

# The Print Club of New York Inc

Winter 2004

## President's Greeting

Julian Hyman

I would like to take this opportunity to bring you up to date on recent shows of artists who have produced our Presentation Prints, as well as artists who have been part of our Artists Showcase.

Frederick Mershimer, who produced the first Presentation Print in 1992, is actively teaching at the Manhattan Graphics Center. He continues to create beautiful mezzotints and is represented by several galleries. Richard Bosman, who did a woodcut of the Brooklyn Bridge for us, recently had a show of his paintings at the Elizabeth Harris Gallery. April Gornik, who did an etching of the Loire Valley for the Club, had three new etchings shown at the Pace Gallery and also had a show of her paintings and drawings at Danese Gallery. By the time Elaine and I visited the show, all these beautiful paintings had been claimed.

There was a major memorial show entitled *Remembering Stanley Boxer* at the Flanders Gallery in Minneapolis. The show was accompanied by an excellent catalog. Alex Katz had a major show at the Albright-Knox Art Museum in Buffalo. Matthew Collins, our Vice President, attended the show and reported to us that the print that the artist created for the Club was included in the exhibition. Katz also has had a recent show of his landscape prints at Pace Gallery.

Will Barnet has had several shows at the Alexandre Gallery. The most recent one was entitled *Figuration and Abstraction*. In addition to these shows, the Montclair Museum of Art held a symposium with the subject "A Conversation with Will Barnet" (see article elsewhere in this newsletter). It was a fascinating afternoon with the artist explaining the progressive development of the

many periods of his paintings and prints. Gail Stavitsky, the Chief Curator, led the panel discussion.

Paul Resika has had several shows of his paintings and prints at the Salander-O'Reilly Gallery and also at a gallery in San Francisco. Bill Jacklin had a show from December 4th through January 3rd at Marlborough Graphics of about twenty new monotype prints. The subjects include Central Park, Shea Stadium and the Puck Building. We could not resist the beautiful print of the Puck Building and have added it to our collection. Warrington Colescott was in a show at the Grace Chosy Gallery in Madison, Wisconsin, and he used the print that he created for the Club as a cover piece for the show. John Walker, who created the most recent Presentation Print, had a recent show of his paintings at the Knoedler Gallery. Entitled *Changing Light*, the images were all from the state of Maine.

Many of the artists who presented to us in the Artists Showcase program have shows at the Old Print Shop, as well as at other galleries. They include Richard Pantell, Karen Whitman, Richard Haas and Michael Di Cerbo.

I'm waiting for a well-deserved memorial show for Karl Schrag, who created our second Presentation Print which he called *A Self-portrait*. He was both a gifted artist and a great friend. We can feel proud of the artists who have helped our Club to grow in stature and respect.

## Recent Print Club Events

### Tenth Annual Showcase Features Innovative Printmakers

Arlyne Lesser

Unique and innovative approaches to printmaking characterized the 10th Annual Artists Showcase held on October 21, 2003 at the National Arts Club. The Showcase artists were Mildred Beltre, Christopher Clarke, Daniel Heyman, Robert Hricko and Betty Winkler.

Mildred Beltre received her Bachelor of Arts from Carleton College and her Master of Fine Arts in printmaking from the University of Iowa. She has also studied at the International Graphics School in Venice. Ms. Beltre began to make woodcuts when she was in graduate school. She uses the reduction woodcut technique in which each print is made from only one block, the wood being cut away as the print is formed. Her bold, colorful, playful abstractions have been influenced by artists' books made by children whom she has taught. She also has incorporated different techniques into her woodcuts, particularly intaglio to emphasize the linear element. Ms. Beltre's most recent solo show was at the Square One Gallery in New York City.

Christopher Clarke started his printmaking career at the Vinal Haven Press in Maine under Orlando Condeso and J.C. Erikson. Until he came to New York, his work embodied images drawn from Western Massachusetts

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Betty Winkler, Daniel Heyman and Richard Hricko

scenes and from life in Vinal Haven, a romantic island community. Mr. Clarke's primary interest as a printmaker is using the needle as a technical tool in the tradition of the Old Masters. He explores the tone and values that can be achieved with line in engravings and etchings. Mr. Clarke, who is now working in New York, likes to produce a series of prints on a given subject. His most recent is a series of New York buildings and statues. Although he was at first reluctant to record the impact of 9/11, he has begun to use this subject in his work, believing that it is important to record history while living it. As a New York artist he felt compelled to illustrate the ruins of the World Trade Center. Mr. Clarke's preferred medium is etching combined with drypoint and aquatint. He likes the challenge of using line in order to bring out light and dark, black surfaces in contrast with delicate details.

Daniel Heyman came to printmaking from painting. He received his undergraduate degree in Visual Studies from Dartmouth College and his Master of Fine Arts from the University of Pennsylvania. Mr. Heyman has traveled widely, living and working in Australia, Paris and Japan, and he began his career as printmaker, making hand-colored etchings, while he was in Australia in 1990-1991. Later, rather than using aquatint or hand coloring, he started to introduce color into his prints through the use of Japanese printed papers, printing linoleum cuts directly onto the papers. Mr. Heyman then became interested in layering, printing the block on the page and printing a ghost image over the figured paper. He also showed a group of prints where the printed pattern of the paper is transferred to the skin of the figures and where different papers are used in the same print. Mr. Heyman's work contrasts the dark line produced by the linoleum block with the color and design in the Japanese papers. Since the papers are expensive, his editions of these works are small, although he can use the same blocks on different papers.

Richard Hricko received his Bachelor of Fine Arts from the Rochester Institute of Technology and his Master of Fine Arts in printmaking from the Tyler School of Art in Philadelphia and Rome. He has been printmaking for thirty years, combining the traditional techniques of etch-

ing, engraving, lithography and mezzotint into innovative compositions. Currently Mr. Hricko is Associate Dean for Academic Affairs and Graduate Program Director at the Tyler School of Art at Temple University. Mr. Hricko commented that he has always had an interest in drawing and came to printmaking as a way of becoming a better draughtsman. In his early work he developed a technique whereby he combined etching with mezzotint instead of the more traditional aquatint. After as many as 30 passes through the acid in order to gain texture, he would burnish the plate in order to get the shadow and atmosphere which mezzotint can provide. Mr. Hricko also displayed other works combining different techniques such as the use of four-color lithography over which he printed an intaglio plate in order to gain the softness associated with mezzotint. Mr. Hricko's subject matter also shows his concern with flexibility. He uses composites of objects from different locations, combining realism with fantasy. Recently, scale has become important to him, and he has begun to create large scale panels in installations. He is also experimenting with printing directly from nature, using tree bark and other natural materials so that each print becomes a slice of nature.



Betty Winkler and Mildred Beltre

Betty Winkler received a Bachelor of Fine Arts degree in drawing and painting from Carnegie Mellon, and she is currently working as Director/Printer of Yama Prints in New York City where

she has collaborated with major print artists. Working as a master printer, she described her own printmaking as a "busman's holiday." She aims at a sculptural effect, treating etching as relief and printing on dark backgrounds, on brown and black paper. She also likes to work in monotypes which are printed on dark papers. Ms. Winkler considers the dark background as a challenge in that a primary concern of her art is to depict light against the dark ground. She limits herself to five colors plus black. Her work has been influenced by her travels. After a trip to the South American rain forests, she became fascinated with butterflies and added iridescent powder on the black in order to refract light off the pigment. Her interest in capturing light could also be seen in a series of images made after working in the Rocky Mountains where she attempted to capture the cold light of winter and the literal impression of pressing into snow. Ms. Winkler began a series of works on the theme of meditation in the early 90's, and she has produced 28 paintings, 10 print editions and a group of monotypes on this theme. Using different techniques, her aim in this series is to capture atmosphere and light.

The variety and mastery of different printmaking techniques characterized this year's Showcase presentation. The artists presented their abstract woodcuts, etchings in the Old Master tradition, linear designs



Christopher Clarke

on printed papers, experimental composites of traditional techniques and challenging concentrations of light and atmosphere against dark backgrounds. An appreciative audience of Print Club members and friends enjoyed not only the presentations, but also the opportunity to discuss their prints with the participating artists. We wish to thank these artists for presenting their work. We also wish to thank Dr. Muriel Moss, Chairman of the Program Committee, and its members for their efforts in providing such a stimulating and enjoyable evening.

#### Contact information for 2003 Showcase Artists:

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Prints)

## Second Annual IPCS Print Week Party: A Tribute to Sylvan Cole

Gillian Greenhill Hannum

On Thursday evening, November 6, the Print Club of New York and the Print Club of Cleveland hosted the second annual Print Week Party in the ground floor gallery at The Society of Illustrators. The event, billed as a tribute to Sylvan Cole, was attended by members of various clubs in the International Print Collectors' Societies. In addition to New York and Cleveland, Toronto, Ottawa, Montreal and the Achenbach Graphic Arts Council (San Francisco) were represented.

After a social hour, during which members of various clubs met and mingled, the guest of honor arrived and was duly fêted. Charles Rosenblatt of the Print Club of Cleveland addressed Sylvan Cole saying, "We know you, we admire you, we respect you; live forever!" Mrs. Irving Davis took the podium and described how, 38 years ago, she was dating a young dentist just out of the Air Force who was beginning a love affair with prints. On their dates they went to the AAA Gallery. Her late husband found a true mentor in Cole, who still greets Mrs. Davis as "bride."

Ruth Bowman recounted that when she taught print connoisseurship she took her class to Cole's gallery. For the final exam, he set out 20 prints, including a forgery that the students had to identify.

## Upcoming Print Club Events

### Tuesday, February 10, 7:00-8:30 p.m.

Laura Stirton Aust, a paper conservator at ARTcare, Inc., and Russell Floersch, a designer at BARK Frameworks LLC, will lead a talk and slide presentation that will illustrate how conservation and the choices made in designing a frame can converge and how, in the best cases, both professions can learn from and depend on the other. This event will be held at The Society of Illustrators, 128 E. 63rd Street, New York, NY.

### Wednesday, March 10, 6:00-8:00 p.m.

Orlando Condeso, master printer, will give a demonstration of his current project at 442 Broadway (between Grand and Howard), 3rd Floor.

### Tuesday, April 20, 6:00-7:15 p.m.

Roberta Waddell, Curator of Prints at the New York Public Library, hosts our club at *Cities in America: A Celebration of the Phelps-Stokes Collection*. This exhibition of historical prints traces the urbanization of America. [Limited to 25 people on a first come/first served basis after the mailing to members goes out.]

May - event TBA.

### Wednesday, June 9, 6:00-8:00 p.m.

The annual business meeting of The Print Club of New York, Inc. will be followed by a reception and lecture by Dr. Robert Steele, who will present his collection of prints by African-American artists at The Society of Illustrators, 128 E. 63rd Street, New York, NY.

## Also of interest to Print Club Members:

### January 8-March 31

Judith K. Brodsky: *Bending the Grid*—at Aljira: A Center for Contemporary Art, 591 Broad Street, Newark, NJ 07102 (973) 622-1600, [www.aljira.org](http://www.aljira.org).

### January 10-March 24

Under \$2,000: *Artschwager-Zaugg*—an exhibit and sale of paintings, prints, drawings, sculpture, multiples and artists' books priced under \$2,000, at Brooke Alexander Gallery, 59 Wooster Street, New York, NY 10012 (212) 925-4338 [www.baeditions.com](http://www.baeditions.com).

### January 20-February 19

*Mystical Connections: An Exhibit of Works by Janet Smith Castronuovo*—at Brother Chapman Gallery, Iona College Arts Center, 715 North Avenue, New Rochelle, NY 10801 (914) 637-7796, [www.iona.edu/artscouncil](http://www.iona.edu/artscouncil).

### February 12-May 24

Richard Hamilton: *Prints and Multiples, 1939-2002*—at Yale Center for British Art, 1080 Chapel Street, New Haven, CT 06520 (203) 432-2853, [www.yale.edu/ycba](http://www.yale.edu/ycba).

Cole then took the microphone and said it was especially nice to "hear one's eulogy while still alive." He told the assembled guests of how he had gone to AAA in 1946, still in uniform but about to be discharged. It was a huge gallery, and prints were then selling for \$5 each, and print collectors were seen as second class citizens—people who couldn't afford to buy paintings. Today, he noted, things have really changed; print collectors are no longer second class citizens. The print world is the most important and best part of the art world because of the quality of the work and the camaraderie of the people. There is no pretense in the print world, and that is what makes it so special.

## New Prints 2003/Autumn Show at the International Print Center New York

Gillian Greenhill Hannum

A large crowd of Print Club members, joined by members and staff of the International Print Center New York, braved a cold wind on the evening of January 6 to assemble at the IPCNY's Chelsea gallery for a stimulating evening of looking at new work and hearing artists and art publishers discuss some of the pieces on exhibit. The IPCNY opened in 2000, the brainchild of founder/director Anne Coffin. It occupies an airy loft at 526 West 26th Street.

*New Prints 2003/Autumn* is the tenth "new print" show mounted by the Center, which maintains rotating exhibits of contemporary artists' prints and is a valuable resource for information about artists working in print media. Indeed, the Center's website ([www.ipcny.org](http://www.ipcny.org)) includes such diverse information as "FAQ: Where can I find libraries for printmaking and print research?" and "FAQ: Where can I find print exhibitions and information about prints online?"—to name but two helpful listings.

The International Print Center has a new jury to select each show, and buyers purchase prints directly from the artists, not from the Center. Shows include work from established print shops and from artists who self-publish.

After giving a brief overview of the Center's history and mission, Ms. Coffin introduced Dusica Kirjakovic, Director and Master Printer at the Lower East Side Printshop. The 35 year-old non-profit printmaking studio publishes six to ten projects per year. In *New Prints 2003/Autumn* the works of Amy Cutler, Rosemarie Fiore and Geraldine Lau were published by the LESPS, and Mildred Beltre, who was one of the Print Club's Showcase artists in 2003, is a key holder. Lau and Fiore were present and each spoke about her work.

Geraldine Lau was a resident at the Lower East Side Printshop for the 2002-2003 year. She completed two pairs of prints there. *Information Retrieval #80 (Vienna Bound)* and *Information Retrieval #81 (Eastward)* were in the IPCNY show. Screenprints in an edition of eight, they were printed by Dusica Kirjakovic and Courtney Healey. Lau described the work as a celebration of color and the joy of travel and discovery. The multiple layers of lines on the large 25" x 37" sheets express the multiple experiences of travel.

Lau, who is not a printmaker by training, selected silkscreen because she felt it best enhanced her drawing, which is initially done on the computer. The computer image was then translated to film, and printer Courtney

Healey created the photo silkscreens. *Eastward* evokes fields, swamps and roadways—an invitation to travel; *Vienna Bound* was inspired by a trip the artist made to Austria where all roads seemed to lead to Vienna.

Rosemarie Fiore, also a LESPS Special Editions artist for 2002-2003, then spoke about her project *MTA Redbird Series*, of which *Door Window #36 Train* was on view, a 37" x 50" drypoint and collage in an edition of twelve (varied). It was printed by Courtney Healey and Justin Israels.

Fiore describes herself as a conceptual artist and said that the project she proposed to the Printshop involved wanting to print the graffiti scratches on subway windows. Not a printmaker by background, she had no idea how to do it! She contacted the MTA and learned that the Redbirds (red subway cars from the 1960s) were being dismantled for the Reef Project (shells of subway cars are being used to create barrier reefs). For \$50 she got 500 windows.

A full car edition—her first idea—would have been 54 feet long, clearly not practical. Instead, she settled on two editions—one comprised of twelve doors (all the same size but each unique) and the other of eight cars, each car consisting of six large prints. Dieu Donne Papermill made the pale greenish blue chine collé paper. The windows were inked up, wiped down, printed and then collaged.

The final presenter was Swiss printmaker Regi Müller, who was represented by a series of three silkscreens: *Mandarin I, II and III*. The edition of six, 9 1/2" x 27 1/2", was printed and published by the artist.

Müller was trained as a textile designer in Europe and learned how to print at California State University, Chico. The series, in various shades of orange on white, is based on circles and ellipses. Müller also designs on the computer, then moves the forms around until she likes the pattern. She then cuts paper stencils. The varying tones result from layering transparent inks, all in one color, to get different intensities.

IPCNY received some 800 submissions for *New Prints 2003/Autumn*; all were images released in the last year. The committee selected 56 prints by 34 artists for the exhibition, which was supported by the New York City Department of Cultural Affairs, Manhattan Arts Development Fund, the New York State Council on the Arts, and the National Endowment for the Arts.

Artists represented, in addition to those who presented their work to the Print Club, were: Donald Baechler, J. Catherine Bebout, Roberly Bell, Mildred Beltre, Richard Bosman, James Brown, R. G. Brown, Amy Cutler, Candy Depew, Stephanie Dotson, Benjamin Edwards, Steve Gibson, Keiko Hara, John David Himmelfarb, Su-Li Hung, William Kentridge, Jannis Kounellis, Karen Kunc, Robert Kushner, Chris Mateer, Kathryn Maxwell, Yoko Motomiya, Dario Robleto, Ruth Root, James Siena, Kiki Smith, Jacquie Strycker, Bruce Thorn, Kyle Trowbridge, Chris Twomey, Deborah Waimon and Terry Winters.

A print by Richard Bosman, a previous Presentation Print artist for the Print Club of New York, is available as a Benefit Edition Print for the International Print Center New York for \$750. Entitled *Up River*, the seven-color woodcut on Sekishu white Japanese paper depicts a beached canoe and was produced in an edition of 100.

Many thanks to Anne Coffin, her staff, and the artists present for an exciting and informative evening.

## Some Impressions of the 2003 IFPDA Print Fair

The International Fine Print Dealers Association opened their 13th annual Print Fair on November 5, 2003. The preview evening was a benefit for the Department of Prints and Illustrated Books at the Museum of Modern Art. This year, the Association President, Robert K. Newman, wrote a welcome message to the 87 member dealers and complimented the high quality of their prints. The catalog, for the first time, had a fully illustrated directory of each dealer and a glossary of printmaking terms. It is a wonderful addition to any print collector's library.

We were able to chat with so many dealers. We were shown a rare 1916 Zorach, a gorgeous color print, at Hirsch and Adler Gallery, priced at \$45,000. Sylvan Cole showed three artists; a choice selection by Milton Avery, Stuart Davis and Raphael Soyer were featured. Susan Teller had a lovely booth showing American woodcuts. Mary Ryan featured Donald Sultan and Sybil Andrews, May Stevens and other gallery artists. Robert Newman's Old Print Shop showed Martin Lewis, John Marin and Childe Hassam. Many of these dealers have opened their galleries for our Print Club events.

April Gornik, one of our Presentation Print makers, was at Pegram Harrison, and Fred Mershimer's new image was at Stone & Press. Marlborough had a few Bill Jacklins, also one of our Presentation Print artists. It was a great fair!

— Julian and Elaine Hyman

For thirteen years the Print Fair of New York has grown and improved. High quality prints are available in a wide price range. Whether new collectors, experienced ones, the impecunious or the affluent, those with taste and those acquiring it, the Print Fair accommodates them all under the sheltering sky of the Armory with an ease that increases each year.

This progress was clearer this year because I had not visited the fair for four years. There was considerable work of quality, with the usual blend of familiar names and very new ones. As for prices, which move up and which remain the same, it is often a surprise.

For example, Vincent Smith's etchings used to sell for \$600 in the early 1990s. Now they are \$2,500 at the Gil Einstein Gallery. Norbertine Breeslern-Roth, a widely traveled Austrian, has made colorful and often dramatic linoleum cuts of exotic locales. A few years ago you could get one of her prints for \$500. Surprisingly, they are now between \$3,000 and \$4,000.

But, intermittently, there were fine prints under \$500 all over the show. Perhaps it is indicative of evolving taste, if not means, that while some of them were quite nice, none were attractive enough to take home (the true test). They are plentiful, lots of them. They are a boon to collectors starting out. But more experienced collectors

will probably not be satisfied until they acquire higher quality work, while doing what they can to ignore the correspondingly higher price.

At the Barbara Krakow Gallery Sean Scully's series of etchings with aquatint, entitled *Wall of Light*, from 2002, were strong images comprised of brick-like layers of intense color. Despite Scully's worldwide reputation, they were a real discovery and have stayed with me for weeks after the show. At Gemini GEL it was interesting to see brand new work by Richard Serra and Susan Rothenberg.

There was new work in the under \$500 range, too. Paramour Fine Arts had some work by Karen Whitman, a contemporary printmaker, who works in the style of New York 30s street scenes.

Even the Old Print Shop was showing some new New York prints from the 1990s to 2003. Although few, if any, were particularly striking, it is reassuring to see contemporary artists focusing on NYC in linocuts, woodcuts, drypoint and mezzotint. But it appeared that they are not able to hold their own against a Howard Cook or Louis Lozowick or Martin Lewis. There was a full wall of the contemporary printmakers' images of contemporary NYC. An opposite wall held NYC prints by Childe Hassam, Martin Lewis, Jan Matulka, Howard Cook and Adriaan Lubbers. The contrast was interesting, but as for aesthetic strength, vigor, composition, lights and darks, well, it was the "old masters" whose wall was crowded with viewers! Both times I walked by, several people hovered over the prints by the earlier 20<sup>th</sup> century printmakers while the work of today was hardly noticed. But The Old Print Shop should be credited for taking the risk to not just rely on the tried and true.

The Bentons, the Lozowicks, Cooks, and Bellows jump out at me, since I have a background in American prints. They are wonderful, fun collectors' items, and I expect them to be there.

One big change from five years ago, however, was the number of German Expressionist prints at the show. There seemed to be more galleries from Europe showing very strong work. Frederick Mulder from London had some Edvard Munch color woodcuts I had never seen before. There was a 1948 Picasso lithograph that was composed almost as sculpture. Laube also has a beautiful landscape by Munch from 1898 entitled *Grosse Schneelandschaft*. Since Munch is best known for his portraits, it was a treat to stumble upon this landscape.

Another fun discovery was a printmaker named Mavis Pusey who was born in 1928. Seen at the Annex Gallery, she had studied under Will Barnet at the Art Students League in NYC. Her print *Reflection*, an edition of 12, is from 1965. Although many prints from the 1960s and 70s hold little interest for me, this particular print is a dynamic and bold work.

— Leslie Nolan

## Will Barnet at the Montclair Museum of Art

Maryanne Garbowsky

The audience was rapt as nonagenarian Will Barnet looked back over his artistic career as a printmaker, painter and teacher. The occasion was the 17th annual Babson Memorial Lecture at the Montclair Museum, held on November 15, 2003. Accompanying the artist at the podium were Gail Stavitsky, Chief Curator of the Museum, and Twig Johnson, Curator of Native American Art. In 2000, the Montclair Museum mounted a major retrospective of the work of Mr. Barnet; at this special event in honor of Julia Norton Babson, the two women discussed with the artist the evolution of his distinguished career—one that has spanned seven decades.

The late afternoon gathering was well attended, and the audience was eager to hear what the artist had to say about his work, its influences, subjects and styles. Beginning with the question of early influences, Mr. Barnet spoke about his realization at a young age that art was the path he would follow. He recalled trips to the library on snowy New England days where he pored over books of art history. He read a four-volume set beginning with cave paintings, steeping himself in the long and interesting history of art.

By the end of grammar school, he knew that art was the field he would pursue. After graduating from high school, he left his native Beverly, Massachusetts to study at the Boston Museum School, where he received a rigorous classical background. Punctuating the discussion were slides of the artist's work, one of which attested to his expertise at an early age—a Daumier type painting done at 14. Another was an expertly drafted anatomical study done while a student at the Museum School.

After art school, Barnet traveled to New York City where he studied at the Art Students' League with such notable teachers as Stuart Davis. He decided while he was there to teach—to fill his own classes with what he felt was left out by his teachers—becoming a master printmaker, teaching lithography among other graphic arts. Thus began a chapter in his life which would last five decades.

His work showed the influence of his family life as

Barnet sought to capture the freedom and excitement of childhood in prints of his three young sons. Later in life, his wife Elena and their daughter would feature prominently in his work.

Mr. Barnet ranged over the decades, the influences and styles he encountered and assimilated. Seminal figures included Raphael, Rembrandt, Daumier, Matisse and Ingres. The influence of Indian Space Painting of the 1940s and 50s was also explored.

One of the most charming aspects of the discussion was the artist's personal recollection of how work began and then changed. A print entitled *Soft Boiled Egg* originally featured a birthday cake but was ultimately replaced by a soft-boiled egg. Another started as a memorial portrait of Elena's father only to become a self-portrait. Still another started as a painting of three chairs to be "humanized," as the artist said, by adding his wife, Elena, their daughter and grandchildren, two dogs and a cat. Another painting had a long hiatus: started in 1948 and put aside, it was completed in 2000 after a discussion about the influence of the Indian Space Painters.

Overall, the hour-long presentation was enlightening and enjoyable. Rarely is one able to trace, in the presence of the artist himself, the unfolding of his career from stage to stage. But at this event, the life and work of Will Barnet offered a unique lens through which to see the threads of his life, influences and work coalesce into one continuous whole. Early in the discussion, Mr. Barnet alluded to one of his primary concerns: the continuity of the tradition of Western art. As the audience left the auditorium, not only did they feel a great respect for an artist who was able to follow his dream and put it on canvas and paper for others to enjoy, but also they realized that Will Barnet's work is an integral link in the long tradition of art history. His work will live on to inspire and encourage other young people who, at this very moment, may be in libraries poring over books of art history as Barnet, himself, did so many years ago.

Work by Barnet was concurrently on view at the museum in the exhibition *Growing Up in America*, which features the artist's prints from his "Childhood" series. These have recently been added to the museum's collection through the generosity of Will and Elena Barnet.

## Watermarking

Megan Moorhouse, Dieu Donné Papermill

Watermarking techniques have been utilized by papermills since the 13th century, most commonly to brand each sheet of paper with the logo of the producing mill. Subtle in effect, the watermark is typically a small visual element on the otherwise plain sheet. In recent years, however, papermakers have begun using the watermark as an image-making technique for creating works of fine art in the papermaking process. Dieu Donné Papermill, a not-for-profit papermill in New York City, has been working collaboratively with artists to achieve their imagery in hand papermaking, using

methods such as watermarking to create both unique and editioned artworks.

Traditional watermarking entails sewing or soldering a shaped wire design to the papermaking mould (or roll) on which a sheet of paper is formed. When the mould is pulled through a vat of pulp and water, a layer of pulp is evenly distributed on the mesh mould surface. Wherever the watermark protrudes from the mould, a thinner, more translucent area results in the paper.

Papermaking moulds at Dieu Donné, however, are used for the work of many different artists, often one day after the next, and so we have had to create more transient methods of watermarking. The positive by-product

of this need is that many processes have been developed, each one best suited to creating a different type of image; some are best for precise lines, some for a hand-drawn effect.

Most watermarking methods are best suited for creating linear imagery. Artist Mel Bochner used vinyl that was cut by a sign plotter to the specifications of a digital file for his minimal text-based work, *Language is Not Transparent*, in 1999. William Kentridge used traditional wire watermarking for his 2002 editioned suite, *Thinking in Water*, to create lyrical watermarked line drawings. There is, however, the "light and shade watermark," pioneered in the 19th century, which produces tonal variation. The process requires heating and forming wire mesh to create a relief with high and low points that is then sewn to the papermaking mould. When a sheet of paper is pulled, the hills of the mesh collect the least pulp and result in thin areas in the paper, and the valleys collect the most pulp, resulting in the darkest areas. The light and shade process was adopted by Dieu Donne's founder Susan Gosin for her book, *The Lectures in Arkady*, in 1986, which includes light and shade watermark images of a woman lying on a bed in a beautiful grayscale gradation.

The watermarking process need not be so sophisticated. At Dieu Donne, we have used everything from hand-cut magnet sheeting to contact paper to create imagery. Masking tape works well and comes in many widths suitable for creating faint watermarked lines. We have used commercially available Letraset letters to create a custom watermark for the artist Elena del Rivero. Essentially, anything that is a good thickness for one's image—the thicker the material, the more transparent the watermark—that can be affixed to the mould without damaging it is worth testing. Pulp preparation is also important; the shorter the fiber, the clearer the resulting watermark. Cotton is good for a logo watermark on a printmaking paper, but a shorter, more translucent fiber such as over-

beaten abaca or linen will produce a more dramatic effect. The addition of a dark colored backing sheet behind a translucent watermarked sheet can also be used to make the image visible without a light source to illuminate it.

Most recently, we have been working with artist Beth Campbell, using "puffy paint watermarks" to create her everyday still-life imagery of make-up and other toiletries. Campbell starts with a sheet of no-see-um mosquito netting on which she makes a line drawing of her subject with "puffy" fabric paint. The netting is placed on the papermaking mould and a sheet of translucent abaca is pulled. The netting allows the water to pass through as the raised paint creates the watermark. Campbell, however, has added yet another dimension to the image by using pigmented paper pulp to "pulp paint" areas of the image, both on the netting before the watermarked sheet is pulled and on the back of the watermarked sheet after it is pulled. The sheet is then couched onto another translucent abaca sheet. The result is a multi-layered image that belies its technique and is realistic in effect. Her hand-drawn watermarked lines integrate with her freehand pulp painting to create imagery in a manner that is simultaneously fluid and defined. The watermark provides the matrix, the line acting as the infrastructure that defines the painted elements.

In Campbell's works, the traditional papermaking technique of watermarking is cleverly modified in support of the work's concept, archetypically illustrating the role Dieu Donne plays in collaboration with artists. Traditional and newly-innovated papermaking techniques such as watermarking are used as conceptual tools to produce viable works of art in hand papermaking.

Megan Moorhouse is the Studio Director at Dieu Donne Papermill where she collaborates with artists working in hand papermaking. For more information about these works and Dieu Donne Papermill, visit [www.dieudonne.org](http://www.dieudonne.org).

## Exhibition Reviews

**Reflections: Seven Years in Print/The LeRoy Neiman Center for Print Studies, The Miriam and Ira D. Wallach Art Gallery, Columbia University, September 26-December 13, 2003**

*Mary Lee Baranger*

In the capacious Miriam and Ira D. Wallach Art Gallery, eleven visiting artists working in The LeRoy Neiman Center for Print Studies are shown. The five large rooms, adjacent to Columbia University's Department of Art History, are usually the venue of historical subjects: *Piranesi Prints, Prints in Italy 1550-1620*, etc. (see *Print Club Newsletter*, Spring 2002, p. 11). This year's celebration of the 250 year anniversary of Columbia University appropriately shows off the fruits of this academic program in

the Visual Arts Division where the artists work closely with the students.

The LeRoy Neiman Center for Print Studies was founded only eight years ago with a donation from the artist and his wife, Jean Neiman. Graduate students assist the visiting artists in producing editions, and in teaching the undergraduates. The results are truly impressive in creativity, complexity, variety and size.

Pride of place in this exhibit is given to fifteen photogravures by photographer Lee Friedlander. The images are large (approximately 19 X 19 inches) black and white details of Italian church tomb monuments. Entitled *Staglieno*, the series documents the sentimental realism of mourners and the deceased, with a dusty greyness to the marble all too familiar in less-than-great funerary sculpture. The prints read as old photographs, such as those produced by the Alinari firm, except they were documenting great art. These seem rather to present Friedlander's take on a middle class 19th century way of death, with its sculpted fashions, customs and expression.

More expected in 20th and 21st century iconography

are Alexis Rockman's offset lithographs of a mastodon, the head of a roaring saber-toothed tiger and tiger beetles—all specimens of natural history. LeRoy Neiman's five blotted figures of baseball players (spit bite prints) are equally "specimens," but of human types.

More subtle and imaginative are Ellen Gallagher's ten prints that incorporate her calligraphic repeat patterns of thick lips and eyes, continuing her series on the stereotypes of representations of blacks in the commercial press and advertising (recently shown at the Drawing Center). Her prints are varied in size and technique: offset lithography, hard ground etching, silkscreen, chine collé, blind embossment, collage, drypoint. While the subject is repetitive, she has the most creative use of the varied techniques.

Tim Gardner uses offset lithography to transfer snapshots in six prints that are close-up head shots of post-adolescent "guys" horsing around with camaraderie and alcohol. The series is called *Blackout*. The dark backgrounds and rowdiness in four seem to suggest accidental friends during a power outage. The other two feature a beautifully shaded head with a hand holding up a "Bud" or a "Popov" bottle in a partying gesture.

Elliott Green is represented by two offset lithograph series called *Air Farm* and *Lead Farm* with greenish grey fields on which are drawn small, distant barn, silo and outbuildings, while the foreground plane is filled with line drawings of fantastical loose-limbed, distorted human figures. The cartoon quality seems at odds with the elegance of the whole.

In contrast to the graphic and photographic character of the other artists' work, Eric Fischl gives large scale, muscular nudes bravura painterliness. The figures are static—like posed models—but they are in a swirl of color. These three huge offset lithographs, with washes of hot oranges, pinks and purples, have the quality of watercolors done on wet paper, but with a startling grandiosity of scale.

Sara Sze uses offset lithography and silkscreen to create a dense network of small architectural vignettes with an overlay of dominant radial or swooping lines. The two prints in the show approach mural size (39 X 72 inches).

Even larger in size (73 X 51 inches) is William Kentridge's *Dancing Couple*. They are monumental nudes moving together like heavy boxers or sumo wrestlers. The slashing blacks of the background and the energetic scribbles and splotches on the bodies give this offset lithograph great drama. Kentridge's vigorous drawing gives life to a ca. 1900 typewriter in ten sugar lift aquatints and one drypoint. Kentridge, a South African, has also worked in animated film, recently seen in an installation at P.S. 1 in Queens. One can see here how his vigorous style can even animate an old typewriter, and gives the dancing couple the vitality of Delacroix's pictures of combat.

Kiki Smith works with photogravure and offset lithography to create images of the moon, repeated in long, horizontal format, and a triptych of three prints of the moon in different phases and sizes. Most intriguing is a folding book, *Companion*. A dog/wolf in silhouette on a 3 X 3 grid, on successive folds, is paired with a basket-carrying "Little Red Riding Hood" who is shown in triplet on five

folds in a style reminiscent of the profile chunky figures on the Mesopotamian *Tablet of Ur*.

Lastly, two large silk-screens by Carl Fudge use blues, whites, blacks and a touch of red for digitally-produced all-over abstract patterns. They are handsome designs, but one is grateful to the artists who avoid this modern technology in favor of continuing experimentation with traditional printmaking methods.

Columbia University is right to celebrate its Print Center. The high quality of the artists invited to visit, the apparent excellence of their physical facilities, and the impressive results of these master/apprentice collaborations are wonderful. A catalogue of the exhibit is available for \$25.

## Artists and Prints: Masterworks from the Museum of Modern Art, Axa Gallery, New York, October 9, 2003-January 24, 2004

Gillian Greenhill Hannum

The Museum of Modern Art has some 53,000 works in its Department of Prints and Illustrated Books. During the period of the museum's relocation, some of the work is being presented in other venues. The fall/early winter exhibit at AXA Gallery is one such venue and presented work from the 1890s to the present.

The first room featured nine works by Toulouse-Lautrec (1864-1901), including lithograph posters of *Jane Avril* (1899) and *Aristide de Bruant* (1893). The well-known *Seated Clowness*, a lithograph from the portfolio *Elles* (1899) was also on display. Nearby, in a glass case, were two books and a program decorated with lithographs by Toulouse-Lautrec.

The next room featured work by the Norwegian artist, Edvard Munch (1863-1944). Some of his most well-known images could be seen, including *The Sick Child I*, an 1896 lithograph in two versions, *The Kiss IV*, a woodcut from 1897-1902, *Madonna* (color lithograph, 1895-1902) and *Anxiety* (shown as a red and black lithograph from 1896 and two woodcut versions from 1896—one red and one black).

German Expressionist Emile Nolde (1867-1956) was a very experimental printmaker, as Room 3 made plain. There were several line and tonal etchings as well as the woodcuts beloved by the Brücke group to which Nolde briefly belonged. *Young Couple* (lithograph, 1913) appeared in three versions. It was published by the artist in an edition of 121, in 69 color variations.

Room 4 featured the work of Picasso (1881-1973), well known as a printmaker. *The Frugal Repast* of 1904 evokes Blue Period images. This was only the second etching the artist made, and it was not published until 1913. There was much typically Cubist work, like *Still Life with Glass Under the Lamp*, a linoleum cut of 1962 that was published in the following year. The more familiar etching and engraving *Minotauromachy* (1935) and *The Weeping Woman* (etching, aquatint, drypoint from 1935) shared space with *The Bull, States II, VI, VIII and XI* (lithograph, 1945-46).

Jasper Johns (b. 1930) was featured in the next alcove with 13 works including *Ale Cans* (lithograph, 1964), *Flag I* and *Flag III* (1960, lithographs) and a suite of four prints titled *The Seasons* (1987, etching and aquatint). The latter are autobiographical allegories with references to his flags, his patterned abstractions and even the *Mona Lisa*. Each of the "seasons" refers to one of the artist's homes or studios, and all include his shadow.

Roy Lichtenstein (1923-97) was represented by nine works, plus a case with Lichtenstein's products for On 1<sup>st</sup>, a store founded by photographer Bert Stern. His comic strip images with Ben Day dots (screen prints) were complemented by *The Sower* (1985), a lithograph, woodcut and screen-print in an edition of 60 published by Gemini, G.E.L. of Los Angeles. The work references Van Gogh's take on Millet's painting of the same name and uses big, gestural "strokes" and bold color.

George Baselitz (b. 1938) grew up in East Germany and emigrated to West Berlin in 1956. He took up printmaking in the 1960s, creating expressive, disturbing images with an agitated, scratchy style such as *Woman and Woman*, a woodcut of 1993-94.

The final alcove was devoted to the work of Louise Bourgeois (b. 1911) and included images of her trademark buxom females such as *Ste. Sebastienne, Second Version, State VI* (1993), a headless female form stuck with arrows, as well as *Triptych for the Red Room* (1994, aquatint, dry-point and engraving), which was first exhibited with the installation *Red Room* and explores ambivalent parent/child relationships. Several of Bourgeois' *Spiders* were also included.

This small, but high quality showing of prints from the MoMA collection emphasized the various techniques and the process of making prints. A useful brochure, *What Is a Print?*, gives the history of the Prints and Illustrated Books Collection and presents the various techniques seen in the show (see their website at <http://whatisaprint.moma.org>).

## Books as Art: Recent Books by John Ross, Manhattanville College Library, Purchase, NY, October 20-December 7, 2003

Gillian Greenhill Hannum

The creativity and whimsy of John Ross's recent artist books make one want to be a child again. Except, these pop-up books are made for grown ups! Ross's inventive folded artist books reflect his love of travel—focusing on subjects such as Venice and the American Southwest.

The exhibit included examples of some 20 projects, featuring a number of works inspired by Venice where Ross and his wife, artist Clare Romano, regularly summer. One book is titled *A Venetian Carnival* (1991 High Tide Press, edition of 10) and features commedia dell'arte figures set against the backdrop of various Venetian palaces and churches. The text is excerpts from *A Venetian Story* by Lord Byron. Another whimsical image is a "solution" to Venice's ubiquitous flooding—the city raised up above

the water on a series of stilts in *Venice Saved from the Sea* (1995 High Tide Press, edition of 15).

*Yugoslavia Remembered* (2000 High Tide Press, edition of 3) is an accordion fold book that opens to 288". The text is a series of newspaper clippings. A map of the former Yugoslavia comprises the front cover. Scenes include houses and barns with people and animals going about their daily business. The finished book is exhibited with a sketch of the initial concept.

*Metropolis* (1995 High Tide Press, edition of 15) is a similar accordion-style book including urban reflections by various authors. Scenes range from medieval to modern architectural structures. *Masks Around the World* (2000 High Tide Press, edition of 15) includes four pop-up images. "Kwakiutl," from the Northwest Coast of America, and "Bali" were featured in the show. The Balinese mask resembles a tiger and is meant to maintain the balance between the earth and spirit worlds.

Several large plates from *An Architectural Bestiary* (1993 High Tide Press, edition of 5 color copies and 20 in black and white) were included. In these images, structures metamorphose—for example a mission church into "Dog." Another panel displayed pages from *The Sacred Land* (1994 High Tide Press, edition of 15), a collection of poems and sayings by Southwest American Indians. Other pieces featured mythology and natural forms like plants and fruit—*Creation Myths* and *The Art of Fruit Desserts* were both illustrated by Ross.

Ross became interested in printmaking as a student at Dewitt Clinton High School. He went on to study art at Cooper Union, graduating in 1948 after an enforced "break" to serve in the military during World War II. He joined the Manhattanville College faculty and was named Chair of the Art Department in 1966; he retired from the College in 1986. Since then he has divided his time between New York and Venice. He established High Tide Press for publishing artists' books in 1991.

## Contemporary Irish Prints from the Black Church Print Studio, Dublin, Ireland, Presented by the New York Society of Etchers, National Arts Club, Gramercy Park, New York, November 4-14, 2003

Gillian Greenhill Hannum

The National Arts Club was one of two venues exhibiting the work of artists from the Black Church Print Studio in Dublin in November (the other was the Gallery of Graphic Arts at 1601 York Avenue). These shows were organized by the New York Society of Etchers, which is rapidly establishing itself as a major force in the New York print world. Previous international exhibits organized by the group have brought Hungarian and Chinese prints to New York City. Such "exchanges" are designed primarily with an artist audience in mind. The New York Society of Etchers seeks to present the very best of what is happening in another country or region for the purpose of

broadening the outlook of its own printmakers. Of course, they hope such shows will also be an interesting experience for the public and collectors.

The small show at the National Arts Club, located in one of the downstairs galleries, included 23 pieces by 19 artists. The prints were shown unframed, hung by little clips on the walls. As Steven Fredericks, one of the organizers, has pointed out, many of the Irish works are "bled full to the edge of the sheet." He notes that this is very interesting and quite different from what New Yorkers are doing, most of whom leave a border of two to three inches around the image. A variety of techniques were also in evidence among the Black Church artists: etching, etching with silver leaf, carborundum and aquatint, to name just a few. Prices ranged from \$260 to \$710.

Vincent Sheridan's *Dún Ailinne* is an etching on aluminum that looks like a moonscape. The edition size is 40. Sheridan studied at the Dublin Institute of Technology and the National College of Art and Design. Between 1989 and 1998 he lived and worked in the Canadian high arctic, including a period as artist-in-residence on Cape Dorset, Baffin Island.

Louise Meade's *Tribe* is a small etching on what looks to be handmade paper with organic inclusions. The paper is embossed in the center, and this frame includes the image of three parallel strokes in umber with a thin diagonal line at bottom left. The exhibited etching was the first out of an edition of only four. Meade studied at Dun Laoghaire College of Art and Design from 1976-82 and the National College of Art and Design from 1982-83, earning an Honors diploma in Fine Art Printmaking.

Frank Kiely's print was also small in scale. Entitled *Niamh + Madonna*, the etching, from an edition of eight, shows people crossing an urban intersection. It is a contour line drawing with wash. Kiely earned his M.A. in Fine Printmaking from the Royal College of Art, London, in 2002. His B.F.A. in Printmaking was completed in 1999 at the National College of Art and Design in Dublin.

Marie-Louise Martin's *September Letter* (drypoint, 8/45) has an embossed cream border showing words in a flowing script. In the center is a simple landscape—a few trees on a grassy hill with a brooding sky. From 1983-98, Martin served as a director of the Black Church Print Studio.

Margaret McLoughlin is also interested in landscape. *Red Sleet* (carborundum, edition of 4) is very free, with the feel of a monotype. Her work deals with the landscape of County Wicklow—its sense of space and solitude. Her B.A. in Fine Art Printmaking also came from the National College of Art and Design in 1986.

Janine Davidson presented a simple line drawing of an elegantly coiffed poodle in *Champion Rothara the Gamine* (etching, chine collé 5/10). Davidson also did a B.A. in Fine Art Printmaking at the National College of Art and Design and has recently completed a Post Graduate Program in Community Arts there.

Kate Betts was the recipient of an Aer Lingus/Arts Council Travel Grant in 1999-2001. Her unique image, *The Jack*, is etching with silver leaf and is based on forms found on playing cards. Her B.A. with Honors in Fine Art Printmaking was completed at the University of Northumbria in Newcastle in 1995.

Cora Cummings' *Ditch* is aquatint and etching in an edition of 15. The low viewpoint of a grassy field with wildflowers is black on ivory paper. Cummings completed her Masters in Fine Art at the National College of Art and Design in 2003.

Piia Rossi is actually Finnish by birth and was trained in jewelry making in Scandinavia. She completed a B.A. in Fine Art at the National College of Art and Design in 1996 with a thesis on Orthodox icons. She joined Black Church that same year. Her *Bit by Bit, Architectural Details* looks like a series of five "tiles" that have been executed in etching with tactile enhancement in an edition of ten.

Fiona McDonald has, perhaps, the most interesting background in the group. She was trained as a chemist, earning her B.S. in Chemistry from Coleraine University of Ulster. She then went to the National College of Art and Design, earning a B.A. in 1996 and an M.A. in Fine Art in 2001. Her work *Energy Field* looks like a late Rothko and is an aluminum electroetch in an edition of 5. Her work is scientifically informed, and she has a special interest in electrochemistry.

Clearly, printmaking is alive and well in Ireland, both at the Black Church Print Studio and at the National College of Art and Design. The works described are representative examples of the pieces brought over for exhibition by the New York Society of Etchers.

## TATE St IVES Offers Artist Multiples

The Tate St Ives is the only Tate site where you can buy artists' multiples throughout the year. These prints are offered to help support their expanded exhibition program. Among the available images are the following:

Ian Hamilton Finlay's *Roses I* and *Roses II* (2002), limited edition color screen prints in an edition of 200. The pair of prints, which accompanied an important exhibit of Maritime works at Tate St Ives from March 22-June 30, 2002, was editioned by Frank Kicherer of Siebdruck + Grafik in Stuttgart, Germany. The image on each print is a border of roses overlaid with one-word poems of boats named after roses. They relate to a sculptural work made for the Tate St Ives onto which the same names were inscribed. Each screen print measures 150 x 1120 mm and can be purchased singly or as a pair. They sell for 255 British Pounds each, plus 25 Pounds shipping and handling.

Richard Long's *A Cornish Slate Drawing* is available as a limited edition screen print in an edition of 200 signed by the artist. The print accompanied an important exhibit by Long, *A Moving World*, that was at the Tate St Ives from July 12-October 13, 2002. It relates to a work made for Tate St Ives, *Slate Atlantic*, a stone semi-circle of Cornish Delabole slate. The image measures 42.5 x 32.5 cm and is also priced at 255 Pounds.

Sandra Blow's limited edition color etching, in a numbered edition of 200 signed by the artist, is entitled *Zen* (2001). Blow played a leading role in the development of post-war abstract art in Britain. The print accompanied

an important exhibit—*Space and Matter*—at the Tate St Ives from December 14, 2001 to March 10, 2002. The etching, which is 300 x 300 mm and sells for 255 Pounds, was printed by Hope Sufferance Press in London.

A limited edition (300) color etching was commissioned to accompany the *Barbara Hepworth Centenary Exhibition* at Tate St Ives from May 24-October 12, 2003. Titled *Spring 1957*, it was editioned by master printer Hugh Stoneman, based in Madron, Cornwall. The image relates to a painting by Hepworth by the same title and was published with the kind permission of The Hepworth Estate. This image sells for 295 British Pounds.

The most recent work in the series is Alan Davie's woodcut, *Susan's Delight* (2003), in a numbered edition of 200. The two color woodcut print accompanies Davie's exhibition, *Jingling Space*, at the Tate St Ives from October 25, 2003 through January 25, 2004. It, too, was editioned by Madron master printer Hugh Stoneman. The image is derived from a drawing Davie made in Cornwall in the spring of 2003 and marks the first time the artist has made a woodcut. This image is also available for 255 Pounds plus shipping and handling.

For further information about the Tate St Ives multiples program, contact:

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