



Print Council of America
50th Anniversary Celebration

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*with an essay by Trudy V. Hansen
and reminiscences of Trustee members*

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Print Council of America extends thanks to countless members who worked diligently on various
aspects of this 50th anniversary publication, and in particular to: Barbara Butts, Eric Denker,
Richard S. Field, Gillian Forrester, Trudy V. Hansen, Elisabeth Hodermarsky, Nadine Orenstein,
Sue Welsh Reed, Stephanie Stepanek, and Andrew Stevens.

Cover photograph by Carl Zigrosser picturing participants at a conference at Alverthorpe Gallery in
Jenkintown, Pennsylvania, September 1956, out of which grew the Print Council of America. Standing
left to right: Jakob Rosenberg, Albert Reese, Doris Meltzer, Bertha Wiles, Henry P. Rossiter, Lessing
J. Rosenwald, Adelyn D. Breeskin, Paul J. Sachs, Arthur W. Heintzelman, Carl O. Schniewind, and
Vernon Bobbitt. Seated: Martha Dickinson, Grace M. Mayer, Louis E. Stern, Una E. Johnson, Kneeland
McNulty, Bertha von Moschzisker, Robert M. Walker, Feice Staempfle, Alice Parker, Gustave von
Groschwitz, Karl Kup, Benton Spruance, and Theodore J. H. Gusten. Reprinted from Zigrosser's
privately published memoir, *My Own Shall Come to Me* (Casa Laura, 1971).

The Early Years of the Print Council of America: 1956–1972

by *Trudy V. Hansen*

Introduction

The formation of the Print Council of America reflects an impressive history of friendships, of shared passions for prints, and a record of spirited advocacy on behalf of artists and an art form. As the Council marks a half-century, no founding members remain to tell the stories of the first meetings. Over the years, the Council has grown and evolved, reflecting tremendous expansion in the fields of print curatorship, scholarship, and museum practice. What has remained constant, even as the definition of a print has continued to evolve, is the spirit of camaraderie among members and an overwhelming generosity and enthusiasm for sharing knowledge and expertise with wide-ranging groups and individuals interested in prints.

Fascinating details of the early years of the Council may be entirely unfamiliar to most current members. Many early Trustee members are well-known for their keen connoisseurship and extraordinary accomplishments in building museum collections. Some are known for seminal studies of an artist's oeuvre, for surveys of the prints of historical periods and geographic regions, and for guides to printmaking styles and techniques. Others organized groundbreaking exhibitions and introduced the possibilities of printmaking to many of the greatest artists of our times as well as to general audiences and young print collectors. Still other early members, however, are remembered today primarily by their successors in print rooms across the country, or by the individual collectors who built superb print collections based on longstanding relationships. Many of the first projects of the Council were the result of collaborations among the directors, today known as Trustee members, and with

artist and dealer advisers as they worked to raise visibility for printmaking and promote the study, appreciation, and collecting of prints of all types.

The information following is based primarily on records of the Council's early years that are preserved at the Archives of American Art in Washington, D.C.¹ Material preserved in the archive is wide-ranging. Early organizational materials, including the bylaws, application for certification, and minutes of Board meetings, annual meetings, and advisory committee meetings, document organizational evolution. There is correspondence among members of the Board and various Trustee and advisory committee members. Folders of correspondence detail proposed and realized projects with government agencies, foreign organizations, the press, artists, and dealers, and with members of the general public seeking advice of all types regarding prints. Records detailing exhibition projects and publications yield further insights into activities, as do files documenting the operation of the Council's New York office and its activities. Copies of early pamphlets, newsletters, exhibition catalogues, membership invitations, etc., also help to document and illuminate Council activities.

Other sources, as noted, have also revealed important information, particularly the published recollections of Carl Zigrosser.² Countless sources have yet to be mined before the full story can be told. In addition to the Print Council archives, the Archives of American Art currently preserves the papers of print curators, artists, dealers, and collectors who played key roles in

Print Council activities in the 1950s, 1960s, and early 1970s. The papers of Joshua B. Cahn, for example, will help clarify the Print Council's involvement in advancing legislation surrounding fraudulent print practices. Major museums and university libraries house the correspondence and records of additional past members. Periodicals such as *Art in America*, *Arts*, the *College Art Journal*, and *ArtNews*, among others, also document Council activities. Reviews of the national print exhibitions mounted by the Council in 1959 and 1962, reviews of PCA publications, general interest articles, and announcements and advertisements for the Print Council's general membership program are included in copies and reprints, or reported in annual meeting minutes. Finally, the creation of a comprehensive listing of PCA publications, beginning with its first *News of Prints* newsletter in December 1957, would also present a more accurate picture of the vibrant and active organization. As PCA members and others continue to research the explosive growth of interest in prints and printmaking during the mid-20th century, many paths will lead back to the people and projects of the Print Council of America.

Beginnings

Impetus for the formation of an organization with a mission to "foster the creation, dissemination, and appreciation of fine prints, old and new" rests with the spirit and tireless efforts of Lessing J. Rosenwald (1891–1979). As a world-class collector and scholar of prints, drawings, and rare books, and as a philanthropist whose wisdom, enthusiasm, and generosity were well-established long before the 1950s, Rosenwald had broad interests and associations in the print world.³ From the time he began collecting prints in the mid-1920s, his goal was to study and share the works that he purchased with both the schol-

arly world and the general public. Rosenwald and his wife, Edith Goodkind Rosenwald, had broad civic and cultural interests, and both were active in numerous causes and organizations. It was, however, Lessing Rosenwald's love of the graphic arts, and his desire to bring together like-minded individuals from across the country to become active advocates for prints, that enabled the Print Council to flourish. For decades, Rosenwald had freely lent prints for exhibitions and gifted masterpieces to a number of institutions. He also made his collection available for study in a professional setting that would be emulated by many museum print study rooms.⁴ His enduring friendships with curators, dealers, and artists reflected a tireless intellectual curiosity and a deep respect for print professionals. For more than twenty years, his patronage allowed the creation and growth of the organization.

Discussions leading to the formation of a non-profit organization began as early as 1953. Initially, talks included curators, collectors, dealers, artists, and art critics, many of whom had gathered in New York in the summer of 1954 to "discuss the possibility of establishing a National Print Council to further the interests of prints and print collecting."⁵ Carl Zigrosser described a second meeting in September of 1954 and noted the concerns of curators present that the organization might become overly concerned with "commercial" interests. At a third meeting on November 18 at Alverthorpe, Rosenwald's estate and gallery in Jenkintown, Pennsylvania, Zigrosser made a case for curatorial leadership of the group. Tensions that focused on who should belong to and lead the organization became apparent, and several individuals who had participated in these first discussions left the group.⁶

No formal organizational meetings were held in 1955, but behind-the-scenes work continued as the first certificate of incorporation and bylaws were drafted by Joshua Binyon Cahn, the lawyer and collector who would act as the Print Council's legal advisor until approximately 1990. As planning for

an organization continued, Rosenwald also enlisted the advice and support of individuals whose contributions were fundamental to its success. Carl Zigrosser, then living in Philadelphia, was among the key figures. Rosenwald, who served as a Trustee of the Philadelphia Museum of Art during the tenure of Fiske Kimball, had been instrumental in bringing Zigrosser from New York in 1941 to head the museum's Department of Prints and Drawings. After his years at Keppel and Company (1912–1919) and the Weyhe Gallery (1919–1940), Zigrosser's circle of friends, colleagues, and former clients included artists, curators, collectors, dealers, critics, and countless writers, musicians, dancers, and actors. Elizabeth Mongan, who had been selected and trained to become the first curator of the Rosenwald collection by Rosenwald's childhood friend Paul J. Sachs at the Fogg Art Museum at Harvard University, was also instrumental in early organizational activities.

By mid-1956, seven charter members ("Incorporators") signed the original documents establishing the National Print Council: the name would be amended to the Print Council of America in August before the first formal meeting of the group in September of 1956.⁷ This meeting was again held at Alverthorpe and took the form of a two-day conference on September 21 and 22. On the first day, several of those who had been asked in advance by Rosenwald to serve as directors (today called Trustee members) were present, and included Una Johnson, William Lieberman, Carl O. Schniewind, Jakob Rosenberg, Paul J. Sachs, Karl Kup, Alice Parker, Arthur W. Heintzelman, Henry P. Rossiter, Louis E. Stern, Robert M. Walker, A. Hyatt Mayor, Gustave von Groschwitz, Elizabeth Mongan, Adelyn Breeskin, and Zigrosser. Leona Prasse was present to represent Henry Sayles Francis (she was later invited to become a member). Joshua Cahn and Theodore Gusten were present by invitation and would serve as *ex officio* members from that point onward.⁸

The first meeting agenda included the election of the board of directors by the seven charter members, the election of officers, and the ratification of the bylaws. The first officers were Lessing J. Rosenwald, who was elected President (a position he would hold until 1968), Carl Zigrosser as Vice President, Adelyn Breeskin as Secretary, and Hudson D. Walker as Treasurer. Theodore J. H. Gusten was appointed Executive Secretary, charged with establishing an office for the Council in New York (the articles of incorporation had been filed in the State of New York).⁹ Several additional individuals who could not be present were also added to the membership roster, including Henry Sayles Francis, Bartlett Hayes, Jr., Harold Joachim, Grace McCann Morley, John S. Newberry, John Rewald, and James Thrall Soby. A letter written by Rosenwald, dated August 14, 1956, noted that he had also asked Irene Lagorio, Nelson A. Rockefeller, and Mrs. John D. Rockefeller to join but they declined.¹⁰

On the second day of the conference, the group was joined by Vernon Bobbitt, Martha Dickinson, Margaret Lowengrund, Grace Mayer, Doris Meltzer, Kneeland McNulty, Albert Reese, Heinrich Schwarz, Benton Spruance, Felice Staempfle, Bertha von Moschzisker, and Bertha Wiles, many of whom would become active as non-Trustee members on dealer, artist, print workshop, and membership advisory committees. Discussions centered on topics including "the lack of recognition of printmaking as a creative medium, the plight of the contemporary printmaker, the confusion between the original and the reproduction, the confusion in general regarding standards of quality in both old and new prints, and the lack of publications devoted to the graphic arts."¹¹ It was decided that activities should focus on areas that would "benefit the contemporary American artists" and projects that would have educational and informational objectives. Trustee membership was defined in the by-

laws and reserved specifically for those who were not involved in the sale of prints. After this first meeting, nominations for Trustee membership were proposed at Executive Committee meetings and approved at the annual meetings beginning with the first annual meeting, which was held at the Guest House of the Museum of Modern Art on April 26, 1957. The organization received tax-exempt status as a nonprofit organization in 1958.

Committees were also established at the September 21 meeting, including an Executive Committee, Finance Committee, Exhibitions Committee, Publications Committee, a Print Clubs, Art Schools and Colleges Committee, a Membership Committee, a Publicity Committee, an Artist Advisory Committee, and a Dealer Advisory Committee. Trustee members held annual meetings and semi-annual Board meetings at Alverthorpe and at the museums of Trustee members, and committee meetings were scheduled as needed. Some Trustee members, especially Board members, were deeply involved in Council activities during the early years. Other Trustee members, just as today, were occupied with curatorial and administrative duties in their respective museums and were active primarily through the annual meetings, in hosting Print Council exhibitions and meetings, and by contributing to PCA publications.

The Manhattan office served as the hub for most of the Print Council's public activities from September of 1956 until 1973. Organizational meeting minutes for September 21, 1956, note that Theodore Gusten's part-time salary for the first year was set at \$5,200. There was also a full-time secretary. Gusten prepared estimated budgets for the first two years of the New York office operation of \$17,500 and \$14,000 respectively. Correspondence between Gusten, Cahn, and Rosenwald detail the selection and rental agreements for the first PCA office at 527 Madison Avenue, Room 311. More mundane notes

and memos detail regular office and shipping expenses and activities. Print Council of America stationery lists at least two subsequent offices for the organization prior to 1973.

The Tale of Two Memberships

Numerous projects were in planning stages even before the Council's formation, as can be seen in Rosenwald's letters and reports, in early meeting agendas and minutes, and in reports and memos sent from Gusten in New York.¹² The intent to serve as an organization with a public component, and particularly as an organization that welcomed the participation of other print professionals including artists and dealers, was present from the outset. The Membership Committee, initially chaired by Bertha von Moschzisker,¹³ began meeting in 1956 to discuss general membership categories that included dues-paying categories for artists, print collectors and other individuals, dealers, teachers, museum curators, universities, colleges, print clubs, print workshops, and other educational institutions. Plans were approved at the first annual meeting, and at the end of 1957, membership mailings were sent to approximately 5,000 names. Advertisements were placed in the March issues of *ArtNews*, *Arts*, *Atlantic Monthly* and in the Spring issues of *Art in America*, *American Artist*, the *Saturday Review*, and elsewhere. These efforts resulted in 314 paid memberships by the date of the second annual meeting in 1958, with memberships comprised primarily of artist members.¹⁴ Joint ads with print dealers continued through 1960. Yellowed index cards bear names and the dues records of Albee, Albers, Alps, Baskin, Gwathmey, Landau, Lowengrund, Margolies, Moy, Peterdi, Pozatti, Shahn, Spruance, Summers, Uchima, Wayne, and scores of other artists.¹⁵ The names of collectors and dealers who subscribed to membership would also be familiar to many. Individual subscriptions arrived from across the country, and art schools,

small museums, and galleries also joined and maintained multi-year institutional memberships. During the first fifteen years of the Council, notices of dues, membership invitations, and letters to current and prospective members were regularly written by both Lessing Rosenwald and Theodore Gusten. The "public" membership would increase steadily through 1972, when non-Trustee memberships grew to 570 individuals and institutions.

No meetings or other gatherings or events were ever held for non-Trustee members. Benefits of membership included complimentary copies of print publications, regular issues of *News of Prints* and a *Prints Exhibitions Calendar*, brochures including a *List of Graphic Arts Workshops* and a *Directory of Sources for Traveling Exhibitions of Prints*, a *List of Films on Prints and Printmaking*, *Holdings in Institutions in the U.S. of Prints by Munch, Klee, Hopper and Villon*, *Some Books on Fine Prints and Printmaking*, and mailings and memos describing special Council projects. The public membership gave the Council support to organize and circulate exhibitions designed to raise awareness of prints from every period and to support the growing field of contemporary printmaking and American artists. All of the mailings, including complimentary copies of many print catalogues furnished by Lessing Rosenwald and the museums of Trustee members, were shipped from the New York office and eventually numbered in the thousands.¹⁶ Alphabetical correspondence files contain letters from all membership categories, as well as from non-members who wrote to ask about prints they were trying to identify or authenticate. While Gusten answered general queries via mail, telephone, and for the occasional drop-in visitor, his responses often contained referral information for specialists (curators, scholars, and dealers) in various fields. Gusten prepared detailed reports that were submitted each year at the annual meetings, and the volume of activity surrounding the New York office is impressive.

Projects, Publications, and Advocacy

Publications, exhibitions, and a variety of print advocacy projects figure prominently throughout the minutes, memos, and correspondence of the early years. Some of the projects came to fruition; others did not. For several years, for example, attempts were made to secure a publisher for a *Print Annual* or *Yearbook* that would contain articles on wide-ranging print topics. While that project was never realized,¹⁷ newsletters, calendars of exhibitions, and other informational publications were generally published in editions of 1,500 and distributed broadly during the first years of operation. Preparation of a comprehensive listing of publications and projects is yet to be undertaken; however, mention of just a few projects suggests the level of activity and commitment of early members.

A major project proposed at the first meeting in 1956 entailed the organization of two contemporary exhibitions highlighting the work of American printmakers. The exhibitions, and accompanying catalogues, were realized in *American Prints Today—1959* and *American Prints Today—1962*. The exhibition plan was ambitious. In 1959, two identical exhibitions of sixty-two prints representing fifty-five artists (chosen from 2,000 submissions created by more than 600 American artists between 1956 and 1958 by a jury that included Una Johnson, William Lieberman, and Carl Zigrosser) each traveled to eight museums across the country. A third set of the prints had been purchased by Hudson D. Walker; this set traveled to museums in France under the auspices of the Overseas Program of the United States Information Agency and later to museums in Canada before being gifted to the Walker Art Center in Minneapolis. Another complete set was purchased for the permanent collection of the National Gallery of Art; this set was also circulated under the auspices of the Smithsonian Institution Traveling Exhibition Services (SITES).

Four cash prizes were awarded,¹⁸ an estimated \$24,000 in sales by individuals and institutions was realized, and by the end of April 1960, a total of 6,350 catalogues had been sold through participating museums and the Council's office. The *American Prints Today—1962* exhibitions were increased by eight museums (a third identical set of prints), bringing the number of official venues to twenty-four. While critical response from the media, artists, and curators was decidedly mixed, there was general consensus that most of the objectives of the project had been achieved. After much discussion, it was decided that the Council could not undertake such a large project every three years, although it did continue to work on a regular basis with the USIA and other organizations to help organize both contemporary and historical exhibitions.¹⁹

The leadership of the Council was also successful in securing outside financial support for several projects, most notably from the Old Dominion and Avalon Foundations (the two foundations would merge as the Andrew W. Mellon Foundation in 1969). The foundations provided \$26,700 in funding for *American Prints Today—1959*. In the same year, they also awarded the Print Council grants to establish two fellowships for the training of print curators, a project organized in conjunction with the National Gallery of Art. At the request of Lessing Rosenwald, the fellowships were designated the Paul J. Sachs Fellowships; the first two recipients selected were Norman W. Canedy and John F. Wright. The Foundations also provided financial support for the exhibition and publication of *American Prints Today—1962*. Finally, in June of 1968, the two foundations provided \$50,000 in support of the oeuvres catalogue project.

In a more entrepreneurial vein, the PCA worked with ten museums in 1957 to arrange for the sale of original prints by American artists at museum sales desks. A committee comprised of PCA Trustee members Elizabeth Mongan,

Robert Walker, and A. Hyatt Mayor selected seventeen prints from ninety-two submissions, and multiples were sent to each museum. A photograph of a prototype *Print Council of America* print bin is included in the archives, shown with a detail of Leonard Baskin's iconic *Man of Peace* of 1952. A project summary prepared by Theodore Gusten, included with annual meeting minutes for 1958, detailed the prints that were sold and reported comments from participating museums. The project did not result in significant sales and was discontinued after 1958.

The proposal for a national Print Selection Center, first suggested in 1959, was another project that engaged lively debate. The idea was not a new one; in 1958, the American Federation of Arts published a small booklet titled *The Museum and the Artist* which addressed the economic and logistical challenges of selecting prints for exhibitions.²⁰ In short, the Print Council discussions centered on a plan to help relieve artists and museums from the time and costs involved in submitting and jurying prints for numerous exhibitions. By 1959, there had been discussion of expanding the Council's office and operation in New York, and it was suggested that the Print Council could serve as a clearinghouse in which artists would be able to submit up to four prints per year from which curators could make selections for their exhibitions. Artists were polled and although more than 700 responded favorably, at least sixty-six artists and several curators wrote voicing strong disapproval. By the end of 1961, it was decided not to pursue the project and to focus instead on other issues and projects.

Educational and advocacy goals merged with the publication of *What is An Original Print?* in 1961. Edited by Joshua Cahn, the purpose of the publication was to establish a definition for originality as it related to printmaking and provide basic standards of artistic and trade practices.²¹ The pamphlet's introduction written by Rosenwald makes clear the collaborative nature of the project as he described the participation of the noted art historian

and critic Dore Ashton²² and numerous dealers and artists. *What is An Original Print?* was widely distributed; it was revised and reprinted on at least two occasions in 1964 and 1965. In 1968, minutes of the annual Board meeting noted that another reprinting of 9,500 copies was under way and would bring the total number of copies printed to 72,500. This project was supplemented by a Print Council "Dealer Certification Program" for three years during 1964–1966 in which standards and practices were outlined and published by the Council. A brochure was printed in November 1964 and titled "Print Dealers and Art Galleries in the U.S. who have subscribed to Standards formulated by the Print Council and have pledged to abide by them." The initial brochure listed the names of ninety-nine dealers who had "taken the pledge." By 1966, a revised listing contained 125 names. Dealer certification, which included laminated plaques, a membership certificate signed by Lessing Rosenwald, and cards and print labels that could be provided to clients, was discontinued in 1966 when the Council officially withdrew from all activities related to the marketing of prints.²³ It should be noted, however, that four new members were added to the Dealers' Advisory Committee in 1966, with Sylvan Cole, Allan Frumkin, O.P. Reed, and Walter Schatzki joining Peter Deitsch, Lucien Goldschmidt, Robert Light, William Schab, and Herman Wechsler.

The Council's efforts to combat fraud in the print marketplace were recognized in March of 1967, as the members of the *Chambre Syndicale de l'Estampe et du Dessin* in Paris voted to make the Print Council an honorary member of their organization. This was not the first award that the Council had earned for international activities. In March of 1965, the U.S. Information Agency awarded a Distinguished Service Citation to the Print Council of America, "in recognition of outstanding service in advancing understanding and good will between the people of the U. S. and the peoples of all other countries."²⁴

During the late 1960s, the Council's focus began to shift toward scholarly publications. Egbert Haverkamp-Begemann first proposed, at the 1966 annual meeting, that the organization publish a checklist of oeuvres catalogues of European and American printmakers. A detailed plan for this project was formulated by 1968, and efforts to secure funding for the project began. By 1970, a natural changing-of-the-guard and discussions about the future direction and projects of the Council continued. Lessing Rosenwald had resigned as President in 1968 and was awarded the title of Honorary President for Life. Carl Zigrosser retired in 1972 and moved to Switzerland; the Council likewise awarded him the designation of Honorary Member for Life. By 1972, it was agreed that changing technologies, definitions, and attitudes about printmaking made it unnecessary to consider revising and reprinting *What is An Original Print?* When Theodore Gusten retired as Executive Secretary of the Council at the end of 1972, Lessing Rosenwald wrote a letter to then-President Egbert Haverkamp-Begemann in which he outlined the ways he felt that the Print Council had fulfilled the goals outlined in its original mission.²⁵ With characteristic thoroughness, he detailed publication projects that should continue and made recommendations for the closing of the New York office and disposition of records and physical property. He stated his intention to continue support for the organization and strongly advised that no dues be required of Trustee members (dues were not charged to Trustee members until 1980).

Special arrangements were made to hold the Print Council's 1973 annual meeting in January, in order to accommodate a farewell dinner for Theodore Gusten before he moved back to Amsterdam in February. The 1973 annual meeting minutes, dated January 27, officially recorded the revised vision for the organization:

1. To hold annual meetings at which, in addition to matters of business, topics of common interest will be discussed, with or without the assistance of outside speakers.
2. To foster publications of interest to the study and care of prints.
3. To disseminate among its Trustee members information that may be of interest to them.
4. To support the study, preservation and care of prints in whatever way the Trustee members consider appropriate.²⁶

Many external factors also supported the Print Council's shift from a multifaceted operation to a more scholarly professional organization. Paul Cummings founded *The Print Collector's Newsletter* in 1969 and the publication, which in 1996 changed its name to *On Paper*, became a major vehicle for publishing articles about exploring all aspects of printmaking. It also provided a far broader audience with news and reviews of exhibitions, new editions, scholarly articles, and a wealth of other topics. Concerns surrounding fraudulent practices in the print marketplace were aired in general magazines and newspapers and addressed by the court systems in various states beginning in 1969 and lasting through the 1970s.²⁷ The growth of print workshops and publishers also encouraged a growing professionalization of the field, as guidelines first identified by the Print Council became standard practice. And, of course, with Lessing Rosenwald's death in 1979, the primary source of annual funding for the organization ended. These, along with other factors, were addressed and the organization moved forward.

Conclusion

It is hoped that this brief overview of the early years of the Print Council will spur additional efforts to document the entire history of the orga-

nization. Many of the curators and print scholars active in the Print Council of America today are very familiar with the organization's more recent history and its equally significant accomplishments after 1972. It may be difficult today to imagine the diverse activities and issues that the Council members engaged in during the early years of the organization. However, it was the enthusiasm, dedication, and willingness of our founders to make bold efforts on many levels that have resulted in an exponentially greater "appreciation for fine prints, new and old" today that would, most likely, make them all very pleased.

Notes

¹ In 1981, PCA co-Presidents Sue Welsh Reed and Andrew Robison deposited thirteen boxes of papers relating to the formation and business operations of the Print Council of America at the Archives of American Art in Washington, DC. In 1993, Jay Fisher, also a former President of PCA, donated 14 issues of the Council's Newsletter dating from 1980 to 1993. In 2005, former Print Council President Marjorie Cohn deposited additional records. The latest addition to the Print Council archives has not been cross-referenced or added to the AAA finding aids as of this writing. Records beginning in 1955 include legal documents, Board, Annual Meeting, and committee minutes, extensive national and international correspondence, agendas, reports, records of non-Trustee membership, project files, selected PCA publications, card files on printmakers, print clubs, financial records, special project files, copies of advertisements, and materials relating to the Council's dealer certification project. A memo from Theodore Gusten to Rosenwald and then-President Egbert Haverkamp-Begemann in early 1973 suggests that additional records for the Council's New York office were either sent to Alverthorpe or put into storage (Archives of American Art, Print Council of America Papers, Box 1).

² A chapter describing the founding of the Print Council can be found in Carl Zigrosser, *A World of Art and Museums* (Philadelphia: The Alliance Press, and London: Associated University Presses, 1975). This volume is described by the author as a continuation and companion volume to *My Own Shall Come to Me*, Zigrosser's privately published memoir (Casa Laura, 1971). Zigrosser's papers, with material dating from 1891 to 1971, are housed at the University of Pennsylvania, Special Collections, Van Pelt Library. The papers are

also available through the Archives of American Art, Carl Zigrosser Papers, microfilm reels #4612-4674.

³ For a profile of Lessing Julius Rosenwald and an introduction to his collection and the remarkable gallery at Alverthorpe, see Ruth E. Fine, *Lessing J. Rosenwald: Tribute to a Collector* (Washington, DC: National Gallery of Art, 1982).

⁴ Alverthorpe Manor, the Rosenwald estate on the outskirts of Philadelphia in Jenkintown, PA, was gifted to Abington Township in 1969 and is currently the Abington Art Center and Sculpture Garden. Alverthorpe Gallery and its collections benefited from the stewardship of several Print Council members beginning with Elizabeth Mongan in 1937. Her successors included Richard Field, Alan Shestack, and Ruth Fine, who oversaw the transfer of the bulk of the collection to the National Gallery of Art after Rosenwald's death in 1979.

⁵ Zigrosser, *A World of Art and Museums*, 294.

⁶ *Ibid.*, 295. According to Zigrosser, those present in addition to Rosenwald, Zigrosser, and Elizabeth Mongan, included Una Johnson, Martha Dickinson, Doris Meltzer, Margaret Lowengrund, Adelyn Breeskin, Georges Braziller, Irvin Haas, Jonathan Marshall, Friedman (?), Theodore Gusten, Albert Reese, Gustave von Groschwitz, William Lieberman, and Benton Spruance.

⁷ The Incorporators were Lessing J. Rosenwald, Carl Zigrosser, Elizabeth Mongan, Adelyn Breeskin, Una Johnson, Gustave von Groschwitz, and William Lieberman.

⁸ Although there was no formal association, the Print Council of America's relationship to the International Graphic Arts Society bears further study. The Society was an organization formed in 1951 with a mission to promote American printmaking and printmakers. Joshua Binyon Cahn served as President and Vice President of IGAS and Theodore J. H. Gusten as Executive Director and Vice President for several years in the 1950s and 1960s; a copy of the bylaws of IGAS located in the Print Council Papers (Box 1) was used by Cahn to draft the Print Council's bylaws. The archives of IGAS are also held in the Archives of American Art, deposited by gallerist Eva Lee and Cahn in 1973 and 1978, respectively. In the Winter/Spring of 2007, an exhibition of IGAS prints was organized by the Syracuse University Art Galleries. A brochure based on the exhibition is forthcoming (electronic correspondence between author and A. Bair, Syracuse University Art Galleries, January 26, 2007, and February 6, 2007). While the activities of IGAS centered on the publication and sales of prints through a subscription program, it also engaged in activities, such as a Print Rental Program, with the goal of educating young people about prints and creating a new generation of print collectors. With support from the Rockefeller Foundation, IGAS set up a pilot program at Wellesley College, Syracuse University, the University of Minnesota, Sarah Lawrence College, Indiana

University, and Brown University in 1956, a program that expanded to twenty-five schools through 1958 (see Theodore J. H. Gusten, "The IGAS Print Rental Program," *College Art Journal* 17, no. 4 (Summer 1958): 418-21).

⁹ Archives of American Art, Print Council of America Papers, Box 1.

¹⁰ Letter dated August 14 (Archives of American Art, Print Council of America Papers, Box 1); another letter, dated August 30, 1956, sent to Arthur Heintzelman by Lessing Rosenwald, noted that these three individuals had replied that they could not serve (copy of letter supplied by Sinclair Hitchings, from Print Council materials on file at the Boston Public Library).

¹¹ Lessing J. Rosenwald, "The Print Council of America," *Prints: Thirteen Essays on the Art of the Print*, ed. Carl Zigrosser for the Print Council of America (New York: Print Council of America and Holt, Rinehart and Winston, 1962), ix.

¹² Archives of American Art, Print Council of America Papers, Box 5 (meeting minutes).

¹³ Bertha von Moschzisker was the director of the Philadelphia Print Club, today the Philadelphia Print Center.

¹⁴ Archives of American Art, Print Council of America Papers, Box 11.

¹⁵ *Ibid.*

¹⁶ *Ibid.* (mailings folder). Among the titles sent to members were copies of *The Florentine Fior di Virtù of 1491*, *The Art of William Blake*, the *Rosenwald Collection*, *An Exhibition of Recent Acquisitions, Five Centuries of Printmaking*, *First Century of Printmaking*, *Drawing Masterpieces*, *Woodcuts and Wood Engravings* (H. A. Mueller), *Callot and Daumier* (A. Hyatt Mayor), *American Prints Today—1959*, *American Prints Today—1962*, and *What is An Original Print?*, ed. Joshua B. Cahn (New York: Print Council of America, Inc., 1961, rev. 1964).

¹⁷ Thirteen of the essays originally intended for the journal were selected by Carl Zigrosser for the Print Council of America and published as *Prints: Thirteen Essays on the Art of the Print* (see n. 11). Folders detailing the potential articles, format, editorial policy, and other information for the proposed *Yearbook* can be found in the Archives of American Art, Print Council of America Papers, Box 9.

¹⁸ Edmond Casarella, Antonio Frascioni, Misch Kohn, and Carol Summers were recipients of the 1959 prizes.

¹⁹ One example of a traveling exhibition in the mid-1960s was 30 *Contemporary American Prints*, a Smithsonian Institution Traveling Exhibition Service (SITES) show that was curated by Print Council members Adelyn Breeskin, Edgar Breitenbach, and Alan Fern in 1964. The exhibition traveled to venues in Eastern and Western Europe, and the

prints were then distributed for display in USIA buildings in Berlin, Belgrade, and Zagreb. In 1962, the PCA sent eight prints by American artists to the 7th International Exhibition of Drawings and Engravings in Lugano, Switzerland, while in 1963 the PCA assembled and sent prints to be shown with American painting and sculpture at the VII São Paulo Bienal.

²⁰ In January 1961, Lessing Rosenwald sent a memo to "All American Graphic Artists" in which he provided an expanded description of a Print Selection Center and asked for additional input from them as the Council tried to move forward with the plan. Rosenwald mentioned the efforts of the American Federation of Arts, which had worked in conjunction with the American Association of Museums, the Association of Art Museum Directors, the College Art Association, and the Artists Equity association in preparing their 1958 study (Archives of American Art, Print Council of America Papers, Box 9).

²¹ Joshua B. Cahn, ed., *What is An Original Print?* (New York: Print Council of America, Inc., 1961), 6.

²² The Print Council had commissioned Ashton to write an article on print fraud in October of 1958.

²³ Archives of American Art, Print Council of America Papers, Box 1 (minutes of a Dealers' Advisory Committee meeting held in March 9, 1966, at the Harvard Club in New York). The minutes document a lively discussion by attendees including Sylvan Cole, Peter Deitch, Herman Wechsler, Lucien Goldschmidt, Albert Reese, and Joshua Cahn that included the possibility of dealers starting their own professional organization separate from the existing Art Dealers Association. The International Fine Print Dealers Association was not founded until 1987.

²⁴ Archives of American Art, Print Council of America Papers, Box 8.

²⁵ Archives of American Art, Print Council of America Papers, Box 1 (letter of November 14, 1972, from Lessing Rosenwald to Egbert Haverkamp-Begemann).

²⁶ Archives of American Art, Print Council of America Papers, Box 4.

²⁷ A summary of the continuing efforts to pass legislation to combat fraud in the print marketplace can be found in S. Natzmer, "The Michigan Art Multiples Sales Act," *Michigan Bar Journal* (February 2004): 30-34.