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Artist Helen Frank's series of seven remarkable paintings in which she captures the pot banging and music playing ritual that happens every evening at 7 p.m. across New York City. She depicted people leaning out the windows of the Flatiron building and fancifully playing music from the gargoyles of the Chrysler building. Posters of these images are being sold with proceeds going to local Covid 19 relief. See page 3

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Empire State Afternoon. Woodcut by Emily Trueblood, 1995.

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From the Publisher

*Shining a Light on the
beauty of the human spirit*

We give a lot of thought to the Journal's cover, and the current issue is no different. Black Lives Matter, George Floyd, the pandemic, our isolation . . . the nightly news reminds of us that these are the times we live in now and what we are up against. When will it ever end . . .

That is why this issue features Helen Frank's image, *"New York at 7 - Brownstone" Oil on paper, 15" x 22"*. With her recent works, she shares her gifts of vision. . . using her art to describe the indescribably terrible times. (see page 3 for more about Helen Frank and her work.)

We've seen profound changes in the art business. I doubt we will revert to the old normal until there is a vaccine. Lock downs and resulting staff reductions account for the near disappearance of exhibitions and fairs, making it nearly impossible for some galleries and museums to survive.

In times like these, artists go into a "creative huddle," so look for new and exciting works when we all come out of this. I'm already seeing some exciting developments.

Looking ahead, we will be continuing to mail our print edition to subscribers. But the exciting news is that the Journal is expanding its online and digital presence, big time. To start, we are distributing our new **digital edition for FREE . . . all you need to do is sign up!**

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It's my hope that you will continue to enjoy the Journal, and support us through these trying times. Here at the Journal, we will do our best to shed light on the beauty of the human spirit.



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\$46.00 per year subscription

HELEN FRANK

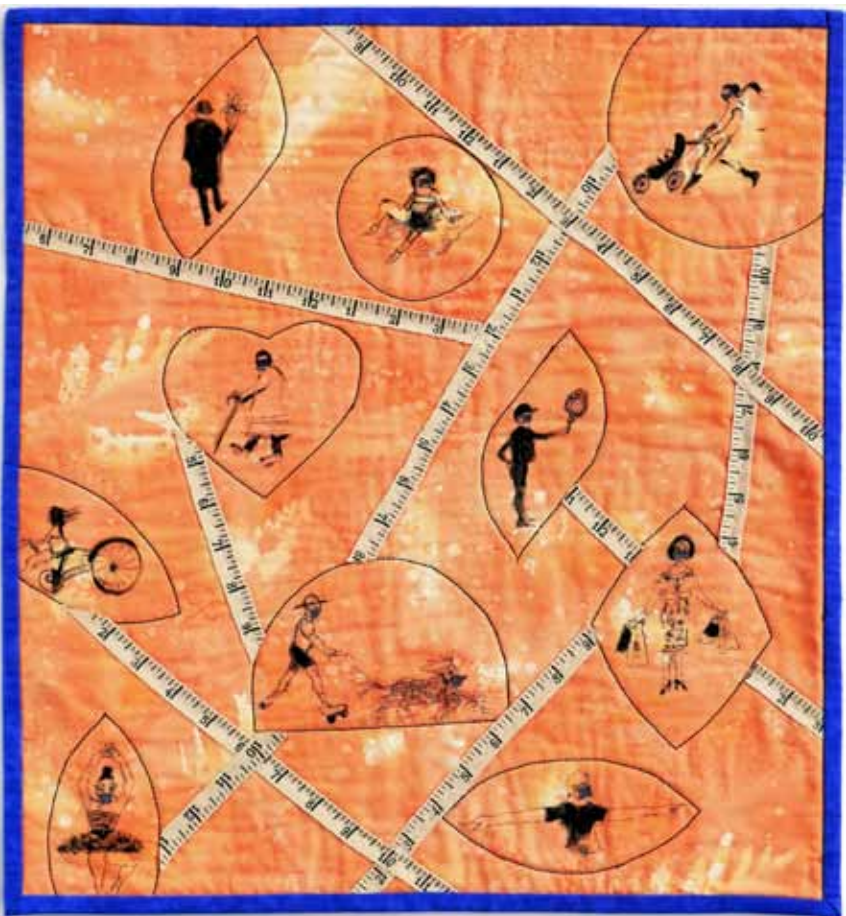
... sharing her gifts of vision,
... using her art to
describe the indescribable

by Michael Fitzsimmons

Artist Helen Frank has always had an affinity for New York City's Chrysler Building. When asked about it, she responded, "we're the same age." Her work uses landmarks, both literal in the sense of architectural and landscape, as well as symbolic, as in a baby's first steps, a wedding or vacation, the stages of life we all experience.

What began as a collaboration with the fabric artist Juliet Romais in mid-March resulted in four quilts (images left) documenting the early outbreak of the coronavirus.

The first one depicted the virus and people falling out of life, the second shows a figure based on Boccaccio's "The Decameron" echoing the plague over New York City. The third is a more humorous riff on Michelangelo's Sistine Chapel, the hand of God giving Adam a mask. The last, in more typical Helen style, was entitled "Six Feet," visualizing the mandate of social distancing with tape measures. (continued next page)



Helen Frank, "Virus," Quilt, 20"x 36" An abstract interpretation of the deadly virus. In the area below people are falling out of life. (top left)

Helen Frank, "In the Year of the Plague," Quilt, 25"x 3" This is a reference to Boccaccio's "The Decameron." In this piece, the virus is taking over New York City. (top right)

Helen Frank, "The Creation," Quilt, 38"x 23" A riff on Michelangelo's Sistine Chapel, the hand of God is giving Adam a mask. (center)

Helen Frank, "Six Feet," Quilt, 18"x 19" Visualizing the mandate of social distancing



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HELEN FRANK

(continued from previous page)

This led to a series of seven remarkable paintings in which Helen Frank captured the pot banging and music playing ritual that happens every evening at 7 p.m. across New York City. She depicted people leaning out the windows of the Flatiron building and fancifully playing music from the gargoyles of the Chrysler building. (Image to the right) Posters of these two images are being sold with all proceeds going to local Covid 19 relief.



Helen Frank

These first two were the result of her artistic imagination, the later series of families and neighbors on the stoops of their brownstones in Brooklyn, came from actual photos taken by her cousin who lives on Saint Marks Avenue. With a connection in both her own family and in her community to many nurses and frontline medical workers, the emotion behind this outpouring of gratitude is clearly visible.

While the rest of us react in shock and disbelief at how the world has changed in the past three months, Helen recognized immediately the importance of documenting and defining those changes. She highlighted the helpers and the unity that was inspired by their courage. Many of us with a fixed point of reference, can only comment on what strange times we are living in.

Perhaps it is the artist, who has the gifts of vision, perspective, and clarity on the subjects they see around them, who can use art to describe the indescribable. This is also why, whether artist or shaman, those seers are valued in the unique role they play in human civilization.

Both Helen Frank and the Chrysler Building (See cover image) made their debuts at the end of May in 1930. At age 6, she made her first visit to The Metropolitan Museum of Art and now, 84 years later, her work has been sold in the Mezzanine Gallery at The Met Store. She has just completed her 20th book of work, **Helen@90**, which features titles as diverse as Yoga on the Beach, Doggie Day Care, and Match.com. These themes she distills down to only the essential and then adds her own sense of humor and wit. The result is a work that radiates the joy of life, with all its ups and downs.

continued on page 5

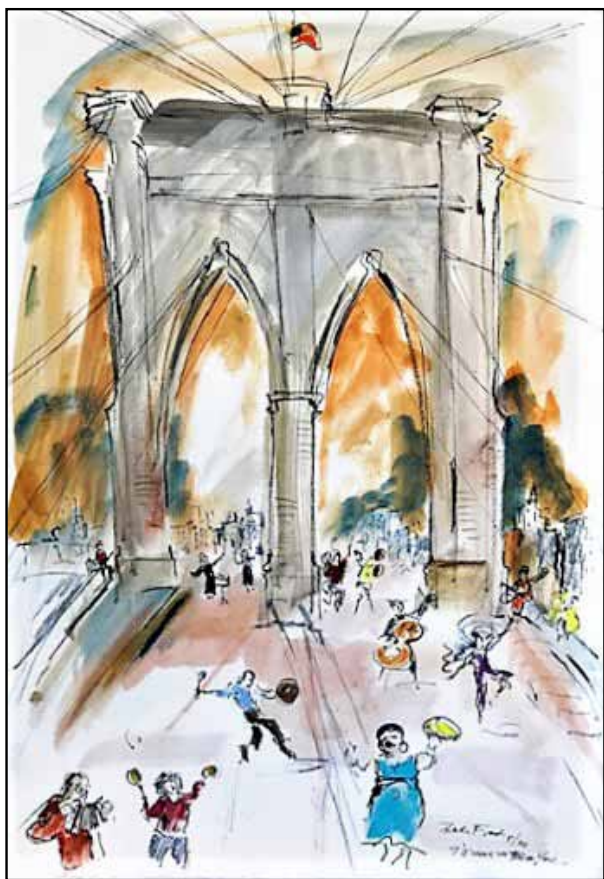


Helen Frank, "New York at 7 - Flatiron," Oil on Paper, 15" x 22"

Posters of these two images are being sold with all proceeds going to local Covid 19 relief



Helen Frank, "New York at 7- Brownstone," Oil on Paper, 15" x 22"



Helen Frank, "7 o'clock in New York - Brooklyn Bridge,"
Oil on Paper, 15"x 22"

Just look at her most recent subject - pole dancers. Women who can fly, comfortable and confident in their bodies, defying gravity. What a metaphor for our time!

Happy 90th Birthday Helen! Our world is so much more wonderful with you in it.

Born in 1930, Helen Frank studied at Yale University, Tyler School of Fine Arts, Temple University, Art Students League and The Cooper Union. She studied at The New School for Social Research with Seymour Lipton and Abraham Ratner and with George Grosz at the Art Students League. Her work is in the collections of The Victoria and Albert Museum, The Library of Congress, The New York Public Library, The New York Historical Society, The Newark Museum, UNICEF and the Lafayette College Special Collections. She lives in New Jersey and is represented by Westwood Gallery in Westwood, N.J.



Michael Fitzsimmons is the owner of Westwood Art Gallery., established in 1999 and specializing in paintings, prints and vintage posters. The gallery has represented Helen Frank since 2004 and has presented 11 solo shows of her work.
[www. Westwoodartgallery.com](http://www.Westwoodartgallery.com)



EDWARD T. POLLACK FINE ARTS



Frank Benson - Dory Fisherman - Etching, 1927

AMERICA IN BLACK-AND-WHITE
A SPECIAL EXHIBITION
On Our Website at
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AMERICA in BLACK AND WHITE

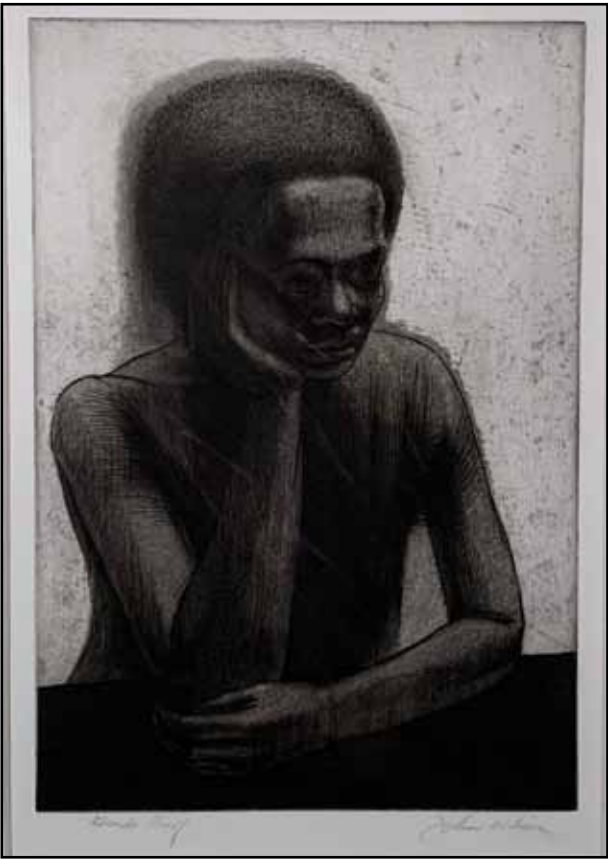
by Edward T. Pollack

Edward T. Pollack Fine Arts invites readers to view AMERICA IN BLACK AND WHITE, a new Special Exhibition on its website www.edpollackfinearts.com. This show of prints, photographs and drawings focuses on American Art and Artists who worked in Black and White to show the people, places, and events which built and characterize our Nation. Beginning with a pair of 19th Century drawings of Native American hunters, and a pair of lithographed city views, the exhibition uses prints, drawings and photos to trace the work of twentieth century artists who took their subjects from the daily life and architecture of the cities, towns, farms, countryside, and wilderness of America, and concludes with the work of artists who expressed American themes, values, and anxieties in abstract forms.

The 100 works comprised by the Exhibition will be on view on the Special Exhibitions Tab of our website from August 1 through September 30, 2020.

Readers know that most live art shows have been canceled because of the continued prevalence of the Covid virus. This includes the New York Satellite Print Fair, usually held in late October at Mercantile Annex 37 on West 37th Street in Manhattan. There will, nevertheless, be a NY Satellite Print Fair in October 2020, but it will be virtual. It will feature about 25 dealers, each exhibiting up to 50 items on the NY Satellite Print Fair's website, www.nysatelliteprintfair.com. See the website for information about dates, exhibitors, and other features. The website will also provide a Registration feature allowing you to be added to our mailing list, so that you can be notified when we return to a live format in 2021.

Finally, Ed Pollack is working with long-time friend and artist Mario Rivoli of Denver to mount an exhibition of a series of remarkable new drawings which Rivoli has been making while living with the challenges and limitations resulting from a serious stroke. We hope to show this work and offer it for sale later this year or early in 2021. www.edpollackfinearts.com



(left)
John
Woodrow Wil-
son,
"Seated Woman"
Etching and
Aquatint,
1973



Grant Wood, "Tree Planting Group," Lithograph, 1937

BOSTON MASSACRE

REBOOT PROJECT AT ARTIST FOR HUMANITY

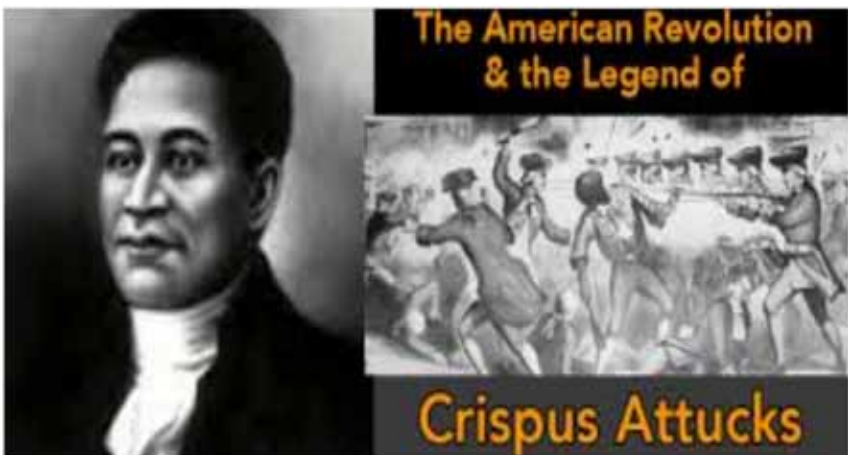
by Robert Tomolillo

The first project at the new printmaking facility at Artist For Humanity in South Boston will commemorate the 250th anniversary of the Boston Massacre perpetrated in King Street. Three weeks after the March 5th massacre in 1770, Paul Revere engraved and printed from a copper plate an image that has become a lasting legacy of Americas' freedom from British rule.



Original Boston Massacre Print, Engraved by Paul Revere, 1770

After numerous printings of the copper plate, the latest occurring in 2003 by the Massachusetts Historical Society, the engraved image is now retired for posterity, gleaming under glass at the Archive Museum at Columbia Point. While it is true that the images portrayed in the print served as a rallying cry for the aggrieved colonists, many objects depicted in the scene are considered propaganda. Witness testimony procured through legal documents and diaries refute some of the facts depicted in the original image. Revere's embellishments throughout areas in the print created a bias designed to initiate rebellion.



Martyr, Crispus Attucks, from 1850 lithograph by James Champney

One of the most important facts about the incident on King Street is the omission of the image of Crispus Attucks. Attucks, born in 1728, was a former slave from Framingham, Massachusetts who worked as a rope-maker in the shipyards of Boston. Attucks found himself caught up in the melee during the night of March 5th 1770, becoming one of the five victims killed by British troops and the first person of color to die for American Independence. Today, a wreath stands next to a gravestone in the old Granary burial grounds on Tremont St. in Boston commemorating the first to fall in the American Revolution.



First Five to Fall, Granary Burial Ground, Boston, Massachusetts, 2020

The Boston Massacre Reboot project follows the continuum of art traveling through life experiences, the humanist trove. The path of the activist artist can bring awareness to the human condition and elevate social consciousness. As witness to a previous printing of the original copper plate in

2003, a thorough analysis was born out from direct experience. Exploration into the printing of the Massacre print, combined with an awareness of the current state of mainstream politics led me to address the strained and unresolved racial component in American history.



Printmaker, Bob Tomolillo, engraving image of Crispus Attucks

The ability to insert the image of Crispus Attucks into the original Boston Massacre Print was forged by a unity of thought involving many people. While sitting with a group of men at a local coffee shop, an eclectic group with differing political views, we engaged in a process of discussion that sought to root out a fair representation of the facts. At the time of the Boston Massacre in 1770, slavery was firmly embedded in colonial America. Revere's avoidance of adding Crispus Attucks to the original composition must have been more than just an oversight. The notion that a former slave could lead a major revolt for American independence was impalpable until well into the next century when images sympathetic to abolishment of slavery appeared as primary figures. As printmaker and activist, importing the image of Crispus Attucks into the original Boston massacre print seemed a just compromise and fair representation of the facts, becoming a clear example of the way art can advocate for a cause. All party to the process include the Artist for Humanity community, photographer, digital designer, master printer and an anonymous group of coffee-goers...humanists, engaged in a quest for truth and understanding.

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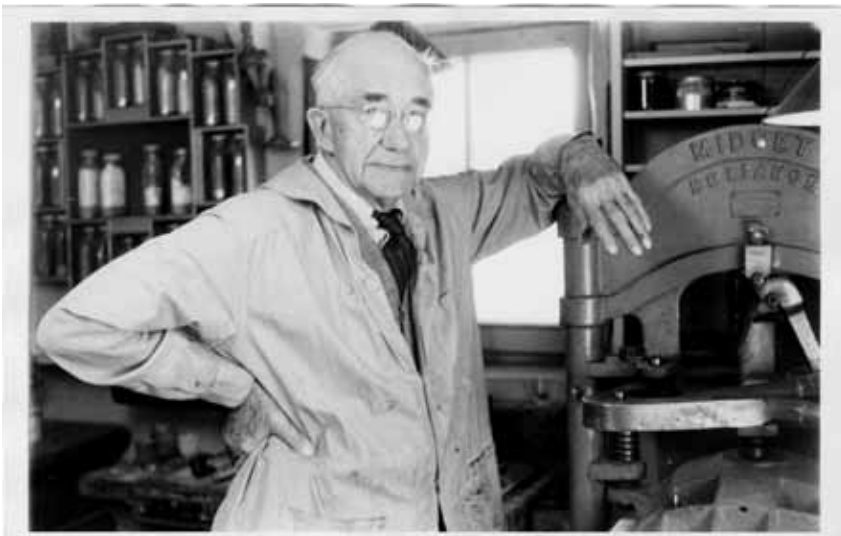


Boston Massacre copper plate engraving
with Crispus Attucks, 2020



Born in Cambridge, Massachusetts, Bob Tomolillo began his career during the burgeoning of the print workshops in 1970. He worked at Impressions Workshop in Boston and The Printshop in Amsterdam, Netherlands as a professional printer. He earned a B.F.A. from University of Massachusetts and M.F.A. from Syracuse University, N.Y. A former faculty member at the F.A.W.C. in Provincetown, Mass. He is currently designing printmaking facilities for Artist For Humanity in South Boston. His lithographs are included in collections at the Rijks Museum, Harvard Art Museums, Seoul Museum of Art and others. In 2009 he was the co-winner of the first Dayton Peace Museums Peace Prize for The Arts. He participated in the London Liberal Arts College, "Year of Subversion Exhibition." He organized an exhibition titled, 2016, A State of Mind, to coincide with the political season, at Lamont Gallery at Phillips Academy in Exeter, New Hampshire. His essays on "Art" have appeared in *Art in Print*, *World Print Journal*, *International Journal of Arts Theory and History*, Vol. 13 Issue 3, *Print Alliance Journal*, *Art Reveal Journal*, *LAPS Interleaf Journal*, *Visual Overture* and *PIF magazine*. Other writing has appeared in *Literal Minded*, *Orange Alert*, *Shine Journal*, *Askew Reviews*, *Glossolalia*, *Creative Writing Now*, *Blinking Cursor*, *Bap Q*, *Lunarosity*, *Icelandic Review*, *Writers Billboard*, *First Writers Magazine*, *Milspeak*, *Subterranean Journal*, *South Jersey Underground*, *Cavalier Magazine*, *Yellow Mama*, *Visual Overture*, *Vox Poetica*, *Ascent Aspirations*, *Bangalore Review*, *Forum Magazine*, *2 River View*, *The Red Fez*, and *Spilling Ink Anthology*. Bob Tomolillo may be reached by email at Bobtip@verizon.net Bobtomolillo.com

GUSTAVE BAUMANN



Gustave Baumann in his Santa Fe studio

by Cynthia F. Weisfield

As seen in our first review of a catalogue raisonné, the project is not to be approached lightly. It takes dedication and patience of the highest order to locate all relevant objects, then research each one in exacting curatorial detail.¹

That is exactly what Gala Chamberlain did in her exhaustive study, **"In a Modern Rendering: The Color Woodcuts of Gustave Baumann,"** released in 2019². Included are virtually all exemplars of his woodcut oeuvre, totaling hundreds of works, plus fascinating deep dives into papers, chops, dating and editioning. A detailed chronology is especially helpful in seeing the scope, the ebb and flow, of Baumann's life; reading, or at least perusing, it first provides structure for the voluminous amount of information provided. This elegantly designed volume has been honored as one of 50 Books | 50 Covers for 2019 by the American Institute of Graphic Arts.

The key question for any catalogue raisonné is why the artist deserves one. Martin F. Krause, Curator Emeritus, Indianapolis Museum of Art at Newfields, tells us. "In my opinion, no other American printmaker of the 20th century approaches Baumann's level of competency in both artistry and craftsmanship. That makes him the quintessential arts and crafts printmaker of the period."

Baumann himself saw his work as stemming from a centuries old tradition, "an ancient medium in a modern rendering". His process was meticulous, starting with a tempera sketch, drawing, or photograph, then cutting blocks. He saved a proof of each color, progressive proofs as the colors were layered on the sheet and the final image. The process is shown in the book, in keeping with Baumann's desire that everyone understand how the work was accomplished even though he was a very solitary printer, no students, no assistants. Working alone was "... necessary (for the production) of his very complicated woodblock prints," explains Krause.

That is not to say that he didn't have an influence. Baumann came to the attention of the art world when he won a gold medal at the Panama-Pacific International Exposition in San Francisco in 1915. His Exhibition of *American Block Prints and Wood Engravings* in 1916 at the Art Institute of Chicago and other venues "reinvigorated" woodcut interest in this country. "It is well documented that all the major woodblock artists were included. Baumann's own work and his promotion of the process were huge factors in people continuing with woodblock prints," notes Chamberlain.

continued page 8

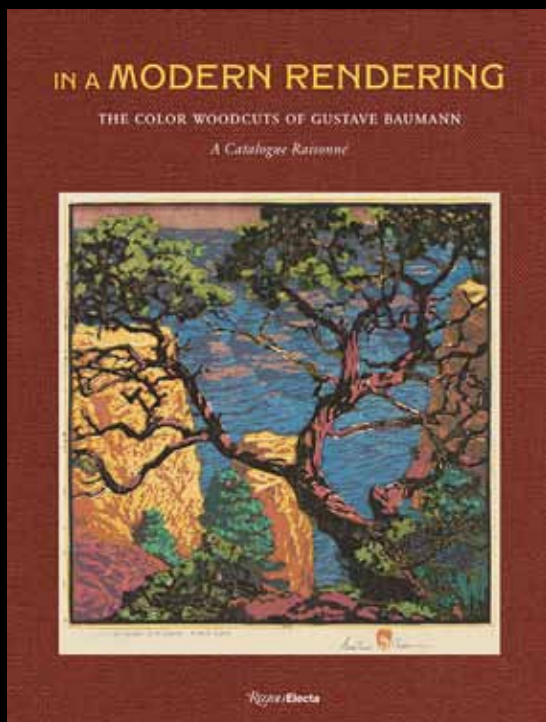
¹ See the first book review in the January 2020 issue of the *Journal of the Print World*.
Note: Chamberlain would "rather not" authenticate but she will do appraisals.

² "In a Modern Rendering: The Color Woodcuts of Gustave Baumann," Gala Chamberlain, with essays by Nancy E. Green (introduction) & Thomas Leech ("vignette" of Baumann as an artist) and Martin F. Krause (foreword); New York: Rizzoli Electa, 2019.



Cynthia F. Weisfield is an art historian with a degree from the University of Chicago. She is a freelance writer whose articles about art and food appear regularly in multiple publications. She and her husband, Mike Weisfield, have built a prominent collection of American abstract expressionist art. She teaches classes about Abstract Expressionism and politics in art and may be reached at bernini37@yahoo.com

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GUSTAVE BAUMANN

Chamberlain, who is Director of the Annex Galleries (Annex)³, spent thirty-two years bringing the book to fruition. "It was a passion. It was so much fun to have a project that was so stimulating." Annex already had a flourishing relationship with Ann Baumann, Gustave's daughter, when Chamberlain came on board in 1976/77. Ann wanted a book about her father, and Chamberlain was enchanted with the work. A match was made.



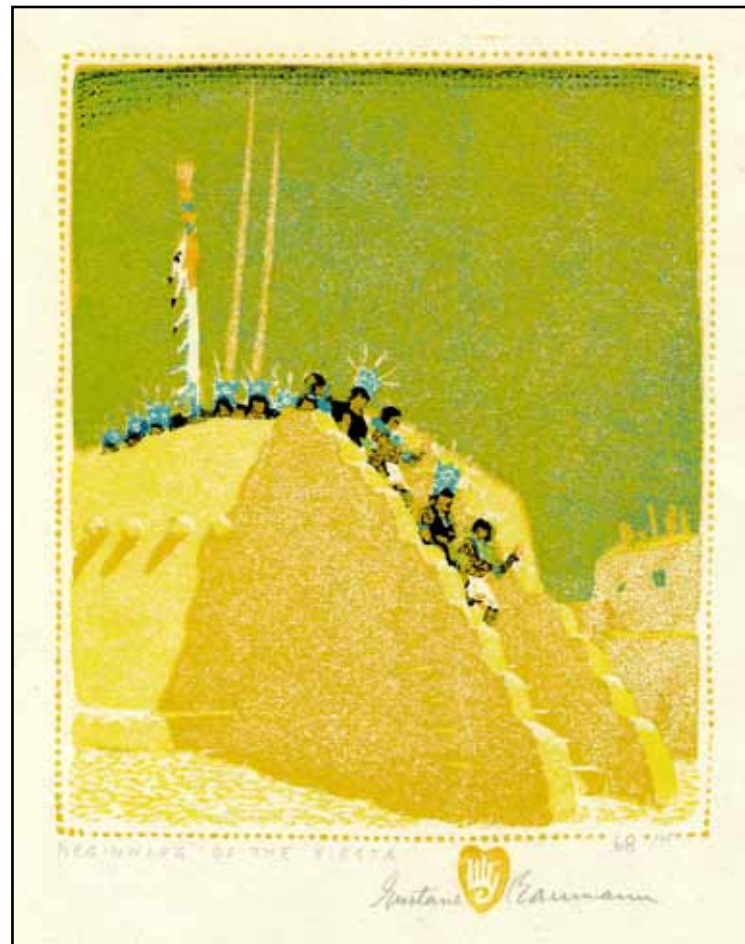
Gala Chamberlain,
Director of the Annex Galleries and
Author of *In a Modern Rendering:
The Color Woodcuts of
Gustave Baumann*

The original plan was to do a "simple" book about the later editions Ann had. "It was only after I viewed the collections at the Art Institute of Chicago, the New York Public Library, and the Newberry Library that I realized there was a wealth of early work available," recalls Chamberlain. Clearly they had to be part of a rapidly ballooning project.

Chamberlain worked with Ann for 8 years organizing and documenting material that Ann initially brought out one at a time from a back room, closing the door behind her. Chamberlain recalls the first time she was allowed in. "When I opened the door, I wanted to leap right in but caution restrained me. There were woodcuts between boxes; I moved them safely to flat areas. I shifted a box and found a ledger in Baumann's handwriting from 1926 to 1928. Here were museums, dates, and the titles of woodcuts that he sent to those institutions. There were printing records with production data on old mat boards that had to be deciphered."

Baumann lived in other parts of the country before settling in Santa Fe in 1918. He quickly realized that "The palette and theories regarding color east of the Mississippi should all be tossed in the river as you cross the bridge." Baumann's colors from inks he ground were born of the desert land, all tan, brown, yellow and ochre. Yet the work shimmers and glows brightly. Even the monochromatic works are adroitly alive with clever imagery and intricate design. His subject matter predominantly became one with the southwest: the endless vistas, towering mountains, profound canyons, cliff walls covered with petroglyphs, the pueblos and peoples, their ceremonies and daily life.

Interested readers can see Baumann's artistry at a show being mounted by the Cleveland Museum of Art⁴. Retired Curator of Prints, Dr. Jane Glaubinger, organized the exhibition, which has long been planned to coincide with publication of the book. "It is exciting to show off a wonderful gift that Ann Baumann gave the museum in 2005," says Glaubinger. "Her father's work is so beautiful with such a variety of subject matter. Gala Chamberlain found the blocks, color proofs, and progressive proofs for "Summer Clouds" of 1926, which the museum purchased. They will be in the show to illustrate Baumann's working process. There will also be a wall of color woodcuts of aspens in the fall. The Museum owns the "Grand Canyon" from 1934, which is a masterpiece and will also be display. It



Gustave Baumann, "Beginning of the Fiesta," 1968
This is one example of the many impressions Baumann, an amateur archaeologist, did of Southwest Indian Americans and their culture.

captures the color and atmosphere and vastness of the site. Baumann was an extraordinary printmaker."

Clearly Chamberlain had absolutely no idea what she was getting into when she started the book, not the amount of material, not the wide scope the finished volume would take, not the personal toll. "It was such a hard, lonely journey. I had to say no to friends a lot because I needed time to do the work. I had made a promise to Ann Baumann so I just kept going."⁵

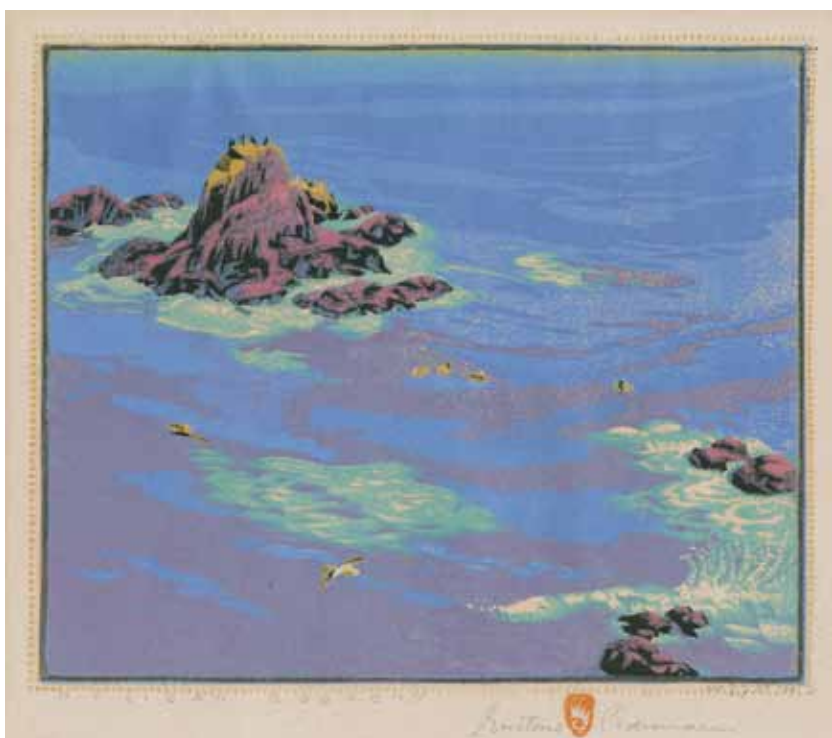
The major downside is that this Brobdingnagian volume is nearly 3" thick and over 8 pounds. Such heft does not make for comfortable reading; to that end, a two or three volume set in a slipcase would have been more appropriate. Chamberlain takes that criticism in stride, noting that "Everything I did was for Baumann. I tried making the book as informative as possible to apprise the reader of his life, his talent, his work ethic and his remarkable achievement in woodblock printing." In the process she has given us a picture of a compleat artist and craftsman.

Thank you, Gala Chamberlain. And congratulations on your magnum opus.

³ Annex Galleries represents the Ann Baumann Trust, of which Chamberlain is Trustee. Full disclosure: I am a customer of Annex Galleries.

⁴ Gustave Baumann: Colorful Cuts, December 20, 2020 - May 2, 2021. For further information, visit the museum at clevelandart.org.

⁵ Sadly, Ann Baumann never saw the completed volume as she died in 2011.



Gustave Baumann, "Pelican Rookery"
Baumann produced images from vistas of places he visited.
Here a pelican rookery just off the (then) undeveloped Laguna Beach.



Gustave Baumann, "Bright Angel Trail"
This is a stunning image that captures the drama of the famous trail as it winds through the vastness of the Grand Canyon.

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E. Catlett woodcut

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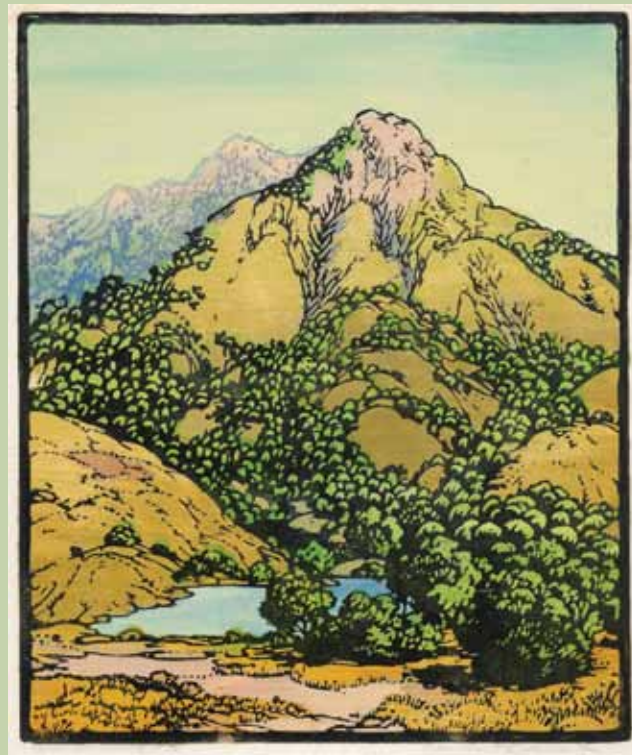


P. Keene watercolor

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Frances Gearhart: Color Block Prints in Wichita

July 18, 2020 through February 14, 2021



Frances H. Gearhart, *These Embroidered Hills*, about 1930. Color block print, 12 x 10 inches. Wichita Art Museum, Gift of David Thompson

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George Rogers (1930-2002) "Sculptural Forms 9,"
Color sculpturegraph, 1984, 35 x 22 3/4
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5 Depression-Era Photographs That Galvanized Social Change

From Dorothea Lange to Walker Evans, the FSA photographers of the 1930s shaped a vision of the world transformed by economic crisis

by Eli Cohen

As the United States dives further into what will surely be an economic recession, and as anxiety increases over how the nation will respond, photographs commissioned by the Farm Security Administration (FSA) in the wake of the Great Depression show the potential impact of the arts on an American collective conscience.

During the Great Depression, the famed photographers of the FSA, led by director Roy Stryker, dispersed across the once prosperous nation to document the fall. Part of a government-funded relief program, the FSA's photography division strove to record economic and environmental struggles, propagate the era's essential photographs, educate Americans on the country's situation, and inspire social change. "We believed, we knew, we saw," said Stryker in 1963, "we sensed we were a part of this perception, part of coming in contact, part of seeing a world—a country of ours in turmoil, a country in trouble."

In the exhibition **One Third of a Nation: The Photographs of the Farm Security Administration**, this essential historical record comes rushing back through iconic pictures taken by Dorothea Lange, Walker Evans, Ben Shahn, Arthur Rothstein, Gordon Parks, and others. Looking at the FSA photographs today, in an online viewing room presented by necessity rather than comfort or experimentation, we are left to marvel at the lasting strength of these images, as well as their newly relevant meanings, and to wonder how the contemporary moment will be portrayed when we look back in the decades to come.



Dorothea Lange, "Greek migratory woman living in a cotton camp near Exeter, California," 1935
Courtesy Howard Greenberg Gallery, New York

The beginnings of the FSA photography project aligned perfectly with a transition in Dorothea Lange's early career, when she left San Francisco to focus on photographing agricultural labor and migratory workers throughout the state. Her most powerful work pictured men, women, and children either at work or stranded in the aftermath, like this woman: hands on hips, an understated, worldly experience emanating from her posture. Lange's monumental photographs from her time in California—*Migrant Mother* (1936), *Filipinos Cutting Lettuce* (1935), and *White Angel Breadline* (1933) are on view in the gallery as well—form the backbone of the FSA's lasting historical significance. In these photographs, Lange aligned her social documentation with a labor-focused political agenda that remains pointedly relevant today.



(right)
Walker Evans, "Construction worker, Louisiana," 1936,
Gelatin silver print
Howard Greenberg
Gallery, New York

For Evans, the photograph was a site of negotiation, a setting to distill the American experience into a singular moment. His Depression-era portraits, immortalized in his collaborative book with James Agee, **Let Us Now Praise Famous Men** (1941), portray a commanding stoicism in the face of hardship. When fellow FSA photographer Jack Delano first saw Evans's photographs, he said he was "stunned by the simplicity, sureness, power, and grace of the images." This photograph of a construction worker in Louisiana is no different. Shot at an upward angle, Evans's subject is given nearly mythical status, even as he looks away with a despondent glance.



Russell Lee,
"Untitled (Floods Kill Hundreds . . .)," 1936.
Courtesy Howard Greenberg Gallery, New York

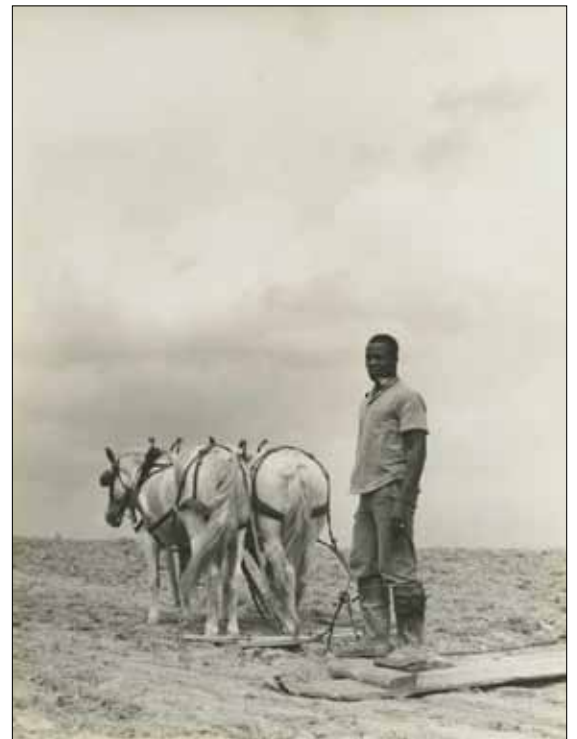
Feeling limited by his chosen medium of painting, Russell Lee first picked up a camera in 1935; one year later, he was hired by Roy Stryker at the Resettlement Administration—which would later become the Farm Security Administration. Perhaps the most prolific photographer employed by the FSA, Lee is most known for his photo-essays depicting rural Iowa and other locales in his coverage of the Midwest and West Coast. Lee's photographs presented in **One Third of a Nation** give new light to the urban scenes he captured over those same years. Here, with a sign overhead proclaiming, "Floods Kill Hundreds in East," and a man playing violin on the street, the malaise of metropolitan society resonates across America, urban and rural alike.



Marion Post Wolcott, "Unemployed coal miner's daughter carrying home can of kerosene. Company housing, Scotts Run," W. Va., 1938
Courtesy Howard Greenberg Gallery, New York

In 1937, stuck shooting fashion assignments for the Philadelphia Evening Bulletin, Marion Post (later Wolcott) approached her friend and mentor Ralph Steiner for advice. Two weeks later, buoyed by recommendations from Steiner and

Paul Strand, she joined Stryker's team of photographers at the FSA. Post made this photograph on her first assignment, in the coal-mining regions of West Virginia, hard struck by economic depression. A haunting image, the isolation speaks to the contemporary moment in both context and tone. As industries grind to a halt, oil prices implode, and streets empty, Post's photograph of an unemployed coal miner's daughter is a loaded reminder of what the next years could look like.



Jack Delano,
"Greene County, Georgia," 1941
Gelatin silver print; 9 x 6 7/8 inches
Signed, titled, and dated in pencil on print verso
Courtesy Howard Greenberg Gallery, New York

Like Walker Evans's construction worker, the subjects of Jack Delano's photographs in Greene County, Georgia, are tall-standing, prophetic figures. A hotbed of FSA and New Deal activity—numerous FSA photographers, including Dorothea Lange, Marion Post Wolcott, and Russell Lee, visited in the late 1930s and early '40s—Greene County was a Southern center of agriculture, poverty, and racial animosities. In 1941, Delano added his own angle to the county's photographic record, joining the sociologist Arthur Raper to pair visual documentation with written analysis. There, Delano used his camera to expose Southern poverty and racism alongside surveys of the people he saw, their livelihoods, vernacular architecture, and landscape: timely visual ethnographies set against the backdrop of the Great Depression.

Eli Cohen is the work scholar for Aperture Magazine.

This article was originally published by Aperture Online in May 2020. Reprinted with permission courtesy the author and Aperture. Images courtesy of Howard Greenberg.

Aperture Foundation
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by Curator Hope Lloyd Brown

What would it have been like to be a teenager in 1920's Paris? To have seen the freedom and possibility of a post-World War I France. Paris was a haven for creative Europeans and Americans alike, what would the atmosphere have been like? To sense the energy, the mystique, almost like a scene from Woody Allen's "Midnight in Paris." The young Pierre Argillet was fortunate enough to be an onlooker to this artistic microcosm.

In 1930, the twenty-year-old Pierre Argillet was already an avid collector of the Futurists, Dadaists, and Surrealists' works, and very early on, met the major artists of the 20th century. As a freelance journalist, he was never without his trusty Rolleiflex camera. With it, Argillet stumbled into a community that would make generations of romantics extremely envious. He counted Duchamp, Di Chirico and Jean Arp among his acquaintances but when he met the incomparable Dali, it led to a life-long friendship that lasted until the painter's death in 1989.

In 1959, Argillet and his wife and partner Genevieve Argillet met the preeminent Salvador Dali to ask if they could commission a copper engraving for their first illustrated art book. This meeting led to a thirty-year collaboration, but more importantly a life-long friendship. The beauty, depth and longevity of this collaboration was strengthened by the personal relationship between Dali and Argillet. This was more than just the relationship of an artist and his/her publisher but a creative and nurturing exchange.

When Argillet and Dali originally met, they discussed what subject matter Dali might etch. Pierre suggested the ancient world and its mythology, and the subject immediately intrigued Dali, who was always interested in concepts larger than conventional comprehension. Argillet, realized that he would need to work side by side with Dali, without the distractions of Paris, to allow this collaboration to succeed.

continued next page

DALÍ - THE ARGILLET COLLECTION

Triad Art Group has recently been granted exclusive representation of the prestigious Jean Christophe Argillet Collection of Salvador Dali etchings. This collaboration between Dali and his friend and publisher Pierre Argillet consists of nearly 200 editions of hand-colored drypoint etchings. Dali's extraordinary mastery in etching reflected in these works is just further assurance of his place in history as one of the greatest artists of the 20th Century!

In cooperation with Jean Christopher Argillet we have published a full catalogue raisonne for The Salvador Dali - Pierre and Genevieve Argillet Collection. Make this catalogue a part of your library by emailing info@triadartgroup.com or calling us directly at (847) 590-9081.



Surrealistic Bullfight: "The Parrots"



72 Page Color Catalogue



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Salvador Dali

Pierre and Genevieve took their children to the Spanish coast every summer in order to work more closely with Dali, as Dali spent his summers in Port Lligat, Spain, just 45 minutes from his hometown of Figueras. Dali was most at home in this part of Spain, on the rugged Costa Brava.

This partnership took place every summer for fifteen years. Less the famed “DALI” and more the comfortable Salvador, this atmosphere allowed for a broad body of work, and a trusting relationship between artist and publisher. Dali would etch all summer and throughout the year they would return to Paris to work with the most reputable print makers.

The marvelous **Salvador Dali – Pierre Argillet Collection** created during all of those beautiful summers, has been broken down into several suites. The suites cover topics of great interest to Dali. Subjects like timeless pieces of literature, and topics of great depth and mystery. It is only fitting that he would be drawn to some of the great accomplishments in literature. Their subject matter was rich enough for Dali to interpret in his own way, whether it was ancient mythology, the story of Doctor Faust, or the surrealist mantra of Isadore Ducasse’s “Le Chants de Maldoror”, Dali was more than willing to explore the visual interpretations of some of these most recognizable and complicated literary works.



Surrealist Salvador Dali, in his 3 D glasses

What makes this Collection so special is not just the subject matter chosen for this collaboration but also Dali’s sheer skill as an artist. Dali worked primarily with a diamond stylus, etching directly into the unforgiving soft copper plate. Much like a drawing but by pressing into the metal with incredible precision and delicacy in order to produce the image that would appear in reverse when pressed. The bold lines as well as the softest cross-hatching gives each image amazing detail and depth.

Pierre and Genevieve Argillet spent years of their lives as admirers of Salvador Dali. They were friends, colleagues, and publishers for this visionary artist. They were fortunate enough to have brought their children along for the ride. We are so fortunate that Jean Christophe Argillet continues to promote and educate on the amazing collection that his parents created. In an attempt to preserve these personal stories and insights into these works, Triad Art Group, in collaboration with Jean Christophe Argillet, has created the first complete catalogue raisonne of the **Salvador Dali – Pierre Argillet Collection**. This Collection includes beautiful dry-point etchings, unique one of a kind studies, as well as stunning Aubusson tapestries of selected images from the Collection.



(left to right) Genevieve Argillet, Sallvador Dali and Pierre Argillet

In 1971, Pierre Argillet founded the Museum of Surrealism at the Chateau de Vaux-le-Penil in Melun, France. This collection along with the works of many other surrealist artists with whom Argillet had collaborated with, adorned the walls of this 73-room chateau, overlooking the



Salvador Dali, signing Argillet Collection prints

Seine. Most striking was the presence of the impressive Aubusson tapestries dramatically hung over the walls. Along with Argillet’s Museum of Surrealism the Argillet-Dali collection has also appeared in some of the best-known museums in the world: Musee Boymans, Rotterdam 1971;

continued page 13

Salvador Dali



Musee Pushkin, Moscow, 1988; Reynolds-Morse Foundation, St. Petersburg, FL, now the SALVADOR DALI MUSEUM; Kunsthaus, Zurich and Staatsgalerie, Stuttgart 1989; Isetan Museum of Art in Tokyo; Daimaru Art Museum, Osaka and the Hiroshima Prefectural Museum of Art, Japan, 1990. This particular Collection's permanent home was formerly at the Museum of Surrealism in Melun, France.

Hope Lloyd Brown
Curator, Author and Editor



About Triad Art Group

Greg Bloch - Owner

A career spanning 45 years in the art business, Greg Bloch brings a world-renowned reputation as an art dealer, publisher, collector and manager of artists from around the world. His deep knowledge of art history,

as well as his expertise regarding the trends and movements of the art industry has navigated his illustrious career in several diverse and successful directions. Greg has worked as a curator of private art collections, in addition to his work as an art and art book publisher, and lecturer. Along with his professional interests, Greg has amassed a significant and notable collection of 19th Century prints and drawings. This important collection has been on loan to several museums. He has represented and managed exhibitions for the Argillet Family's Salvador Dali collection in the United States, for more than nine years. For more information about Greg and Triad Art Group, visit their website:

www.triadartgroup.com

Greg's global career has taken him from California, to Hawaii, South Africa, Connecticut, New York and most recently Chicago. Upon completion of his undergraduate degree and masters work at Whittier College in Whittier, CA, Greg started his first significant business ventures over the course of ten years in Hawaii as the Founder and President of Images International of Hawaii and The Island Gallery, a group of companies that focused on artist representation and publishing. The Island Gallery also had a retail gallery space at the world-famous and legendary Halekulani Hotel.



Hope Lloyd Brown - Curator

Over the past ten years, Hope Lloyd Brown has been building a strong reputation as an art consultant and advisor for private clients, as well as working with design professionals both nationally and internationally. In recent years, she has also taken on the role of primary curator for Triad Art Group. Triad, artist representatives and a fine art brokerage firm, works to wholesale art to galleries and museums around North America.

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Salvador Dali,
"Faust - Kneeling Knight"



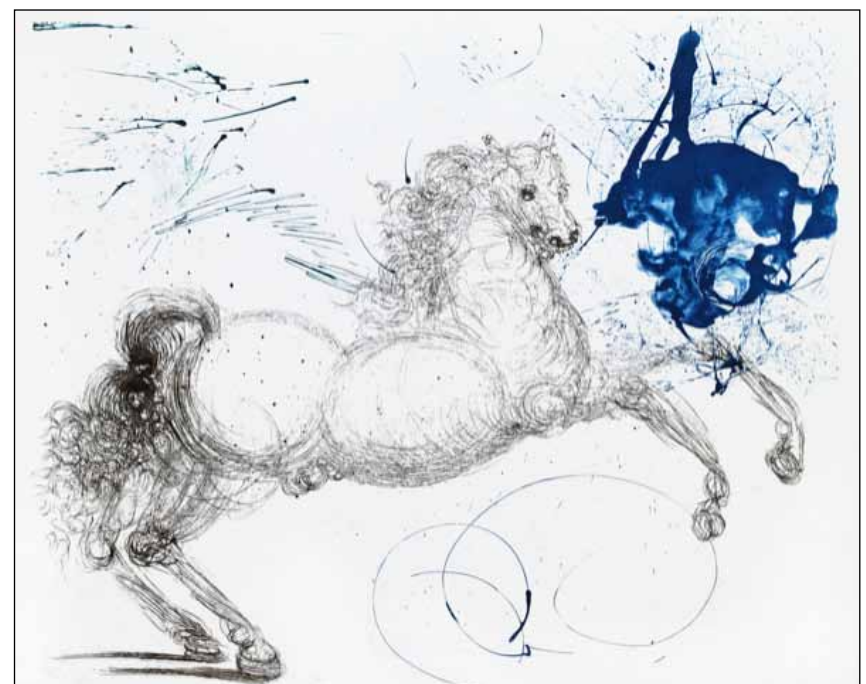
Salvador Dali,
"Faust - Witches with Broom"



Salvador Dali,
"Faust - Leda and Swan"



Salvador Dali,
"Mythology -
The Judgment of Paris"



Salvador Dali,
"Mythology - Pegasus"

Mohammad Omar Khalil

One of the Arab world's most important contemporary painters has influenced two generations of regional artists.

by Jennifer Ale

1

The New York artist Mohammad Omar Khalil was born 80 odd years ago in the little town of Burri on a bend of the Nile where hippos and crocodiles could still be seen and sandstorms from the Sahara, 40 miles away, would cover the town. Now Burri has been swallowed up by the spread of Khartoum, the capital of The Sudan. He was the son of a carpenter and had 5 brothers and 16 sisters. When he said he wanted to be an artist, his father asked him "How are you going to live?" "I shall teach!"

He started his training at the Khartoum School of Fine & Applied Arts. It was when he rushed into his father's workshop one day to make a frame for a painting he had just sold. "How much did they pay you for the painting?" "15 pounds." "And how long did it take you to paint?" "One day." His father pointed to a chest he had been working on for 3 weeks, saying "I will only get 5 pounds." And with that, Mohammad earned his father's blessing.

After graduating, he received a scholarship to study in Florence at the Academy of Fine Arts, where he met his future wife, the American watercolorist Claire Khalil. The couple moved to New York. Now divorced, Mohammad has 3 adult children, 2 boys and a girl. In New York, he started printmaking at Robert Blackburn's studio and became a Master Printer, working with the likes of Jim Dine and Al Held, Armen Landik and printed several editions of Martin Lewis at the request of Lewis' daughter. He printed for Louise Nevelson and remained friends until her death. He met her in the most serendipitous way. While studying in Florence, he was sitting in a café with a postcard of Nevelson's work on the table in front of him. A young girl approached and said, "That's my grandmother's work." He hardly believed it because, as it only had initials in front of her name, Mohammad assumed it was the work of a man.

2

As he had told his father that he would, he has taught printmaking in all the major art schools in New York – Pratt, Colombia, NYU and for 47 years at Parson's School of Design, where, besides new students, he had a following of fellow artists who signed up every semester for his encouragement, his vast knowledge of techniques, of art history, and the collegial atmosphere of the workshop.

His loft, in Astoria, Queens, NY, is a maze full of his treasures piled high, as all his previous lofts have been. There is a long corridor of old wooden file cabinets holding his print editions, boxes of books and CDs, all his eclectic collections, paintings on wood panels facing the wall. It is amazing he seems to know where everything is. He has chairs hanging from the ceiling, nearly hidden by a jungle of plants. There is a primitive kitchen with a long table where guests and clients gather. At the other end of the loft is his main work area with 3 presses.



He gets up at 4:00 am every morning. He drinks French Roast coffee black. He reads for a while. He watches the news on the television, but seldom watches anything else. "I prefer to be in the moment." Soon he will start to work, printing, painting, playing music throughout the day. He listens to The Classics, Jazz, The Blues, Pakistani music, Japanese music, Spanish music. Whatever fits his mood. "Music brings tears to my eyes. It wrenches at my heart. The most beautiful paintings and artwork never make me cry. I love it, I appreciate it but I never cry." When asked if he plays an instrument, he says "No, the only instruments in The Sudan when I was young were the lute and the guitar, but none of my family became musicians. I love the piano, but in those days there were no pianos in The Sudan."

He reads books in both English and Arabic. Cervantes is a favorite, but so is Icelandic Halldor Laxness's **Ice Independent People**, Jose Saramago's **Blindness**, James Baldwin's **Go Tell It To The Mountain**, Salman Rushdie's **Midnight's Children**, Orhan Pamuk's **Silent House**. And the list goes on.

3

When asked what influences his work, he says "My travels, lyrics of songs, I don't think about anything, I just do it. I have my own vision. I cannot be a shadow of someone else. Every month I take off and go to all the galleries and the museums, I see everything, good and bad shows but they don't influence my work." His last New York exhibition in June 2019 was at the Aicon Gallery on Great Jones Street, between Lafayette and The Bowery in Manhattan, showing old and new work, prints but mostly paintings. The center piece of the show is a box made out of a single piece of burlled Cedar of Lebanon, with a top of zinc, the metal Mohammad uses for his etchings. Inside is a tightly fitted tray with a manuscript in Arabic of the novel by Lebanese author Tayeb Salih, **Season Of Migration To The North**, first printed in 1966. On the other side of the tray is Mohammad's portfolio of eight etchings illustrating the novel. As you turn the pages of the book, they gradually get darker, reflecting the story of murder. The edition is of thirty boxes with six artist proofs with the portfolio in black and white but there is one box which has a portfolio in sepia. One of the boxes is deposited in the archives of the Ransom Center, in Austin, Texas for safe keeping.

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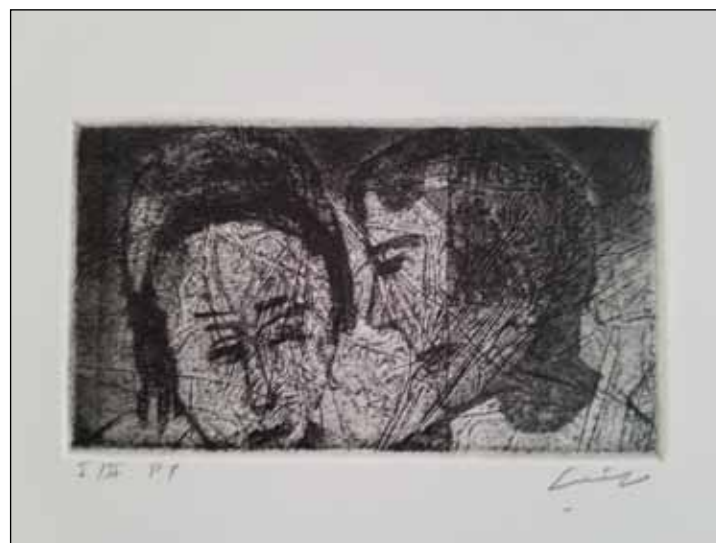
Mohammad still has a strong connection with the Islamic world. He has shown several times at The Institut du Monde Arabe Kingdom of Bahrain on the South Bank of the Seine in Paris. Also he has been associated with the Albahey Gallery, in Adliya since 2006. "They sent my work to the Arts Festival, in Abu Dhabi in the United Emirates, coinciding with the opening of the Louvre, which was very exciting to see."

In May, 2019, he was in Casablanca for a traveling group show in which he was represented and he will go to Senegal for the show's next stop. "Some years back, I had a show in Jordan and was taking a cab to the airport the next day. I took a snapshot of a beautiful building on a hill surrounded by flowers. The car next to us waved us to stop. I hadn't realized the building was the King's Palace. I refused to hand over my camera, so was taken to Army Headquarters but the head of the Garrison greeted me with 'hello, I loved your show!' He insisted I drink a coffee with him and I got to the airport just in time for my flight."

4

The most enduring connection was the Moussem (Arts Festival) of Asillah in Morocco, a charming fishing village 45 minutes south of Tangiers. It was the brainchild of Mohammad Ben Issa and his friend Mohammad Melehi, who came to Robert Blackburn's workshop in 1978, looking for American artists to join other artists from around the world. Blackburn recommended Mohammad. Asillah catches the Atlantic breezes and is much cooler during the summer than the rest of Morocco and Spain only nine miles north across the Straits of Gibraltar. In that first Moussem, the international artists revived the ancient tradition of painting murals on the exteriors of the houses. This is where Mohammad first met Tayeb Salih, the writer of the novel **Season Of Migration To The North**. Other artists that year came from Japan, Portugal, Uruguay, Irak, Poland and America.

Mohammad Omar Khalil



Mohammad Omar Khalil
"Season of Migration to the North"



Mohammad Omar Khalil
"Common Ground IX"



Mohammad Omar Khalil
"Common Ground XV"



Mohammad Omar Khalil
a print from "Common Ground Series"

For years Mohammad ran a printshop during the Moussem, held in the newly renovated Palace first built in 1900, in the Medina. The artists, housed at the Palace, are required to donate a third of their editions to the Moussem. When Morocco's current King Mohammed VI was a teenager he visited the printshop, while Mohammad demonstrated how to make a print. Over the years, Mohammad bought and renovated a ruined house in the Medina, using a local architect. Even though he no longer runs the printshop, he has many friends there, and he goes to his house whenever he can.

When Mohammad returned to New York after that first Moussem, he was inspired to celebrate its international flavor, by making jewel-like multi-plate color prints including photoetched foreign stamps, calling the series **Common Ground**.

Mohammad's future plans are to keep printing, especially finishing his own editions that he didn't have the time to do earlier. However, his dream is to build a printshop in The Sudan similar to the one in Asillah. "There isn't one printshop in the whole of The Sudan. I have picked out a piece of land in Khartoum and I have the plans ready, and my brother, an architect, will take care of building it when the funds are ready. I am hoping to send my presses there, but I will finish the editions before I let them go."



Jennifer Ale has known Mohammad Omar Khalil since the early 1980's and was one of the artists who signed up each semester to print with him at The Parson's Printshop, an important milieu for printers of all ages. She has a BFA from the Fashion Institute of Technology, and her early art training was at the Art Student's League. She was born in England, and at 17 years old, she competed in the 1960 British Olympic Team, in Rome, trailing the American star, Wilma Rudolph in the 100 m. sprint final.

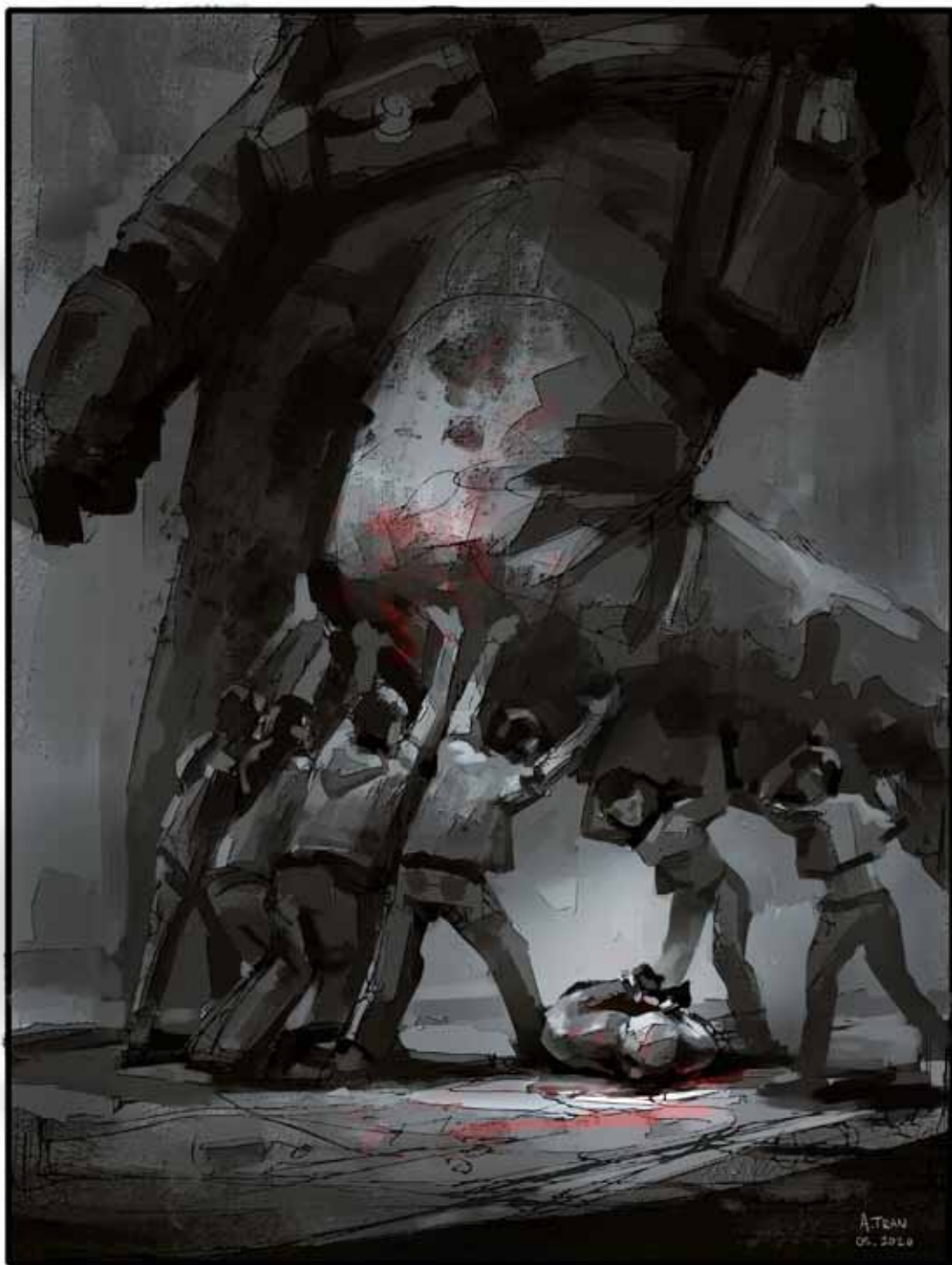
Jennifer Ale 718-235-9435 alejennifer@hotmail.com
Jenniferale-artwork.com nyc-printmakers.com



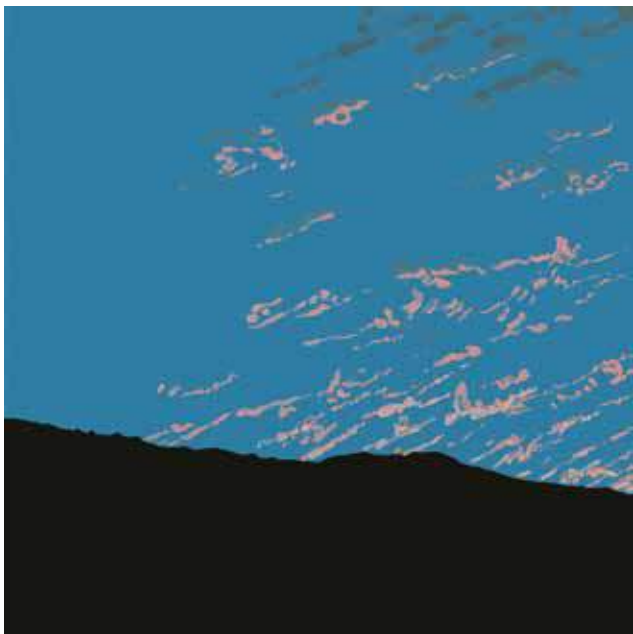
from Dan Welden: An Unplanned, fortuitous meeting of several household names in printmaking at the Metropolitan Museum of Art, NY

left to right:

Craig Zammiello, Lothar Osterburg, Deb Chaney, Dan Welden, Bill Phipps and Mohammed Omar Kahlil



"Like so many others around the world, I was disgusted, shocked, and angry when I watched the footage of Floyd's murder. I felt like I had to do something. I wanted to convey all the emotions that we all felt into the piece that we couldn't express simply through words." Andrew Dat Tran <https://www.andrewtranart.com>



Titus Welliver, "Aslan's Rock," 2020, archival pigment print, sheet: 23"x 22", ed: 25, printed/published by Stewart & Stewart (Titus Welliver is the son of the celebrated landscape painter, the late Neil Welliver from the Northeast and NYC). info@StewartStewart.com

A quiet night at dusk in Connecticut, where Welliver grew up is depicted in Aslan's Rock. Although Welliver is not a plein-air painter, he takes his cues from the landscape surrounding him. Aslan's Rock is charged with reflective light from luminous clouds as night begins to fall on the artist's childhood home in rural Connecticut. Quite a change from the Hollywood setting where he plays Harry Bosch, driven Los Angeles police detective in the Amazon Prime TV series Bosch going into its seventh season this fall. In the TV series, Bosch lives in an impressive home in the Hollywood

Hills with a spectacular view of the LA basin. Harry spends a lot of time with that view, watching the twinkling lights and urban movement, remarkably resembling the thought and visual process Titus went through in creating this new fine art print edition. Titus Welliver is the son of the celebrated American landscape painter, the late Neil Welliver from the Northeast and NYC.

Stewart & Stewart
248.626.5248
norm@StewartStewart.com
www.StewartStewart.com

NEW PRINTS

Our NEW PRINTS column is our effort to provide artists with the opportunity to make our readers aware of new works on paper. This column would not be possible without the help and support of our advertisers and subscribers. We'd like to say "Thank you" to them and hope that you'll thank them too.



Mary Teichman
"Evening in Shanghai" (first above)
"On the Li River" (above) 2019 Multi-plate color etching
maryteichman.carbonmade.com (413) 529-9212



Jayne Reid Jackson, "Like Starting Over,"
2020, mezzotint, jreidjackson@yahoo.com



Jayne Reid Jackson, "#Red-Eye,"
2020, mezzotint, jreidjackson@yahoo.com



Amy Silberkleit, "1918"
May 2020, Lithograph
amyrsilberkleit@gmail.com



Amy Silberkleit, "Sally Forth"
May 2020, Lithograph
amyrsilberkleit@gmail.com

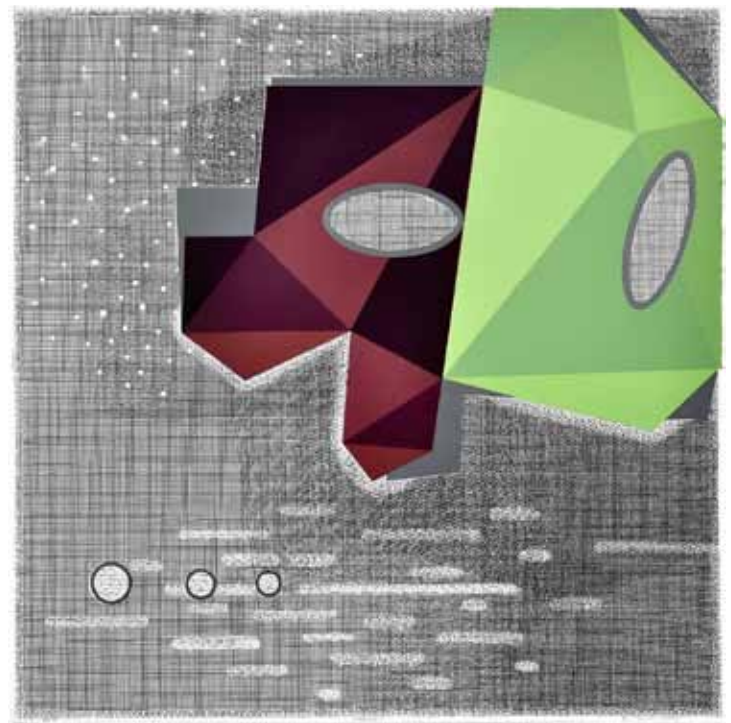
NEW PRINTS



Martha Ives, "Bluebirds and Blossoms"
2019, Linocut
mrthvs@gmail.com



Martha Ives, "Winter's on the Way"
2020, Linocut
mrthvs@gmail.com



Rodney Carswell, "Dyad-O" 2020
A ten color lithograph printed from ten aluminum plates on white Rives BFK paper 30¼ x 30¼".
Printed in an edition of 20, plus proofs, signed and numbered by the artist.
\$2400 plus packing and shipping.



"Like everybody else I've spent a lot of time locked down over the last few months. I've used this time to finish a long standing project, a book that is a compilation of my work from over the past fifty years. "Drawn From Life," 176 pages, 12" x 12" Contains about 200 of my drawings, paintings and prints, both black and white and color.
<http://billmurphy77.fineartstudioonline.com/blog> and if you just want to see what the book looks like, here's a link to a short video:
<https://www.youtube.com/watch?v=aqw4H19OgXc&feature=youtu.be>
billmurphy77@gmail.com



Yuji Hiratsuka
"Anything that has a beginning has an end,
nothing stays the same," 2018, Intaglio
and Chine Colle, 18" x 24"
hiratsuy@proaxis.com

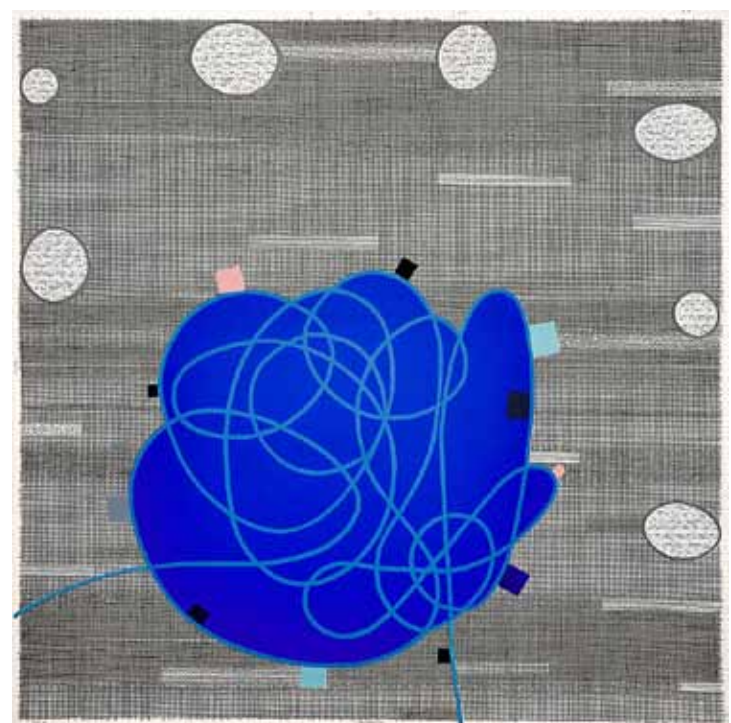


Jayne Reid Jackson,
"Tangled Web II," mezzotint,
jreidjackson@yahoo.com



Evan Colbert
"Interstellar Overdrive,"
2020, Color lithograph
Ed. 20 21¼ x 30" \$1200
A fifteen color lithograph printed
from ten aluminum plates on white Rives
BFK paper
signed and numbered by the artist.

If you would like to have
your work included in our
New Prints section of the
Journal of the Print World,
please email the image,
plus caption to
Rebecca Ronstadt
jprintworld@metocast.net



Rodney Carswell, "Bloob(?)" 2020
A twelve color lithograph printed from four aluminum plates and eight pochoir stencils on white Rives BFK paper 30¼ x 30¼". Printed in an edition of 20, plus proofs, signed and numbered by the artist.
\$2400 plus packing and shipping

"The suggestive but ambiguous presence and narrative of the images "Bloob (?)" & "Dyad-O" reflect an ongoing creative pursuit—to find engaging "realness" and meaning (however arcane) in forms and spaces not actually seen, but virtually revealed, utilizing familiar, traditional materials and methods. While having no direct sources in the world, the images indirectly flow from a daily notebook and from my distracted inquiry within subjectively chosen visual/cultural sources, high and low, contemporary, archaic, sober and fun. In these two works, I am not "trying to say something", but am rather working to give figments form." Rodney Carswell

A Little Story about a Great Big Press

The lure of the Press persisted . . .

by Artist & Follower, Linda Guntharp

Once upon a time, a young printmaker named Dan Welden, saw the most beautiful press he ever laid eyes on. It was a breathtaking printing machine, made by a Frenchman named Andre Beaudoin. While Dan owned many types of presses that printed stones, copper, zinc, wood, and linoleum, he drooled over the incredible exquisite design of Andre's machine. It had the largest turning wheel of any press he had ever seen. Its beauty was unrivaled, integrated with graceful curves and smooth soft lines, instead of the typical geometric structures composed of triangles and squares. This Frenchman's machine was "elegant" ... Dan was in love!

As a college art student in the early 60's, Dan made his first etchings on a Charles Brand press. He later studied in Munich with Kurt Lohwasser and apprenticed with Karl Imhof on the huge Krause presses. Unwittingly at that time, he was being groomed for a lifetime commitment.

Returning to the US in 1971 with inspiration galore, Dan joyfully transported his first early 20th century German etching press in his Volkswagen Van along with litho stones and polymer plates. As he commenced to set up his studio workshop, he had the awesome privilege of working with Tatyana Grosman. Her infinite knowledge, her philosophy, and creative sensitivity, like an Olympic relay torch, was passed on to the young printmaker. It was at that juncture, as he printed for Robert Rauschenberg, Robert Motherwell, and Jasper Johns, among others, he was setting his own studio and presswork in motion.

His life's quest promptly became printmaking, and dangled before him, like a golden carrot, was the constant pursuit to track down the ultimate press. Traveling to 53 countries, he experienced all sorts of artistic opportunities, and ingenious machines. He began to collect and restore presses in his continual obsession. His great reclaim was the famed 20th Century Stanley William Hayter press—Atelier 17, which was host to printing artist's work, such as Jacson Pollock, Pablo Picasso, Max Ernst, Marc Chagall and many others.

Dan designed a fantastic portable "clamshell" lithography press, modeled in the fashion of the original Alois Senefelder invention. In the course of his travels, he used presses that were big, cumbersome and motorized, others that were intimate and tiny. Some had wood parts, others where made of steel, iron, aluminum, and composites. Most of the older German, British, and French presses were cast iron relics. He had a remarkable ability for hunting down a press, often finding one in unexpected places, surprising locations like China, Cuba, and Peru. His nose for sensing a press was keen; he would sniff them out of old print shops, dilapidated estates, in fact, once he'd even discovered one under a pile of snow.

The desire to make a press work and get it into a creative communal setting, was ever present. He would fix, he would tinker, he would alter and adapt to his liking, and always...the lure for the ultimate press persisted.

As Dan traveled, he would carry his little Conrad press companion in his suitcase, sharing its ability to perform magic in wonderful studios in places like Corsica, France; Florence, Italy and Mykonos, Greece. He printed from stones, glass, zinc, copper, steel, wood, linoleum, and a host of synthetic matrices. At one point he owned 31 presses, not to say they were all functioning, but he squirreled them here and there, many times in the hands of his students and cohorts.



Dan Welden with his new American French Tool Press
Note: The press in the background belonged to Bill Hayter
Photo: Patrick Jennings

Dan never lost the vision for his first true love. In 2002, he offered a proposal for the elegant large American French Tool, making a dowry payment to the oldest family-run press manufacturer, Conrad Machine Company in Whitehall, Michigan. Originally his betrothed was to be enormous, but in the ensuing years, he decided to have it customized and reduced to a smaller 48 x 96 inches version.

On that long-anticipated day, the Conrad American French Tool was carefully chauffeured by farmer Mike Collins, who himself as a boy, was transported in the open-air rumble seat of Jackson Pollock's Model A Ford.

Eric Fischl, the international painter, took the role of Best-man by using a ceremonial bottle of 1966 Mosel Wine from the Ernst estate that Dan had been saving for such a momentous occasion as this. By whacking the bottle like a "Flintstone Club" over the press, Fischl pronounced the printmaker and press relationship official.



Sunday, June 14, 2020
International artist,
Eric Fischl with Dan Welden
Christening the press "Albrecht"
Photo: Helen A. Harrison

Watching master printmaker and artist Dan Welden move a brand new American French Tool press with Eric Fischl masked and standing nearby with 1969 Mosel wine in hand (one of many gifts of vintage wine from the Ernst family – yes, a gift from granddaughter, Amy Ernst) was beyond a treat. This was a feat of physics, technology, a large flatbed truck and the ingenuity of many. I can't wait to see what Dan prints in his studio on this beautiful press that has so much potential hidden within its mechanics. Bravo, Dan – it is yours after 18 years of installment payments.

Laura G. Einstein
Manager, Mezzanine Gallery, The Metropolitan Museum of Art
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, NY 10028
@metmuseum metmuseum.org

The honeymoon plans for Dan and the Great Big Press are simple: to PRINT!

Dan Welden, the original pioneer of alternative printmaking and the Solarplate, is co-author of "Printmaking in the Sun." As an artist, he has had over 90 solo exhibitions worldwide. In 2016, he received the "Lifetime Achievement" Award from New York A/E Foundation. In 2017, he was acknowledged as "Professor Emeritus" from Escuela de Beas Artes, Cusco, Peru. He is a current recipient of a 2020 Pollock Krasner Grant. Welden has been a master printmaker for renowned artists including Willem de Kooning, Dan Flavin, Kiki Smith, Eric Fischl, Kurt Vonnegut, Roy Nicholson, David Salle, and Lynda Benglis. Coming soon, "Lasting Impressions" the documentary film, by Lars Lunde and Carl Welden features the artist and the christening of the press.

This article was contributed by Linda Guntharp, lead artist and muralist for the 1995 Busch Gardens Expansion project, Escape from Pompeii. Linda is a freelance artist who has been teaching studio art for over 30 years. She currently resides in Williamsburg, Virginia and may be reached at 757-254-3858

Exhibitions

Marie Selby Botanical Gardens
to showcase pop art icon

Roy Lichtenstein's take on Monet's Garden

New exhibition opening February 2021

In his late career, Roy Lichtenstein's famed primary colors and comic book imagery gave way to subtler explorations of color, light and materials. However, his interest in reinterpreting the work of celebrated artists remained.

In a new indoor and outdoor exhibition, **Marie Selby Botanical Gardens' Downtown Sarasota Campus** will showcase the legendary pop artist's screen prints based on Monet's world-famous paintings of water lilies and haystacks. **Roy Lichtenstein: Monet's Garden Goes Pop!** will be on view exclusively at Selby Gardens from Feb. 14 - June 27, 2021.

Lichtenstein's rarely seen *Water Lilies with Reflections* provides an unexpected homage to a staple of the public imagination – Claude Monet's paintings of his garden and home. Lichtenstein, who made his name reinterpreting both pop culture and the work of established artists, used screen printing to create his **Water Lilies series**, choosing to print on metal and introduce reflections into his work. The series will be on view in the **Museum of Botany & the Arts** along with photographs of Lichtenstein at work and at home. The outdoor spaces at Selby Gardens will be transformed – through a pop art lens – into Monet's famed gardens at Giverny.

"We are excited to give our gardens the Monet treatment, with an innovative pop art twist," says Jennifer Rominiecki, president and CEO of Selby Gardens. "Our guests will immerse themselves in Lichtenstein's interpretation of Monet for a dynamic experience in our galleries and gardens."

"Lichtenstein's Water Lilies series is rarely seen, and yet it is a wonderful reflection of how his artistic viewpoint evolved in his late career," said Dr. Carol Ockman, curator-at-large for Selby Gardens and Robert Sterling Clark professor of art history emerita at Williams College. "With the inclusion of several of his Haystacks from 1969, visitors also will be able to see how Monet's work inspired Lichtenstein to invent techniques to render the peerless natural effects of his precursor."

An avid gardener, Monet once said, "My garden is my most beautiful masterpiece." As part of **Roy Lichtenstein: Monet's Garden Goes Pop!**, the horticultural team at Selby Gardens will transform the 15-acre outdoor spaces into Monet's famed gardens at Giverny with a pop art perspective. The garden design will include iconic elements of Monet's garden, including the green Japanese bridge.

Admission to **Roy Lichtenstein: Monet's Garden Goes Pop!** is included with all-access admission to Selby Gardens' Downtown Sarasota campus: \$25 adults; \$15 children 4-17; free for members.

Selby Gardens will present Lichtenstein and Monet-themed lectures, performances, family programs, special tours, school curricula and additional programs that complement the exhibition.



Roy Lichtenstein in 1997
October 27, 1923 –
September 29, 1997

About Marie Selby Botanical Gardens

Marie Selby Botanical Gardens provides 45 acres of bayfront sanctuaries connecting people with air plants of the world, native nature, and our regional history. Established by forward thinking women of their time, Selby Gardens is composed of the 15-acre Downtown Sarasota campus and the 30-acre Historic Spanish Point campus in the Osprey area of Sarasota County, Florida.

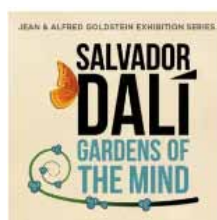
The Downtown Campus on Sarasota Bay is the only botanical garden in the world dedicated to the display and study of epiphytic orchids, bromeliads, gesneriads and ferns, and other tropical plants. There is a significant focus on botany, horticulture, education, historical preservation, and the environment.

Downtown Sarasota Campus
1534 Mound Street, Sarasota, FL 34236
941.366.5731

The Historic Spanish Point (HSP) Campus is located less than 10 miles south along Little Sarasota Bay. The HSP Campus, one of the largest preserves showcasing native Florida plants that is interpreted for and open to the public, celebrates an archaeological record that encompasses approximately 5,000 years of Florida history. Marie Selby Botanical Gardens is a Smithsonian Affiliate and is also accredited by the American Alliance of Museums. For more information visit www.selby.org.

Historic Spanish Point Campus
337 North Tamiami Trail, Osprey, FL 34229
941.966.5214, info@selby.org
www.Selby.org

Currently on View at the Marie Selby Botanical Gardens Museum



The immersive Jean & Alfred Goldstein Exhibition Series explores the use of nature and flowers by major artists. The current Jean & Alfred Goldstein Exhibition is *Salvador Dalí: Gardens of the Mind*. The world-renowned works of art, seen in garden setting, awaken new comparisons in viewers' minds.



Roy Lichtenstein, "Water Lilies with Willows," 1992.

Screen print enamel on stainless steel, 58 x 104 in.

Collection Pérez Art Museum Miami, gift from the Collection of Mary M. and Sash A. Spencer.
© Estate of Roy Lichtenstein



Roy Lichtenstein, *Water Lilies with Clouds*, 1992.

Screenprint on enamel on stainless steel,
65.41 x 44.76 in. Norton Museum of Art.

© Estate of Roy Lichtenstein



Laurie Lambrecht, *Photograph of Roy working on a collage for his "Water Lilies with Japanese Bridge,"* 1992, in his Southampton studio. Photograph, 1992.

© Laurie Lambrecht, 1992



EMBOSSINGS ON HANDMADE PAPER

Marjorie Tomchuk

Since the mid 1970's, papermaking and sheet formation have gained in popularity, with "paper art" such as caste paper, paper sculpture and pulp painting becoming a medium for artists and a valid art expression.

Many people are familiar with the well-known categories of original prints such as etchings, lithographs, serigraphs, collagraphs, monoprints, etc. But when they view my art I very often get asked "What do you call your work?" and then "How is it made?"

Though my work is not easily categorized, I call it "An embossed print on handmade paper." These images are editioned by using a printing plate run through an etching press. Briefly the process is: 1) cotton fiber sheets of handmade paper made and an inventory built up; 2) sketches resolved, followed by creating a printmaking plate that can be used with an etching press, and 3) color added with an airbrush to the paper surface to complete the image.

During the past three decades I have focused on this style with frequent experimentation. In the 1960's I spent two years in Japan as an art teacher and a student of "mokuhanga," the Japanese art of woodblock printing. I started carving a basswood block and developed an interest in a printmaking surface with depth and embossing. After returning from Japan, I worked with metal plates, zinc and copper and concentrated on making etchings. My preference was to have a deep "bite," and nitric or ferric acid made a deep etched area, which when printed produced an accented and

embossed surface. However, even with adequate ventilation, working with so much acid seriously affected my health. And unbeknownst to me, the ink and solvents used were slowly making me allergic to the vapor of petroleum related products. I discovered this only after I began working with handmade paper and water-based pigments.

As time went on, my prints became more embossed which made the actual printing more difficult. Many times, Arches and other specifically designed commercial printmaking papers did not give the desired effect. The paper would tear or crack when the felts of the etching press forced the paper with heavy pressure into the deeply etched surfaces.

After attending a weekend papermaking course, it became evident that soft, thick cotton fiber paper would work well with embossing. Soon after, I purchased five-gallon buckets of pulp from Twinrocker and a traditional papermaking mould and deckle from Lee S. McDonald, along with a whiz mixer to stir the pulp in water. I became convinced that making paper for deep embossing was what I wanted to do. But ordering five-gallon buckets of pulp from Indiana became unfeasible for making enough paper to produce print editions, so I purchased a Hollander beater (a machine used to cut / shred cotton fiber to make a pulp slurry).

During this time, I also experimented with a vacuum table by pressing thick wet paper sheets into a mold to achieve deep embossing with a look of cast paper. This technique was satisfying but

cumbersome to produce.

My very first handmade paper prints were embossed, inked and printed in the method I knew best, which was, ink the metal plate and run it through the press. This process proved to be no longer viable. The next attempt was to roll the surface of the printing plate with ink (relief printing). In both cases the ink transfer was not as sharp and successful as it should have been. After two years of trials, it became evident that hand coloring or applied surface color would work best. A college airbrushing course came to mind. Would that work? More research and purchases and experimentation were needed. I ordered an air compressor and four airbrushes from Badger Air-Brush Co.

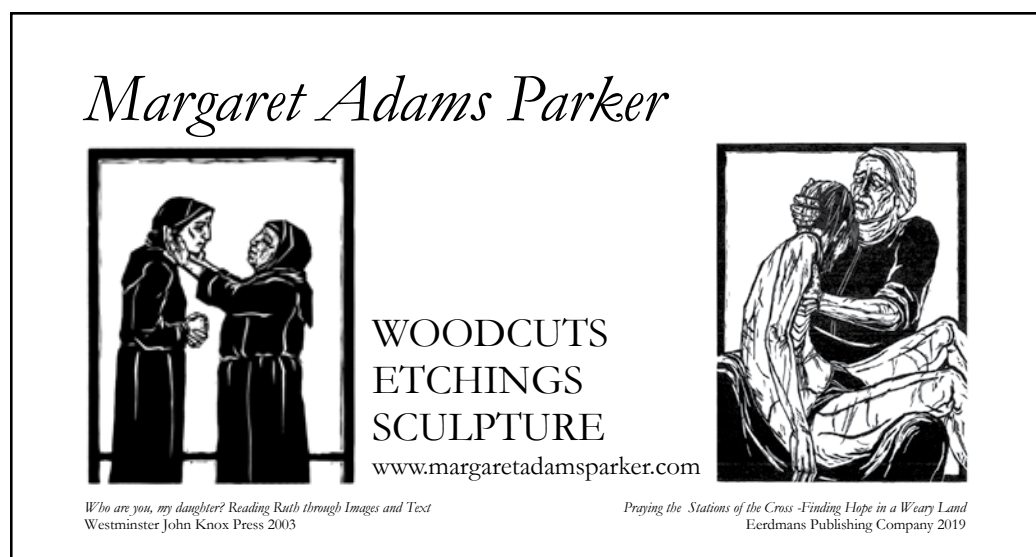
During the experimental years of the mid-1980's, I needed to reassess the printing plate I was creating. Making a collagraph ("collage") printing plate gave me the freedom to work with dimension without acid on metal. With a collagraph, any hard material and found objects could be used if no higher than 1/8 inch. The Soft-Kut printing block was easy to carve and gave excellent embossed results. My favorite material became 1/8-inch rubber sheeting from Canal Rubber, cut to fit my design, and glued to a mat board water-proofed with an acrylic medium.

To prepare for printing on the etching press, the handmade paper sheet was dampened with a sponge and kept under a plastic wrap for one to two days. Normally, when pulp is processed through a Hollander beater, a binder or sizing adds strength to the final dried sheet of paper. However, without a sizing the sheet remains soft, pliable, very absorbent and ideal for embossing. I chose not to use a size, instead using the magic of plant fiber, cellulose, that naturally binds the fibers together.

Applying color to the white, embossed paper is the final stage. Before doing so, I spray a thin coat of methyl cellulose on the dry paper. This prevents the colors from being deeply absorbed into the paper, resulting in more intense hues. I then apply fabric dyes which are water soluble, very intense and come in liquid form (acrylic-based paints dried too quickly). These pigments have excellent lightfastness properties and are purchased from Pro Chemical and Dye. This company is an artist's source for color designed to permanently dye cellulose, plant-based fibers such as cotton. This dye solution is ideal for airbrushing, but a vented area is necessary.

Before airbrushing begins, the print is pinned to a backboard and placed vertically on an easel. Depending on the original print image, areas of the print are studied to decide if a mask is needed. This mask becomes a cut out paper shape that is pinned to the art. If a mask is not used there will be a flow of colors blending into one another. Colors can also be applied in layers from light to dark and from different directions. Applying color can be extremely varied resulting in interesting end results. Generally, there are several attempts ("artist proofs") at getting the right combinations.

The three-step process of creating an embossed print on artist made paper came into being with many trial and error sessions. Considering that the experiments began in the early 1980s, it has taken many years to say, "This is the final print-making process that is being used today."





David C. Driskell,

the legendary artist and Distinguished University Professor at the University of Maryland (UMD) recognized worldwide for his scholarship and expertise in African American art, passed away from complications of COVID-19. He was 88.

A giant in the art world, Driskell transformed the field of African American art through his scholarship, innovation and humanity. He played a critical role in bringing awareness to the art of African American artists at a time when these artists were overlooked. His work made it clear that African American art is essential to the American art canon.

"He was a trailblazer," said acclaimed performance artist Jefferson Pinder '93, M.F.A. '03, who studied with Driskell at Maryland. "So many people are indebted to the work he's done, especially in being one of the first curators to study and trace African American artists."

His groundbreaking exhibition **"Two Centuries of Black American Art: 1750-1950"** has been a foundation for the field since 1976. According to his biographer, Julie McGee, associate professor of Africana studies and art history at the University of Delaware, only a handful of exhibitions have shared the same longevity in the discourse of art history and collecting.

"Like Homer's 'Odyssey' or Ellison's 'Invisible Man,' **'Two Centuries'** was and will remain a classic that scholars, curators and collectors can study," said McGee.

Born in Eatonton, Georgia, in 1931, Driskell grew up in North Carolina and completed the art program at Skowhegan School of Painting and Sculpture in Maine in 1953. He attended Howard University, where he graduated with a bachelor's degree in art in 1955, and received an M.F.A. from Catholic University of America in 1962. He also studied art history at the Netherlands Institute for the History of Art in The Hague.

Trained as a painter and art historian, he worked primarily in collage and mixed media, and printmaking. He was a naturalist and colorist, and his art often focused on trees, nature and landscapes.

Driskell's paintings and prints appeared in solo and group exhibitions across the United States, including the Baltimore Museum of Art, the Oakland Museum and the Whitney Museum of American Art. Several of his works are included in major collections of art museums, such as the National Museum of African American History and Culture, the National Gallery of Art, the Phillips Collection and the High Museum of Art.

He wrote five exhibition books on the subject of African American art, co-authored four and published more than 40 catalogues from exhibitions he curated. He also wrote numerous articles and essays that were published nationally and internationally.

Driskell received copious honors and accolades throughout his lifetime, including three Rockefeller Foundation Fellowships, a Harmon Foundation Fellowship and 13 honorary doctoral degrees in art. President Bill Clinton honored him as one of 12 recipients of the National Humanities Medal in 2000.

In 1977, Driskell joined the faculty of the Department of Art at Maryland and served as its chair from 1978-83. In 1995, Driskell was named Distinguished University Professor of Art.

He said that some of his happiest years were teaching and making connections with students. He taught, mentored and helped countless students graduate to successful careers during his tenure. He was also influential in the hiring of African American artists as professors in the Department of Art.

In 2001, the University of Maryland established the David C. Driskell Center to honor him as an artist, art historian, collector, curator and scholar. The center not only exhibits the work of artists at all stages

of their careers, it also houses Driskell's archives, a public collection of his letters, photos, handwritten notes and catalogs. They offer a glimpse into his life, work and interactions and close friendships with major artists like Jacob Lawrence, Romare Bearden, Georgia O'Keeffe, Aaron Douglas, Betye Saar and more.

Driskell also worked closely with collectors like Larry and Brenda Thompson. When he met them decades ago, he encouraged them to display their work at the David C. Driskell Center and helped launch them as young collectors. In 2019, they pledged \$600,000 to support the center's mission.

"Despite being a world-renowned artist and scholar, David was patient and selfless with collectors," the Thompsons said. "He nurtured our interest in collecting art, and in doing so, he became a dear friend and taught us so much about life."

Driskell is survived by his wife, Thelma Driskell; two daughters, Davirynne McNeill and Daphne Coles; five grandchildren and four great-grandchildren.

continued from page 20

EMBOSSINGS ON HANDMADE PAPER

Sourcing Handmade Paper

There are now many retail sources which sell handmade paper. Many are made from local plants such as cotton, flax and hemp while others are imported from Asia and made with plant fibers such as mulberry / kozo, bamboo, gampi, abaca, etc. Paper sheets made from tree pulp, synthetics or recycled paper are not recommended due to poor archival quality. Handmade paper can range from thick, heavy sheets to translucent with numerous possibilities in between. Papers can be produced using museum archival standards.

Two artist sources of the varied plant fiber papers are Paper Connection International and Hiromi Paper, both of which provide samples. Specific custom-made papers of different sizes and shapes can be ordered from Twinrocker, Carriage House Paper and Dieu Donne to name a few.

Many artists with a studio containing a "paper mill" will make custom sheets for other artists. Enrolling in a college papermaking class or attending a community art center provides another opportunity to make paper sheets. YouTube has a few educational videos on papermaking, and Mark Lander has produced seven of these in various lengths on subjects such as paper fibers, paper beaters, pigments, molds, etc. Helen Hiebert provides online classes and other paper related services. Artists can now order excellent Hollander beaters from David Reina Designs and linter sheets made from North Carolina cotton fiber from Gold's Artworks.

Papermaking & Printmaking Resources

I joined the papermaking organization Friends of Dard Hunter (now **North American Hand Papermakers**). Attending their annual conferences proved to be an educational experience in the varied techniques of sheet formation. Two of these conferences were held at the Museum of Papermaking. This museum is worthy of a visit from anyone who is in Atlanta as well as the Morgan Conservatory in Cleveland. I also joined the predominately European-based group International Association of Hand Papermakers and Paper Artists ("IAPMA"). How-

ever, because I wanted to focus on printmaking (as opposed to papermaking), I also became a member of Southern Graphics Council International to follow current printmaking trends. It was here that I learned about 3D printing long before it became a household word.

Web Sources

Badger Air-Brush Company,
www.badgerairbrush.com

Canal Rubber Company,
www.canalrubber.com

Carriage House paper,
www.carriagehousepaper.com,

David Reina,
www.davidreinadesigns.com,

Dieu Donne,
www.dieudonne.org

Gold's Artworks, Inc.,
www.goldscottonlinterpulp.com

Helen Hiebert,
www.helenhiebertstudio.com

Hiromi Paper International,
www.hiromipaper.com,

International Association of Hand Papermakers and Paper Artists.
www.IAPMA.info

Lee S. McDonald,
www.toolsforpaper.com

Mark Lander,
www.marklander.org

Morgan Conservatory,
www.morganconseratory.org

North American Hand Papermakers
www.northamericanhandpapermakers.org

Paper connection International,
www.paperconnection.com

Pro Chemical and Dye,
www.prochemicalanddye.net

Robert C. Williams
Museum of Papermaking,
www.paper.gatech.edu

Southern Graphics Council
International ,
www.sgcinternational.org

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www.MTomchuk.com
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Wendy Shadwell Print Conservation Grants

The American Historical Print Collectors Society (AHPCS) offers semi-annual grants towards the conservation of significant American prints in institutional collections.

Wendy Joan Shadwell (d. 2007) was a past AHPCS president, an active board member, and author of many scholarly articles in Imprint. Shadwell generously left a substantial bequest to the AHPCS in support of a number of programs, including support of the preservation of American historical prints. In 2015, the AHPCS Board of Directors voted to implement the Shadwell Conservation Grant.

We encourage accredited, non-profit institutions to apply for the Shadwell Conservation Grant. The original prints must be at least one hundred years old, and the institution must be a member of the AHPCS. The deadlines are March 31 and Sept 30. For more information please contact the AHPCS website: <https://ahpcs.org/wendy-shadwell-conservation-grant/>



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Reduction Woodcut by SAGA member Don Gorvett
"Cove Drift," 15.75" x 25" © Don Gorvett

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We seek donations for our next juried show and to help us to establish a gallery. "The Ida" is currently completely online. Donations will allow us to support other artists and artists' groups as well. We hope that our first show, and the wonderful artwork we have received, will launch a beacon of light in the Arts.

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Art Chosen by Artists: Library of Congress National Exhibition of Prints (1943-77) a New Research Guide

by Barbara Orbach Natanson

The following is a guest post by Katherine Blood, Curator of Fine Prints, Prints & Photographs Division.

As the Library of Congress marks its 220th year of serving the nation, the publication of a new guide tells two stories: how staff have for decades worked with art professionals to build the collections and how by creating descriptive materials such as guides, the Library strives to help viewers to research and appreciate the collections it has acquired.

A newly-published online research guide, **National Exhibition of Prints (1943-1977)** at the Library of Congress, helps researchers delve into a fascinating aspect of the Library's print collecting and exhibition history.

Beginning in the late 1930s, the Library's Prints and Photographs Division (P&P, then called the Division of Fine Arts) regularly sought the advice of artists as part of its program for building a world class collection of modern and contemporary artists' fine prints (e.g. engravings, etchings, woodcuts, lithographs, and screen prints). In 1943, even as the country faced the challenges of World War II, the Library supplemented this approach with an ambitious undertaking, staging a series of national, juried print shows at a time when such venues for American prints and printmakers were still relatively rare. Works by printmakers from Mexico, Cuba, Canada, and several other countries were featured alongside a wealth of prints by both known and emerging artists from across the United States. This National Exhibition of Prints continued annually until 1977.



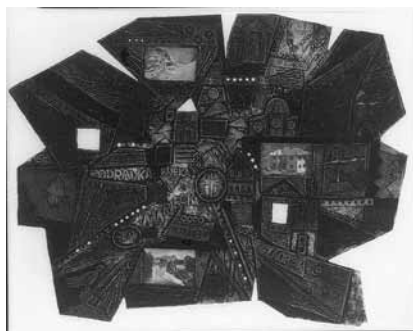
Pennell Jury for Exhibit and Pennell Fund Committee. Photo by Library of Congress Photoduplication Service, 1966. Shows Jacob Landau, Adelyn Breeskin, Rudy Pozzatti, and Alan Fern surrounded by prints for the Twentieth National Exhibition of Prints at the Library of Congress. //hdl.loc.gov/loc.pnp/ppmsca.65150

Artist/printmakers collaborated in the exhibitions, which also served as a means of identifying prints for the Library to acquire. Among those who served as advisors and jurors were John Taylor Arms, Fritz Eichenberg, Federico Castellón, Clare Leighton, Michael Mazur, Clare Romano, Benton Spruance, and many others.

The Library's National Exhibition of Prints program fostered public appreciation of artists' prints, while serving as a rich and recurring source for new acquisitions selected by artists who served as Jurors of Admission and Jurors of Award. The latter, working together with P&P chiefs and curators, conferred Pennell purchase prize awards, named for Golden Age illustrator, artist, and printmaker Joseph Pennell (1857-1926). The prints selected for awards were typically acquired and added to the Library's permanent collections. In addition to artists, participating admissions jurors occasionally included art and museum experts, among them such legendary print scholars as A. Hyatt Mayor, Adelyn Breeskin, and Una E. Johnson.



Lunch hour. Lithograph by Joseph Hirsch, 1942. //www.loc.gov/pictures/item/99406670/



Ljubljana night. Collagraph by Clare Romano, 1965. //www.loc.gov/pictures/item/2003678499/

Our new guide details this history and shows researchers how to find exhibited prints that were subsequently acquired for the Library's Fine Prints Collection. Since only a fraction (about 500 out of 4,600 total prints) were ultimately acquired, the guide provides further links to catalogs listing all of the featured artists and their prints, including those whose works are not currently included in the Library's collection. The National Exhibition of Prints catalogs also note the names of jurors and their respective roles. On-site researchers can review microfilm reels showing images of both selected and rejected prints from the exhibitions.

As research interest in the history, creation, dissemination, and impact of visual art grows, the National Exhibition of Prints research guide offers a slice of printmaking history in our nation's capital that, through the Library's collection and researcher engagement, continues to resonate throughout the country and beyond.

jpw

Exhibitions

A Collector's Odyssey: Books & Prints from the William P. Kosmas Collection - Minneapolis Institute of Art, MN, (07/25/2020-04/25/2021)

A Graphic Revolution: Prints and Drawings in Latin America Cleveland Museum of Art, OH, (03/08/2020-11/29/2020)

An Art of Changes: Jasper Johns Prints, 1960-2018 Walker Art Center, Minneapolis, MN, (02/16/2020-01/03/2021)

Frances H. Gearhart: Color Block Prints in Wichita Wichita Art Museum, KS, (07/18/2020-02/14/2021)

George Bellows: Sport, Leisure, and Lithography Virginia Museum of Fine Arts, Richmond, VA, (07/11/2020-11/29/2020)

Give Me Space: New Prints 2020/Summer International Print Center New York, NY, (Online, opened 06/25/2020)

Indelible Ink: Native Women, Prints, Collaboration University of New Mexico Art Museum, Albuquerque, NM, (02/07/2020-10/17/2020)

Jory Hanga Kykai, 1956-1965: Japan's Women Printmakers Portland Art Museum, OR, (08/01/2020-02/01/2021)

Proof of Concept: Artistic Process in Contemporary Printmaking, Selections from the Museum's Collection Museum of Fine Arts, Houston, TX, (01/09/2020-11/15/2020)

The Renaissance of Etching. Dürer to Bruegel Albertina Museum, Vienna, Austria (02/12/2020-11/01/2020)

Thanks to Waller, 2010-2020 Rijksmuseum, Amsterdam, Netherlands (02/14/2020-09/13/2020)

Upcoming Exhibitions

Buzz Spector: Alterations Saint Louis Art Museum, MO, (11/20/2020-05/31/2021)

Gustave Baumann: Colorful Cuts Cleveland Museum of Art, OH, (12/20/2020-05/02/2021)

The Kimono in Print: 300 Years of Design Worcester Art Museum, MA, (10/03/2020-01/03/2021)

Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now Smithsonian American Art Museum, Washington, DC, (Opening TBD, late 2020)

Unseen Picasso Norton Simon Museum, Pasadena, CA, (02/26/2021-07/12/2021)

Artist Residencies

2020-21 Keyholder Printmaking Studio Residency Lower East Side Print Shop, New York, NY, (Applications due: 09/01/2020)

2021 Tusen Takk Residency Tusen Takk, Leland, MI, (Applications due: 08/15/2020)

Call for Papers & Other Opportunities

Apples of Discord: Technology and Social Media in the Eighteenth Century American Society for Eighteenth-Century Studies Conference, Toronto, Canada, 8-10 Apr 2021 (Abstracts due: 09/15/2020)

Playing with Pigments: Color Experiments in the Visual Arts American Society for Eighteenth-Century Studies Conference, Toronto, Canada, 8-10 Apr 2021 (Abstracts due: 09/15/2020)

The Print in the Codex ca. 1500 to 1900 College Art Association Annual Conference, New York, NY, 10-13 Feb 2021 (Abstracts due: 08/10/2020)

Exhibition Participation Reclamation: Artists' Books on the Environment San Francisco Center for the Book and San Francisco Public Library, CA, (Submissions due: 09/01/2020)

Fellowships or Grants 2021-22 Residential Grants and Fellowships at the Getty Research Institute Getty Research Institute, Los Angeles, CA, (Applications due: 10/01/2020)

Artist Relief \$5,000 Emergency Grants Artist Relief, (Applications due: 08/19/2020)

Critical Race Theory and Visual Culture Fellowship Clark Art Institute, Research and Academic Program, Williamstown, MA, (Applications due: 10/15/2020)

Dacos Triennial Graphic Arts Prize Musée des Beaux-Arts de Liège, Liège, Belgium (Applications due: 11/01/2020)

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announcements,
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