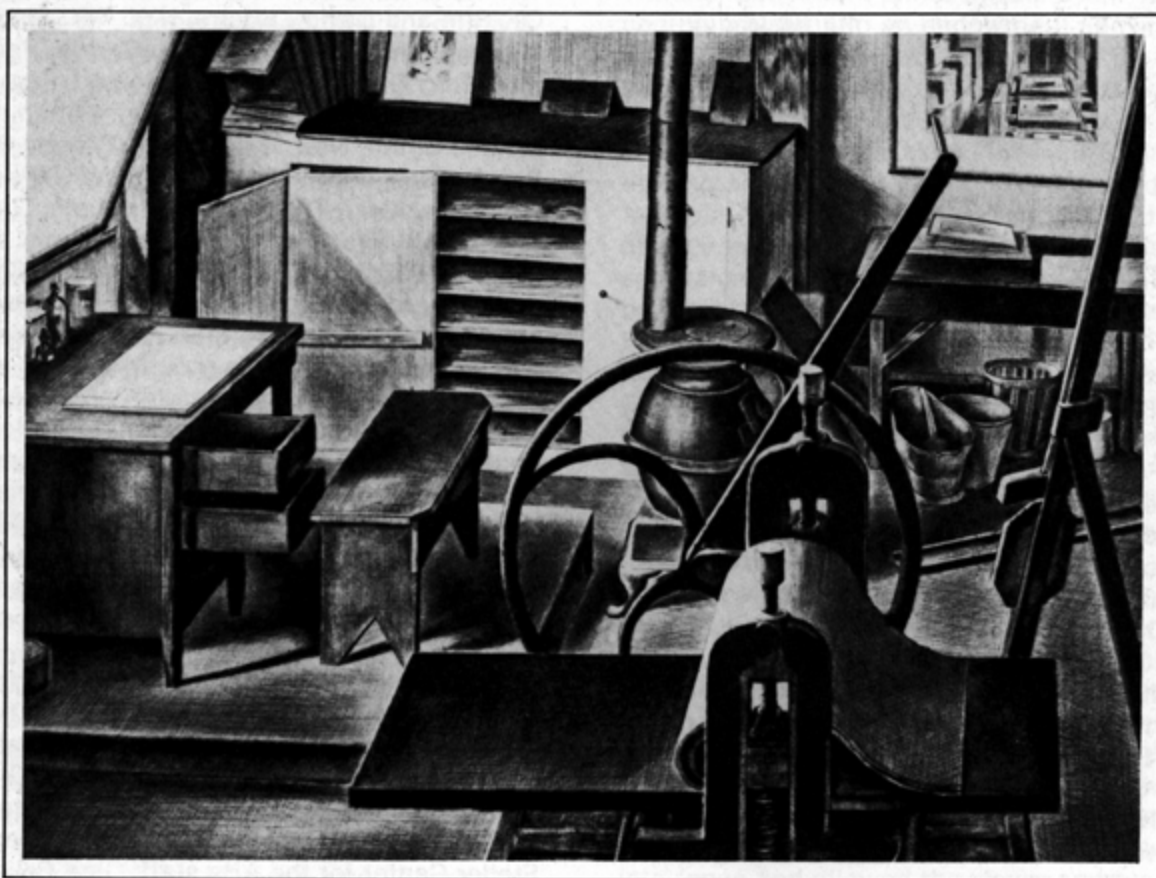


PRINTS
BY PRINTMAKERS



March 8 - April 18, 1990
University Art Gallery
Staller Center for the Arts
University at Stony Brook

DEDICATION

Printmakers owe special thanks to the late Gene Baro, who was consulting curator of prints at The Brooklyn Museum from 1976 to 1982. Baro tried to destroy the fallacy promoted by segments of the art establishment that printmaking is a second-class art form. He traveled extensively to promote printmaking, and he organized exhibitions of both established and young unknown printmakers. Through these exhibitions, Baro tried to bring about a wider appreciation of prints among the general public. As part of his one-man crusade, his National Print Exhibitions at The Brooklyn Museum were pinnacles of his efforts and dedication.

*Martin Levine
Guest Curator*

LENDERS TO THE EXHIBITION

Mr. Victor S. Barocas
Sylvan Cole Gallery
Madeleine Fortunoff Fine Prints
Harbor Gallery
Kennedy Galleries
June and Norman Kraeft
Mrs. Rita LaBarre
Mr. James D. Martin
Mr. Paul McCarron
Mr. Peter Milton
The Old Print Shop
Mr. Moishe Smith
John Szoke Gallery
Weidenaar Trusts
Weyhe Gallery
Mrs. Elizabeth Winkler
Mr. Richard Ziemann

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State University of New York at Stony Brook

Front cover: Armin Landeck, *Studio Interior #1*
Photo: Courtesy The Old Print Shop, Inc.

Catalogue design: Ellen Colcord Stankus
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ACKNOWLEDGEMENTS

I would like to express my gratitude to guest curator Martin Levine, Assistant Professor in the Department of Art at the State University of New York at Stony Brook, for curating this exhibition and contributing the catalogue essay.

My gratitude is also extended to the many lenders, and their assistants, who have graciously lent their prints to this exhibition: Mr. Victor S. Barocas, NYC; Sylvan Cole and Leslie Nolan, Sylvan Cole Gallery, NYC; Madeleine Fortunoff, Madeleine Fortunoff Fine Prints, Locust Valley, NY; Dorothy Schneiderman and Leslie Palanker-Sebold, Harbor Gallery, NYC; Jonathan Greenberg and Raleigh Ceasar, Kennedy Galleries, NYC; June and Norman Kraeft, Bethlehem, CT; Rita and David LaBarre, NYC; Mr. James D. Martin, Detroit, MI; Mr. Paul McCarron, Paul McCarron Gallery, NYC; Peter Milton, Francistown, NH; Robert Newman, The Old Print Shop, Inc., NYC; Moishe Smith, New Hyde Park, UT; John Szoke and Ben Russell, John Szoke Gallery, NYC; Paula Weidenaar Graf, The Weidenaar Trusts, Grand Rapids, MI; Mrs. Gertrude Weyhe Dennis, Weyhe Gallery, NYC; Mrs. Elizabeth Winkler, El Cerrito, CA; and Richard Ziemann, Chester, CT. Special thanks are due to June and Norman Kraeft, Robert Newman, and John Szoke for their encouragement and assistance with the organization of this exhibition.

I also want to thank Thomas A. Briell for his photographic assistance for the catalogue and publicity; Robert Conway, Associated American Artists, NYC and The More Gallery, Inc., Philadelphia, PA for their help in securing photographic reproductions for this catalogue; and Jeannot Barr, Northport, NY for his generous loan of exhibition frames.

Thanks also to Ellen Colcord Stankus for designing the exhibition catalogue; Ann Wiens, Coordinator of the University's Library Gallery, for framing assistance; Claire and Michael Giangrosso, Ron Kellen, Robin Box-Klopper, and Michael Maszk, for installation assistance; and to members of the Staller Center for the Arts staff: Gina Felicetti, Judy Fingergut, Zarqa Javed, and Elena Patel, Gallery Assistants; Nelson Cheung, Judith Jhingree, Midge Marlow, Maria Montalbano, Sally Newman, Jennifer Penn, and Lauren Voparil, Gallery Interns; Patrick Kelly, Technical Director, Liz Stein, Assistant Technical Director, and the Technical Crew of the Staller Center; and Mary Balduf, Gallery Secretary.

*Rhonda Cooper
Director*

PRINTS

BY PRINTMAKERS

"But my deepest admiration remains for the artist who produces his own work from beginning to end." Jo Miller, former Curator of Prints and Drawings, The Brooklyn Museum.

This is the first exhibition of prints at the University Art Gallery in the Staller Center for the Arts. While arranging this exhibition in a university setting, I was tempted to call this show "The History of American Printmaking: 101." This show is an overview of the traditional print vocabulary of black and white prints executed in a realistic manner and is a capsulation of some of the highlights of printmaking in the United States over the first half of the 20th century.

I was unable to include every worthy artist and every great print, but instead tried to select examples which best exemplify the contributions made by artists dedicated to the traditions of printmaking. This exhibition distinguishes itself from many other print shows in that the artists represented are known primarily for their achievements as printmakers. Although they worked in various mediums, they were preoccupied with printmaking as their main vehicle of image-making without any limitations or restrictions imposed by the medium. For these artists, printmaking was not an extension of another source (painting, sculpture), or a way to reproduce or transfer ideas from another medium, but the best method for projecting their innovative and unique visual statements.

Printmaking in the 19th century took many directions but was mainly an inexpensive method of reproducing and illustrating works of art. A chromist was capable of copying any painting down to the finest detail. Commercially made prints such as Audubon's metal engravings of birds, Currier & Ives lithographs, and Winslow Homer's wood engravings for *Harper's Weekly*, exposed the general public to many types of printmaking. The expatriate James Abbott McNeill Whistler (1834-1903) should be credited for separating printmaking from a reproductive method and making it a true independent art form. Whistler was admired and revered as the most influential printmaker of his day and was often copied. Although he worked at painting as much as printmaking, many historians agree that his prints provide a greater artistic range of expression. He produced his last print in 1902, and his stamp left an indelible image of what was to come in this medium as the 20th century began.

The Library of Congress records indicate that more than 1,000 American printmakers worked during the

first half of this century. There is not a better printmaker than **Joseph Pennell** (1857-1926) to start off the 20th century. Influenced by his friends Whistler and Sir Seymour Haden (1818-1910), he studied briefly with Thomas Eakins. He lived and traveled abroad extensively and created close to 900 intaglios and more than 600 lithographs. After the deaths of Mr. and Mrs. Pennell, the Library of Congress received the Pennell Collection of his own prints, plates, drawings, books, and papers; his Whistler collection; prints by important 19th and 20th century artists; and an endowment allowing for the acquisition of prints produced during the last sixty years by artists of any nationality. This collection has grown to be one of the most extensive in existence. Like Pennell, **John Winkler** (1894-1979) drew with an etching needle through the waxed ground on a hand-held plate, using it like a sketchbook and drawing directly from life. He is best known for his spontaneous and spirited prints of Chinatown, the bay, the hills, the wharves, and the streets of the San Francisco Bay area, along with prints of France and London. **Mabel Dwight** (1876-1955) worked on the Federal Arts Project, W.P.A. Her lithographs dealt primarily with humanity. Her carefully worked out sketches and compositions were dramas portraying life in the city. These assemblages of individual studies of characters showed the somber side of life. Although her themes depicted darkness, irrationality, and despair, they also acquired a comic sense. **Martin Lewis** (1881-1962), who was largely self-taught, used traditional techniques of etching, aquatint, and mezzotint to create a body of work which best captures the spirit of New York City and its surroundings during a period from 1915 through 1949. While depicting a rainstorm or snowfall or the serenity of the night, Lewis's sense of composition and use of the figure brought atmospheric conditions into focus and allowed the viewer to be part of the image. In 1915 he helped his friend Edward Hopper make his first etchings. **John Taylor Arms** (1887-1953) was the consummate printmaker, writer, and lecturer. After producing his first etching in 1914, this important and dedicated spokesman embarked upon a lifetime career devoted to advancing the cause of American printmaking. He traveled world-wide, diligently lecturing and giving public demonstrations on his etching techniques. Originally trained as an architect, he considered Gothic architecture to be man's highest achievement and devoted many of his 440 prints to depicting some of the world's greatest structures. He, too, like his contemporaries, drew on sight but then worked hundreds of hours in a studio completing his meticulous images.

Kerr Eby (1889–1946) created some of the most dramatic images depicting World War I as well as prints of New York City and his Connecticut home. **Kyra Markham** (1891–1967) took up lithography in 1934 after working as a book illustrator, an actress, and film studio art director. In 1913 she became immersed in the literary life of Greenwich Village, living with writer Theodore Dreiser. Much of her work depicted life as it was after the depression and the social conditions among city dwellers. **Louis Lozowick** (1892–1973), like Mabel Dwight and Kyra Markham, worked on the Federal Arts Project, W.P.A. A pioneer of precisionist art, Lozowick was self-taught as a lithographer. He was concerned with portraying the industrialization of modern America. His source of inspiration was the American city, particularly New York, and its man-made monuments: the bridges, skyscrapers, elevated trains, machines, and factories. **Clare Veronica Hope Leighton** (1901–1989), who died recently, was a master of wood engraving. She produced more than 900 blocks which mostly portray nature and life in rural America. **Armin Landeck** (1905–1984) received a degree in architecture from Columbia University in 1927 and then studied engraving with Stanley William Hayter. He combined this background to create some of the most successful architectural images of New York City. **Stow Wengenroth** (1906–1978), born in Brooklyn, New York, and raised on Long Island, deserves acclaim for his contributions of popularizing the understanding of lithography as an art form as opposed to commercial reproduction. He accomplished this through his definitive book, *Making a Lithograph*, demonstrations, articles, and most effectively through his work. Andrew Wyeth called him "*the greatest black and white artist in America.*" He meticulously carried out every detail in drawings for preparation for work on a stone. He was not only concerned with the technical skill of working with the medium but with artistic expression as is shown in his numerous prints of Maine, New York City, Long Island, and parts of New England. **Reynold Henry Weidenaar** (1915–1985) used all intaglio techniques but is best known for his contributions to the difficult medium of mezzotint. Many of his prints of his native Michigan and from trips to Mexico were satirical, using realism in a dramatic and sometimes whimsical manner to express himself.

Printmaking continues to flourish today. Gene Baro wrote: "*Many painters and sculptors eager to supply a growing following have turned to prints as a means of satisfying the market. An unfortunate aspect of the market in prints is that it has attracted artists who have no real feeling for printmaking. Some of these artists merely reproduce images from their paintings or sculptures — a kind of advertising art. Others simply turn over their problems and ideas to the master printer in a commercial studio or workshop.*"² Not all printmakers work in this manner. I have included four contemporary printmakers who

continue to extend the tradition of prints by printmakers. **Moishe Smith's** (b.1929) travels to Europe and the Middle East have generated superbly rendered urban and rural landscapes by utilizing a full range of intaglio techniques. Through these landscapes, Smith states that he is concerned with the "*universality and uniqueness of each subject depicted.*"³ **Peter Milton** (b.1930) studied painting with Josef Albers at Yale University where he was singled out for his particular sensitivity to color. After being tested at John Hopkins for what proved to be a moderate case of color blindness, he decided to turn to printmaking. He once said "*In a way, this decision objectified a subjective feeling. I was dissatisfied with painting, with the painting scene and with the competitiveness and self-promotion central to being a part of it.*"⁴ Milton's mastery of printmaking has earned him the respect and admiration of fellow printmakers, curators, collectors, and historians. His images, which are generated by imagination, combined with his technical control of the process result in some of the most unique and powerful prints produced today. **Richard Claude Ziemann's** (b.1932) images for his beautifully rendered landscapes are drawn directly from the Connecticut woods around his home. He then returns to his studio, working many months and typically engraving tens of thousands of marks before completing the plate. Like Peter Milton, **David Becker's** (b.1937) strange and memorable images are developed from complicated drawings. It takes Becker at least a year from the start of a drawing to the final proofing of a plate. Like Ziemann, he uses a technique of etching lines first and then reinforcing them with engravings.

The famous printmaker and teacher, Stanley W. Hayter stated: "*Technique is a process which sets the imagination free and makes its action visible; it has no other function.*" All the printmakers in this show are brilliant technicians. They are individuals who have mastered the technique so that it is second nature. As with any artist, their primary concern is with image-making and artistic expression. It is only those critics, historians, curators, and artists not knowledgeable about printmaking who deem its technical constraints too demanding to create serious works of art. I would hope that with continued exposure, the respect and admiration for the printmaker making prints will grow and help to disprove the fallacy that printmaking is not a major art form.

Martin Levine
Guest Curator

1. *Nineteenth National Print Exhibition*, The Brooklyn Museum, 1975.
2. *30 Years of American Printmaking*, The Brooklyn Museum, 1977.
3. Artist's Statement, February, 1990.
4. *Drawing Toward Etching*, The Brooklyn Museum, 1980.

JOHN TAYLOR ARMS



Venetian Mirror, 1935
Photo: Courtesy Associated American Artists, NYC

1. *The Gargoyle and his Quarry, Notre Dame*, 1920
Etching, 7-1/8 x 5-1/4"
Anonymous lender
2. *Early Morning, North River*, 1921
Etching with aquatint, 9-1/2 x 7-1/2"
Lent by June and Norman Kraeft, Bethlehem, CT
3. *An American Cathedral*, 1921
Etching, 17-1/4 x 6-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT
4. *The Gates of the City*, 1922
Etching with aquatint, 8-1/2 x 8"
Lent by June and Norman Kraeft, Bethlehem, CT
5. *Lace in Stone, Rouen Cathedral*, 1927
Etching, 14-1/8 x 11-3/8"
Courtesy Harbor Gallery, NYC
6. *Venetian Mirror*, 1935
Etching, 6-3/8 x 14"
Courtesy Harbor Gallery, NYC
7. *The Old Order*, 1948 (with plate)
Etching, 5-3/8 x 8"
Lent by June and Norman Kraeft, Bethlehem, CT

DAVID BECKER

1. *A Tremble in the Air*, 1971
Intaglio, 24 x 30"

2. *In a Dark Time*, 1973
Intaglio, 23 x 31"

3. *Monuments*, 1980
Intaglio, 29 x 38-1/4"

4. *Union Grove Picnic*, 1980
Intaglio, 24-5/8 x 30-5/8"

5. *Exit*, 1989
Intaglio, 30-5/8 x 41"

Courtesy John Szoke Gallery, NYC



Monuments, 1980

MABEL DWIGHT

1. *The Brothers*, 1928
Lithograph, 12-1/2 x 9-7/8"
Courtesy The Old Print Shop, NYC

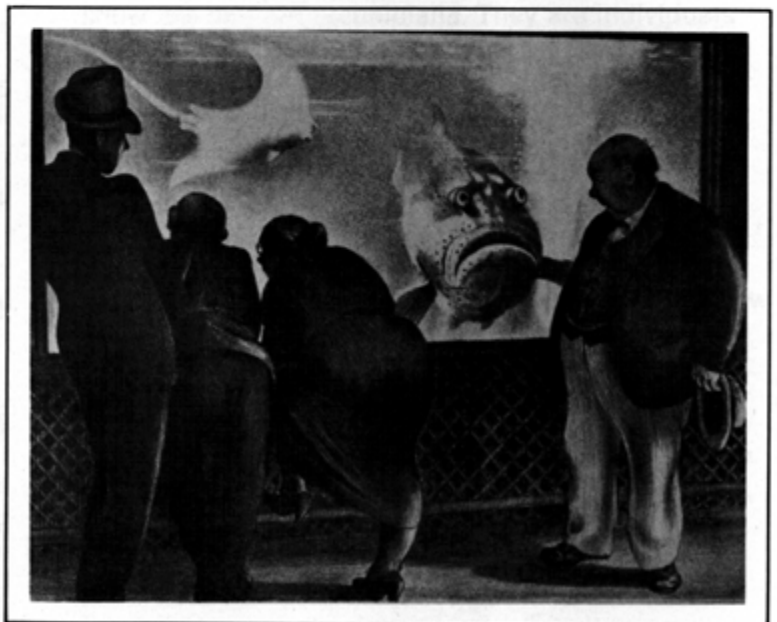
2. *Mechano, Marvel of the Age*, 1928
Lithograph, 12-1/4 x 9-3/8"
Courtesy Sylvan Cole Gallery, NYC

3. *Staten Island Shore*, 1931
Lithograph, 9-1/4 x 13"
Courtesy The Old Print Shop, NYC

4. *Danse Macabre*, 1933
Lithograph, 9-1/2 x 13-1/2"
Courtesy Weyhe Gallery, NYC

5. *Merchants of Death*, 1935
Lithograph, 8 x 13"
Courtesy Weyhe Gallery, NYC

6. *Queer Fish*, 1936
Lithograph, 10-5/8 x 13"
Courtesy Weyhe Gallery, NYC



Queer Fish, 1936

KERR

EBY



Two Bridges, 1930

Photo: Courtesy The Old Print Shop, NYC

1. *September 13th, 1918 (The Great Black Cloud)*, 1926/1935
Etching, 10-3/8 x 16"
2. *No. 1 Wall Street*, 1930
Etching, 16 x 10-7/8"
3. *Two Bridges*, 1930
Etching, 7-7/8 x 15"
4. *Refugees*, 1934
Etching, 10 x 14-7/8"
5. *Shadows*, 1936
Etching, 10-1/4 x 14-7/8"
6. *Shipping*, 1936
Etching and aquatint, 8-1/2 x 17-1/8"

Lent by June and Norman Kraeft, Bethlehem, CT

ARMIN LANDECK



North River Vista, 1932

1. *North River Vista*, 1932
Lithograph, 16 x 11-1/4"
Lent by June and Norman Kraeft, Bethlehem, CT
2. *Manhattan Vista*, 1934
Drypoint, 10-1/8 x 8-9/16"
Lent by June and Norman Kraeft, Bethlehem, CT
3. *Studio Interior #1*, 1935
Drypoint, 7-7/8 x 10-5/8"
Courtesy Harbor Gallery, NYC
4. *East River Drive*, 1941
Drypoint, 9-7/8 x 12-15/16"
Lent by June and Norman Kraeft, Bethlehem, CT
5. *Rooftop and Skylights*, 1969
Copper engraving, 18 x 20-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT
6. *Engraver's Tools*, 1974
Copper engraving, 16 x 17-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT

CLAIRE VERONICA HOPE LEIGHTON

1. *Snow Shovellers, New York, 1929*
Wood engraving, 8 x 6"
Lent by June and Norman Kraeft, Bethlehem, CT
2. *Loading (Lumber Camp series), 1931*
Wood engraving, 8-15/16 x 11-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT
3. *New York Breadline, 1932*
Wood engraving, 11-3/4 x 7-7/8"
Courtesy Madeleine Fortunoff Fine Prints, Locust Valley, NY
4. *Sheep Shearing (Farmer Year series), May, 1932*
Wood engraving, 8 x 10-1/4"
Courtesy Sylvan Cole Gallery, NYC
5. *Haymaking (Farmer Year series), June, 1933*
Wood engraving, 8 x 9-7/8"
Courtesy Sylvan Cole Gallery, NYC
6. *Oysterhouses, Cape Cod, 1953*
Wood engraving, 8-3/16 x 9-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT



New York Breadline, 1932
Photo: Courtesy Madeleine Fortunoff Fine Prints, Locust Valley, NY

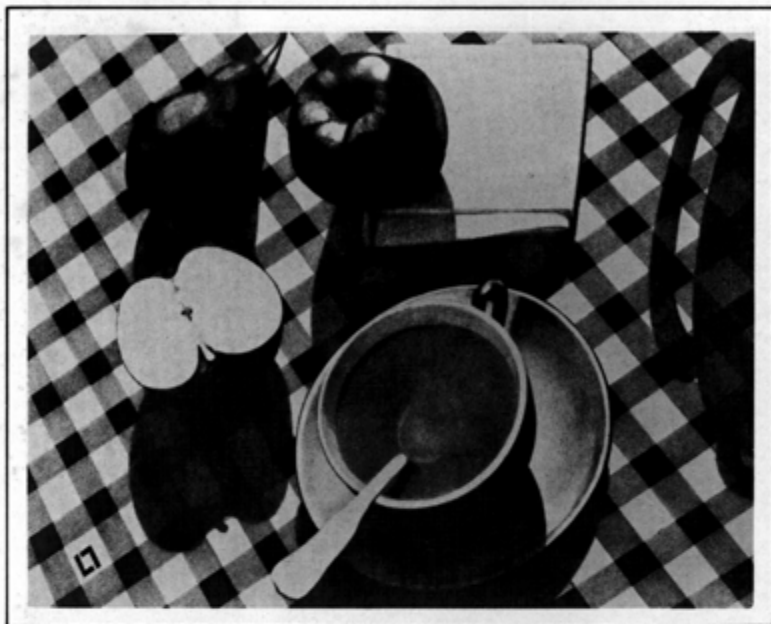
MARTIN LEWIS

1. *Madison Square Park, 1915*
Etching and drypoint, 10-3/4 x 13-3/4"
Lent by Mr. Paul McCarron, NYC
2. *Passing Storm, 1919*
Mezzotint, 10-3/8 x 13-7/8"
Lent by Mr. James D. Martin, Detroit, MI
3. *5th Avenue Bridge, 1928*
Drypoint, 10 x 11-7/8"
Courtesy The Old Print Shop, NYC
4. *Break in the Thunder Storm, 1930*
Drypoint, 12-1/4 x 9-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT
5. *Subway Steps, 1930*
Drypoint, 13-5/8 x 8-1/4"
Lent by June and Norman Kraeft, Bethlehem, CT
6. *Which Way?, 1932*
Aquatint, 10-1/4 x 15-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT



Passing Storm, 1919
Photo: Courtesy Madeleine Fortunoff Fine Prints, Locust Valley, NY

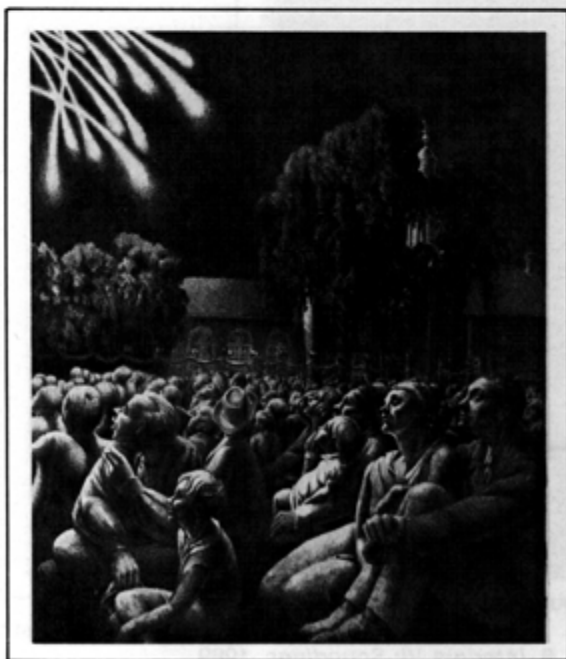
LOUIS LOZOWICK



1. *Still Life #2*, 1929
Lithograph, 10-1/4 x 13-1/4"
Courtesy Weyhe Gallery, NYC
2. *Tanks #1*, 1929
Lithograph, 13-15/16 x 8"
Courtesy Kennedy Galleries, NYC
3. *Brooklyn Bridge*, 1930
Lithograph, 13-1/6 x 7-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT
4. *Above the City*, 1932
Lithograph, 17 x 7-5/8"
Courtesy Sylvan Cole Gallery, NYC
5. *Mid-Air*, 1932
Lithograph, 11-7/16 x 6-1/2"
Lent by Mr. Victor S. Barocas, NYC
6. *Angry Skies (Andante Cantabile)*, 1935
Lithograph, 9-5/8 x 13-1/2"
Courtesy Sylvan Cole Gallery, NYC

Still Life #2, 1929
Photo: Courtesy Associated American Artists, NYC

KYRA MARKHAM

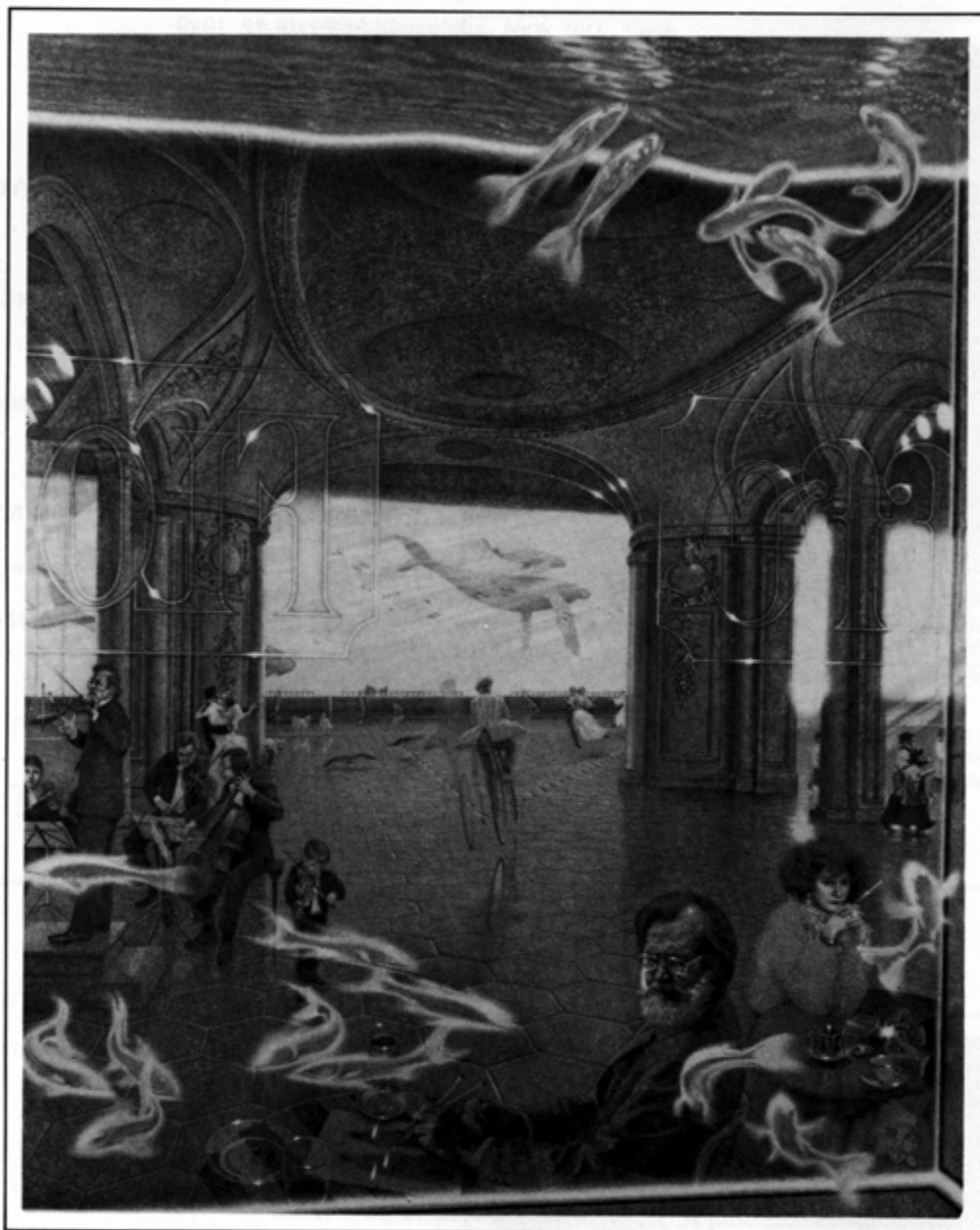


1. *Mature Vision*, 1935
Lithograph, 11 x 9-1/4"
2. *Night Club*, 1935
Lithograph, 13-3/4 x 10-1/2"
3. *July 4th, 1936, 1936*
Lithograph, 16-1/8 x 12-5/8"
4. *The Silver Trumpets of the Rain*, 1936
Lithograph, 13-3/4 x 10-1/4"
5. *Well Met in the-Subway*, 1937
Lithograph, 9-1/8 x 9-3/4"
6. *Bleecker Street Fire Hydrant*, 1942
Lithograph, 8-1/2 x 10-3/4"

Lent by Mrs. Rita LaBarre, NYC

July 4th, 1936, 1936
Photo: Courtesy Associated American Artists, NYC

PETER MILTON



Interiors VI: Soundings, 1989
Photo: Courtesy The More Gallery, Inc., Philadelphia, PA

1. *First Gate, 1974*
Intaglio, 20 x 30"
Courtesy John Szoke Gallery, NYC

2. *Daylilies, 1975*
Etching and engraving, 20 x 32"
Lent by the artist

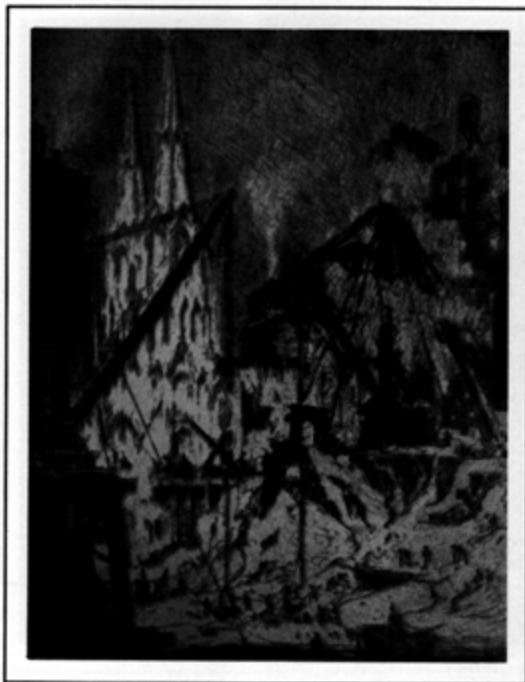
3. *Sky Blue Life, 1976*
Intaglio, 26 x 33"
Courtesy John Szoke Gallery, NYC

4. *Passage IV, 1979*
Intaglio, 25 x 36"
Courtesy John Szoke Gallery, NYC

5. *Interiors IV: Hotel Paradise Cafe, 1987*
Intaglio, 29 x 40"
Courtesy John Szoke Gallery, NYC

6. *Interiors VI: Soundings, 1989*
Intaglio, 38 x 29"
Courtesy John Szoke Gallery, NYC

JOSEPH PENNELL



*The Foundations at the Cathedral,
Saks Building, 1923*

1. *The 'L' and Trinity Building, 1904*
Etching, 11-1/2 x 7-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT
2. *London Night, Whiskey and Tea, 1909*
Mezzotint, 9-7/8 x 14-7/8"
Courtesy Kennedy Galleries, NYC
3. *The End of the Day, Gatun Lock, 1912*
Lithograph, 22 x 16-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT
4. *The Trains That Come, and the Trains That Go, 1919*
Etching, 10 x 11-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT
5. *The Foundations at the Cathedral, Saks Building, 1923*
Etching with drypoint, 12-1/4 x 9-1/4"
Lent by June and Norman Kraeft, Bethlehem, CT
6. *Hudson Avenue Under Construction,
Brooklyn Edison Co., 1923*
Etching, 10 x 12"
Courtesy Sylvan Cole Gallery, NYC

MOISHE SMITH



Stampede!, 1976

1. *Stampede!, 1976*
Intaglio, 20 x 25"
2. *Kafkaville, 1977*
Intaglio, 20 x 27"
3. *The Jewish Cemetary: Prague, 1980*
Intaglio, 19 x 26"
4. *3 Men in an Olive Tree, 1984*
Intaglio, 20 x 26"
5. *Entry into Jerusalem, 1988*
Intaglio, 20 x 26"

Lent by the artist

REYNOLD HENRY WEIDENAAR

1. *Locomotive Shops*, 1947
Etching with aquatint, 12-15/16 x 16-7/8"

2. *Six Ways to Draw on Copper*, 1948
Aquatint, etching, engraving, softground,
drypoint, and mezzotint, 11 x 8-15/16"

3. *Self*, 1950
Mezzotint, 16-7/8 x 12-7/8"

4. *Darkness and Light*, 1952
Mezzotint, 17 x 13"

5. *The Bridge and the Storm-Macina Straits*, 1954
Mezzotint, 16-7/8 x 12-7/8"

6. *The Great Society*, 1965
Etching, 12-15/16 x 16-7/8"

Courtesy Weidenaar Trusts, Grand Rapids, MI



Locomotive Shops, 1947

STOW WENGENROTH

1. *From the Weather Bureau*, 1940
Lithograph, 10-1/4 x 17"
Courtesy The Old Print Shop, NYC

2. *Untamed*, 1946
Lithograph, 12-5/16 x 18-1/16"
Lent by June and Norman Kraeft, Bethlehem, CT

3. *Manhattan Gateway*, 1948
Lithograph, 9-5/8 x 18"
Lent by June and Norman Kraeft, Bethlehem, CT

4. *Grand Central*, 1949
Lithograph, 8-11/16 x 15-15/16"
Lent by June and Norman Kraeft, Bethlehem, CT

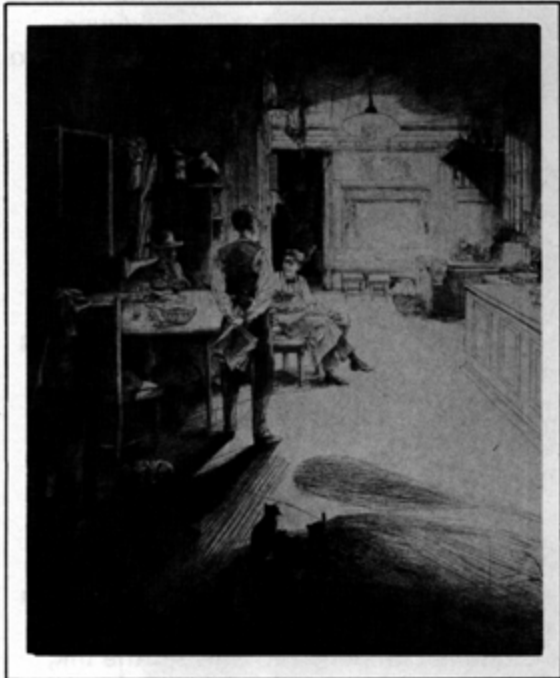
5. *Greenport, 8 p.m.*, 1953
Lithograph, 9-7/8 x 15-7/8"
Lent by June and Norman Kraeft, Bethlehem, CT

6. *Tower Door*, 1954
Lithograph, 11-7/8 x 8-3/4"
Lent by June and Norman Kraeft, Bethlehem, CT



Untamed, 1946

JOHN
WILLIAM JOSEPH WINKLER



Chinese Drugstore, 1938

1. *Mission Street Wharf*, 1918
Etching, 9-14/16 x 15-15/16"
2. *North End of Telegraph Hill*, 1918
Etching, 7-2/16 x 9-9/16"
3. *Delicatessen Maker*, 1922
Etching, 8-4/16 x 9-4/16"
4. *Three Teal Wagons*, 1934
Etching, 10 x 6-6/16"
5. *Storm Over the Pacific*, 1937
Etching, 8-6/16 x 13-15/16"
6. *Chinese Drugstore*, 1938
Etching, 9-10/16 x 14"

Lent by Mrs. Elizabeth Winkler, El Cerrito, CA

RICHARD
CLAUDE ZIEMANN



Woods in Summer, 1967-68

1. *Maple Tree*, 1967
Etching and engraving, 24 x 18"
2. *Woods in Summer*, 1967-68
Etching and engraving, 22 x 36"
3. *Sunlit Woods*, 1968-69
Etching and engraving, 30 x 40"
4. *Coreopsis*, 1971
Etching and engraving, 18 x 24"
5. *Spring Woods*, 1975-79
Etching and engraving, 18 x 24"
6. *Wetland Grasses II*, 1981
Etching and engraving, 9 x 12"

Lent by the artist

GLOSSARY OF PRINTMAKING TERMS

INTAGLIO: A process where lines and areas that are to be printed are incised into a copper or zinc plate by acid or a sharp tool. The surface is inked and wiped clean, leaving ink only in the lines. A print is made when dampened paper is pressed into the grooves, picking up the ink as it passes between the rollers of an intaglio press. The pressure creates a characteristic plate mark in the paper, indicating the edges of the plate.

ETCHING: A metal plate is coated with an acid resist *ground*. The artist removes or scratches away parts of the ground to create the image. The plate is then placed into an acid bath and the exposed lines are eaten into the plate. The longer the plate is immersed in the acid, the deeper the lines will be and the darker they will print. Etching lines in metal was first developed at the end of the 15th century as a method of decorating armor. The earliest dated etching was made in Germany in 1513.

ENGRAVING: The oldest type of intaglio printing. Lines are cut into a plate at varying widths and depths, with a tool called a burin. The most common original engravings today are dollar bills. The first engravers were goldsmiths. The earliest engraving dates back to the early 15th century. One of the greatest pioneers was Albrecht Durer (1471-1528).

DRYPOINT: Lines are drawn directly in the metal plate with a sharp needle. As the needle scratches the surface, it creates a burr that yields a soft and velvety appearance when printed. In the past, the burr wore down, and the plate had to be reworked in order to print more than 10 to 20 good impressions. Today a plate can be steel-faced to insure a larger number of impressions. Drypoint was first used c.1450 by the Master of the Amsterdam Cabinet and in the 17th century by Rembrandt, who used it in combination with etching.

AQUATINT: A plate is sprinkled or dusted with an acid-resistant powdered resin or asphaltum (bitumen). The plate is then heated, which fuses the particles to the plate. When etched, the particles create a closely knit pattern which reads as a flat tone when printed. The longer the plate is etched, the darker the

tone. The aquatint process was invented by J. B. le Prince in the mid-18th century and was used extensively by the Spanish artist Francisco Goya (1746-1828).

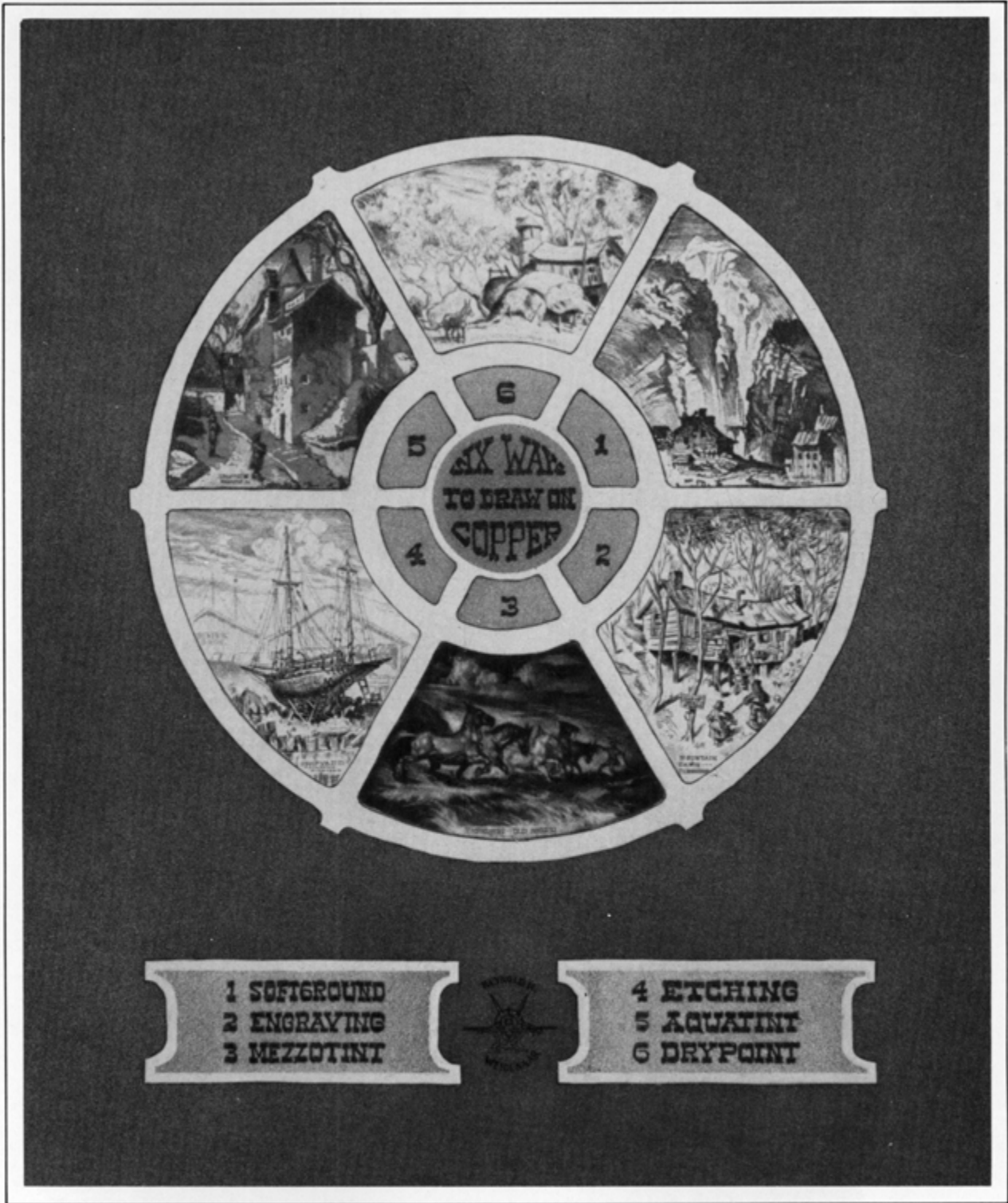
MEZZOTINT: The surface of a plate is first roughened with a mezzotint *rocker* or *roulette* so that, if inked, it would print a rich, solid black. To create an image, the artist uses a burnisher and scraper to smooth out areas and produce various grays and white. Mezzotint first appeared in 1642 and during the 18th century was a popular and inexpensive method of copying paintings.

LITHOGRAPHY: The image is drawn or painted on a lithographic stone or metal plate with a greasy material and then chemically treated. During printing, the stone is dampened to prevent the ink, which is rolled on, from adhering to the non-image areas. The greasy areas repel the water but accept the ink. Because the printing surface remains flat (with no plate mark on the paper), lithography is sometimes referred to as a planographic technique. Lithography was invented by a German, Alois Senefelder, in 1796.

RELIEF: A technique in which the image is printed from a raised surface, usually produced by cutting or gouging away non-image areas. The raised areas are then inked and printed onto paper by simply rubbing the back of the paper with a tool (spoon), by hand, or with the use of a letter press.

WOODCUT: A relief process in which parts of a block of wood plank are cut away, leaving a design. The oldest known woodcut was made in China at the end of the 9th century; the first European woodcut dates from the end of the 14th century.

WOOD ENGRAVING: Similar to a woodcut, but the harder end grain of the block is used enabling the artist to get far greater detail and many more printings. Wood engraving, made popular by English artist Thomas Bewick (1753-1828), was commonly used for book illustration because it could be printed along with type on the same press.



Reynold Henry Weidenaar
Six Ways to Draw on Copper, 1948



PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
- 1976 MICHELLE STUART
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
SALVATORE ROMANO
- 1977 MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978 LEON GOLUB
JANET FISH
ROSEMARY MAYER
THE SISTER CHAPEL
- 1979 SHIRLEY GORELICK
ALAN SONFIST
HOWARDENA PINDELL
ROY LICHTENSTEIN
- 1980 BENNY ANDREWS
ALEX KATZ
EIGHT FROM NEW YORK
ARTISTS FROM QUEENS
OTTO PIENE
STONY BROOK 11, THE STUDIO FACULTY
- 1981 ALICE NEEL
55 MERCER: 10 SCULPTORS
JOHN LITTLE
IRA JOEL HABER
LEON POLK SMITH
- 1982 FOUR SCULPTORS
CECIL ABISH
JACK YOUNGERMAN
ALAN SHIELDS
THE STONY BROOK ALUMNI INVITATIONAL
ANN McCOY
- 1983 THE WAR SHOW
CERAMIC DIRECTORS: A CONTEMPORARY OVERVIEW
CINDY SHERMAN
THE FACULTY SHOW
- 1984 BERNARD APTEKAR: ART AND POLITICS
ERIC STALLER: LIGHT YEARS
NORMAN BLUHM: SEVEN FROM THE SEVENTIES
EDWARD COUNTEY 1921-1984
CARL ANDRE: SCULPTURE
- 1985 LEWIS HINE IN EUROPE: 1918-1919
FRANCESC TORRES: PATHS OF GLORY
HOMAGE TO BOLOTOWSKY: 1935-1981
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/INSTALLATION BY ALFREDO JAAR
ABSTRACT PAINTINGS REDEFINED
- 1986 KLEEGER: METAL SCULPTURE
TOBY BUONAGURIO: SELECTED WORKS
YANG YEN-PING AND ZENG SHAN-QING
EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE
TV: THROUGH THE LOOKING GLASS
WOMEN ARTISTS OF THE SURREALIST MOVEMENT
- 1987 HANS BREDER: ARCHETYPAL DIAGRAMS
MICHAEL SINGER: RITUAL SERIES RETELLINGS
JUDITH DOLNICK/ROBERT NATKIN
MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION
MEL ALEXENBERG: COMPUTER ANGELS
STEINA AND WOODY VASULKA: THE WEST
- 1988 THE FACULTY SHOW '88
ROBERT WHITE: SELECTED WORKS 1947-1988
LEE KRASNER: PAINTINGS 1956-1984
EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988
JOAN SNYDER COLLECTS JOAN SNYDER
- 1989 THE M.F.A. SHOW '89
ROBERT KUSHNER: SILENT OPERAS
HERMAN CHERRY: PAINTINGS 1984-1989
HAITIAN ART: THE GRAHAM COLLECTION
FIBER EXPLORATIONS: NEW WORK IN FIBER ART
- 1990 THE M.F.A. SHOW 1990