

The Print Club of New York Inc

Winter 2001

President's Greeting

Julian Hyman

I would like to wish members and friends of the Print Club of New York a very happy New Year. Our year began on a high note with an exciting visit to the Equitable Building's AXA Gallery where we viewed "Hard Pressed: 600 Years of Prints and Process," the first major exhibition under the auspices of the International Print Center of New York, an organization dedicated to fostering appreciation of the fine art print. The exhibit covered six hundred years of print-making from the fifteen hundreds to the contemporary artists of the 1990's. We had a large attendance at this enjoyable event.

The Events Committee has planned many other interesting and rewarding events for Spring 2001. Also, the Print Club is publishing its tenth Presentation Print in 2001, and we have had very favorable comments in regard to our 2000 Presentation Print, "After the Event," by the artist Bill Jacklin.

Once again I wish to thank our committee chairpersons for hard work and successful efforts on behalf of the Club, and to again invite all of our members to participate in these committees that are so important to the continuing success of Print Club activities. For those who take advantage of the opportunity, the rewards will be an insight into the print world in New York, active participation in planning and implementing exciting activities, and, perhaps most important of all, fellowship with like-minded lovers and collectors of fine prints. Please do not hesitate to call or write to us of your interest in joining a committee. You will find the address and telephone number in the Box below.

The Print Club of New York, Inc.

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The International Print Center of New York

The International Print Center of New York (IPCNY) was incorporated in 1995 as a non-profit institution. Under the direction of Anne Coffin who instituted the organization and has served as its Director since inception, the mission of the IPCNY is to foster the appreciation and understanding of fine prints, both contemporary and historic, through its New Prints and Exhibition programs as well as its educational activities and research capabilities. Now numbering 175 members, the Center in 2000 moved into new premises in Chelsea at 526 West 26th St., establishing its office and gallery space in a building largely filled with galleries, publishers and organizations related to the art world.

The move to Chelsea enabled the IPCNY to launch its New Prints Program in Sept. 2000 with an exhibition of 55 contemporary prints. According to Ms. Coffin, the New Prints Program establishes a permanent and on-going non-commercial venue for the public exhibition of recent prints by both known and emerging artists. Drawing on a database of 450 sources, the IPCNY sought submissions from printmakers, publishers, artists and presses in the United States and abroad. Prints submitted had to have been completed within the past two years. A committee representing various disciplines in the field will jury each of the annual New Prints presentations. The jury for the first exhibition, Fine Prints 2000 was comprised of Louis Grachos, Director and Curator, Site Santa Fe; Faye Hirsch, writer, critic and editor *Art on Paper* magazine; Jean-Yves Noblet, master printer; Michelle Quinn, Department Head, Prints, Christie's East; Arnold Smoller, collector; and Deborah Wye, Chief Curator, Department of Prints and Illustrated Books, Museum of Modern Art, New York. Prints were chosen to represent a variety of styles and techniques and a broad diversity of sources. Artists were also asked to fully document their prints and this information will become part of the IPCNY's resource file for use by the public. Although the IPCNY does not directly sell the prints on exhibition, they will refer anyone wishing to make a purchase directly to the source.

New Prints 2000 — Fall was the first of three exhibitions. New Prints 2001 — Winter opened on January 24 and will be on exhibit through April. New Prints 2001-Spring will be exhibited through June. The varied styles of the artists on exhibit in New Prints 2000 represented a cross-section of contemporary printmaking. Among them were the powerful graphic design of Tom Slaughter's screenprint, "Little Italy," a three panel folding screen; the political statement of Michael Ray Charles's lithograph with a penny added "(Forever Free) The Fall of the Proper Nigger...Not Guilty?"; a number of abstractions including Terry Winters large intaglio "Amplitude"; conceptual art in Mel Bochner's "Language is Not Transparent," the words conveyed through a superimposition of translucent abaca paper on black cotton paper, and portraits in

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varying realistic modes including Suzanne Capaorael's monoprint portraits of Renaissance artists.

The techniques used also showed the diversity of today's printmakers, ranging from the traditional woodcut, lithograph, drypoint, aquatint and intaglio, as seen, for example in the extensive crosshatching used by Jim Dine in his print "The Dog," to extensive use of mixed media and a selection of some of the innovative techniques being used by contemporary artists. Among these were a solar etching by Liliana Porter, "Dialogue in Chinese"; an Iris print on crushed velvet by Polly Apfelbaum, "Seeing Spots"; and a blueprint on paper by E.V. Day, "Anatomy of Hugh Hefner's Private Jet #40."

The year 2000 also saw the inauguration of the IPCNY's major Exhibition program in addition to its ongoing New Prints Program. "Hard Pressed: 600 Years of Prints and Process," an extensive exhibit of 150 works opened at the AXA Gallery in the Equitable Building in September 2000. This major historical exhibition tracing innovation in printmaking was curated by Elizabeth Wyckoff, Print Specialist at The New York Public Library and David Platzker, Director of Printed Matter in Manhattan who also wrote the catalogue for the exhibition published by Hudson Hills Press. Ms. Wyckoff concentrated on the development of traditional print media through World War II, and Mr. Platzker surveyed the subversive intentions and innovative techniques used by printmakers in the last half of the 20th century. This thematic emphasis on the relationship between aesthetics and technical innovations in the printmaking process provided a focus for the display of works ranging from Durer

to Damien Hirst and from the earliest woodcuts to the latest digital technology.

According to Ms. Coffin, the IPCNY projects similar major curated exhibitions in the future, organized historically, thematically and geographically, to promote greater appreciation and understanding of printmaking not just in New York but also across the nation. Hence, "Hard Pressed," with cooperation from the American Federation of Arts Technical Assistance Program will travel to Boise, Idaho; Santa Fe, New Mexico; and Naples, Florida.

In addition to the IPCNY's exhibition program, the organization also sponsors educational programs for both members and non-members. Its Shoptalk program for members features visits to printmaking workshops and exhibitions. Ms. Coffin also described the IPCNY's outreach program to local schools and universities and its WEB site that offers current information on new print Internet links in the U.S. and abroad. IPCNY also sponsors a student internship program that offers both an introduction to the print world and the operation of a non-profit organization.

Some of the new initiatives discussed by Ms. Coffin which the organization is considering include continuing development of its WEB site as an information center, developing greater research capability and using the exhibition space for other print-related events. She also stressed that membership in the IPCNY is open to the public and volunteers are particularly welcome to carry out the activities of the organization. For further information contact Anne Coffin at 212-989-5090 or log on to its WEB site at www.ipcny.org.

Foxing

Laura Stirton Aust

Foxing is probably the most commonly encountered disfiguring mark found on paper. The brown frecklelike staining appears on both old and new paper. The staining may be in a small area or covering the entire paper. Spots may be tiny and scattered or there may be overlapping spots the size of large coins.

The cause of foxing continues to be debated by conservators. Some say metal particles in the paper are oxidizing. Others hypothesize there is a chemical reaction between organic acids released by fungi and decomposition products of cellulose in the paper causing the stains. Many target a component of paper sizing as the culprit attracting selective mold growth or fungal infection. Because foxing is so common there is probably some truth to all these theories.

Each of these explanations is supported by the fact that foxing proliferates in high humidity. Metals oxidize more quickly with moisture. Acids move through paper with the help of water molecules. Many molds thrive in damp environments. Consequently, despite a lack of understanding of the exact reason for foxing, we do know that limiting moisture is effective at controlling the condition.

Preventing Foxing

Periodic inspections are suggested to detect foxing, especially in the summer when warm, humid conditions are prevalent. If there is any evidence of foxing it is imperative that storage and/or display conditions be altered. Use a dehumidifier to remove moisture from the air. A relative humidity below 65% keeps the moisture content of paper too low to allow growth of most fungi. Fans to keep air moving may also be helpful in discouraging mold growth. Framing and storage materials which are acid-free provide an environment less likely to promote foxing.

Prompt action could preclude conservation treatment. But if foxing appears, the removal or reduction of staining is a job for a conservator. Usually bathing and often bleaching are required. A professional can determine if treatment is possible and whether or not it will be effective.

Laura Stirton Aust of ARTcare, Inc. is a paper conservator. She is author of a regular feature that appears in the Print Club of New York Newsletter. Please send your conservation questions and concerns to the Newsletter for consideration in future columns.

Upcoming Print Club Events

Thursday, March 8, 6 p.m.

Robert Newman of The Old Print Shop will present an illustrated talk on "110 Years of Locomotives in Prints," covering Currier and Ives prints, advertising lithographs, etching by Otto Kuhler, Edward Hopper, Martin Lewis and others. The meeting will be held at The Old Print Shop, 150 Lexington Avenue.

Saturday, April 21, 12:00 p.m.

A repeat of last year's highly successful Chelsea gallery walk. Members will begin their tour at Long Fine Art, 427 West 14th Street, Ground Floor (between 9th and 10th Avenues) and proceed to other galleries featuring contemporary prints in this exciting new art district.

Thursday, May 17, 7 p.m.

Mary Augusta Thomas, Assistant Director for Management and Technical Services, Smithsonian Institution Libraries will speak on "Treasures from the Smithsonian", an exhibition of illustrated books at the Grolier Club, 47 East 60th Street.

Wednesday, June 6, 6:00 p.m.

Members are invited to the Annual Print Club Membership Meeting and Cocktail Party at the Society of Illustrators Inc., 128 East 63rd St. In addition to voting on the Print Club slate of officers and members of the Board of Trustees, an interesting event has been planned featuring a noted speaker on prints. Details on the meeting and speaker will follow.

Other events of interest to Print Club Members

"Works on Paper," Park Avenue Armory, Park Ave. and 67th St., March 2-4.

"New Prints 2001-Winter," International Print Center of New York, 526 West 26th St., Room 824, through April.

"The Sight of Music," 80 prints inspired by music on view through June 17 at the New York Historical Society, 2 West 77th St. The prints are from the collection of Print Club members Reba and Dave Williams.

"Donald Judd: Prints 1961-1994, survey of the artist's woodcuts, Susan Sheehan, 20 West 57th St., through March 31.

"The Lithographs of James McNeil Whistler from the Steven Block Collection," an exhibition of 87 rarely seen Whistler lithographs, Wadsworth Athenaeum Museum of Art, 600 Main St., Hartford, through March 4.

"Rhythm," Paperworks Prize Winners Exhibition, Connecticut Graphics Art Center, Matthews Park, 229 West Ave. Norwalk CT. Artists selected by Harry Philbrick, Director of the Aldrich Museum.

Bill Jacklin Donates Proofs of "After the Event"

Elaine Hyman

The Print Club of New York wishes to thank Bill Jacklin for a most unusual and gracious gift. Mr. Jacklin's print, "After the Event," was the Club's Presentation Print for 2000. He has given four artist's proofs to the Club to donate to museums. Two have been sent to the Henredon Art Museum in Scotland and to the Fitzwilliam Museum in Cambridge. Another has been sent to the Bayley Art Museum of the University of Virginia and the remaining proof will be offered to another American museum. This gift honors the Print Club and expands our contacts in the museum world. We are grateful to Mr. Jacklin for his generosity.

In Memoriam

Karen McCready, 1946-2000

Print Club members were saddened to hear of the death of Karen McCready at age 54. Ms. McCready, who at her death was Director of Karen McCready Fine Art, was associated for many years with Crown Point Press. She became sales director of the Press in 1985 and opened the Crown Point Gallery in New York in 1985. During this period she expanded the audience for prints by offering one person and theme exhibitions featuring contemporary artists, European and Japanese in addition to American. When Crown Point Press closed its gallery in New York in 1995, Ms. McCready opened Karen McCready Fine Art, pioneering in a downtown location. She also published prints, mostly printed by her husband, master printer Jon Yves Noblet.

Ms. McCready graciously opened her gallery on several occasions for Print Club activities, among them last year's Art Walk in Chelsea and a demonstration of Iris generated prints by Jean Yves Noblet. She also graciously responded to requests for information about new artists and interesting print editions. Many of our members also benefited from her help in developing their collections. We wish to convey our sympathy to her husband, Jean Yves Noblet.

Exhibitions and Reviews

Art and the Empire City: New York, 1825-1861

Mary Lee Baranger

Art and the Empire City: New York, 1825-1861 was a major exhibition held at the Metropolitan Museum of Art from Sept. 19, 2000 to January 7, 2001. The catalogue was edited by Catherine

Hoover Voorsanger and John K. Howat,¹ and contains several important articles on prints in New York by Elliot Bostwick Davis, Asst. Curator, American Paintings and Sculpture and by John K. Howat, Lawrence A. Fleischmann Chairman, Department of American Art.²

This has been a wonderful season to see and hear about the prints made, sold and collected in New York City in the prosperous years between the 1825 opening of the Erie Canal and the start of the Civil War. This is the generation that established New York as the American cultural capital. The role of prints both in 'society' and popular culture as art, communication, education, and commerce was much more important than in our times.

The exhibition, the lectures relating to the exhibition, the CD narration by the curators and the excellent extensive catalogue give an experience of prints unmatched in the last century and a half. Drawing on its own collection and many others, the exhibition includes all forms and techniques of printmaking then used: maps, birds-eye views, architectural plans and views, book illustrations, political cartoons, trade cards, advertising materials, bank notes and currency as well as "art" prints (both original and reproductive). As Davis explains in her chapter in the catalogue, "The Currency of Culture: Prints in New York City," there was an elite circle of connoisseurs as well as a popular market place and New York became the leader in American printmaking from the first lithograph produced here by Bass Otis (a painter and lithographer) in 1819. Lithography was twice as expensive as copper plate engraving, but it grew in importance. Fine engravings such as Asher B. Durand's 1853 reproduction of John Vanderlyn's oil of 1812, "Ariadne Asleep on the Island of Naxos," is an early example of the fine printmaking that became the major form for the enjoyment of fine art in American homes. Reproduction prints were considered a major art; Durand was himself a significant artist, not a journeyman printmaker. Important collectors of art invested heavily in fine prints. Henry Foster Sewall purchased several of the progressive proofs of the 'Ariadne.' His collection grew to 25,000 prints, which became the foundation of the Boston Museum of Fine Arts' holdings. Not only contemporary and reproductive prints were acquired, but also old masters like Durer and Rembrandt.

Prints were sold by dealers and at auction, a species of commerce described by Davis and by Georgia B. Burnhill, Andrew W. Mellon Curator of Graphic arts, The American Antiquarian Society, in "The Connoisseurship and Collecting of Prints in New York," a lecture held at the Metropolitan. Names still familiar, Knoedler and Goupil, set up shop in the 1840's. Auctions offered batches of prints, and authenticity was guaranteed. The connoisseur and print publisher Shearjashub Spooner, in a three-volume book on art stressed that "a portfolio of fine prints is a source of endless instruction, amusement and gratification."

The Apollo Association in 1840, renamed the American Art-Union in 1846, distributed reproduction prints for an annual five dollar membership, and awarded the original painting by lottery yearly, until the practice was banned as illegal gambling in 1853. This ancestor

of our Print Club was also discussed in a second exhibit in the fall of 2000 at the National Academy of Design, "Rave Reviews: American Art and its Critics, 1826-1925." The catalogue for this exhibition includes a chapter by Kenneth John Myers, "The Public Display of Art in New York City, 1664-1914."³ Here one reads that the Art-Union by 1848 had almost 17,000 subscribers. At their exhibition hall on Broadway, thousands came to watch the annual distribution.

In addition to owning portfolios of prints, collectors used prints as interior decoration. The architect Andrew Jackson Downing wrote, "Nothing gives an air of greater refinement to a cottage than good prints or engravings hung upon its parlor walls."⁴ Many of these prints were by the popularizers Currier (starting in 1835) and Ives (joining Currier in 1857). In business until 1907, approximately 7000 subjects were issued, and hundreds of each were sold to Americans in all walks of life. National distribution was by traveling salesmen, wholesalers, direct mail order, branch showrooms and premium systems of national magazines. One edition had a size of 73,000. One 1851 sales catalogue indicates that the company had on hand 22,364 impressions.⁵

Another indication of the importance of the print business is seen in immigration. Following the 1848 upheavals in Europe, a large number of German lithographers came to this country. The desperate need for skilled lithographers was reflected in the U.S. immigration laws, which favored artisans trained in the field and encouraged them to join American firms ... but not to import equipment which would allow them to set up shop in competition.⁶ One thinks of the parallel to today's special quotas for computer programmers.

Davis concludes her excellent survey in the Metropolitan's catalogue noting that after 1861 there was an American etching revival and a new interest in original prints of European scenes for the many newly rich travelers. The Society of Iconophiles encouraged the collection of views of New York, prints so significant in the exhibition. In the twentieth century, Davis says the enthusiastic efforts of the collectors of nineteenth century prints were forgotten until revived in the era of WPA prints.⁷ From the booming imperial New York of the 19th century we move to depressed Gotham of the 20th.

1) *The Metropolitan Museum of Art, New York; Yale University Press, New Haven and London (c. 2000). Davis, "The Currency of Culture: Prints in New York City," pp. 189-225 and Howat, "Private Collectors and Public Spirit, A Selective View," pp. 83-107.*

2) pp.31-51.

3) Davis, p. 212.

4) Davis, footnote, p. 213.

5) Davis, p.220

6) p.224, Davis dates the WPA prints too late as a 1940's development.

American Master Prints

Gillian Greenhill Hannum

American Master Prints at Hirschl and Adler Galleries (October 28-December 29, 2000) was a virtual "Who's Who" of American printmakers over the last century. Among the earliest works were two by Mary Cassatt (1845-1926), both c. 1890-91. *Woman Bathing (La Toilette)* and *The Lamp* are both from a set of ten color prints, combining drypoint, soft-ground etching and aquatint, that were produced for Cassatt's first one-person show, held in 1892 at Durand-Ruel's Paris gallery. Both works were inspired by the aesthetic of Japanese woodblock prints and were issued in editions of 25. As of the last week of the exhibit, *The Lamp* was still available for purchase at \$325,000. Also from the end of the nineteenth century was *Perils of the Sea*, an 1888 etching by Winslow Homer (1836-1910). This 16 by 22-inch image was available for \$65,000.

Works from the early years of the twentieth century included a color monotype by Maurice Prendergast (1859-1924); *Children by a Window [Shadow]* from c. 1900-02, is 9 1/2 by 7 3/4 inches, and is selling for \$140,000. From the same general time period were a selection of color woodblock prints by Arthur Wesley Dow (1857-1922), many previously seen in Hirschl and Adler's exhibit *Along Ipswich River: The Color Woodcuts of Arthur Wesley Dow* (see review in Print Club Newsletter, Winter 2000). The prices for these ranged from \$5,000 to \$40,000. There were also color woodcuts by Edna Boies Hopkins (1872-1937), selling for \$5,000 to \$8,000, and by Gustave Baumann (1881-1971), selling for \$9,500 to \$12,000.

A number of very familiar images by well-known American artists included a 1917 lithograph of *Stag at Sharkey's* by George Bellows (1882-1925); this large, 18 3/4 by 23 3/4 inch, print from an edition of 99 was sold. Three other etchings by Edward Hopper (1882-1967) previously seen at the Whitney Museum (see review in Print Club Newsletter, Fall 2000): were *American Landscape* of 1920 (\$100,000), *Evening Wind* of 1921 (\$80,000) and *The Locomotive* of 1923 (\$85,000). Also available, for \$50,000 was the portfolio *Six American Etchings (Series I)*, published in an edition of 500-600 by *The New Republic* in 1924. This portfolio, which retains its original cover, includes one print by each of the following artists: Peggy Bacon (b. 1895-?), Ernest Haskell (1876-1925), Hopper, John Marin (1870-1953), Kenneth Hays Miller (1876-1952) and John Sloan (1871-1951). Hirschl and Adler's copy of

the portfolio is relatively rare as the included Marin print is a 1913 etching entitled *Brooklyn Bridge, No. 6 (Swaying)*; this was a substitution for *Downtown, The El* of 1921, which was the Marin print more commonly included in the set.

The Marin etching of the Brooklyn Bridge also hung on a wall displaying three other images of that New York landmark: a color etching/aquatint of 1922 by John Taylor Arms (1887-1953), a wood engraving c. 1915 by Rudolf Ruzicka (1883-1978) and one of my favorite works in the show, a 1959 lithograph of *Brooklyn Bridge in Winter* by Stow Wengenroth (1906-78). This print, from an edition of 60, was selling for \$22,500. There were also several nice prints of New York City scenes from the 1930s, most notably *Times Square Sector* (etching, 1930, 12 by 9 15/16 inches) and *Chrysler Building* (wood engraving, 1930, 10 1/8 by 6 11/16 inches) both by Howard Norton Cook (1901-80). These could be had for \$18,000 and \$14,000 respectively.

An eye-popping portfolio of ten pochoirs by Man Ray (1890-1976) dominated one wall. The suite, entitled *Revolving Doors*, is based on a series of collages the artist made in 1916-17 as part of his experiments with construction paper for his painting *The Rope Dancer Accompanies Herself with Her Shadows* (1916). Editions *Surréalistes* in Paris published the compositions in an edition of 105 portfolios in 1926. A later edition of 100 was published in 1972. With their bold, bright colors, strong graphic presence and feeling of rhythm, these prints have a compelling presence (\$75,000 for the set of ten).

Somewhat less interesting visually, but also very powerful, was a series of five large color woodcuts by Minimalist artist Donald Judd (1928-94). The prints, *Untitled* 1963/69, are 31 3/4 by 22 1/4 inches and sell for \$14,000 each.

Jackson Pollock (1912-56) is represented by a posthumous impression of *Untitled (p 19)* from 1944-45, an engraving and drypoint printed in brown black. One of ten proofs from an edition of 50 published by MoMA in 1967, it is selling for \$28,000.

Other artists represented in the show were: Charles Sheeler, Elie Nadelman, Helen Lundenberg, John Woodrow Wilson, Jolan Gross Bettelheim, Reginald Marsh, Stanley William Hayter, Alexander Archipenko, David Smith, Elaine and Willem de Kooning, Edmond Casarella, Joan Mitchell, Ralston Crawford, Bernard Childs and Sylvia Ward.

Two Print Shows at The Museum of the City of New York

Mary Lee Baranger

The Life of the People: Realist Prints and Drawings from the Ben and Beatrice Goldstein Collection, 1912-1948. Oct. 7, 2000-Jan. 14, 2001. (A Library of Congress Exhibition.)

This is the second venue of a show presented first at the Library of Congress from Oct. 20, 1999-Jan. 29, 2000.

The 59 works, mostly prints, with a few watercolor or ink and crayon images, were donated to the Library of Congress by a native New Yorker who saw prints as the art of the people. He was interested in our radical political impulses, city life, the American scene and the conflicts of labor and capital—exactly the subjects treated by many of the printmakers who worked for the various Federal art projects in the 1930s. Ben Goldstein's own career began as a labor advisor to Mayor La Guardia and later to

Roosevelt's National Recovery Administration. He started buying prints and drawings as a form of financial aid to artist friends. The brochure of the exhibit goes on to say that after the war he became a garment manufacturer, displaying his print collection on the walls of his factory above the heads of the machine operators. Here he invited curators, scholars and collectors to visit.

The overwhelming impression of the exhibit is the vigor of the social message and drama of the strong lithographs. The earliest works are pre-Depression, but focus on social issues such as Prohibition (George Bellows), women's suffrage (John Sloan), Mexican popular images (Jose Clemente Orozco and Diego Rivera), prostitution (Stuart Davis), greedy capitalists (Robert Minor), subway riders (Bellows), tenement children playing in the street (Glenn O. Coleman), Central Park (Adolf Dehn), and a movie theater (Mabel Dwight). These all date from the teens and the twenties. The work of the Depression years becomes more grim. It is interesting to see that "acceptable" social images were published in mass distribution journals like *Good Housekeeping* and *Colliers* (Bellows' "The Drunk" and the satirical anti-suffrage Sloan print "The Tee Hee Boys"). The angrier and more volatile subjects were printed in *The Masses*, *the Daily Worker*, and *Liberator*.

There was an increase in political activism by artists in the years just before World War I, evidenced in the Ashcan School's introduction of urban realism. John Sloan ran for office as a Socialist Party candidate in New York City. Robert Minor transformed editorial cartooning with his innovative use of the lithographic crayon. Well before the Depression and the WPA, artists were reflecting social and political concerns. These were intensified in the 30s, as artists themselves suffered economic loss.

The brochure text points out that the artists' interest in city life and poorer neighborhoods was encouraged also by art school teachers such as Robert Henri, Harry Sternberg and John Sloan who were on staff at the National Academy of Design, the Art Students League and Pratt Institute. Much of the work was documentary and not overtly inflammatory (Thomas Hart Benton, "Goin' Home"; Clare Leighton, "The Baptism"; Bernard Joseph Steffen, "Dusty Plowing"; Prentice Taylor, "Assembly of God"; Elizabeth White, "All God's Chillun' Got Wings!")

The catalogue records for the Goldstein Collection items and other related graphic works in the Library of Congress are accessible from the Prints and Photos Division Home Page: <http://lcweb.loc.gov/.rr/print/>. The checklist also gives the Library of Congress reproduction numbers for color transparencies, advising "first seek appropriate copyright permission." In view of the question, "who owns WPA prints" (discussed at a panel at the

Printfair, described in the article below) it is pertinent to note that the checklist carefully gives copyright ownership. The majority are held by the artist or heirs, one by the D.C. Moore Gallery, one the Heritage Gallery, one the Old Stage Studios. Several give no copyright. Some of the prints bear WPA stamps; others were made when it is known that the artist was working on WPA projects.

Under the El: City Life in the Twentieth Century, Prints and Drawings

This second show at The Museum of the City of New York was, drawn from their collection. It was an annex to the larger one, "Painting the Town: Cityscapes of New York." There were 14 prints plus 3 watercolors and a wash drawing. It was a delightful show, focused on street scenes under the elevated train tracks which gave such color and gloom to mostly poor neighborhoods. The wall text gave the history of the construction of the El lines starting in 1867 and their dismantling in the 1930s and 1950s. This is stuff that industrial archeologists and transportation buffs adore, but the artists were usually summary on construction technology, investing their love on the street life below—women and children, push cart peddlers, etc. (Indeed, the curators also were carried away by the delightful street scenes, and include one that shows not the El, but the stone supports of the Manhattan Bridge where Cherry Street passes underneath.) The El ironwork is not really of interest to the artists, but is used for suggestive geometric patterns and sweeping compositional lines and framing devices. The prints are done in a variety of techniques (linoleum prints, wood blocks, etching, lithograph, oil print from paper matrix) and show much subtlety of observation and execution. The El and the life under it was a popular subject for artists, and people did enjoy riding above, but not living under the El.

The artists represented include Betty Waldo Parish, Albert Potter (with a print also in the Goldstein exhibit), Glenn O. Coleman, Philip Reisman, Charles Frederick William Mielatz, John Sloan (the well known "Snow Storm in the Village" with the view of the Jefferson Market Court House at 6th Avenue and Greenwich Street), Max Mongel, Jack Markow, William Behnken and Beatrice Coron. Coron, a contemporary French American artist working in tour de force papier piqué which can be adapted to woodblock prints. Her cut out silhouette compositions were recently shown in the lobby of the Empire State Building: 6-foot high extravaganzas of skyscraper dwellers and office workers, plus woodblocks in books. Caron's jazzy style fit right in with the crowd of animated tourists. Congratulations to the Museum for keeping its acquisitions up to date.

Printfair and Panel Discussion Review

Mary Lee Baranger

The Tenth Annual International Fine Print Dealers Association Show was held at the Seventh Regiment Armory, Park Avenue. Nov. 2-5, 2000. "Who Owns W.P.A. Prints?" a panel Discussion was held on Saturday, Nov. 4, 2000, moderated by Grace Glueck,

art critic, *New York Times*. Panelists were Will Barnet, artist; Hersh Cohen, print collector; Sylvan Cole, print dealer; Franklin Feldman, art lawyer; David Mickenberg, director, *Mary and Leigh Block Museum of Art* at Northwestern University; and Francis V. O'Connor, art historian.

Appropriate to the exhibit reviewed above, the cover of

the floor plan of the Printfair used a detail of the Louis Lozowick's, "Third Avenue El." The Armory was built a decade after the first El in New York—a nice emblem of the two worlds of high society and popular transportation in the post Civil War Gilded Age. In our own Gilded Age, one can buy John Taylor Arms' color etching and aquatint "West Forty Second Street," 1922, with a view of the El station on the 6th Avenue El, for \$13,500 (or the etching for \$7,500) from the Sylvan Cole Gallery. Other WPA era prints at Mary Ryan's booth were Lozowick's "Hanover Square" lithograph for \$18,000 and Martin Lewis' "Stoops in the Snow" for \$24,000. At The Old Print Shop, one can buy other Martin Lewis prints for \$6,200 to \$16,000, and Howard N. Cook prints for \$13,000 to \$18,000.

That such prints are for sale at such prices makes the question "Who Owns WPA Prints?" an important one, as the government's General Services Administration is doing an inventory of works of art in non-Federal institutions and is contacting current buyers and sellers of WPA prints, with the assertion that the government owns them all. The inventory is being compiled, perhaps, in reaction to past history of official neglect of these works of art, both prints and paintings, but the implication that museums, galleries and private owners do not hold clear title is frightening.

The inventory was published as *WPA Art Work in Non-Federal Repositories*, Edition II. Dec. 1999, U.S. General Services Administration, Public Buildings Service, Historic Buildings and the Arts Center of Expertise, Fine Arts Program. The inventory was started in 1949 on the basis of records preserved — forms made at the time of the distribution of the prints and photographs. According to a letter available at the panel, together with the 500-page tome, by Sept. 4, 2000, 14,000 works have been identified and inventoried. Evidently the museums that received prints and paintings on "extended loan" or as "allocations" assisted with verification and completion of the information. To give an idea of the inventory, in New York State the only museum listed is the Metropolitan, the recipient of 4 "loans" of lithographs by Agnes Tait (p.307). Other institutions are major repositories. For instance, the summaries in Appendix A list the Art Institute of Chicago as having 61 works on loan, and 688 as "allocated." The San Francisco Museum of Art has 875 allocated, and no loans. The Baltimore Museum of Art has

2 loans and 992 allocated. What do these words mean? Allocated implies given, and it is hard to imagine that the GSA really wants them all back. In recent letters it says it does not—it is just doing an inventory.

As I noted above concerning the Ben Goldstein prints, a private collection later donated to the Library of Congress, some prints are stamped WPA. Many are not. Many were lost or destroyed. And did the WPA own the edition? No, they asked for one print, and the artist could keep 2 to 4, as well as the copyright. The panelists discussed many aspects of this problem. Franklin Feldman, art law expert, contested the GSA claim to own all of the 75,000 prints made by 270 artists in the Federal Art Project, saying that the works the government "allocated" cannot now be controlled by the government. They were given, and the institutions may legally keep or sell them. He cited a June 1999 Northwestern Ph.D. thesis by Elizabeth Seaton, which explores these issues. The print dealer Sylvan Cole pointed out that the GSA effort to claim ownership of prints now on the market is a minor issue, as few are by major or now well known artists. Only approximately 30 dealers have WPA prints. Cole has 39 or 40 for sale, mostly in the \$200 to \$900 range. There may be a total of about 1500 on the market, and new prints are not being made. Francis V. O'Connor, art historian, mentioned that the lithographic stones were ground down, and the metal plates were melted during the war. Aside from the prints in museums, about 7000 to 8000 are now in private hands. David Mickenberg, museum director, described the havoc for donations if ownership is contested. Museums, too, would suffer if the resale market were ended.

Basically the panelists agreed that this is a non-issue, though threatening. The situation should be clarified by a private congressional bill that would publicize the issue. Even if not passed, the GSA would be forced to retract its position, which the panelists felt indefensible.

Postscript: The Seventh Regiment Armory Conservancy has submitted the only bid to the Empire State Development Corporation to preserve and restore the structure as a permanent and important arts center. This site of so many arts and antiques shows will become a broader cultural center, and its own works of art restored. (*New York Times*, Sat. Nov. 18, 2000, Metro Section, p.B3.)

The Art and Lives of Ethel Mars and Maud Hunt Squire

Mary Lee Baranger

Trés Complémentaires: *The Art and Lives of Ethel Mars and Maud Hunt Squire*. Mary Ryan Gallery, with collaboration of Susan Sheehan Gallery. Oct. 12-Nov. 22, 2000. Catalogue of the same title by Catherine Ryan.

This is a museum quality exhibit and catalogue, essentially rediscovering two significant artists. Born in Cincinnati, both Mars (1876-1959) and Squire (1873-1954) attended, and met at, the Cincinnati Art Academy, one of the best art schools in the U.S. Studying in the 1890s with Director Frank Duveneck and L.H.Meakin, both exhibited

in Cincinnati salons and others where their teachers were jurors. The two women remained together from 1895 until their deaths, though they worked independently. By 1900 they were living in New York, doing book illustration. By 1902 they were in France where they remained, except for a World War I stay in Provincetown.

The exhibition included 98 works: Mars' and Squire's wood block prints, with some color etchings. The bulk of the work was by Mars, including 4 paintings owned by the Illinois State Museum and the Springfield Art Association, 4 hooked rugs and two large sketchbooks. Mars' block prints are composed with flat color areas of simple contour. Squire's designs stress more defined con-

tours. Their subjects are women and children, street, terrace, cafe, park, beach and port scenes—intimate and conversational. Most of the shown work dates from the first decades of the 20th century and shares the stylistic characteristics of other artists of the period in France: Matisse, Bonnard, Vuillard, the Nabis and the Fauves.

The prints are extremely handsome and many were sold. Of the 98, 25 were already in museums and private collections, 32 were sold, and 4 more reserved. Prices ranged from under \$1000 to \$20,000. While the artists have not been well

known, they have been included in four exhibits since 1983. Catherine Ryan began her research about 15 years ago and has located a great deal of historic information from a variety of sources including descendants. Previously these artists were better known in literary circles as Gertrude Stein memorialized them in a prose poem, which is reprinted in the catalogue. They were members of Stein's avant-garde circle. They were successful in their careers as artists of modest ambitions, but they had flamboyant personalities and life styles. We take notice today particularly of their really lovely prints.

Recent Membership Events

Members Attend Seventh Annual Artists' Showcase

Arlyne Lesser

Once again the Print Club's Annual Showcase event held on October 17 at the beautiful National Arts Club attracted a capacity audience that filled the room. Under the direction of Events Chairman Dr. Muriel Moss and her committee, six artists were selected out of one hundred submissions after an intense survey of the contemporary art scene not only in New York City but also throughout the Northeast. The works chosen are representative of the wide diversity of style and technique that characterizes contemporary printmaking. The artists who presented their work at the Seventh Annual Showcase were Daniel Hauben, Shelley Haven, Lucian Mihaesteanu, Lynn Margoloth, Florence Neal and Louis Spitalnick.

Daniel Hauben was born in the Bronx, lives in the Bronx, and is fascinated by the urban scenes of the Bronx as the inspiration for his paintings and prints. Mr. Hauben stressed the relationship between his painting and prints, particularly the process whereby he rubs tone over the bed of the plate or canvas, black for prints and white for paintings. He then burnishes the plate to create areas of light or scratches and rubs areas of darkness onto his canvas. Both his paintings and prints share this graphic quality. Early in his career, in the 1980's, Mr. Hauben concentrated on panoramic views from rooftop perspectives and architectural structures, particularly the verticality and chiaroscuro possibilities of the elevated tracks and stations. His palette at this time was largely brown and grey and his medium was largely confined to aquatint and etching. Recently, however, he has moved into the street, picking a particular location and rendering its buildings, shops and people, fusing these elements into a pattern that balances the order and chaos of the setting. The dynamism and energy of the city and its inhabitants now infuse his work, and these later street scenes in both his paintings and prints are characterized by a greater use of color and light.

Unlike Daniel Hauben who is an artist of the urban scene, Shelley Haven is an artist who loves landscapes. "I live in the city," she commented, "but I can pretend I am out in the country while making prints." Both her recent paintings and prints deal with landscape images inspired

by her extensive travel. Ms. Haven started making prints in 1972 and took her M.F.A degree at the University of Iowa where she studied with the well-known printmaker, Mauricio Lasansky. During this period she was primarily interested in drawing, and her etchings were based on studies of interiors and figures. She also took up painting, and her prints reflected this new direction as she began to use aquatint and soft ground in addition to line etching. After moving back to New York Ms. Haven worked in oils and pastels rather than printmaking. However, four years ago she returned to landscape images, and she began to make prints again. Her prints of scenes around New York, picturing the Jamaica Wildlife Preserve Central Park, and the Brooklyn Botanic Garden display a complex use of the print media, primarily in aquatint combined with various other techniques. Her most recent work based on images of nature in the Appalachians show her moving in the direction of abstraction. She plans to continue painting and making prints of the landscapes she observes on upcoming trips to Spain and Costa Rica.

Lucian Mihaesteanu who came to the United States from Rumania in 1987 initially pursued his career as a painter both in Rumania and the United States. He recently became interested in printmaking, particularly etching, and began to work in this medium, as he put it, "Like a maniac." New York City scenes were favorite subjects for his paintings, and he began to use the same subjects in aquatint and etching. These works were small scale and based on drawings. Mr. Mihaesteanu believes that each technique has its own beauty, and recently he has worked on discovering the beauty of photogravure, his most recent work being a photogravure series of nudes. Although he came late to the medium, he plans to continue his career as a printmaker.

Although Lynn Margoloth studied printmaking in college, she considered herself mainly a painter. In 1986, however, she studied with Claire Romano at Pratt, and she began to make prints as well as to continue with her painting career. Ms. Margoloth likes the element of surprise in her work, and the technical experiments possible in printmaking provides this element of surprise. Thus, as a printmaker she explores a variety of innovative techniques, displaying prints made up of Xerox transfers or using rubber stamps on soft ground as well as more traditional intaglio etching. Both in her paintings and prints Ms. Margoloth is fascinated with levels of consciousness. Thus, a favorite subject is rock images, which arise out of her meditation on the different qualities she

discerns in rocks. Other prints that she displayed show her use of angel images, circles and globes as symbols for consciousness.

In 1985 Florence Neal established the Everglade Press in her studio in Red Hook, Brooklyn. In 1960 she established a gallery in Red Hook and has been its Director since 1992. Ms. Neal came to printmaking through monoprints before starting to work with linoleum block prints. Today she works largely in the latter and though her monoprints are colorful, she uses black and white in her linocuts, the white lines functioning like color to set off forms and space. This technique was particularly evident in her Fireworks Series of ten prints based on her memories of fireworks celebrations she had witnessed. Through the brilliance of the white line on black she was paradoxically able to evoke the beauty of color and light in such displays. Ms. Neal also showed linocuts that incorporated images from her travels, and she explained that she takes linoleum blocks with her so that she can immediately make a print from her impressions. Thus a trip to Czechoslovakia resulted in prints with medieval imagery. Her later work has moved in the direction of abstraction as noted by some of the titles: "Visceral Language" and "Silent Discourse". This abstraction is particularly suited for her sophisticated black and white style.

Louis Spitalnick opened his presentation by testifying to his love of Flemish and Renaissance painting. His own approach to both photography and photogravure printmaking was inspired by these masters. His subjects are also traditional still lifes, portraits and figure studies. Mr. Spitalnick is a photographer as well as a printmaker, and many of his images are suitable for transfer from platinum print to photogravure. Among these were images of tulips, gourds and calla lilies – traditional still life subjects. Through a fascinating comparison of these images presented both as platinum print and photogravure print, he pointed out the differences between the two media. Photogravures have no mid-tones and highlights are softened. Although the photogravure process produces rich black tone, the beauty of the shadow areas of photographs is lost as well as the clarity of surface detail. Mr. Spitalnick also displayed a photogravure nude series that he considered to be one of his most important series of prints.

After the artists' presentations, Club members met with them to discuss their works and view their extensive portfolios. We wish to thank both the Events Committee and the participating artists for the time and effort that went into making this outstanding event a success.

Swann Galleries Auction Preview for Print Club Members

Elaine Hyman

Print Club members and their guests were invited by the Swann Galleries on November 7 to preview the 896 prints that were to be sold at auction two days later on November 9. The prints on view ranged from early Old Masters through major modern images, Todd Weyman, Vice President and Director of Prints and

Drawings at the Swann Galleries presented an interesting and informative tour and presented our members with copies of the catalogue.

Our first stop was the vitrine housing the highlight of the auction, a complete Matisse "Jazz" Portfolio from 1947, one of only 100 printed and among Matisse's most famous works of art and most valuable printed works. The Portfolio of 20 unfolded color pochoirs (a stenciling process) was in perfect condition in the original folder. Signed and numbered with its brilliant color intact, the Portfolio was estimated at \$400,000 to \$500,000, although it sold for \$277,500.

Important Old Master prints were also featured in the sale, and Mr. Weyman explained that the differences in value of these prints are related to their condition and state, whether they are from an early state or later additions. A rare first state etching of Rembrandt and his wife Saskia was estimated at \$25,000, far higher than his other prints, and it sold for \$42,000. Also on view was a complete set of Piranesi's *Carceri d'Invenzione*, 16 etchings, c.1749-50 that sold for \$14,959.

The sale included a number of familiar American prints by George Bellows, Thomas Hart Benton, Howard Cook and Martin Lewis as well as many fine 19th century European prints including those of James Ensor and a rare Gauguin. Members who attended the event had a unique opportunity to examine such an extensive collection, in excellent condition, of major works by masters of printmaking.

We wish to thank Mr. Weyman and his staff for graciously hosting this event and generously sharing their time with us.

Print Club Members View "Hard Pressed: 600 Years of Prints and Process" at the AXA Gallery

Arlyne Lesser

On Saturday, January 6, over forty Print Club members attended the first Print Club event of the New Year at the AXA Gallery in the Equitable Building. They viewed "Hard Pressed: 600 Years of Prints and Process," an exhibition of 150 prints focusing on the technical advances in the history of printmaking that have expanded the boundaries of the printmakers' art. The exhibition covered 600 years of printmaking from the introduction of woodcuts in the early 15th century to the experimentation with mixed media and diverse innovative techniques that have characterized prints made in the latter half of the 20th century.

This exhibition which received excellent reviews was the inaugural exhibition of the International Print Center of New York (IPCNY), a not-for-profit institution organized in 1995 and dedicated to the greater appreciation and understanding of artists' prints. The exhibition was curated by Elizabeth Wyckoff, Print Specialist at The New York Public Library and David Platzker, Director of Printed Matter in Manhattan. Print Club member, Harris T. Schrank, a member of the Board of Trustees of the IPCNY provided a stimulating walkthrough of the exhibi-

tion, pointing out its highlights and tracing the evolution of printmaking techniques from the earliest woodcuts to the latest digital technology.

Mr. Schrank began with an examination of German and Italian woodcuts of the 15th and 16th centuries. He contrasted Durer's "Apocalypse" prints, (c. 1496-98), with Titian's "The Submersion of the Pharaoh's Army in the Red Sea," (c.1514-15), one of the largest and most impressive woodcuts in the history of art. Titian's style, he pointed out, was a reaction to the tight, detailed Durer prints with their sharp linear contrasts of black and white and their extensive use of cross hatching to create tonal variety. Titian emphasized linear irregularity, imitating the looser style of his paintings.

By 1500 artists had found ways to introduce tone into black and white images, through parallel lines or the cross hatching which characterizes Durer's prints. However, in pursuit of color and smoother tonal effects, the 16th century saw the development of the chiaroscuro woodcut. Ugo da Carpi's "Diogenes" shows the beginning of the use of color in the printing process, four blocks of different colors producing a chiaroscuro effect like that of a painting.

Later artists continued to transform the woodcut medium. Around 1900, Mr. Schrank pointed out, Gauguin and Emil Nolde emphasized the rougher aspects of the woodcut, stressing the grain of the wood and using blocks of color to emphasize the "primitive" qualities they were seeking. Both artists cut and printed their own works. Blanche Lazell and other artists working in Provincetown during the early 20th century used the white line approach. Her woodcut, "My Provincetown Studio," in 1933 shows how space was left around each shape so the color could be contained. The effect was that of Cubist paintings. Another innovation in 20th century relief printing was the use of linoleum as a medium. In the early 1930's Cyril Power used four different blocks of color and abstract forms in his linocut, "The Tube Train," again showing the influence of Cubism.

In contrast to the use of separate blocks, Picasso's linocut of 1962, "Nature morte sous la lampe (Still life by Lamplight)," shows Picasso's reductionist technique of cutting and printing each color in succession on the same linoleum block. Among notable recent experiments in relief which Mr. Schrank pointed out were Francesco Clemente's "Untitled (Self-Portrait)," 1984 and Christian Marclay's "Monotype," 1990. "Clemente's print was part of a Crown Point Press project that invited artists to submit a watercolor that would then be cut in Japan in the traditional ukiyo-e technique using dozens of blocks. Clemente's image which looks like a painting raised the question of what constitutes an original print. Marclay's image of records placed on the printing plate and then inked and printed, prompted Mr. Schrank to comment that anything with grooves can be made into a relief print.

Intaglio is the opposite of relief printing. Ink is pressed into the grooves made by a gravure engraving on a copper plate. In an etching, Mr. Schrank explained, the plate has been covered with wax and then drawn upon with a needle. The plate is immersed in an acid bath that eats the copper away only where it has been exposed by the needle. Ink is then pressed into the exposed lines. Etching allows for greater freedom of line and a looser effect

approaching the spontaneity of a drawing

Some of the landmarks in intaglio printmaking which Mr. Schrank discussed included a rare etching by Durer who made only 6 etchings throughout his entire career; Hendrik Goltzius's technically brilliant engravings which revolutionized the technique of engraving and the business of print publishing; Guilio Campagnola's stipple engraving, "Venus Reclining in a Landscape," (c. 1508-09) created by punching holes in the plate rather than lines, a technique which produces black areas and the sense of shadow and Callot's "Fair at Imprunta," 1620, a famous etching which includes 1250 figures and is a notable example of Callot's innovations in the art of etching. He invented an etching needle which allowed him to draw the swelling lines, and sharp terminal points of the engraved line and his use of multiple biting in the acid bath allowed sharper contrasts of light and dark within the etching. Mr. Schrank also discussed a paired impression of two states of Rembrandt's "Christ Crucified Between Two Thieves (The Three crosses)," (1653 and 1653-1660). This pairing shows the evolution of Rembrandt's thinking as he experiments with drypoint, while working on the composition. The clarity of line in the print's early state has been burnished out and reworked in the second version by emphasizing the burr left on the copper plate.

Some other examples of intaglio techniques which Mr. Schrank discussed were the mezzotint, soft ground etching and aquatint. These innovations enabled printmakers to achieve tonal variation, a drawing like quality of texture and line, and watercolor effects. Mezzotint, he explained, is produced by using a tool called a rocker which abrades the plate so that it prints black. Then with a scraper the artist burnishes out the areas that are not meant to take ink. This reverse method was an innovation designed to produce greater tonal variety since the amount of burnishing could produce a variety of tones of darkness and light. The historically important print, "The Standard Bearer," (1658), by Prince Rupert of Bohemia demonstrates the technique, which subsequently was widely used in the reproduction of paintings.

Gainsborough's "Churchyard with Figure Contemplating Tombstone," (1779-80), uses soft ground etching, an 18th century innovation. The artist draws on a sheet of paper over a plate covered with a soft ground. The pressure of the drawing causes the ground to adhere to the paper. When the paper is lifted off, the copper ground is exposed and put into the acid bath. Because of the soft ground, the resulting line resembles crayon or pencil drawing, and the texture of the paper is also transferred to the plate. This technique has become popular among 20th century artists who wish to emphasize texture in their prints.

Mr. Schrank pointed out that Goya used aquatint extensively in his printmaking, particularly in the 80 plates of "Los Caprichos" (1799), where the combination of aquatint and line etching produces the effect of watercolor washes due to the medium's ability to get large solid areas of ink on paper. Aquatint, Mr. Schrank explained, uses resin to coat the plate which when heated produces a finely pitted plate that picks up ink easily when immersed in the acid bath. The artist can stop out areas of the ground and by repeatedly dipping the plate in acid he can