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IMPRESSION

a magazine of the graphic arts

number

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Woodcut/Pillar Print/Utamaro/Pasadena Art Museum

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by Carol Taxier p. 8



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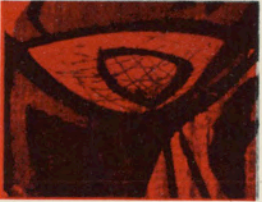
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COVER/ *Woodcut/Pillar Print/Utamaro/Pasadena Art Museum*

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Farewell in the Moonlight, detail/Hokusai/1816



BOOK REVIEWS



Etching / Minotaur And Reclining Woman / Picasso / 1933

Picasso For Vollard, int. Hans Bolliger, tr. Norbert Guterman, 220 pp., 100 ill., New York: Harry N. Abrams, 1957. \$10.00.

When a printmaker reviews a book about prints, he longs for his enlarging glass, the ritual fingerings of paper surface, strong light to scan ink ridges, the bent-head musings about the blackness of the ink — in short, he longs for, but cannot use, any of the loving senses and techniques which are so much a part of his art. His judgment suffers from nostalgia because he sees clues in the reproductions that he wants to confirm in the original. It is hard to put aside the demands one makes of a real print in considering a book about prints. I warn you in advance that I have difficulty with this confusion of demands although I try to keep it in mind in what I write here about this excellent volume called *PICASSO FOR VOLLARD*.

Abrams books, I notice, tend to search out material that needs to find its way into the art record for all time. This blue linen volume is a good example. But if Picasso is its end, Ambroise Vollard is, in my eyes, clearly the means of this event, and I suspect Editor Milton S. Fox intended us to react this way.

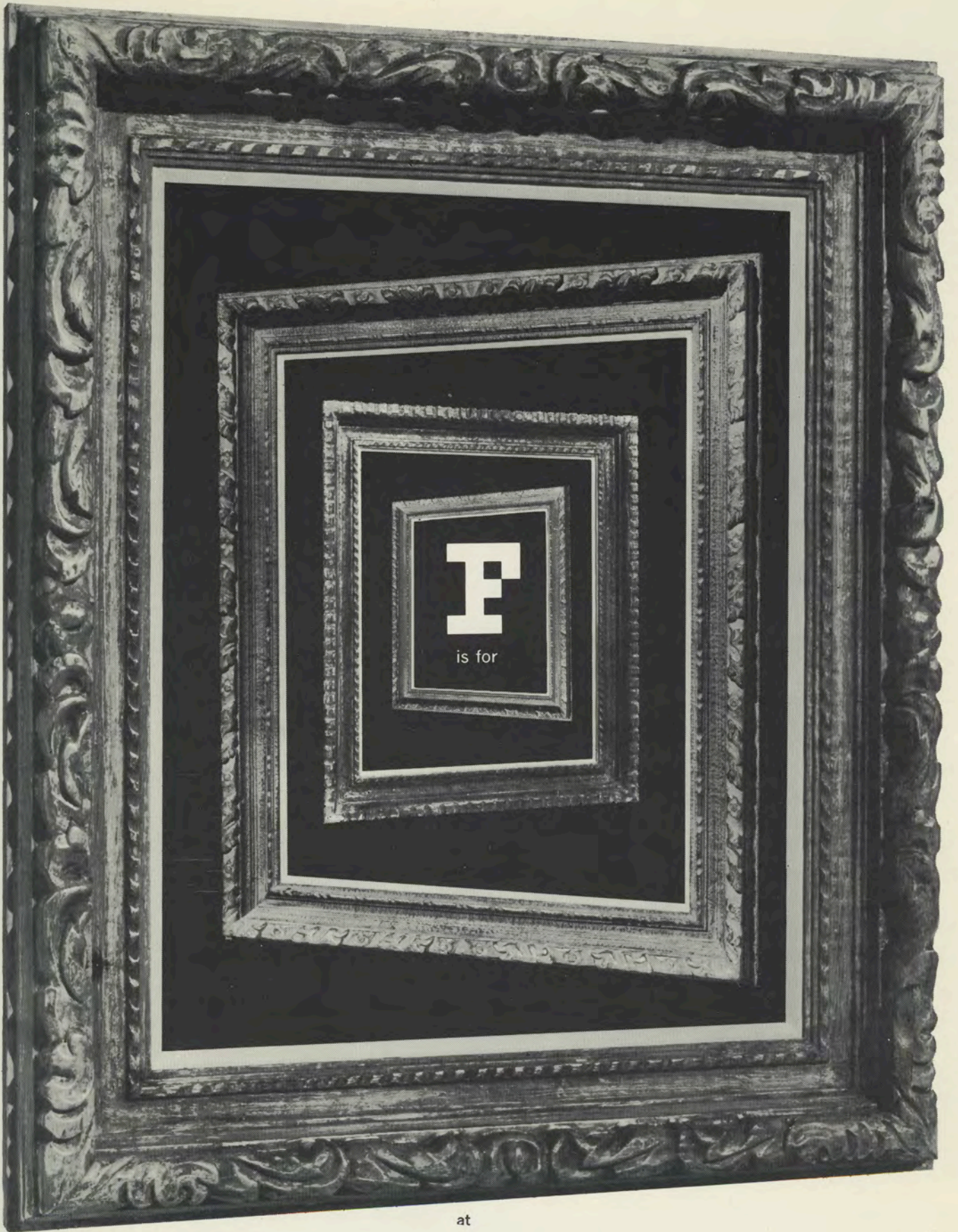
PICASSO FOR VOLLARD (\$10) presents the one hundred superb etchings of the *SUITE VOLLARD*, commissioned in 1930, and completed in brief bursts of activity during the next seven years. The range, virtuosity and subtlety of these etchings are well-known to print enthusiasts, though a few of them were new to me. As you turn the pages, the swift successions from violence to tenderness to tragedy to wit, create a cinematic effect. In fact, seeing this Suite in its entirety adds a dimension beyond what its own excellence would suggest. And this dimension is where Vollard comes in.

As early as 1895, when his gallery was two years old, Ambroise Vollard began to commission and publish portfolios of graphic art. His first portfolio presented twelve magnificent color lithographs by Pierre Bonnard, and his second included sheets by Munch, Pissarro, Redon, Renoir, Toulouse-Lautrec, Vuillard, and many others. These portfolios were commercial failures (some remained unsold twenty years later) but Vollard was not deterred. Portfolios, prints, and series of illustrations continued to pour forth under his editorship.

In 1900 he published his first illustrated book, *Parallement* by Paul Verlaine, with illustrations by Pierre Bonnard, one of the most beautiful illustrated books of all time. In his *Souvenirs d'un marchand de tableaux*, he writes: "One day in the course of my walks on the Quais I began to glance through some volumes on a bookseller's stand. On the title page of a large in-octavo I read, 'Ambroise Firmin-Didot, Publisher.' 'Ambroise Vollard, Publisher,' I thought, would not look bad either." And again he says, regarding his publication of prints — "But I commissioned painters to do them. My idea was to order engravings from artists who were not professional engravers. What might have been looked upon as a hazardous venture, turned out to be a great artistic success."

PICASSO FOR VOLLARD, then, is one of many tangible tributes to the enterprise, foresight, and taste of this extraordinary art dealer, whose persistence helped create the now firmly accepted (in Europe) cultural and business tradition of commissioning the creation of graphic art works. Alas, in the United States, no such entrepreneur has appeared, even though our printmakers are the equals (and sometimes the superiors) of the enormously successful graphic artists of Europe who still are supported by just such editors.

(continued on page 4)



at

M. FLAX

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ALLEN PORTER

(continued from page 2)

What a stimulus to an artist (yes, even to *protean* Picasso) to receive a commission for a hundred etchings! What possibilities, what scope, what scale when you have a hundred related sheets of copper to plan for! And proof of this stimulus is right there in the SUITE VOLLARD where much of the richness for us rests in the way the prints refer and relate to each other. Seventy-three of the sheets deal with only five themes, and of these, one, THE SCULPTOR'S STUDIO, includes forty-six related etchings! We can see Picasso create all over the theme, explore and probe it, laugh and be sombre and tender and dignified, if he likes, because each print illuminates and completes the one that went before. In the SUITE VOLLARD we see the artist with the time and space to develop his idea.

These etchings, (sometimes he made three or four in a single day) are quick and intimate like drawings. I imagine him using the copper like paper. Thus no need to put everything into a single definitive work, even though each is so complete. We see no process-consciousness, or rather, self-consciousness about process (since Picasso is tireless in technical experimentation). I can't help feeling that this cavalier freedom comes mostly from his marvellous talent, but also, just a bit, from the knowledge that if it goes badly, it will be thrown away. After all, there is time and money and belief enough, from people like Vollard, so that one just starts again.

I wish, when this book was planned, that some decisions had been otherwise. For one thing, the book is about nine by eleven inches in size, and so are many of the prints. These, at least, could have been reproduced in actual scale, which is vital to enjoyment of a print. Even though the nice white borders make a handsome BOOK, I would have preferred the space for the prints themselves.

And now, remembering my tendency to be a printmaker instead of a reviewer, I must say that in the combined technique prints, the reproduction seems not faithful enough. The blacks look washed out, and one finds it hard to believe that the sugar-lift prints are not lithographs. It's true I can't compare these side by side with the originals, but unless Mr. Fox tells me I am absolutely wrong, I will think that the reproductions are not good enough. The line etchings come through sharper, but even there I wished for a more piquant black. To whom must I complain, Mr. Fox, you or Picasso?

Nonetheless, PICASSO FOR VOLLARD is a must for print collectors. The information, the documentation, and the chance to see this Suite as a whole are worth much more than the price of the book. Would that some American version of Ambroise Vollard, happening on *this* title page might see, suddenly, how fine his own name would look as an editor and publisher of graphic art by American artists.

June C. Wayne

BOOKS RECEIVED

HANS BOLLIGER, *Picasso: Fifty-Five Years of his Graphic Work*, 176 pp., 168 ill., New York: Harry N. Abrams, 1957. \$10.00.

Here are the melancholy, graceful early circus etchings; "primitive" pieces, and early and late Cubism; the "Ingres" period with its lovely figures and portraits; the Neo-Classical works of the early twenties; the later "bone" pictures; the embattled Minotaurs and the artist-and-his-model variations and a suite of works of Classical inspiration; the sculptor-and-his-model series and works responding to the disaster of the Spanish Civil War; and on and on seemingly without end, in an increasing torrent of almost obsessive images.



Etching for Paul Eluard/Chagall/1956

HANS BOLLIGER, *Marc Chagall: His Graphic Work*, 150 pp., 144 ill., New York: Harry N. Abrams, 1957. \$12.50.

This book is a shower of Chagall's graphic art which emphasizes the place he holds in the world of the printmaker. His is an honored position in the foreground of history. For, in a fascinating variety of images, Chagall reveals an exquisite and poetic imagination, a winning sense of humor, power and delicacy of execution, an astute employment of dramatic communication, and an astounding repertory of technical resources.

PIERRE COURTHION, *Paris in the Past*, 149 pp., Paris: Albert Skira, 1957. \$6.50.

PIERRE COURTHION, *Paris in Our Time*, 142 pp., Paris: Albert Skira, 1957. \$6.50.

Two small Skira books to delight every collector. To convey the sense of Paris, to fathom its mysteries, to account for its prestige and fascination, Skira conjures up works, visionary and objective, of artists past and present. From the masters of the Parisian workshops in the Middle Ages to the masters of the 20th Century *School of Paris* — their pictures, passing like film, evoke five hundred years of eventful history and colorful daily life.

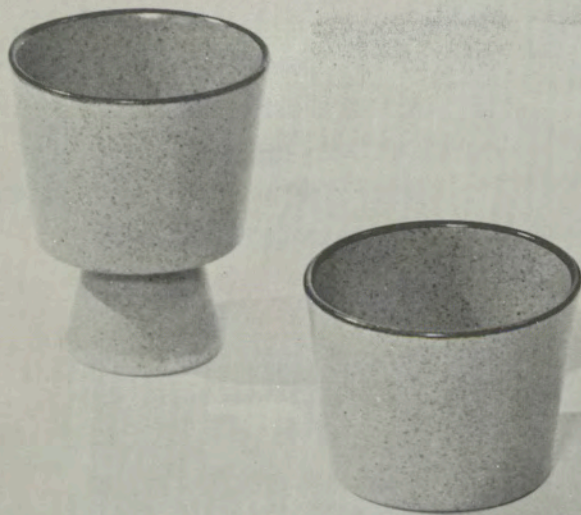
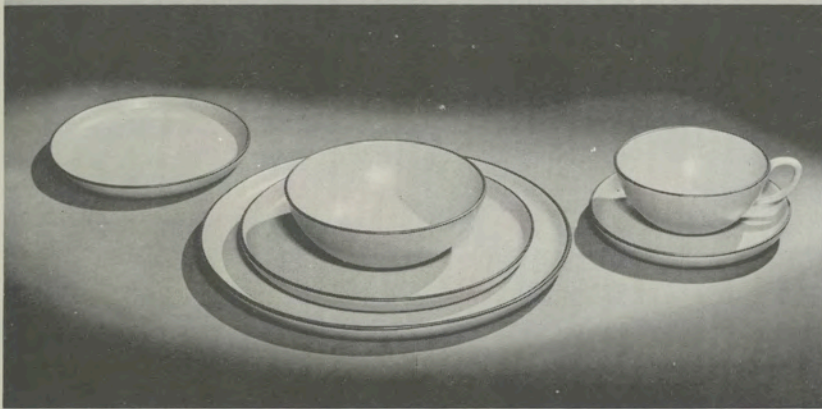
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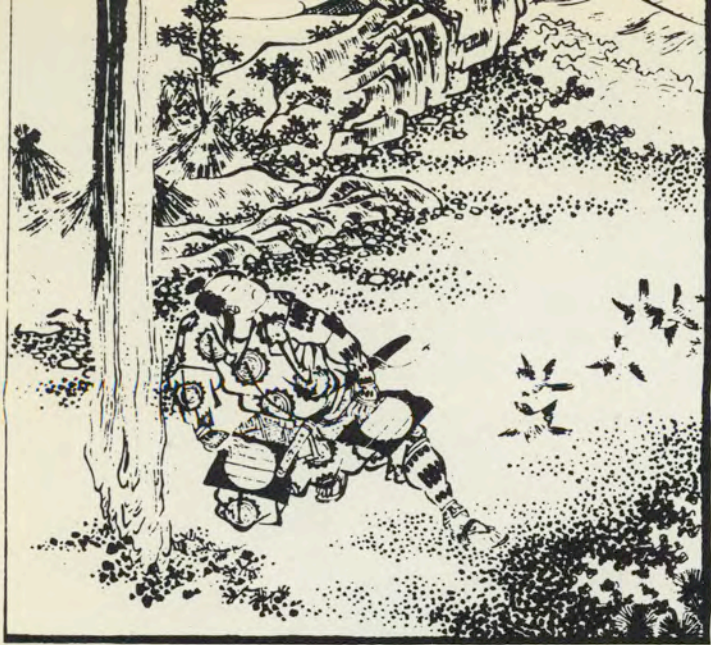
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Hero at the Beach/Hokusai/1816

WILLY BOLLER, *Hokusai — Ein Meister des Japanischen Holzschnittes*, Switzerland: Buchergilde Gutenberg, 1955.

A large and handsome volume of woodcuts reflecting the breadth and wonder of Hokusai's work. It is obvious that this important commission was a labor of love. "Hero at the Beach" provides an excellent sample of what is in store for the reader. The richness of Hokusai's visual ideas, his great power over the means of artistic production, his expressive line and varied composition possess a timeless quality. Text in German.

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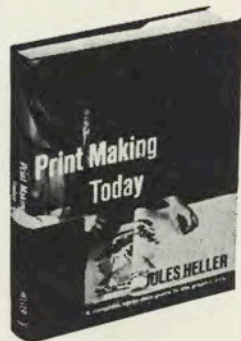
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PRINT EXHIBITION CALENDAR *Prepared by the Print Council of America*

Spring-Summer 1958

Ann Arbor, Mich., Univ. of Michigan. *June 3-Aug. 12*. The Life of Christ (A. F. A. Traveling Exhib.). *June 23-Aug. 8*. Contemporary Prints from Great Britain (Oregon State College's Inter. Exchange Print Exhib.).

Andover, Mass., Addison Gallery. *May*. "Art Schools U.S.A., 1958" — an annual survey of professional education achievement (prints included)

Akron, Ohio, Art Institute. *June 8-July 5*. Modern French Lithographs Albion, Mich., Albion College. *Apr. 29-May 9*. Nature in Prints, Albion College collection

Atlantic City, N.J., *June through Aug.* American Color Print Society's 18th Travel. Exhib.

Baltimore, Md., Museum of Art. *Apr. to May*. Japanese Color Woodcuts. *Apr. to May 20*. American Printmakers of the 19th Century. *May 20-June 22*. Fishing and Shooting Prints (Daumier, Gavarni, et al.). *May to Sept.* Matisse and Picasso: selections of their graphic art. *June to Sept.* Old Master Prints. *July to Sept.* Chiaroscuro Prints

Boston, Mass., Museum of Fine Arts. *Apr. 1-June 30*. Pillemet and 18th Century French Designers: Prints & Color Drawings. *July-Sept.* An Anniversary Exhibition for Honore Daumier (1808-1879)

Bozeman, Mont., Montana State College. *May*. Contemporary Prints from France (Ore. State College's Inter. Exchange Print Exhib.).

Charleston, S.C., Gibbs Art Gallery. *Apr. 1 thru summer*. "Two Hundred Years of Charleston Prints"

Chicago, Ill., Art Institute. *Apr. 21-Sept. 26*. Woodcuts emphasizing chiaroscuro; also notable examples of colored woodcut and work by German romantic artists. *Apr. 25-June 8*. Richard Florsheim: 30 prints, 1947-1958. *May 16-Sept. 12*. Callot and Goya on War: "The Miseries of War" by Callot contrasted with "Disasters of War" by Goya. *May 23-Sept. 5*. "Caricature" (15th Cent. to present). *June 13-Sept. 19*. French Portrait engravings of 17th Century

Print Exhibitions, 1758 N. Wells. *June 1-28*. Prints from Oregon: Harry Widman, Ray Leua, Gordon Gilkey. *July 1-26*. Group Show. *Aug. 2-30*. Two Chicago Printmakers: Harold McWhinnie; Hugh Brennen

Cincinnati, Ohio, Art Museum. *May 1-31*. Ohio Printmakers Exhibition, 1958 (Lent by Dayton Art Institute). *June 7-Sept. 30*. Yugoslav prints from the Second Ljubljana Biennial. *June 7-Sept. 30*. Selections from Fifth Biennial of Color Lithography Cleveland, Ohio, Wise Gallery. *May 13*. Graphic Work of George Braque

Columbia, S.C., Museum of Art. *Apr. 20-June 1*. Contemporary Graphics — recent purchases. *May 25-June 9*. Polish Graphic Art

Dallas, Texas, Museum of Fine Arts. *June 8-30*. George Bellows Prints (Smithsonian Trav. Exhib.)

Grand Rapids, Mich., Art Gallery. *May 1-26*. Prints by Michigan artists. *June and July*. Musical Themes and Instruments in Prints. *Aug. 25-Sept. 21*. International Color Lithographs — selected from Cincinnati show

Hagerstown, Md., Museum of Fine Arts. *July 2-Aug. 31*. Prints in the Museum Collection

Houston, Texas, Museum of Fine Arts. *June 8-30*. Japanese Woodcuts I (Smithsonian Trav. Exhib.). *July 15-Sept. 15*. George Bellows Prints (Smithsonian Trav. Exhib.)

Kennebunk, Maine, Brick Store Museum. *July*. Graphic Art from Brooklyn Society of Artists, Inc. *Aug. 5-30*. 18th Annual Members Exhibition of Creative Work, including graphics

Laguna Beach, Cal., Art Association. *May 28-June 28*. 60 prints from Print Makers Society of California Las Vegas, N.M., N.M. Highlands Univ. *June 29-Aug. 1*. Frederick O'Hara: one-man show

Long Beach, Cal., Museum of Art. *May 11-June 1*. Contemporary British Printmakers. *June 8-July 6*. All Media Long Beach Art Association Exhib.; Calif. Water Color Society Drawing and Print Exhib.

Los Angeles, Cal., County Museum. *Apr. 8-June 1*. Prints by James Gillray. *May 21-June 27*. 1958 Annual Exhib. of the Artists of L.A. and vicinity

Public Library. *May*. 60 prints from Print Makers Society of Calif.

Louisville, Ky., J. B. Speed Art Museum. *May 1-22*. Edward Munch: 100 etchings, lithos, woodcuts, 1895 to the early 1930s, from the Museum of Modern Art. *June 1-22*. Japanese Prints: XVIII and XIX century examples selected by Karl Kup, New York Public Library

Massillon, Ohio. *July*. Ohio Printmakers Exhib. assembled by Dayton Art Institute. *August*. Prints by Joan Drew

Memphis, Tenn., Brooks Memorial Art Gallery. *May 1-June 30*. Contemporary American prints. *July 1-Aug. 30*. Contemporary color prints Middletown, Conn., Davison Art Center. *May-June*. Lithographs by William Nicholson, London; prints by Gabor Peterdi; 17th Century Prints from the Center's collection; Stow Wengenroth, lithographs

Miami Beach, Fla., Art Center. *July 21-Aug. 7*. Theatre-Ballet-Circus (from George Binet Print Collection). *Apr. 28-May 15*. Prints of Reginald Marsh

Natchitoches, La., Northwestern Col. *May 11-June 8*. 8th Southwestern Print and Drawing Exhib.

Newark, N.J., Public Library. *July and Aug.* Mezzotints; lithographs; etchings and engravings on boxing New Orleans, La., Isaac-Delgado Museum. *Apr. 24-May 15*. Contemporary Prints from Italy (Ore. State College's Inter. Exchange Print Exhib.)

Oakland, Cal., Municipal Museum. *May 2-June 1*. "Early Prints and Drawings of California" (Smithsonian Trav. Exhib.)

Nashville, Tenn., Peabody College. *May 5-26*. "Japanese Woodblock Prints" (Smithsonian Trav. Exhib.)

New York, N.Y., F.A.R. Gallery, 746 Madison Ave. *Summer*. Etchings, lithographs, aquatints: Buffet, Campigli, Chagall, Clave, Erni, Marini, Matisse, Miro, Picasso, Renoir, Rouault, Zao Wou Ki, et al. Meltzer Gallery, 38 W. 57 St. *May 1-29*. 19th Annual Inter. Exhib. of National Serigraph Society: 77 new serigraphs from 12 countries

Inter. Graphic Arts Society, 65 West 56 St. *May 1-July 31*. Contemporary American, European, and Japanese graphics

Metropolitan Museum of Art. *May 15-June 15*. "A Century of City View" — prints from the Royal Swedish Library, Stockholm. (Smithsonian Trav. Exhib.). *May 30-Oct. 4*. Prints by Callot and Daumier

Museum of the City of New York. *Apr. 29-June 2*. "O What a Charming City!" — Currier & Ives; "The New York Scene," selections from Gerald LeVino Collection. *June 7-Aug. 8*. Views of New York, from loan collection of Mrs. Edw. W. C. Arnold

New Art Center, 1193 Lexington Ave. *May*. Lautrec lithographs and posters. *June*. French graphics. *July*. European graphics. *August*. German graphics

New-York Historical Society. *Continuuous*. Prints of New York and American history

Staten Island Museum, 75 Stuyvesant Pl., S.I. *June 1-Aug. 30*. Chagall etchings for Gogol's *Dead Souls*; Leger color lithos from "Cirque." Oakland, Cal., Municipal Museum. *May 2-June 1*. "Early Prints and Drawings of Calif." (Smithsonian Trav. Exhib.)

Oberlin, Ohio, Allen Memorial Art Museum. *May 3-31*. Modern French Color Lithographs (from Geo. Binet Print Collection)

Orono, Maine, Univ. of Maine. *May*. Self-portraits in graphics. *June*. Retrospective, Univ. of Maine painting & graphic collection; self-portraits in graphics

Pensacola, Fla., Art Center. *May 2-27*. Hans Erni Lithographs

Philadelphia, Pa., Museum of Art. *To May 18*. Graphic Art of the Southwest. *Apr. 15-May 15*. Maillol Prints and Drawings. *May 29-Aug. 31*. Recent acquisitions

Tyler School, Temple Univ. *May thru Aug.* Student Print Exhibition Pittsburgh, Pa., Carnegie Inst. *To May 18*. Prints by Jacques Villon. *May 19-Sept. 21*. Contemporary French Printmakers

Plattsburgh, N.Y., State Teachers College. *July 1-Sept. 15*. "The American City in the 19th Century" (Smithsonian Trav. Exhib.)

Raleigh, N.C., N. C. Museum of Art. *May 3-30*. Chiaroscuro: 16th-18th Century Color Woodcuts (from Geo. Binet Print Collection)

Reading, Public Museum. *June 8-July 7*. "Renoir to Picasso" (from Geo. Binet Print Collection)

Richmond, Ind., Earlham College. *May 1-15*. American Color Print Society's 19th Trav. Exhib.

River Falls, Wis., Wis. State College. *June*. American Color Print Society's 19th Trav. Exhib.

San Diego, Cal., Fine Arts Gallery. *July 13-Sept. 14*. "Early Prints and Drawings of California" (Smithsonian Trav. Exhib.)

San Francisco, Cal., Achenbach Foundation for Graphic Arts. *Apr. 26-May 25*. Society of California Etchers Annual Exhibition. *May 31-June 29*. Armin Hansen, a Memorial Exhib. *July 5-Aug. 3*. Artists at Work. *Aug. 9-Sept. 7*. Recent works by June Wayne

Museum of Art. *June 6-29*. Edvard Munch (Museum of Modern Art)

Scranton, Pa., Everhart Museum. *July 1-Aug. 31*. Prints from the collection of George May; color lithographs by Irwin Rosenhouse

Seattle, Wash., Univ. of Wash., Henry Gallery. *May 11-June 8*. Contemporary Prints from Great Britain (Ore. State College's Inter. Exchange Print Exhib.)

Shelburne, Vt., Museum. *May 1-Oct. 15*. Prints of American Naval Battles

St. Louis, Mo., City Art Museum. *May 1-June 30*. Japanese Prints. *July 1-Aug. 31*. Costume in Prints Public Library. *June 2-29*. Prairie Print Makers

St. Paul, Minn., College of St. Catherine. *May 3-26*. Religious prints from Durer to Rouault (from Geo. Binet Print Collection)

Susanville, Cal., Free Library. *May*. 50 prints from Print Makers Society of California

Topeka, Kan., Public Library. *May 3-26*. International Selection of Color Prints (Geo. Binet Collection) Towson, Md., Maryland State Teachers Col. *May 5-26*. "Japanese Woodcuts I" (Smithsonian Trav. Exhib.)

Washington, D.C., Corcoran Gallery. *May 16-Sept. 21*. Selected Prints by George Biddle

George Washington University. *May 6-June 4*. Prints and Print Processes by Chester Leich

Library of Congress. *May 1-Aug. 31*. 16th National Exhibition of Prints (1958 Pennell Show)

National Gallery of Art. *To May 11*. "The Fantastic, the Occult and the Bizarre in Prints" (from the Rosenwald Collection) *Aug 1-Sept. 1*. Drawings and Prints by Rembrandt from Rosenwald and Widener Collections

West Palm Beach, Fla., Norton Gallery. *June*. Rouault Prints

Wheeling, W. Va., Oglebay Institute. *Through May 30*. "The American City in the 19th Century" (Smithsonian Trav. Exhib.)

Worcester, Mass., Art Museum. *To May 11*. "Sense and Sensibility, 1760-1800." *May 26-July 20*. 19th Century European Prints



1 5 Color Plates/Self-Portrait/1950

Mauricio Laszlo

MAURICIO LASANSKY ARTIST-TEACHER

Nine years ago, nine non-Sputnik years ago marked the end of the Nuremberg war crimes trials. Nine years ago we witnessed the adoption of the North Atlantic defense pact, saw Israel admitted to the United Nations, read that Tokyo Rose and Axis Sally were sentenced for treason and that eleven leaders of the American Communist party were convicted of advocating violent overthrow of the United States Government. Nine years ago saw the birth of the sovereign nation of Indonesia in a world throbbing with political, social, and cultural unrest. Nine years ago at the headwaters of the Mississippi, in a state whose motto is, "L'Étoile du Nord," the Walker Art Center published a definitive, limited-edition evaluation of the work of Mauricio Lasansky and his students. Since publication of that Copernican Revolution in the intaglio print, no article, no book, no lecture on contemporary graphic arts has omitted reference to Lasansky, even when the first name mentioned is that of Stanley William Hayter... But, who is Mauricio Lasansky?

Far from cosmopolitan cities where art is talked to death by sad esthetes in sadder sacks or sackcloth, far from the chic world of the uptown dealer whose "stable" provides some indication he is or would like to be in the twenty-five per cent tax bracket or better, far across the country to the north central states in a small college town in Iowa sits a dark-haired, wiry man pushing a burin through the surface of a large copper plate... Lasansky has just started the long, tedious, exciting, exasperating, bewitching and laborious process of the intaglio print.

Watching the copper thread unfurl in front of the lozenge-tipped burin, turning the plate with one hand as he engraves with the other, flicking the plate gently at one time and furiously another, tilting his tool and really "digging in" with a scorper, Lasansky plays point and counterpoint with the copper. As he works upon it, he is sensitive to its reactions upon him; man and material respond, as it were, to each other. The total image, the visual idea remains constantly before him—even as he accepts



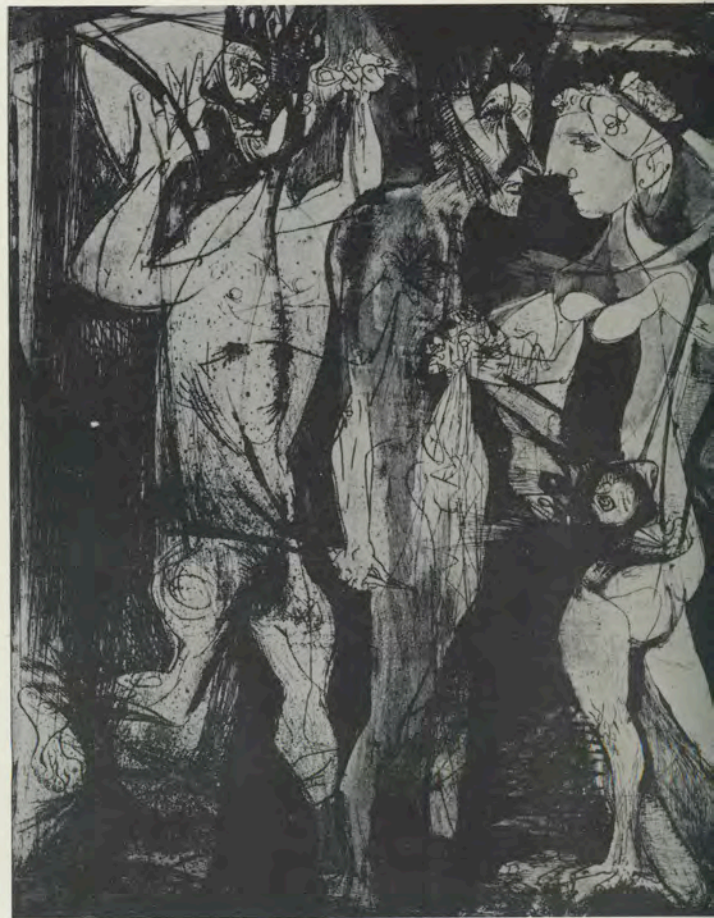
changes and alterations in his idea from the marvelous material under his hand.

The time approaches when a proof is necessary; a stopping-point, yet a point of departure for further work upon the copper. Carefully, the plate is inked (with the finest of hand-ground pigments and plate oil) and just as carefully, it is wiped — leaving the ink only in the intagliate (the trace or track of the burin in its march across the plate).

Warmed slightly, the inked plate is carried to the press bed and placed face up upon it. He places a beautiful sheet of damped paper just so — pulls the blankets down over it and slowly turns the wheel of the powerful etching press. Quickly, eagerly now, he throws up the blankets, and slowly pulls the paper from the plate — eyeing each stroke of his burin, each texture — the whole relationship between ink, paper, and linear treatment... seeing, contemplating, criticizing... weighing the strength and validity

of the form and content. The proof is taped on a wall and serves as a guide to future states, after critical, self-study... This is merely the beginning in a long series of states, until that time arrives when it, the finished print, can stand on its own before the bar of public opinion and private esthetic reaction.

Born in 1914 in Buenos Aires, coincident with the beginning of the first major world conflict, Lasansky received his art education in the schools of his native city; it is interesting to note that he won his first award in sculpture at the age of 16, and was to reach his majority before winning a similar award in the field of engraving. The artist soon became a teacher to wed his two interests, and has made of these components, a most happy marriage. In 1943 Lasansky came to this country as a Guggenheim Fellow and remained here, going to the State University of Iowa in 1945 as a Visiting Lecturer to create a Graphic Arts Department.



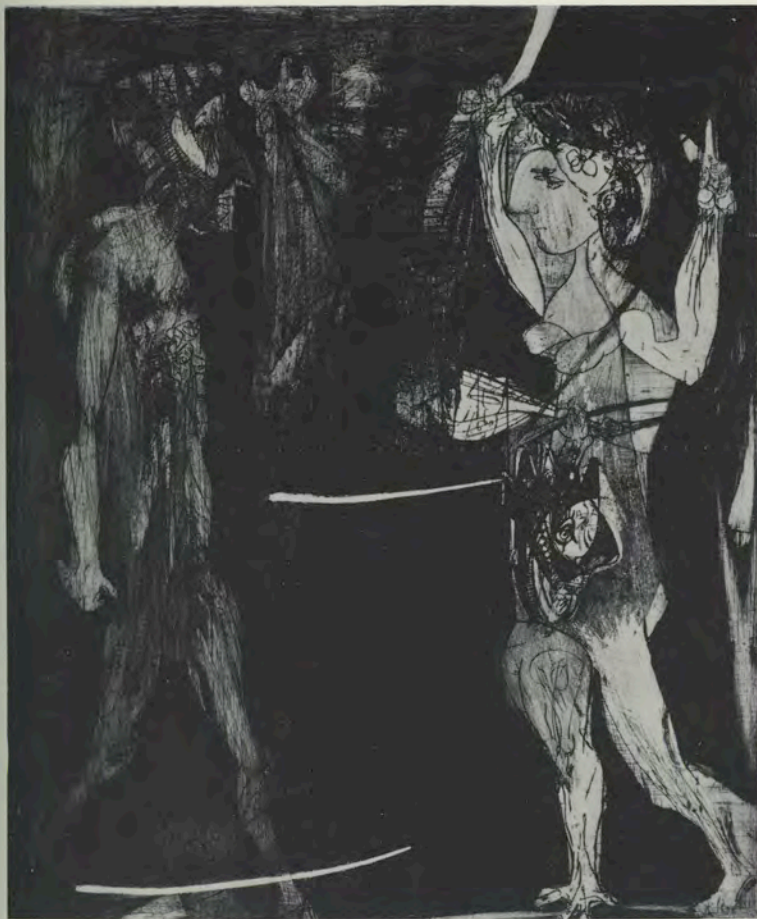
Four years later in the Walker catalog, Dr. Lester D. Longman, Head of the Department of Art at the State University of Iowa wrote these words, "Printmaking has long been a minor art hovering on the periphery of the art world... we are attempting to create a center for the revival of craftsmanship in the intaglio processes comparable to that of the Renaissance, and are experimenting with new techniques to enrich contemporary expression. In the process we have discovered that print-making has the potentialities of a major art like painting and sculpture, and merits a parallel position in the curriculum of studies."

Given an artist-teacher with great love and respect for the craft of the intaglio process and the students with whom he is associated; given a most friendly environment that seeks to place the art of the fine print on the same footing with the noble arts of painting and sculpture; given a community where, as one former student put it, "There's nothing to do in town, so you

just work, work, work." Stir together gently, let simmer a few years, and you have as tasty a dish as was set before a king.

What of Lasansky as teacher? "My ambition with my students is to give each one a rationale for his work." We know that he has peopled numbers of university-sponsored print departments and workshops with his former students, many of whom have risen to national prominence through his inspired leadership: Alps, Black, Bowman, Chesney, Elgart, Freed, Jones, Myers, and Steward — to name but a few.

"If I could make a wish about my teaching it would be that when my students leave our studio, they leave with a deep love for the metal plate." That this wish has come true is painfully obvious. There appears to be love and respect for the copper plate to the exclusion of *all* other mediums in the field of the graphic arts. Lasansky's attitude toward lithography, an attitude acquired and/or inherited by many of his students was expressed



3 *Intaglio/For An Eye An Eye #1-4/1946-1948*



4 *Intaglio/The Vision/1956*

5 *Drypoint/Cradle Song/1939*



in these words, "We do not especially encourage the lithographic medium which is, except for the problems of printing, essentially a technique for transcribing a drawing. We favor the intaglio method of working, partly because with it one cannot obtain speedy results." Aside from comments upon speed or slowness as conditions or criteria for art — if one has little experience in lithography, or if one has not printed from his own stones, and if one has never worked, reworked, and re-reworked an image on stone even *in and during the printing process*, he can and will never know the limitless possibilities of this medium. However, let us turn back to *what is* and not discuss what may have been.

In his career to date, Lasansky has won 65 major prizes and awards in print exhibitions here and abroad, has had 52 one-man shows, and has been invited to participate in 78 national and international exhibitions of major interest.

Lasansky's prints during the past two dozen years display his remarkable talent, his technical virtuosity, a continuous search for meaningful and significant content, and a diversity of stylistic expression sufficient for several lifetimes. His approach, if plotted mathematically, might appear to resemble a double sine curve.

In the 30's, we find that he worked in a manner that was locked deeply in folk art — simple, disarmingly naive etchings latent with power and directness in their two-dimensional world. Worlds of difference exist between these early etchings and the drypoints that followed several years later: *Presagio* and *Cradle Song* reveal Lasansky's delight with the diamond point and his debt to High Renaissance tradition. These early drypoints secured his name and opened new worlds for the young printmaker.

Technical and esthetic contact with Hayter, Chagall, Miro, and others at Atelier 17 during the year 1944 encouraged and stimulated Lasansky to produce work with the burin, further enriched with drypoint and soft ground etching. *Dachau*, *Time in Space*, *Object #2* and others prove this to be a time devoted to wedding an increasing social consciousness to abstraction in an ever-growing command of his tools and materials — especially in color. These works, which reflect an awareness of contemporary European style, culminated in the powerful, "*For An Eye An Eye*."



6 Engraving/*Father And Son*/1958



Mauricio Lasansky

1914 Born in Buenos Aires, Argentina.

1933 Attended Superior School of Fine Arts, Argentina.

1936 Director of The Free Fine Arts School, Villa Maria Cordoba, Argentina.

1939 Director of The Taller Manualidades, Cordoba, Argentina.

1943 Received Guggenheim Fellowship to come to the



United States.

1944 Guggenheim Fellowship renewed.

1945 Appointed Visiting Lecturer to create a Graphic Arts Department at the State University of Iowa.

1946 Appointed Assistant Professor of Art at the State University of Iowa.

1947 Appointed Associate Professor of Art at the State University of Iowa.

1948 Appointed Professor of Art at the State University of Iowa.

1952 Became an American citizen.

1953 Received Guggenheim Fellowship for one year in Spain and France.



8 *Color Intaglio/Firebird/1952-1953*



9 *Intaglio/Sol Y Luna/1945*

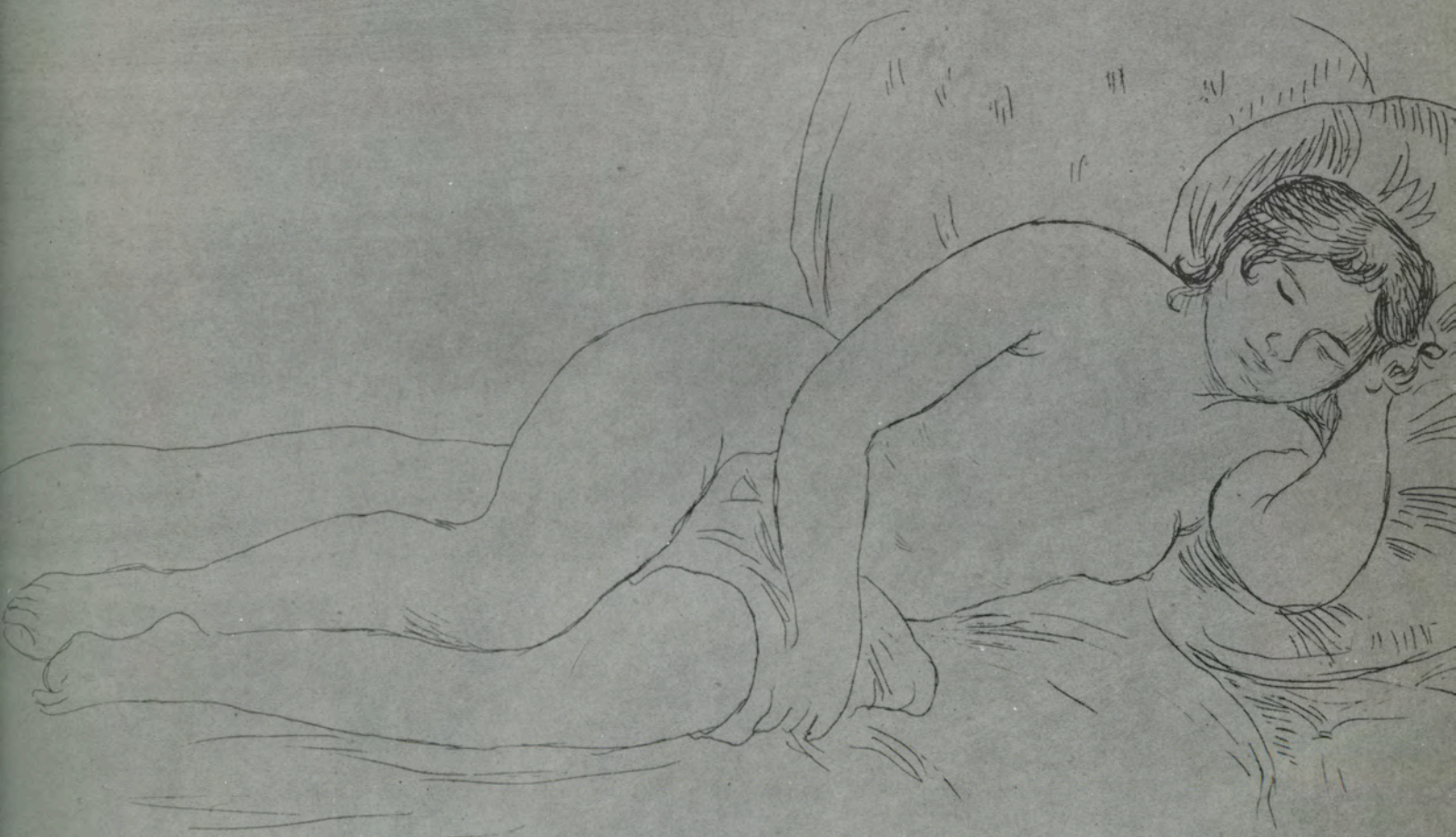
His recent work, after a Guggenheim Fellowship spent in Spain, presents a new, a more mature, visually exciting, conceptually rewarding Lasansky — as in *Father and Son* and *Nacimiento en Cardiel*. Again, we are witness to two directions technically: the former being simple, direct, forceful burin work without embellishment. The latter, a haunting, complex image overlaid with Goyaesque insights of Spain, worked in mixed mediums. Each plate, it seems, under Lasansky's hand — merits its own special way.

"Artists should have freedom to experiment in any way and to draw inspiration from any source whatsoever." Lasansky is not standing still, he is not manufacturing prints according to his own or anyone else's formulae, but pushes forward to new growth and development with each new beginning. His struggles with significant content heighten and create new perceptions which sharpen and clarify his forms. His is the road, the difficult road to a rewarding future.

Carol Taxier

Dr. Thomas Whittlesy Leavitt, formerly Assistant to the Director of the Fogg Art Museum, is currently Director of the Pasadena Art Museum. An authority on George Loring Brown, father of two delightful little girls, writer of numerous articles for art journals, Dr. Leavitt is particularly interested in the fine print. He did graduate work at Boston University and received his Ph.D. from Harvard University in American Art.

PRINT FESTIVAL, PASADENA



A GOOD PRINT IS A GENUINE WORK OF ART. Although relatively inexpensive because at least several impressions exist, a fine print can reveal the genius and the imagination of an artist just as fully as an oil painting. For centuries many of the greatest painters, among them Dürer, Rembrandt, Goya, Daumier, and Picasso, have found graphic art to be a valuable means of expression.

In Southern California today there is a lively and expanding interest in all the arts. There are now in Los Angeles County alone eleven museums and university galleries devoted wholly or partially to art exhibitions, and plans for another large museum are under way. Private collections of excellent quality abound and thousands of artists are finding Southern California a particularly sympathetic place in which to create. The graphic arts, however, have not yet found their particular niche despite the pioneering efforts of local collectors and organized art groups. A great deal more needs to be done. The work of local print-makers of such stature as Leonard Edmondson, Ernest Freed, Ynez Johnston, John Paul Jones, and Richards Ruben may rarely be seen in Los Angeles except in commercial galleries.



13

Et. and Eng./Graveurs en Taille Douce au Burin et a L'eau Forte/A. Bosse

Also, with four major printmaking departments in local art schools and universities producing new graphic artists and with more artists moving to Southern California every day, the need for print shows and competitions is enormous. Important exhibitions of master prints, too, are few and far between.

With its 1958 Print Festival, the Pasadena Art Museum inaugurated a new program of graphic arts. The Festival itself served as a promise of future activities. One section of the four-fold exhibition demonstrated the processes of etching, engraving, woodcut, lithography, silk-screen, and photo-engraving. After experiencing the various techniques, the visitor moved directly into three galleries devoted to great master prints. Here he traced the development of printmaking through the last four hundred years. Next, there was a gallery of Chinese and Japanese woodcuts arranged by Judson Metzgar and lent from his unique collection.

The largest galleries in the Museum were devoted to a national competitive print exhibition. Nearly 500 entries were carefully screened by a jury composed of Fred Grunwald, noted Los Angeles collector, Paul Mills, Curator of the Oakland Art Museum, and Seong Moy, well-known New York artist. Twenty-five prints chosen by the jurors for purchase awards will greatly enrich the Museum's collection of contemporary graphic art.

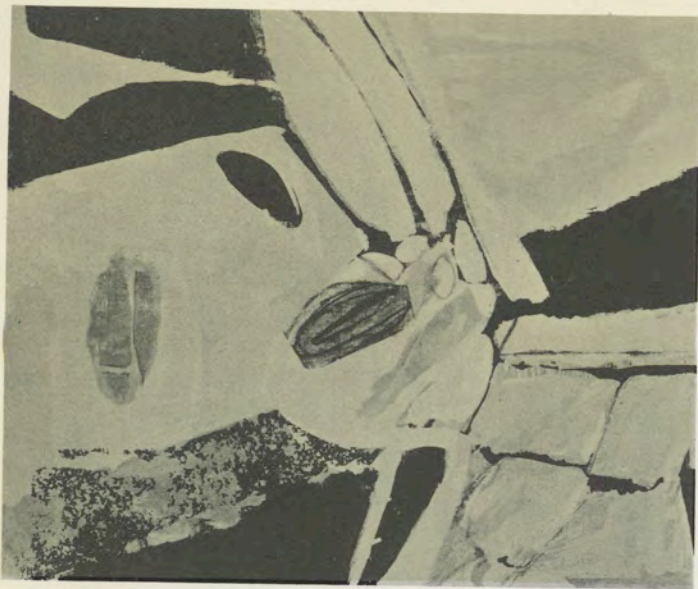
In addition to the exhibitions, the Festival featured an informal lecture on "Experience and Experiences in Print Collecting" by Lessing Rosenwald, President of the Print Council of America; a printmakers' panel discussion with Jules Heller, Sister Mary Corita, June Wayne, and Leonard Edmondson; and movies on the graphic arts. A special booth was erected to handle the sale of prints and books, catalogs, and other material related to prints.

After the close of the Print Festival on April 13th, a continuing program of temporary exhibitions and competitions will be carried on in the Museum. One gallery of the Museum will be designated the Crossett Print Gallery (in memory of the late Edward C. Crossett and in honor of Mrs. Crossett, who gave the Museum the nucleus of an important print collection and



14 *Intaglio/Double Portrait/John Paul Jones*





15 Serigraph/*Pestilent Summer*/Richards Ruben



16 Lithograph/*Lion Dévorant Un Cheval*/Eugene Delacroix

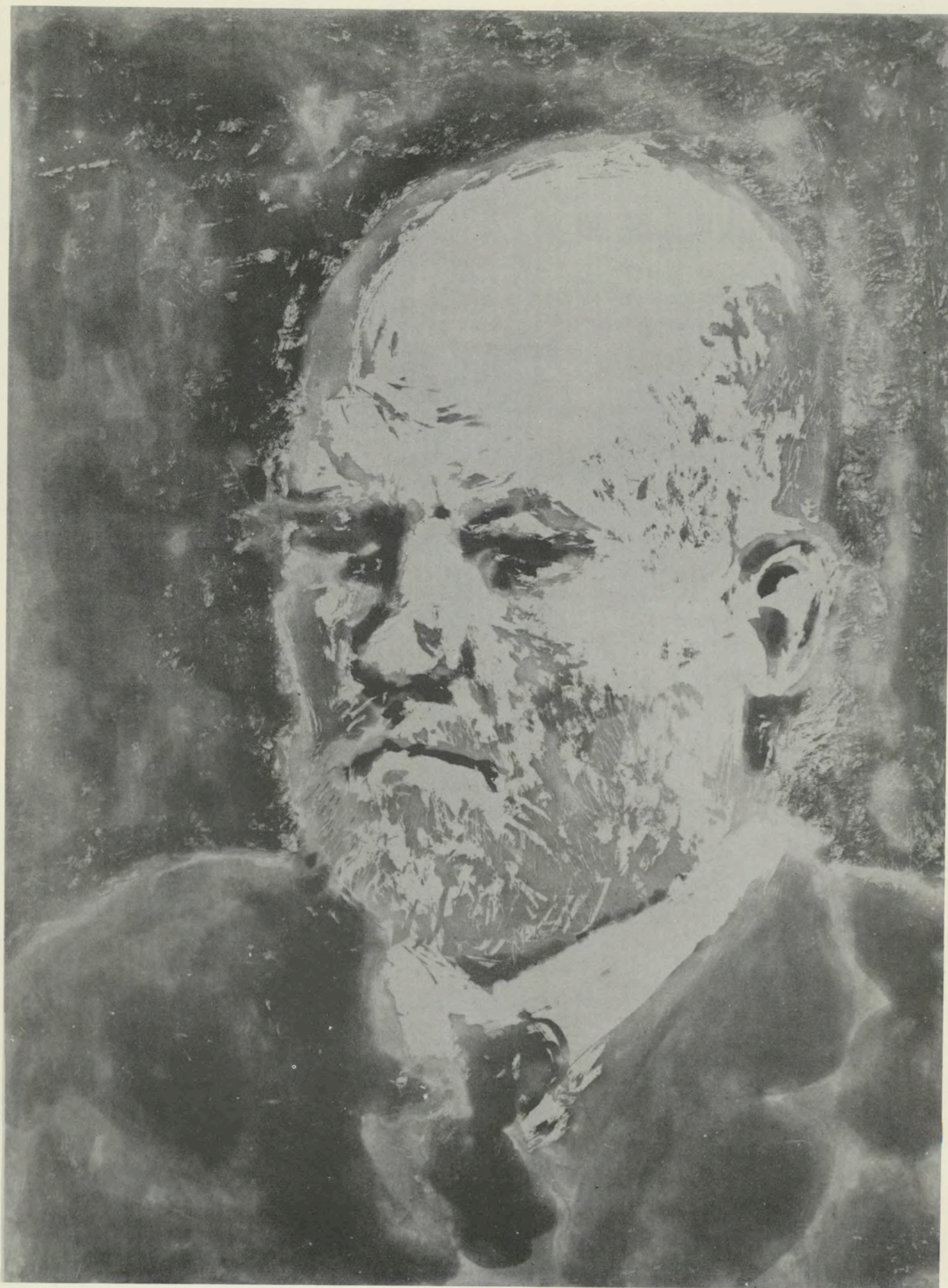
have been responsible for an unusual amount of support and encouragement in this venture) and will be devoted continuously to the display of prints, either contemporary or old master. Eventually, several galleries on the second floor will be converted into a print center to house the growing collections and to afford more space for exhibiting and studying. One man print exhibitions will be incorporated into the regular museum schedule, and there will be periodic competitive shows.

The Print Festival at the Pasadena Art Museum and the graphic arts program it initiated are a response to a real need in the art world of Southern California. Through the challenge of print competitions and one man shows the Museum will seek to encourage a high standard of competence and imagination in graphic work. Through stimulating exhibitions and an accessible permanent collection the Museum aims to create greater public awareness and appreciation of fine prints.

Thomas Whittlessy Leavitt



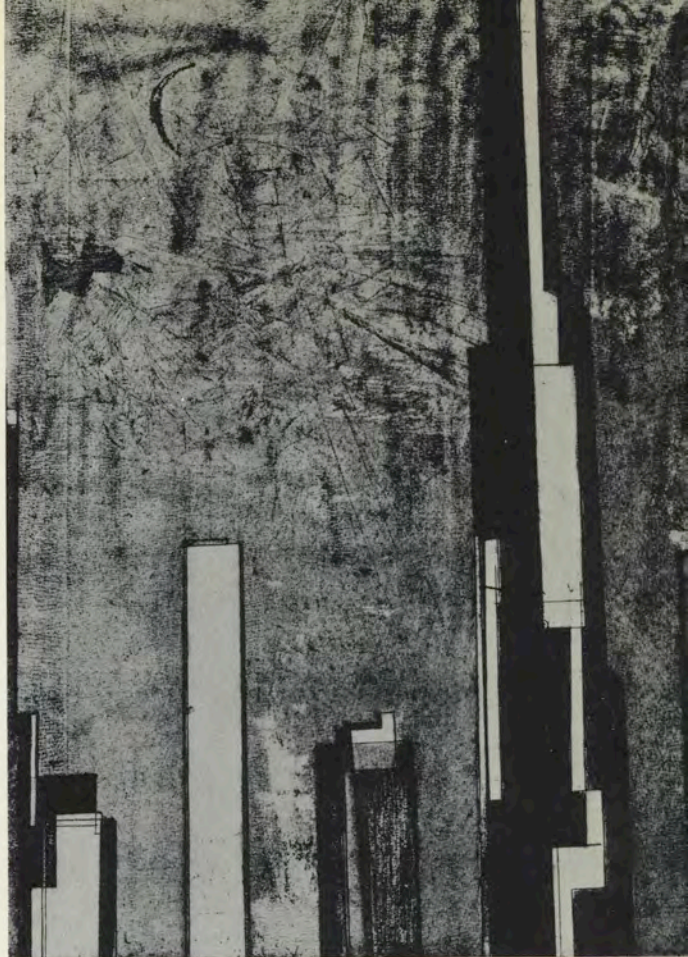
17 Engraving/*A Matter Of Time*/Lynn Schroeder



18 *Aquatint/Vollard/Pablo Picasso*

THE GALLERY

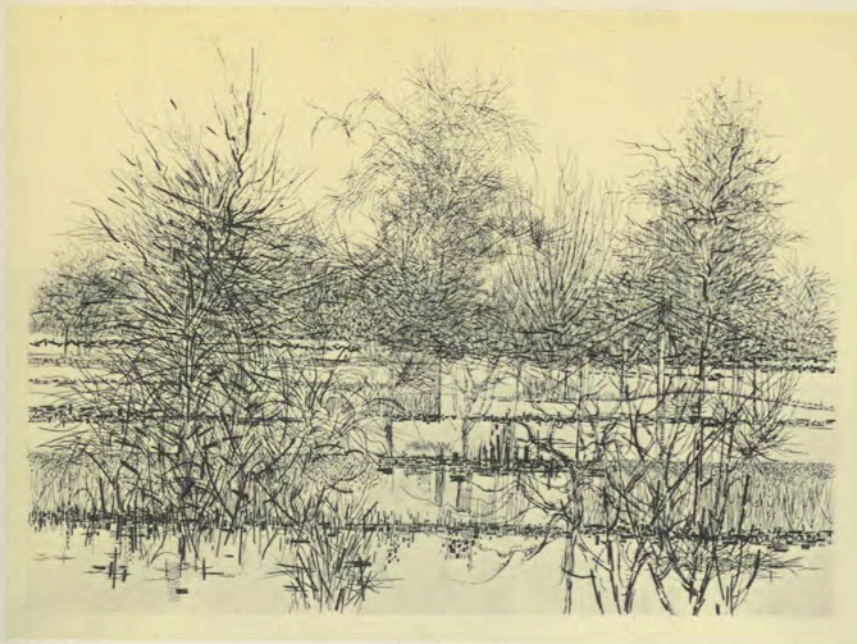
...was established to permit the individual printmaker to display his most recent production before a particularly receptive audience. As a significant cross-section of printmaking in America — and eventually, we hope, abroad — it serves dealer, collector and artist as a regular guide to development and change in the field of contemporary prints. Inquiries concerning any individual print should be addressed to IMPRESSION, 5525 Wilshire Boulevard, Los Angeles 36, Calif.



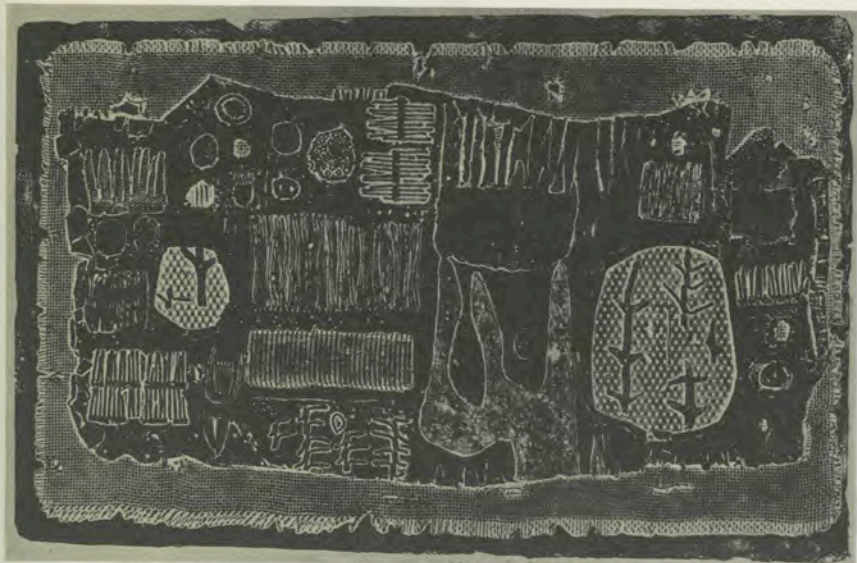
"The City" / intaglio / Doris Seidler



"Nature Morte II" / color intaglio / Irene Aronson



"Winter #2" / etching, engraving / Gabor Peterdi



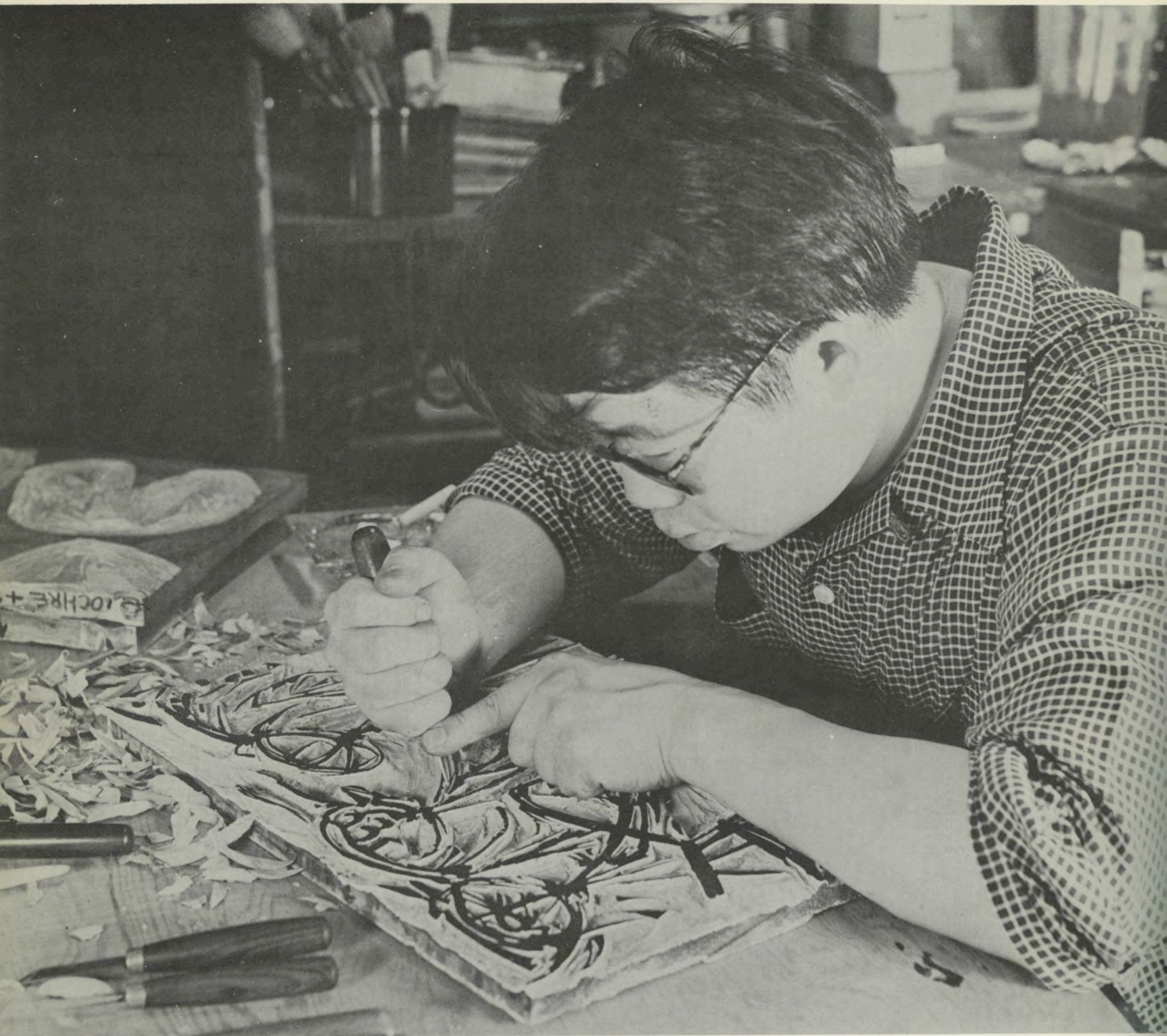
"Mountain" / color metal print / Michael Ponce de León



"Dark Glasses" / serigraph / Roger Hollenbeck



"Choppy Ocean" / etching, engraving / Gabor Peterdi



PRINTMAKER'S PARADISE

Printmakers are artists — but they are also craftsmen. They are printers — but they are also creators. They are possessed by the smell of ink and acid, by the scrape of steel against metal, wood or stone. They handle fine paper like a lover, they savor the excitement of lifting it tenderly from the printing plate, not quite knowing what it will reveal, with bated breath — hoping that it will be *just* what they had envisioned: another fresh and glowing duplicate of their first creative conception.

In a way they are addicts — they can't ever keep away from the sweet intoxication that requires complete surrender — but also keeps them to intense concentration, control and discipline.

Printmakers are married to their medium! No matter how daringly modern they are, how experimental: they are bound to the great tradition, and their collective memory reaches back and has its roots in the dim scrapings on the walls of caves in Spain and France, in the impressions on Assyrian clay cylinders, in the engraved lines on Etruscan metal mirrors or on the breastplate of a Roman legionnaire.

A printmaker's memory reaches beyond the invention of printing, way beyond that incredibly rich golden era of print-making which encircles the period between 1450 and 1550 when the print democratized art and brought it within the reach of the common people.

Who knows what our descendants will say of the new print renaissance we are experiencing today!

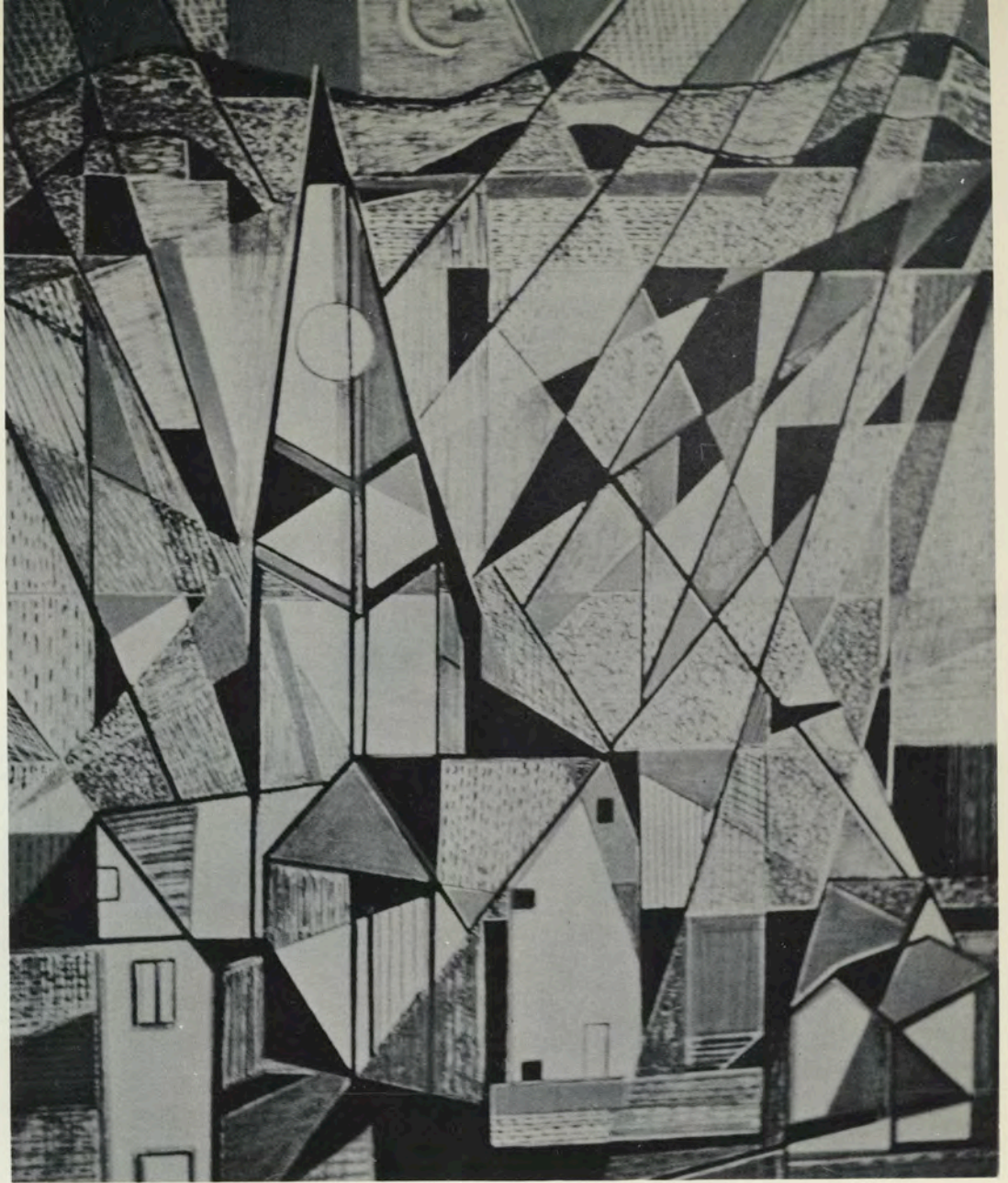
What we choose to call our contemporary print clearly includes the graphic master-works of the past century — Goya, Delacroix, Daumier, Gauguin, and Toulouse-Lautrec, and leads into our century, in the footprints (or handprints) of Munch, Barlach, Kollwitz, and the German expressionists, to Orozco, Chagall, Matisse and Rouault. Picasso, whose graphic work alone encompasses a solid half-century of print-making, exemplifies the tremendous upsurge and revival of the contemporary print as an artist's original creation, undimmed by photomechanical distortions. Achieving technical facility and maturity with the help of Hayter's Atelier 17, through master printers like Lacourriere and Mourlot, Picasso and his contemporaries have set an example for the establishment of a working relationship between creative artist, creative printer, and a public increasingly interested in the contemporary print as an independent work of art within reach of the average man's pocketbook.



19 Color Woodcut/Girl Juggling/Seong Moy

20 *Lithograph*

Country Church/Helen Gerardia



To establish such a union on this hemisphere is the aim and ambition of the new PRATT-CONTEMPORARIES GRAPHIC ART CENTRE, founded some years ago by Margaret Lowengrund and now established as an extension of Pratt Institute under a grant from the Humanities Division of the Rockefeller Foundation.

What we are trying to do jointly might be best summed up in these few credos:

We believe

in attracting more artists, painters and sculptors to the graphic arts, to enlarge their repertory of creative expression, to stimulate their imagination through experimental printmaking;

in enlarging also the artist's economic range — by making more prints available to more people at a lower price, without sacrificing artistic quality and integrity;

in establishing a meeting place for the exchange of ideas and information, for artists and printmakers, art teachers and graduate students from all parts of the world;

in transmitting to artist and layman alike the joy and excitement of creating not only new graphic surfaces and textures, but also new dimensions of insights and expressions;

in widening our cultural horizons through the print medium, finding new uses and new applications for it in our society;

in educating the lay-public in the value and appreciation of the print as an original work of art, signed by the artist in token of its authenticity — in contradistinction to the unsigned photomechanical reproduction.

Quite naturally, as you walk into the PRATT-CONTEMPORARIES, you see a variety of viewpoints expressed in the prints on the wall, and in the work in progress on the worktables and on the presses. You'll find artists who have worked here steadily with undiminishing enthusiasm since Margaret Lowengrund opened the workshop. You'll find, per chance, Rufino Tamayo, working on a four-color lithograph, or Peter Takal doing a membership print for a Cleveland print society, Joseph Hirsch trying his first litho on stone.

21 *Lithograph/Morning/Reginald Neal*

Where else could you walk in, if you have a few weeks to spare, and be guided through a series of etchings—as John Groth did, when he returned from a trip to Spain, full of ideas for a dozen prints on the bullfight.

You may see Kurt Seligmann intensely occupied with his symbolic imagery, translated into large and handsome lithographs.

The stars mingle well with the lesser ones—but everyone seems immensely dedicated and proud of his own work.

The faculty, which had among its members in 1956-57 Arnold Singer, well-known lithographer, and Arthur Deshaies, consists this year of Seong Moy, Michael Ponce de León, Walter Rogalski and Andrew Stasik, who share in equal parts the responsibility for teaching relief cut, intaglio and lithography, and also take care of the printing of larger editions for artists who need these services for lack of their own facilities.

The summer session in June and July is largely designed for visiting artists and teachers from other parts of the country and is exceptionally well attended. Last year Antonio Frasconi was guest instructor. This year we shall have a guest from Japan, Jun'ichiro Sekino, whose incredibly skilled woodcut technique should attract an equally large number of students.

The Workshop, which is very conveniently located in the heart of Manhattan's new uptown art activities, on Third Avenue and 77th Street, has the benefit of the advice of a group of people high in the council of the graphic arts:

Una Johnson, Curator of Prints, Brooklyn Museum

Karl Kup, Curator of Prints, The New York Public Library

William S. Lieberman, Curator of Prints, Museum of Modern Art

Donald Oenslager, Professor of Stage Design, Yale University

Gabor Peterdi, Artist and Lecturer, Hunter College

Theodore J. H. Gusten, Executive Secretary, Print Council of America

From time to time "Open House" gives visitors a chance to look around the workshop. Films are shown or special print exhibitions are arranged to encourage print aficionados to get acquainted with the place and the staff.

Again, this printmaker's paradise affords a unique opportunity. We hope it will have a long life under the auspices of Pratt Institute's Department of Graphic Arts and Illustration.

Fritz Eichenberg



22 *Lithograph/ Geological Sermon/Ponce de León*

Garó Antreasian
Leonard Baskin
Edmond Casarella
Ralston Crawford
Worden Day
Leonard Edmondson

RECENT AMERICAN PRINTS

University of Illinois

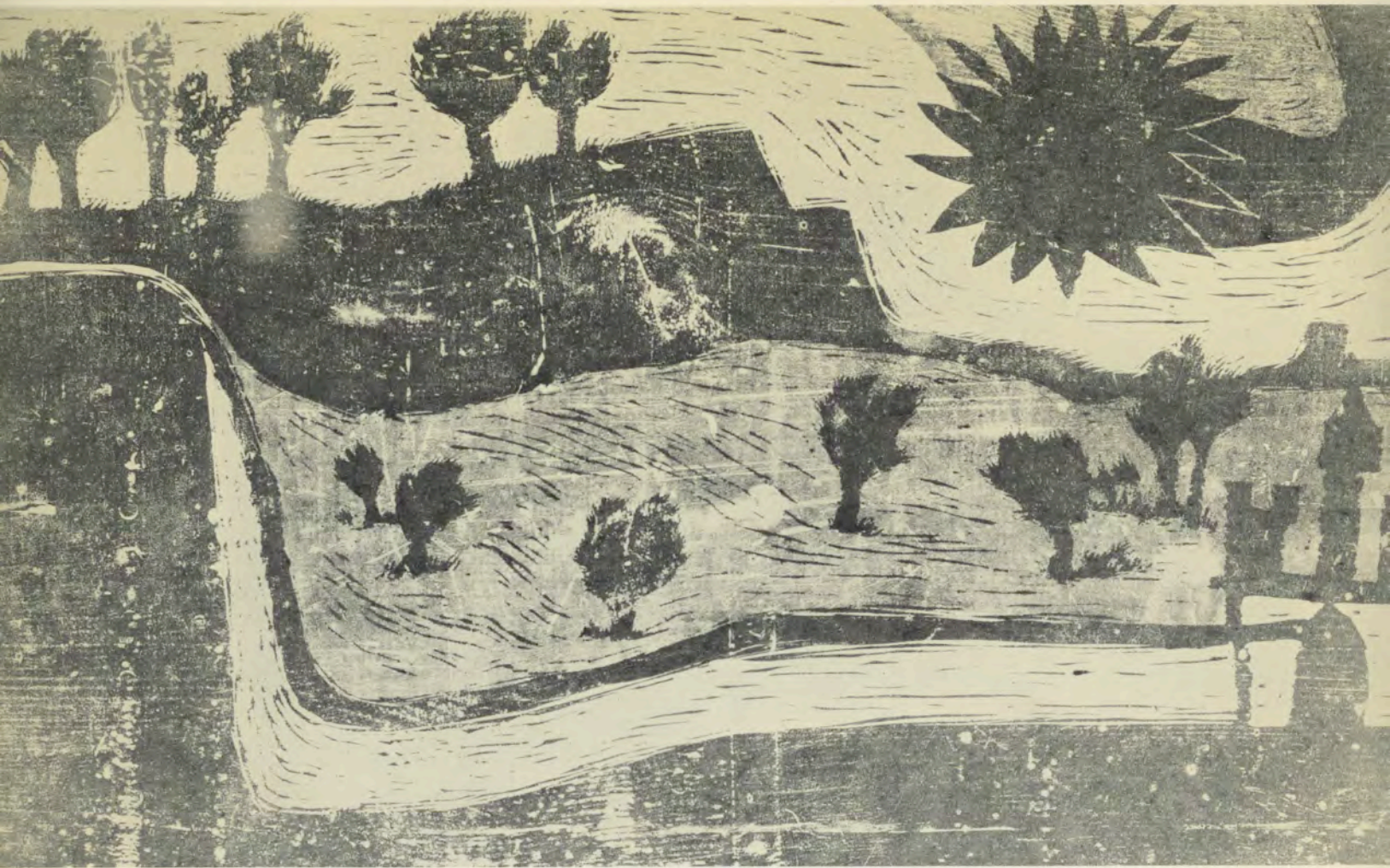
James Forsberg
Antonio Frasconi
Ernest Freed
Robert Huck
Ynez Johnston
Jerome Kaplan
Mauricio Lasansky
James McGarrell
Malcolm Myers
Nathan Oliveira
Gabor Peterdi
Rudy Pozzatti
Andre Racz
Walter Rogalski
Richards Ruben
Louis Schanker
Karl Schrag
Carol Summers
Robert von Neumann
John von Wicht
Sylvia Wald

This third biennial invitational exhibition of prints endeavored to examine the efforts of a group of 27 artists with a total of 160 works. Among the artists included were some of the pioneers of modern thought in the graphic media, many of the current leaders in printmaking and several less familiar faces (about one-fifth of the total) whose work is only beginning to be recognized nationally. Each artist was requested to submit prints executed throughout the past decade which in his estimation would represent most fairly his efforts during the years 1947-57. Thus each artist was represented by work of his own choosing.

While by no means exhaustive this selection of artists attempted to provide a provocative display of contemporary graphic expression in a variety of media by artists of resourcefulness and persuasive power. It was felt that to explore in some depth the production of fewer artists might prove more meaningful than to survey the current efforts of a larger segment of printmakers. In focusing attention on the newest prints of many artists, diversity of expression and of technique was revealed. In studying representative pieces by serious, consistent artists it may well be that the beginnings of a pattern will emerge. Perhaps through the individual images of several devoted, developing artists a larger image will suggest itself — an image reflective of the present state of affairs in the fine art of printmaking, now that the post-war surge of activity can be viewed with a measure of perspective.



23 *Lithograph/Man And Child/Nathan Oliveira*



24 *Woodcut/Siennese Landscape/Carol Summers*

The large, the complex, the colorful print utilized as a wall hanging has become a common practice. Printmaking appears to attract ever more artists to devote to it at least a part of their working time and energy, suggesting the existence of a certain magnetism inherent in the print media. Here as in every medium there is an intrinsic appeal of the material itself which provides the artist with a sensuous gratification from its manipulation. In printmaking such a response is elicited by the plate, block or stone. The brief resistance offered by the firmness of the plate or block, the intimacy of drawing and the pictorial concerns derived from a flat source indicate the close relationship of printmaking with sculpture, drawing and painting. But the strongest, most basic appeal is that distinctly and uniquely offered by the print media, the working in firm material to create the unique relationship of ink and paper. In color or black and white it is this heady, seductive fascination with that elusive quality resulting from ink, paper and idea merging into a living entity which compels an artist to devote himself again and again to the acid and the tools.

Of course it is inevitable that criticisms of some current printmaking should occur. Certain of these apply equally to printmaking and painting and, in truth, are primarily directed at contemporary art as such rather than at a particular medium. However one oft-repeated criticism inelegantly hurled at the

print media is that of gross indulgence in technique, an over-emphasis to the point where the technique becomes not the means but the end in itself. Of course no artist admits to such a preoccupation, and whatever absorption with technical experiments for their own sake may have existed fifteen, ten or even five years ago has now lessened materially if indeed such activity ever assumed the proportions alarmists would have us believe. Ironically, some contemporary painting has been just as loudly condemned for an avowed denial of technique. This would seem to be the other end of the same ribbon and leads us to the conclusion that either overemphasis or denial of technique is nothing more than a symptom of immaturity, of too much consideration being given to the "how" rather than the "why." Since maturity is not a property of a medium but a condition of the artist we must conclude that such a criticism can properly be directed only at individuals and not at a medium in general. Generalities at best are blunt instruments unlikely to probe for truth with anything akin to surgical precision.

These prints reveal their makers as varying in resourcefulness, persuasiveness, degree of mastery of the medium and depth of insight. It reaffirms that the print media continue to offer a challenge to many different kinds of creative personalities. Moreover it confirms that expressions in paper and ink are still among the most convincing and forceful in the visual arts.

Lee Chesney

CHARIVARI



The voice on the phone said that he would be in Los Angeles but a very short time. Quickly, we climbed into our erratic car and were off (with an interpreter) to meet and have dinner with *Jun'ichiro Sekino*, printmaker and President of the Wood Block Print Society of Japan. Later that evening, the staff and a number of local printmakers gathered together to view *Sekino's* prints and to talk and compare notes about the problems of the printmaker in Japan. We were not at all surprised to learn that conditions, other factors being equal, were somewhat similar. He is an enthusiastic, expressive person, a prolific printmaker, and a most exacting craftsman.

Word has come from Reutlingen, Germany that the Upper Saxony Art Prize for 1957 (10,000 German marks) has been awarded to *H. A. P. Grieshaber*, painter and wood-engraver. IMPRESSION extends warm congratulations on this singular occasion.

PRINT EXHIBITIONS, a recently formed organization of artists in Chicago, announces its first juried competition for prints and drawings. Entry fee is \$2.00. Entry cards due May 25; all work due June 2. Write: Print Exhibitions, 1170 East 54th Street, Chicago 15, Illinois.

IMPRESSION offers belated, though sincere congratulations to *Gibson Danes* who has recently become Dean of the School of Architecture and Design at Yale University; to *Andrew Ritchie*, newly-appointed Director of the Yale University Art Gallery; to the *Cleveland Museum of Art* on the announcement of a new nine million dollar wing; to *Peter Pollack*, long associated with the Art Institute of Chicago as public relations counsel and curator of photography, on his new post as associate publisher with the firm of Harry N. Abrams, Inc. of New York City; to *Edward Colker* whose six color relief print is being sold by the Print Club of Philadelphia for the benefit of the Print Club Pension Fund; to the *Department of Fine Arts at Carnegie Institute* for honoring the 150th anniversary of the birth of Daumier with an exhibition of his powerful lithographs. Additional congratulations to *Janet Turner* on her new post as President of the National Serigraph Society, and *Dr. Maurice Bloch*, recently appointed Curator of the Grunwald Graphic Arts Foundation at the University of California at Los Angeles.

It is interesting to note that not one print from the United States was purchased this year by the Board of Trustees of the Cincinnati Art Museum for its permanent collection from its Fifth International Biennial of Contemporary Color Lithography.

Purchase prize awards at the Print Festival, Pasadena Art Museum have been announced as follows: *Susan Berkson, Mary D. Cain, Mary Chenoweth, Ruth Codman, Gordon Cook, Leonard Edmondson, James D. Havens, Roger Hollenbeck, Robert Huck, Ynez Johnston, John Paul Jones, Mauricio Lasansky, Guy Maccoy, George Miyasaki, Nathan Oliveira, Fordham W. R. Petersen, David Plant, Gennaro Prozzo, Richards Ruben, Lynn Schroeder, Arnold Singer, Andrew Stasik, Beatrice J. Terzian, William Ulman, and June Wayne.*

Recently, we had occasion to turn back to the Special American Number of *Arts* magazine, September, 1956 and found ourselves intrigued with the following definition at the top of page 38: "Wood engraving is different from the woodcut in that it is the incised lines which hold the ink and print the design..." Hear, hear! (We will be pleased to publish "bloopers" you may find; please document your "find").

At the 19th Annual International Exhibition of the National Serigraph Society, the following were awarded prizes: *Edward Landon, Zulema Damianovich, Maj Nilsson, J. Jay McVicker, Warrington Colescott, Cliff Holden, Marvin R. Zehnder, and Godefroy Goebel.* All the winners, residents of the United States, with the exception of *Nilsson, Holden, and Goebel*, who are from Sweden, England, and France respectively.

Here are some exhibitions IMPRESSION recommends as "musts" on your list: The Library of Congress, *16th National Exhibition of Prints*, May 1-September 1; while there, don't fail to see *Early Printed Books from the Low Countries* from the Lessing J. Rosenwald Collection (mostly illustrated works of the 15th and 16th centuries; the *Jaques Villon* exhibition at the Department of Fine Arts, Carnegie Institute; *Juan Gris* and *Seurat* shows at The Museum of Modern Art — through June 1st and May 11th respectively; and, of course, the *Brooklyn Museum's 11th National Print Exhibition* to June 29th.

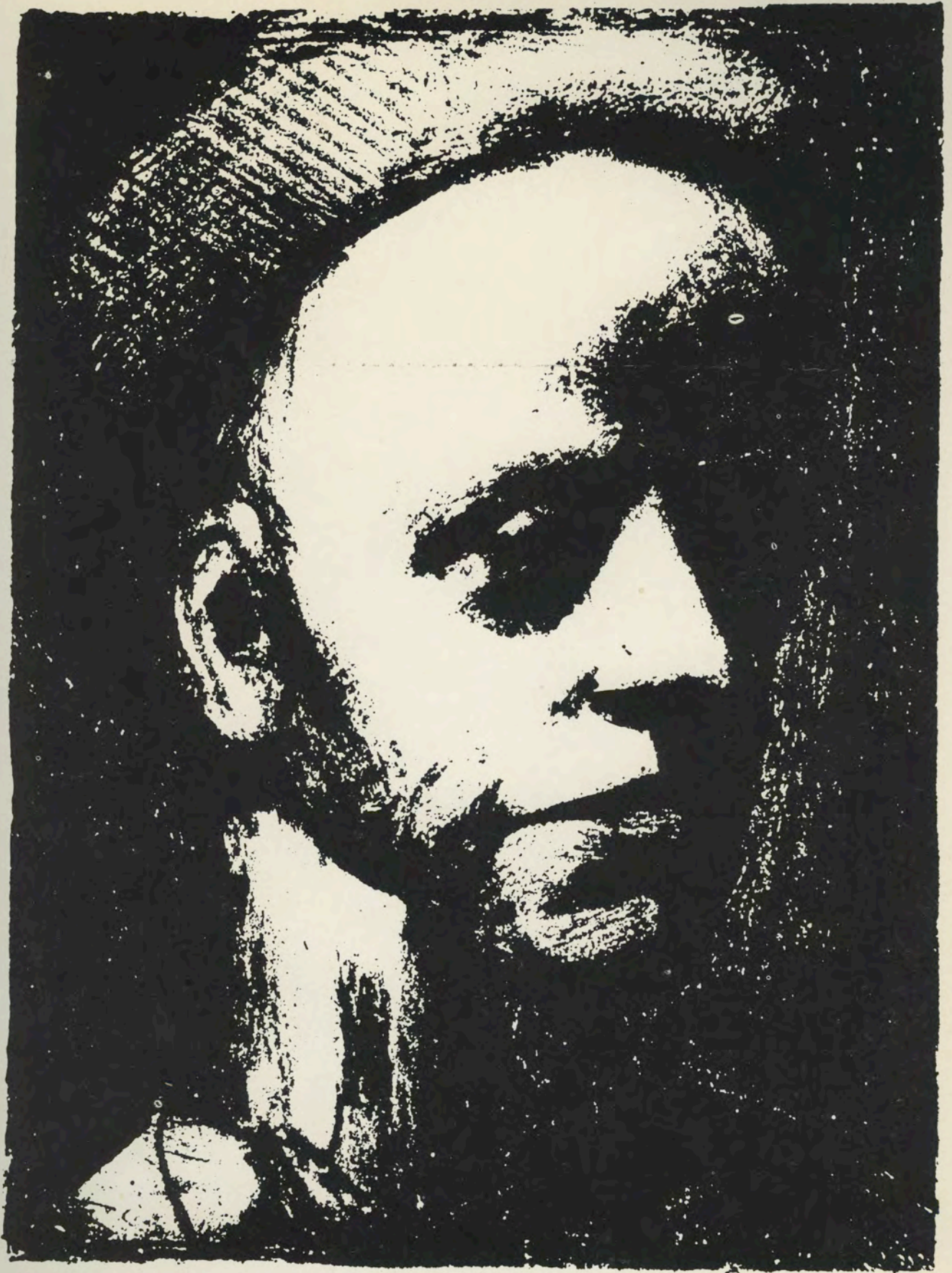
IMPRESSION extends a cordial welcome to the west — to *Dr. Lester D. Longman*, new chairman of the Department of Art of the University of California at Los Angeles, and to *George D. Culler*, now associate director of the San Francisco Museum of Art.

A breath of history seemed to come alive when the letter arrived at our offices. We are pleased to note an addition to our list of distinguished subscribers: *The Bibliotheque Nationale of France.*

Rarely do we indulge ourselves in reading statistics, but Volume XIV, Number 7 of *Higher Education* published by the U.S. Department of Health, Education and Welfare challenged our imagination. A statistical table by Herbert S. Conrad and Diane B. Gertler on *Earned Degrees Conferred: 1956-57* revealed that over 6,500 degrees were awarded this past year in the field of fine and applied arts!

The Institute of International Education has again announced several assistantships, fellowships and scholarships open to Americans for study in Europe, Asia, the Middle East and Latin America for the coming academic year. Further information may be obtained by writing to the Institute of International Education, 116 South Michigan Avenue, Chicago 3, Illinois.

The American Color Print Society show at the Philadelphia Print Club made awards to *Howard Bradford, Walter Feldman, Herbert L. Fink, Alan Klawans*, and veteran *Max Kahn*. At the Washington Printmakers (D.C.) recent exhibition *Rudy Pozzatti* (See IMPRESSION 2), and *June Wayne* (read her fine review in this issue) won the purchase awards. At the Silvermine Guild of Artists recent print exhibition, purchase awards were made to *Norman A. Bate, Mauricio Lasansky, Moishe Smith*, and *Richard C. Ziemann* for intaglio works. (No woodcuts, lithographs or serigraphs?)



25/25

J Rouault

Georges Rouault 1871-1958