

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station • New York, N.Y. 10163 ** 212-479-7915

Latest News

November/December 1994

President's Greeting

The Print Club of New York, now in its fourth year of operation, started off 1994 by distributing a three-color woodcut by well-known artist Alex Katz to its two hundred members. Next year's print, chosen by the Print Selection Committee is a lithograph by the esteemed artist April Gornik, that will be distributed in the fall of 1995. The first program of the season, "Artists' Showcase", was a great success. It was attended by over 50 members and friends who had the opportunity to meet four of the exhibiting artists. We have many more exciting events scheduled for the remainder of 1994 and the beginning of 1995 (See page 3). Our thanks go to Roz Weinstein, chairperson of the Events Committee.

One of the many goals of The Print Club for the upcoming year is to increase members' involvement in Club activities. We welcome any suggestions or ideas that you have and would be happy to have members help in any of the Club's committees. You may contact the Club either by phone or mail. As President, one of my goals is to establish a place that we can call our own, where members can meet and exhibitions can be held; such a place also could house a permanent collection of the prints created for the Club.

Regarding Club officers, there has been a slight restructuring. Danny Redmon, who is one of the Print Club's charter members, has accepted the post of Club Historian, and it is my hope that we will begin a lasting tradition for Danny to record. Michael Dym remains our Vice President, Norman Brock, Club Treasurer and, Charles Seidman, Secretary, while Geri Mickenberg has been appointed Recording Secretary.

I want to thank all of the Board members for their hard work and accomplishments and end by complimenting Morley Meldon, who started the Club three years ago and successfully guided it through its first three years.

Julian Hyman

"Jessica" Created

By Alex Katz

We have again been fortunate to have a great American artist, Alex Katz, create an original print exclusively for members of The Print Club of New York.

Together with master printer John Erickson, Mr. Katz has created a three-color print that depicts a smiling woman with strong eyes, large red lips—and the innocence of pig-tails. This woodcut of "Jessica" shows us how Mr. Katz balances color, strength of line and other elements to create the flat two-dimensional image for which he is so well known.

Mr. Katz, born in New York, was educated at Cooper Union, the Skowhegan School of Painting & Sculpture, Maine, and Colby College, also of Maine, where he holds an Honorary Doctorate. His work is represented in numerous private collections and museums all over the world. Just a few of the public collections are: The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum, Boston Museum of Fine Arts, Art Institute of Chicago, Tate Gallery of London and Fogg Art Museum of Harvard University.

Those who attended the reception at Marlborough Graphics with Mr. Katz and his lovely wife (and frequent model) Ada in November 1993 had a superb view of the artist's latest accomplishments.

The Print Club of New York is pleased to offer this print, limited to 200 impressions, to our members.

Board of Directors

Julian Hyman—President
Michael A. Dym—Vice President
Charles Seidman—Secretary
Norman I. Brock—Treasurer
Geri Mickenberg—Recording Secretary

Harriet Burdock, Hilda Castellon, Matthew J. Collins, Marion Deutsch, Sylvie H. Gallagher, Morley G. Melden, Glen Nelson, Dan Redmon, Martin Seham, William Selden, Ernest Shapiro, Spencer Weber Waller, Rosalyn S. Weinstein

Portland, Oregon Museum: A Remarkable Resource for Print Enthusiasts

by Jean Melden

The interest in prints is alive and well in the Pacific Northwest. The Vivian and Gordon Gilkey Center for Graphic Arts is a major resource for the region. The center, located within the Portland Art Museum, includes a graphics art gallery, state-of-the-art vault, conference room, education offices and study room. The study room is the only facility in the Northwest that allows the public, students and scholars to personally examine works of art on paper from the 16th century to the present day.

In 1978, the nucleus of the Portland Art Museum's outstanding collection was formed when Vivian and Gordon Gilkey donated approximately 8,000 prints from their personal collection, including superb examples of traditional Ukiyo-e prints. In the same year, Gordon Gilkey began his highly productive tenure as the museum's Curator of Prints and Drawings, a position he holds today. Under his leadership, Portland's collection has grown to 19,000 prints and drawings.

As an artist-printmaker, educator, collector and advocate for prints and printmakers, Gordon Gilkey has been a pivotal figure in the visual arts in Oregon for decades. His academic career includes 30 years at Oregon State University, where he began as a professor of art and later became Dean of the College of Liberal Arts. He is currently Professor and Printmaker-in-Residence at the Pacific Northwest College of Art, College of the Portland Art Museum.

Now in his 80s, Gordon Gilkey continues his innovative printmaking. An active member of SAGA, some of his newest computer enhanced prints are presently included in SAGA's traveling show.

Artists' Showcase

The Print Club's September 13th presentation of the Artists' Showcase was an exciting standing-room-only event. Several of the exhibiting artists also attended the show.

Michael Dym showed the work of Werner Hoefflich and Caroline Gallois, two young New York contemporary artists whose print work has grabbed the attention of critics and collectors alike. Longtime collector Norman Dubrow showed the magical canvases and prints of Alexis Rockman and the Conceptual work of Guillermo Kuitca.

Morley Melden presented the work of Bill Murphy, Ron Adams, Joan Busing and Jody Forster. Mr. Murphy also attended the presentation and was seen cornered afterwards by a large group of prospective collectors.

Julian Hyman presented the work of two artists. They were Ward Davenny and Sherman Drexler, who have exhibited in many gallery shows in the metropolitan area.

The Print Fair: Going Strong

by Kristin Peterson

While consistency has not been the watchword of late for many art fairs, The Print Fair, now in its fourth year, has proved an exception. From November 11 through 13, New York's Seventh Regiment Armory will host over 90 member galleries of the International Fine Print Dealers Association. As in years past, the show promises a voluminous gathering of works spanning five centuries, from Old Masters to contemporary art.

Many returning dealers cite the fair's structure as a factor in its continued success. "It is unquestionably a better-organized event," remarks London dealer Gordon Cooke. Others view the Print Fair as the perfect venue to reach an international buying audience as well as colleagues from other countries. Paris dealer Jeffrey Kaplow notes that the fair's strong attendance, despite what he terms the "secular crisis of the last two to three years," demonstrates that there is still a demand "for good works at reasonable prices."

Among the highlights are a series of prints with New York themes by Childe Hassam, John Marin and others from New York's Sylvan Cole Gallery, and the 1650 Rembrandt etching *Landscape with an Obelisk* from Boston's Child's Gallery. For more information regarding the Print Fair, call 212-777-5216. *Reprinted courtesy of Art & Auction November 1994.*

History of The Print Club of New York

by Elaine Hyman

In recent years there has been a growing interest in forming a print club for collectors in the metropolitan New York area. In 1990, at the suggestion of Sylvan Cole, Morley Melden began exploring this possibility with fellow print lovers. With the assistance of Sylvie Gallagher, Hilda Castellon and Jean Melden, a questionnaire was drafted to reach out to interested print collectors for names, addresses and ideas toward developing such a club.

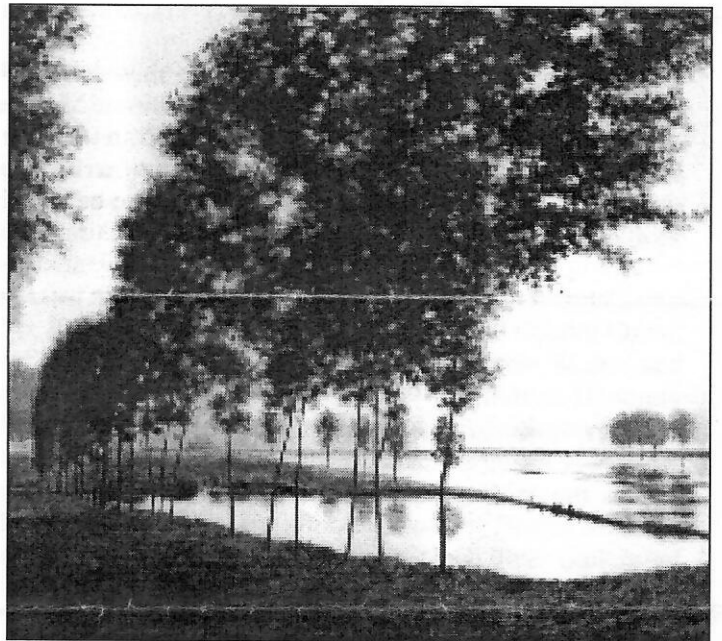
As evidenced from the returned questionnaires, there was a lot of enthusiasm about fostering such a club. Those collectors that expressed the most interest in helping the club get organized were invited to a preliminary meeting, where it was proposed that the club be run democratically with a large board of trustees. The Founding Committee then established The Print Club of New York, Inc., as an educational, not-for-profit club. Michael Dym initiated the legal work to register the Club with the Secretary of State of New York, and Spencer Waller, a law professor and member of the founding group, joined Michael Dym to develop the by-laws and other legal matters necessary to the Club's future.

The new Board of Trustees began monthly meetings and Martin Seham graciously offered a conference room to serve as the Club's meeting place until we find a permanent home. President Morley Melden and his board selected artist Frederick Mershimer to execute the inaugural print and limited the enrollment to 150 members. However, the Mershimer print, "Passage," a mezzotint of a New York City street at night was so successfully received that the membership roster was quickly filled. The Board decided to accommodate the many disappointed print lovers by increasing the membership to 200 for 1993. Flyers left at print fairs, galleries and auction houses helped to fill the Associated American Artist Gallery on October 21st, 1992.

Members of the board developed varied programs at museums, galleries and print workshops. The internationally known artist Karl Schrag designed a beautiful limited edition woodcut for 1993. He gave a wonderful lecture at the Kraushaar Gallery at the introduction of "My Room-Bright Night". When it was announced that Alex Katz would do a color print for 1994, we had to create a waiting list. The quarterly newsletter was prodigious labor for Morley, Jean and Glen Nelson. We now have Kristin Peterson, an editorial staff member of *Art & Auction* magazine, ready to do this job for us.

We are already committed to April Gornik, one of America's brightest new stars in the art world to do our 1995 print. The Board of Trustees is dedicated to maintaining the goals of the founding committee. Newly elected president Julian Hyman echoes the sentiment that the major commitment of the Club is to education and shared expertise in collecting. The extra bonus for many of us has been the making of new friendships.

The Club gives special thanks to the Newmark Gallery, Stone & Press, Summa Gallery, Mary Ryan Gallery, Associated American Artists, Kraushaar Gallery and the Old Print Shop. We also received help from the officers of other print clubs, such as Charles Semowich of the Albany Print Club and Charles Rosenblatt of the Cleveland Print Club.



Artist April Gornik's landscape print to be presented to The Print Club of New York, fall 1995

Upcoming Club Events

Wednesday November 16, 6:30pm

A talk about Old Master prints with **Carlo Bella** at the **Pace-Macgill Gallery**, 32 East 57th Street, New York, N.Y.

Saturday November 19, 11:00am

A tour through **Tyler Graphics Ltd.**, 250 Kisco Avenue, Mount Kisco, N.Y. For directions call 914-241-2707

Tuesday December 6, 6:30pm

A lecture on Print Conservation with **Peggy Ellis**, from the New York University Conservation Center, at the **Institute of Fine Arts**, 1 East 78th Street, New York, N.Y.

Future Events TBA

- *Yvonne Jacquette talk at the Brooke Alexander Gallery
- *Tour of the Museum of Modern Art's Print Room
- *Tour through the newly renovated Zimmerli Galleries

FYI

For those interested in works by artist Bill Murphy, he is represented by the Susan Teller Gallery. Call 212-941-7335.

Prints for Sale

The Club offers a classified ads service. For information about the prints listed, call the sellers directly. Their phone numbers appear below. To place an ad in the next newsletter for a nominal fee, call Glen Nelson at 201-938-3565.

Frederick Mershimer "Ascension" Mezzotint: \$1,000
Frederick Mershimer "Winter Evening" Mezzotint: \$420
Call Ken Morse at 301-530-2295



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