stairs leads to the upper storey balcony. Here, the printer Miller works at the lithography press on which the card – *The Studio, Christmas* (1916)

was printed (Brock 213).

One role Bellows relished was that of social commentator. In 1915, he was commissioned by *Metropolitan Magazine* to go to Philadelphia, along with the radical reporter, John Reed. The subject was evangelist Billy Sunday. William Ashley Sunday visited a local evangelical mission and converted to Christianity. He was an excellent ball player, which Bellows admired. Sunday became an assistant to the well-known evangelist J. Wilbur Chapman. The revivalist had energy, lungs and showmanship. He also had a knowledge of the Old and New Testaments. He used the revivalism of the Nineteenth Century and the growing tensions in America over World War I as his platform. He spoke to overflow audiences in filled urban halls as well as circus tents. His sermons were so vulgar that the most illiterate child could understand him. Many intellectuals cheered him as well (Brock 221 and Morgan 187).

In his article for *Metropolitan*, Reed wrote about the hypocrisy of Sunday's sermons against greed while accepting \$100,000 cash toward his thank you offerings. Reed felt he was responsible for the city's corruption. In the end, however, Billy Sunday won him over. "Is Billy Sunday sincere? I think he is..." (Brock 222). There were confessions, conversions, tears and shouts of exaltation. But to Bellows, the whole show was a sham. The artist submitted a drawing in 1915 called *The Sawdust Trail*, which became a lithograph in 1917. Bellows said in a press interview that he liked to portray Billy Sunday "not because I like him, but because I want to show the world what I think about him...he is such a reactionary that he makes me an anarchist" (Christman 23).

Emma S. Bellows described the lithograph, saying Billy Sunday shakes a convert's hand; a certain Mr. Rodebeaver directs the large volunteer choir in the background. In back of Sunday stands "Ma" Sunday (Bellows 247). The lithograph is split by the strong horizontal line of the stage. In the foreground, the "saved" swoon, cry and pray, while Sunday's assistants work the crowd. The tall, balding man just to the left of center may be Bellows. Reed's article concluded on a slightly humorous note, "We left yet unconverted; but there didn't seem to be anything else to do. Philadelphia was saved" (Atkinson and Engel 19).

A remarkable fight lithograph, *A Stag at Sharkey's*, also dates from 1917. In 1909, the artist painted the subject using the same title. At the time the painting was made, public boxing matches were illegal in New York. However, fans and boxers paid a small fee to become members of a private club, thus getting around the law (Atkinson and Engel 16). A "stag" was a prize fight held at such a club. The monochrome print is one-quarter the area of the color painting. Bellows gives the viewer a closeup by focusing on the struggle between the two boxers and on the referee. Robert Conway compares painting and print in his essay on the subject:

In the print, the boxers' lower torsos are turned slightly inward so that they face each other squarely, relieving the tension in the painting created by the two bodies twisting outward below the waist. In the painting, the off-balance collision of two bodies flying at each other is forever suspended.... In the print,

their direct opposition to each other stabilizes their connection.... Such changes, however slight, were a deliberate part of a larger stabilization and clarification of the composition.

(Quoted in Brock 216-17)

The artist has placed himself ringside in the smoky backroom at Sharkey's. He is probably the second fan to the right of the referee, one eye visible above the canvas, his balding head highlighted (Atkinson 17).

The year Bellows converted *A Stag at Sharkey's* into a lithograph, a newly Republican majority in the legislature had repealed the Frawley Act. This was a New York law that had permitted professional boxing, which existed from August 29, 1911 to November 14, 1917 (Brock 216). The lithograph, with its monumental figures and tonal range, is one of the artist's most popular. He made 99 impressions of it, more than any other lithograph (Atkinson and Engel 17).

Bellows produced a group of 12 lithographs concerning the brutality of war. They were prints of battlefield subjects and cruel treatment of prisoners. Having read publications, such as the Bryce Report, on atrocities committed by German forces in Belgium, he contributed illustrations about the war to magazines (Atkinson and Engel 19). This became the focus of the war pictures in May 1915, when the *New York Times* published Bryce's accounts. Viscount James Bryce, a former Ambassador to the United States who was a professional historian, headed the British government's committee to investigate events in Belgium. After excerpts appeared in the *Times*, at least 40,000 copies of the full report were sent by the U.K. to the United States in an effort to draw America into the war (Brock 259).

The prints depicting the war are large, and by their size alone, had an impact on the viewer. The lithograph titled *Murder of Edith Cavell* (1918) shows the British Red Cross nurse on October 12, 1915, going to her execution. She was running a hospital for wounded Allied soldiers and was executed by the Germans for helping some to escape. In a dramatic scene, Bellows showed Cavell at night walking down the staircase from her cell to face the firing squad. Her figure is spotlighted, but the firing squad is seen dimly at the right of the print. It is noteworthy to say that early in 1918, George Miller closed his workshop and joined the Navy. A certain Edward Krause seems to have printed the War series as his name appears on images *Base Hospital*, *Second Stone* and *Massacre at Dinant*. For his Christmas card of 1918, Bellows had reproduced *Hail to Peace*, which was originally commissioned by Helen Clay Frick to commemorate the end of the war (Atkinson and Engel 21-22).

Two known prints with tennis as the subject were made with Bolton Brown in 1920. *Tennis* and *The Tournament* show tennis matches at Newport, Rhode Island. Tennis held a personal appeal for the artist; at frequent and regular intervals, Bellows and Eugene Speicher would take on Leon Kroll and William Glackens in New York at Ninetieth Street and Park Avenue. Morgan writes that Emma would fill in if they were short a person (Morgan 245). In his two prints, he places more emphasis on the lush landscape. He portrayed the scenes in somewhat flattened perspective. He liked to cite the activities

of the spectator rather than the game itself.

Bolton Brown and Bellows worked together between January and June 1923, and for the last time during the winter of 1923-24. Brown was paid a dollar per impression, more than Miller. Unlike Miller, who never signed the prints he pulled, Brown always countersigned the prints he made with Bellows. Charlene S. Engel wrote of Miller and Brown, "Miller's impressions for Bellows had provided the possibility of strong contrasts and especially rich darks, whereas Brown focused on precision and delicacy; whichever one preferred is a matter of taste" (Atkinson and Engel 23).

By the time Bellows came back to boxing subjects, the laws prohibiting bouts had been lifted, and the sport had achieved a new level of popularity. The Dempsey versus Firpo fight took place at the Polo Grounds in New York City on September 24, 1923. Dingy back rooms and shady audiences from his first series of fight paintings in 1907 to 1909 and their subsequent lithos were replaced by illumination. This new light also shows a more stylized rendition of bodies and faces (Brock 71). This is clearly shown in *Dempsey and Firpo* (1923). Morgan states in his biography of Bellows that the artist made a hurried trip to the Polo Grounds to cover an assignment for the *Evening Journal*. He told Robert Henri, "I was also interrupted by having to go to the fight between Dempsey and Firpo. When Dempsey was knocked through the ropes he fell in my lap. I cursed him a bit and placed him carefully back in the ring with instructions to be of good cheer" (quoted in Morgan 263). During the first round, Dempsey floored Firpo seven times and was himself knocked flying through the ropes and into the press box. Once back in the ring, Dempsey then knocked out Firpo in the second round (Morgan 263-264). In the stark images of the boxing theme, Bellows shows human power as well as human vulnerability. At the very moment of their seeming triumph, the figures are revealed as fragile and vulnerable as their sleekness is compromised by the bloody flesh of winner and loser alike (Brock 79).

Although Bellows was warned by a Woodstock doctor that the sharp pains and cramps he was feeling came from chronic appendicitis, the artist ignored the information. As a result, on January 2, 1925, Bellows' appendix ruptured. In the hospital, less than a week later, he died of peritonitis at the age of 42. During his career of 19 years, his subjects had ranged from themes of genre and sports, to social satire and portraits. Morgan described the funeral noting he was buried with all the pomp that those closest to him could command. The 24 pallbearers included artists Speicher, Henri, Sloan, Glackens, Prendergast and Lawson from the original Eight, along with Bolton Brown, the printer. Among the many who attended the service were the President of the National Academy of Design; Charles Dana Gibson, Bellows' old idol; and Joseph Pennell, his old antagonist (Morgan 288). On the day of his death, the Columbus papers reorganized their front pages to accommodate two-inch banner headlines reading "GEORGE BELLOW'S DEAD" (Morgan 289). Morgan concludes, "Nobody believed it at first. It was impossible to imagine the robust vitality of George Bellows cut off bluntly at the age of 42" (289).

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Note To Non-Member Recipients

If you would prefer to receive the *Print Club Newsletter* electronically, rather than in hard copy, please email the editor at Gillian.Hannum@mville.edu.

Former Presentation Print Artists

Ed Colker's Haybarn Press announces a new portfolio, *poems from africa II*, offered as a centenary tribute to Lithuanian-Israeli writer Abraham Sutzkever (1913 – 2010). A selection of the poet's African responses, translated by Melvin Konner, is accompanied by Colker's art work. The limited edition portfolio (ed. 70) is 24 pages with a hand-colored frontispiece and is signed by both the artist and the translator. More information is available by emailing Edcol015@aol.com or writing to Haybarn Press, P.O. Box 248, Millwood, NY 10546.

Member Notes

Lynn Hyman Butler (also a former Showcase Artist) is included in *Gathering of Images* at Leica Gallery, celebrating their 20th year. The exhibit includes the work of some 62 photographers and chronicles Leica Gallery's history and the approximately 200 shows it has mounted over the past two decades. The exhibit will be on view until August 10 at 670 Broadway.

The Print Club of New York, Inc.

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