

The Print Club of New York Inc

Spring 2004

President's Greeting

Julian Hyman

The Print Club of New York has completed its twelfth year of operation, and its members will receive the thirteenth Presentation Print at the first meeting of the new year, in September 2004 (see calendar of Upcoming Events in this issue). In listing the previous prints and the artists who created them for us, the colorful and beautiful print by Paul Jenkins, created in 1999, was omitted by mistake. The artist who presented our last print, John Walker, was one of several artists who received a special award in art from the American Academy of Arts and Letters. The Print Club print, *Diagonal Hollyhock*, was hand colored by Mr. Walker.

There will be a changing of the guard as Normal Brock, who has served the Club as Treasurer since its inception, will step down at the end of June. We owe Norman a major vote of thanks from all of us for his excellent handling of that position. We could and did always rely on him. His departure leaves me a little sad, but also concerned about whether some of our younger members will be ready to take over many important functions of the Print Club.

There have also been several resignations from the Board of Directors, and I want to thank Marvin Bolotsky, Dorothy Kretchmer, Arlyne Lesser and Geri Mickenberg for their great help during their tenures on the Board and wish them good luck. Joan and Charles Blanksteen and Mary Lee Baranger have been elected to the Board and will begin their terms in September.

I want to wish you all a pleasant and happy summer and look forward to seeing you all in September. We look forward to events as wonderful as those of this past year.

The Print Club of New York, Inc.

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Gillian Greenhill Hannum

Recent Club Events



Laura Stirton Aust and Russell Floersch

Conversation between a Conservator and a Framer

Gillian Greenhill Hannum

On Tuesday evening, February 10, an enthusiastic group of Print Club members and their guests gathered at The Society of Illustrators to learn more about framing and related conservation issues. The presenters were club member Laura Stirton Aust, a paper conservator at ARTcare Inc., and Russell Floersch, a designer at Bark Frameworks, Inc. Using slides and PowerPoint, they discussed various art works that had come to one or the other of them and that had ultimately required collaboration.

The first slide was of a badly stained Currier and Ives print that had spent many years in a wood-backed frame. Aust pointed out that such prints were framed and hung in homes long before people ever thought about conservation. At the time the work had originally been framed, there was no acid-free backing. The badly stained sheet required conservation and then re-framing with acid-free materials.

Another example was a Kathé Kollwitz etching that had been framed with corrugated cardboard backing. The corrugation created lines of discoloration on the print as the paper acidified. Today, a cotton or rag back mat and foam core backing would be used. However, Aust pointed out that even acid-free materials can lose their buffering over time, so collectors should routinely monitor all their prints for signs of damage. She recommends keeping a photographic record and reviewing the entire collection every few years looking for foxing, mat burn and the like. Records should be kept of any conservation work.

A watercolor hung against an outside wall of a home, and which had no backing material at all, showed moisture damage from the humidity the wall absorbed. Polypropylene backing board is recommended now, although one must insure that plastic never touches the artwork itself. Acid-free board would be inserted between.

Floersch spent a lot of time discussing matting with visuals from a Power Point presentation. Window mats should be kept independent, and artwork should be hinged to the back mat. The work should be connected at two or three points along the long side. The emphasis should be on reversibility, using a material like rice starch paste and distilled water. The mix of water to starch is key. The mixture is then "cooked." Japanese paper is used for the hinges themselves, and it is scored with a bone and has water applied so that it tears into strips easily. The softer edges of torn strips will not emboss the artwork as a cut edge might. Both Floersch and Aust emphasized that glue and rubber cement should never be used in the framing or matting process; these materials stain badly!

Floersch also showed a cornering technique using Japanese paper and Mylar to form corners that will hold the artwork to the backing board.

The Plexi box frames popular in the 1960s and 70s are also problems. They contain no spacers or filets and the image often sticks to the plastic. Also, the fit of the image in the box is often too tight, resulting in distortions.

Throughout the conversation, many members asked questions. All were readily answered. Laura Aust finished the evening by showing "after treatment" slides of the damaged items shown at the start of the presentation. It was astounding to see the results of the conservation process on pieces that had seemed ready for the trash bin! Members were most grateful for the speakers' willingness to share their considerable expertise with us.

Visit to the Works on Paper Show

Leslie Nolan

On Thursday evening, February 26, Print Club members were the guests of organizer Sanford L. Smith at the 16th Annual Works on Paper show. We wish to thank Mr. Smith for this extraordinary treat.

Anyone who enjoys the Print Fair will always find the Works on Paper show rewarding. Both are held in the Park Avenue Armory at 67th Street. Beside prints, Works on Paper offers pastels, photographs, drawings, posters, watercolors, book illustrations, fabric patterns, and wall-paper designs, all of very high quality. The Print Fair has some of these, too, of course, but Works on Paper has them in abundance. Even if prints are one's primary interest, the contrast with the other media enhances the enjoyment of the prints.

The organizing principles of the two shows are a little different, with the Print Fair basically restricted to prints, but with a large volume of fine work. Works on Paper includes more media, but focuses more on work of extremely high quality. This year's show made it clear that sheer connoisseurship is alive and well.

One of the primary examples was at the Mary Ryan Gallery. Three beautifully composed floral works, the *Mimosa Series*, from 2003, by Donald Sultan, were gorgeously executed in conté crayon. Strong and elegant, they were drawn with a sure hand. Although each drawing was a strong work of its own, they worked best as a diptych or triptych. Ryan also had work by Yvonne Jacquette, of whose vibrant city prints one never tires.

The Gary Bruder Gallery had a terrific cycling poster called *Cycles Brilliant* by A. M. Cassandre, dating from 1925.

Beyond these few examples, one encountered high quality old master drawings and prints, works by Fernand Léger, Romare Bearden and Wolf Kahn, all amounting to a virtual galaxy of periods and tastes.

Works on Paper is a great show, not to be missed by anyone with an interest in prints. It is held annually, usually at the end of February or the first weekend in March.

Orlando Condeso Demonstrates the Art of the Master Printer

Gillian Greenhill Hannum

Print Club members were fortunate to be the guests of master printer Orlando Condeso on Wednesday evening, March 10. The Condeso Studio is located at 442 Broadway, Third Floor. Condeso has been involved in printing the work of a number of renowned artists, including Philip Pearlstein, Robert Indiana, Alex Katz and Richard Haas.

During the event, Condeso showed members how a master printer works and discussed the various techniques he uses for realizing the artistic visions of the artists with whom he collaborates. The Print Club wishes to thank Mr. Condeso for this extraordinary opportunity.

Visit to Cities in America at the New York Public Library

Gillian Greenhill Hannum

On Tuesday evening, April 20, Print Club members were treated to a private tour of the New York Public Library's exhibition *Cities in America* (see exhibit review elsewhere in this issue). Our guides were Print Specialists Elizabeth Wyckoff and Nicole Simpson, who organized the exhibition together. The show was drawn from the extensive gift given by Isaac Newton Phelps Stokes to the Library in 1930. Stokes was a New York architect who, among other projects, designed the University Settlement House on the Lower East Side. He bought his first print around 1892 when he graduated from Harvard. Early in the 20th century, Stokes decided to write a history of New York City—the *Iconography of Manhattan*—and he decided to collect prints documenting the history of the United States. Originally, Stokes wanted his entire collection on view all the time. Initially, they were hung floor to ceiling in the Library's corridors. Now, however, in order to preserve the works on paper, they are exhibited in rotation. The Library puts on an exhibit from the collection nearly every year. This spring's show included 74 prints out of a collection of more than 800.

The earliest prints in the exhibit were all executed in Europe, mainly in the Netherlands; however, after the mid-19th century, indigenous printers began to issue editions. Ms. Simpson began by discussing a print of *Notvel Amsterdam en l'Amerique*, an etching and engraving of c. 1672 by François Jollain. The interesting thing about the

print is that it does not depict "New Amsterdam" at all; rather, it is a view of Lisbon, Portugal. Simpson explained that Europeans were so eager for views of the New World that publishers could not keep up and often resorted to "recycling" images in order to fill demand.

Simpson also drew our attention to Julius Bien's chromolithograph *Panorama of New York and Vicinity*, published by John Bachmann in 1866. Bien learned printing techniques in Germany and was one of the pioneers of printing in America.

Ms. Wyckoff discussed several prints of Washington, DC. One was *View of Washington* by Edward Sachse, a lithograph with hand coloring, published by E. Sachse and Co. of Baltimore in 1852. The print shows the mall area, not as it looked at the time, but as it was intended to look. The new wings of the Capitol, authorized in 1851, are shown as they might look when finished, and the mall is presented as envisioned by landscape architect Alexander Jackson Downing.

Another interesting image discussed by Nicole Simpson was *An East Perspective View of the City of Philadelphia*, possibly by John Carwitham, after George Heap. The image is a color etching, c. 1778. Known as the "Scully and Heap View," the print was reissued in various forms beginning in 1754 (Scully was a surveyor). This particular version was a *vue d'optique*, intended to be viewed with a convex lens and mirror to create an illusion of three dimensions.

Elizabeth Wyckoff drew our attention to some of the views of more distant locales collected by Stokes, for example, an etching of *Cusco in West Indien*, from Daniel Meisner's *Sciographia Cosmica*, published by Paulus Fürst, 1637-42.

As we viewed an 1855 tinted lithograph of *London, Canada West*, Nicole Simpson told us about Edwin Whitefield, who revolutionized the printing of views. He traveled around North America and hired journeymen to record views he thought he could sell. He also hired subscription salesmen. The artist would make a sketch, Whitefield would then arrange for the sketch to be exhibited in a prominent location in the town. He solicited (or wrote himself) favorable press reviews. The public would come to see and subscribe, and businesses and government offices would also purchase the print.

Ms. Wyckoff spoke at some length about *St. Louis, Memphis, Keokuck and Prairie du Chien*, issued between 1854 and 1857 by Arnz and Co., a German lithographic firm, after Henry Lewis, an American artist. This series of small studies was based on a huge panorama of the Mississippi River, some 825 yards long, made by Lewis based on sketches made on-site during the summers of 1846-48. During the summer of 1848 Lewis contracted with the Düsseldorf publisher, Arnz, to publish 78 views from the project.

Our tour ended in the Northwest, as Wyckoff discussed *Bird's Eye View of the City of Seattle, WT*, an 1884

Upcoming Print Club Events

Tuesday, September 14, 2004, 7:30 p.m.

Meet at The Society of Illustrators, 128 E. 63rd Street, New York, NY to hear this year's Presentation Print artist, Ed Colker, discuss the print he has created for us.

Tuesday, October 19, 6:00-8:00 p.m.

Join us at The National Arts Club, 15 Gramercy Park South (20th Street between Park and Lexington) for our Eleventh Annual Artists Showcase. Five print makers will give slide presentations about their work and will also have portfolios of prints available for viewing or purchase.

Also of interest to Print Club members:

June 12-August 8

Ocean Flowers: Impressions from Nature in the Victorian Era, Yale Center for British Art, 1080 Chapel Street, New Haven, CT 06520 (203) 432-2853 www.yale.edu/ycba. This exhibit of more than 300 illustrations includes drawings, "nature prints," hand-colored prints, mounted specimens and "photogenic drawings." The show was organized by The Drawing Center in New York City, in association with the Yale Center for British Art, and is curated by Carol Armstrong, Professor of Art and Archaeology and the Doris Stevens Professor of the Study of Women and Gender at Princeton University, and Catherine de Zegher, Director of the Drawing Center. A 312-page catalog accompanies the show.

June 13-August 15

Attitude: Variations and Collaborations in Print: Recent Art from a Workshop with Lisa Mackie, Center for Contemporary Printmaking, Mathews Park, 299 West Avenue, Norwalk, CT 06850 (203) 899-7999 centerforcontemporaryprintmaking.org.

The exhibit includes work produced in a spring workshop at CCP led by visiting artist Lisa Mackie, as well as work by alumnae of her past offerings.

Tuesday, June 22, 2004, 6:00-8:00 p.m.

The New York Society of Etchers and Gallery 101 of Melbourne, Australia are hosting an opening reception for their joint exhibition, *Contemporary Australian and New York Prints*, The National Arts Club, 15 Gramercy Park South, New York City.

September 19-November 6

Robert Kipniss: Intaglios 1982-2004, Center for Contemporary Printmaking (see previous entry). The show will highlight the work of Kipniss, known for his evocative still lifes, landscapes and treatment of space in drypoint and mezzotint.

Thursday, October 14, 2004, 6:00-11:00 p.m.

Dieu Donné Papermill will be holding its Annual Benefit, with live and silent auctions, cocktails and dinner, at The Grand Harmony Restaurant, 98 Mott Street, New York City. Tickets are \$110 for individuals. Contact Erin O'Rourke at (212) 226-0573, ext. 326 for ticket information.

tinted lithograph after Henry Wellge. Stokes' original plan had been to end his collection with the Civil War, but he decided to go later in order to get images of the West. He sought out old pioneer families in order to try to get early views of the region.

Print Club members were most appreciative of the time devoted to this presentation by the two Print Specialists. It was a very enjoyable and enlightening evening.

Building a Collection of American Art, a Talk by Patterson Sims, Director of the Montclair Art Museum

Gillian Greenhill Hannum

On Thursday evening, May 20, in the convivial setting of The Society of Illustrators, Print Club members enjoyed a slide lecture by Patterson Sims, Director of the Montclair Art Museum in New Jersey. The speaker was introduced by Print Club President, Dr. Julian Hyman, who reviewed Sims' distinguished career, which has included serving as Curator of 20th Century American Art at the Whitney Museum (1976-1987), Associate Director for Art and Exhibitions at the Seattle Art Museum (1987-1996) and Deputy Director of Research Support at the Museum of Modern Art (1996-2001). He assumed his current position at the Montclair Art Museum in 2001.

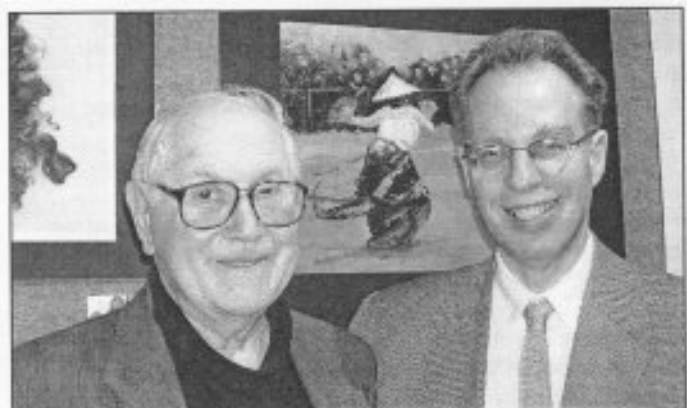
Sims explained to the audience that he wanted to discuss how collections are constructed and, most notably, to point out how different museums collect in different ways. To make his point, he used examples from the Whitney, the Museum of Modern Art and the Montclair Art Museum. He noted that MoMA has always gone for the singular example, the cutting-edge seminal work, while the Whitney tries to tell more of a story. He noted that Montclair's collection is, in many ways, "a series of happy accidents."

He began by discussing several well-known American portraitists—John Singer Sargent, William Merritt Chase and Thomas Eakins. He showed several portrait paintings by each, as well as a photo by Eakins of his father-in-law, William Mac Donald.

Next, he showed several examples of work by Ashcan School artists. Robert Henri's portrait of fellow artist John Sloan was given to Montclair by Helen Sloan—John Sloan's second wife. In terms of Sloan's work, Sims showed several genre scenes—one from Montclair and one from the Whitney. He noted that the Whitney has also actively collected Sloan prints. He illustrated several examples: *Snake Dance* (1921), *Copyist at the Metropolitan Museum of Art* (1908), *Knees and aborigines* (1927) and *Woman Reading in Subway* (1923).

Sims identified George Bellows, who died in his 50s, as an artist on the cusp of modernism. The Montclair Museum of Art owns his painting *Figures in a Rowboat* (1916). The speaker also showed comparisons between several of Bellows' paintings and prints, including boxing scenes and a political subject, *The Sawdust Trail* (painting 1916; print 1917).

Man Ray became a modernist while living in



Julian Hyman and Patterson Sims

Ridgefield, NJ—an amazingly quick assimilation, in Sims' view. He illustrated the change by showing *Ridgefield Landscape* (1913) and *Rope Dancer Accompanies Herself with her Shadows* (1916).

John Marin, whose watercolor *Movement* (1946) seems to influence Abstract Expressionism with its freedom, was interested in prints from the start. Arthur Dove supported himself as an illustrator until 1923. The latter had no real interest in prints but did make collages in the mid 1920s. An example from the period, *The Critic* (1925, Whitney) has the body made up of his reviews and the head a broken egg shell. Sims noted that the Whitney does a very good job telling the story of Dove. He said that the Montclair Museum is fortunate to have three works by Marsden Hartley. One is *Calla Lily* of 1916. Another is a 1923 landscape of New Mexico. Hartley traveled constantly, something borne out by his subjects.

Elsie Driggs only made five paintings, between 1927 and 1929. One of them was *Queensborough Bridge* (1927, Montclair). Sims compared this work to Charles Demuth's *My Egypt*, also of 1927, and wondered which came first, the Demuth or the Driggs. Next, Sims compared Stuart Davis landscapes from the Whitney and Montclair Museums and discussed a 1931 series of prints by the artist that is iconographically complex and projects the visual cacophony of the city.

In terms of artists of the New York School, Sims showed an early Arshile Gorky from the Montclair Museum and a slightly later work from the Whitney, which shows the artist's increasing freedom. Collecting the Abstract Expressionists poses a challenge for a museum like the Montclair, but they have managed to get related work, such as that by Indian Space Painters, as well as an early Gottlieb pictograph, *Specter of the Sea*. They also have a 1951 Pollock drawing, in enamel on paper. He noted that Pollock also made prints, creating one edition during his lifetime; another was issued by his estate.

Sims talked a little bit about Edward Hopper; the Whitney holds a huge collection of his work. Hopper's early career as a printmaker ended in 1928; his first mature paintings date from the following year. The Montclair Art Museum is fortunate to own his painting *Coast Guard Station* from 1929.

In the realm of more contemporary artists, Ellsworth

Kelly, whose Matisse-like prints of plants were a revelation, Andy Warhol, Jasper Johns and Kiki Smith are all in the collection of the Montclair Art Museum. Warhol's 1962 *Green Cadillacs*, bought from the estate, is the most expensive work purchased by the museum to date. Sims noted that these last artists have a strong interest in printmaking and use a rich variety of techniques in their work.

Members enjoyed having the opportunity to learn about American art within the context of museum collections, and we are most grateful to Patterson Sims for sharing his time and expertise with us.

Annual Meeting of the Print Club of New York, Inc.

Mary Lee Baranger

The annual corporate meeting of the Print Club of New York was held on Wednesday, June 9 at 6:30 p.m. in the comfortable surroundings of The Society of Illustrators. A short business meeting confirmed the election of the following to the Board: Mary Lee Baranger, Charles Blanksteen, Joan Blanksteen, Gillian Greenhill Hannum, Julian Hyman, Malka Moscona, Leonard Moss, Muriel Moss. They join continuing Board members Matthew Collins, Kay Deaux, Elaine Hyman, Natalia Kolodzei and Herb Levart.

The guest speaker, Dr. Robert Steele, then presented a slide talk on African-American print makers, focusing on prints in his and Jean Steele's collection, dating from the 1930s to the present. Dr. Steele's activity in the arts extends far beyond his own collection. He is the Director of the David C. Driskell Center for the Study of the African Diaspora of the University of Maryland. He is on the Board of Yale University Art Gallery, the Rutgers Center for Innovative Print and Paper, the Experimental Printmaking Institute of Lafayette College and the National Black Arts Festival. In addition, Dr. Steele's

background includes degrees in Public Health, Divinity and Psychology. He is Associate Professor of Psychology and Associate Dean of the College of Behavioral and Social Science at the University of Maryland.

The Steele's collection has been presented in an exhibit entitled *Successions*, which premiered at the University of Maryland Art Gallery in 2002 and traveled to galleries from Minnesota to Georgia. In his lecture he showed works by Romare Bearden, Elizabeth Catlett, David Driskell, Allan Edmunds, Sam Gilliam, Margo Humphrey, Lois Mailou Jones, Gwendolyn Knight, Jacob Lawrence, Evangeline J. Montgomery, Joseph Norman, Anita Philyaw, Faith Ringgold, Betye Saar, Preston Sampson, Vincent Smith, Lou Stovall, William T. Williams and John Wilson.

The Steeles' remarkable collection, started in 1968, includes over 400 prints. A catalogue of the 2002 University of Maryland exhibit was published with texts by David C. Driskell, Jean and Robert Steele and curator Adrienne Childs.

The Print Club is privileged to have heard Dr. Steele share his knowledge and enthusiasm, and applauds his contributions to the art of printmaking.

John Walker receives Award from national Academy of Arts and Letters

Gillian Greenhill Hannum

Last year's Presentation Print artist, John Walker, was recently the recipient of an award in art, presented by the American Academy of Arts and Letters. The Print Club of New York joins Mr. Walker's gallery, Knoedler and Company, in congratulating him on this most recent honor. The Academy hosted an *Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards* at Audubon Terrace, Broadway between 155 and 156 Streets, from May 20-June 20, 2004.

A Print by Rembrandt

Maryanne Garbowsky

A small article in the *New York Times* (3/12/04) Weekend section caught my eye: the Philadelphia Museum of Art added to its Rembrandt collection, which was "not as strong as" it "should be," by purchasing *The Three Crosses*, also known as *Christ Crucified Between Two Thieves*. One of Rembrandt's largest prints, done between 1653 and 1655, the print was previously owned by Degas. Although the price paid by the museum was not disclosed, the same image was said to have sold at auction for nearly a million dollars. "It is a spectacular image," Anne d'Harnoncourt, the museum's director and chief executive, said, and the museum is very pleased with its new addition.

Rembrandt has always been one of my favorites, an endlessly versatile artist excelling not only in painting and drawing, but in etching as well. His etchings are incomparable, displaying a mastery and diversity of technique in what was, at the time, a new medium. Engraving had

been the prime method of printmaking until the early 17th century when etching came to the forefront. Etching provided the artist certain advantages which engraving did not. Rembrandt quickly mastered the new medium: "Rembrandt's etching, like those of no other artist, shows the virtually endless possibilities and variations offered by this technique" (Haak 40).

We see his mastery in *The Three Crosses*, not only because it is one of his largest prints—15" x 17-1/2", but also because Rembrandt developed the image through five states, modifying and altering it, so that in its final state, completed in 1660 or 1661, some seven years after the third state was done in 1653, the image was completely changed. The series thus allows the viewer a window into Rembrandt's working process. As Robert Haak, in his book *Rembrandt: His Life, His Work, His Time* says, Rembrandt "thought through a subject . . . Once he had chosen a theme, he drew it, etched it, and painted it" (41).

The Three Crosses is a case in point. In this image from the New Testament, the source of many of the artist's sub-

jects, he shows us how he reworked an image, not only to improve it, but also to actually create an entirely new one. In this process, the image would take on a deeper more philosophical meaning, resonating, no doubt, with Rembrandt's own point in life.

In the first state, we clearly see the three crosses—Christ in the middle flanked on either side by the two thieves. The text of the Gospels of Matthew and Luke states: "darkness came over the whole land" (Matthew 27:45; Luke 23:44). In this print, we see the onlookers gathered: Mary Magdalene; Mary, the mother of James and Joseph; the soldiers. The light, which appears to come directly from heaven, illuminates the scene. We clearly see the gathering of people, their heads turned in mourning and lamentation. However, in the fourth and fifth states, there are major differences. It is almost as if Rembrandt thought more deeply about the long-term effect this event would have on those gathered, as well as on future generations. In these final states, the light is radically altered. Darkness dominates the scene. Although the figure of Christ is clearly seen, the people who surround him are not. Those to his left are in virtual darkness, and only one thief—to the right of Christ—is clearly visible.

Another major change is the addition of a figure on horseback. In place of the kneeling soldier in the earlier state, perhaps the one converted by the event—"Truly this man was the son of God," (Matthew 27:54), is a turbaned figure atop a horse, influenced by a similar figure on a medallion done by Pisanello.

Why these changes? It has been suggested that since

Rembrandt signed and dated the third state 1653, he thought of it as complete, finished. However, in the fourth and fifth states, there is a darker, more somber tone. Perhaps, as Haak theorizes, Rembrandt may have wished to depict a later section from Matthew's gospel: "At that moment the curtain of the temple was torn in two, from top to bottom. The earth shook, and the rocks were split. The tombs also were opened, . . ." (Matthew 27:51-52). This is definitely a nightmarish scene, envisioned here as an apocalyptic moment when darkness falls and judgment is passed. Here the Christ figure is emphasized, our eyes drawn to him at the moment of his death.

In some of his prints, Rembrandt intensified this effect by leaving some of the ink on the plate and carefully cleaning areas that he wanted lighter. Thus, increased attention is drawn to the central figure of Christ. This darker statement parallels, perhaps, the artist's mounting personal and financial problems.

The Philadelphia Museum of Art has placed its new acquisition in a gallery of Dutch art, where hopefully we'll all be able to see it for ourselves. Not only will the print enhance our aesthetic appreciation of Rembrandt, but it will also provide us with a deeper respect for and understanding of his working process.

Sources:

Haak, Robert. *Rembrandt: His Life, His Work, His Time*. New York: Harry N. Abrams, Inc., 1982.

Turner, Jane, ed. *From Rembrandt to Vermeer, 17th Century Dutch Artists*. New York: St. Martin's Press, 2000.

Stenciling With Paper Pulp

Megan Moorhouse

One of the major challenges in using handmade paper to create image-based artwork is that macerated fiber in a solution of water can be awfully difficult to control. On many occasions, artists have been surprised by the pristine results we can achieve when they realize how wet and messy the hand papermaking process is. Papermakers at Dieu Donné Papermill in New York have engineered many papermaking techniques to control paper pulp to yield an image, often using stencils to create the most exacting handmade paper works.

Most people are familiar with stenciling as a sweet-spot of the do-it-yourself interior design world. Imagery aside, stenciling with paper pulp is similar to stenciling duck silhouettes along the border of a room. Just as Mylar is held to a wall to mask off an area in which paint is applied, in papermaking, materials are used to create a bounded area into which highly pigmented linen pulps or pulp paints are applied to delineate specific shapes. This technique is particularly good for editioning handmade paper artworks because the stencils can be used over and over again to replicate an image.

The handmade paper works of Chuck Close over the past 25 or so years illustrate much of the potential of stencils used with pulp paint. One would be remiss not to mention how resistant Close was to the medium off the

bat, claiming that he had never seen a successful work created in paper pulp. That soon changed, and his paper pulp works have since helped to build an awareness of the medium. His handmade paper works were recently featured in the exhibition *Chuck Close Prints: Process and Collaboration* at the Metropolitan Museum of Art, marking the first time, I am sure, that many people, print enthusiasts included, saw papermaking as a medium for creating editions, let alone artwork.

The first handmade paper works that Chuck Close created were at the hands of the late Joe Wilfer of the Spring Street Workshop, the former paper studio of Pace Editions. Wilfer had the idea of using plastic and metal grills, like what is often employed in industrial lighting fixtures, as a means of controlling the paper pulp. By placing the grill on top of a wet sheet of paper and filling each tiny, square opening with pulp paint in various shades of gray in color-by-number fashion, Wilfer and Close were able to achieve a Close-style portrait executed entirely in a grayscale of paper pulp.

Working with Ruth Lingen and Mae Shore of Pace Editions and Paul Wong of Dieu Donné, Close has also used flat, Mylar stencils and brass shim stencils to create many works, including *Self Portrait Pulp Pochoir* in 1999 and *Self Portrait/Pulp* 2001, both published by Pace Editions. For the edition *Self Portrait/Pulp* a shim stencil and 8 separate Lexan (a thick material similar to Mylar)

stencils were made. A white cotton base sheet was formed, and the shim stencil – a wooden frame filled with brass shapes resembling giant cookie cutters soldered together – was placed on top. The cookie cutter areas were filled with the black and dark gray background colors of the piece. The shim was removed, and the Lexan stencils were used to apply the remaining gray tones with squeeze bottles rigged with cake decorating tips. Moving from dark to light, the final stencil added white highlights to Close's eyes, resulting in one of the most naturalistic pieces ever created in paper pulp.

The technique of stenciling, however, can be used with equal success for abstract works, which require similar levels of control. The artist Barbara Schwartz has been using stencils in her work for over two decades to create colorful, geometric images. Schwartz uses stencils placed directly on the papermaking mould, instead of on a base sheet once it has been couched or transferred off of the mould. She then fills the openings of the stencil with pulp paint, lets them drain and transfers the shapes onto a solid base sheet.

Stenciled paper pulp can also work well as a substrate for printing. Dieu Donné has recently completed an edition with artist Jonathan Seliger titled *Fête Galante: a trompe l'oeil* corrugated cardboard ice cream cone box. In his typical whimsical fashion, Seliger has decorated the box with a triple scoop ice cream cone and the Dandy Cone logo. Using stencils, we laid down the flat colors of

the ice cream scoops and the cone as well as the backing color for the logo. The stencils used for this piece were what we call *Mylar puzzle stencils*. To make the stencil, a sheet of Mylar was cut to the size of the base sheet. Each separate color area (each scoop, the cone, etc.) was cut out of the Mylar so that the resulting pieces fit together like a puzzle. With the pieces assembled on top of the base sheet, we lifted out a section, the strawberry scoop for example, filled it with pink pulp paint and replaced it. Then the neighboring shape – the fudge swirl scoop – was removed and filled with brown without having a gap between the areas. Working with Courtney Healey of Lower East Side Print Shop, we added a final registered silkscreen component which outlined the cone and scoops and added all textual information to the box, right down to the "Handle With Care" warning.

Stenciling is a papermaking technique that allows an artist to create a bold, well-defined image in paper pulp, much as silkscreen would in printmaking. It lends control to the edges of a substance that wants to move like the water it's suspended in, and furthermore, the stencil can provide a matrix that can be used over and over again to create intricate, editioned handmade paper artworks.

Megan Moorhouse is the Studio Director at Dieu Donné Papermill where she collaborates with artists working in hand papermaking. For more information about these works and Dieu Donné Papermill, visit www.dieudonne.org.

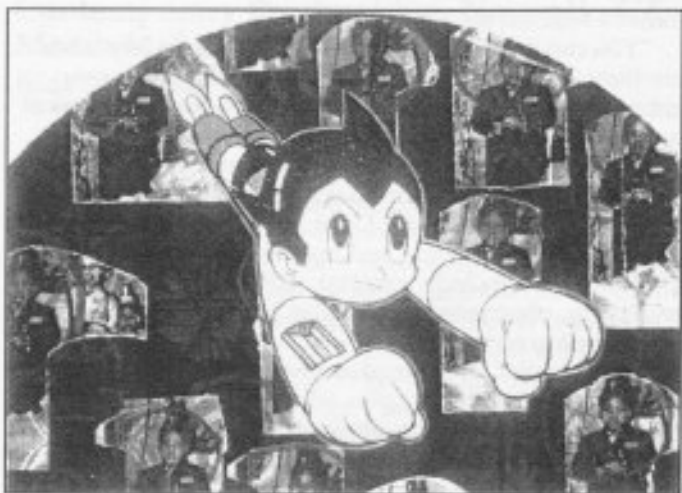
Salon for the Rutgers Center for Innovative Print and Paper: Juan Sanchez Speaks

Mary Lee Baranger

A charmed tradition, three centuries old: the salon. A gathering of intelligent and interesting people who enjoy articulating and sharing ideas. The salon, transplanted from Thomas Jefferson's and Ben Franklin's Paris (and Ben Johnson's London) became in 20th century America a more focused event. Instead of the weekly "at-home" for the social elite, we now have a migrating feast. (Yes, good food and wine go with conversation.) Our salons have become purposeful. The goal is generally to support good causes: political, humanitarian, literary or artistic.

Numerous Print Club members were fortunate to attend a salon hosted by Board member Kay Deaux and Sam Gluchsberg at their Greenwich Village apartment. Board members Muriel and Leonard Moss invited twenty or so print aficionados to hear Juan Sanchez discuss his art and the philosophy of life that infuses it. He is currently producing a print for the Rutgers Center for Innovative Print and Paper.

This Center is well known to Print Club members for the work created there by some of our best artists, and for the workshops and exhibits they have hosted and curated. To raise funds for their work, five salons have been held in the tri-state area since December 2003. The stars of these events have been well-known artists: Kerry James Marshall (a MacArthur Foundation "Genius" awardee),



Amer/Rican by Juan Sanchez, lithograph and chine colle, 22 x 30".

Faith Ringgold, May Stevens, Miriam Shapiro and, most recently, Juan Sanchez.

In the relaxed and beautiful setting of an apartment filled with outstanding prints, Mr. Sanchez spoke to us at length. He happened to sit directly in front of his own print, *Amer/Rican*. While he talked about his creative process and his views of the artist's role in embodying universal human concerns, the print in view generated more specific questions about symbols and relevance to an audience which may not share his own Catholic-Puerto Rican-Brooklyn

Photo courtesy of the artist

roots. He convinced us that a work of art combining his own image (photos as a dressed up four year-old at a party) with a popular culture quotation, "Astroboy," does transcend its autobiographical specificity. Yes, it is he, solemn as a First Communicant, and yes, "Astroboy" (a 1960s Japanese anime character, like Superman) is a cartoon he adored as a child. But the personal is tightly bound with the universal in contemporary culture.

Having just seen the Byzantine exhibit at the Metropolitan Museum of Art, your reviewer was gripped by the similarity of *Amer/Rican* to an icon. The small images of the boy formed a repetitive grid of grays, with red circles haloing each photo. It seemed like the Byzantine icon

where a grid of rectangles with saints' images form a narrative home for a central, large figure of Christ Pantokrator commanding you. Here, it is "Astroboy" flying out in a rushing perspective—conqueror and savior. The sacred allusions are not sacrilegious; they are reinforced by the arched frame of the picture. Mr. Sanchez confirmed my impressions, saying that he also works in triptych format, related to traditional altar paintings.

Listening to Mr. Sanchez, one can hear him talking to his students at Hunter College—clearly a gifted teacher in words, and in his own work, which exemplify the important role of the artist-in-residence program at the Rutgers Center for Innovative Print and Paper.

Exhibition Reviews

Richard Hamilton: Prints and Multiples, 1939-2002, the Yale Center for British Art, February 12 – May 24, 2004

Jilda Manikas

Richard Hamilton's long, fervent career was celebrated this spring at the Yale Center for British Art in New Haven, CT; this was the only US venue for his retrospective. Covering the entire third floor of the museum, Hamilton's prints and multiples, numbering over 200, document the artist's career as he moved from drypoint in 1939 to his leading role in the Pop movement in the mid-50s to his current work with digital media. Hamilton himself selected the works on display.

"You can do things in print you can't do in any other medium," Hamilton's words in 1998 greet you as you enter into his world, a world remarkable for the technical innovation, the intellectual sophistication and wit expressed in each piece. Hamilton's journey through the various techniques of printmaking, ranging from screen-printing to "Painting with Light," a computer-based work, is both fascinating and inspirational. His printmaking techniques include aquatint, digital prints, drypoint, engraving, photogravure, intaglio, heliogravure and lithograph, just to name a few.

But no matter which medium he uses, his philosophy is always apparent: the complex relationships between fine art and consumer culture, originality and mass production.

Cities in the Americas; A Celebration of the Phelps Stokes Collection, The New York Public Library, Print and Stokes Galleries, February 13-May 28, 2004

Mary Lee Baranger

The display of 76 prints (including a few drawings and watercolors) starts with the "Founding Cities"—maps and views of Manhattan, Boston, Philadelphia and the late-blossoming Washington, DC. These cities are shown in multiple images. Mr. Stokes stated the goals of his collecting: "Few have realized that the individuality of towns and cities is just as pronounced and interesting as that of

persons, and the study of the changes which have taken place during their development throughout the centuries, as illustrated by successive plans, views and historical data, quite as revealing and fascinating as the portraits and biographies of distinguished citizens" (wall label).

The history of these city views, the itinerant artists and print makers, and their sales by subscription, was well published by John W. Reps, *Lithographs of Towns and Cities in the United States and Canada*, 1984. The New York Public Library's collection is encyclopedic, and this exhibit includes not only the well-known "Founding" cities, but also towns and cities in the Midwest, West, Canada and South America. The businesses and citizens of small and growing towns like Savannah, GA, Reading, PA, Utica, NY, Newark, NJ, Ithaca, NY, Rochester, NY, Hartford, CT, etc. wanted to boost their civic and commercial positions by subscribing to editions of prints.

The astounding number of city views (between 1850 and 1900, at least 2,400 were made) and the size of the editions made this a flourishing art, craft and business. For example, 600 copies of a view of Philadelphia by George Heap and Nicholas Scull were printed in England on four copperplates. A reduced version in 1756 was issued in 300 copies. A 1792 *Plan of the City of Washington in the Territory of Columbia* by Samuel Hill and Andrew Elliott had 4,000 copies for potential buyers of lots (all numbered on the map).

Not all of the prints exhibited were generated by real estate or civic pride. There is a 1588 map of St. Augustine, Florida, an illustration in a book by Walter Bigges—*A Summarie and True Discourse of Sir Francis Drake's West Indian Voyage*. Probably this is the earliest image of a city within the United States—which Drake burned to the ground. In keeping with the tradition of early maps, an example of local fauna is included; an improbably large dolphin, the length of five ships, swims in the foreground. The text notes its playful nature, and that "he is excellent sweete to be eaten."

Two hundred years after Drake's maritime exploits, the British Admiralty, in 1763, commissioned Joseph F. W. Des Barres (a French Huguenot who became an officer in the British Royal American Regiment in 1755) to do a survey and maritime atlas of the coast and ports of Nova Scotia, New Brunswick and New England. Des Barres

spent 11 years producing charts and views to give "seafarers visual clues for recognizing the approaches to major harbors" (wall label). Each ship was supplied with the views they were expected to need. The whole set of 258 plates was published in a final deluxe edition in 1784. Des Barres' images are among the most beautiful in the exhibit, in the tradition of 17th century harbor scenes.

Who were the artists? Many, like the print-making business itself, started in England. A 1796 view of Philadelphia is by Joseph Holland, who arrived in that year to work as a scenery painter at the New Theater in Philadelphia, and Gilbert Fox, who came in 1795 to work as a drawing master, actor and singer. Fox premiered the country's first national anthem, "Hail Columbia," at the New Theater, in 1798. A view of Reading, PA was done by Zeno Schindler, born in Germany. He also was active in Philadelphia as a drawing instructor and later specialized in scenes of Native Americans. Some printmakers are better known to us today as painters, such as Fitz Hugh Lane, who worked around Gloucester and Boston. As the American printmaking business grew through the 19th century, numerous firms evolved, and artists moved from firm to firm. John Henry Bufford (the view of Rochester is his) was an artist, publisher and printer. In 1835 he started his own firm in Boston, where—in the 1850s—Winslow Homer started as an apprentice.

The styles of the views range from pedestrian birds-eye portrayals of every building in town, to the pictorial flourishes in the 17th and 18th century landscape traditions of the Dutch and French. Works like George Beck's 1801 view of Philadelphia is really a portrait of the *Great Tree at Kensington, Under Which Penn Made His Great Treaty with the Indians*—no Penn, no Indians, as in Benjamin West's painting, just a huge, luxuriant tree with the city subordinated in the background. Beck did similar landscapes of Baltimore and Washington, DC where the foreground rural setting is more important than the distant glimpse of a town.

A major view master was William James Bennett. The 1836 view of *New York Taken from the Bay Near Bedlows Island* is a dramatic image of ships, waves, sun and clouds over the harbor. This most accomplished master of aquatint produced 19 views of American cities. Trained at the Royal Academy in London, he arrived in New York in 1826, bringing the English tradition of topographic views. He worked with the painter John Gadsby Chapman, a member of the National Academy of Design, trained in Europe and at the Pennsylvania Academy of the Fine Arts. Bennett's 1841 view of New Orleans is based on a sketch by Italian-born Anthony Mondelli. Bennett had, in fact, never visited New Orleans.

In contrast, most of the views were based on meticulous on-site study—important for sales to proud owners of buildings and businesses. As assistance to the artists, photography started to play a role, "virtually from the moment of its invention in 1839" (wall label). It was an aid and also a source of competition. George H. Nickerson's view of Provincetown, MA is a tinted lithograph after his own photograph. He also made stereographic photos. A view of Lynn, MA is captioned "arranged by Edwin Whitefield from a Daguerreotype by S. H. Whitmore."

While most of the American cities that were proudly depicted in hopeful city views fulfilled their 19th century

ambitions, one poignant example in the exhibit is the village of New Ebenezer, GA, which failed. Only a few ruined buildings survive from the 1747 foundation, and it is now an archaeological site on the National Register of Historic Places. Mining boom towns also faded, and their bird's-eye views commemorate a brief moment. One such is *Virginia City, Nevada Territory* by African-American Grafton Tyler Brown (1841-1918) who left Philadelphia before he was 20 to work in California. He depicts the few streets in town lined with one and two-storey buildings with the typical "false fronts" or gabled facades made familiar by Western films. The view is framed by 30 vignettes of the important businesses in town. Four private houses are included, labeled with the owners' names (one an apparently octagonal stone building). This example is personalized with a penciled inscription, probably by a miner: "To Catherine Clark, from her affectionate brother Smythe Clark. Mr. Clark boards here. B Street. You will find a house on the map thus marked #."

This proud souvenir speaks to us very personally, but all of the prints were made for individuals who proudly framed and displayed them in homes and businesses all across the United States.

Note: In lieu of a printed brochure, the curators, Print Specialists Elizabeth Wyckoff and Nicole Simpson, have placed the whole exhibition—all of the prints and the wall text—on the Library's website, where it will remain as a permanent resource:

<http://www.nypl.org/research/chss/spe/art/print/exhibits/cities/>

Solarplate Revolution, The Center for Contemporary Printmaking, Norwalk, CT, March 14-April 17, 2004

Jilda Manikas

From March 14 – April 17, 2004, The Center for Contemporary Printmaking held an exhibition of more than 40 prints made with the *Solarplate* process. A print is made by "creating a piece of artwork on a transparent or translucent film, laying it on a solarplate, and exposing the film and plate together to the sun." An artist can use drawings, photocopies, photographs, found objects or digital images as the basis for a print. This technique affords the artist tremendous flexibility in the creation of a print, and the individual approach to the printmaking process is one of the most outstanding characteristics of this process.

The curator of this exhibition, *Solarplate Revolution*, will teach the solarplate process in a workshop at CCP. On Friday night, June 18th is a lecture and demonstration followed on Saturday and Sunday, June 19 and 20 with a studio workshop.

Summer Workshops at CCP

This summer the Center for Contemporary Printmaking is offering an exciting array of workshops and classes. Some of these include: Polaroid Transfer, Digital Printmaking, Collage, Book Arts, Paper making, Woodcuts, Silkscreen, Monotype, Encaustic, Intaglio and Silkscreen. Call the Center for more information at 203-899-7999. This is a tremendous opportunity to learn firsthand how to create a print with artists who have worked and exhibited at the Center.

The Printed Image I: A Recent Gift of Contemporary and American Prints from the MONY Life Insurance Company, Sidney Mishkin Gallery, Baruch College, 135 E. 22nd Street, New York, March 24-April 21, 2004

Mary Lee Baranger

The Sidney Mishkin Gallery has served as an educational facility for the students of Baruch College since 1992. It is named for a 1934 alumnus who donated paintings, sculptures and funds—the largest gift since Bernard Baruch's initial bequest. The collection has been curated by Director Sandra Kraskin from the start. The exhibits are open to the public, though the permanent collection is not usually accessible as it is placed throughout the college's buildings, including the 2001 *Vertical Campus* designed by William Pedersen.

The gallery is located in a 1940 *moderne* structure, originally a courthouse for New York City. Though of modest size, it is well arranged for public access and for the students and classes. Programs for students are related to their majors: Business, Journalism, Black and Hispanic Studies, Spanish, etc. A good example of the latter was the integration of the last exhibit (February 6-March 4, 2004) of works by Diogenes Ballester, Julio Valdez and Juan Sanchez. The journalism students tried their hand at art criticism, and the talks with the artists explored "Collective Memories: Personal Cartographies."

As the college of business within the City University system, Baruch is well positioned to benefit from the artis-

tic interests of its successful alumni. The current exhibit exemplifies the symbiotic relationship between corporate art collecting and non-profit cultural institutions. This collection of 41 prints (half will be seen in *The Printed Image II*, May 12-June 4) is a gift from a corporation whose CEO, Michael Roth, is on the board of the Baruch College Fund. He is an alumnus. As one of the principals in an art advisory firm which advised MONY in forming the collection in the 1980s, he is now supervising the deaccessioning due to a corporate merger. Baruch received one third of this primarily print collection (the other two thirds are at two other universities). The art advisory firm—BRIDGE, Strategies for Art, Heirs and Philanthropy—has given welcome assistance to the recipient galleries, notoriously strapped for funds and staff.

The current exhibit (and the one that follows) includes many prints from a portfolio produced in 1986—*For Joseph Beuys*, published by the Galerie Klüser in Munich on the occasion of Beuys' 65th birthday. The prints include many by neo-expressionist artists, some of whom were his students. Works in this show: Sandro Chia, Christo, Francesco Clemente, Enzo Cucchi, Walter Dahn, Jiri Georg Dokoupil, Jorg Immendorf, Per Kirkeby, Imi Knoebel, Jannis Kounellis, Bruce Maclean, Mimmo Paladino, Arnulf Rainer, Cindy Sherman (with Ektacolor photograph) and Emilio Vedova.

Other works, not from the Beuys portfolio, are by John Baldessari, John Buck, Louisa Chase, Yvonne Jacquette, Judy Pfaff and Susan Rothenberg. It is interesting that these prints, acquired individually by MONY, on their own merits, are a much more impressive group.

Childe Hassam, Impressions of Cos Cob, The Bush-Holley Historic Site, 39 Strickland Road, Cos Cob, CT, June 1-September 5, 2004

Gillian Greenhill Hannum

This small but choice exhibition featuring works on paper by American Impressionist Childe Hassam (1859-1935) includes etchings, pastels, pencil sketches, watercolors and several oil paintings. All are scenes of the immediate environment of the Bush-Holley House, a popular boarding house for artists at the turn of the last century. In addition to Hassam's work, there are several etchings by Kerr Eby (1889-1946), a young colleague of Hassam's who rented an apartment in a converted warehouse across the way. Eby had set up a press there, and he and the painter collaborated in summertime printmaking endeavors. In July of 1915 Hassam wrote, "The Cos Cob Etching Club has been started with President Member and Office Boy"—himself and Eby (exhibition brochure).

Hassam had made a few etchings in Europe in the 1880s, but it was at Cos Cob that he really developed his skill in the medium. Indeed, in 1915 he produced 62 etchings, 25 of them featuring people and places connected

with the waterfront village where he rented a front room in the Bush-Holley House during the summer and fall. Inspired by his success in the medium, over the next twenty years, Hassam made another 309 etchings and 45 lithographs.

Hassam always acknowledged the Cos Cob work as his finest in the graphic arts, and there are some wonderful pieces in this small show of about 30 works by Hassam and five by Eby. Guest curator Susan Larkin, one of the leading scholars of American Impressionism, writes in the accompanying brochure, "More than any other printmaker, Hassam succeeded in translating the Impressionist concern with light into a black-and-white medium." Eby's handling of the etching process also shows great prowess; his *Morning Mists* is exquisite in its delicacy.

This exhibition, on the very site where Hassam and Eby developed their collaboration, is a splendid complement to the Metropolitan Museum's summer offerings of Hassam's paintings and works on paper. It will bring pleasure to all lovers of American Impressionism.

Prints Published by the Print Club of New York

1992-2003

1992 — Frederick Mersheimer, Passage

1993 — Karl Schrag, My Room—Bright Night

1994 — Alex Katz, Jessica

1995 — April Gornik, Loire

1996 — Richard Bosman, Brooklyn Bridge

1997 — Stanley Boxer, Berkshire Glory

1998 — Will Barnet, Between Life and Life

1999 — Paul Jenkins, At Stroke of Twelve

2000 — Bill Jacklin, After the Event I

2001 — Paul Resika, Still Boats and Moon

2002 — Warrington Colescott, Picasso at Mougins

2003 — John Walker, Diagonal Hollyhocks

Member Notes

Stephen Fredericks' work was included in the recent exhibition, *Lasting Impressions*, at Terrain Gallery / Aesthetic Realism Foundation in SoHo. The show included the work of twelve innovative contemporary printmakers (www.TerrainGallery.org).

The Harriman Institute of Columbia University, the Kolodzei Art Foundation, Inc. and the Moscow Museum of Modern Art presented *The Art Constitution Project: The Illustrated Constitution of the Russian Federation*, at Columbia University's School of International and Public

Affairs on Wednesday, April 21. Natalia Kolodzei is a member of the Print Club Board of Directors.

Dr. Robert E. Steele has agreed to serve as Director of the David C. Driskell Center at the University of Maryland, effective fall semester 2004. Steele has been Associate Professor of Psychology and Associate Dean of the College of Behavioral and Social Sciences at the University of Maryland, College Park. He is known nationally as a collector of African-American art.

Coming in the Fall Issue

As this issue of The Print Club Newsletter was going to Press, the Frick Collection, 1 East 70th Street, New York, opened its summer exhibition, *The Unfinished Print* (June 2-August 15, 2004). It will be reviewed in the next issue.

The Print Club of New York, Inc.

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