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news of "prints"

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OF MODERN ART
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With this first issue NEWS OF PRINTS makes a modest debut into graphic arts society. It is self-conscious of its tender youth and meagre size but especially its scant sponsorship. Counting on almost 500 potential backers (the call went out to 487 hand-picked institutions and individuals) it was discouraging to receive support in the form of news items from merely 14 of them. Nevertheless, spurred on by the articulate few, the fledgling (to mix metaphors) has at least got off the ground! How long and how far it can soar depends on those 473 silent "angels" -- plus our future readers. As we said in our Communique of October '57, the next move is yours.

NEWS OF PRINTS obviously must have news to print and circulate. Surely things are happening in your institution, your neighborhood, your area, and to you personally that are of interest to others in the graphic arts. Please help us make the next issue BETTER and BIGGER and MORE STIMULATING by sending to us, as soon as you hear it, interesting news of prints and printmakers. We are starting now to gather material for Number Two, which will be published May 1, 1958.

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NEW EXHIBITIONS

An important exhibition titled "A Century of City Views" opened November 15 at the Library of Congress, Washington, D.C. Organized by the Royal Library in Stockholm, this exhibition of 50 rare Renaissance prints arrived on the Gripsholm and was shown on board ship by invitation on Sunday afternoon, November 10. These prints were selected from the renowned collection formed in the mid-17th century by the Swedish Chancellor Count Magnus Gabriel De la Gardie and now housed in the Royal Library. They show famous cities of the period 1520-1620, including panoramic views of Rome, Paris, Lisbon, Toledo, London, and Cologne. Most are copper engraving, etching, and woodblock prints by the best known artists of the period, and are decorated with elaborate inscriptions and coats of arms, and dated.

Several prints from the Swedish Royal Collections not forming part of the De la Gardie Collection are also included, notably views of Constantinople, Jerusalem, Stockholm, and Gripsholm. "A Century of City Views" is sponsored by the Royal Swedish Embassy and the Ambassador, Mr. Erik Boheman, opened the exhibition in New York and Washington. It is being circulated under the auspices of the Smithsonian Institution Traveling Exhibition Service. An illustrated catalog is being published.

ORCHIDS FOR LOUIS BUNCE

The well-known painter and printmaker of Oregon received a 2-page spread in the November 4 issue of Life in an article on artists of the West. Mr. Bunce has been an active member of the National Serigraph Society since 1940.

DISCOVERIES AND ACQUISITIONS

Two Revere engravings have recently come to light and been acquired by the American Antiquarian Society, reports Mr. Charles S. Bingham, Director, Worcester, Mass. The variant of Revere's print of the Boston Massacre, with the hands of the clock pointed to 8 o'clock instead of 10:20 has at last been found. Only one copy was known and when the Revere book was published in 1954 it could not be located. It seems that it was bought from Dr. Rosenbach in 1915 by Dr. Alexander Hamilton Rice of Newport. After Mr. Rice's death in 1956 it was sold by Mrs. Rice to a private collector of Early American prints. A hitherto unknown engraved print, signed by Revere, has been discovered and acquired for the Society. It is one of the most interesting of Revere's Masonic engravings, and is the summons for the meetings of Lodge No. 169 Ancient York Masons of Boston. (This was the Lodge chartered prior to 1772 by the Atholl Grand Lodge of England.) The print was engraved by Revere probably in the late 1760's, but no charge for it appears in his Day Books.

The Museum of the City of New York, Miss Grace M. Mayer informs us, is now the proud owner of The Gerald LeVino Collection of N. Currier and Currier & Ives small and medium folio lithographs, all New York subjects. As "the C & I center of the universe" the Museum has received inquiries from 46 states and as far afield as Kenya. An exhibition "Winter Scenes by Currier & Ives from The Harry T. Peters Collection" will be on view through the winter months. February 13, 1958 will be the start of "Sentimentals", also from The Peters Collection.

NEW CATALOGS

Several excellent new catalogs on prints are worthy of mention:

The Printmaker - 1450 to 1950 published by the Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco, prepared by the director, Dr. E. Gunter Troche, and listing prints in the San Francisco Print Festival 1957. Price \$1.

The Art of William Blake published by the National Gallery of Art, Washington, D. C., prepared by Miss Elizabeth Mongan, Curator of Graphic Arts, listing about 100 works by Blake, primarily prints, which are included in the exhibition that opened October 18. 48 pp. 18 illus. Price \$1.75, plus 10¢ mailing.

Baudelaire and the Graphic Arts published by Indiana University, Bloomington, prepared by Theodore Bowie. Price \$1.

The Prints of Harry Sternberg published by the University of Minnesota, listing Sternberg's complete body of graphic work from 1927 to 1956 totaling 202 prints, exhibited in the University Gallery, Minneapolis. This collection is the gift of Mr. and Mrs. Hudson D. Walker in recognition of almost a quarter-century of service by Mrs. Ruth Lawrence who retires at the close of this academic year as Director of the Gallery. Free on request.

Bay Printmakers Society Third National Exhibition of Prints (October 5-27, 1957) published by the Oakland Art Museum, Oakland, Cal. Free

HUMANITIES AND THE ARTS

The Ford Foundation Program in Humanities and the Arts is described fully in a booklet with that title, obtainable from the Foundation's Office of Reports, 477 Madison Avenue, New York 22, N. Y. In March 1957 the Ford Foundation began a program in the creative arts and combined it with activities in the humanities that had been under way since the end of 1955. Objectives of the new combined program are:

1. To prepare over the next two years a comprehensive study of the economic and social positions of the arts and of the artist in the United States today.
2. To stimulate the creative development of talented persons.
3. To support experiments, demonstrations, and studies that will help to clarify objectives, set standards, or open new avenues in the humanities and arts.
4. To support humanistic scholarship basic to the humanities generally rather than to specialized fields.

The exploratory phase of the current program is expected to occupy three to five years, and will depend heavily upon the participation of artistic, cultural, and community leaders in every region of the United States. Director of the program is W. McNeil Lowry.

PRINT WORKSHOP

The Pratt-Contemporaries Graphic Art Centre, 1343 Third Avenue, New York 21, N. Y., occupies a unique position in the print world. An extension of Pratt Institute, supported by a grant from the Rockefeller Foundation, it is designed to be of service to professional artists and advanced students. In a congenial atmosphere a faculty of distinguished artist-printmakers give instruction in all media of the graphic arts: lithography, etching, engraving, and woodcut.

The Centre is open Monday through Friday, 10 a. m. to 10 p. m. Mornings are reserved for workshop activities without supervision; afternoons and evenings for instruction. The printing of editions from plates, blocks, and stones is considered of great benefit to artists who have had trouble finding adequate printing facilities. Fritz Eichenberg is a co-director of the Centre, which is supported by an advisory board and a faculty comprising Seong Moy, Walter Rogalsky, Michael Ponce de Leon, and Andrew Stasik. Visitors are welcome.

SECOND INTERNATIONAL PRINT BIENNIAL IN YUGOSLAVIA

Mr. Gustave von Groschwitz, Senior Curator and Curator of Prints, Cincinnati Art Museum, reports that during the summer he visited 28 cities in 8 countries assembling the European section of the Fifth International Biennial of Contemporary Color Lithography. He also served on the Jury of Awards for the Second International Print Biennial at Ljubljana, Yugoslavia, which included over 600 prints from about 30 countries. Prizes in dinars were awarded to Henri Georges Adam, France; Zoran Music, School of Paris; Kiyoshi Saito, Japan; Jurgen von Konow, Sweden; Guiseppe Santomaso, Italy; Riko Debenjak, Yugoslavia. Honorable Mention went to: Edith Behring, Brazil; Jerome Kaplan, U. S. A.; Albert Kinert, Yugoslavia; Adam Marczinski, Poland; Harold Town, Canada; Gen Yammaguchi, Japan. Other members of the jury were: Giuseppe Marchiori, Italy; Jean Bourret, France; Bozidar Jakac, Yugoslavia, Zdenka Munk, Yugoslavia; Mieczyslaw Porebski, Poland. A fine illustrated catalog was published and Mr. von Groschwitz suggests that the Print Council would serve a useful purpose in making such catalogs available in America. (We shall try. Editor)

"There is a great deal of activity in prints in Europe," Mr. Von Groschwitz adds. "Prices for new publications by important artists are rising, and auction prices for 19th century prints are at new highs. In Paris more artists are turning to color etching, but how much of the work is done by the printer remains a constant problem. Europeans are still aware of the importance of contemporary black and white prints and new names are appearing on very promising work. Color lithography is flourishing but includes the inevitable proportion of mediocre items. The rapid growth of interest in prints is reflected in the establishment of new print shops and in new print rooms, such as the well-designed quarters at the Stedelijk Museum in Amsterdam.

"Among other important exhibitions were a comprehensive survey of Käthe Kollwitz in Krefeld, Germany; an immense exhibition of Nolde paintings and prints in Essen, Germany; and the Chagall retrospective at the Bibliotheque Nationale, Paris. A growing awareness of American prints is also developing; the American section from the Third International Biennial of Contemporary Color Lithography was shown in

France, Yugoslavia, The Netherlands, and is still in Germany. European collectors and museums are even beginning to purchase American prints, and more American exhibitions would be welcome in addition to those that have already been sent in the last few years."

CARL O. SCHNIEWIND 1900 - 1957

Mr. Carl O. Schniewind, Curator of Prints and Drawings at The Art Institute of Chicago, and a member of the Print Council's Board of Directors, died in Florence, Italy, August 29, 1957, while on a search in Europe for new works of art for the Institute's collections.

He was born in New York City, September 22, 1900, and educated in Europe, receiving his doctorate at the University of Heidelberg. He returned to the United States in 1935, when he was appointed Librarian and Curator of Prints and Drawings at The Brooklyn Museum. In 1940 he went to The Art Institute, Chicago, as Curator of Prints and Drawings. His great skill in selection, and his judicious advice to friends of the museum who wished to contribute, developed the print collection into one of the best repositories of 19th century French prints, especially complete in fine impressions of Toulouse-Lautrec and Daumier. Mr. Schniewind was not limited to one field of interest, however. Examples of great rarity and importance by the Italian and German schools of the 15th century, and a large number of Rembrandts of the finest quality also came into the collections during his curatorship.

In the field of modern art he brought in the German Expressionists, whose work had been sparsely represented. One of his most successful efforts and one that will be a lasting memorial to his patience and acumen is the collection of Gauguin woodcuts he gathered for the Institute, the best collection of these in existence.

MARGARET LOWENGRUND 1902-1957

Margaret Lowengrund, director of The Contemporaries, New York, and a member of the Print Council's Advisory Committee, died November 20, 1957 at Columbia-Presbyterian Medical Center. Noted for her lithographs, she had studied with Joseph Pennell and in Paris with Andre l'Hote, and had exhibited in Britain as well as the United States. During the '20s Mrs. Lowengrund served as an artist with The London Daily Express, later returning to this country to do an illustrated column "Sketches about Town" in The New York Evening Post. In 1955 she and several partners established the Graphic Arts Center. She also conducted art classes in New York and in Woodstock, N. Y., where she lived for ten years.

BOOKS ON PRINTS AND PRINTMAKING

Recently while visiting several colleges and universities we asked their librarians what books they have on prints and printmaking. We were surprised and disappointed to learn that most of these institutions have nothing in this field of art. For their consideration as future purchases we list here some books on this subject:

THE EXPRESSIONISTS: A Survey of Their Graphic Art, by Carl Zigrosser. 144 pp. Over 100 illus., 8 in color. 1957. George Braziller, Inc., 215 Fourth Ave., New York 3, N. Y. \$10.

BEN SHAHN: His Graphic Art, by James Thrall Soby. 139 pp.
125 reproductions, 8 in color. George Braziller, Inc. \$10.

GERMAN ART OF THE TWENTIETH CENTURY edited by Andrew
Carnduff Ritchie with text by Werner Haftmann (Painting), Alfred
Hentzen (Sculpture), and William S. Lieberman (Prints). Mr.
Lieberman covers prints by the German Expressionists. Museum
of Modern Art, 11 West 53rd St. New York 19, N.Y. 240 pp. 178
illus., 48 in color. Paper, \$4.75; hard cover, \$9.50.

MODERN JAPANESE PRINTS: An Art Reborn, by Oliver Statler.
209 pp. 100 illus. 1956. Charles E. Tuttle Company, Rutland,
Vermont. \$7.50.

NEW WAYS OF GRAVURE, by Stanley W. Hayter. A Practical Guide
to Line Engraving, Etching, Drypoint, Aquatint, Bitten Textures.
275 pp. 25 diagrams, 100 illus., 4 in color. 1949. Out of stock
but a new edition is contemplated in 1958. Pantheon Books, Inc.,
336 Sixth Ave., New York, N. Y. \$7.50.

THE BOOK OF FINE PRINTS, by Carl Zigrosser. An Anthology of
Printed Pictures and Introduction to the Study of Graphic Art in
the East and the West. 499 pp. Over 600 halftone illus. Crown
Publishers, Inc., 330 Fifth Ave., New York 16, N. Y. \$3.95.

MODERN PRINTS AND DRAWINGS, by Paul J. Sachs. A Guide to
a Better Understanding of Modern Draftsmanship. 1954. Alfred
A. Knopf, 501 Madison Ave., New York 22, N. Y. \$7.50.

MATISSE AND HIS PRINTS, by William S. Lieberman. 150 pp.
124 black & white illus., 8 pp. in full color. George Braziller,
Inc., 215 Fourth Ave., New York 3, N. Y. \$10. (Given award
by American Institute of Graphic Arts as one of the Fifty Best
Designed Books of 1956.)

**GERMAN EXPRESSIONISM AND ABSTRACT ART: The Harvard Col-
lections**, by Charles L. Kuhn. Introductory essay by Jakob
Rosenberg. 151 pp. 218 illus. Harvard University Press,
Cambridge 38, Mass. \$8.75.

MARC CHAGALL: His Graphic Work, by Hans Franz Meyer and
Han Bolinger. 117 illus. 4 color plates. A comprehensive
gathering of his graphic work. Harry Abrams, Inc., 10 East 40th
St., New York 16, N. Y. \$12.50.

PICASSO'S GRAPHIC ART: Fifty-five years of his Graphic Work.
168 plates, from the first etching in 1899 to his most recent
work. Etching, aquatint, drypoint, woodcut, engraving, monotype.
Harry Abrams, Inc., New York. \$10.

TEN YEARS OF AMERICAN PRINTS: 1947 - 1957, by Una E. Johnson.
A review of achievements in American printmaking during the
past 10 years, with notes on modern technics in printmaking. 48
pp. 38 black & white illus., 1 color reproduction. The Brooklyn
Museum, Eastern Parkway, Brooklyn 38, N. Y. \$1.

The books listed above may be ordered through your local bookseller
or from the publishers.

A new book by Gabor Peterdi on the technics of printmaking will go
to press by the end of this year.

COMPETITIONS

The Cincinnati Art Museum's Print Department announces that its Fifth International Biennial of Contemporary Color Lithography will be held February 28 - April 15, 1958. All entries are due by January 8. Original lithographs drawn by the artist himself and printed in at least two colors by hand, made during the past two years (January 1, 1956 to December 31, 1957) are eligible. Write to Print Department, Cincinnati Art Museum, Eden Park, Cincinnati 6, Ohio, for entry blank.

The 19th Annual International Exhibition of the National Serigraph Society will be held May 1 - 31, 1958 at the Meltzger Gallery, 38 West 57th Street, New York 19. Entries are due April 15. There will be 5 cash awards.

RENTAL EXHIBITIONS

"Print Exhibitions" is a newly formed group of artists, mostly young unknowns, who desire to exhibit and encourage sales of their work. They intend to circulate print and drawing shows to colleges, libraries, art centers, and museums. Ten exhibitions are offered for the next year, some educational in nature. All work is for sale at modest prices, with one-third to the exhibiting institution. Rental fee is \$40 for six weeks. For further information write to: Print Exhibitions, 1170 East 54th St., Chicago 15, Illinois.

Wayne Thieboud, Sacramento Junior College Art Department, is organizing small print exhibits to circulate to colleges and museums - about 25 prints, in a specially built case, in various mediums by a group of regional artists, many of whom have had national and international recognition. No fee is required except express charges. For information write to Mr. Thieboud or to Alicia M. Hook, Prints and Exhibits Librarian, California State Library, Sacramento, Cal.

Print Rental Service in Colleges and Universities

Syracuse University, according to word received from Laurence Schmeckebier, professor of Fine Arts and Director of the School of Art, has just begun the second semester of its print rental program involving the gift of 50 contemporary framed prints donated by the International Graphic Arts Society under a grant from the Rockefeller Foundation. The prints have received a most enthusiastic reception and have already stimulated various groups in the University to develop a similar rental collection for one of the recently completed men's dormitories. A new major in printmaking has been established under the direction of Prof. Emile Gele, painter and printmaker, formerly of the Cranbrook Academy of Art. New additions to the print collection include two lithographs by Otto Dixs, a new Picasso print, Ben Shahn's serigraph "Mine Building," and a Deshaies lithograph.

QUESTION: WHAT CONSTITUTES AN ORIGINAL PRINT?

The International Association of Plastic Arts, an artists organization affiliated with UNESCO, with headquarters in Unesco House, Paris, held its second congress in Dubrovnik, Yugoslavia, in September. On the agenda was a question concerning the number of prints pulled from stones, plates or woodblocks that may be considered originals. Mr. Henry Billings, who represented the United States Committee of the Association, in reporting the American viewpoint on this subject followed

the Council's suggestion and used the excellent article by Dore Ashton, published in the 1955 October issue of Arts, titled: "The Situation in Printmaking - Dubious practices in France threaten the international market and militate against the efforts of American printmakers to re-assert the concept of 'authentic'." Mr. Billings has promised to report to the Council the results of the congress discussions. This information will be passed along to our readers in the next issue of "News of Prints."

DIDACTIC EXHIBITION OF GRAPHIC TECHNICS: A Suggestion

The Southern Art Museum Directors Association, bringing together directors of museums of 11 states at its meeting this year in Gainesville, Florida, discussed the possibilities of a didactic exhibition of graphic technics, the consensus being that the complete handling of this subject is still unavailable. They have in mind a show of artistically topnotch prints, accompanied by an imaginative, three-dimensional display of tools, state-by-state proofs, photographs of artists at various stages of the work, etc. Diagrams of printing processes would also be included and historical examples. "Since few museum staffs can afford the time to do a capital job for a didactic or 'filler' show," writes Mr. Richard Hirsch, Chairman of the Association, "this is where the Print Council, teaming up with one of our circuiting agencies, could make a splendid contribution to public, museums, and printmakers in a single gesture, dramatizing the print media for several hundred thousand museum visitors a year. (Any takers on this? "Barkus is willing!" Editor) Mr. Hirsch continues, "I suggest also that an economy 'package' be placed on the road at the same time, preferably in many copies, in order to serve more exhibitors concurrently. . . . Jay Broussard, Art Commissioner of Louisiana, is doing a wonderful job in this special field of the small package show for repeated regional showing. His technics could be duplicated." Those who wish to pursue this topic further are urged to communicate with Richard Hirsch, Director, Pensacola Art Center, Pensacola, Florida.

PERSONNEL CHANGES

Dr. Paul Kelpé, formerly of the University of Texas Art Department, has joined the faculty of the Department of Art, Howard University. He will teach courses in the History of Art and in painting. Dr. Kelpé, formerly secretary of the abstract artists of America, is also a printmaker.

Reginald H. Neal, the country's most noted expert on lithographic printing and a former member of the University of Mississippi's art department is now professor in the Art Education Division of the State University Teacher College, New Paltz, N. Y.

THE PRINTS ROOM: ITS HISTORY, ITS COLLECTIONS, ITS SERVICES

The acquisition of prints in all media was started by the California State Library in 1910 with the purpose of building up a collection of fine examples of the graphic arts from the earliest print making to the present time. These were to be available for study and, when a gallery could be provided, for exhibition. Collecting work by California artists was stressed but prints from all countries are in the collection. In July 1928 the State Library moved into its new quarters. The Prints Room is 90 by 36 feet on the 4th floor. Walls and storage cabinets are of paneled gum wood with 55 locked glass exhibition cases above the storage cases on three sides of the room.

The first exhibition, color prints by California artists, was shown in October 1928. Since then exhibits have been changed monthly and have varied in character. Some are from the permanent collection and others are invited from print societies, collectors, and artists. During the past ten years in July the local art association, Northern California Arts, has sponsored a regional juried show of prints, drawings, and fine art crafts. The Library's collection of books on prints and printmaking as well as the recent issues of art magazines are housed in the Prints Room and are available both for study and circulation. Of special interest is a group of engravings done in Mexico during the 18th and 19th centuries, and lithographs done about the middle of the 19th. Very little is known of these early engravers and practically nothing about them is available in English.

At present there are over 5100 prints in the collection, valued at well over \$100,000. Most of these were acquired by purchase but the State Library has received many gifts from artists and print societies. The original prints are not circulated generally but are occasionally lent to other galleries. They are available for study in the room and are used extensively to illustrate gallery talks and in the explanation of the print processes.

NEW! A FILE OF ALL KNOWN USA PRINTMAKERS

The Council has compiled for the first time--and aspires to keep up to date with the cooperation of all concerned--the names and addresses of all known graphic artists living in the United States. This file consists of approximately 3800 cards. They are available to members of the Council who may wish to use them by having them copied at a New York lettershop.

CURRENT EXHIBITIONS OF GRAPHIC ART FOR WORLD TRAVEL UNDER SPONSORSHIP OF USIA FOR THE OVERSEAS PROGRAM:

1. Fifteen sets of the exhibition "American Serigraphs and How They are Made and Commercial Applications of the Silk Screen Printing Process" containing educational display, have been touring Africa, Asia, Europe, Latin America, and the Near East since 1955 - prepared by the National Serigraph Society under the direction of Doris Meltzer.
2. "Fifty Years of American Graphic Art" loan exhibition of 50 prints, 50 drawings, and 50 watercolors from major museum and gallery collections, including The National Gallery of Art, Rosenwald Collection, The Fogg Art Museum, The Metropolitan Museum of Art, and others. Opened October 1956 at the Museum of Decorative Arts, Ghent, and has since been shown at Palazzo Strozzi, Florence; Sala Napoleonica in Piazza, San Marco (sponsored by Ente Biennale, Venice); The National Gallery of Modern Art, Valle Giulia in Rome; Athens; The Hague; Belgrade, and will be shown in the provincial museums of France, November 1957 - June 30, 1958. The illustrated catalog is translated into four languages. The exhibition was assembled by Doris Meltzer for the Overseas Program of USIA.
3. 1000 prints, drawings, and watercolors by contemporary Americans have been purchased in 1957 by the USIA for permanent educational display in United States buildings abroad. All pictures were assembled by Doris Meltzer from artists throughout the United States for selection by the USIA.

RE: "POSITIONS OPEN"

Museums, galleries, colleges, and other institutions which may have available positions suited to our readers are invited to send descriptions of such jobs to the Council's office for listing in the next issue of "News of Prints."

IN LIGHTER VEIN . . .

In a review of a print exhibition which appeared in a recent issue of one of the leading art magazines we were startled to read this evaluation of new woodblock prints by an American artist: "His black and white woodblock print (title) is a remarkable etching." Knowing that particular woodcut, we thought: It is, indeed! Since then we have discovered to our amazement that the magazine's reviewer did not know that there is a difference between a woodcut and an etching and had a vague idea that a woodcut is etched.!!?!? The artist in question told us that this is the first time his work has been mentioned in an art magazine and he has given the clipping a separate page in his scrapbook.

That educational activities by the Print Council are badly needed is confirmed by an incident reported by the membership secretary of the International Graphic Arts Society. A lady visitor, apparently very well-to-do, at the IGAS exhibition made a brief examination of the prints on display and then announced, "These are the things The New Yorker recently wrote about. I would like to buy the original of this one." The person in charge started to explain the nature of a print but was soon interrupted. "No, no! These things that you handle are on paper and I don't want to have anything on paper. I want the real thing -- real oil on linen, you know." After several attempts to explain that a woodcut is an original, but to no avail, it was suggested that the visitor look around at Knoedler's.