

The Print Club of New York Inc

Winter 2002

President's Greeting

Julian Hyman

We have reached the midpoint of our year and continue to have monthly events of great interest to our Club members. Our most recent event was a visit to the Cooper Hewitt Museum, where the curator and assistant curator discussed many select prints from their collection.

The Print Fair, which is annually run by the IFPDA, had to make considerable adjustments because of September 11th and the loss of the 67th Street Armory, which was taken over by the National Guard. However, many of the out-of-town print dealers showed their works of art at the Leyden Hotel, and a number of local galleries set themselves up as hospitality centers.

At a meeting held at the Mary Ryan Gallery and hosted by Charles Rosenblatt of The Print Club of Cleveland, a new organization was formed which is called the International Print Collectors' Society. Six clubs, including ours, were represented at this meeting. They included members from the Cleveland club, as well as Print Clubs from Milwaukee, Toronto, Montreal and San Francisco. This newly created society will collect interesting material from all of the member clubs and distribute this via e-mail twice a year so it can be printed out and included in each group's regular mailings. The group also hopes to have annual get-togethers in New York at the November Print Fair. We hope that a number of other Print Clubs will join the organization soon.

I want to wish all of you a Happy and Healthy New Year, and we look forward to seeing you at our upcoming events. Your input into Club activities and functions is always appreciated.

Recent Club Events

Members Attend Eighth Annual Artists' Showcase

Arlyne Lesser

The Print Club of New York held its Eighth Annual Artists' Showcase on October 11 at the beautiful National Arts Club on Gramercy Square. Dr. Muriel Moss, Chairman of the Events Committee, welcomed a large turnout of Print Club members and their guests for whom this annual event has become a highlight of the year. She presented five excellent artists whose work represents the wide variety of styles and techniques that characterize printmaking today. The artists who showed their work and discussed their careers as printmakers were Michael Di Cerbo, Lisbeth Firmin, Nicholas Howey, Mary Prince and Karen Whitman.

New York City is the source of inspiration for both the painting and prints of Michael Di Cerbo. Mr. Di Cerbo, a member of the Print Club, conveys the urban grandeur and power to be found in the soaring skyscrapers and cavernous streets of the City. Most of his prints are intaglio and in black and white, though he also produces hand colored versions. Using etching, engraving, drypoint and aquatint, Mr. Di Cerbo makes his own plates which are then printed by a master printer. He works in sequences of images, transforming his drawings into paintings or prints and sometimes using the same composition in both media. Although Mr. Di Cerbo is known for his cityscapes, he commented that artists change over time, and in his latest work he demonstrated both his growing interest in landscape and the changes in scale that characterize his most recent urban scenes.

Lisbeth Firmin also focuses her art on the streets and buildings of New York City. Since the early 1990's she has concentrated on painting and monographs. These monographs, many of which she displayed, are primarily urban scenes with figures. Although in motion, both the figures and vehicles depicted often seem suspended in time. She also juxtaposes tall buildings against smaller walk-ups with a vista of a street in the distance shown in an unusual perspective. Ms. Firmin also displayed a group of quick small sketches, which distill her impressions of the City.

Using the silk screen process, Nicholas Howey's abstract prints are a product of a collaboration with Thomas Little of the Brand X studio. They conceive of the relationship between artist and printer as a collaborative process in which both contribute to the finished work. In the 1980's Mr. Howey worked for seven years with Robert Rauschenberg. For the past ten years he has been working with Mr. Little at Brand X. Using a print that had been completed that day, the two men described the sequence by which they produced it. Mr. Howey begins with an imaginative concept rather than a transposition

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from a drawing. Together with Mr. Little, they spontaneously create the image and work through a series of variations. An important part of their collaboration focuses on the brilliant color that the silk screen process makes possible. Mr. Howey's prints are characterized by their strong, vibrant and elegant abstract images, a product of the artist and printer's mastery of the silk screen process.

In contrast to the brilliant abstractions that mark Mr. Howey's work, Mary Prince's métier in both her painting and prints is the landscape. Her works display her interest in Oriental art and philosophy and are based on an exploration of yin and yang in the physical world, the dark yin imagery of rocks and mountains and the yang imagery of light and energy, sunlit clouds and atmosphere. The point where yin and yang meet at the horizon fascinates her, and her painting and prints juxtapose the dark and light elements of the landscape at the horizon line. Ms. Prince is also interested in creating a sequence of small paintings and prints that work together as a whole, images from early to late fall, for example, or a series of waves crashing on the beach. Although the sequences comprise a unit, each element is a separate and complete print in its own right. Her work is particularly characterized by the delicacy of the watercolors that have been hand applied after the prints are etched and printed.

Karen Whitman utilizes an ambitious and innovative multicolor linocut technique to create the New York City images that make up the subject of her prints. Although her images are sketched from life, her work is marked by her desire to put imagination, fantasy and humor into the rendering of these scenes. She painstakingly cuts multiple blocks of five to ten colors, which she then prints on a 1914 press in her studio. Ms. Whitman described the painstaking process, often covering four or five months, by which she sketches the image, plans the color, cuts the individual blocks, and prints them in progressive stages. Even the lettering found in the prints, she explained, had been hand cut by the artist.

At the end of the presentations, Club members had an opportunity to speak with the artists and examine their portfolios of prints. We wish to thank the Events Committee headed by Dr. Muriel Moss for the time and effort that went into making the event a success. This annual Print Club event gives members an opportunity to meet in an intimate setting a variety of artists whose work has gained national and international recognition.

Visit to Red Grooms Exhibit at the National Academy of Design

Gillian Greenhill Hannum

On the afternoon of October 26, about 30 Print Club members enjoyed a tour of the Red Grooms print exhibit, led by Isabelle Dervaux, Ph.D., Curator of Contemporary Art/Exhibition Coordinator at the National Academy of Design. This multi-room exhibition of 100 pieces was drawn from work in the collection of Walter Knestrick of Nashville, a childhood friend of the artist. A chronological survey of Grooms' work in print-making was presented, and the great variety of tech-

niques employed was astonishing.

Knestrick, who also studied art before deciding to become an engineer, has collected every print Red Grooms has made! He decided to publish a catalog raisonné, and this accompanying exhibit, which will tour, was organized by the Tennessee State Museum, and curated by Susan W. Knowles.

Among the early prints were several very personal pieces, including wedding and birth announcements. *Minstrel* (1956), a linocut self-portrait in an edition of one, presents the artist as a performer. Red was involved in Happenings at that time and was thinking a great deal about art as performance.

Nervous City (1971), a color litho in an edition of 120, was Grooms' first print done with a professional atelier. It was published by Shorewood-Bank Street Atelier in New York. The *No Gas* series (1971) was his first portfolio. The edition of 75 color lithos was also done at Bank Street Atelier. *Gertrude* (1975), a portrait of Gertrude Stein published by Brooke Alexander, Inc. and Marlborough Galleries, New York, is an early example of Red's 3-D prints. The color lithograph, in an edition of 46, was created with tabs so it can be folded up and glued together. It was exhibited both flat and in its folded form. Also from the 1970s was a ten print portfolio, *Nineteenth-Century Artists* (1976), Grooms' first and most extensive set of etchings. The edition of 40 includes humorous and often risqué "portraits" of artists such as Courbet and Delacroix, as well as the poet, Baudelaire, and the photographer, Nadar.

Themes of transportation appear frequently in Grooms' work, often with something a bit sexy included. Red's father was connected with the Department of Transportation in Nashville, which might have been the impetus behind this focus. *Ruckus Taxi* (1982), a 3-D color lithograph published by Red Grooms and Shark's Lithography, Boulder, Colorado in an edition of 75, is a wonderful example of this genre as is *Traffic!* (1999), which shows the corner of Canal and Broadway in New York. Included in this complex, 3-D image, also published in an edition of 75 by Grooms and Shark's, is a Big Apple tour bus, a roller blader, a fireman on a ladder and a voluptuous blonde in running shoes and a low-cut dress.

Holy Hula (1991) is a color litho with cut out moving parts. Published by Grooms and Shark's Incorporated in an edition of 90, this humorous piece has dancing hula girls, a Puritan lady covering the bare breast of a hula girl, an idol being pushed over and the sun, a ship and a volcano in the background.

Another recurring theme for Grooms is the art world. Highlights in this category included *The Cedar Bar* (1987), an offset color litho published in an edition of 200 by Marlborough Galleries. The print was based on photos of a maquette Grooms made for an installation that never happened (the maquette is currently on loan to the Princeton Museum). The piece was made by combining a photo of the maquette with an overlay of 2-D characters in the foreground. New York School artists, including Jackson Pollock, Willem and Elaine De Kooning, Mark Rothko, Barnett Newman and Philip Guston, are shown at the popular Greenwich Village watering hole. *Jackson in Action* (1997) is a whimsical 3-D color lithograph, pub-

Upcoming Print Club Events

Monday, February 25, 6:00 p.m.

Print Club members are invited to a tour and demonstration of printing techniques at Manhattan Graphics Center, 481 Washington Street, New York (212) 219-8783.

March, Date and Time to be Announced

Plans are in the works for a gallery visit. Further information will be mailed to members several weeks prior to the event.

Tuesday, April 16, 7:00 p.m.

Stanley Kaplan will present a slide lecture on the history of social protest in art, covering the period from Dürer to the present. This 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 be admitted].

Also of interest to Print Club members:

New York by New Yorkers: Artist Views in Prints, an exhibition organized by The New York Society of Etchers, Inc. and the Museum of the City of New York, will be held in the City Partners Gallery of the Museum of the City of New York, 1220 Fifth Avenue (between 103rd and 104th Streets) from February 2-May 12, 2002. An opening reception is scheduled for Saturday, February 2 from 2:00-4:00 p.m.

Eastern European Prints from the Collection of Marvin Bolotsky will be on view from February 2-27, 2002 at Manhattan Graphics Center, 481 Washington Street, New York. An opening reception will be held on February 2 from 6:00-8:00 p.m. For additional information call (212) 219-8783.

The Lower East Side Print Shop, 59-61 East Fourth Street, invites members of the public to the following three free presentations in their "Speaker Series." On Wednesday, February 20 at 6 pm, Maurice Sánchez, owner of Derrière L'Etoile Studios in New York City, will speak about collaborations in printmaking. He has worked with a number of well-known artists, including Jim Dine, Claes Oldenburg, Eric Fischl and Elizabeth Murray. On Wednesday, March 20 at 6 pm, artist/activist Dread Scott will discuss his recent work in a slide lecture. In Spring 2001 he completed a Special Editions Fellowship residency at the Print Shop. Finally, on Thursday, April 11 at 6 pm, Faye Hirsch will present "A Critic's View." Editor of *Art on Paper*, Hirsch is well known in contemporary printmaking circles. In this slide talk, she will share her views

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lished in an edition of 75 by Grooms and Shark's Incorporated, showing Pollock at work in his barn at The Springs, Long Island. Lee Krasner stands in the doorway watching the multi-armed Jackson, with multiple cigarettes jutting out of his mouth, at work on a canvas spread out on the floor. Similar images depicted Van Gogh, Matisse, Picasso, Dali and De Kooning, the latter showing him riding a bike with "Woman" on his lap as he breaks through the picture plane!

The most complex piece in this remarkable exhibition was *Katherine, Marcel and the Bride* (1988), a 3-D silkscreen on plywood, with Lexan, cast polyester resin, steel and copper. An edition of 48 was published by AKASHA Studio, Minneapolis. Billed as the "ultimate printer's 'show off' piece," the image was printed in 130 separately editioned silk-screened colors by hand on six individual layers. Based on a 1936 photo of Marcel Duchamp and his friend, collector Katherine Dreier, at her home in West Redding, Connecticut, Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (Large Glass)* is in the foreground. A mirror below the piece reveals a basement full of art works.

The impressive catalog raisonné, *Red Grooms: The Graphic Work*, was published in New York by Abrams (2001).

Tour of the new Drue Heinz Study Center for Drawings and Prints, the Cooper-Hewitt, National Design Museum

Gillian Greenhill Hannum

On Tuesday evening, November 20, a group of 22 Print Club members enjoyed a tour of the Cooper-Hewitt's new print center. Curator Marilyn Symmes and Study Center Director Floramae McCarron-Cates were our guides. The renovation has doubled the capacity for visitors and doubled storage space for prints and drawings at the museum. This is important as the Cooper-Hewitt has a collection of over 160,000 works on paper. Covering the period from the Renaissance to the present, the Cooper-Hewitt's collection focuses on drawings for architecture and decoration as well as fine art images.

Formed in 1896 as part of the Cooper Union school, the collection — the idea of the Hewitt sisters — was intended to inspire and instruct a new generation of artists. The largest number of works are European 17th and 18th century. However, there is also an important collection of 19th c. American works on paper by artists such as Homer, Eakins and Moran.

The earliest prints and drawings date from the 16th century. Club members viewed Giulio Romano's drawing of a memorial for a favorite dog of the Gonzaga family (1531-34, pen and brown ink). We also admired an engraving by Dürer, *Nemesis* (1501-02), part of a large gift of Northern art, mainly from German artists, given to the museum in the 1950s.

The Cooper-Hewitt also holds one of the five most

comprehensive collections in the world of prints by members of the Tiepolo family, father Giambattista (1696-1770), and sons Giovanni Domenico (1727-1804) and Lorenzo (1736-1776). All produced etchings, the sons sometimes reproducing the father's work.

Examples of works focusing on the theme of design included a French etching and engraving by Jean Berain entitled *Design for a Tapestry with Grotesque Ornament*, c. 1680, a delicate depiction of Classical ornament, and fellow Frenchman Juste-Aurèle Meissonnier's 18th c. *Ceiling Design for Count Bielenski's Cabinet*, Warsaw, Poland, which was displayed as both a watercolor and ink drawing and as an etching, published in Paris in 1748.

More modern works included German Expressionist Ernst Ludwig Kirchner's *Catalog for Exhibition of Clothing from Mrs. Eucken's Embroidery Studio*, Bremen, one of seven surviving examples of this 1916 color woodcut, and American Hugh Ferriss' black crayon, ink and wash *Study for the Maximum Mass Permitted by the 1916 New York Zoning Law* (1922). John Taylor Arms' etching *Stockholm* (1940), a view of the old city from City Hall, was hanging nearby.

Paul Resika's Prints Reviewed

Gillian Greenhill Hannum

For Club members who did not see it, Paul Resika's print show at Lori Bookstein Fine Art (October/November 2001) was reviewed by Mario Naves in the October 22, 2001 issue of the *New York Observer*. Titriling his essay "A Painter's Prints Trump His Brushstrokes," Naves wrote, "As someone who has long

In the Henry Luce Study Room for American Art, we admired a sampling from the museum's large collection of works by Homer, Church and Moran, including Homer's black chalk drawing for *The Life Line* (1882-83), his chalk drawings of *Cavalry Soldier* (1863) and his wash, gouache and charcoal *Fisherman in Quebec* (1895). In addition to a gorgeous watercolor with gouache and graphite of *South Dome, Yosemite, California* (1873) by Thomas Moran, there was a beautiful set of etchings by Moran and his wife, Mary Nimmo Moran, with views of Yellowstone, Florida and Long Island. Together, they led the etching revival in America in the 1880s. The Study Room has more than 2,000 drawings and oil sketches by landscape artist Frederic Church, the largest collection of work by Winslow Homer anywhere, and nearly 800 drawings by Daniel Huntington.

When asked about the museum's current collecting interests, Curator of Drawings and Prints, Marilyn Symmes, explained that the Cooper-Hewitt made a decision in the 1970s not to pursue contemporary printmaking but, rather, to keep the focus close to the institution's mission.

admired Mr. Resika's paintings, I'm surprised by how the prints trump them in terms of grit.... Similarly, the tonal variations in the etchings—velvety grays, distressed blacks, wan silvers—are so varied and rich that one suspects Mr. Resika the colorist prospers most when limited to black and white." The Print Club's 2001 Presentation Print, *Still Boats and Moon*, was the centerpiece of the show.

The Print Fair

Elaine Hyman

When the Armory had to cancel the Print Fair after the tragic events of 9/11, the International Print Dealers Association was able to arrange space for many of the dealers at the Leyden Gardens Hotel on East 64th Street. Also, many of the galleries on 57th Street opened their doors to visitors. Several galleries in SoHo and Chelsea did the same.

It is amazing what was done under the pressure of time and space. It also was wonderful to see how good prints still looked great, even if they were resting on pillows and beds in hotel rooms. Ernest Kramer managed to fit 500 works into his room, and he donated a portion of the proceeds to the New York Relief Fund.

We couldn't visit all 28 dealers but enjoyed those we did get to see. Susan Teller had a wonderful group of prints by Michael Gallagher. Ken Johnson mentioned the April Gorniks at the Pegram Harrison Gallery in his review in the *New York Times*. C. & J. Goodfriend had many examples of Felix Buhot prints. Abigail Furey of Boston had early

20th c. prints and Stone & Press presented a large group of mezzotints, including new works by Art Weger.

On 57th Street, we stopped at Sylvan Cole, who reported to us that many collectors came and snapped up wonderful prints. Marlborough Graphics had an Estes show of new woodcuts. Richard Estes donated a New York woodcut to the New York Relief Fund and Bill Jacklin did the same with a beautiful color monoprint. Mary Ryan showed 20th c. "Impressionist Reflections" in celebration of the gallery's 20th anniversary. Mary gave us the back room to hold a meeting of the newly formed International Print Collectors' Society. The idea was presented by Charles Rosenblatt from The Print Club of Cleveland. He invited The Print Club of New York, with Gillian Hannum and Julian and myself, joining with officers of other clubs. We learned about the Ontario, Montreal, Milwaukee, San Francisco and Cleveland clubs. We hope to reach out to other clubs to learn of their events through e-mail or fax to keep the cost to a minimum. We chose the name, exchanged newsletters and agreed to keep each other informed. It was a great Print Week after all!

Prints at the Smithsonian Cooper-Hewitt, National Design Museum

Mary Lee Baranger

On October 25, 2001, the museum's new Drue Heinz Study Center for Drawings and Prints and the Henry Luce Study Room for American Art opened, following a two year, \$1.5 million renovation of the Carnegie mansion's Fourth Floor. With the cancellation of the International Fine Print Dealer's Association Fair (due to army use of the armories), Mayor Giuliani proclaimed October 29 to November 4 as New York City Fine Art Print Week.

On November 1 the Study Center held an open house for all museum visitors. The newly designed space by James Polshek Partnership is airy, bright and comfortable. The selection of their 160,000 prints and drawings brought out for the event demonstrated the variety of the collection. While one assumes excellence in design and architecture related drawings, prints and books, they also

have a surprising number of other prints: German and Netherlandish Renaissance, including Dürer, from the Wallerstein Collection, Winslow Homer, John Taylor Arms, Thomas Moran, Mary Nimmo Moran, etc. Graphic designs by Edward McKnight Kauffer, especially his London Underground posters from the 1920s and 1930s were displayed. A real surprise was an Ernst Ludwig Kirchner catalogue with color woodcuts and lettering published for an exhibition in 1916 of clothing from Miss Eucken's Embroidery Studio in Bremen.

The public open house was most graciously hosted by Curator Marilyn Symmes, Assistant Curator Gail Davidson and Floramae McCarron-Cates, Study Center director. They welcome individual researchers and college and special-interest groups. Call (212) 849-8376 or e-mail d&p@ch.si.edu for appointments Tuesday through Friday from 2:00 to 4:45 p.m.

Paper Conservation Terms

Laura Stirton Aust, Paper Conservator, ARTcare Inc.

As a print collector it is useful to understand the vocabulary used to describe the damages and condition of a print. Many of the terms are used on conservation treatment records, a report that documents conservation. A treatment record will describe damage and give details of the condition prior to conservation. It also specifies what procedures and materials were used for conservation. But, paper conservation treatment vernacular is used by more than conservators. Galleries and dealers rely on these terms when buying or selling artwork. Auction catalogs and Internet sites use these terms for detailed descriptions of artworks and books as well. Anyone wishing to trade or sell a print may profit from understanding these terms.

1. **Abraded** – Loss of media and/or paper fibers caused by friction.
2. **Accretions** – Opaque substance on top of support paper but not impregnating the paper fibers.
3. **Acid migration** – The transfer of acid from an acidic material to a less acidic material. This may occur directly, when two materials are in contact.
4. **Acid** – A substance with a pH below 7.0 Acids can weaken cellulose in paper, board and cloth. Acids may be introduced in the manufacture of paper and may be left within intentionally (as in certain sizings) or incidentally. Acids may also be introduced by migration from other materials or from atmospheric pollution. See also pH and acid migration.
5. **Acid-free** – Materials with a pH of 7.0 or higher. However free of acid a paper or board may be immediately after manufacture, over time the presence of residual chlorine from bleaching, aluminum sulfate from sizing, or pollutants in the atmosphere may lead to the formation of

acid unless the paper has been buffered.

6. **Adhesive Residue** – Glue, paste or pressure sensitive tape residue.
7. **Alkaline** – Substances with a pH over 7.0 They may be added to materials to neutralize acids or as a buffer for the purpose of counteracting acids forming in the future. A buffer may be added during manufacture or during de-acidification. The most common buffers are magnesium carbonate and calcium carbonate.
8. **Alkalinization or De-acidification** – A chemical treatment that neutralizes acid in paper and deposits an alkaline buffer to counteract future acid attack.
9. **Archival** – A non-technical term that suggests that a product is permanent or chemically stable. The term is not quantifiable; no standards exist that describe how long an "archival" material will last.
10. **Bleaching** – De-coloration of a stain which may temporarily enhance the appearance of the support. A restoration treatment which is not reversible.
11. **Buckling** – Soft random distortions of the support.
12. **Buffer** – See Alkaline.
13. **Cockling** – A soft waving or rippling of the support.
14. **Crease** – A line of broken paper fibers, the residue of a fold.
15. **Cut** – Sharp edged linear break in support paper.
16. **Dimple** – A soft convex/concave distortion caused by differential expansion.
17. **Discoloration** – Alteration of color or darkening of paper tone.
18. **Dog Ear** – An edge or corner with multiple folds and creases.

19. Dry Cleaning or Surface Cleaning – Removal of accretions by mechanical means.

20. Faded – Loss of color.

21. Fiber Content – A statement of the types and percentages of fibers used in the manufacture of a paper, board or cloth. Important because the quality of the fiber significantly affects both the durability and chemical stability of the material.

22. Fold – A turn in the support where the front or back makes contact with itself.

23. Foxing – Yellow/brown circular staining of paper.

24. Fugitive – Unstable media or color.

25. Hole or Puncture – A break without paper loss.

26. Inherent Vice – A material or method of construction in an art object that causes or aids deterioration of the object.

27. Light Stain or Light Burn – Darkening or bleaching of support from prolonged exposure to ultraviolet and/or heat from sun or artificial light.

28. Lignin – A component of the cell wall of plants. It is largely responsible for the strength and rigidity of many plants but its presence in paper and board contributes to chemical degradation.

29. Loss – Missing support.

30. Mat Stain or Mat Burn – Darkening of support caused by contact with acidic vapors of wood pulp mat board.

31. Neutral – Having a pH of 7; neither acid nor alkaline.

32. Permanence – Ability of a material to resist chemical deterioration.

33. pH – A measure of acidity or alkalinity. The pH scale

runs from 0 to 14, and each number indicates a ten-fold differential. Seven is pH neutral; numbers below 7 are acid with 1 being the most acidic. Numbers above 7 are alkaline, with 14 being most alkali. Paper with a pH below 5 is considered highly acidic.

34. Preservation – Activities associated with maintaining materials for use, either in their original form or in some other format. Preservation is considered a broader term than conservation.

35. Reversibility – Ability to undo a process or treatment with no change to the object. Reversibility is an important goal of conservation, which must be balanced with other treatment goals and options.

36. Secondary Support – Mounting support, stretcher, backing or backboard.

37. Shell Mark – Small semi-circular crease usually caused by handling.

38. Sizing – Chemicals added to paper and board that make it less absorbent, so that wet media will not bleed. Acidic sizings can be harmful and cause paper to deteriorate.

39. Skinning – An abrasion where a thin layer of the paper surface has been removed.

40. Soiling – A greasy or sooty discoloration that penetrates the paper fibers.

41. Split – Soft-edged break in the center of support.

42. Stain Reduction – Removal of one or more components which contribute to making a stain.

43. Stain – Color change within paper fibers.

44. Support – A sheet of paper with an image.

45. Tear – Soft-edged break in support paper.

Book Review

Malcolm Goldstein, *Landscape with Figures. A History of Art Dealing in the United States.*

New York: Oxford University Press, 2000.

Mary Lee Baranger

"Landscape with Figures" sounds like a generic listing in an auction catalogue: a suggestive title that does not adequately attest to the vast and scholarly scope of this book. It includes "art dealing" from the earliest Colonial and Federal scant records, to the plethora of museums, galleries, auction houses and collectors of the 20th century. I know of no other book that attempts this reach. The history of print collecting is not the primary topic. Indeed, the index misleads with only three entries. In fact, there is a significant amount of information.

The author notes that early newspapers had frequent advertisements of print shop proprietors. But the book focuses on paintings, and you really have to read it all to find the nuggets of interest on prints. (A more direct route

for the mid 19th century is the excellent chapter by Elliot Bostwick Davis in the Metropolitan Museum of Art's catalogue, *Art and the Empire City, New York 1825-1861*, reviewed last year in these pages.)

The survey is chronological with overlappings in time to cover the many people and firms, mostly in New York City. Of early 19th century print dealers we learn that a shrewd Boston entrepreneur of all decorative furnishings, John Doggett, commissioned Gilbert Stuart to paint a series of portraits for the purpose of lithographic reproduction. A German (who arrived on the same ship as John Jacob Astor), Michael Paff, sold musical instruments, sheet music and paintings and engravings on consignment. The business directory *New-York Register and City Directory* has been thoroughly studied by the author for this kind of information. These early dealers sold repro-

ductive engravings and lithographs of major paintings, such as by Asher B. Durand and Frederic E. Church.

The Apollo Gallery, started in the 1830s in New York, initiated more specialized dealing in American art, including prints, paintings and books. Its founder, the artist James Herring, hoped to use profits to found a national museum of American art. While this ambition was premature, the era of major art dealing begins at mid century. The French firm Goupil arrives in 1846, led by Michael Knoedler. Their high quality prints had competition from another new firm, Williams, Stevens and Williams, which bought important paintings like Rosa Bonheur's *Horse Fair* and Church's *Niagara*, with copy-right to issue lithographs.

Simultaneously, the Apollo Art-Union, which changed its name to American Art-Union, organized by James Herring in 1839, distributed paintings by lottery and prints thereof to all members. For 13 years, this system flourished and expanded the market, until the lottery was judged illegal.

A major mid century figure, Samuel Putnam Avery, started as an engraver and publisher of engravings. He was an ardent collector who became a dealer of American paintings and drawings. Avery became a major player in the New York social and cultural world. He was an early trustee of the Metropolitan Museum of Art, from 1872 until his death in 1904. Nonetheless, the Museum refused his gift of some 15,000 prints, and they went to the New York Public Library instead.

The fashion for reproductive (or original) prints faded in the latter 19th century as dealers focused on paintings. The next mention of prints is at Alfred Stieglitz's Little Galleries in the 1910-11 season, with Cezanne lithographs and prints by Manet, Renoir and Toulouse-Lautrec. This is significant historically: the demise of reproductive prints, the rise of photography (a special interest, of course, for Stieglitz) in the second half of the 19th century, and the ascendancy of original art prints in the 20th century. As this book only includes print history as a tertiary topic, one deduces this observation on one's own; the evidence is given, but not the conclusion.

The Armory Show of 1913 included some prints. An eager young collector, Walter Arensburg, bought four lithographs, one each by Cezanne, Gauguin, Jacques Villon and Vuillard. Henceforth, the book is rich in history of the storied dealers such as Duveen, Knoedler and Wildenstein. Knoedler was strong in old master drawings and prints. Only one other dealer, Frederick Keppel and Company, was a serious rival in prints. Keppel had dealt in old master prints since 1864 with subsidiaries in Chicago and Paris.

The market changed with the economy in the Depression years, with the founding of the Associated

American Artists Gallery and the American Artists' Group. Low cost contemporary prints, mail orders and Christmas cards were sold. The AAA still exists.

The pace picks up as New York galleries proliferate before and after World War II. Few included prints. J. B. Neumann, a German dealer, opened a Print Room on 57th Street, the heart of the art district already in the 1920s, while his Munich branch, Graphisches Kunst, continued in business.

One suspects that a history of 20th century print dealing remains to be researched as references are so intermittent. The British founder of the prominent print shop, Atelier 17, William Stanley Haytor, is mentioned: a show planned but not held at Putzel's in 1945, due to Putzel's death. The Allan Frumkin Gallery in Chicago dealt in contemporary American paintings and European master prints. A nice detail in Sidney Janis' biography is that in the 1920s, when he was the manufacturer of M'Lord Shirts, his first art purchase was a Whistler etching. He traded it for a small Matisse oil in 1927, but it led to his addiction to art. Goldstein refers briefly to prints in the Castelli and Pace Galleries. He must acknowledge the importance of lithography and etchings in the 1970s career of Jasper Johns. In this context, the print workshop of Tatyana Grosman, Universal Limited Art Editions, is cited, as well as Gemini GEL and Tamarind. Goldstein almost treats the modern print developments as a secondary topic to photography dealing.

This is a fascinating book, especially for any art lover of a certain age who has frequented the galleries since World War II: Peggy Guggenheim, Samuel Kootz, Betty Parsons, Charles Egan, Marion Willard, Sidney Janis, Pace, Knoedler, Wildenstein, Duveen, Leo Castelli, Allan Frumkin, Richard Feigen, Kennedy, André Emmerich, Blum-Helman, Borgenicht, Bykert, Marlborough, Paula Cooper, Edith Halpert's Downtown, Mary Boone, Virginia Dwan, Larry Gagosian, Gracie Mansion, Green, Martha Jackson, O. K. Harris, Kraushaar, Robert Miller, Midtown, Pierre Matisse, Max Protetch, Tony Shafrazi, Jack Shainman, Sonnabend, Stable, Joan Washburn, etc., etc. Malcolm Goldstein presents the history of the artists and their relation to their dealers (gossip, scandals and all). He traces stylistic movements and the geography of the art world: 57th Street, the Upper East Side, the East Village, SoHo, Chelsea. The text is lively, well written and edited (one slip: Giacometti is not Augusto).

This is not primarily a history of printmaking and marketing and collecting. That book should start with the resources, research and treasures of the Print Departments of the Museum of Modern Art, the Metropolitan Museum of Art, the Museum of the City of New York, the New-York Historical Society, and the Cooper-Hewitt. But that is a different book.

Exhibit Reviews

Prints & Prints, Denise Bibro Fine Art, 529 West 20th Street, New York, November 8-December 1, 2001

Mary Lee Baranger

Denise Bibro Fine Art held an exhibit of 70 prints by 32 artists from November 8 to December 1, 2001. The Bibro Gallery has represented painters, sculptors and some paper artists for two decades, first in SoHo, and for the last four years in Chelsea. The exhibit included well-known older and younger artists. A half dozen are on the regular gallery roster. The balance were contacted to submit prints, as were some other galleries, for Bibro's first entirely print show. In an exhibit this large, it is difficult to fairly single out "better" works. The best this viewer can attempt is to mention some personal favorites.

Miriam Schapiro: a large (78 1/2" x 40" x 2") composite work. An aluminum sheet cut-out "stage" for a Punch and Judy show, combining a lithograph with collage of black silhouettes of the puppets, with small round portraits of Diego Rivera and Frida Kahlo superimposed on two of the heads. Automotive paint gave intense color to the "stage," and the black figures prance in front of a colorful abstract field. Titled *Teatro with the Observer and the Observed* (1991), printed and constructed, number two of five, at the Rutgers University Center for Innovative Prints where Schapiro worked with students and master printmaker Eileen Foti.

R. B. Kitaj: *Possibly Robert Duncan* (1972). Silkscreen with a sculpturally drawn head in tilted profile, like an Adam of Michelangelo. The black contours of the portrait (Duncan is a poet and good friend of Kitaj) is seen through a scrim of silkscreen pattern with leaf-like and floral suggestions.

William Behnken: Three still lifes, aquatint, with velvety blacks, of domestic objects in dense space.

Paul Brach: Three monochromatic, hot red/orange/magenta ghostly landscapes with faint mountains (and a frieze of horses in one). Southwest colors; called *Ghost Mesa* (lithograph), *Manifest Destiny* (color aquatint) and *Corona #2* (lithograph). Lines suggesting Southwest architectural or furniture motifs frame the first two.

Everett Raymond Kinstler: *Algarve, Portugal* (serigraph), a painterly landscape of ocean and cliffs.

Clare Romano: Paired waterfalls in big flowing forms cascading across two sheets. *Big Falls*, a more linear woodcut and collograph. *Mammoth Falls*, a more painterly monotype and collograph.

Tim Ross: *Adam and Eve*, a unique digital collage of skeletal images like CAT scans, just suggesting their fleshy bulk.

Don Perlis: *Dog*, monotype. An endearing canine asleep in homey comfort.

Chaim Koppelman: *Emergence*, a triptych of deep gray with embossment of a small nude female, arms raised, centered in each panel with rectangles of gold sliding up or down the figure.

Robert Conover: *Octagon House* (intaglio), Tarrytown-on-Hudson landmark in sketchy, gloomy disrepair.

The works invited holiday shopping, with prices from \$300 framed to \$6,000, and most in the \$1,000 to \$2,000 range. Galleries have scrambled to maintain their post 9/11 plans, or alter them in recognition of the trauma. This exhibit was a restorative antidote to our crisis—a solid group of prints that remind us of our strong artistic traditions. The Assistant Director, Joanne Isaac, reports the response has been positive and they hope to mount another print show. Bravo.

Pieter Bruegel the Elder, Drawings and Prints, Metropolitan Museum of Art, September 25-December 2, 2001

Gillian Greenhill Hannum

The Met and the Museum Boijmans Van Beuningen in Rotterdam jointly organized this extensive exhibition of drawings and prints by Bruegel the Elder. Only 61 of Bruegel's drawings survive, a fragment of what must have been his output, and 54 were included in this show. There were finished works, models for prints and a few figure studies. The exhibit also included a selection of previously attributed works that are no longer considered to be by Bruegel's hand.

Pieter Bruegel the Elder was born c. 1525-30, possibly in a town named Brueghel or Brogel in The Netherlands. He may have been trained by Pieter Coecke Van Aelst, whose daughter he married in 1563. Little is known of his personal life other than that he was in Italy between 1552 and 1554. He returned to The Netherlands in 1554 and began making designs for prints for the Antwerp publisher Hieronymus Cock. This gave him steady income.

Bruegel only made one etching himself, but he created a large body of drawings specifically for prints. He worked most frequently with the master engraver Pieter van der Heyden, who stayed true to the artist's linear effects. One of the joys of this exhibition was the opportunity to see Bruegel's drawings and the prints, some 60 of them, side by side. Highlights included a number of moralizing images in the Northern tradition, such as *The Temptation of Saint Anthony*, c. 1556, *Patientia (Patience)*, 1557, *Big Fish Eat Little Fish*, 1556 and *Desidia (Sloth)*, 1557. Many of the printed versions of these subjects include Latin inscriptions below. The charming genre scene, *Ice Skating Before the Gate of Saint George*, 1558, is full of wonderful observed detail, as are the artist's images of seasonal pursuits—*Spring*, 1570, and *Summer*, 1568.

Bruegel had two sons who also became artists, Pieter the Younger and Jan. Pieter Bruegel the Elder died in 1569.

Pastel into Print: Works on Paper by Wolf Kahn, Connecticut GraphicArts, November 4-December 20, 2001

Gillian Greenhill Hannum

This exhibition of 36 works demonstrated the breadth and depth of Wolf Kahn's technical skills as an artist. Pastels, monotypes and various states of the artist's etchings were displayed, along with several plates. For anyone interested in the technical aspects of printmaking, the show was fascinating as one could see how the artist experimented with a particular image, looking for just the right combination of color and texture in the finished print.

For example, *Farm on the Flood Plain* (1988) appeared as a pastel and in eight different printed versions combining etching and drypoint, occasionally with pastel additions, and sometimes incorporating aquatint. One of these images, an etching, aquatint and drypoint B.A.T., was donated to Connecticut GraphicArts by Mr. and Mrs. Anthony Kirk as a raffle print (chances were selling for \$25 each). A B.A.T. (bon-à-tirer) is the print used by the master printer for an edition. All prints are compared to it for quality. Anthony Kirk serves as artistic director and master printer at Connecticut GraphicArts Center.

There were also 11 variants of *Dark Shore Through Near Trees* (1988), an etching and drypoint that sometimes included pastel additions. Tonalities ranged from a dark magenta version to one where aqua and silvery gray tones predominated.

Other works that stood out included *Winter River* (1988), a final state proof of an etching and drypoint with very strong black and white contrast, and *Dark Pines* (2001), first color proof B.A.T. for a silk-screened edition of 100, with bold bands of electric blue, bright yellow and bright green with dark, vertical pines in front and a few touches of red.

A number of monotypes were also included, the highlight being *Distant Shower* (1994). This 15 3/4 by 25 3/4 image really evokes the feel of a late afternoon thunderstorm in August. Much of the sky is rendered in deep violet and gray, with a small area of orange suggesting the setting sun. Below are golden yellow fields with a hint of green and a few black lines suggesting old fence posts in the foreground. A wall label noted the distinction between a monotype, a unique print pulled from a painting on a non-absorbent plate such as zinc, copper or plastic, and a monoprint, a unique print pulled from a plate that already has an image incised upon it.

Another very successful monotype, *Maine Sunset* (1992), an abstract composition of bands of violet, blue/gray, black, bright blue, hot pink and olive, was accompanied by a shadow box containing water-soluble crayons and the steel monotype plate for the image. Also accompanying it was a typed card "On Monotypes" written by Kahn in March of 1992:

"A monotype (or monoprint) is always a unique impression—no two monotypes are the same. It is a print, because a plate and paper are together subjected to pressure. It is a one-of-a-kind image, because once printed it

can never again be exactly reproduced. The artist can do a set of variations of an image because a ghost of the original remains on the plate after each printing, but each time he must draw or paint on the plate anew.

Normal monotypes are printed using oil-based, wet paint on a smooth plate, which then [is] printed on a dry or slightly dampened paper. The monotypes in this exhibition are different. They are done with water-soluble mediums on a roughly textured plate, which is left to dry before going through the press. They are printed on well-soaked paper. The pressure of the press causes the newly wetted image to be transformed on the paper, which is slowly dried between blotters or stapled to a board to be dried and stretched taut" (also quoted in exhibition brochure).

A final point of interest in the exhibit was the glass case holding a number of Kahn's copper plates. The four used for proofing *Dark Shore Through Trees* (1988) were included. Most of the drypoint was applied with an electric dremel tool with a variety of bits to produce different textures. Three plates used in printing *Farm on the Flood Plain* (1988) were similarly handled. Finally, the copper plate for *Winter River* (1988) showed an interesting technique. After the plate was steel faced, the artist scraped away some of the facing to expose the copper in the sky and the river portions. Steel facing is used to protect the burr on drypoint lines from wearing off during the printing process, so that the last print pulled is equal in strength to the first. Scraping away portions of this facing provided yet another textural effect.

A Century of American Color Woodcuts, Hirschl & Adler Galleries, Inc., September 29-November 10, 2001

Gillian Greenhill Hannum

One always expects a top quality exhibit at Hirschl & Adler, and this fall's "American Color Woodcuts" certainly did not disappoint! This extensive show of 71 works demonstrated the remarkable capacities of the woodcut medium. The exhibition opened poignantly, at the foot of the stairway to the second floor gallery, with a Richard Estes image, *Study IV—New York Harbor* (1997). Showing a view from the back of the Staten Island Ferry, with its wake leading to the skyline of Lower Manhattan and the twin towers of the World Trade Center, this little jewel, 9 x 7 1/2 inches, was printed in an edition of 45 and was selling for \$5,500.

At the top of the stairs, a bold "primitive" work by Keith Haring, *Totem* (1989), was printed on three sheets, each 25 1/2 x 35 inches. Compelling in its simplicity, this image, from an edition of 60, was priced at \$12,500.

There were two works by Helen Frankenthaler, a 1991 monoprint entitled *Monoprint XII: The Clearing* and a color woodcut on three sheets entitled *Madame Butterfly* (2000). The latter was vintage Frankenthaler—big, with a wood-grained background overlaid by gossamer "stains" of color in shades of violet, blue and rose. At \$60,000 this was the most expensive piece in the show.

Many of the leading modernists of the 20th century

were represented: Gustave Baumann, Arthur Wesley Dow, Max Weber, Naum Gabo, Josef Albers, Don Judd, Sol Lewitt, Roy Lichtenstein and Chuck Close. The latter's *Lucas/Woodcut* (1993) really drew the eye with its bright colors and pinwheel effect which, upon close examination, revealed a bearded face peering out at the viewer.

The importance of Provincetown as a center of woodcut activity between the two world wars was evident in the work of Blanche Lazzell, whose Cubist *Provincetown Studio* (1932) appeared in two versions, Mary Mullineux and Emily Edwards.

Not surprisingly, the Japanese influence was strong in many of the works, especially those from early in the century such as Bertha Lum's *Rain* (1908) and *Temple in Rain* (1916). Katherine Hood McCormick's *May Apples* (c. 1925) evoked a similar feeling and included a strong use of the wood grain in the background. Perhaps most unusual in this fusion of East and West was the work of Chiura Obata, a Japanese artist who emigrated to California in 1903 and created a body of work based on Yosemite, which he first visited in 1927. Part of the *World Landscape Series*, he produced a portfolio of prints of Western subjects in Japan between 1928 and 1930 based on watercolors he had made on site. He was influenced by traditional Japanese practices, but the work is bolder and more "Western" in style as he sought to capture the spontaneity of the Yosemite watercolors. Three of these prints were included in the show; they ranged in price from \$3,500 to \$9,000. Obata went on to become an influential artist and teacher in the Bay Area.

Charles Burchfield: Works on Paper, Whitney Museum of American Art, October 6, 2001-January 20, 2002

Gillian Greenhill Hannum

A small exhibit of works on paper by Charles Burchfield (1893-1967) included watercolors, drawings and prints. While the large watercolors dominated the show, in fact, about half of the exhibition was comprised of prints, fourteen in all. The entire show was made up of work from the Whitney's permanent collection.

There were two lithographs in Burchfield's expressive, "Gothic" style, *Summer Benediction* (1951-52) and *Crows in*

March (1952). These works include the curvilinear patterns found in many of the artist's early watercolors. There was no indication on these, or any of Burchfield's prints, of the number of images in an edition.

Next was a group of wood engravings, six in all, resulting from a unique collaboration. When Burchfield moved from Salem, Ohio to Buffalo, New York in 1921 to take a job as a designer at a wallpaper firm, he met the wood engraver, Julius J. Lankes (1884-1960). For three years, until Lankes left Buffalo, they worked together with Burchfield drawing designs on the wood blocks and Lankes cutting and printing them. The subjects were typical of Burchfield's images of small town America: *Uprooted Tree* (c. 1923), *Carolina Village* (c. 1923), *Nightfall* (c. 1925), *The Gossips* (1926), *American Village* (1923) and *Saturday Night* (c. 1925). *Saturday Night* and *The Gossips* are variations on the same theme, a group of animals standing in a yard in the evening, looking in through the lit window of a wooden row house. *Nightfall* is very dark, showing a farmer on a buckboard driving his team of horses home at the end of the day.

The Haymow (1924) is also a wood engraving in which Lankes cut the block. It was not clear why it was set apart from the previous grouping of six. The image depicts horses with a filled hay wagon standing in a muddy, rutted road while a farmer with a pitchfork on top of the pile unloads the hay into a loft. This print was paired with a lithograph, *Untitled (Old farmhouse by side of road)*, c. 1930. This print was discovered in the collection of lithography printer Jacob Friedland, who printed lithos for many New York artists in the 1920s and 30s. It is unclear how or when Burchfield met Friedland. The subject is an old saltbox house in New Albany, Ohio. It was printed on a sheet of lithographic proofing paper and seems never to have been editioned.

A second set of four wood engravings done with Julius J. Lankes was intended for a never-executed project on Ecclesiastes, written by Frank J. Lankes, Julius' brother. Subjects include: *The Heavens* (1924-26), *The Whirling Wind* (1924-26), *The Deserted City* (c. 1924), and *Cain and Abel* (1926). All four prints are quite dark and evoke a sense of twilight or night scenes.

All the images in this small exhibit reflected Burchfield's love of the American Midwest—the farms, vernacular architecture, the forces and rhythms of nature. The artist mainly depicted the Western Reserve—northeastern Ohio and western New York State. These were the places he knew and loved, and he depicted their buildings and fields with an intensity of feeling that has seldom been rivaled.

Membership Notes

Dr. and Mrs. Julian Hyman and Drs. Leonard and Muriel Moss have been invited to join the Board of the Center for Innovative Print and Papermaking at Rutgers University.

On February 7, the Montclair Art Museum is bringing

a group of young print collectors to visit the home of Dr. and Mrs. Julian Hyman. The visitors will view the Hyman's extensive collection and hear them talk about how they got their start as collectors of prints.

UPCOMING EVENTS from page 3

about the latest developments in the print world. All presentations are free and open to the public on a first come-first serve basis.

Connecticut GraphicArts will be hosting dual exhibitions from February 3-April 20, 2002: *Prints From Within II: A Survey From the Connecticut GraphicArts Center's 2001 Workshops and Editioning Program* and *Special Artist Showcase: Handcrafted Books, Portfolios and Boxes by Catherine Le Cleire and Catherine Babin from Papillon Press*. An Open House and Reception for both will be held on

Sunday, February 3 from noon to 5 p.m. For further information call (203) 899-7999.

The gallery at Dieu Donne Papermill Inc. is mounting *Paper Remix II, Dieu Donne Workspace Program: 1995-2000*, curated by Edwin T. Ramoran. Part I of this show was mounted between December 12, 2001 and January 19, 2002. Part II opens with an artists' reception on January 23 and runs through February 23, 2002. The Workspace Program was designed to give emerging artists an opportunity to produce new projects using handmade paper and includes artists from all disciplines. Call (212) 226-0573 for further details.