

The Print Club of New York Inc

Spring 2001

President's Greeting

Julian Hyman

Our spring season began with a walk through Chelsea starting at the Stephen Long Gallery. Stephen made arrangements with a number of outstanding galleries for us to visit. We also had a most interesting event at the Old Print Shop. Please refer to the article about this show of prints and photographs. It was especially fascinating for print lovers who are also train buffs. The Print Club of New York continues to offer its members and their friends outstanding educational events, and we hope that you will take advantage of our ongoing program. I again want to thank Muriel Moss and her committee for the fine programs that they continue to arrange for us.

Our last quarterly newsletter was the longest and our most exciting publication, and the feedback from our members and their friends has been terrific. Congratulations go to the editor, Arlyne Lesser, and her committee for turning out such an informative newspaper.

Recently, many members of the Print Club were fortunate to attend the Works on Paper Fair at the 67th Street Armory. This in-depth show covered the period of years from the 1500s to the present. Sandy Smith, the producer of this event, was kind enough to allow us to distribute our quarterly newsletter, which was gobbled up quickly.

We have recently added a number of new members who have excellent qualifications and are in a position to be helpful to the club. We have almost completed our membership roster for the year. Susan Specht has become the chairperson for the Membership Committee and is doing a fine job for the club.

Our final event of this year will be a party for our club members that will take place on June 6th at the Society of Illustrators. We plan to have an interesting speaker as

well as a great cocktail party, so please make a note of the date. You will receive an announcement with the details shortly. I look forward to seeing you there and to sharing our plans for an exciting fall season, which will start with the discussion of our Presentation Print by the outstanding artist Paul Resika. Malka Mascona and her hard working Print Selection Committee deserve a vote of thanks for their effort in selecting Paul Resika to create our Presentation Print for 2001-2002.

Recent Membership Events

**Works on Paper Fair (March 2-4, 2001,
Sanford L. Smith & Associates at the 67th
Street Armory)**

Elaine Hyman

The New York Times called this fair, "a great visual adventure." Over 90 galleries from across America and Europe showed a wide variety of prints, drawings, watercolors, books and photographs. The works ranged from early Old Masters of the 17th century to new, contemporary large-format prints.

It is always a pleasure to be greeted by Sandy Smith, who is a member of our club. He gave us space on the front table to have a stack of our recent newsletter. One of the unusual booths was the Herbert Egenolf Gallery of Venice, CA and Dusseldorf, Germany. It had 17th-20th century master Japanese prints and drawings. David Allen from Arlington, VA showed WPA and unusual southern prints. Hirschl & Adler had their walls covered with choice master French and American prints and drawings. Jean Pettibone had a startling print of a spider by Louise Bourgeois at a startling price. Mary Ryan hung early 20th c. British prints as well as her contemporary artists. C. & J. Goodfriend filled his double space with a great variety of 19th-20th c. fine prints in a wide range of prices.

With so many booths still to see, we took a coffee break in the back. David Kiehl, Curator of Prints and Drawings at the Whitney, joined us. He complimented us on our newsletter. Soon, Mary Ryan sat down, and then Julian spotted a longtime friend and his accountant. Before long, we had them eagerly wishing to join our club. It turned out that Dr. Benjamin's mother was a known printmaker, and Mary Ryan knew the work of Edith Bry. Our animated group was joined by other dealers, and the Works on Paper Fair was a great experience seeing friends, enjoying favorite prints, and searching for the one print you are hoping to find.

The Print Club of New York, Inc.

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Visit to the Old Print Shop

Elaine Hyman

Members of the Print Club of New York met on Thursday evening, March 8th to view a wonderful print show of trains and to listen to a very informative lecture by Robert Newman. Robert is not only active in running the Old Print Shop, but he has also been a leading force in the International Fine Print Dealers Association. He has worked for about three years to organize the print show on trains. The show covers the earliest prints in the mid 19th century through the development of streamlined trains in the mid 20th century. Trains attracted many of the most important artists, and there were wonderful examples of prints by Edward Hopper, Reginald Marsh, Martin Lewis, Thomas Hart Benton, Benton Spruance, Howard Cook and Otto Kuhler. Robert gave us the historical background of a number of these artists.

One of the more interesting stories involved Otto Kuhler who immigrated to the United States from Germany and established his own printing press in Pittsburgh. He constructed the first steam engine assembled in the United States but soon after abandoned print-making.

The show had a marvelous group of photographs by O. Winston Link, a well-known photographer with a major interest in trains. The photographs consisted of a

series of silver gelatin prints of steam engines and were taken between 1955 and 1958. Unfortunately, the photographer passed away in January shortly after completing arrangements for the photographs to be part of this show.

We want to thank Robert Newman for curating this wonderful show and then for inviting the Print Club of New York to enjoy his presentation. He graciously served us a selection of tasty cheeses and wine.

Chelsea Gallery Walk

Muriel Moss

The Print Club of New York welcomed the spring weather on Saturday, April 21 with an art walk through the Meat Packing District and Chelsea in Manhattan. Members visited the Long Fine Art Gallery, The Wooster Project and the Jim Kempner Gallery, where they had the opportunity to view works by James Walsh, Ellsworth Kelly, Sol LeWitt, Robert Motherwell and Robert Mangold.

Each of the gallery owners provided a talk and a discussion of the works on view, and then entered into a dialogue with Print Club members on the future of the fine art print.

Many of the group lunched afterward in the interesting restaurants that have opened in this newly chic area. It was great fun.

Exhibit Reviews

Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion

March 28-July 15, 2001.

Japan Society, 333 East 47th Street, New York.

Mary Lee Baranger

It is widely known that Wright's architecture was profoundly influenced by his admiration for Japanese design, particularly woodcut *ukiyo-e* prints. His staff ("students") produced presentation drawings with Japanese compositional devices and techniques of drawing. He had his clients decorate their homes with prints he provided.

It is not so well known that buying and selling Japanese prints was an obsession, and the means of his financial survival. Two telling quotes are posted on the gallery walls: "It is no secret that prints choose whom they love and there is no salvation but surrender" (1917); "The print is more autobiographical than you may imagine. If Japanese prints were to be deducted from my education, I don't know what direction the whole might have taken" (1932).

Wright (1867-1959), as a young architect in Chicago, saw the 1893 World's Fair's Japanese buildings. He made his first print purchases in that decade. He went to Japan in 1905 for three months, at age 38, primarily to visit historic sites and, he said, to buy prints. He exhibited his collection on his return at the Art Institute—the first solo show here of Hiroshige. Another brief visit in 1913 began

his project for the Imperial Hotel. He lived in Tokyo for extended periods during the construction, between 1917 and 1922, always buying prints as well as blocks wholesale.

In the early 20th century, he was America's foremost dealer of Japanese color woodcuts. He was in the vanguard of the *Japonisme* then sweeping the West. Museum collections in the U.S. were based on his sales. As the curator of this show, Julia Meech, discovered in 1980 while working at the Metropolitan Museum's Japanese department, 400 prints in that collection were bought from Wright in 1918 for \$62.50 each. Though he charged private collectors much more, they were eager buyers. It was common for American collectors to have thousands, even tens of thousands of prints. By 1921, the Metropolitan trustee and treasurer Howard Mansfield paid \$3,650 for an Utamaro. In contrast, Wright's architectural fee for a house in the previous decade was \$2,700. Julia Meech estimates his total sales were \$300,000. He bought and sold thousands. In 1928 Wright faced bankruptcy. The Bank of Wisconsin foreclosed on his house, Taliesin, in Spring Green and seized 346 prints to be auctioned at the Anderson Gallery in New York; the sale realized \$36,000. At his death, he still owned 6,000 Japanese prints.

In addition to the inspiration and income he received from Japanese prints, they satisfied his philosophical and social principles. The architect who published affordable house plans in *The Ladies' Home Journal* early in the 20th century, and propagandized his Usonian/Utopian homes and urban plan in the 1930s, believed Japanese prints to be an ideal democratic art form. It was in origin a popular medium, an inexpensive substitute for paintings, a commercial art costing "little more than a bowl of noodles." (His clients for both prints and buildings were, in fact, the cultural and financial elite.) He also used his collection as an educational tool for his apprentices. His homes and

studios in Oak Park, Illinois, Spring Green, Wisconsin and Scottsdale, Arizona were decorated with prints, screens and fabrics. He held annual "print parties" with hibachi dinners for his apprentices, who would gather at this feet (literally) while he expounded on the beauty of his Japanese prints. These he kept in a stone vault room—fortunately, given the disastrous fires he lived through.

Julia Meech selected 20 prints from the Metropolitan Museum of Art for this exhibition. In addition, there are stands designed for display, kimonos (and framed fragments), architectural drawings of his work in Japan, including houses. These items are on loan from the Wright Foundation in Scottsdale, as well as photographs and Japanese books he owned, and ones he wrote himself on the print. The exhibit includes material that escaped the many sales and was unknown until after his death. Fifteen years ago, a small, unmarked wooden box of Surimono (prints made to commemorate special occasions, such as elegant New Year's greetings) was found in a vault at Taliesin West; it contained more than 500 examples, one of the finest collections in the world. Six are on display. Also lent by the Wright Foundation are robes and restored pieces cut from kimonos. These were found twenty years after his death, also at Taliesin West, in an over-sized suitcase, wadded together "like dishrags"—crumpled and soiled—all remnants of his own home décor over a lifetime.

Print collectors will find especially interesting the exhibit of prints that Wright took the trouble to have "certified genuine" by the Old Print Society, which stamped its seal and affixed a paper certificate on the reverse. Such efforts did not protect him from the scandal of having sold \$60,000 worth of prints to four American collectors who returned them, discovering that they had been recolored. Wright replaced them. Unscrupulous dealers who had employed recent blocks to enhance the color of faded prints had duped him. "Before and after" prints are on exhibit. This scandal ended his career as a major dealer.

This review is deeply indebted to the excellent wall text of the exhibit, to a *New York Times* review by Rita Reif (Sunday, March 18, 2001, Art, p. 39), and to the splendid book by Julia Meech, twenty years in the making, and published by Japan Society and Harry N. Abrams, Inc. to accompany the exhibit. There is also a half-hour video show. It was produced in 1970 with voice and view of Wright and his apprentices speaking about his debt to Japanese art.

Gérôme and Goupil: Art and Enterprise

Mary Lee Baranger

The six-year-old Dahesh Museum (601 Fifth Avenue, New York) plays an important role as a venue for excellent small exhibits not seen in our larger mainstream museums. *Gérôme and Goupil: Art and Enterprise* (February 6-May 5, 2001) is an example of the Dahesh's focus on 19th century academic art, presented with new insights on the history of taste and art commerce. The Dahesh Museum, the Musée Goupil in

Upcoming Print Club Events

Wednesday, June 6, 7 p.m.

Please plan to attend the Annual Meeting of the Print Club of New York, Inc. Following a brief business meeting, club member and Curator of Prints at the Brooklyn Museum, Marilyn Kushner, will speak about the museum's summer exhibition, "Digital: Revolutions in Printmaking." The event will be held at the Society of Illustrators, 128 E. 63rd St., just east of Lexington [ring the bell at the red door to gain admittance].

Wednesday, September 25, 7:30 p.m.

Please mark the date for the artist's talk and viewing of the 2001 Presentation Print by Paul Resika at the Society of Illustrators, 128 E. 63rd St.

Thursday, October 11

Watch for details about the Eighth Annual Artists Showcase, to be held at the National Arts Club, 15 Gramercy Square South.

Also of interest to Print Club members:

"New Printmakers: Young Adult Print Exhibition," June 2-June 30, 2001. Connecticut GraphicArts Center, Mathews Park, 299 West Avenue, Norwalk, CT (<http://norwalk.com/graphicarts>).

"Digital: Revolutions in Printmaking," June 22-September 2, 2001, Brooklyn Museum of Art, 200 Eastern Parkway.

"Connecticut GraphicArts Collection," July 30-September 22, 2001. Connecticut GraphicArts Center, Mathews Park, 299 West Avenue, Norwalk, CT.

"The New York Society of Etchers, Inc. and The Magyar Rézkarcoló Művészek Egyesülete (The Hungarian Society of Etchers) Juried Exhibition," January 12-January 31, 2002, The National Arts Club, 15 Gramercy Square South.

Bordeaux and the Frick Art and Historical Center in Pittsburgh jointly curated the show and authored the scholarly catalogue. The exhibit travels next to Pittsburgh—Henry Clay Frick's home prior to his move to New York (June 7 to August 12, 2001).

Gérôme (1824-1904) produced multiple versions of highly popular classicising, Orientalizing and historicist anecdotal subjects. Goupil, the dealer and publisher with exclusive contract to reproduce Gérôme's paintings, issued 327 editions of 122 paintings, in addition to selling 337 of his paintings, some more than once. The photographic reproductions, etchings, photogravures (and one lithograph) expanded the popularity of the pictures widely. The dissemination of these "still" images gave Gérôme's paintings a role in visual culture comparable to movies today. Indeed, there is a cross-fertilization between Gérôme's pictures and movies which began early (*Quo Vadis*, *Cleopatra*, etc.). The recent *Gladiator*, directed by Ridley Scott, draws on Gérôme's version of ancient Roman architecture, costumes, artifacts, composition and lighting. Scott was persuaded to take on the project when shown a modern reproduction of *Pollice Verso* (1872, Phoenix Museum of Art). With the ubiquity of prints after Gérôme's paintings in interior decoration and Latin textbook illustrations, we still see ancient Rome through the eyes of 19th century French academic art.

The power of prints was overwhelming in the 19th century. Goupil was a major wholesaler and retailer, largely of photographic prints, followed by photogravures (a photographic copper plate engraving process). Only six of Gérôme's paintings were reproduced in line etching, and only one in color lithograph. The photogravure process is well suited to render the tonalities of academic paintings—the dense blacks, the separation of tones and the clear, crisp quality of the image. They are beautiful, with careful hand correction of the plates. Goupil industrialized the process, with their own staff of graphic artists and printers. Hundreds of prints could be pulled from the copper plates, and thousands when the copper was steeled. A vast middle class market was served.

This exhibit shows that the overwhelming majority of prints after Gérôme's paintings were black and white. And they are much better than the paintings. Gérôme's color is so localized and saturated it exists on things and actors isolated in a bland set. In fact, Gérôme's paintings look like black and white movies colorized by Ted Turner.

The superiority of black and white prints is clearly seen in the exhibit with one of the numerous versions of *Duel After the Ball* (1837, The State Hermitage Museum, St. Petersburg, Russia) hung with seventeen prints (photographs, etching, photogravure and color lithograph). The images could be on colored paper or with tinting, but basically all are black and white.

Following the fall 2000 show at the Metropolitan Museum, *Art and the Empire City*, where color lithography was shown as clearly popular in 19th century New York, one wonders why Goupil avoided it for Gérôme—only one in its huge production. They did issue color lithographs of the American artist William Sidney Mount. Was this mainly for the American market? Their New York gallery, started in 1846 by Michael Knoedler, was

selling the black and white prints very successfully. Was it an intelligent aesthetic decision that Gérôme was better without his colorization?

In conjunction with this exhibition, the Dahesh Museum sponsored a scholarly conference on Saturday, March 31, together with the graduate art history program at the City University of New York at its new home in the converted Altman's store at 34th Street. Two of the lectures were most illuminating for the history of prints. Professor Patricia Mainardi of CUNY spoke on the role of "copies" in 19th century art, and Phillip Dennis Cate, Director of the Jane Vorhees Zimmerli Museum of Art, Rutgers University, discussed the development of technique and style in late 19th century printmaking.

All Stars: American Sporting Prints from the Collection of Reba and Dave Williams

February 2-June 17, 2001.

The Hudson River Museum, 511 Warburton Avenue, Yonkers, NY. (914) 963-4550 www.hrm.org.

Gillian Greenhill Hannum

This exhibition of 66 prints from the collection of Reba and Dave Williams celebrates 130 years of sporting life as shown by American printmakers. In today's sport-minded society, it seems hard to imagine that prior to the Civil War few Americans were involved in sports other than the wealthy, who pursued horseracing. Some members of the working class were involved in foot racing, boxing and wrestling, but sports were generally seen as a "corrupting" force in a society that equated work with virtue.

The Gilded Age brought with it a new attitude about sports. Beginning in the 1870s, Americans benefited from more prosperity and increased leisure time. Exercise came to be seen as healthy and was encouraged for all. With larger numbers of people interested in athletics, sports became profitable. It was during this era that growth also occurred in spectator sports.

The exhibit, documenting over 30 different sports as represented by 52 artists, fills the main gallery on the museum's lower floor. The earliest images include two wood engravings by Winslow Homer (1836-1910): *Summer in the Country*, 1869, and *Cutting a Figure*, 1871. The former depicts a group of girls playing croquet while the latter features an elegant young lady in long skirts and a fashionable hat cutting perfect figure eights into the ice on a lake.

James David Smillie (1833-1909) is represented by an etching, drypoint and engraving entitled *Rough Sport in the Yosemite* (1886) that shows men racing horses at full speed down the valley floor. Charles Mielatz (1864-1919) comments upon the popularity of fishing in two etchings of fish executed in 1887.

In the early 20th century, William Zorach (1887-1967) executed linocuts like his Cubist/Futurist *The Swimmer* (c. 1916), an elegant image that recalls Man Ray's contemporaneous painting, *The Rope Dancer Accompanies Herself with*

Her Shadows (MoMA). George Bellows' (1882-1925) litho from the same year, *Preliminaries to the Big Bout*, shows the growing popularity of spectator sports. Elegantly dressed spectators, the men in white tie and tails, are shown with boxers in the ring behind. Another Bellows, from 1920, depicts *Tennis*, a subject also treated by Childe Hassam (1859-1935) in an etching of 1924 entitled *Helen Wills at Easthampton*.

Two drypoints by Peggy Bacon (1895-1987) are light and anecdotal in mood: *The Ardent Bowlers* (1932) and *Congenial Scene* (1929). The latter shows a group gathered in the family room, perhaps of a summer "cottage." A man and woman play ping pong while a dog relaxes under the table. Other members of the group read; children play on the floor.

Several works from the 1920s and 30s depict track events. John J. A. Murphy (1888-1967) executed bold, Cubist-inspired woodcuts of *Discus Thrower* (c. 1924-31) and *The Sprinters* (1931), while Helen West Heller (1872-1955) executed a woodcut of *Hurdler* (1929).

A wall with four bold lithographs of the subject, two by Joseph Golinkin (1896-1982), one by George Wiggins (1907-1982) and one by Robert Riggs (1896-1970) attests to the popularity of boxing in the 1930s. The display of work from the 1930s also included scenes of bowling, darts, fencing and billiards.

Hunting scenes include Adams Wirt Garrett's (b. 1908) *Possum Hunt* (1938-40), a lithograph showing figures with a lantern, sack and horn, and John De Martelly's (1903-1979) *Blue Valley Fox Hunt* (1936), a litho heavily inspired by Thomas Hart Benton. An etching by Paul Cadmus (b. 1904) entitled *Polo Spill (Aspects of Suburban Life)* is a caricature, giving the viewer the perspective seen from ground level.

While most of the prints in the exhibition are black and white, there are some examples of color prints. Hananiah Harari (b. 1912) used screen printing for her Cubist-inspired *Divers* of 1939, and Joseph Vogel (1911-1995) is represented by a color lithograph of *Basketball* (c. 1938) and a brightly colored, screen printed football scene of 1939 entitled *Forward Pass*. Charles Keller's (b. 1914) lithograph of a basketball scene, *Score!* (1937), recalls Gérôme's paintings of Romans at the Colosseum that are discussed elsewhere in this newsletter. Two very abstract color woodcuts by Louis Schanker (1903-1981), *Hockey Players* (1940) and *Wall Handball* (1942), are also interesting.

Danny P. Pierce (b. 1920) created a wonderful image of *The Bronco Rider* (1955) in engraving, etching and aquatint. The repeated curves and expressive use of line suggest the horse's repeated motion. A charming woodcut by Clare Camille Romano (b. 1922) of *Calcio (Soccer)* is set in Italy. Leonard Baskin (b. 1922), Robert Rauschenberg (b. 1925), Alex Katz (b. 1927) and Richard Bosman (b. 1944) are among the other late 20th century artists represented in the show. Bosman's *The Cast* (1993), a color aquatint with spit-bite, hard ground and drypoint of a fly fisherman waist-deep in a stream, is the most recent work in the exhibition. The majority of the work dates from the 1930s and 40s.

The exhibition also includes the All Stars Printshop, an area where children can experiment with printmaking techniques. Different stations are set up describing

Planographic (flat surface) Printing (silkscreens and monoprints), Intaglio (engraving, drypoint, etching and aquatint) and Relief Printing (woodcut, wood engraving and linocut). The day I visited, a number of youngsters were happily making prints. Several of my favorite images in the show hang in this area. I loved Wharton Esherick's (1886-1970) view of a boxing ring from above in *The Hold* (1933). This wood engraving has sharp black and white contrast, and the spectators form a wonderful pattern around the ring. A realistic etching and drypoint by Levon West (1900-1968), *In the Marshes* (1933), also shows sensitive handling, especially the surface of the water in this scene of duck hunting. The solitary skier on the slope in *New Snow* (c. 1960), a litho by Churchill Ettinger, also caught my fancy.

The exhibition was organized by The American Federation of Arts and is a project of ART ACCESS II, a project of the AFA with major support from the Lila Wallace—Reader's Digest Fund. A brochure accompanies the show.

Impressions: Print Types from the Collection

The Hudson River Museum

Gillian Greenhill Hannum

As a complement to the All-Stars exhibit, the Hudson River Museum has mounted a small but informative show of works from the permanent collection in an adjacent gallery. One wall is devoted to each of the following techniques: intaglios, reliefs, lithographs and screen prints. These works on paper are rarely displayed by the museum, so the exhibition is a real treat.

The wall devoted to intaglios includes an informative label explaining to viewers that in this printmaking medium, ink is held in metal grooves that have been carved or bitten by acid into metal plates. Examples of types of prints made using the intaglio process are engravings, drypoints, etchings, mezzotints and aquatints. Highlights on this wall include a mezzotint by John Smith (English, 1652?-1742) after *Portrait of Mrs. Sarah Chicheley* by Sir Godfrey Kneller. Many such mezzotints found their way to the American colonies in the late 17th and early 18th centuries, having a huge impact on the development of American portraiture. Thomas Moran (1860-1926) is represented by a large etching with drypoint on parchment entitled *Cross in the Rockies*. This 1888 print is very much in the mode of Albert Bierstadt and other American artists of the late 19th century. Joseph Pennell (1860-1926) reveals great skill in handling the shimmer of light upon water in his 1883 etching of *Pisa*, and Mary Cassatt (1845-1926) is represented by a drypoint and aquatint printed in three colors (blue, yellow and green) of *Under the Horse-chestnut Tree* (1896-97). Contemporary work in intaglio can be seen in Eric Fischl's (b. 1948) large 1989 aquatint, *Untitled*, from *Four Etchings*.

The selection of screen prints was heavily contemporary, with examples by Sol LeWitt (b. 1928), Alex Katz (b.

1927) and Larry Poons (b. 1937), the latter represented by a very lyrical, post-painterly image in blue, violet and green drips called *Untitled* (from *Untitled Suite* of 1980). The work of Josef Albers (1888-1976), Ilya Bolotowsky (1907-1981) and Nancy Graves (1940-1995) is also included in this section of the exhibition.

Relief Prints included two woodcuts of the Vassar Chapel by Thomas Weeks Barrett (1902-1947), as well as a lovely color woodcut by Louise Freedman (b. 1915) of *Winter Harvest* (c. 1958-59). This bird's eye view of barn and fence is a study of complementary colors: ochre, orange and blue. Jack Youngerman (b. 1926) is represented by two of eight from *Untitled Suite*, 1980). These works combine color woodcut and silkscreen. They are simple and geometric with the forms placed with a circle; the grain of the wood is emphasized. In addition to woodcuts, a wood engraving and a linoleum block print are displayed.

Lithography was developed in Germany at the end of the 18th century. It was identified early for its commercial applications. A topographic, commercial lithograph of New York from 1949 is exhibited. It was drawn by C. Bachman and printed by Sarony and Major.

Chromolithography (color lithography) was patented in 1837. Several examples are shown, including a poster by Haskell W. Coffin (1878-1941). *Twilight on the Hudson*, a chromolithograph of 1946 by Leslie Ragan (1897-?) shows a streamlined metroliner train running along the Hudson River with the Palisades shown in the background. There is also a chromolithograph by Marisol (b. 1930) of abstracted figures with hand prints; the image recalls Paleolithic and Aboriginal hand stencils, but in bold tones.

This small exhibition, with its emphasis on technique, is a wonderful pairing with the larger exhibit of sporting prints. They make a trip to the Hudson River Museum well worthwhile.

International Miniature Print Exhibition 2001

April 1-May 26, 2001.

Connecticut GraphicArts Center
Mathews Park, 299 West Avenue
Norwalk, CT. (203) 899-7999.

Gillian Greenhill Hannum

This is Connecticut GraphicArts third annual miniature print competition. The first was held in 1997, and since then they have occurred in alternate years. The juror was Andrew Stasik, an independent curator and art dealer. Stasik first conceived of a miniature print exhibit in the 1960s as a counterpoint to the oversized prints so popular at that time. He noted a long history of work in miniature, including such notable

artists of the past as Thomas Berwick, Samuel Palmer and Jacques Callot. He organized his first miniature print show at Pratt Graphic Art Center 35 years ago; it attracted 800 entries.

The maximum size for a miniature print is 4 inches square. This small scale demands an intimate relationship between artwork and viewer. This year, entries were received from 189 artists from around the world, who submitted over 350 works. The exhibition of 128 miniature prints, curated by Benjamin Ortiz, Associate Director of Operations/Curator of Prints and Exhibition at Connecticut GraphicArts, features the work of 89 artists from 16 countries and 19 states in the USA.

Of the 12 prints selected for awards, ten are intaglio (etchings and mezzotints), and two are linocuts. Four of the winners are from the Ukraine (Sergiy Ivanov, Oleg Denisenko, Konstantin Kalynovych and Sergey Hrapov), two from Japan (Naoki Ishiyama and Katsunori Hamanishi), one each from Russia (Stanislav Kazimoff) and England (Joseph Winkelmann), and the remainder from the United States (Grant Silverstein, Ann Tanksley, Emily Trueblood and Warren Criswell).

Print Club member Marvin Bolotsky's *Four Winds* Fine Arts donated funds for some of the prizes. Ishiyama's *Reconstruction II*, a 2" by 2" Escher-like etching in an edition of 30 received a \$50 Four Winds Fine Arts Purchase Prize and also a \$100 cash prize. Ann Tanksley's *Harlem Rage I*, a 2" by 2" solar etching, took a \$50 cash prize and \$50 purchase prize. Stanislav Kazimoff's *I and Beer*, an expressionist-inspired etching 2.25" by 1.625" that recalls the work of Brücke artists, won a \$20 purchase prize.

The tiny prints are matted in groups ranging in number from two to five. The prizewinners are featured on one wall, and the remainder of the work is grouped thematically. For instance, figurative work is grouped in one area, landscape in another, still life and abstract works in their own areas, and so forth. Several artists from Mexico exhibit skeletal-like forms. Barbara Santi of Italy exhibits *Uomo (Man)*, a drypoint in a tall, narrow 3.5" by 1" format of a man in an overcoat with oversized hands and feet that evokes the mood of Daumier. Ukrainian Bogdan Pykulytsky's 1.75" by 2.125" etching, *Hollandian Landscape*, is a tiny, realistic harbor scene in the tradition of 17th c. Dutch masters. Russian Mikhail Parshikov presents a silkscreen of 2" by 2" entitled *The Portrait of Malevitch in Malevitch Manner* [sic] and Australian Kathy Holmes exhibits a 1" by 4" silkscreen collage entitled *Vinca Ladies I*, a Klee-like series of heads with words appearing behind and over some of them.

While most of the work is representational, there are several examples of pure abstraction, including Mary Dryburgh's (USA) *Tooth of a Hound* and Sergio Gonzalez-Tornero's (USA) *Gyaan*. Prices are quite affordable, ranging from \$10 to several hundred dollars. Many prints were available for under \$100.

Packing Prints for Transit

Laura Stirton Aust, Paper Conservator, ARTcare Inc.

Each time a print is transported it is vulnerable to damage. A short trip to the framer may result in a tear, a puncture or a stain. Packing prints properly into a carrier will limit the dangers of transit.

Use appropriate materials

Whenever possible prints should travel flat. A purchased portfolio is one alternative for transit. Or, a homemade portfolio also works. Either should be lightweight, rigid, clean and at least an inch larger than the print. Two pieces of foam cored board or corrugated cardboard hinged together with packing tape is all that is necessary. Be sure to tape BOTH sides of the hinged edge to prevent accidentally getting adhesive tape on a print. Always protect the surface of prints with glassine or acid-free tissue. If possible, place each print between a single folded sheet of glassine which covers both the front and back sides of the print.

Securing prints in the folio

The glassine-covered print is then placed in the portfolio and held in place with corners of folded paper. A corner may be constructed with bond paper. First fold one corner of the sheet to make a triangle. Then fold that triangle in half creating a pocket. Fit the pocket over a corner of the glassine covered print and tape the two shorter outside edges of the triangle to the bottom of the folio with paper tape (masking or other low tack tape). Less is more when using tape. Always consider the person who will be removing the print. It should be evident where the tape is and how to remove it. Never use invisible tape or "Magic Mending" tape. Fit all four corners of the print with these

paper triangles and tape them in place. The print should be secure without any tape touching the print or glassine.

Labeling the folio

The print is secured to the bottom side of the folio, or the side that lies on the table when the folio is opened. It is important to identify the top side of the folio because if the bottom side were lifted during opening, the print might fall out of its corners. Folio markings are best made in a wide, soft, graphite pencil. Markers can penetrate several paper layers and often will smear or run with moisture from hands or an unexpected rain shower. The words "LIFT THIS SIDE TO OPEN" are very useful to anyone opening the folio. Also, identify the contents with your name, an accession number or artist's name. No marks are necessary on the bottom or back of the folio.

Guard against moisture

It is a good idea to cover a homemade folio with "Tyvek" paper or plastic as protection from moisture. Again, use as little tape as possible to secure the plastic. Completely dry any moisture off the plastic before placing the folio on a table or removing the tape.

Packing prints for transit is quite simple. But, putting these directions into words is not easy.

Just remember these few rules:

- Use clean, light weight, rigid materials
- Cover the surface of the print with glassine
- Never let the edges of a print protrude from a folio
- Secure prints with corners to prevent movement
- Use the right tape for the job
- Clearly mark the package with pencil
- Insulate the folio from moisture

Arctic Artistry

Gillian Greenhill Hannum

Print Club members traveling to Yonkers for *All-Stars: American Sporting Prints from the Collection of Reba and Dave Williams* may want to venture a few miles further north to visit a gallery in Hastings-on-Hudson with a unique selection of prints. This small gallery, located near the Hastings Metro North station, specializes in Inuit sculpture, prints, tapestries and other Native art.

The gallery has existed for 18 years and is run by Elaine Blechman who indulged her love of art after leaving a career as an English teacher. Her decision to specialize in Native arts of the Arctic was the result of serendipity. Blechman had become a board member of the Greenburgh Nature Center in Westchester County. An Arctic explorer had owned the main house on the property. That sparked her interest in Inuit art, and in the early 1980s she decided to curate an exhibit at the Center of Inuit sculpture from Arctic Quebec. A local Inuit cooperative in that area was marketing heavily at the time, and as fate would have it, they operated a wholesale showroom in nearby Elmsford, NY. Blechman took things on consignment and the first exhibition sold out. She knew

she was onto something and determined to carry the best work in each genre.

For several years, she ran the gallery out of her home in Edgemont. She moved to the present location at 2 Spring Street in the late 1980s. Eighty percent of her clients have been buying from her since the gallery's early years.

There used to be a community of printmakers in Arctic Quebec as well, and the gallery has some examples of their work from the 1960s and 1970s. Unfortunately, they stopped producing prints by the end of the 1980s. Today, Cape Dorset is really the only major center for Inuit printmaking. Jim Houston, a Canadian artist and author, is largely responsible for having developed an interest in printmaking among the Native artists of that region. As a young artist in the 1950s, he lived for a time among the Inuit and decided to teach them printmaking. He then got the Canadian government involved in supporting the project. The government sent Houston to Japan, where he studied Japanese printmaking techniques, which he then brought back and taught the Natives. The first Cape Dorset collection dates from 1959.

Inuit prints are aesthetically fresh and exciting. Many are depictions of arctic animals or aspects of Inuit life. They are

flat and vividly graphic. Prices range from about \$300 to \$1,200 with early works selling for up to \$19,000. For example, a rare 1960 print by Kenojuak Ashevak called *Enchanted Owl*, which netted the artist \$25 at the time, sold for \$12,000 in the 1970s. The artist, now in her 60s, is still active; current prints by her sell for between \$400 and \$1,200.

Blechman buys directly from individual artists now. She also gets private collections on consignment. Her

business is national; she has clients from Massachusetts to Santa Fe. Presently, she has approximately 300 prints in the gallery.

Arctic Artistry, located at 2 Spring Street in Hastings, is open Wednesday, Friday and Saturday from 12 to 5, and Thursday from 12-7. For further information call (914) 478-7179 or visit the gallery's website at www.arcticartistry.com.

Membership Notes

On February 11, 2001 Print Club member and paper conservator Laura Stirton Aust of ARTcare, Inc. gave a slide lecture and participated in a panel discussion with textile conservator Gina Bianco, object conservator Doug Kwart, and Steven Weintraub of Art Preservation Services on the conservation of the Stettin Dollhouse at The Museum of the City of New York.

Club member Harriet Burdock has donated the 2000 Presentation Print, *After the Event I* by Bill Jacklin, to The New York Public Library. In her letter accepting the print, Roberta Waddell, Curator of Prints, wrote, "Bill Jacklin is clearly a master of intaglio processes. The portfolio, *Anemones*, already in the Print Collection, showed his skill with etching and aquatint as early as 1977, but in *After the Event*, he demonstrates a new painterly freedom that is really wonderful!"

Members might be interested in an article on Bill Jacklin written by Elaine and Julian Hyman and pub-

lished in the Spring 2001 issue of *Journal of the Print World*. Entitled "Millennium Print by Bill Jacklin for the Print Club of New York," the essay was accompanied by an illustration of the club's 2000 print, *After the Event I*.

On May 6th a splendid fundraiser for Judith Brodsky's Rutgers Center for Innovative Printmaking was held at the Hyman's home. Muriel Moss chaired the planning committee for the event. Some 65 guests bid on donated prints that were auctioned off in support of the center's activities. A wonderful time was had by all!

Club member, photographer Lynn Butler will have two large photograms in the Brooklyn Museum's print and photography show. She will also have a one person show at the Hudson River Museum this autumn.

Members of the Print Club Newsletter Committee send their get well wishes to our fearless leader, Arlyne Lesser, as she recuperates from her recent surgery.

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