

# The Print Club of New York Inc

Fall 2015

## President's Greeting

Kimberly Henrikson

**H**ello and welcome to a new membership year with the Print Club of New York. Returning members may notice a name change in this space as this is my first President's Greeting. My term began July 1, when I succeeded Mona Rubin, who expertly and gracefully filled the role before me. In the past few months I have learned so much about the Print Club and continue to as Mona remains committed to sharing her experience and knowledge so that I can continue steering our ship as she so effortlessly has done these past years. I offer my sincere appreciation for her support and years of service to the Print Club and its members.

For those of you who do not know me, I joined the Club in 2008 through longtime member, Gillian Hannum. I've been drawn to fine art since I was very young, though I'm not a practitioner of it. I received my Bachelor's degree in Art History from Penn State, worked for a midtown gallery, an arts non-profit organization, and am completing my Master's thesis in Art History while managing my own recently-established art consulting business – and a 2 year old son. My interest in prints and printmaking comes from my appreciation of and ongoing fascination with the various mechanical, labor-intensive, and collaborative processes involved in creating artworks.



New Print Club President  
Kimberly Henrikson.  
IMAGE COURTESY OF  
KIMBERLY HENRIKSON

As a member of the Club, I have found the frequent artist talks and studio visits to be particular highlights. There is nothing quite like having the opportunity to hear directly from an artist what it took to make something. It's always a labor of love and builds upon years of experience. I also really love the opening night of the IFPDA Print Fair. Walking into that massive drill hall jam-packed with print makers, collectors, dealers, and other print enthusiasts is such an amazing experience. It's one of the few places where I can be sure that any conversation

about prints will not require an explanation of "What exactly is a print — like, a poster?"

And this is the appeal of being involved with the Print Club of New York these past 7 years. I am so encouraged to have found others in such a large and diverse city who enthusiastically support a medium that I enjoy.

Looking ahead for the Club, we have a calendar full of can't miss events — an artist talk and demonstration by April Vollmer of Japanese mokuhanga woodblock prints in October, the IFPDA Print Fair in November, and our celebration for our annual Presentation Print shortly thereafter with Irish landscape artist Donald Teskey. I hope to see many of you this autumn at our events. If I have not met you previously, I encourage you to come talk to me, introduce yourselves, tell me a bit about your time with the Club, what interests you about prints and printmaking. I want to know. If you know that you will not be attending any of the upcoming events but wish to reach out to me, please

do. My email address is kabpsu@yahoo.com.

### The Print Club of New York, Inc.

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## Donald Teskey, RHA — The Print Club's 2015 Commissioned Artist

Gillian Greenhill Hannum

**P**rint Club members who attended last spring's Annual Meeting already know why our annual Presentation Print celebration is scheduled for a bit later in the fall than is usual. We are accommodating the schedule of our commissioned artist, Donald Teskey, who will be traveling from Ireland with members of the Stoney Road Press team who helped to edition the work. Having our own event just at the end of Print Week allowed a single trip.

Teskey, born in County Limerick in 1956, is a renowned landscape artist, producing both paintings and prints. He studied at the Limerick School of Art and Design and is today based in Dublin. His work has been exhibited in one-man and group shows in Ireland, the United



Donald Teskey Prints Being Dried. IMAGE COURTESY OF DAVID O'DONOGHUE, STONEY ROAD PRESS

Kingdom, the United States, South Africa, Canada, France, Germany and Finland, among others, beginning in 1980. In 2003, he was elected a member of the Royal Hibernian Academy (RHA), founded in 1823 as an Irish version of London's Royal Academy. He was also elected a member of Aosdána, a highly selective group of Irish artists and writers affiliated with the Arts Council of Ireland, in 2006. Teskey's work is included in the collections of the Allied Irish Banks; Arts Council of Ireland; Baring Asset Management, London; The Contemporary Irish Art Society; Deutsche Bank, Dublin; Dublin Institute of Technology; The Irish Museum of Modern Art; KPMG, Dublin; Limerick City University; The National Drawing Collection; The Office of Public Works; Royal Victoria Hospitals, Belfast and Ulster Bank, Dublin, to name just a few. He has done several residencies in the U.S., including at the Vermont Studio Center (2003) and the Josef Albers Foundation (2006).

In recent years, Teskey has been focusing on subjects of

Ireland's rugged Western coast, in part the result of a fellowship at Ballinglen Arts Foundation in north County Mayo (1996). Works are made in his studio but are based on extensive studies and detailed notes made on site. In 2005, the Limerick City Gallery of Art mounted the show *Tidal Narratives*; this exhibition of large-scale paintings and drawings coincided with the publication of a book on Teskey by Gandon Editions, *Profile 22 — Donald Teskey — Tidal Narratives*. A more recent book, *The Idea of Islands*, by Donald Teskey and Sue Hubbard, was published by Occasional Press in 2010.

Teskey began making prints with Stoney Road Press in 2009. He utilizes a variety of carborundum and intaglio techniques. "Donald Teskey's work reflects his response to the formal elements of composition, shape, form and the fall of light. His powerful images are instantly recognisable parts of the Irish landscape with large abstract passages and surfaces which articulate the relentless energetic and elemental force of nature" (Stoney Road Press website).

Based in Dublin, Stoney Road, since its founding in 2001, has been collaborating with Ireland's leading contemporary artists, producing limited-edition prints, artists' books, sculptures and tapestries. It is the only Irish member of the International Fine Print Dealers' Association and the only independent, commercial fine-art print studio in Ireland. Be sure to visit their booth at the IFPDA Print Fair, and mark your calendars now for Monday, November 9, when Donald Teskey will present his 2015 Presentation Print to our membership at the National Arts Club.

## Exhibition Reviews

### "Whistler in Paris, London, and Venice," Yale University Art Gallery, January 30 – July 19, 2015

Rozanne Cohen

The exhibit, organized by Heather Nolin, explores Whistler's splendid sets of etchings known as the "French Set," the "Thames Set" and the "Venice Set." It also displays objects from the gallery's permanent holdings, as well as presenting more than a dozen works from the collection of the Yale Center for British Art. One of the highlights is seeing two of Whistler's original copper plates, along with other materials that explain the artist's etching and printing process. The end of the exhibition delves into the influence of the artist on his contemporaries and his students. Featured are Mortimer Menpes, Childe Hassam, Joseph Pennell, and John Marin, all of whom carried on the etching tradition.

James McNeill Whistler (1834 – 1903) was born in Lowell, Massachusetts, but was raised in Saint Petersburg, Russia. After an unsuccessful education at the United States Military Academy at West Point, he decided to dedicate himself to art; he left for Paris in 1855 at the age of 21.

The sets of etchings on view reveal Whistler's artistic evolution and are representative of three important periods in his life. The focus of the first part of the exhibit

shows the influences of his Parisian stay and the artists he met at that time. It was in Paris that Whistler discovered a revival of interest in etching, and in 1858, he published his first set of prints, "Twelve Etchings from Nature," also known as the "French Set." Seen through landscapes, portraits, figure and genre studies, these images were a result of a trip in 1858 through France and the Rhineland. It is said that Whistler stood at the side of French printer Auguste Delâtre while the etchings were printed. One such image reflects his interest in 17th century Dutch art. *The Kitchen* (1858 etching), a Vermeer-like study of dark and light, shows the artist's debt to that period. The scene in Alsace-Lorraine of *The Unsafe Tenement* (1858 etching) was also observed during Whistler's trip. This old farmhouse reflects the artist's awareness of the prints of the Barbizon artists. His emphasis on light as an essential subject remains a constant. The use of golden-toned *chine collé* adds an overall warmth to the scene as dark shadows move across the building, defining and highlighting the complexities of its structure.

After the successful launch of his printmaking career with the publication of the "French Set," Whistler moved to London in 1859. There he started to etch a series of scenes along the Thames. He found new subjects well suited to his realist aims in the docks of the lower Thames. Whistler was very much influenced by Asian aesthetics and Japanese prints. In the "Thames Set," the use of hatching to create texture and tone is more controlled, cre-

ating richer effects by fewer means. Whistler stayed in Wapping, which was an area with working-class subjects. One such image, *The Lime-burner* (1859 etching and dry-point), displays a figure of a workman in the foreground. According to the title of the print, the person is recognizable — W. Jones, Lime-burner, Thames Street. During this time, limestone was brought to the wharves along the river on barges and transferred to kilns, where it was burned in preparation for use in the building trade. An architectural structure frames the intimate interior show-

ing the central figure, who is surrounded by the tools of his trade. It can be noted that a vast amount of lime was poured straight into the Thames in order to kill the stench of what was, in reality, an open sewer.

*Black Lion Wharf* (1859 etching and drypoint) was on the north side of the Thames, on the upper Pool of London. Here one sees a young longshoreman sitting in the foreground, while a row of warehouses and dwellings are on the far side of the river. The composition is marked by strong horizontal bands. Whistler studied the etching

## Upcoming Print Club Events

**Sunday, October 18, 2015, 2 – 4 p.m., Kentler International Drawing Space, 353 Van Brunt Street, Red Hook, Brooklyn**

“April Vollmer and the Art of Mokuhanga Woodblocks”; woodcut presentation and demonstration by April Vollmer, whose book – *Japanese Woodblock Print Workshop* – has recently been published by Random House. Book signing to follow at 4 p.m.

**Monday, November 9, 2015, 6:30 p.m., National Arts Club, 15 Gramercy Park South, New York**

Hear our 2015 commissioned artist, Donald Teskey, and his colleagues from Stoney Road Press in Dublin, Ireland, discuss the creation of our Club’s Presentation Print. *Please note that the National Arts Club has a dress code, which can be found on their website, [www.nationalartsclub.org](http://www.nationalartsclub.org).*

**Also of interest to Print Club members:**

**September 12 – December 6, 2015**

*Hermann Nitsch – Leviticus*. The installation features his seminal book (52 ¾" x 38 ½") opened to the segment describing the sacrificial services of the High Priest. The surrounding walls feature 12 terragraph prints and accompanying extracts from Leviticus in both Hebrew and German. Complementing the prints are paintings and priestly garments. Hudson Valley Center for Contemporary Art, 1701 Main Street, Peekskill, NY (914) 788-0100 or [www.hvcca.org](http://www.hvcca.org).

**September 12 – December 13, 2015**

*20th Retrospective: Highlights From The Past 20 Years*, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT (203) 899-7999 or [www.contempprints.org](http://www.contempprints.org).

**September 19 – October 31, 2015**

*The New York Society of Etchers: Portraits in Print*, Silvermine Arts Center, 1037 Silvermine Road, New Canaan, CT (203) 966-9700 or <https://silvermineart.org>. Participating NYSE artists: Ann Chernow, Ellen Izzo Coleman, Kirsten Flaherty, Stephen A. Fredericks, Elana Goren, Richie Lasansky, Brian Lynch, Bill Murphy, Sara Sears, Russ Spitkovsky, Bruce Waldman.

**September 24 – November 10, 2015**

*Weaving Past into Present: Experiments in Contemporary Native American Printmaking*, International Print Center New York, 508 West 26<sup>th</sup> Street, 5<sup>th</sup> Floor, New York, NY (212) 989-5090 or [www.ipcny.org](http://www.ipcny.org).

**October 9, 2015 – January 10, 2016**

*Martin Puryear: Multiple Dimensions*, the Morgan Library, 225 Madison Avenue, New York, NY (212) 685-0008 or [www.themorgan.org](http://www.themorgan.org).

**October 27, 2015**

*Society of American Graphic Artists Centennial Lecture*, moderated by Ira Goldberg, Executive Director, The Art Students League of New York. Panelists David Kiehl, Curator of Prints at the Whitney Museum of American Art; Robert Newman, President of the Old Print Shop; Michael DiCerbo, President of SAGA; and Susan Teller, Susan Teller Gallery, will discuss the history of SAGA in relationship to The Art Students League. The Art Students League of New York, Phyllis Harriman Mason Gallery, 215 West 57th Street (between 7th and Broadway), 6:30-8:00 p.m. Free and open to the public. RSVP recommended to [GalleryRSVP@artstudents-league.org](mailto:GalleryRSVP@artstudents-league.org).

**November 4 – 8, 2015**

*IFPDA Print Fair*, Park Avenue Armory, 67th Street and Park Avenue, New York, NY <http://www.ifpda.org/content/print-fair>.

**November 5 – 8, 2015**

*Editions and Artists’ Books Fair*, The Tunnel, 269 11th Avenue/222 12th Avenue, New York, NY <http://eabfair.org/about/>.

**November 7, 2015**

*Inaugural Symposium of the Association of Print Scholars*, Hunter College, City University of New York (CUNY), New York, NY, 10 a.m. – 6 p.m. Organized by Maeve Coudrelle (Tyler School of Art, Temple University), Allison Rudnick (The Graduate Center, CUNY and The Metropolitan Museum of Art), Britany Salsbury (RISD Museum), and Christina Weyl (Independent Scholar). For more information see: <http://printscholars.org/inaugural-symposium-of-the-association-of-print-scholars/>.

technique and compositions of Rembrandt. He took note of the varieties of paper the Old Master used, and from his own observation of the techniques of Auguste Delâtre, the artist learned that he could alter the visual effects of his etching based on the type of paper he chose and the tone and thickness of the inks he applied to the plate. These changes can be seen in three images of *Black Lion Wharf*. The first is printed on Asian paper; the second is on laid paper with a watermark of a griffin wearing a crown above the letters PF; the last image is on laid paper recycled from a ledger.

Whistler again uses the Thames for the setting in *Rotherhithe* (1860 etching and drypoint). Here, from the balcony of the Angel Inn, Cherry Gardens, in Rotherhithe, one can see the dome of St. Paul's Cathedral in the far distance. The work is vertical in format and depicts two men in the foreground. The composition is dominated by the figures, with the corner pillar of the balcony dividing it and framing the view of ships and the river beyond. There is an overall layering of horizontal bands of land, sea and sky, which Whistler would use as structural strategies throughout his printed *oeuvre*.

In 1879, Whistler was commissioned by the Fine Art Society of London to travel to Venice and make a series of twelve etchings. At the time he received the commission, the artist was broke and tired after his long legal battle with the critic John Ruskin, whom Whistler had sued for libel after Ruskin accused him of charging 200 guineas for "flinging a pot of paint in the public's face." The commission was for three months; Whistler stayed for 14 and made 50 etchings, from which he selected 12. These are known as the "Venice Set," and were exhibited in London.

*Nocturne* (1879-80 etching and drypoint) demonstrates a new or impressionistic style. Whistler used a lighter more broken touch that was well suited to the transient magic of Venice. Instead of taking the composition to the edges of the plate, he adopted a more allusive approach, often leaving areas incomplete or merely suggested. He employed a variety of techniques, mixing drypoint with etching and many times leaving a slight film of ink on the plate to suggest water or to enrich tone.

Later, in 1883, the Fine Art Society held a second exhibition of Whistler's etchings. Since the artist could not show works from the first set, he chose from among the remainder of his Venice Prints; included were also new prints of London subjects. *The Little Lagoon* (1879-80 etching and drypoint) is one of Whistler's most delicate Venetian etchings, with only the briefest touches of line work that shows the gondoliers, quiet waters with some shadows, buildings in the distance and clouds hanging low in the sky. Impressions of the subject are not enhanced by dramatic areas of tone, but are marked by an overall misty quality. He locked in a moment, as if with a camera. The remaining Venice etchings came to be known as the "Second Venice Set." The firm Dowdeswell and Dowdeswell published a selection of the remaining etchings in 1886.

To conclude, Whistler was a painter, draughtsman, decorator, and writer in addition to his work as a printmaker. He spent his adult life as an artist in three great cities: Paris, London, and Venice. He explored realism, aestheticism, impressionism, and classicism. A dedicated

printmaker, he produced etchings, drypoints, and lithographs, the best known of which are those he published in sets. The rustic charm of the "French Set," the gritty realism of the "Thames Set," and the decorative aestheticism of the "First" and "Second Venice Sets" document his approach toward printmaking. In correspondence to C. A. Howell, January 26, 1880, the artist wrote: "The work I do is lovely and these other fellows have no idea! no distant idea! of what I see with certainty...the whole thing with me will just be a continuation of my own art work, some portions of which complete themselves in Venice." This quote captures the artist's personality so well. The exhibition at Yale prompted many a visit – a real jewel!

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## "New Prints 2015/Summer," International Print Center New York, June 11 – July 31, 2015

*Gillian Greenhill Hannum*

This year marks the 15th anniversary of the International Print Center New York, currently located at 508 West 26th Street in Chelsea. The seasonal "New Prints" exhibits have been the backbone of IPCNY's programming over the years and have provided many artists from around the world with an opportunity to exhibit at the epicenter of the art world. This summer's show marks the 51st in the series of juried exhibitions organized several times a year by IPCNY and features 46 prints by 39 artists selected from over 2,000 submissions. The works in this show were selected by: Grayson Cox (Artist, Professor), Jennifer Farrell (Associate Curator, Department of Drawings and Prints, The Metropolitan Museum of Art), Tom Freudenheim (Art Critic and Retired Museum Director), Evelyn Day Lasry (Two Palms, NY), William Steiger (Artist), and Barbara Takenaga (Artist, Professor). Artists included are: Golnar Adili, Mark Barry, Kristian Battell, Mildred Beltre, Anders Bergstrom, Nicholas Brown, Douglas Collins, Tobias Crone, Jeffrey Dell, DETEXT, Shabnam K. Ghazi, Lari R. Gibbons, Sadko Hadzihasanovic, Tenisha Artes Hicks, Traci Horgen,

Travis Janssen, Louis Joseph, Jimin Lee, Julia Ludwig, Eimearjean McCormack, Jonathan D. Metzger, Jill Parisi, Ross Racine, Mark Rice, Elin Rødseth, Julia Samuels, Tatiana Simonova, Brian Spolans, Jelena Sredanovi, Dan Steeves, Deborra Stewart-Pettengill, Valerie Syposz, Marjorie Tomchuk, Carol Wax, Andy Wentz, Jenifer Wightman, John Willis, Ken Wood, and Liz Zanis. Presses and Publishers represented include: Crayolajunkie Press (Providence, RI), Pele Prints (St. Louis, MO), Skink Ink (Brooklyn, NY), and Wingate Studio (Hinsdale, NH).

Kristian Battell of Brooklyn was represented by *Flashback #3*, a 2014 silkscreen (all work in the New Prints shows must date from the preceding 12-month period). It is a study in three patterns: a polka dot blouse or dress on a hanger on a door knob in a room with patterned wall paper. Mildred Beltre (2003 Print Club of New York Artists' Showcase), also of Brooklyn, was represented by an abstract reductive woodcut, *Mount* (2015); it contrasts angular patterns in black and white with curved patterns in bright, bold colors. A third Brooklyn-based artist, Anders Bergstrom, was exhibiting *Brown Bag Test, December 21, 2014, Proof and Counterproof* (2014) in a glass case. It was comprised of 46 tiny paper bags arrayed in two lines with the bags going from a very pale brown to almost black.

Nicholas Brown from Mount Vernon, WA was represented by a beautiful black and white linoleum cut of the very intricate façade of a building, complete with railings, a fan, an air conditioning unit and clothes on lines stretched across the street. Tobias Crane of Rhauferfeh, Germany, was showing a very large piece, *Person Separation Device*, an etching and aquatint from 2014. In what looks like a drained swimming pool, people cling to each other in tight embraces on the left hand side, only to be separated at turnstiles on the right side. Cranes and prison watch towers can be seen above. DETEXT of New York showed a silkscreen on vinyl, mylar titled *INGREDIENTS (COCA COLA LIGHT)*; with black lettering on a shiny red surface, the 2014 print looks like a detail from a Coke can.

Shabnam K. Ghazi from Toronto exhibited several silkscreens based on memories of life in Iran. *Once Upon a Time in Tehren I and II* (2015) are three-dimensional pieces displayed in a case. Both are black and white. Both allude to textiles; the first has balls that look like balls of yarn; the second is a woven piece where individual strands seem to have Arabic script on them.

In *Halftone 2* (2015), Lari Gibbons from Denton, TX explores dot patterns through the use of relief, monotype, monoprint and collage. Also utilizing dots, but this time in bright, primary colors, is a silkscreen by Louis Joseph and Mark Rice entitled *REAM Interior #44* (2015). Joseph and Rice are from Baltimore, MD.

Jimin Lee of Okland, CA exhibits a large, aerial view of an airport in *Somewhere* (2014), a laser-cut woodblock and inkjet print. Jill Parisi of Washington, DC had three delicate, framed, sculptural hard-ground etchings on loktah tissue with hand coloring. Each was box framed and features a kaleidoscope-like pattern with titles *Shooting Star, Dots and Loops* and *Thistle Trilium* (all 2015).

Sadko Hadzihasanovic of Etobicoke, Ontario, was represented by a drypoint with *chine collé* and watercolor

titled *Young Frida* (2014), an expressively handled portrait of a young girl. Julia Samuels of Providence, RI showed a woodcut titled *Kentile Floors from the Back* (2015), a large black and white landscape with a street sign and the back of a large sign for Kentile Floors seen through a pattern of tree branches. Brian Spolans of Saline, MI was showing a screen print on illustration board of *Rocky Isles* (2014), a playful scene comprised of cut-outs. Jelena Sredanovi from Serbia was represented by *Between Water and Clouds* (2015), which looks like the view from a plane looking down onto clouds and ocean. Dan Steeves from New Brunswick, Canada, had an etching of men, boys and one girl standing under a waterfall. Titled *There aren't a lot of standing ovations* (2014), it shows most of the males flexing their muscles and otherwise striking manly poses.

Marjorie Tomchuk of New Canaan, CT had a very three-dimensional piece with deep embossing that explored texture and pattern. Carol Wax of Peekskill, NY showed *Celluloid Cycloids* (2014), a mezzotint of unwound spools of movie film with shadows repeating the pattern behind rendered in her usual, exquisite technique. John Willis of West Hartford, CT had a bold, abstract monoprint with relief and monotype titled *Conflicted Space #1* (2015), and Ken Wood of St. Louis showed a powerful, abstract relief print in blues and yellows titled *Written Words Fly II-b (AP2)* (2014).

Prices ranged from \$100 to \$7,200 with many pieces under \$500. Also on view was IPCNY's 15th Anniversary Benefit Print, *Blue Pearl*, a lithograph by Jennifer Marshall. The edition of 40 plus 5 Artist Proofs was printed by Andrew Mockler at Jungle Press Editions. The artist donated the work, which is selling for \$750 unframed, to support IPCNY.

## "15th Anniversary Exhibition of the New York Society of Etchers," International Print Center New York, June 11 – July 31, 2015

Gillian Greenhill Hannum

This exhibition, curated by Print Club member Stephen A. Fredericks, is a fitting complement to IPCNY's "New Prints 2015/Summer" exhibition. Housed in IPCNY's Project Space, the show celebrates the 15th anniversary of the Society, thereby highlighting the parallel histories of the two organizations – IPCNY and NYSE – both founded in the same year. A glass case along the far wall of the room housing the exhibition displays historical material focusing on the history of fine art etching in America. There is a copy of Thomas Bishop's *The Etcher's Guide* (Philadelphia 1879), the earliest known handbook on etching in the United States, written and self-published by an etcher. Next, one sees an 1882 New York Etching Club exhibition catalog. Founded by 21 artists in 1877, it was the first artist-printer group in the U.S. The catalog details their first public exhibit, held at the National Academy of Design. There is also a copy of an 1885 exhibition catalog. An 1889 copy of the publication *American Art*, price 25 cents, advertised "collectible"

prints within. These were generally photomechanical reproductions of fine art prints intended for mass distribution.

J. R. W. Hitchcock's 1886 *Etching in America, with Lists of American Etchers and Notable Collections of Prints* provided valuable documentation about who the leaders of the etching movement were; it was displayed near a proof of a landscape etching by printer H. Pruett Share showing his technique of palm-wiped printing on satin. A deluxe edition "fine art press" book, a copy of *Essays of Elia* by Charles Lamb with illustrations by R. Swain Gifford, James D. Smillie, Charles A. Platt and F. S. Church (New York 1883) was also displayed.

On the walls were a series of prints by artists connected with the Society. Will Barnet's famous image of two doves on a branch, *PEACE*, appeared as a digital print (2008). The original serigraph had been used as a poster for "The Art of Persuasion," a show mounted by the NYSE at the National Arts Club in 2006. The 2008 print, digitally modified by Ed Fausti, was included in the Society's 2008 "Art of Democracy" series. Barnet signed the variable digital edition, the only digital print he ever signed. Michael Goro's design for the "Art of Democracy" show poster at Loyola University Museum of Art, September 6 – November 9, 2008, was a digital reproduction of an etching. The Art of Democracy Coalition, comprised of the New York Society of Etchers and the Chicago Printmakers' Collaborative, mounted over 50 official exhibits and showed the work of over 1,000 artists.

The 15th anniversary show includes work by a number of artists whose names are familiar to Print Club of New York members — as Showcase artists, panelists and Presentation Print artists. Bruce Waldman, a 2014 Showcase artist, was represented by a 2006 etching of *The Stalker*, a theme he discussed in his artist talk to our Club. Also a 2014 Showcase artist, Kirsten Flaherty showed a mezzotint of a close-up muzzle of a sleeping dog titled *Otis III* (2015). Fred Mersheimer, the Print Club's inaugural Presentation Print artist, had a 2005 mezzotint of the Brooklyn Bridge at night, *Old Fulton*. Andy Hoogenboom, 2005 Showcase artist, was represented with a 2015 etching with aquatint and roulette of a modern glass high rise reflecting the buildings around it titled *New York Reflections*. Print Club member and exhibit curator Stephen Fredericks showed a delicate soft and hard ground etching of his lovely wife, *Anne-Rose* (2014). Other included artists were Marshall Arisman, Martin Levine, Carol Wax, Lou Netter, Deborah Luccio, Frances Jetter, Ann Chernow, Steven Walker, Elana Goren, Russ Spitkovsky and Sarah Sears.

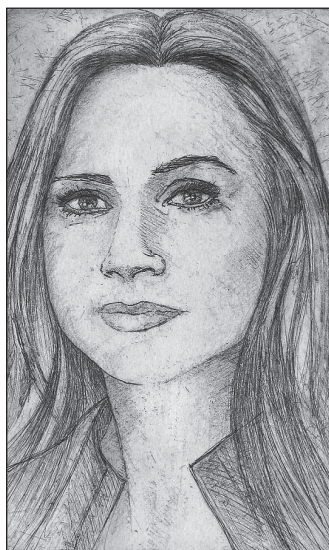
A small case in one corner of the room included a collection of catalogs from the NYSE's many shows. On the wall above was a brief history of the organization. It was founded by Fredericks and some friends in the spring of 1998 while he was enrolled in Michael Pelletieri's evening class at the Art Students League. He, Thomas White, Andy

Hoogenboom and Anne-Rose van den Bossche, Esq., serving as Counsel and Secretary, filed for not-for-profit status with the IRS, which was granted in 1999. The group mounted their first show in September of 2000. Following in the footsteps of the earlier New York Etchers Club, NYSE has a robust program of exhibitions, including numerous international exchange shows. A Fifteenth Anniversary exhibit will be mounted at the National Arts Club from October 26 – 31; the curator is Roberta Waddell, Curator of Prints Emeritus, New York Public Library.

## "Illustrations and Literary Themes in American Art: Works from the Collection," Montclair Art Museum, July 1, 2015 – January 3, 2016

Maryanne Garbowsky

As part of the Montclair Art Museum's current exhibition exploring literary themes in 19th and 20th century American art, the Shelby Gallery is displaying a collection of more contemporary works based on literary themes. Although there are only five prints in this small exhibition, they are prime examples of art's connection to literature. The exhibition, "Illustrations and Literary Themes in American Art," demonstrates the intimate relationship



Stephen Fredericks, Anne-Rose, soft and hard ground etching, 12 x 18 inches, 2015. IMAGE COURTESY OF THE ARTIST

between the two arts, sister muses whose single purpose is to create art, whether verbal or visual. The work in this "show within a show," like that of the larger exhibition taken from the Montclair Museum's permanent collection, shows how poetry, books, magazines, and historical events have inspired visual artists. Beginning with two lithographs by Will Barnet, one of which was done for the Print Club of New York, we see how the poetry of Emily Dickinson, a New Englander like Barnet, resonated with him, inspiring him to create these two fine prints. The first — simply entitled *Poem 130* — is based on the untitled poem that describes the end of summer days "when Birds come back — / A very few — a Bird or two — / To take a backward look." This nostalgic and melancholy emotion is rendered in a small litho measuring only 11 by 7 7/8 inches. In the print, we see the reclusive poet gazing out of her upstairs bedroom window looking at a blackbird on a tree branch outside. Like the bird, she is clothed in black and folds her hands together giving her a rounded, bird-like appearance. The room from which she stares is dimly lit, emphasizing the end of day, that imperceptible yet tangible time when what has been is now fading. The lithograph was the gift of Elaine and Julian Hyman in 2005.

The second Barnet print was created for the Print Club and is titled *Between Life and Life*. Done as the Club's presentation print in 1998, it is larger than the first (28 by 29 3/4 inches) and was a gift of the artist and his wife to the museum. This lithograph, also based on a poem by

Dickinson, uses the first line in its title. It begins:

Between the form of Life and Life  
The difference is as big  
As liquor at the Lip between  
And liquor in the Jug

In the print, we see a double image of the poet — again dressed in black — as she stares back at her reflection in the mirror holding up a glass of wine. In this celebratory gesture, the poet toasts the life lived and tasted in the present, distinguishing it from that in the jug that is stored for the future.

Although the following work is not a print, but rather a paper sculpture, it too finds the words of Emily Dickinson inspirational. In one of the poet's most haunting poems, Lesley Dill shows how the poet uses words to discuss what is hidden from sight — the soul, which "selects her own Society — / Then — shuts the Door — / To her divine Majority — / Present no more — ." Dill's discovery of Dickinson's poetry is credited with "changing the direction of her art." For my book, *Double Vision: Contemporary Artists Look at the Poetry of Emily Dickinson* (2002), I interviewed both Will Barnett and Lesley Dill, along with other visual artists who used Dickinson's poetry as a springboard for their work.

Winslow Homer is represented by two wood engravings, both from the pages of *Harper's Weekly*. *A Bivouac Fire on the Potomac*, done in 1861, describes a moment of recreation for Civil War soldiers as two black men entertain

them, one playing a fiddle while the other one dances. Although the war is still ongoing and will continue for three more years, the men take some time to laugh and enjoy themselves. The other, published in 1873, depicts children on their way to work in a local mill, responding to *The Morning Bell*. Appearing after the Civil War and during one of Homer's most prolific periods, the print is accompanied by a poem which contrasts children going to school with those who respond to "the heavy factory bell, / Which taken its tone from factory noise and din, / And wearily responding to its call, / Behold a day of hard-ship must begin!" At this time, there were no labor laws protecting children from factory abuses.

The last print in the exhibition is by Kara Walker, who uses an illustration from *Harper's Pictorial History of the Civil War* as the background to her work. Against this scene from the pre-Civil War South, she superimposes a black cutout silhouette of a slave woman running. This innovative and striking work, done in 2005, is an offset lithograph and silkscreen entitled *Alabama Loyalists Greeting the Federal Gun-Boats*. The label next to the work describes Walker's visceral reaction to these events: "I came to see...the Civil War as an internal conflict."

The show, curated by Gail Stavitsky and Kimberly Siino, runs through January 2016. Although it is a small show, it highlights the museum's fine print collection and presents it in an innovative and engaging way.

## Have Art? Will Travel

Maryanne Garbowsky

A variation on the theme of "What did you do this summer?" familiar to every returning student in English class is "What art exhibitions did you see?" Vacations give one a chance to recreate, regroup, and relax. They also afford the art lover the opportunity to visit both new and favorite museums to see current exhibitions. This year, travelling in New England, my husband and I made several stops to see shows that we might have missed were it not for our vacation.

The first stop was the Black River Academy Museum in Ludlow, Vermont where we saw a Theophile Alexander Steinlein (1859-1923) exhibit. Part of a commemoration for the anniversary of the start of World War I, the show focused on lithographs by Steinlein, an artist popular during the First World War. A commercial success as well as a prolific artist, he produced fifteen posters, ten paintings, hundreds of drawings, and more than two hundred lithographs, some of which were on view at the museum. These demonstrated not only his expertise as an illustrator, but also his compassion for soldiers and civilians alike during these difficult war years. His work, reminiscent of expressionists like Ernest Barlach and Kathe Köllwitz, depicts poignant scenes of soldiers as they face the hardships of battle as well as sensitive portrayals of those at home affected by the war. One particular print showed a mother and child huddled together as they both face an uncertain, war-torn world. The exhibition is on view until 2016 and is worth a look. One more reason to visit the

museum is that it is the former school of President Calvin Coolidge, our 30th President, and offers memorabilia relating to his early school days.

Next, we visited the Hood Museum at Dartmouth College in Hanover, New Hampshire. Here we were able to see not one but two wonderful print exhibitions. My favorite was the Stahl Collection, which opened in August and will be on view until December. The show includes thirty prints given to the Hood by the children of Barbara and David Stahl (Dartmouth College, Class of 1947) in memory of their parents. In all, the Stahls donated 118 works of art to the Hood, sharing their sixty year passion for collecting with a teaching institution. The current exhibition was drawn from this larger collection and displayed outstanding prints from German Expressionists like Emile Nolde, George Grosz, and Max Beckmann, as well as the work of such fine artists as Howard Cook and Bernard Brussel-Smith, among others.

But the highlight of this particular show was *Le Cirque* (The Circus, 1930) by Georges Rouault. The entire series of eight aquatints was on display. Early in the Stahls' career as art collectors, they purchased two prints from the series. It became their lifetime goal to complete the set. This they did in 2006 when they purchased the last print—the *Mounted Rider*. Now for this show, the eight all hang together. Most people, including myself, think of Rouault as a painter first and foremost. But a little research explains that he was an expert draughtsman and did many commissioned illustrations for well-known publishers. This series is an example. Rouault loved the circus and was commissioned by Ambrose Vollard to do color etchings and aquatints for *Le*

*Cirque de L'Etoile Filante*, which was published in 1938. The series of eight currently on view was commissioned for a book by Andre Soares simply entitled *Le Cirque*; however, it was never published because the text was thought to be too highly political. Nevertheless, the set of eight represents one of Rouault's finest works and includes several clowns. Rouault loved clowns and often identified with them in his work.

The second show at the Hood was a larger, more inclusive show of Canaletto's *vedute* prints. The exhibition "in honor of Adolph Weil, Jr." includes thirty etchings of Venice. But it is a different Venice than most might expect from Antonio Canaletto, an artist whose name is "synonymous with the topographical views" of the city. Interestingly, Canaletto, like Rouault, is known primarily as a painter. Canaletto was best known, in fact, for painting "views of Venice's most famous sites." The word *vedute* means views, but instead of the large, "luminous, sweeping views of the Grand Canal and Piazza San Marco," the artist surprises us in his prints with another look at Venice, showing instead a "hidden" side of the

city. He includes real as well as imaginary vistas and both city and country views, depicting scenes from everyday life. This smaller scale, more intimate approach is refreshing and unexpected.

Along with Canaletto's etchings, there are eight more from the Hood's permanent collection. These include work by James McNeill Whistler and others in his group. Whistler admired the popular 18th century artist, taking his own "*vedute*" a step forward into a more modern world. His distinctive style is also apparent in the more atmospheric, moodier tone of his works. Whistler was sent to Venice in 1879-80 on a commission from the Fine Arts Society. Once completing the twelve etchings he was charged to do, he extended his stay to complete fifty more etchings as well as pastels and paintings.

The show, which opened in August, will also be available through December. Both Hood exhibitions are well worth seeing. If you are on the road to New England this fall, plan to stop. If it means a detour, take it. The Black River Academy Museum and the Hood deserve a spot on your itinerary. You won't regret it.

## Collaborative Printmaking: The Emergence Of Artistic Lithography In Mid-20th Century America [Part 1]

Sheila M. Fane

### INTRODUCTION

Printmaking has been an integral part of art history for centuries. Anytime an image was created on one surface and transferred to another surface to create a finished image, a print was created. The block or plate on which the design was made was usually wood, stone, metal (such as copper, brass, zinc), linoleum, fabric screening and, since the twentieth century, different types of plastic sheets. The objects that have been printed upon are even more diverse. They have ranged from various papers and other plant materials, to wood, clay, fabric, animal skins, metals such as those named above plus aluminum and steel, glass and plastics. The materials for both the block/plate and the printed surface/object have developed along with new artistic and technical materials and processes (Wayne 1972).

Artistic original printmaking has been a part of the *oeuvre* of many important Western artists of the past, including Albrecht Dürer, Rembrandt van Rijn, Leonardo Da Vinci, Francisco Goya and Pablo Picasso, to name just a few of the most well-known. These prints have been created using the artist's own original imagery and have directly involved the hand of the artist. Lithography was invented by the playwright Aloys Senefelder (1771-1834) between 1796 and 1799. Goya first experimented with the new process in Madrid in 1819 but achieved his greatest success with the medium during his years in Bordeaux towards the end of his life. There he benefited from the expertise of the printer Cyprien Gaulon, adapting the technique to his own expressive interests ("Special Exhibition – *Goya's Last Works*"). Picasso was incredibly

talented in many mediums, including lithography. He printed at Atelier Moulot, Paris.

Artists of different cultures have interacted to create new and broader uses of artistic printmaking, as when common woodblock printed papers from Japan were used as wrapping for goods sent to Europe in the nineteenth century and were "discovered" by French artists. Also, in 1890, a major exhibit of Japanese color fine art prints was held at the École des Beaux-Arts, Paris. These different exposures broadened into an awareness of and appreciation for the artistic Japanese woodblock prints of the masters, such as Utamaro and Hokusai. These experiences inspired the Impressionists working in France to adapt many of the characteristics of Japanese design and color for their own paintings and prints. Notably, Mary Cassatt created flat-color scenes of women involved in intimate domestic tasks, a style and theme popularized in Japanese *ukiyo-e* woodblock prints, in her own color etchings of the 1890s (Mancoff 15, 20). In 1890 Cassatt rented a chateau on the Oise River to set up her etching press and hired M. Leroy, a professional printer, to create editions of twenty-five from the series of ten images that took as their subjects mother and child or a woman at home. She and Leroy, in her words, "sometimes ... worked all day (eight hours) both as hard as we could" (Ives 45-6). In a reversal, the French artist, Paul Gauguin, brought back to France images of the Pacific island cultures and people that he visited in his paintings and woodblock prints. He further advanced art and printmaking by creating conceptual ideas of his images and introducing the "primitivism" of non-Western art into his work (Pool 207).

Printmaking was also employed in the commercial world to create books, pamphlets, fabric designs, advertisements, packaging labels, decals, photographs and



other types of mass-produced, “printed matter.” Guttenberg’s invention of the printing press in the 1450s has been credited with the spread of the ideas and images of religion, literature, art, politics, cultures and with promoting reading and communication – in short, with changing the world.

It was against this backdrop, in post-World War II America, that two visionary women, one a European émigré, established print workshops that were to change forever the position of printmaking in the art world. Both took as their initial focus lithography, a form of printmaking often used in commercial applications. These two women and the collaborative print workshops they founded brought artistic lithography to the forefront of the American art world in the mid-twentieth century. Painters and even sculptors were invited and attracted to come to their facilities to work in close collaboration with master printers in order to realize their artistic visions. Tatyana Grosman’s Universal Limited Art Editions (ULAE), established in 1959 on Long Island, and June Wayne’s Tamarind Lithography Workshop (TLW), opened in Los Angeles in 1960, were game changers in the art world at just the moment when American art, largely in the form of Abstract Expressionism, was coming to the fore internationally. This paper seeks to examine the unique contributions of these two women and to document the scope and extent to which their respective presses, both still extant today, shaped the American (and, indeed, the international) art scene in the mid-twentieth century. That both were women may not be a coincidence in that their roles as nurturers were key to their success. [A third woman, Kathan Brown, established another highly influential print workshop, Crown Point Press, in the Bay Area of California in 1962. A number of the artists who printed with ULAE and Tamarind also worked with Crown Point, however Brown’s main focus was on the revival of etching, and she is, therefore, beyond the scope of this paper.]

### PRINTMAKING IN AMERICA

Perhaps it is not surprising that it was in America that this new direction in printmaking began. In the early development of the United States, the ideas and facts of immigration, the settlement of new lands, political ideas and movements, artistic and scientific endeavors have all been dependent on printing in many ways. One of the well-known examples is the proliferation of political pamphlets and writings before and during the Revolutionary War. Some of these were written and printed by famous revolutionaries, such as Paul Revere and Benjamin Franklin. Artistic printmaking in the early periods of American art largely involved original historical images, or imagery taken from the printer’s own paintings, such as those John Trumbull did, or reproduction of artwork done by other artists, such as Paul Revere did (Hults 699).

In the nineteenth century, American printmaking became mostly involved with chromolithography, the commercial counterpart to color lithography, the fine art. This medium’s popularity was due in large part to the inexpensive price of the chromolithograph, which furthered the American ideal of an educated and enriched American populace where members of the middle class

could enhance their homes with colorful works of art (Hults 701-2). Images of nature and land were especially popular. A prime example was John James Audubon’s, *The Birds of America*, first printed in America in 1858 by printer Jules Bien, who successfully created an inexpensive edition of the celebrated publication, previously issued in the U.K. as hand-colored engravings, using chromolithography (Hults 708). Other popular chromolithographic images were those of the expanding West, which were often done by printers copying paintings of the artist/explorers such as Albert Bierstadt and other members of the Hudson River School of painters.

One group producing “true” lithographs was Currier & Ives. They printed black and white lithographs that were then hand colored. This was a much more involved and tedious process than the newer chromolithographic one. Their familiar images were both original works commissioned by the firm and copied ones from paintings, the rights to which the company purchased (Hults 709).

Wood engraving continued to be used for illustration and reproduction in the United States, also. Winslow Homer did some dramatic and sensitive wood engravings of Civil War scenes in camps and hospitals and on the battlefields. Some of these subjects came from his paintings, as they had for earlier printmakers. As artists were becoming more facile and expert with wood engraving in their fine art work, the dominance of line was giving way to the creation of tonal areas using dots and other textural techniques to create a more atmospheric appearance. By the end of the nineteenth century, wood engraving and other reproductive printing techniques were being challenged by new black and white photographic methods. This led to their decline.

Although etchings were being created in America, it wasn’t until Alfred Cadart, a leader in the French etching renaissance, came to New York in 1866 that the quality and range of etching increased to become a revival movement in America. In 1877, the New York Etching Club was founded, and the lively growth of the American original print took off. Books were written on etching techniques. Both talented amateur and professional artists added etchings to their repertoire of works. The themes were most often pastoral, natural and idealistic scenes (Hults 712-13). Winslow Homer was an exception with his fully developed scenes similar to those of the wood engravers and traditional reproductive printers of the past. He worked depicting narrative subjects, sometimes of people in dramatic, dangerous situations, such as *The Life Line* (1884).

While the recently established etching societies died out by the end of the century, Joseph Pennell is credited with carrying the “ideals of the etching revival” forward into the new century; Pennell set precedents in etching and lithography; “...producing a large graphic oeuvre, he was a tireless champion of printmaking, writing, and speaking about it whenever possible” (Hults 725-26). An outstanding etching is *View from the Brooklyn Bridge* (1908), in which he depicted this new subject matter with fluid lines and atmospheric tones, making the skyscrapers appear more like a nineteenth-century scene. His romantic, optimistic vision of the city was a commonly held one before the Great Depression. While Pennell, a great admirer

er of Whistler, is often associated with etching, he recognized the artistic potential of lithography early in his career, and he and his wife researched and wrote the treatise, *Lithography and Lithographers* in 1898. Pennell's early cityscapes were a precursor to the images of the young printmakers of the twentieth century, such as George Bellows, Edward Hopper, Martin Lewis and Reginald Marsh. Painter and teacher Robert Henri reinforced the use of immediate, local subject matter and wanted his students to "... express the infinite moods and growth of humanity. An artist must first respond to his subject...and to my mind a fanciful, eccentric technique only hides the matter to be presented..." (Field 1).

It was with the turn of the century that American artists became more involved in realistically depicting the living conditions of Americans in the cities and on the farms. Bellows, Lewis and Marsh followed Pennell's imagery and love of printmaking and Henri's focus on representing the human condition. Working in both etching and lithography, these artists and others, such as John Sloan and Edward Hopper, shifted the focus of American printmaking from the idyllic landscapes of the nineteenth century to Social Realism, especially of the city life, in the new century. Their print work has been compared with that of Goya and Daumier in both subject matter and richness of tonality (Hults 731-32).

Besides Pennell, printers Bolton Brown and George Miller and painter George Bellows, for whom Brown printed, "raised the American consciousness of the artistic potential of lithography" during the early twentieth century (Hults 729). At the same time, Max Weber created small woodcuts. Rockwell Kent worked in wood engravings and lithographs. Arthur B. Davies and John Marin worked in a variety of etching techniques. In the 1920s, Charles Sheeler's lithographs and John Taylor Arms' etchings continued the printmaking traditions with their precise compositions of American architecture, drawing on both observation and abstraction techniques.

The American scene and Social Realism in printmaking grew with the Graphic Arts Division of the Works Progress Administration's Federal Arts Project (WPA/FAP) during the Depression of the 1930s. This provided official government recognition to printmaking as an art form. Although the federal government provided supplies and workshops in many American cities for printers' use, it also limited the artists with its bureaucratic mindset and rules (O'Connor 162-64). However, the fact that the WPA was a federal program all over the country allowed artists to work in their native or current locales, thus giving rise to art that focused on the regional characteristics of various parts of the United States and their different ways of life. There was also a fair bit of interchange, both within and beyond "the Project." Thomas Hart Benton and other Regionalists drew their subject material from the farm life of the rural areas, such as the Midwest, while Raphael Soyer, Isabel Bishop and Reginald Marsh and other urban artists depicted the realities and hardships of life in American cities. Some printmaking artists still maintained the traditional American landscape theme, such as Grant Wood and Thomas Nason.

The diversity of American printmaking expanded with further developments in lithography, woodcut, new types

of color printing and the introduction of silkscreen printing as an artistic medium. There was also an increased interest in the collection of original prints and a new awareness among artists of the affordability of prints, due in great part to the WPA's successful printmaking programs of the 1930s (Adams 136-49).

Along with the United States' involvement in World War II came American artists' movement toward patriotic themes and nationalism. Thus the traditional interest in and focus on landscapes and cityscapes continued through the wartime. However, the war also brought many European artists, escaping its destruction and atrocities, to America. Among them were printmakers, such as Stanley William Hayter, who recreated his Parisian studio, Atelier 17, in New York City in 1944. Hayter brought with him his European printmaking experiences and knowledge, changing the character of American printmaking (Hults 757-58). Working in the workshop atmosphere, he required the direct participation of the artists in the creation of their own plates and prints. Two of his students went on to spread Hayter's philosophy and training. Gabor Peterdi, teaching at Yale University, and Mauricio Lasansky, at University of Iowa, created printmaking departments which have proved important in the development and spread of American printmaking. Hayter's emphasis on complicated methods, mainly in intaglio printing, attracted artists focusing on these numerous techniques. Hayter was sometimes criticized for concentrating on the means, the methods of printmaking, rather than on the finished print imagery. Rudi Pozzatti at the University of Indiana was influenced by Hayter's advances from a distance. But he also taught experimentation with the plates and printing techniques, including mixed media prints. He recognized the advantages of the group experience, which encouraged some painters and sculptors to try printmaking (Hults 787-89). Karl Schrag, Hayter's assistant printer and successor at Atelier 17, credited the workshop milieu with producing an exchange of knowledge, immediate communication of ideas and techniques, and the diversity of many talented artists and printers, which made the amazing progress in mid-century American printmaking possible (Schrag 101).

But the shift in painting imagery in American art, from realistic work to abstraction, the enlarged role of color and the increased size of canvases meant that painting and printmaking efforts experienced a split in the 1950s (Hults 784). The exception to this trend was Milton Avery, who did work at Atelier 17 but who also created colorful, abstracted natural and human imagery in his monotypes, which he hand printed himself without a press (Hults 789).

During the 1950s, there was a renewal of interest in etching, woodcuts and wood engraving. Leonard Baskin, Antonio Frasconi, Misch Kohn and Carol Summers were some of the artists who created large, bold woodcuts and wood engravings following the lead of the painters who were working on very large Abstract Expressionist paintings. Most of these printmakers used vivid colors, while Baskin created large, powerful black and white images of war and human suffering.

The silkscreen was adopted by artists in the 1950s, who called it serigraphy to distinguish it from the commercial

silkscreen process. A few artists experimented with this new medium, but it failed to gain wide recognition due partly to its difference from traditional printmaking methodology and to a "widespread distrust of the 'originality' of the art itself" (Castelman 11). Sister Corita Kent and Ben Shahn, creating very different types of imagery and content, were two artists who espoused serigraphy during the 1950s. However with the rise of Pop Art in the 1960s, the silkscreen process gained wide popularity and artistic recognition. Andy Warhol became famous for his Pop Art serigraphs depicting both common household items and tragic events in American history. This process was adapted to utilize photographic imagery, making it "an incomparable tool in the creation of post-painterly art" (Castelman 14).

The Print Council of America, founded in 1956 by collector Lessing Rosenwald and a group of print curators, wanted to provide discussions of prints and to educate and protect the public from misrepresentation of reproductions of art as original prints. They conservatively defined the artistic print in 1961 in an effort to educate and protect the growing printmaking efforts in America. Also in 1961, the Pratt Graphic Workshop in New York was set up by Pratt Institute to encourage original printmaking. With the experimentation in Atelier 17 and other American print workshops, the range of technical possibilities was rapidly increasing so that the nature of original prints was expanding and including other techniques and mediums not traditionally associated with the original print. For example, due to the flexibility of silkscreen techniques, each print in an "edition" could look different. For instance, Edouardo Paolozzi varied the same image by rearranging the order of the screens printed in a multi-screen print (Castelman 13).

Lithography in America, "through extensive commercial use, had become debased as an art form," and thus was not practiced as an art form in America in the twentieth century (Inman 41). Tatyana Grosman, the wife of a New York Abstract Expressionist painter, created the Universal Limited Art Editions workshop and publishing business when she needed to take her financial future into her own hands. This daughter of a Russian typographer decided that she had to undertake something that would be meaningful to her personally and professionally (Gilbert and Moore 11).

June Wayne was an artist and a printmaker from a young age. When she wanted to create lithographs she had to go to Paris to work with a master printer. She lamented the lack of artistic lithography print shops and the disrespect shown artistic lithographs by both American artists and the American public. Writing a grant proposal to the Ford Foundation, she cited six goals that she wanted to achieve by establishing a lithography workshop to train Master Printers, create artistic lithographs and promote lithography as a fine art form.

It is because of these two women that lithography was a major part of the "Print Boom" in America during the 1960s. Their stories and that of their printmaking workshops are essential parts of the history of American art and demonstrate the importance of printmaking then and in the art world of the twenty-first century.

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[This is the first installment in a series of articles drawn from a Master's essay written by the author in partial fulfillment of a Master of Arts in Liberal Studies.]

## Former Showcase Artists

**Karen Whitman** (Artists' Showcase 2001) had a show, *Rooftops, Streets & Bridges: Linoleum Block Prints*, at Bearsville Graphics/Karrick Fine Art on Tinker Street in Woodstock, NY from August 8 to September 20. **Yasuyo Tanaka** (Artists' Showcase 2009) has 15 of her prints, under the title "From Key to Key," on exhibit at the new Hills Learning location, 315 Madison Avenue, at 42nd Street, Suite 900.

## Renewal Reminder

The Donald Teskey print will only be sent to members whose renewals for 2015 – 16 have been submitted. If you have not yet renewed, please do so immediately. Vacancies will be filled by new members beginning in October.

## Past Presentation Print Artists

Members may be interested to know that the first quilt by 2014 Presentation Print artist **Faith Ringgold** to hit the auction block, *Maya A's Quilt of Life* from Maya Angelou's estate, was recently sold by Swann's for \$461,000 to Crystal Bridges Museum. Its pre-auction estimate was \$150,000 to \$250,000. Full details can be found at [http://www.artfixdaily.com/news\\_feed/2015/09/16/9409-oprahs-gift-of-faith-ringgold-quilt-to-maya-angelou-tops-13m-auct](http://www.artfixdaily.com/news_feed/2015/09/16/9409-oprahs-gift-of-faith-ringgold-quilt-to-maya-angelou-tops-13m-auct).

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