

The Print Club of New York Inc

Spring/Summer 1998

President's Greeting

Julian Hyman

Our Print Club has had a very rewarding and successful winter. There have been many outstanding events, including a recent visit to the New York Public Library. Roberta Waddell, Curator of Prints, discussed the history of the Library's acquisitions and displayed highlights from its outstanding collection of historic and contemporary prints. The Program Committee headed by Muriel Moss has already arranged exciting Fall events, including a discussion with the artist of our 1998 Presentation Print and our annual Artist's Showcase held at the National Arts Club. In the past both of these events were outstanding, and we look forward to them again.

The Print Club has revised its charter under the guidance of our legal consultant, Michael Glass. As part of the change, an Annual Membership Meeting has been called on June 2nd at the Liederkrantz Club, 6 East 87th St. We invite all of our members to attend this important meeting which will also feature a get acquainted cocktail party to enable members to share their experiences as collectors. The cocktail hour is at 6:00 p.m. to be followed by the meeting at 7:00 p.m. A ballot has been mailed to all members who cannot attend the Annual Meeting.

I have received some very pleasing feedback on our last Presentation Print, "Berkshire Glory," produced by the well known artist, Stanley Boxer. The print was the first abstract print to be offered by the Print Club, and it proved to be a successful effort to please our members who prefer abstraction to realism.

We have been fortunate to have added a number of new members with excellent qualifications in the field of prints and printmaking. They should prove to be an asset to our Club. We are also pleased to announce the addition to our Board of Trustees of Ms. Ruth Davis who has been very helpful in many of the Club activities. I again urge you as a member to take an active role in our Club events and to volunteer for one of our committees. We can always use your expertise, and you will find it an enjoyable and rewarding experience.

The Print Club of New York, Inc.

P.O. Box 4477 Grand Central Station
New York, NY 10163
Tel:(212)-479-7915

Publications Committee:

Marilyn Ehrlich
Elaine Hyman
Arlyne Lesser
Geri Mickenberg

Newsletter Editor:

Arlyne Lesser

Collecting Original Art in Books

Dan Redmon

As the cost of contemporary prints has escalated, so has that of deluxe editions of books. Over the years, I have discovered a number of small book presses that periodically publish special editions with loose prints which often cost very little. For this article I have focussed on some of these presses with the following criteria: 1) their publications have original prints inserted or attached to the book; 2) the prints or books should normally be limited and signed; 3) their prices should be under \$300. Often the special limited editions are inserted into the regular trade editions which are normally limited from 800 to 2,000 copies. Because of the small sizes of these trade editions, they also become desirable to collectors.

These presses may be contacted directly, but as in any publication there is no guarantee that a specific title mentioned will still be available. The most important thing is that you give the press your name and address so that you will receive notice of future publications.

Emphasizing the art in these publications, I apologize to their authors because many of the publications wouldn't exist without the collaboration between the author and the artist. I also will not discuss publications by Arion Press, The Gehenna Press or the present Limited Editions Club because they are probably well known to many of you.

The Kelsey St. Press, a small press on the West Coast, has published some impressive editions. Publishing innovative work by women since 1974, in the mid 80's the Press initiated a unique series of collaborations between artists and poets. Many of their recent projects, some of which are still available, have deluxe editions with loose inserts for around \$35 to \$75 by artists including Jennifer MacDonald, Kate Delos, June Felter, Ann Dunn and Richard Tuttle.

Kelsey St. publications include: 1) a Kiki Smith project with Mei-mei Bersenbrugge titled *Endocrinology*. The trade edition was limited to only 2,000 copies (still available for \$17). The limited signed edition with a loose sugarlift etching was only \$149 (sold out). The size of the trade and deluxe books is 9 x 9 inches. 2) Alison Saar illustrated her first book entitled *Arcade* with the poet Erica Hunt. The trade edition is limited to 2,000 copies at \$17; the deluxe edition (some of which may be still available) has an original black and white woodcut loosely inserted into the book, limited to only 50 signed copies, 9 x 7 inches, at \$125. This book was published as a paper back for both the trade and deluxe editions. It has already been accepted into MoMA's Print and Illustrated Book Dept. 3) A current project with the artist Richard Tuttle and the poet Mei-mei Bersenbrugge, entitled *The Four Year Old Girl* will be released sometime this summer. The trade

edition is limited to 2,000 copies at \$12 and there will be a deluxe edition priced tentatively around the \$300 range.

For further information: Kelsey St. Press, P.O. Box 9235, Berkeley, CA, 94708; Tel. (510) 845-2260; Fax. (510) 548-9185.

Peter Blum's trade editions by prominent American and European artists are normally under 1200 copies and range from \$75 to \$150. Some of their publications are: (1) *Homely Girl, A Life* with illustrations by Louise Bourgeois and story by Arthur Miller published in a trade edition of 1200 copies. MoMA's Print Department has exhibited the work. You can still find copies for \$150 in many antiquarian book stores and it is directly available through the publisher. (2) A special edition of Helmut Federle's *5+1* is limited to 150 copies containing an original linocut, signed and numbered, for \$150. The black and white linocut is 10-3/8 x 7-5/8 inches.

Blumarts, Inc., Peter Blum Editions is at 99 Wooster St., New York, NY, 10012. Tel. (212) 343-0441; Fax (212) 343-0523. They will gladly answer your questions as to what is available.

One of my favorite places to purchase books with original art is Printed Matter, Inc. at 77 Wooster St., New York, NY, 10012. Tel. (212) 925-0325; Fax. (212) 925-0464. Give yourself extra time here because you will not believe the low prices. They normally offer signed or limited books with original work for \$3 to \$100. You probably will come across publications that are no longer available by very prominent and not so prominent contemporary artists such as Ruscha, LeWitt, Baldessari, Kruger etc.

Lapp Princess Press, Ltd. in association with Printed Matter has produced an inexpensive but interesting series of small books by painters, sculptors and other visual artists. Printed by offset, most measure about 5 x 8 inches, the covers are made of paper, and the prices range from about \$9 to \$12. Some of the artists include Chuck Close who did 6 portraits in an 11 fold accordian style book

published in 1979, Elizabeth Murray who did 10 sketches in a 24 page book published in 1981, and James Rosenquist who did 13 sketches for a 28 page booklet in 1979. Other artists include Sylvia Plimack Mangold and Robert Mangold, Joe Zucker, and David Shapiro.

Susan Inglett, owner of I.C. Editions, has done some impressive publications with Allan McCollum and Claes Oldenburg. One of my favorites is titled, *Do-It-Yourself*, a project on which Sol Lewitt, Jessica Diamond and Lawrence Weiner collaborated. Housed in a black cardboard box, Jessica Diamond has created an overhead transparency of her wall work entitled "Money Dances" which is to be projected on the wall and then painted. Sol Lewitt contributes paper and a personalized pencil for you to do the rendering of one of his drawings. Lawrence Weiner delivers his message "MOI+TOI & NOUS" with a bright yellow stencil which you place on the paper or wall and draw in yourself. This work is listed as an unlimited edition, but only about 300 copies have actually been published. The unlimited edition is \$275 and a signed edition by the 3 artists is available for a higher price. I.C. Editions is located at 100 Wooster St., N.Y., 10012. Tel. (212) 343-0573; Fax. (212) 343-0574.

The Grenfell Press published Terry Winter's *Ocular Proofs* in 1995. Even though the edition is unlimited, only about 200 were printed. Available copies can be found for \$25. Louise Chase did the frontispiece of a little book (7 x 9 inches) titled *Sacred Weather*, limited to 125 copies. Poetry is by Ann Lauterback. Copies are \$75. The Grenfell Press is at 116 West 29th Street, New York, NY 10001. Tel. (212) 947-8346; Fax. (212) 244-0340.

Marian Goodman Gallery often has signed and limited books as well as books with inserts by the artists they represent. Prices range from \$20 to \$180. Some examples: 1) Christian Boltanski's *Archive of the Carnegie International 1896-1991* with a loose photograph, signed copies for \$75; 2) Christian Boltanski's *White Shadow* with a black and

Upcoming Print Club Events

Wednesday, May 27, 6 - 7:30 p.m.

An invitation to view the Cuban art collection, including prints, of Carole and Alex Rosenberg in their home at 3 East 69th St.

Please note change of date from previous Newsletter.

Tuesday, June 2, 6:00 p.m. Cocktail Party; 7:00 p.m. Annual Membership Meeting

The Liederkrantz Club, 6 East 87th St. Members are invited to attend the get-acquainted cocktail party and to vote on the Print Club slate of officers and Members of the Board of Trustees. If you cannot attend the meeting, please return your ballot by mail before June 2.

Thursday, Sept. 17, 7:30 p.m.

Artist's talk and viewing of the 1998-1999 Presentation Print at the Liederkrantz Club, 6 East 87th St.

Tuesday, Oct. 20, 6-8:00 p.m.

Fifth Annual Artist's Showcase, The National Arts Club, 15 Gramercy Park South.

Also of interest to Print Club members:

"Whistler, Impressions of an American Abroad: Etchings and Lithographs from the Carnegie Museum of Art" is being shown at the National Academy of Design, 1083 Fifth Avenue (between 89th and 90th Streets). The show closes on June 26.

New York University is sponsoring a conference on "Contemporary Printmaking: Collaboration and Process, 1960 to the Present" on June 4-6. Among the participants are the artists Frank Stella, Alex Katz and Kiki Smith; Print Club member David Kiehl of the Whitney Museum of American Art; Richard S. Field, Yale University Art Gallery; Roberta Waddell, New York Public Library; Deborah Wye, Museum of Modern Art; publisher and dealer, Brooke Alexander and printer Judith Solodkin, Solo Impression. For further information call 212-998-7130.

white accordian foldout limited to 500 copies for \$60, and 3) Dan Graham's *Wild in the Streets* with a pop-up in a trade edition limited to 1,000 at a cost of \$60. Ask to see their stock list if you don't see their black spiral notebook on top of the front desk. Marian Goodman Gallery is located at 24 West 57th St., New York, NY, 10019. Tel.(212) 977-5187.

An exciting place to find American and European publishers is the International Book Fair. This past year it was held in New York's art area in Soho. It was well worth the trip to see all of the new, and sometimes old, publications. As of yet, no date is set for this year, but keep a lookout for notices that will probably be listed in gallery and art

publications.

Another worthwhile event for new publications is The Art Book Fair, May 25-26, at the Metropolitan Pavilion, 110 West 19th St. This is an international trade show for contemporary illustrated books on art, photography, design etc. You will see lots of trade editions, but check closely to see if a deluxe edition was published with a particular book in which you might be interested.

In closing, when you receive catalogues from the presses mentioned or any other press, check them closely for their deluxe editions. Often they will simply list that a deluxe edition is available under the information regarding their regular trade editions.

Annual Membership Meeting to be Held June 2

The Print Club of New York will hold its Annual Membership Meeting on June 2, 1998 at the Liederkrantz Club, 6 East 87th St. The meeting will consist of a short business meeting at which members will have an opportunity to cast their ballots for Officers and Members of the Board of Trustees. All members of the Club have received the ballot and accompanying biographies of the nominees for office by mail. We urge you to attend the meeting in person, or to respond by mail by June 2. Ballots should be

mailed to The Print Club of New York, Inc. P.O. Box 4477, Grand Central Station, New York, NY 10163.

The membership meeting at 7:00 p.m. will be preceded by a cocktail party at 6:00 p.m.. This event is a wonderful opportunity for Club members to meet the Officers and Board Members, to express their ideas about the future of the Club and its activities, and to get acquainted with fellow members and collectors. Please plan to attend this important event.

Glenn O. Coleman: Lithographs of New York City

Elaine Hyman

Glenn O. Coleman was primarily known as a painter, but he produced an extraordinary group of lithographs of New York City in 1927 and 1928. He was born in Springfield, Ohio in 1887, lived in Indianapolis until 1905, and spent almost all of the rest of his life painting, drawing and creating lithographs of New York City. Coleman studied with Robert Henri and Everett Shinn and exhibited with George Bellows, Rockwell Kent and Guy Pene Dubois. He had to struggle for existence, working at odd jobs that often left little time for his art. He exhibited in the Armory Show of 1913 and had a one man show at the Whitney Museum in 1932.

Lloyd Goodrich reviewed "Glenn Coleman's Lithographs of New York," in the November 1928 issue of *Arts* magazine. He explained that Coleman had taken 12 drawings of his first impressions of the city and twenty years later translated them faithfully into lithographs. Different from his sad and pessimistic paintings, these prints show a strong feeling for the spectacle of city life.



Crowds of people including tenement dwellers and inhabitants of street corner saloons are shown with humor. He also included the tawdry signs and street activities of the poorer sections of the city.

Coleman's deep and personal romanticism was reflected in his lithographs of the lower East Side, Greenwich Village and Chinatown. Like Martin Lewis, Coleman also created a night atmosphere, using street lamps, show windows and the darkness of shadows in doorways and at the ends of streets. He was linked to the tradition of American realism, but he made a profound change under the influence of modernism only a few years

before his untimely death in 1932. He is an artist whose work is much in demand today with collectors interested in depictions of New York City during the first half of this century. The city scenes he created so long ago still have the power to haunt us.

Note: We would like to thank Mary Ryan of the Mary Ryan Gallery for research done by her staff on Coleman's work. For further information on Coleman see Clinton Adams, American Lithographers, 1900-1960, University of New Mexico Press, 1984.

Mexican Prints from the Collection of Reba and Dave Williams at the Brooklyn Museum of Art

Drawing upon the superb collection of Reba and Dave Williams, who are members of the Print Club, the Brooklyn Museum of Art has organized a major exhibition, *Mexican Prints from the Collection of Reba and Dave Williams* which is being held in the Blum Gallery of the Museum from April 2 until August 10. Over 125 pieces are on view, including works by Elizabeth Catlett, Jean Charlot, Frida Kahlo, Leopoldo Mendez, Pablo O'Higgins, José Clemente Orozco, Diego Maria Rivera, David Alfaro Siqueiros and Rufino Tamayo.

According to information provided by the Museum, this exhibition, with works by forty artists, surveys the complete range of printmaking in Mexico from the 1920s to the 1950s, revealing the Mexican artists characteristic synthesis of indigenous and European influences, including surrealism and cubism. The exhibition also includes prints by non-Mexican artists who worked in Mexico as well as prints by Mexican artist that were made outside of Mexico.

Beginning in the 1920s, Mexico witnessed an important graphics revival that paralleled the more widely known mural movement in the country. Like murals, prints were a popular medium well suited to political commentary.

This less-expensive method for producing artworks on paper appealed to several artists, including the three leading Mexican muralists, Orozco, Rivera, and Siqueiros. Many of their works depicted themes common to Mexican artists of the time: the Mexican Revolution and portraits of its heroes; a concern for the condition of the Mexican workers in farms and mines; and images that revealed the milieu within which they lived — the colorful markets, religious images, mothers and children.

The first prints of the Mexican modern era to be seen outside of Mexico were woodcuts made in New York by Rufino Tamayo who visited America in the late 1920s. They were shown in an exhibition at the Weyhe Gallery which would also soon exhibit Orozco's first prints made in New York as well as those by Rivera. In 1937, the Taller de Grafica Popular (TGP) was founded in Mexico. Many of the prints in this exhibition were created in this cooperative print workshop which was established to publish prints on revolutionary topics. As the Weyhe Gallery drew Mexican artists to New York, so, too, the TGP drew American artists to Taxco, Mexico, including Pablo O'Higgins and Elizabeth Catlett whose prints are on view in this exhibition.

American Abstract Artists Publishes Anniversary Portfolio

Maryanne Garbowsky

The American Abstract Artists group is sixty years old. To commemorate its anniversary, the AAA has published a portfolio of forty original lithographs which includes the work of many of its well known members, Richard Anuszkiewicz, Will Barnet, Ward Jackson, and Esphyr Slobodkina. A major force in twentieth century American art, the organization was formed in New York by a group of painters and sculptors who banded together for mutual support. Since then, it has played a significant role in American art. Simply reading the names of its early members reveals the AAA's historic relevance: Ilya Bolotowsky, John Ferren, Josef Albers, Carl Holty, Willem de Kooning, Burgoyne Diller, David Smith, and Lee Krasner. European artists like Piet Mondrian and Fernand Léger were also welcome to the

group and found a kinship with its ideas and goals.

One of the primary aims of the AAA has been to expose the public to abstract art through exhibitions, publications, and education. Today the group is still strong with an active membership of 200.

The Anniversary portfolio is one of three that the group has published. The first was done in 1937, a year after its formation; the second in 1987, celebrating its fiftieth anniversary. The current portfolio is printed on white Somerset velvet paper and comes in its own archival box. In all, 100 copies were made. The Museum of Modern Art has recently acquired a copy as will other major New York and European museums. Although the portfolio is not a commercial venture, a few will be available to print collectors. Anyone desiring further information about the portfolio should contact the group's treasurer, James Juszczyk, at 74 Grand Street, New York 10013-2253.

Spring Membership Events

Tour of the Center for Book Arts

Members who attended a tour of the Center for Book Arts on February 19 came away with a new appreciation for the age old art of the book as it is being practiced by contemporary book artists. The Center for Book Arts at 626 Broadway is dedicated to the preservation of the traditional crafts of the handmade book in small editions and other contemporary interpreta-

tions of the book as an art object. Founded in 1974, it was the first non-profit organization of its kind. The Center offers 120 courses, workshops, and studio time to artists who wish to use its resources.

How these resources are utilized was demonstrated to Club members in examples of handmade books and the variety of letterpress, binding and illustration to be found in such books. Roni Gross displayed her artist book, *She Who Saw With Her Heart*, an Arabic folk tale illustrated

with calligraphy and wash and ink drawings. Mikhail Magaril exhibited his new edition of Nikolai Gogol's *Diary of a Madman*, a work which he printed and bound and which is illustrated with drypoint prints. Russel Maret described the handpainting technique he used in creating his book, *Players and Paradigms of the Comedia del Arte*, using water color inks which were printed when wet in order to "bleed" the colors.

Club members were then given a tour of the well equipped studio where a demonstration of letter press printing, a survey of print types from the 15th century to today's modern geometric design, and a demonstration of binding and box making techniques by Barbara Mauriello gave members an appreciation of the many skills needed to master the art of the hand made book. Of particular interest to print collectors was the work of Puerto Rican printmaker Consuelo Gotay who is using the studio to create a handmade book illustrating the work of Caribbean poets with her linocut prints.

The tour concluded with a discussion by Nancy Schneider, Program Director of the Center, of how contemporary books are pressing the boundaries of what a book might be. In the Center's exhibition space, where 4 to 6 exhibition are shown each year, were the works of three pioneering book artists: Carol Barton, Hedi Kyle and Richard Minsky, founder of the Center for Book Arts. Ms. Barton's work shows her interest in three dimensional forms such as pop-ups and tunnel books. Hedi Kyle uses small printed ephemera in experiments with page surfaces made up of postage stamps, tea bag tags, and other recycled material. Richard Minsky exhibited the works that inspired his own pioneering efforts in sculptural book forms such as a turn of the century *History of Tobacco* in which the book was made to look like a cigar box. Mr. Minsky's contemporary response was *The Dog Bite* bound in skin. His *Minsky Online* made up of scanned photos on a computer disk was accompanied by his statement that "Websites are today's books, with pages bound by HTML code."

We wish to thank the Center for Book Arts and its book artists who graciously shared their expertise with us. Members who attended were delighted at this enlightening introduction to the fascinating craft of the contemporary handmade book.

New York Public Library's Print Collection

As part of our Spring program of events, on March 18 a large turnout of Club members heard Dr. Roberta Waddell, Curator of Prints, describe the history of the New York Public Library's one hundred year old collection of prints. To illustrate her talk, Dr. Waddell, with the assistance of Margaret Glover and Nancy Finlay of the Print Room staff, laid out a large selection of prints which highlighted the Library's collection.

The range and variety of the collection as well as its pristine condition were especially interesting to Print Club members. Dr. Waddell's discussion began with four very rare prints depicting the Battle of Lexington and Concord which were the first documents by Americans of the

American Revolution. She then emphasized the evolution of the Library's acquisitions and its important bequests, particularly the Avery collection which was the basis of its holdings. These bequests have enabled the Library's collection to grow into its status as one of the world's great collection of prints. For example, the 125 magnificent Utamaros owned by the Library were the gift of Charles Smith who bought them in Japan. The pristine colors of the Utamaros as well as a group of Hiroshige prints brought gasps of delight from the members because of the beauty of their unfaded colors.

Another bequest in the 1930's was the Phelps Stokes collection of 800 American historical prints including an early 17th century book containing the earliest views of Manhattan. Some of the twentieth century prints donated to the library were the Kennedy Gallery's gift of Martin Lewis prints, Edward Hopper's bequest of 9 prints and Mrs. Reginald Marsh's bequest of 300 prints, 1000 drawings and Marsh's sketchbooks. In addition to Old Masters and 19th century prints, twentieth century holdings which Dr. Waddell discussed were WPA prints, including those of Louis Lozowick, and a large group of German prints by Dix, Kirchner, Kokoschka, Beckmann and Nolde. The Library also owns a Franz Kline portfolio including the only prints he ever made.

Moving to the present, Dr. Waddell stressed the mission of the Library to collect contemporary prints. Many of those on display were contemporary publishing projects using innovative techniques such as computer generated images and Iris printing. What is important about these contemporary prints, Dr. Waddell noted, is not the process by which the prints were made but how the artist's image is conveyed in collaboration with the printer and whether the artist's intent has been expressed.

Club members were truly fortunate in being able to view the highlights of the Library's renowned collection and to discuss them with its distinguished Curator. We wish to thank Dr. Waddell for her informative survey of the Library's remarkable holdings and her graciousness in allowing us to view them. We also wish to thank Board member Harriet Burdock, who is on the Art and Architecture staff at the New York Public Library, for arranging this event.

Visit to Tyler Graphics

Judith Hochroth

It was a perfectly sunny and breezy spring morning as we rode uphill past a line of ten blooming cherry trees, looking for all their colorful symmetry like a perfect edition of prints in pink. What a fitting introduction for the group of Print Club members assembled at Tyler Graphics, the foremost publisher of contemporary prints located in Mount Kisco, New York.

Barbara Delano warmly greeted us with a detailed explanation of what Tyler Graphics does and much of its history. After we viewed and discussed the processes surrounding the publication of prints — including invitations to artists, their combined work schedules, color consultations, proofs and final printings — we entered the facility to see Anthony Kirk work his magic.

The intaglio room held a feeling of excitement and activity, although we were the only observers present. Pinned to a long wall were some striking black and white prints by John Walker which were in a state of development. Tony Kirk was very involved with this edition from intaglio plates that had traveled around the world in Walker's suitcase for many years before coming to light for their initial printing. He and Walker were collaborating on developing more detailed impressions, with the artist adding aquatint and spit-bite to the existing line drawings. We felt drawn into and part of the creative process evolving before us. Kirk then demonstrated and explained the way he inked and pulled a print of a completed plate. He has a studied and unique technique, a consistent "touch" for hand-wiping, making it mandatory for him to print an entire edition so that each newly pulled print is as identical to the ones previously printed as is possible.

Sections of Frank Stella prints in various stages of printing were covering many surfaces. His use of dis-

parate parts to create a complicated and unified whole was fascinating to uncover. From a lithographic base, adding a silk screened over-layer, the soon to be printed intaglio sections were ready to go to press. The intricacies of such complex operations were thoroughly displayed and explicated by master printer Tony Kirk, much to our astonishment and appreciation.

After regarding the enormous converted automobile part-stamping press employed in printing Stella's huge sand-casted, aluminum poured matrices, the papermaking room, the silk-screening room, the artist's studio and quarters, we were completely exhausted and ready to enjoy the showroom couch while we viewed other artists' editions — the new group by Helen Frankenthaler as an example. It was an illuminating expedition, well worth the time and effort. The last edition of the day was viewed while heading downhill, reluctantly departing from Tyler Graphics — the line of identical blooming cherry trees, pretty in pink.

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