

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station • New York, N.Y. 10163

Latest News

Winter 1994

PCNY Prints Enter Museum Collections

Thanks to the generosity of three members, our commissioned prints have now been donated and accepted by three important permanent collections. Louis Dailey has donated the Mershimer print to the Fogg Museum at Harvard University, and Robert Lewis has donated the Mershimer print to the U.S. Library of Congress.

Danny Redmon has donated the Schrag print to the Museum of Modern Art in New York. All of these donations have been graciously accepted and acknowledged with official letters thanking the contributors. The Print Club of New York, Inc. is proud that our members are offering these prints so they will be available to the public for many years.

Upcoming Club Events

Wed. March 23 6:30pm

A gallery talk and show of *Philadelphia Printer Makers* by Susan Teller at the Susan Teller Gallery, 568 Broadway, NY, NY (between Broadway and Prince St.)

Tue. April 12 6:30pm

Walking tour by artist Craig McPherson of his "Harbors of the World" exhibit that was commissioned by American Express. This is a permanent installation located in the American Express Tower at the World Financial Ctr; located at 200 Vesey Street, NY, NY. Meet in front of the exhibit on Mezzanine floor.

Tue. May 3 6:30

Visit to Print Department at MoMA. Details later.

Sun. June 5

Demonstration by artist Richard Pantell at his studio in Woodstock, NY. This might involve a small cost to pay for transportation. (Note: Richard Pantell has a show opening March 5 at The Old Print Shop, Inc., at 150 Lexington Ave. between 29th and 30th Sts.) Details later.

Tue. June 7 6:30

Preview of the Swann Galleries' Spring Auction at 104 East 25th Street, NY, NY.

Alex Katz Woodcut Selected for Newest Print Commission

The Print Selection Committee is delighted to announce that a special three-color woodcut of a young girl has now been created for us by the artist Alex Katz. Each of our members will receive an original impression from this exclusive limited edition, following dues payment later this spring.

Those who were fortunate in being able to attend the reception with Alex Katz last November 14 had a superb view of the artist's latest accomplishments. David W. Kiehl, Adjunct Curator of Prints at the Whitney Museum, gave us an in-depth tour of the print show at Marlborough Graphics, which helped to clarify the latest advancements in Katz's artistic development.

These exciting prints, many of them quite large, were further supported by the co-exhibit of his large paintings. During the reception, the artist and his accomplished wife, Ada, were able to visit with our members, and we all felt that we would like to have at least one Alex Katz print in our collections. Now, that possibility is about to happen.

The newly commissioned print is a substantial contribution to the quality art for which The Print Club of New York, Inc. is becoming known. It is enjoyable and effective—and a true example of the Alex Katz style. We are all indebted to the artist for his kindness and generosity in creating this print for the Club.

Workshops in Printmaking at Manhattan Graphic Center are now available through The Learning Alliance. Fees are modest; usual hours are Wednesdays from 6:30 to 9:00 pm.

For information, contact The Learning Alliance at 494 Broadway. Telephone 212-226-7171.

William E.C. Morgan Rediscovered

by Joseph A. Haller, SJ
Curator of Prints, Georgetown University

The superb prints of William Evan Charles Morgan may be found in London's British Museum, Oxford's Ashmolean Museum, the Rosenwald Collection in Washington's National Gallery of Art, and in Georgetown's Lauinger Library. His engraving tools, his Prix de Rome and Logan medals, and 49 of his 51 known prints are now part of Georgetown's permanent research collections. Amassing this collection has been a challenge.

Kenneth M. Guichard, in his 1977 book, *British Etchers: 1850-1940*, described William E.C. Morgan as a "London engraver and drypointer of distinction." Puzzled that "barely a dozen titles" of his work were then traceable, he added that "it is scarcely a tribute to such a distinguished artist that so little has been recorded about him."

Georgetown University held seven of those titles when Guichard published his book in 1977. We accessioned eleven more over the next fifteen years. Finding a trove of Morgan's work in Switzerland in May 1993, we were able to add another 31, bringing Georgetown's holdings to 49 prints, (including five bookplates).

Morgan was born in London on October 13, 1903. As a student at the Slade School in the Fall of 1923, he was urged by Professor Tonks to enter the Prix de Rome competition in wood engraving. He won that competition, its medal, and its coveted three-year scholarship at the British School in Rome, 1924-1927. There he found his inspiration in the prints of Durer and the charm of northern Italy's countryside.

During the Fall of his final year, a friend suggested that he send three of his prints to Bertha Jaques of the Chicago Society of Etchers who was assembling the entries for the Society's January 1928 exhibition at the Art Institute of Chicago. Ms. Jaques was impressed with what she saw. So were the judges who awarded Morgan's "The Source," a fine Amazonian nude with spear standing guard over a tiny spring, its prestigious Logan Medal and its 1st purchase prize.

Then came Malcolm Salaman's article in the May 1928 issue of "The Studio" in which he lavished praise on the young artist's accomplishments, illustrating it with seven Morgan prints, including "The Source." That same year, Morgan's "Nymphs Bathing" appeared in *Fine Prints of the Year, 1928*, to be followed by "Perseus" in 1929, "The Brook" in 1930, and "The Waterfall" in 1931.



Study for Self-Portrait of Morgan at Age 27

Morgan, now married, joined the Chicago Society of Etchers as an active member in 1930. But when the fine print market began to collapse in the wake of the Great Depression, Morgan lost heart. The following year, at the invitation of a patron, he took up residence in Scotland to wait out the Depression, producing only an occasional print during the next several years.

In 1935, however, his interests in etching seemed to revive. By March he had completed his large etching entitled, "Cloudburst Chaos," followed a month later by his even larger "Kinloch Aline Castle." Eagerly he sent both prints off to Mrs. Jaques in Chicago "for the next show you hold."

Morgan pulled his last prints in 1938, a pair of wood engravings, and two excellent line engravings. The close work, however, was taking its toll on his eyesight. Putting his engraving tools aside for the last time, he took to his paint brushes, never to return to printmaking again. Following a long sojourn with his wife in Switzerland, Morgan died there on March 30, 1979.

Georgetown University plans to open a retrospective exhibition of Morgan's prints March 9 through June 24, as its tribute to this distinguished and not-to-be-forgotten British printmaker during the years between the two world wars. Exhibit hours 9-5:30, Mon. through Fri., except May 30. For further information, call G.M. Barringer at (202) 687-7475.

Jackson Lee Nesbitt

by Julian Hyman

Jackson Lee Nesbitt was born on June 16, 1913 in McAlester, Oklahoma. He grew up in Muskogee, Oklahoma where he worked in his father's printing business.

He began his formal art training at the Kansas City Art Institute. Here, he first met Jon de Martelly and Ross Braught. He learned his technique in etching and illustration from de Martelly.

In 1935, Thomas Hart Benton came to Kansas City to work on the mural for the state capital in Jefferson City. At the same time, he began to teach at the Art Institute. Jack Nesbitt became a student in his drawing class and remained with Benton as his instructor until 1938 when he was chosen to be a teaching assistant for Benton's evening class. Benton became his true mentor, and they became very close friends, with both the Nesbitt family and the Benton family sharing much time together. Benton was to become the Godfather to Nesbitt's only son, Thomas.

When Nesbitt graduated from the Art Institute, he was asked to stay on and use the facilities to continue to paint and etch.

An important event occurred in 1937 when the Sheffield Steel Company commissioned Nesbitt to make a series of etchings for them. He created many outstanding images of both the steel plant itself and of the workers. He made a painting of the steel plant that was included in the 1939 World's Fair in New York.

In 1939, he received his first commission from Associated American Artists. Subsequently, AAA published five of Jack Nesbitt's prints.

When the war broke out in 1941, he began to work for Pratt & Whitney and soon, because of his great ability, was given the position of plant artist. This required that he draw pictures of airplane engines and other equipment.

After the war ended, he returned to the Kansas City Art Institute and taught there for about three years. He then accepted assignments from a number of large companies until he accepted one from the Lockheed Corporation in Atlanta, Georgia, and relocated in that city.

Since the United States entered into a period when non-representational art became the vogue and abstract expressionism became dominant, Jack Nesbitt—like many

other realist artists—found the times to be difficult and took a position as a salesman with a company that had reproduced a number of his Sheffield etchings. He sold advertising and became successful enough in that endeavor that he was able to sell a business that he had established. He began to explore ways to reenter the field that he loved. So with the help of the Rolling Stone Press, in Atlanta, he chose to do lithography. And in 1987 he created "The Auction Barn." This was the first print in his second period of life as an artist. It was a scene that he recalled from many years back on an afternoon that he spent together with Thomas Hart Benton. He has subsequently made a number of very fine prints that conjure up memories of an era long since past.

Jack Nesbitt remains a happy and pleasant gentleman and has always been low key. He has established his place as an important etcher and lithographer. He has many of the qualities of his famous mentor, Thomas Hart Benton, and he has added his own name to an important group of artists known the "The Regionalists."

Albany Proposes A Museum For Prints

On its 60th anniversary, The Print Club of Albany, Inc. is seeking comments, ideas, and support for The Museum of Prints and Printmaking, a separate non-profit corporation chartered by the New York State Board of Regents. The driving force behind the concept of this museum is Charles Semowich, President, and other officers and board members in Albany, who would be responsible for the museum.

In a message to members and other potential supporters, Semowich requests feedback as to interest and support for the project. PCNY members who might be interested in commenting and/or supporting this museum are encouraged to write directly to Charles Semowich, c/o The Museum of Prints and Printmaking, P.O. Box 6578, Albany, NY 12206.

Smith College Benefit/Exhibition

The prints of invited artists produced in the workshops of Smith College from 1984 through 1993 will be exhibited at Midtown Payson Gallery, 745 Fifth Avenue, from April 5-9. Included among the prints produced at Smith College are works by James Rosenquist, Janet Fish, Jane Goodman, Yvonne Jacquette, Robert Cumming, Gregory Amenoff, and Mary Frank. For info call (212) 758-1900.

PRINT SWAP IDEA

Name(s) _____

Interested _____ Not Interested _____

Please tear off this box, fill out, and mail to the
PCNY c/o Program Committee.

Swap Meet?

The Programs Committee would like to know if club members are interested in participating in a print swap. This is conceived as a *friendly*, educational way to learn about and possibly benefit from each other's *personal* print collections. Initial thoughts are:

- a room would be rented
- a participation fee would be involved to defray costs
- members might be limited to bringing up to 5 prints

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Prints for Sale

The Club is experimenting with a something new: classified ads. 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 (201) 938-3545.

Felix Buhot "L'Hiver Paris 1878" \$750

John Sloan "Expecting A Turkey from Uncle" \$450

Seymour Haden "Iffley Mill" \$300

Call Spencer Waller 718-780-7546

Currier & Ives "Blue Monday" framed, \$100

Leonard Baskin "Self Portrait" framed, ed. 50, signed/numbered \$150

Leon Golub "Riot" ed. 100, signed/num. 22"x33" \$300

Mark Freeman "View of Third Ave El" signed/num. \$350

Call Michael Dym 212-932-2034

Jim Dine "Woodcut Heart 1993" signed, ed. 500, 23"x17½", three-color woodcut \$600

Richard Bosman "Aux Armes" 1991, two version each edition of 24 6"x11½" each, woodcut & paint on bandages, \$325 each version

Contact Dan Redmon 212-947-6357

