



IMPRESSION

a magazine of the graphic arts

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Francisco Goya / Der Alcalde Ronquillo / After Velasquez

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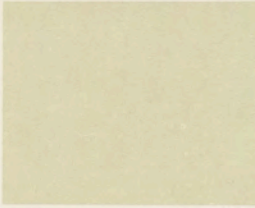


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COVER / *Francisco Goya* / *Der Alcalde Ronquillo* / *After Velasquez*

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IMPRESSION

a magazine of the graphic arts

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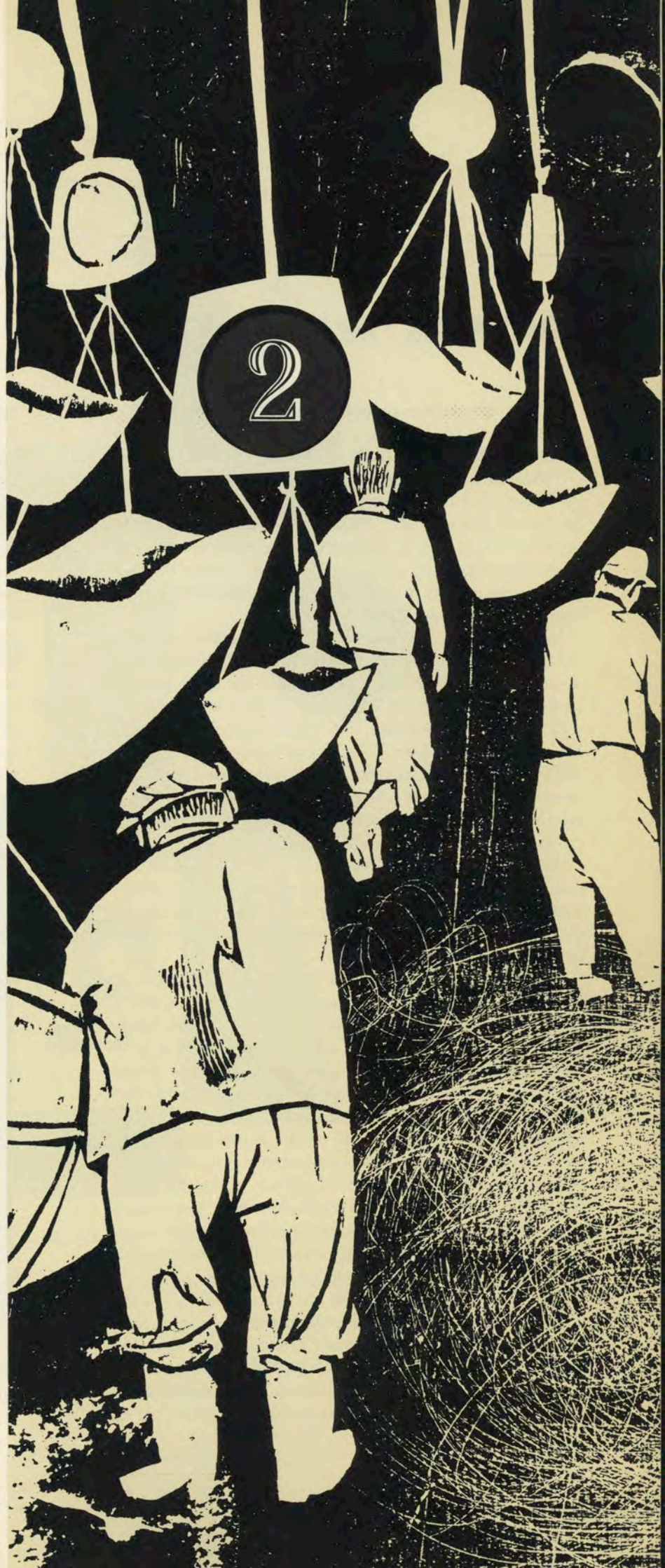
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BOOK REVIEWS

PETER SELZ, *German Expressionist Painting*, University of California Press, 1957; 379 pp., 37 figures, 180 plates of which 38 are in color. Price \$18.50.

"The efforts of the Bruecke painters in the woodcut medium," says Selze, "not only belonged to their most important accomplishments, but were also decisive in the development of their style in painting." One might add, more generally speaking, that expressionist painting is close to the graphic media because it relies so strongly on personalized delivery faceted by a real or exaggerated resistance of the material.

In order to achieve his aim of "the fullest possible understanding of the (expressionist) movement and its crosscurrents" the author had to balance the description of the development of each artist's "group" with the analysis of the work of each individual painter. Accordingly, Part Three, Four, and Five of the book, respectively, deals with the formation and development of Die Bruecke, including the early Nolde; with expressionist trends in Vienna, culminating in Kokoschka; and with the development of expressionism in Munich, centering around the group Der Blaue Reiter with Kandinsky as its leader.

Aside from the great documentary interest of these three main chapters, two introductory parts are particularly valuable. Part One gives a short introduction to German esthetic thought of the period; and Part Two is a comprehensive panorama of German art around 1900.

The last part of the book deals extensively with the pre-war years, with their high point in the Sonderbund exhibition of 1912 in Cologne, the immediate antecedent of the famous Armory Show of 1913 in New York. — This limitation to the pre-World War I period may be regretted, but it is on the side of wisdom. For, as new trends came into being after the First War, the expressionist movement can and must be understood as a part of the total growth of twentieth century painting. One would have wished for at least some tentative comments on this problem by such an accomplished student of this movement. The history of the Bauhaus, on which the author is now working, will, we hope, afford an occasion to comment on the transformation of some of the artists who, in this book, could be presented but in their less significant beginnings.

Whether or not it was a "style," one can agree with Selz that expressionism thrives on the evocative potentialities of form, on exaggeration and overstatement. Grounded in a definition of this nature, this reviewer would have liked to see the role of some of the artists in sharper focus. Selz has clearly shown that the influence of Kandinsky, about 15 years older than the

expressionist generation of 1880, cannot be overrated. But was Kandinsky himself an expressionist? Without the recent development of "abstract expressionism," could his work be coordinated to the narrow area of German expressionism preceding the First War?

This question is connected with the interesting fact that the three German painters who finally emerged in the first half of the twentieth century as having a status considerably more than parochial, namely Beckmann, Klee, and Kokoschka, underwent a highly irregular development. Beckmann emerged as anything like an expressionist only after the First War; before, he rooted strongly in Cézanne and Corinth. For Klee, expressionism had certainly a liberating function; but temperamentally he hardly can be considered to be an expressionist. Kokoschka is probably the most powerful expressionist of the pre-war years, and very likely the one most true to type. But, as Selz points out, in his maturity Kokoschka reverts to a more traditional approach, giving free rein to the strongly baroque flavour of his temperament.

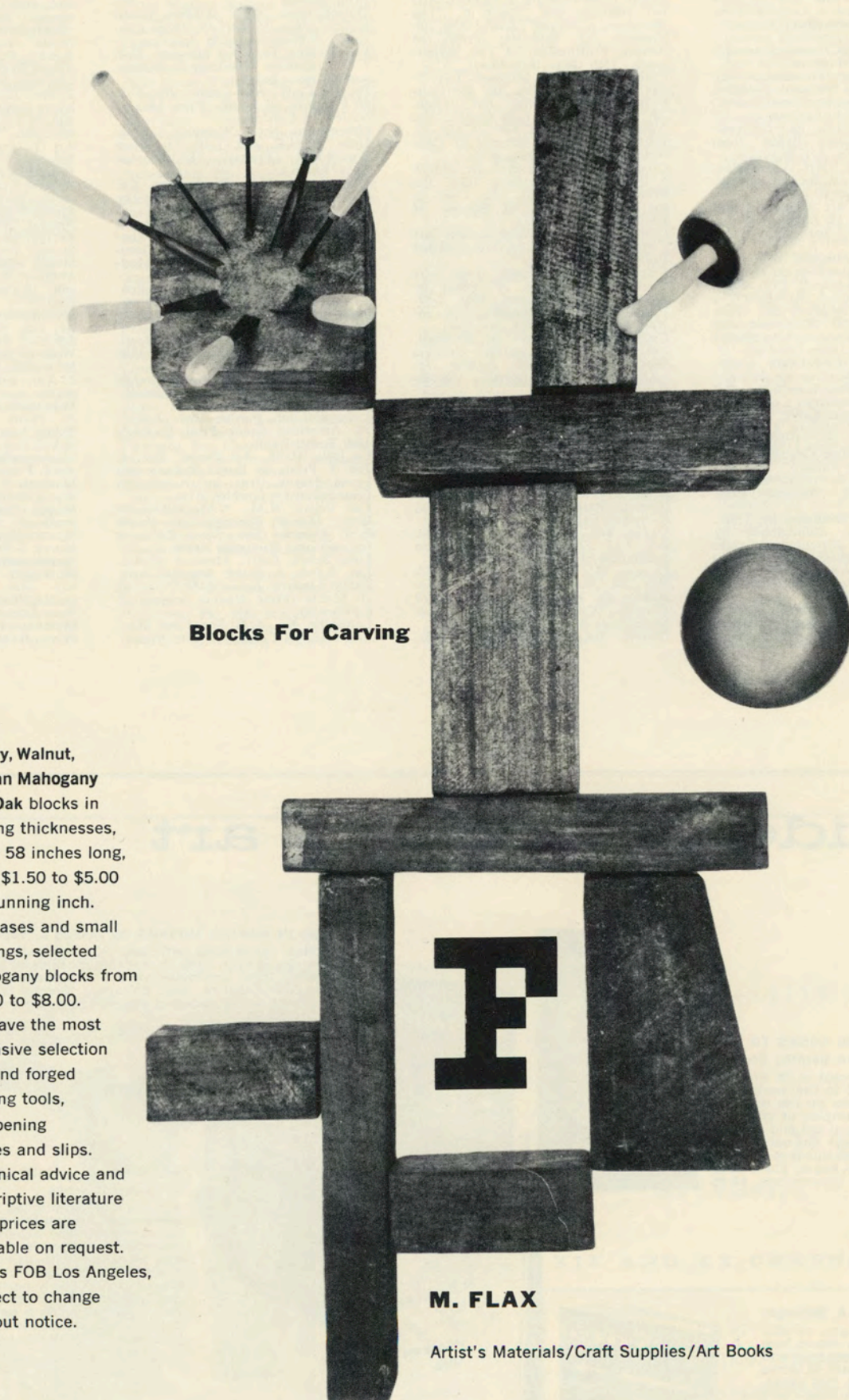
While Kokoschka thus reaches back into the past, Lovis Corinth ties his own impressionist past to the new expressionist development. Undeservedly and ununderstandably this truly great painter has been completely neglected by the present revival of German expressionism in the U. S. A. Regardless of whether the much older Corinth helped to lead the way to expressionism or whether he was influenced by it, his affinity, in character as well as in temperament, to the new movement is incontestable. It is attested to by his early admiration for Rubens from whom he took not the elegant sinuousness as did Delacroix, but the violent baroque dynamism, the same proto-expressionist baroque which operated also in Kokoschka. Corinth's late work (he died in 1925) is in many respects more expressionistic than Kokoschka's of the same period: space is strangely tightened and tensed, delivery is violently subjective, and color is keyed up to greatest intensity.

This reviewer may be forgiven if he corrects a slight historical error in the book. Kurt Eisner was the first Premier of the young Republic of Bavaria and not the head of the short-lived Bavarian Soviet-Republic which was proclaimed after his death. He was shot by a resentful young German nobleman early in 1919.

In interest and scholarship, as in the quality of both layout and production, the book by Selz is a worthy and indispensable companion to Rewald's *Impressionism and Post-Impressionism*.

Paul M. Laporte

(continued on page 6)



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Artist's Materials/Craft Supplies/Art Books

10846 Lindbrook Drive, Westwood Village, Los Angeles 24, California

Albany, N.Y., Institute of History and Art, Jan. 31-Feb. 27. Currier & Ives Prints, selected from the Peter Collection, Museum of the City of New York. Mar. 18-Apr. 6. Graphic Arts: A Collector's Choice (Robt. B. Appleton, Albany).

Allentown, Pa., Art Museum. Apr. 15-30. "350 Years of Printing"

Atlanta, Ga., High Museum of Art. Apr. 1-22. George Bellows—Prints & Drawings. (Smithsonian Trav. Exhib.)

Aurora, N.Y., Wells College. Jan. 17-Feb. 7. Lithographs by Toulouse-Lautrec. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Bakersfield, Calif., Art Association. April. Print Makers Society of California: 60 prints in all media

Baldwin, Kan., Art Gallery Baker Univ. Dec. 9-Jan. 15. Japanese Woodcuts (Smithsonian Institution Trav. Exhib.)

Baltimore, Md., Museum of Art. To Jan. 12. Book illustrations through five centuries. Jan. 14-March. Expressionism in Prints. Mar. to Apr. Primitive influences found in prints and drawings. Jan. to Mar. Delacroix and Manet prints. Matisse: a selection of his graphic art. Jan. 16-Feb. 13. Edvard Munch (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Baton Rouge, La., Louisiana Art Com. January. American Color Print Society's 18th Travel Exhib.

Boulder, Colo., Univ. of Colorado. April. Contemporary Prints from France (Oregon State College's International Exchange Exhib.)

Brooklyn, N.Y., Brooklyn Museum. Apr. 22-June 29. National Print Exhibition 1958

Carbondale, Ill., Southern Ill. Univ. Mar. 31-Apr. 21. Lithographs by Toulouse-Lautrec. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Cedar Falls, Ia., Iowa State Teachers College. Feb. 8-28. Frans Masereel: Graphic Work. (A.F.A.)

Chattanooga, Tenn., Hunter Gallery of Art. Jan. 19-Feb. 9. George Bellows—Prints & Drawings. (Smithsonian

Trav. Exhib.)

Chicago, Ill., Arts Club. Mar. 14-Apr. 4. Prints by Matisse. (Circulating Exhib. from Museum of Modern Art)

Art Institute. Jan. 1-Apr. 6. "The Woodcut, a Survey" Jan. 1-Apr. 30. Etchings by Whistler; Prints of Renoir; Printmakers of The Netherlands—15th Cent. thru Ensor.

Cincinnati, O., Art Museum. Dec. 8-Jan. 14. "Sequences of Religious Prints, Durer to Buffet" Jan. 19-Feb. 20. Prints by Jose Luis Galicia—1st American Exhibition. Feb. 28-Apr. 15. Fifth International Biennial of Contemporary Color Lithography.

Cleveland, O., Museum of Art. March 5. Selected masterpieces from the Museum's Collections, 15th Cent. to the present. Exhib. of Bequest of Leonard C. Hanna, Jr.

Clinton, N.J., Hunterdon County Art Center. Jan. 26-Feb. 28. 2nd National Print Exhibition

Colorado Springs, Colo., Fine Arts Center. Dec. 20-Jan. 20. Prints by Stanley William Hayter. Mar. 1-31. Prints by John Bernhardt. Mar. 16-Apr. 6. Prints by Cook van Gent

Columbia, Mo., Univ. of Missouri. Jan. 4-24. Frans Masereel: Graphic Work. (A.F.A.). Feb. 23-Mar. 16. "American Printmakers" (Smithsonian Trav. Exhib.)

Columbus, O., Ohio State Univ. Feb. 1-21. Contemporary Color Lithography. (A.F.A.)

Corvallis, Ore., Oregon State College. January. Contemporary Japanese Prints. (Western Ass'n. of Art Museums Ex.). February. Contemporary Prints from Great Britain. (Oregon State College's International Exchange Exhib.)

Dallas, Tex., Museum of Fine Arts. Jan. 1-31. 8th Annual Southwestern Exhibition of Prints and Drawings

Dayton, O., Art Institute. Mar. 22-Apr. 20. 31st Annual Ohio Printmakers Ex. Mar. 21-Apr. 13. Edvard Munch. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Denton, Tex., Texas Women's Univ.

Mar. 15-Apr. 5. Texas Printmakers

Des Moines, Ia., Art Center. Apr. 6-May 4. Annual Iowa Artists' Show—Print Section

Duluth, Minn., Univ. of Minn. Tweed Gallery. Mar. 15-Apr. 19. Three Centuries of Printmaking in America

Fort Wayne, Ind., Art Museum. Feb. 1-22. "Japanese Woodcuts I" (Smithsonian Trav. Exhib.)

Fresno, Calif., Arts Center. Jan.-Feb. 60 Prints in all Media (Print Makers Society of California)

Greensboro, N.C., Women's College Univ. of N.C. Jan. 1-30. "Japanese Woodblock Prints" (Smithsonian Trav. Exhib.)

Hagerstown, Md., Washington Co. Museum of Fine Arts. Apr. 1-30. The Life of Christ (A.F.A. Exhib.)

Hartford, Conn., Wadsworth Atheneum. Dec. 13-Jan. 5. Lithographs by Toulouse-Lautrec. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Jacksonville, Fla., Art Museum. Feb. 2-15. Four Centuries of French Prints, from the George Binet Print Collection

Kenosha, Wis., Public Museum. April. American Color Print Society's 18th Travel Exhib.

Kent, Ohio, Kent State Univ. Apr. 6-27. "Japanese Fish Prints" (Smithsonian Trav. Exhib.)

Lafayette, Ind., Purdue Univ. Feb. 7-28. American Color Print Society's 18th Travel Exhib.

La Jolla, Calif., Art Center. Dec. 4-Jan. 5. Prints by David Roberts and Louis Haghe, lent by Achenbach Foundation for Graphic Arts

Las Vegas, N.M., N.M. Highlands Univ. March. Contemporary Prints from France. (Ore. State College's International Exchange Exhib.)

Long Beach, Calif., Museum of Art. Jan. 5-Feb. 2. Polish Graphic Arts. Public Library. January. 50 Prints in all Media (Print Makers Society of California)

Louisville, Ky., J. B. Speed Art Mus. Jan. 1-23. "A Century of City Views"

(Smithsonian Trav. Exhib.). Jan. 5-26. "The American City in the 19th Century"—lithographs by Currier & Ives and their Contemporaries. (Smithsonian Trav. Exhib.). Apr. 1-22. "Early Prints and Drawings of California"—rare prints from collection of Robert B. Honeyman, Jr. (Smithsonian Trav. Exhib.)

Madison, N.J., Drew University. Apr. 21-May 12. Prints by Matisse. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Memphis, Tenn., Brooks Memorial Art Gallery. Jan. 5-26. Contemporary Japanese Prints. Feb. 2-23. Hans Erni Prints. Mar. 2-23. Lithographs by Ralston Crawford. April 1-28. Recent Acquisitions

Memphis State College. January. 18th Annual International Exhibition of Serigraphs. (National Serigraph Society Trav. Exhib.)

Miami Beach, Fla., Art Center. Feb. 23-Mar. 16. George Bellows—Prints and Drawings. (Smithsonian Trav. Exhib.)

Middletown, Conn., Davison Art Center. Jan. 8-20. The Prints of Egon Schiele. Feb. 10-28. The Graphic Work of Ben Shahn.

Milwaukee, Wis., Art Institute. Mar. 13-Apr. 6. Jose Luis Galicia Lithographs

Milwaukee-Downer, Seminary. Jan. 2-23. Prints by Matisse. (Circulating Exhib. from Museum of Modern Art, N.Y.C.)

Minneapolis, Minn., Institute of Arts. April. Prints by Malcolm Meyers.

Modesta, Calif., Stanislaus County Free Library. January. 60 Prints in all Media. (Print Makers Society of California)

Montevallo, Ala., Alabama College. March 5-30. "Japanese Woodcuts I" (Smithsonian Trav. Exhib.)

Muskegon, Mich., Hackley Art Gallery. Mar. 1-31. Japanese Prints (A.F.A. Exhib.)

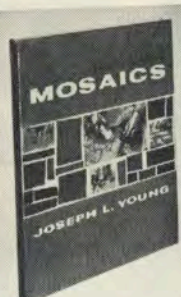
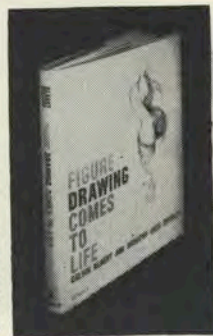
New London, Conn., Lyman Allyn Museum. Jan. 12-Feb. 2. Japanese Prints, from local collections.

5 guides to creative art

FIGURE DRAWING COMES TO LIFE

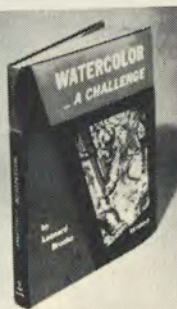
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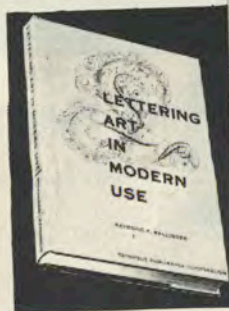
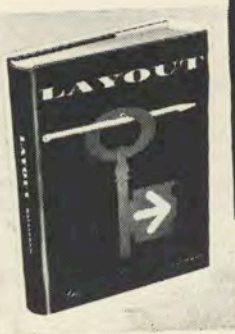
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New York, N. Y., A.F.A., Time-Life Reception Room, 9 Rockefeller Plaza. *Jan. 8-Feb. 4.* The Life of Christ. Peter H. Deitsch, 51 E. 73 St. *January.* Redon Lithographs. *February.* Expressionist Prints. *March.* 19th and 20th Centuries

International Graphic Arts Soc., 65 W. 56 St. *Jan. 1-Apr. 30.* Contemporary prints from U.S., Europe, and Japan

Newark, Del., Univ. of Delaware. *Feb. 1-20.* Japanese Prints (A.F.A. Exhib.)

Meltzer Gallery, 38 West 57 St. *Through Jan. 6.* Selected works from the Gallery collection, XIII-XX Century, include prints by Hokusai, Landon, Manet, Munakata, Sutherland, Toulouse-Lautrec, et al. *Mar. 3-29.* Rolf Nesch: 65th Birthday Exhibition of metal prints

Museum of the City of New York, Fifth Ave. at 103rd St. *Dec.-Mar.* "Winter Scenes" by Currier & Ives, from The Harry T. Peters Collection. *Feb. 13.* Currier & Ives "Sentimentals" from The Peters Collection

Museum of Modern Art, 11 W. 53rd St. *Dec. 18-Feb. 23.* Marc Chagall; Selections. *Jan. 29-Mar. 18.* Prints by Braque, Miro, and Morandi.

National Academy of Design, 1083 Fifth Ave. *Feb. 20-Mar. 16.* Print Section, 133rd Annual Exhibit.

New York Historical Society, Central Park West at 77 St. *Jan.-April.* Prints of New York City and American History

New York Public Library, Fifth Ave. at 42nd St. *Through Jan. 15.* 75 prints by contemporary artists; 5th Anniv. of IGAS. *Jan. 18-Apr. 18.* Six Centuries of German Prints. *Apr. 24-Oct. 24.* Music in Prints.

Staten Island Museum, 75 Stuyvesant Place. *Jan. 12-Feb. 12.* Illustrated books of the 20th century.

Wittenborn and Co., 1018 Madison Ave. *Jan. 6-18.* Sidney Chafetz—Woodcuts and Prints. *Feb. 3-15.* Terry Haas—Lithographs. *Mar. 29-*

Apr. 12. D. Seidler—Prints. Oakland, Calif., Municipal Art Gallery. *March.* 60 Prints in all Media. (Print Makers Society of California)

Omaha, Nebr., Joslyn Art Museum. *Feb. 23-Mar. 17.* Woodcuts by Senaide Luhr. *Mar. 27-Apr. 28.* All graphic arts. Graphic Art Section of 5th Midwest Biennial

Palm Beach, Fla., Society of the Four Arts. *Feb. 8-Mar. 2.* 75 Currier & Ives prints, lent by Museum of the City of New York.

Pensacola, Fla., Art Center. *Feb. 1-25.* Incunabulae and Manuscripts. *Apr. 16-May 7.* Japanese Prints (A.F.A. Ex.)

Philadelphia, Pa., Academy of Music. *Jan. 1-May 15.* American Color Print Society Exhibit, Philadelphia members Art Alliance, 251 S. 18th St. *Dec. 27-Jan. 19.* Prints by Yozo Hamaguchi and Keiko Minami. *Jan. 16-Feb. 19.* Prints by Chaim Koppelman

Museum of Art. *Jan. 8-Feb. 23.* The Graphic Art of Picasso. *Mar. 5-Apr. 2.* Prints of the Southwest. *Apr. 15-May 15.* Maillol Prints and Drawings

Print Club, 1614 Latimer St. *January.* Prints by Emilio Sanchez. 30th Annual Open Competitive Show of Lithography. *February.* 32nd Annual Open Competitive Show of Woodcuts and Wood Engravings. *Mar. 7-22.* 19th Annual Open Competitive Show of American Color Print Soc. *April.* 35th Annual Open Competitive Show of Etching and Engraving.

Pittsburg, Pa., Chatham College. *Jan. 19-Feb. 9.* "American Printmakers" (Smithsonian Trav. Exhib.)

Carnegie Museum. *Jan. 28-Mar. 23.* "Japanese Fish Prints" (Smithsonian Trav. Exhib.)

Placerville, Calif., El Dorado County Free Library. *March.* 50 Prints in all Media. (Print Makers Society of California)

Portland, Me., Museum of Art. *Jan. 5-Feb. 2.* 7th Annual Graphic Art Exhibit

Pottstown, Pa., Hill School. *Feb. 24-Mar. 17.* Lithographs by Toulouse-Lautrec. (Circulating Exhib. from

Museum of Modern Art, N.Y.C.)

Provo, Utah, Brigham Young Univ. *February.* Contemporary Prints from France. (Oregon State College's International Exchange Exhib.)

Quincy, Ill. Art Club. *Mar. 1-22.* The Prints of Reginald Marsh (A.F.A. Exhib.)

Redwood City, Calif., San Mateo County Free Library. *Jan. through Feb.* 60 Prints in all Media. (Print Makers Society of California Exhib. circulating through San Mateo County)

Richmond, Ind., Earlham College. *Apr. 10-May 15.* American Color Print Society's 19th Trav. Exhib.

Rochester, N. Y., Public Library. *January.* 40 Prints by Calcott, Reed, Mack, and Saltonstall

Sacramento, Calif., Cal. State Library. *January.* 6th Annual Exhibit of Sacramento State College Prints Group. *February.* 22nd Annual Exhibit of Prairie Print Makers. *March.* 38th Annual Exhibit of California Society of Etchers

St. Louis, Mo., City Art Museum. *Jan. 8-Feb. 24.* Twentieth Century Prints in Germany, from "German Art of the 20th Century"—Museum of Modern Art, N.Y.C. *Jan. 3-Mar. 3.* Woodcuts, Engravings, and Etchings by Albrecht Durer, from the Museum's Print Collection. *Mar. 4-May 4.* Etchings from Five Centuries, from the Museum's Print Collection

Public Library. *Mar. 18-Apr. 14.* Prints by the Associated Artists of N. J.

San Antonio, Tex., Art League. *Mar. 13-Apr. 13.* Frans Masereel: Graphic Work. (A.F.A. Exhib.)

San Francisco, Calif., Achenbach Foundation for Graphic Arts, Calif. Palace of Legion of Honor. *Jan. 18-Feb. 16.* "Artists of Color Printing in Our Time." Recent acquisitions of color etchings & lithographs. *Feb. 22-Mar. 16.* "Early Prints and Drawings of Calif." (Smithsonian Trav. Exhib.)

Mar. 22-Apr. 20. "The Iconography of Anthony Van Dyck." Complete series of Van Dyck's portrait etchings of famous contemporaries.

Museum of Art. *Mar. 18-Apr. 13.* Contemporary Print's from Italy. (Ore. State College's International Exchange Exhib.)

Public Library. *Feb. 4-Mar. 2.* Armin Hansen Retrospective Exhib.

Santa Barbara, Calif., Museum of Art. *Jan. 15-Feb. 16.* 18th Century English Caricatures. Hogarth, Rowlandson, Gillray, from the Collection of Mr. & Mrs. Louis Kaufman.

Santa Fe, N. M., New Mexico Art Gallery. *January.* Contemporary Prints from France. (Ore. State College's International Exchange Exhib.)

Santa Paula, Cal., Dean H. Blanchard Memorial Library. *February.* 50 Prints in all Media. (Print Makers Society of California)

Seattle, Wash., Frye Museum. *Jan. 21-Feb. 18.* The Prints of Reginald Marsh (A.F.A. Exhib.)

Stanford, Calif., Univ. Art Gallery. *Jan. 19-Feb. 9.* "Early Prints and Drawings of California." (Smithsonian Travel. Exhib.)

Stockton, Calif., Haggin Memorial Art Gallery. *February.* 60 Prints in all Media. (Print Makers Society of Cal.)

Tulsa, Okla., Univ. of Tulsa. *January.* Oregon State College Art Faculty Exchange Print Exhibit

Washington, D. C., Library of Congress. *Jan.-Feb.* Recent additions to the J. and E. R. Pennell Collection. *Feb.-Mar.* Lithographs and Drawings by Charles Fenderich.

National Gallery. *Jan. 1-Feb. 28.* Prints by Odilon Redon

Smithsonian Institution. *Jan. 20-Feb. 10.* Society of Washington Printmakers 22nd Exhibition.

Playhouse Theatre Art Gallery. *Feb.-Mar.* "Five Younger Midwestern Printmakers"—20 new graphic works by artists teaching at university graphic art centers

Yuba City, Calif., Sutter County Free Library. *April.* 60 Prints in all Media. (Print Makers Society of California)

CATALOGUES ISSUED—LISTS ON REQUEST

Important
ORIGINAL PRINTS
and Drawings

XIX AND XX CENTURIES

SCHEDULED EXHIBITIONS:
 JANUARY: REDON LITHOGRAPHS
 FEBRUARY: EXPRESSIONIST PRINTS
 MARCH: NEW ACQUISITIONS



Pissarro/Recolte Dedommes de Terre/Drypoint and Aquatint

PETER H. DEITSCH

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Mexican Graphic Art/George Wittenborn/Posada/1877-1919

BOOKS RECEIVED

ARMIN HAAB, *Mexican Graphic Art*, 100 pp., 100 ill., New York: George Wittenborn, Inc., 1957, \$8.00.

The first book in English which gives an extensive survey of the multiplicity and the exclusive, visual expression of Mexican graphic art (metal-cuts, zincographies, lithographies, etchings, wood and lino cuts.) The volume shows earlier as well as recent works of the most important artists, beginning with Posada, the founder of this decisive, artistic expression of Mexico (Posada, Diego Rivera, Siqueiros, Aguirre, Tamayo a.o.).

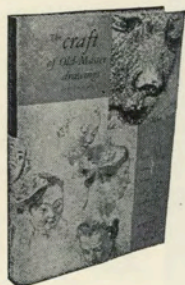
continued on page 34



Elizabeth Catlett/1947



Francisco Dosamantes/1940



The Craft of Old-Master drawings

By James Watrous

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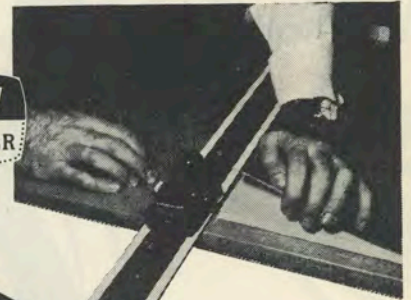
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ABOUT THE AUTHOR

After graduate study at Columbia University in 1940 and four years as a bombardier-navigation instructor, Jules Heller, Executive Editor of *IMPRESSION*, received his Ph.D. from the University of Southern California. Currently he is Associate Professor of Fine Arts at SC where he has been on the staff for 11 years. During the summers of 1955 and 1957, he conducted graphic arts courses at The Pennsylvania State University. In between making prints which have been exhibited in major national shows since 1947, playing a fair jazz piano, authoring a book, "Printmaking Today" soon to be released by Henry Holt and Co., and lecturing on art to off-campus groups, Dr. Heller has developed an extensive graduate graphic arts program at his university.

the exuberant world of

ANTONIO

1 *Woodcut/Self Portrait/1950/21⁷/₈ x 6³/₄*



If we assume, for the moment, that the printmaker tries to make clear, to clarify his knowledge of the world both for himself and for others; if we believe he is a sensitive instrument tuned to a wide range of human frequencies, capable of crystallizing the stuff of experience into meaningful visual form through his craft; on the supposition that he is, or may be the conscience of his times, a creative thinker seeking fresh solutions to hoary problems—then, much of the graphic work by Antonio Frasconi appears to paraphrase these cultural and esthetic conditions.

Frasconi is a responsive and responsible human being, a warm, outgoing, dignified person, a dedicated graphic artist, and a man deeply in love with and sensitive to the tools and materials of the woodcut: knives and gouges with beautifully-weighted wooden handles literally beg to be grasped and pulled through, or pushed into a block of unfinished pine; soft, tough, long-fibred, handmade papers subtle in texture and color almost goad one into fingering their richness; inks and oil paints, separately and in combination, suggest countless possibilities to the discriminating printmaker.

FRASCONI



2 *Color Woodcut/Monterey Pier/1951/5½ x 40*



3 Color Woodcut/*The Storm is Coming*/1950/22 x 15½

Man, nature, and the machine march through most of Frasconi's woodcuts. His beloved sun symbol seen in *Monterey Pier* (Plate 2) assumes hundreds of variations in form as it plays upon landscape, seascape, and cityscape. From Vermont to California, from Montevideo to Cucamonga and Brooklyn, Frasconi seeks out people and places, fishermen and farmers, cabbages, kings, and little children, hay tedders and sardine nets; he searches and finds the commonplace, the usual, the accepted—and then transmutes it in his color woodcuts, structures it, allows us to *see* in a *new* way what, for him, is already *old*.

This is a man who has great feeling for the art of the book; a man who revels in the painstaking process of designing, executing, and printing "folding" books in editions of *one* for his family. (These are small, accordion-pleated, hard covered books of hand-colored woodcuts—little gems that are a delight to hold and examine.) In addition to these unique volumes, Frasconi has illustrated a limited edition of *Aesop's Fables* for the Museum of Modern Art (1954), a quadri-lingual children's book called *See and Say* for Harcourt, Brace and Co. (1955), the poetry of Walt



4 Color Woodcut/*Pebble Beach*/1954/11 x 34



5 Woodcut on Canvas/*Off Shore Oil*/1954/20 x 78

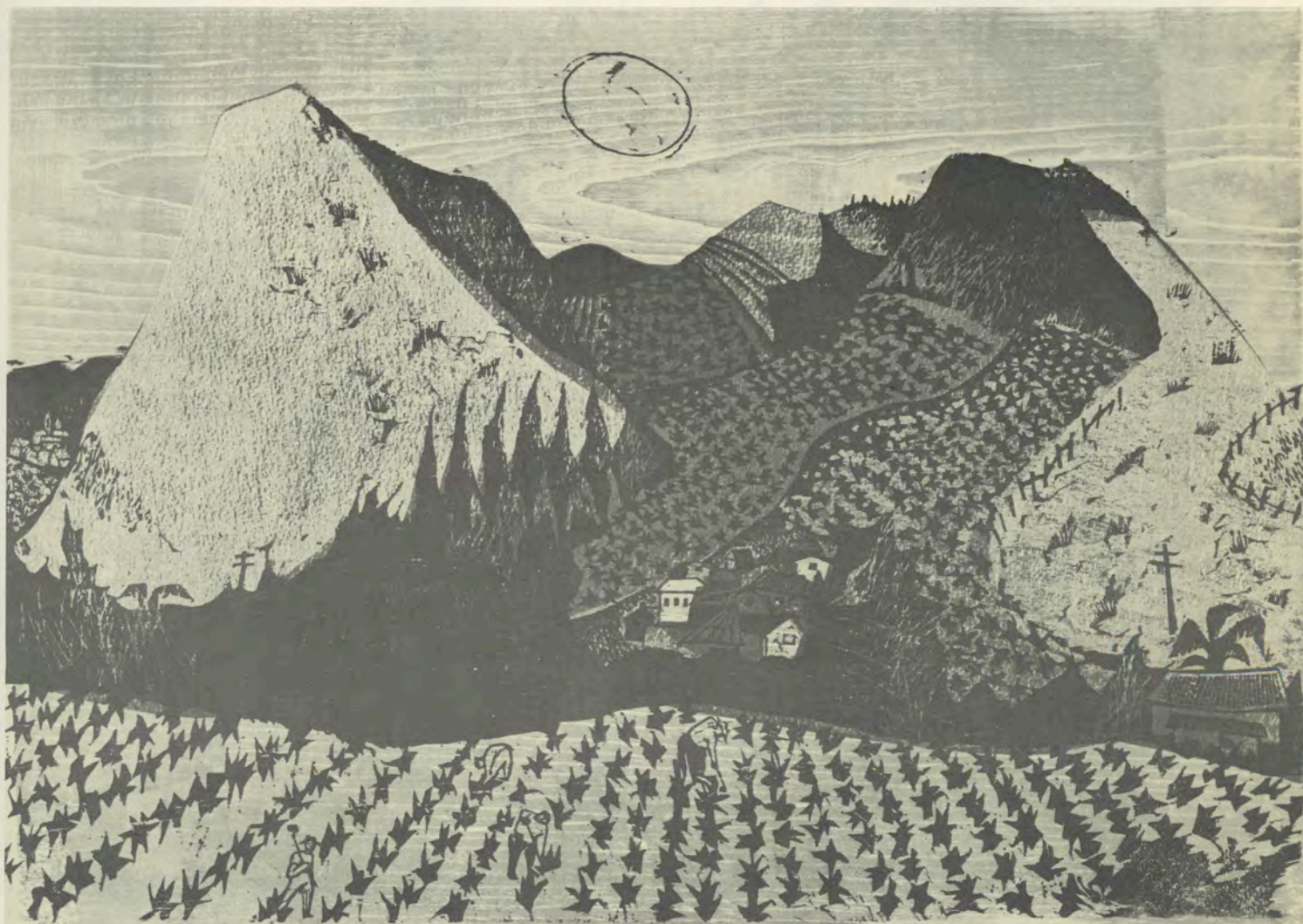
Whitman and Garcia Lorca (Plate 12) as projects during his Guggenheim Fellowships, and at the moment of this writing, *Woodcuts by Antonio Frasconi* for *The Typophiles*—a handsomely-bound, beautifully printed record of his smaller woodcuts. (One of the most unusual books in the Frasconi household was printed by the artist from the surfaces of cookies!)

At this juncture, it should be made quite clear that folk art, in the broadest sense of the term, plays a vital role in the Frasconi family. Paper cut-outs, folk sculpture, toys, ceramics from many different cultures are on permanent display throughout the house, gently insisting their color and form upon the senses. To deny their visual impact upon the Frasconi color woodcut would be both foolish and futile. In speaking of his feelings toward the art of folk, Frasconi said, "If you make something for your own pleasure, or create it out of spiritual need (we were looking at an African sculpture he purchased when he was twelve), you cannot help but transfer some of that feeling through the work to the spectator." Looking up from his work table on another occasion, and pointing to a Japanese toy made of bamboo slivers, he mused,

"These little folk things touch me very deeply; they have a life all their own."

Throughout our conversation, which ranged through such areas as the role of the graphic artist today, the prints and drawings of Rembrandt and Goya (two artists he mentioned again and again), the implications for society of Sputnik II, fine music and the young composer, books and bookmaking, esthetic criteria, commercial assignments, and so forth, Frasconi maintained a rocket-like pace. Referring to commissions received from commercial and industrial sources (Frasconi has filled many requests from *Fortune* magazine, record companies, publishers of fine books, etc.), he stated that these assignments, since they filled his artistic curiosity and maintained his esthetic standards, were great assets; they allowed him, and in fact, forced him to see and explore worlds which would be otherwise unknown or closed.

On another tack, when we were discussing *experiment* in the field of graphic art, he applauded it as a *means* to be employed *positively* in one's future work, and had little sympathy for experimentation as an end in itself. On the other hand, he stated, "The



*All prints, except as noted, courtesy Weybe Gallery
Special thanks to Martha L. Dickinson, Manager of the gallery.*



printmaker, above all, must be sensitive to his craft, must allow his medium to 'talk to him' while he is working, must seize and take advantage of all the possibilities that arise in the act of incising or printing a woodcut."

Even after blocks are cut (or built up as in a *collage*), a system of registration must be planned and executed by the printmaker to allow each block, carrying its own color, to superimpose its relief image in the proper place.

Inking of each block is accomplished with the brayer in a particular way for each specific print. (Frasconi is most critical of woodcuts that show evidence of overinking). Now, the "right" paper for this print must be employed... all of the problems have to be considered again, singly and in concert. The forms now standing in relief from the block, the fineness or coarseness of the grain of the wood, the quality of the ink-paint mixture, the textures found or imposed upon the block—all of these elements must be considered in the choice of paper for this fine print. Should he use *Kochi*, *Goyu*, or which one of hundreds of beautiful papers? How well will the paper he finally selects be married to his ink-paint mixture?

Now, the paper is placed most carefully on the surface of the inked block and the back is burnished with a household tablespoon and an inordinate amount of pressure in some places, a whisper of a touch in other areas, and a modicum of pressure elsewhere.

At last, the moment for which the printmaker has waited hours, days, weeks. He "pulls" the print from the block and studies the result. This study may suggest additional work, revision or alteration—as the case may be.

All of this detail concerning technical means is obviously predicated upon the fact that the graphic artist has "something to say," has a personal vision he feels compelled to share. This young man (Frasconi was born in Montevideo, Uruguay, in 1919) holds deep convictions which are joyously expressed in graphic form; he meets and finds his forms outside his studio in the real lives of real people in a real world.

The Storm is Coming (Plate 3) marks the culmination of one phase in Frasconi's work—that of seeking a heightened symbolism. The frightened, fleeing figure spotlighted eternally against a tension-charged ground speaks eloquently for itself; the acid

7 Color Woodcut/*Summer Tide*/1955/17½ x 53½





8 Woodcut/Sean O'Casey/1956/23 x 10

greens, cold rose, orange, blue and black intensify the emotional impact of the work.

Relying solely upon the dynamic inter-relationship between black and white some twelve years ago, *Harvesters* (Plate 11) reveals a kinship with Expressionism coupled with the reportorial and sympathetic approach of Mexican print groups such as the Taller de Grafica Popular.

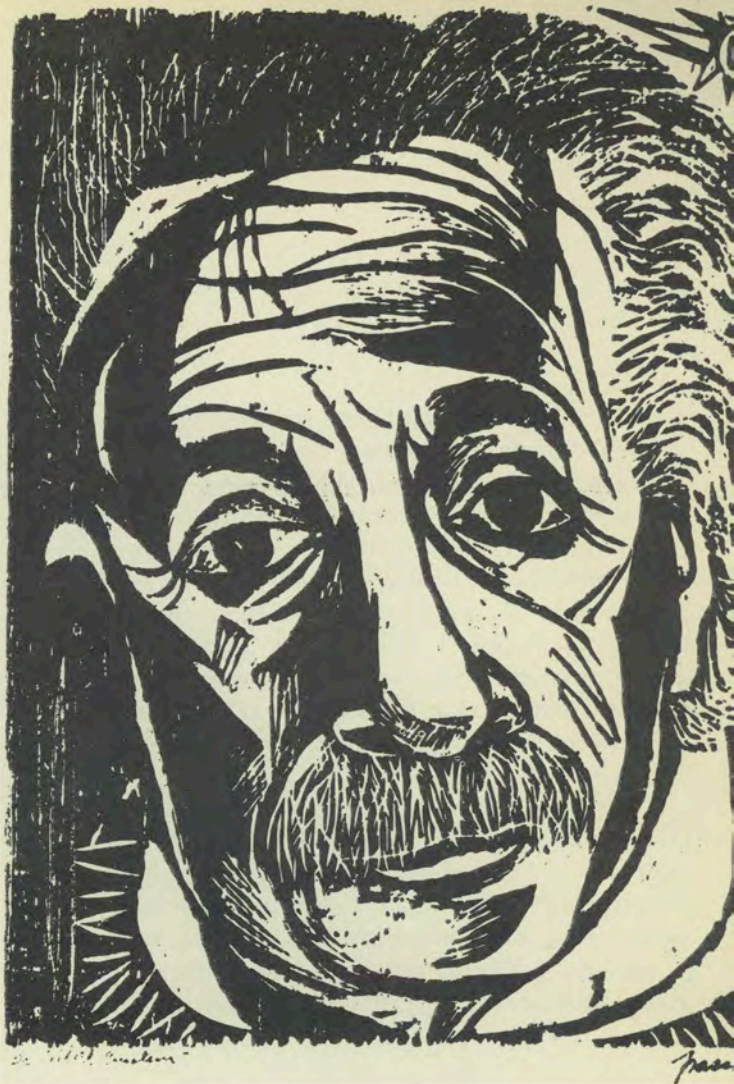
In a recent five-block woodcut, *Summer Tide* (Plate 7), one of a series based upon *The Sea*, Frasconi seems to be developing a new stylistic tendency; a certain fluidity of form is aborning, quite different from former incisive statements—less strong, perhaps, but employing broader means. His cool palette of green, yellow-green, blue, black, and white unites to form a symphony of transparencies and acts as a brilliant foil for the fishermen in the upper right of the print. The angry wave breaking against the rock barrier is a white block overprinted upon the greens and blue, lying just underneath the black block.

From much of Frasconi's work I have seen, these three directions appear most prominently: His early work as in Plate 3 weds an Expressionist technique and form to Latin American problems. This changes to a still powerful, occasionally decorative, "sophisticated," witty, colorfully-rich symbolism as seen in *The Storm is Coming*. His recent work, as in Plate 7, opens an even broader vista, reveals his technical wizardry, employs richer concepts, taps a new spontaneity, and flirts, at times, with current modes in painting.

Frasconi's portraits tend to reiterate similar patterns of change. At opposite poles, we have the *Self Portrait* (Plate 1), a traditionally cut, black-on-white, strong, well-designed woodcut—beautiful in its simplicity; in *Sean O'Casey* (Plate 8) the woodcut technique is reversed to a white-on-black series of gouges, is more complicated, "sophisticated," aware of and sensitive to the texture of wood—possibly too much so—and definitely broader in scope. In 1952 between these portraits of self and of a great man of letters, Frasconi probes deeply the character of a brilliant scientist and "writes" a glowing, warm, honest obituary for a dear friend of art through the woodcuts of *Dr. Albert Einstein* (Plate 10) and *Homage to Donald Bear 1905-1952* (Plate 14). Both

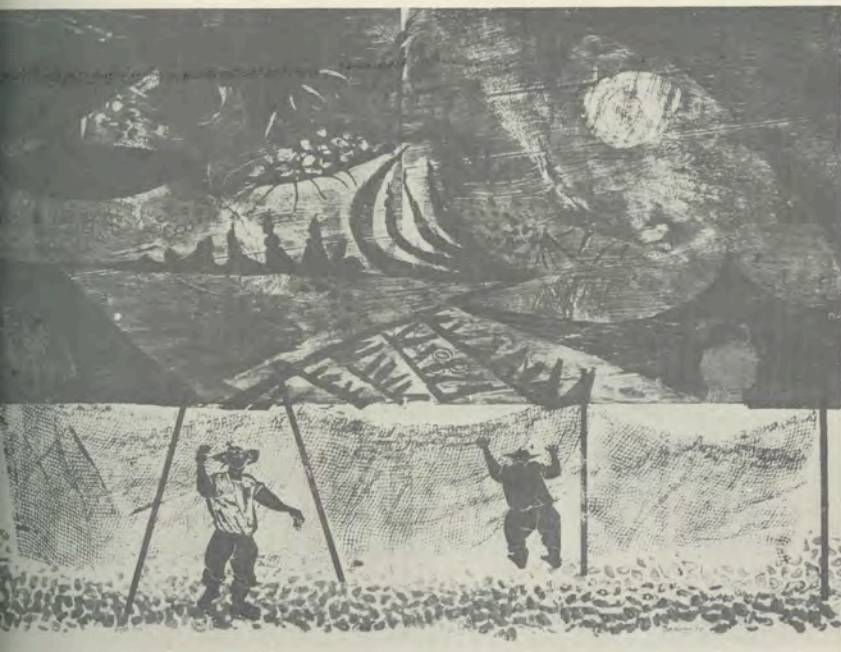
10

Woodcut/Dr. Albert Einstein/1952/12 x 9¼
(Courtesy Princeton Print Club)



9

Color Woodcut/Night Worker/1952/27½ x 41



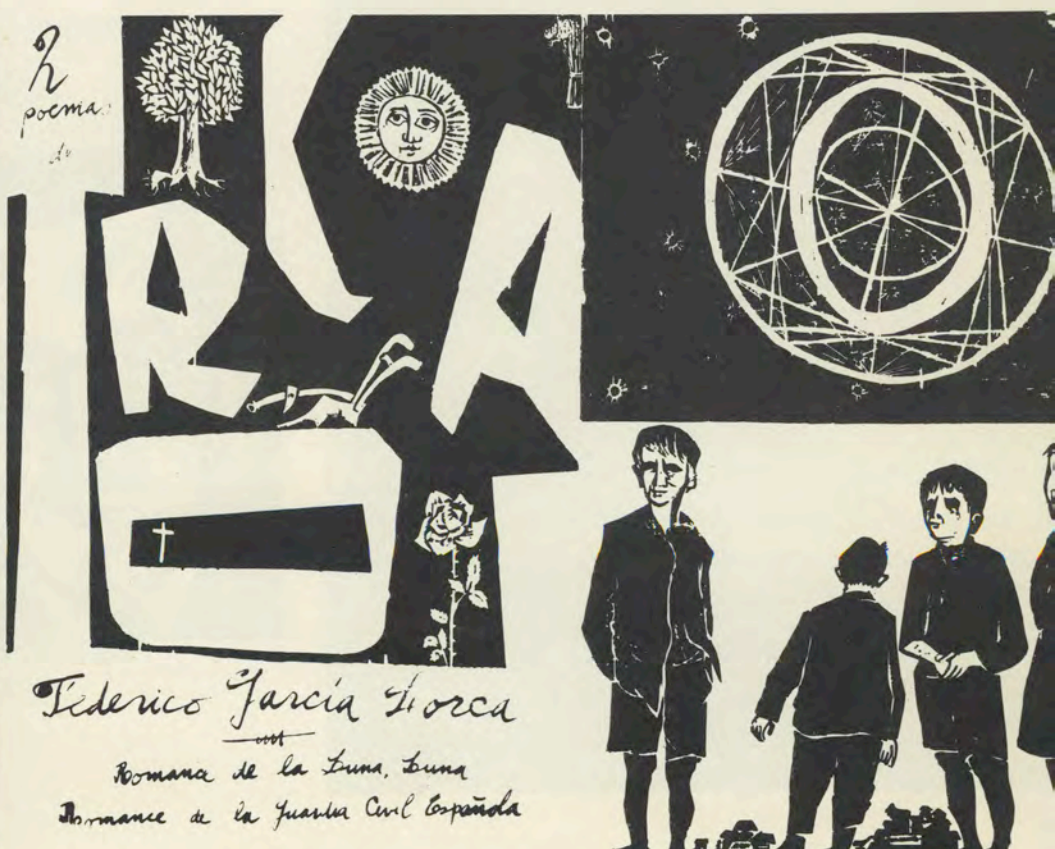
11

Woodcut/Harvesters/1945/15-1/16 x 10¼



12

Woodcut and Litho/Title Page—Garcia Lorca Portfolio/1953/19 x 26



Federico Garcia Lorca
Romance de la Luna, Luna
Romance de la Guardia Civil Copoñida

portraits are searching, bold, vital and simultaneously exhibit a technical departure from Plate 1.

Frasconi has long regarded California as his second home, and has captured and been enraptured of its terrain and people, the proximity of land and sea, its coves, canyons and beaches, and the "black gold" pumped from off-shore deposits. This fascination for piers and oil wells in the ocean off the Pacific coast led Frasconi to document the sight in *Off-Shore Oil* (Plate 5). Of interest to graphic artists is the fact that his block was printed upon canvas. His witty color woodcut *Pebble Beach* (Plate 4) is heightened when one learns the foreground was printed from a *collage* made of lima beans!

Monterey Fisherman #1 (Plate 13) allows Frasconi inventive play with an aspect of this same favorite theme. The arcing textures in the background were achieved with rough files and rasps; the net was cut from a sack to fit a particular area, pasted to another board, inked and printed as a separate block. Still another aspect of this California theme is presented in the rich tapestry of *Spring's Canyon* (Plate 6); the brilliant orange sky beating upon

the subtle earth colors and blacks creates a new world for the spectator: the exuberant world of Antonio Frasconi.

A certain weakness and a great strength are simultaneously apparent in *Night Workers* (Plate 9), a print of five years past. Despite the possibility of forcing one's self to view the composition as a unified whole, the upper two-thirds of the composition stands alone, and bears little, if any, relationship to the lower third. Technically, this color woodcut offers a mine of useful information. On another level, it reveals a stage in Frasconi's development wherein he tried to wed his own forms and invention to something that rejected marriage. This print marked the dawn of a new beginning. A new goal was sighted. Work was in transition. A period of struggle—and—resolution.

There is little doubt but that Antonio Frasconi's esthetic and intellectual curiosity, artistic standards, love for people, warmth and wit, great productivity and capacity for work will keep him alive to the multitudinous problems facing the graphic artist of today—and will help him solve them in the light of his needs.

—JULES HELLER



13 Color Woodcut/*Monterey Fisherman #1*/1951/19½ x 16-9/16

14

Woodcut/*Hommage to Donald Bear* 1905-1952/1952/25⅝ x 14



"Hommage to Donald Bear, 1905-1952"



18 *Color Serigraph/Red Movement/Sandra Blow/1957/23¼ x 14*

CONTEMPORARY PRINT MAKERS OF GREAT BRITAIN

During the past ten years in the British Isles a great number of exceedingly fine prints have been made in the idioms of contemporary art. There, as elsewhere in Western Europe and in America, prints now are made as art works in themselves, rather than as illustrations of something else. Because this great resurgence in English printmaking is not so well known in America, we have just brought to this country, as one of our International Exchange Print Exhibits for circulation in Canada and the United States, an exhibit of one hundred "Contemporary Prints from Great Britain." Followers of international art have admired and collected paintings and sculpture by Great Britain's contemporaries. The printmakers of the British Isles merit also the serious consideration of art followers.

Some of the great painters and sculptors there have added the graphic art techniques to their vocabulary of visual expression, and their influence on other British printmakers has been considerable. Painters and sculptors such as Sandra Blow, Alan Davie, Terry Frost, Patrick Heron, Henry Moore, John Piper, Ceri Richards, Graham Sutherland, and others have, in a logical extension of their work, brought their distinctive personal vision to prints.

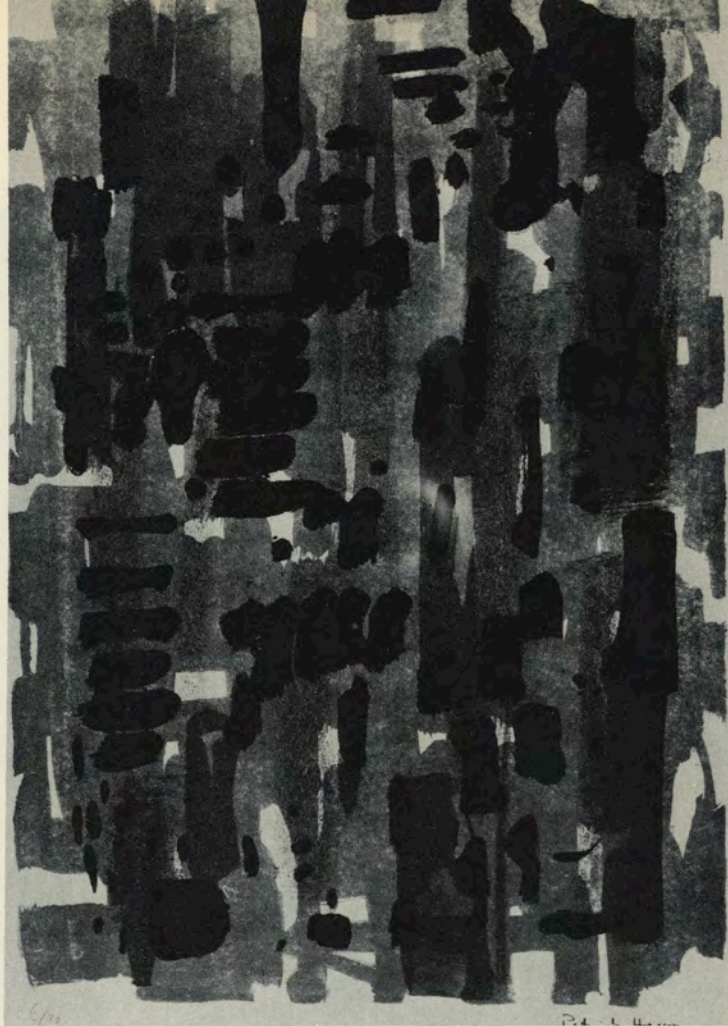
Instruction in printmaking techniques is offered at various educational levels in the schools of Great Britain; and, as one would hope, excellent facilities are available in the professional art schools. Notable in this category is the graphic arts department at the Royal College of Art in London, under the direction of Professor Edwin La Dell, himself an outstanding lithographer, with a distinguished staff of resident artists including the very competent intaglio printmakers Julian Trevelyan and Louis Le Brocqy, the accomplished lithographers Edward Ardizzone and Alistair Grant, the able woodcut artist Edward Bawden, and the serigraph specialist J. Humphrey Spender.



19 *Color Woodcut/The Owl/Michael Rothenstein/17 x 24*

20

Color Lithograph/Red Garden/Patrick Heron/22 x 15

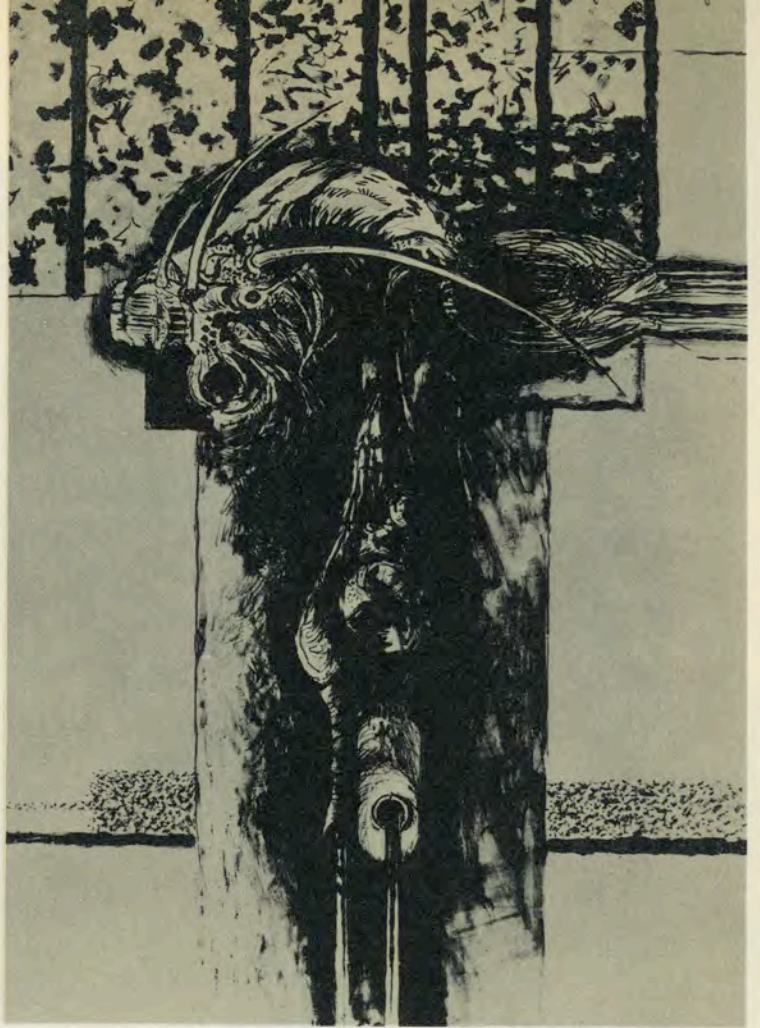


21 *Color Lithograph/Low Tide-Evening/Allin Braund/1956/16 x 23*

22

Color Lithograph/Preditory Form/Graham Sutherland

29½ x 20¾

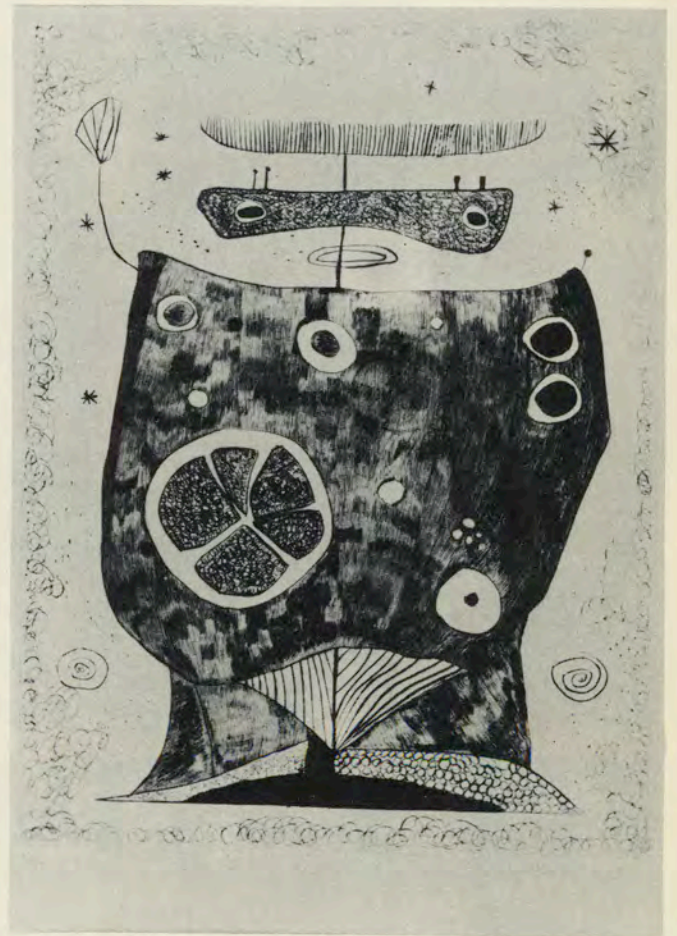


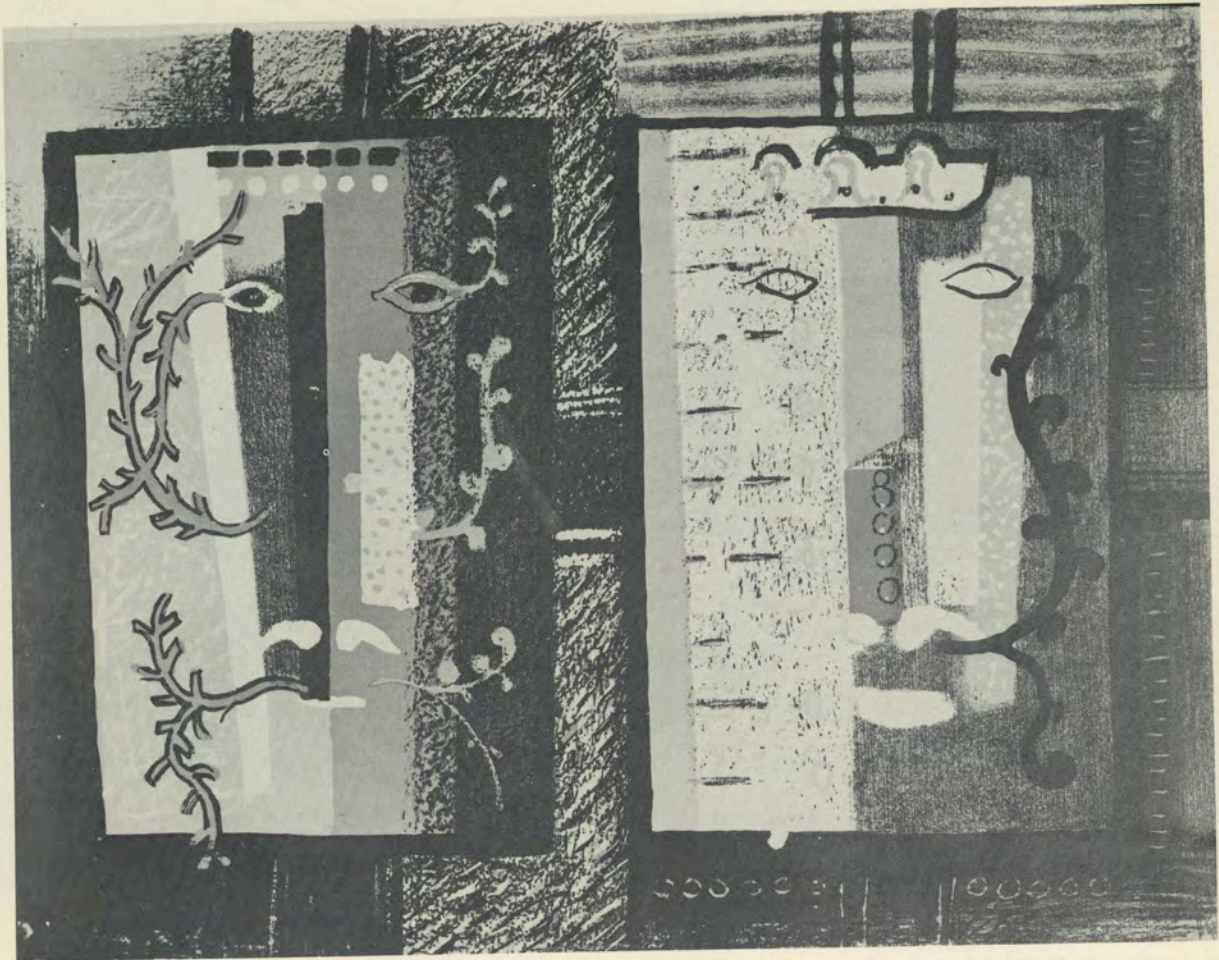
23

Color Woodcut/Autumn/Edward Bawden/1957/15 x 20

Few artists today are completely isolated or insulated from the influences of others. Their work belongs to the twentieth century. Thus, the effect of the English emigré in Paris, Stanley William Hayter and his Atelier 17, he felt there as in Western Europe and in the Americas, although for many years he has not worked for any extended period in the country of his birth. In 1927 a group of artists assembled in Hayter's Paris studio to discuss a joint workshop under his direction. They secured equipment for the intaglio processes, and until 1939 several hundred noted artists, as well as students, took part in the atelier program. From October 1940 until 1950, when Hayter re-opened his Paris studio, the group worked in New York City with branch studios in Chicago, Philadelphia, and San Francisco. Exhibits were held throughout the Americas during that time. The technical achievements and experiments of Hayter and those working with him have had a great influence on printmaking everywhere. A number of his former students have graphic art workshops in colleges and professional art schools in Great Britain and the United States.

In this century of high speed presses and countless exhibits, most creative artists are aware of what others are doing, and critics categorize various works as belonging to one school or another. But in spite of the great allure of the art movements in other countries, the twentieth century masters in Great Britain remain thoroughly British. True, one can find examples of surrealism, tachism, abstract expressionism or impressionism, etc.; but there is still something of the romantic quality in the British approach and creative achievement of the individual artist that makes his work uniquely his own and not capable of confusion with another's output.

24 *Drypoint/Moon Worshipper/Martin Bradley/1955/15¾ x 12*



25 *Color Lithograph/Foliate Heads (Variation of a Painting)/John Piper/19 x 25*

In Great Britain, as in France and the United States, the prints have increased in size, so that now they are most appropriate on walls and are competitive with easel paintings for space. Most of the early twentieth century English prints, with the exception of some of Frank Brangwyn's large plates, were made to be inspected in hand and were preserved in print collectors' cabinets, rather than displayed more permanently on walls. There are still some excellent smaller prints produced; but along with a new freedom of expression, a new experimentation in materials and in printing come the larger sizes of many of today's prints.

Most of the present activities in Great Britain are in the lithographic and the intaglio processes, and just recently handsome use has been made of the serigraph, raising this comparative newcomer in the graphic arts to full status in England. With a few notable exceptions, there does not seem to be so much current creative interest in the British Isles and on the continent in the time-honored art of woodcutting. Some excellent prints are still being made there from lino and wood blocks, but the current major activity in relief work is centered in America.

British printmakers, viewed from this distance, offer a wonderful source of enjoyment for the serious collector who surrounds himself by many of their black and white or color prints. We hope the current British prints become better known in America, for they are a vital part of the visual expression of our age.



EDITOR'S NOTE: *The British prints here reproduced are from Oregon State College's International Exchange Exhibit "Contemporary Prints from Great Britain." Preliminary selection of prints for the exhibit was made by Professor Edwin La Dell, Head of the Graphic Arts Department, Royal College of Art, London, and final selection was made by Matila Simonsen, European Director of International Exchange Print Exhibitions.*

26 Etching/Sardinian Street/Brian Perrin/23¼ x 19½

27 Color Lithograph/Yellow Figures/Henry Cliffe/1956/20½ x 14

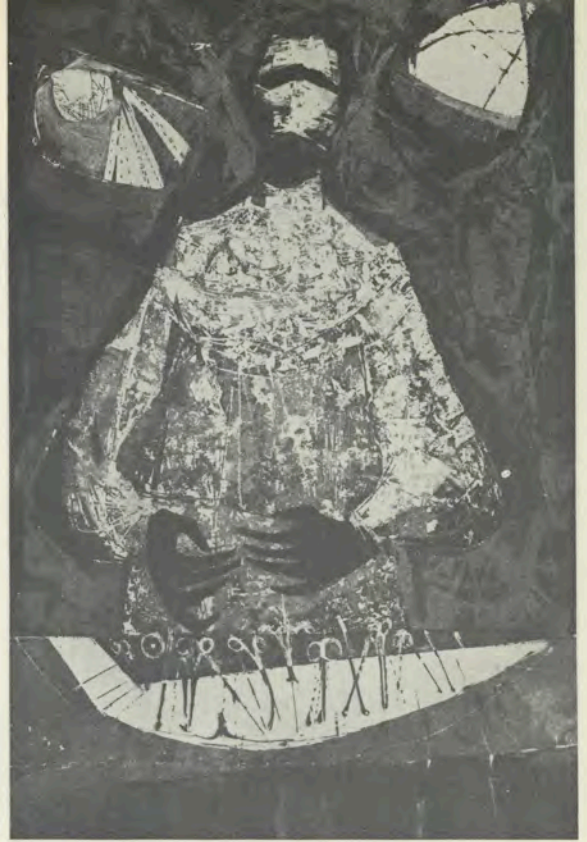


ABOUT THE AUTHOR

Gordon W. Gilkey, a native of the Pacific Northwest, has a Master of Fine Arts degree from the University of Oregon and a Doctor of Arts degree from Lewis and Clark College. He is a printmaker and collector, professor of art and head of the art department at Oregon State College. He was a combat intelligence officer with the United States Air Force during World War II and remained on active duty until August, 1947, as Head of the War Department Special Staff Art Projects in Europe and as European Chief of the Joint Chiefs of Staff Study of German Psychological Warfare. He is a Lt. Colonel in the Air Force Reserve. He was recognized by the French Government with the decoration *Palme Académique* in the degree of *Officier d'Académie*. The *Centro Internazionale d'Arte e di Cultura di Bordighera*, Italy, has awarded him a gold medal. He is a Fellow, International Institute of Arts and Letters, and American director, International Exchange Print Exhibitions.

THE GALLERY

Represented on this page is the work of a number of outstanding printmakers. The work of these young men is to be found in leading print shows throughout the country. A brief description of each print and a word about each artist accompanies the cuts. IMPRESSION readers can look forward to a new group of artists on these pages in each issue.



RUDY POZZATTI born 1925

Gallery Representation: Weyhe Gallery, New York; IFA Gallery, Washington, D.C.; Gumps Gallery, San Francisco. One-Man Exhibitions: Philadelphia Art Alliance, The Art Institute of Chicago, Kansas City Art Institute, Weyhe Gallery, Cleveland Museum of Art, Traveling Exhibition — Smithsonian Institute and others. Exhibited at Addison Gallery of American Art, Baltimore Museum of Art, Brooklyn Museum, City Art Museum, St. Louis, Cleveland Museum of Art, Downtown Gallery, New York, Library of Congress, Museum of Modern Art, Pennsylvania Academy of Fine Arts, San Francisco Museum of Art, Boston Museum of Fine Arts, Whitney Museum of Fine Arts, New York, Le Musée D'Arte Moderne, Paris, Museo De Arte Moderno, Barcelona, Tate Gallery, London, IV International Exhibition of Black & White, Lugano, and others. Permanent Collections: Albion College, Allegheny College, Butler Art Institute, Cleveland Museum of Art, Library of Congress, Museum of Modern Art, Philadelphia Museum of Art, United States Embassies Overseas Collection, Mrs. Clare Booth Luce, Mr. & Mrs. Roy Neuberger, Alverthorpe Museum, New York Public Library, Weyhe Gallery, M. Knoedler & Co., Art Center of La Jolla and others. Awards: Fifth Annual National Print Show, Purchase Award, 1954; Eleventh Missouri Exhibition, 1952; The Print Club, Philadelphia, 1955; and others. Publications: The New Yorker, Who's Who In American Art, New York Times, Time, Art News, The Arts and others. He has also had reproductions for catalogue covers and inside catalogues.



Woodcut/*The Grasshopper*/1954/16½ x 36



EMIL WEDDIGE born 1907

Pioneered in renaissance of color lithography. Established teaching of full technique of work in the area at University of Michigan. Recent prizes: American Color Print Society, 1957; The Philip and Esther Klein Print prize; South Bend Art Association, 1957, First Print Prize; Joseph Pennell purchase, 1957. Work seen in every state in United States and Asia, South America and Western Europe. In February, 1957, was awarded largest commission by industry in the area of original work in the graphic field, by the Dow Chemical Company of Midland, Michigan. Commission was a series of lithographs in color on the process of paper making. Represented at the Contemporaries Gallery, New York; IFA Gallery, Washington, D. C.; the Kennedy Gallery, New York; The Palmer House Gallery, Chicago, Ill.; The Artists Market, Detroit, Mich.; The Forsyth Gallery, Ann Arbor, Mich.; The Little Gallery, Birmingham, Mich.; Gallery 4, Detroit, Mich.

Color Lithograph/Triton and Psyche/No Date/30 x 22



D. PIERCE born 1920

Exhibited: Avery Memorial Museum of Art, Hartford, Conn.; Butler Art Institute; Boston Museum of Art, Brooklyn Museum of Art; Carnegie Institute; Contemporaries Gallery; Library of Congress; Los Angeles County Museum; Museum of Modern Art; Metropolitan Museum of Art; Princeton University; San Francisco Museum of Art. Awards: Green Memorial Award for best landscape (oil), Connecticut Academy of Fine Arts; First Prize in oil, Southern Illinois Art Association. Purchase Awards: 6th Annual Print Exhibit, Brooklyn Museum, 1952 Annual Print Exhibit, Northwest Printmakers, Seattle, Washington; Library of Congress, 1952 and 1953; Northwest Regional Printmakers, 1955 and others.

/Tulips In The Wind/1955/18 x 28



Lithograph/Interlude/1957/13 7/8 x 18 3/4

JEROME KAPLAN born 1920

Associated Director of Graphic Arts, Philadelphia Museum School of Art. Prizes: Philadelphia Regional Print & Drawing Prize at Philadelphia Art Alliance; Charles M. Lea Etching Prize at Print Club, 1956; Two other Purchase prizes, 1951 and 1956 at Print Club; 2nd International Print Exhibition, Ljubljana, Yugoslavia. Exhibited: Four one-man shows. Prints exhibited in all major national shows and in Europe and Japan. Collections: Cincinnati Art Museum, Library of Congress, Museum of Modern Art, Print Club Permanent Collection, Philadelphia Museum of Art, Private collectors. Represented by Print Club of Philadelphia and Weyhe Gallery, New York.





Erich Heckel: *Head of a Woman*, ca. 1912

Publication date: October 14

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(continued from page 6)

PETER BURRA, *Van Gogh*, Great Lives Series, 142 pp., New York: The Macmillan Company, first published in U.S. 1957, \$1.50.

One of the series of compact biographies of the men and women who have been wonders of modern history. "Most sympathetically interpreted. . . Van Gogh was a very great man, yet it is no exaggeration to say that this biography is worthy of him." *New Statesman*



Ben Shahn his *Graphic Art*

George Braziller/1955

JAMES THRALL SOBY, *Ben Shahn His Graphic Art*, 139 pp., over 100 ill., New York: George Braziller, Inc., 1957, \$10.00.

Compassionate, satirical, humorous, profoundly human: this is the art of Ben Shahn. And here, in the first book devoted exclusively to Shahn's graphic art, is a generous collection of his drawings that represents the many facets of his distinctive work. Shahn's graphic art is a complete body of work in itself encompassing the full range of human experience. These more than 100 drawings clearly reveal Shahn's genius—a duality of vision that dramatically blends the poet with the precisionist.

SI LEWEN, *The Parade*, 120 pp., 55 ill., New York: H. Bittner and Company, 1957, \$7.50.

"Nothing can equal the psychological effect of real art—neither factual descriptions nor intellectual discussion?" *Albert Einstein*. *The Parade* is more than a collection of drawings. It is a story—told in a language which knows no country and which despite its muteness can be more powerful than the written or spoken word. *The Parade* is a story of recurring war as Si Lewen saw it, watching the parades after World War I lead into the death marches of World War II.



Campigli/George Wittenborn/1954

JEAN CASSOU, *Campigli*, 145 pp., 118 ill., New York: George Wittenborn, Inc., 1957, \$9.50.

Another handsome study available through George Wittenborn, Inc., with an introduction by Jean Cassou and a text by the artist. Published in French, profusely illustrated to give a detailed account of the work of this well-known Italian artist. Numerous plates in color.

HARRY STERNBERG, *Composition The Anatomy of Picture Making*, 48 pp., approx. 130 ill., New York, London, Toronto: Pitman Publishing Corp., 1958, \$1.00

Another in a series of books authored by this well-known teacher at the Art Students League. A simple course for the student rather than a handbook for the professional, this paperback volume is nevertheless interesting and informative.

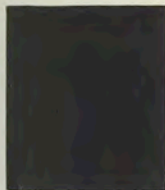
PAUL MOCSANYI, *Karl Knaths*, 101 pp., 59 ill., Washington, D.C.: The Phillips Gallery, 1957, \$5.00.

A monograph of the work of this well-known American painter. Handsomely mounted with fine color plates, this volume is a worthy addition to the many biographies of contemporary painters and graphic artists.

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Karl Knaths

Text by Paul Mocsanyi, art critic, United Press Association, Duncan Phillips, Emanuel Benson and the artist.

104 pages, 60 plates, 8 in full color, bibliography, chronology, lge 8vo, 1957 \$5.00

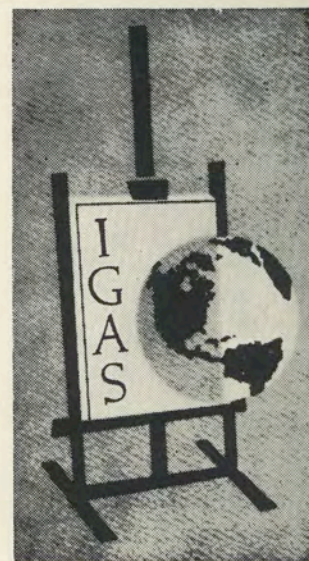
"It was Cezanne's sincerity, integrity and uncompromising effort that inspired me throughout my career," Knaths said in a recent interview.

This first monograph on the American artist shows the evolution of Knaths not only as a painter but as a thinker in whose reflections we find a deep affinity to the Paris School. Karl Knaths lives in Provincetown and shows with the Paul Rosenberg Gallery, New York.

Mexican Graphic Art from Posada to Tamayo by Armin Haab

126 pages English text with 96 plates, 6 in full color, 25 pages of annotations, bibliography, index, 4to, 1957 \$8.00.

An extensive survey of the multiplicity and originality of Mexican graphic art (lithography, etching, wood-, metal- and lino-cuts). More than 30 short biographies and portraits of the artists whose work is included in this publication make it an important reference handbook.



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COMMENTS

In October of 1957 our "my-father-is-better-than-your-father" way of life had a heart attack. One month later there were further complications. As sputnik-with-passenger orbits around the earth, beeping and hissing data to Soviet astrophysicists and nuclear technologists, we stand inside the Age of Space. With many of the problems of this world yet unresolved, eggheads (currently a term of respect and approbation) are urged to get on with the business of exploring cosmic space to the greater glory of . . .

As a magazine of the graphic arts, we are reminded of a fifteenth-century world and its reaction to the Pinta, Nina, and the Santa Maria; a fifteenth-century world that pushed back its frontiers both in science and the arts; a fifteenth century world that birthed and nourished the fine print.

IMPRESSION, a magazine of the graphic arts, is currently concerned with drawings and fine prints. While the former term seems most clear to many people, the latter appears *smoggy* to all but a few. Let us attempt a definition:

A fine print is a multiple-original work of art. It is not a copy or a reproduction of—let us say—a painting, or any other work of art. It is an original work of art that exists in its own right. It is a work that is conceived, designed, executed, and (for the most part) printed by the artist on fine qualitative paper employing the finest inks, paints and other materials he can muster for this multiple medium of expression. It may be worked on a stone (lithograph), a block of wood (woodcut or wood engraving), a metal plate (etching, engraving, drypoint, mezzotint, aquatint, soft ground, lift ground, etc.), or on silk (serigraph). It is regarded as a democratic medium of expression, in that the artist pulls or may pull many prints in a given edition—thus allowing numbers of people to own the print at a price below that paid for the single, unique work of art. Each signed print in a given edition is an original work of art whether there are ten or two hundred prints in said edition.

Thus, the discerning collector and the collector-to-be, searching for rich, graphic truth for their portfolios and walls will find the economics of the thing well-suited to their respective purses. Whether they live in Laramie, Wyoming or Nacogdoches, Texas—Chatsworth, California or that twenty-two square mile island called Manhattan, there are original prints and printmakers to be found. Thanks to the mail service no matter where one lives, original prints are always within reach.

J. H.