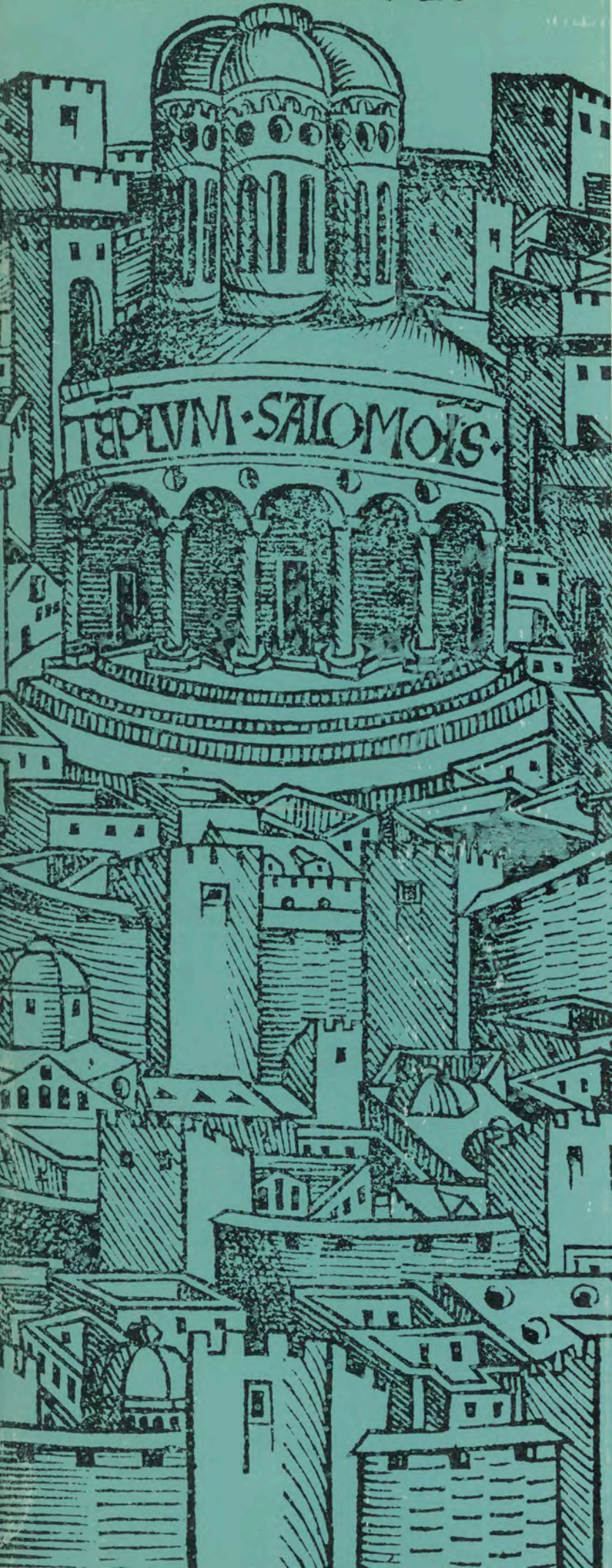


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*a magazine of the graphic arts*



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*fall / nineteen fifty-eight*

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*a magazine of the graphic arts*

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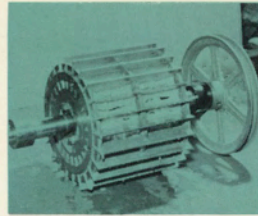
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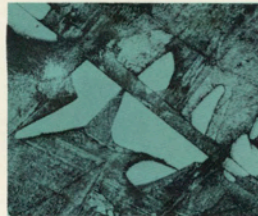
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**COVER** / *Anonymous German Woodcut*

## BOOK REVIEWS

JULES HELLER, *Printmaking Today*, xxi+266 pp., 151 ill., New York: Henry Holt and Company, 1958. \$8.00.

A book on art techniques usually makes for dry and tedious reading. This one does not, because Jules Heller has infused it with the warmth of an artist's enthusiasm — without cheating the reader out of the most pertinent and thorough information.

If it be the task of the critic to find fault, he is hard put to it in this case. But before we continue our eulogy, let us object to the customary wrong spelling of German words in the otherwise excellent bibliography, to junior executive words like "concretize," "researched" and "stylewise" — in otherwise lucid writing, and to the dictum, on page 86, that "all of the tools employed in the woodcut may, if desired, also be used in wood engraving." (Ever tried to use a V-shaped gouge or a knife on end grain boxwood? says the old wood engraver).

This picayune comment out of the way, let us hasten to say that a book of this kind was long overdue. Artists, teachers, students, collectors and other print *aficionados* owe Mr. Heller a debt of gratitude.

Within the space of 266 pages, he has amassed an amazingly complete wealth of up-to-date information, tried, tested and annotated not only for the greenhorn but also for the more advanced practitioner with certain gaps in his graphic education.

To have this book in your graphic arts workshop or studio will obviate ploughing through a host of often obsolete books, sometimes published in a foreign language (including British) and mostly containing partial information on the complex graphic media.

To begin with, the selection and admixture of picture material is well balanced, divided into photographs of the actual manipulations, clarified by simple diagrams, enlivened by a wise selection of actual prints, linking the past to the present, without cluttering up or overloading the book.

Mr. Heller's historical commentary is succinct and readable, his technical explanations clear and lucid. Typography and layout are pleasing to the eye, but I am sure that Mr. Heller must deplore as much as I do the lack of color reproductions whenever the color print is discussed.



"The Storm is Coming" an original woodcut by Antonio Frasconi from *Printmaking Today* by Jules Heller. Holt.

The author does not minimize the difficulties of printmaking — neither does he try to discourage the beginner. His enthusiasm is infectious. To him a print is not just a technical accomplishment; he probes into the motivation of the artist and explores what prompts him to select a particular surface, a special tool, that suits his hand, his mood, his temperament.

Nor has the author-artist yielded to that natural temptation to inject too much of his own work and his own bias.

After a short survey of the historical background, he takes us right into the workshop and puts us through the paces. To remedy the beginner's unavoidable mistakes, there is a list of the most popular problems, and a key to their solutions.

For those who want to inform themselves more fully on a certain medium, an excellent bibliography is attached to each section.

The book concludes with a complete list of materials, tools and equipment, and a directory of suppliers in various parts of the country; a special section of formulae and recipes for those perfectionists who like to prepare their own inks, mordants, grounds and crayons; and finally a very useful glossary of terms, and index.

A book indeed to be highly recommended to all *aficionados* of the fine print, in all of its manifestations.

FRITZ EICHENBERG

*continued on page 4*



USSR. *Early Russian Icons*. Victor Lasareff & Otto Demus. Preface Igor Grabar. 28 pp., 5 ill., 32 color plates. New York: New York Graphic Society for Unesco. 1958.

Under the above title, the most recent contribution to the Unesco World Art Series continues the program which has made available a variety of illustrative documents of works of art previously unknown or at best indifferently represented in the pertinent literature. The high standard set by previous volumes in the series is handsomely maintained.

Igor Grabar's brief preface comes appropriately from the director of the Central State Restoration Workshops of the USSR for he has taken the lead in the systematic program of discovery and rehabilitation of which the results are here in part incorporated. Pointing out that the icon painting of early Russia "stands before us today as a living and inexhaustible source of inspiration," it has "ceased to be regarded as cryptic mediaeval art." The "icons have for the first time become the object of free aesthetic appreciation."

Otto Demus places the Russian icon as an art form in its relationship to the Byzantine tradition in his judicious remarks, pointing out among other things the absence of sculpture and plastic forms generally from the Russian tradition with consequently greater importance for icon painting as the most characteristic artistic expression of ancient Russia. Following the ultimate resolution of the Byzantine 'iconoclastic controversy,' the concept of painting as a matter of dogma was established, producing works intended for veneration as distinguished from worship, icons instead of idols. It was at this point in the evolution of Byzantine style that it was introduced into Russia, toward the end of the 11th century, to continue as Russia's most significant artistic expression into the 18th century. The Russian development, however, unlike that based on comparable premises in western European countries, proceeded without anything corresponding to the various returns to the 'antique' in Occidental regions, lacking as Demus felicitously points out the quality of the 'foreign' that so often brought about significant re-orientations in western styles. By contrast, Russian painting changed only by successive re-experiences of the Byzantine tradition, and remained entirely within its technical, stylistic and expressive horizons.

Mosaics and frescoes still preserved in the State of Kiev date from the first half of the 11th century. Icon painting in the same region is recorded toward the end of this century, but no extant examples can be certainly attributed to this region. During the 12th and 13th centuries, so-called 'mid-Byzantine style' seems to have had its influence on Russian art, involving Vladimir, Suzdal, Yaroslavl and Novgorod, a Greek painter being mentioned in a chronicle of 1197 from the last-named. It is even possible to distinguish between the more vigorous and varied coloring of works by Russians of this period, and the nuances of 'continuous' relief modelling that bespeak a closer relationship to Constantinopolitan work of the same epoch. Most striking, however, is the influence of later 14th century Palaeologan style upon Russian painting: its dark and occasionally turgid color schemes lie at the base of the highly individual manner developed by Andrei Rublev and his pupils, painting in Moscow toward the beginning of the 15th century.

This painter represents, according to Demus, the most classical aspect of Russian icon-painting, even though its most pronounced and individual manner is probably that of Novgorod and the northern centers, distinguished by predominantly linear treatment of form accompanied by quite flat and lively colors.

Victor Lasareff contributes the third section of the text, beginning with a succinct account of the recovery of Russian icon-painting from the concealing layers of re-paint and varnish in a program which had its beginnings in the first decade of the 20th century. First exhibited on a large scale in 1913 as part of a systematic campaign that was continued after the Revolution of 1918, the place of the Russian icon in the large picture of mediaeval art has now been well established. The greater part of Lasareff's section is given over to brief yet effective discussion of the individual and regional stylistic characteristics of the principal painters and schools, data for which is also supplied in the concise notes referring to the color plates.

It is these last that will most impress the non-specialist glancing at this book. Made after the cleanings and restorations that have removed the accumulated disfigurements of centuries (including elaborate metal frames which Lasareff points out are detrimental in principle to the notion of the icon as a plane upon which the composition moves rather than one through which the composition is seen), they were executed in Italy and maintain the high standard of technical reproductive excellence set by previous volumes in the Unesco World Art Series. Lacking characteristics and distinguished examples as most western collections and museums do, these plates will at least serve as trustworthy indications of some of the most striking examples of the art they constitute.

David M. Robb

## BOOKS RECEIVED

- Bowie, Theodore, *Baudelaire and the Graphic Arts*, 40 pp., 37 ill., Bloomington: Indiana University, 1957. \$1.00.
- The Museum and The Artist*, int. and notes, Lloyd Goodrich, 30 pp., New York: American Federation of Arts, 1958.
- Miner, Dorothy E., *The Development of Medieval Illumination as Related to the Evolution of Book Design*, 20 pp., 14 ill. (7 in color), Baltimore: The Walters Art Gallery, 1958. \$1.00.
- Munro, Thomas, *Art Education: Its Philosophy and Psychology*, 387 pp., New York: The Liberal Arts Press, 1956. \$5.00.
- Munro, Thomas, *Toward Science in Aesthetics: Selected Essays*, 371 pp., New York: The Liberal Arts Press, 1956. \$5.00.
- Modigliani*, Claude Roy, tr. James Emmons and Stuart Gilbert, Taste of Our Time Series, 133 pp., 57 ill. (56 in color), New York: Skira, 1958. \$5.75.

Another gem in the popular "Taste of Our Time" series by Skira. Art student, collector, amateur or professional, the reader of Claude Roy's new book on Modigliani will find a tastefully designed, colorfully written, profusely illustrated biography. Many little-known paintings and works of sculpture are reproduced in full color; accurate or not, they heighten the visual interest in this delightful volume to the point of making it a "must" for your library.

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Vol. 5, 1958. 144 plates. \$8.50  
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sculpture by B. Munari and a  
silkscreen in 3 colors by G. M.

EWALD MATARE, DAS GRAFISCHE WERK, oeuvre cat., Vol. 1 \$10. Vol. 2 \$12.50. Profusely illustr. and a recording by the artist about his work.

CATALOGUE DE L'OEUVRE DE GRAVE DE DUNOYER DE SEGONZAC (A. Liore & P. Cahen, ed.), 500 numb. copies \$12.50. First of 6 vols now ready, covering 1919-1927.

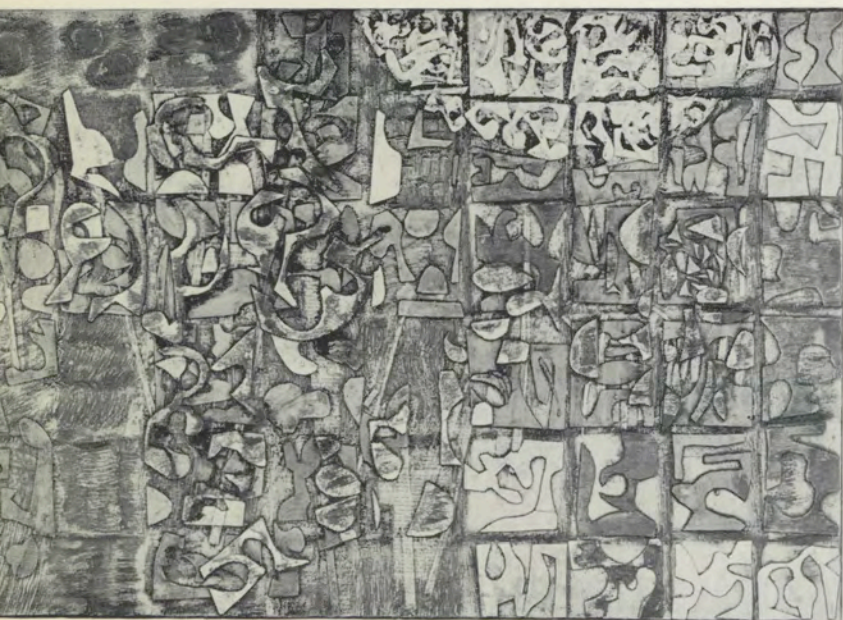
ERNST BARLACH: DAS GRAFISCHE WERK, Vol. 2 \$32.50. volume of the oeuvre catalog covers his graphic work.

Our list of foreign art periodicals as well as our monthly bulletin and forthcoming art books, posters, exhibition catalogues sent upon request.

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1 Collagraph/Collagraph #5/Plate



# Glen Alps

*"Movement . . . pulsation . . . richness . . . vibration . . . sensitivity . . . intensity . . . significance . . . line . . . color . . . shape . . . space . . . surface qualities . . ."* These are the words Glen Alps uses when he talks about art. The same words, charged with concentration and awareness and excitement, describe life, nature, thought and creation.

He is known as a printmaker. His reputation was not gained through technical virtuosity (although this is certainly present) but through his unique and personal approach to the media of the craft. This is an intense, exploratory searching which finds form and image in the nature of the process (for instance, the shapes and surfaces which develop from mixing oil and water on a litho stone) and painstaking work which brings these discoveries to full realization in the work of art.

This exploration, this awareness is not confined to printmaking. As you see, he paints, sculps, designs, constructs. In each case it seems as if he re-invents the medium in which he works without regard for its conventions or traditions.

Most contemporary artists fit fairly comfortably into the various compartments or categories of Modern Art. Alps doesn't. His work is personal, individual, disturbing and delightful. It seems that he has more than a personal style, indeed a world and a language peculiarly his own. And yet he tells us that there is no secret, no mystic vision, no subconscious image projected here. These works are his inventions. Like new machines or scientific principles the original data are all around us, needing only to be seen, realized and developed.

When you look at his work think of the words he uses, think of each piece as a new experience for the eye, as music is experience for the ear. These are not messages to be translated or decoded but things to be felt, experienced. See these works as the artist sees nature, not as things (flower, tree, face, weed) but as qualities (line, surface, color, movement). See these works as discoveries in a continuous exploration of the possibilities of vision.

GERVAIS REED  
Assistant Director  
Henry Gallery



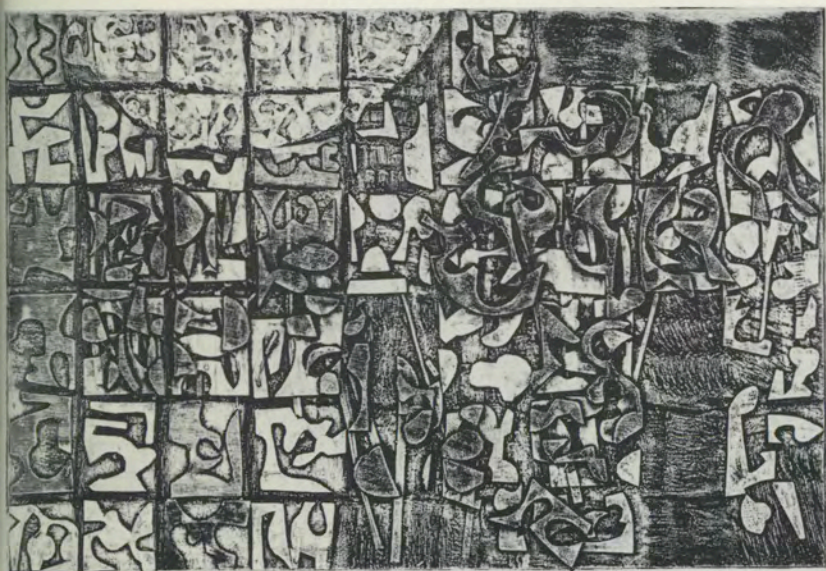
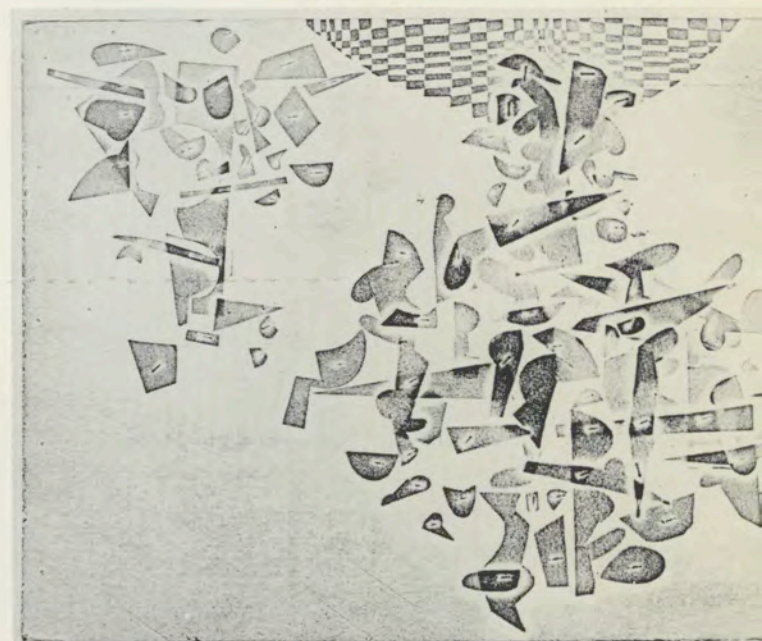
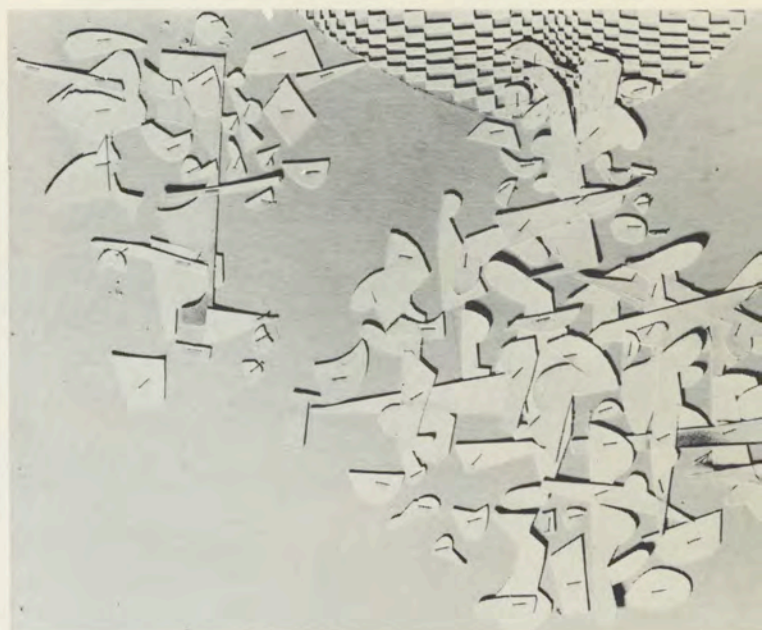


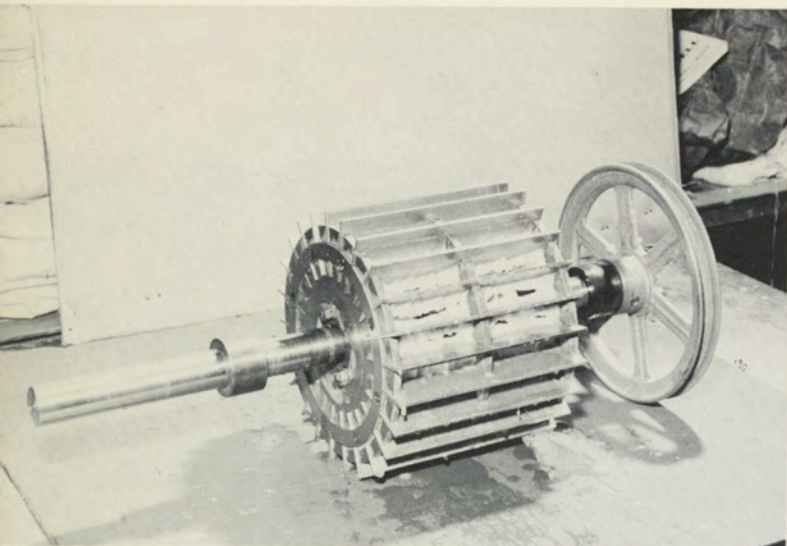
2 *Collagraph / Space Tensions / print*

3 *Collagraph / Collagraph #2 / plate*

4 *Collagraph / Collagraph #2 / print*

5 *Collagraph / Collagraph #5 / print*





6 *Beater roll designed by Mr. Howell*

## **DOUGLASS HOWELL - Papermaker**

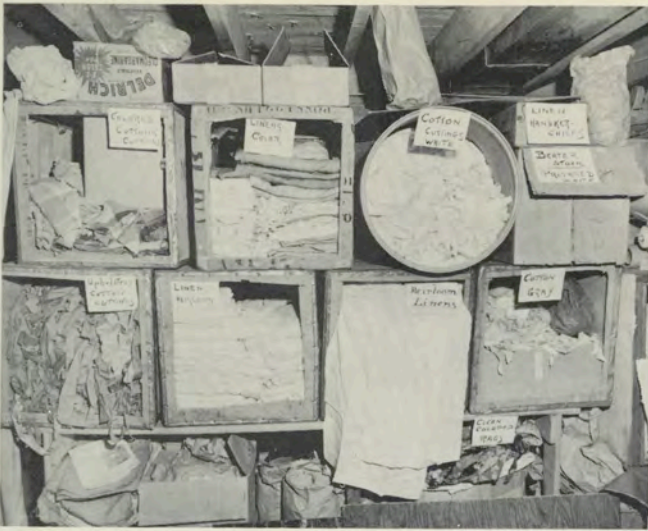
Unique is the word that automatically comes to mind when a discussion of Douglass Howell's papers and art arises. A papermaker of acknowledged perfection and an artist of great skill and creativity his work holds a unique position in our present day machine dominated life.

A scholarly man, one could almost say an intellectual aristocrat, Douglass Howell lives and works in his Westbury, Long Island home with his young wife and four delightful children. Surrounded by his library, the art of the many painters and printmakers for whom he has created papers, and his workshop, packed with the paraphernalia of paper-making, every scrap of which is either of his own making or design.

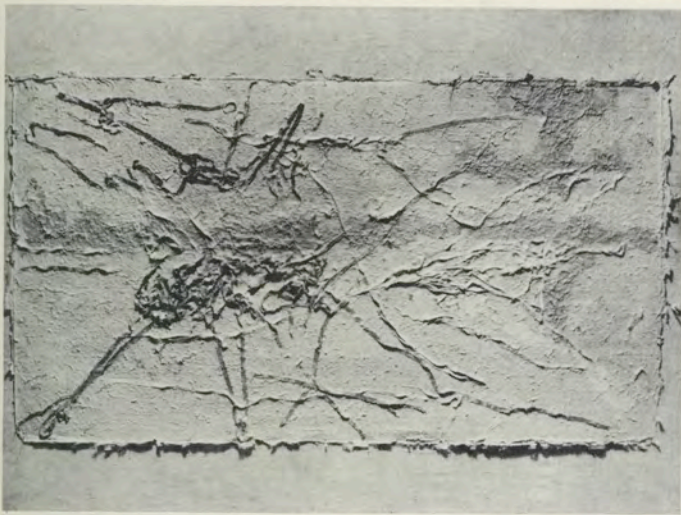
Made of heirloom linens, many of which are sent to him by the Boston Museum of Fine Arts, new cuttings of cotton and linen, or from raw flax fibres, Douglass Howell's papers are either created especially for an artist or are selected by an artist from the ever increasing stocks that Howell's experiments accumulate. Rich in texture and exceptionally sensitive to etching ink and watercolors, these handsomely deckled papers range in size from a few inches to sheets 32 x 42 weighing over a pound; and in colour from brilliant white to densest black encompassing a range of warm and cold greys, tans, pastels, and every multi-coloured combination. There are varying degrees of hardness and softness and a variety of textures including fibrous and even thready qualities. Howell's latest experiments have led to 7 x 54



## 8 Careful classification of raw materials



*Papetries*



*Papetries*

inch scrolls designed for a group of Chinese painters and calligraphers working in this country. Andre Racz uses these papers almost exclusively for his etchings and the late Ann Ryan created her most sensitive and successful collages with them. Stanley W. Hayter's Atelier 17 in New York did extensive work with them in all phases of experimental etching.

In 1955 Douglass Howell the artist merged with Howell the master-craftsman in the creating of a remarkable group of PAPERIES, which were exhibited at the Betty Parson's Gallery in New York. Here again the word unique has to be used, for nothing in any way like these works has been seen before or since. These powerful collage-like abstractions were created directly on the wires and in the vat; actually under water. All the elements of his design and colour were so clearly visualized, and the mastery of his craft so perfect, that it was possible for him to manipulate the paper pulp and linen elements and literally 'fish' his pictures out of the water. The resulting abstractions

were not only works of art, but a marriage of art with craft.

The possibility of bonding this type of indestructable paper-pulp to an armature and creating sculpture-like forms has not escaped Douglass Howell and a group of these constructions can be found in his workshop.

Book-binding and the printing of fine editions of poetry has also been a vital part of Douglass Howell's works and his papers are most eminently suitable for this purpose.

In 1756 in England, when Gainsborough saw examples of fine papers made by Whatman for endpapers and book-binding, he requested some sheets for his watercolors, and expressed the hope that his example in using them would encourage paper-makers to work on papers expressly for the needs of artists. Two hundred years and an atomic age later artists are still hopefully making the same request. And happily there is Douglass Howell ready and able to comply, to solve all paper problems and to create the perfect vehicle for the graphic artist.

*Doris Seidler  
April 1958*





by John T. Biggers

## SEARCHING FOR ROOTS

From the very outset the personality of the people and the formation of the land were most impressive. Natural grouping and cultural boundaries of the people generally run east and west with the latitudes, but political boundaries imposed by European powers run north and south with the longitudes. Political boundaries separate "nations," tribes, and families. Western religion and education, in many instances, became barriers between parents and children—brother and sister. The old village crafts are less important today because of the easy accessibility of products from European industry to Africa and the introduction of industrialization into Africa. Modern politics and the spirit of nationalism have led the people toward new horizons of self-realization. Today, West Africa is in a tremendous state of transition.

There is evidence of influences from other peoples in the African's way of life; however, these influences still leave uniqueness in the strong and exuberant character and personality of the African. Original values of old African cultures still have profound meaning today; during certain festivals and ceremonies the talking drums still serve as "masters of ceremonies." The *Akan* poet-drummer still recreates, in hypnotic rhythms, the meaning of time and creation:<sup>1</sup>

"The stream crosses the path,  
The path crosses the stream,  
Which of them is the elder?  
Did we not cut a path  
To meet the stream?  
The stream has its origin  
Long, long ago.  
The stream has its origin  
in Odomankoma.  
He created the thing."

*The Land and People*

To learn something of the originality in African life, it was necessary to explore the lives of the people living close to earth—to learn from old women, chiefs and intellectuals, and to "feel" the substance of the land, the sea, and forest.

The extraordinary luxuriance of the vegetation in the forests is incredible. On all sides, above and around, along the highways and pathways, a desperate struggle is going on. From out of the herbage spring stems, cable-like creepers, bamboo and small trees, and towering above, the giants of the forest rear their enormous trunks supported by root buttresses, expanding in widths of twenty to thirty feet. The form of the ancient *Bombax* looms its titanic form upward; its smooth bark coated with silver lichen; its long branches some 200 feet overhead, sometimes encrusted with orchids; its immense roots coiling and twisting over the surface of the ground. Nearby, and within the cocoa grove grow plantain, banana, paupau, cassava and cocoa-yam in cool shadows with arrows of sharp light shooting to the ground through an unbroken canopy of foliage.

The *Kuma* tree is awe-inspiring. Its roots weave and interlace over the ground, and grasp at its own trunk; other roots plunge from overhanging branches through the air to rejoin and enter into roots upon the ground in harplike fashion. Villages huddle in forest clearings—sometimes small, but usually unbelievably large. Yoruba villages have populations of ten to fifty thousand people. The earth, generally, is of a reddish-orange metallic color; houses are constructed of red clay, locally called "swish." The houses appear, literally, to grow out of the ground; roofs are made of straw, bamboo and imported corrugated metal. The people of the villages are usually farmers who grow yams, cassava, and ground nuts. Cassava is called "it is life" by the *Ewe* people. From the land of the forest comes hardwood, minerals, diamonds, and exotic fruits.

Cattle, horses, sheep, oxen and ass thrive on the great Northern plains. This is also the land of the yam. The open plains of the Northern territories are vast, stretching from the forest belt to the fringes of the Sahara. Men wear bloomer trousers that fit tightly around the ankles; embroidered togas hang from the shoulders almost reaching the knees. Some of the tall, graceful women wear only leaves, or a triangle. Little boys, who tend the cattle, wear hats designed like the roofs of the houses in which they live. Family groups live in compounds surrounded by fortress-like clay walls. These clay walls are engraved with delicate abstract patterns and symbols; each man builds and decorates his own house.

The fishermen live beside the sea. They build their houses along stretches of white sand underneath the coconut-palm trees. They construct the walls of their houses out of "swish", and weave their roofs and fences from palm leaf fibre. Fishermen carve their "quarter-moon" boats measuring from forty to sixty feet in length, from single tree trunks, and inscribe their proverbs from bow to stern in elaborate colors and exquisite patterns. It is a common occurrence to see the fishermen repairing their nets, which are stretched out for miles along the sandy shores.



11 Drawing / Queen Mother (Headdress with quarter-moons) / 1957

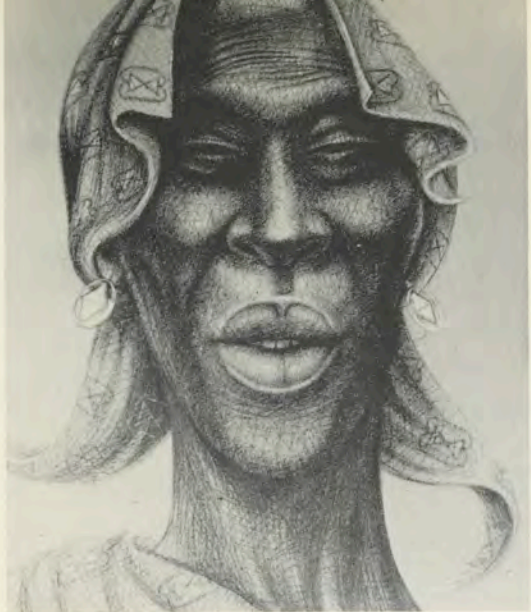
Usually, a market center is located in every village. Mammoth market centers are established in urban centers, like *Kumasi*. To these great markets, thousands of women traders bring their wares, "cloths", and food stuffs. Some people come to trade; others come to renew old acquaintances and make new ones. The great markets are open for business from early morning until after dark. Small markets, in many localities, begin business transactions in the evening, after the crops are gathered, or when the craftsmen have completed a day's run. During the setting of the evening sun a spectacular drama is performed. Old and young gather in great numbers, the excitement of the crowd permeates the air – the smell of cooked food-stuffs, the muffled pounding of pestle and mortar echo the rhythmical up-and-down movements of arms and shoulders as *fu-fu* is being prepared; the "cloths" and togas of the people flutter and fly, and colors clash as people propel themselves to and fro. The total effect of the market is not chaotic; it is rather a harmonious blending of sound, smell, movement, rhythm and color. Torchlight casts moving shadows, and against the paling red sky glide stately female silhouettes crowned with baskets of produce from the land.



12 Drawing / Women Going to Market / 1957



13 Drawing / Village in the Northern Territories / 1957



## 14 Drawing / Market Woman / 1957

### *History and Mythology*

African history, mythology, and religion reveal much about African personality "When the edges of the years meet" (harvest time) the poet-drummer-historian repeats triumphantly the deeds of the first progenitors, warrior heroes, kings, and queen mothers:

"In hypnotic throbs he emphasises how the people's migration into the malaria infested forests, and coastal plains, was decided upon rather than accepting Islam. The people brought along with them their own God Nyame—their ancestor God, their ancestor stools, their 4,000 proverbs that interpreted the meaning of the universe. Upon vibrating rhythms, the marching feet of the people are heard, in groups of hundreds, and bands of thousands, tramping and fighting from the ancient kingdoms of Melle, Songhai, Ghana, Egypt, Ethiopia. Down from Lake Chad; down the course of the Niger, down the valleys of the Volta, they came to take refuge in the great forest—they came down to seek freedom by the sea."<sup>2</sup>

The poet-historian recalls the mythical-origins from which the people sprang: "Some of the children of Nyame climbed down golden chains from heaven; some came up from the great bosom holes of the earth, and some came from amid the mist of the sea. When the people passed over into the northern plains and came down to the river of waters the crocodiles laid quietly side by side, to let them cross over, and when the enemies of Nyame mounted the scaly bridge the amphibians submerged themselves." The crocodile is not killed even today in the northern territories; it is looked upon with high esteem. "Some of the kings were considered giants in the coastal region of Anamabu; these kings walked with cannon as walking canes, cultivated hundreds of acres of land each day, and carried tons of produce upon their heads down to Cape Coast to trade with the Carthaginians."

The *Akan* people, numbering about 4,000,000 in West Africa, believe in the male and female entities of *Nyame*—

The Universal Deity. The female entity of *Nyame* is personified in *OHEMMAA*—the female king or Queen mother, who created the universe by giving birth to the Sun; she is looked upon as the creator and owner of the state. The Queen mother is considered to be the mother of everybody in the state, and particularly of the king. She represents the great mother-moon-goddess, and is regarded as the daughter of the moon. The Queen mother is believed to be as calm and peaceful as the moon, and her body, as well as those of all women, as delicate and as beautiful as the full moon. Thus think her people. Silver, representing moonlight is her color, just as gold, the color of the sun, represents the king. During ceremonial occasions the minstrels still sing "The Queen mother is the moon, and the King is the sun." The Queen mother's stool is plated in silver. The king's stool is plated in gold.<sup>3</sup>

The *Akan* concept of God and man is all-embracing, and universal. All men are looked upon as descendants of the first progenitor; the ultimate ancestor and creative force. One *Akan* proverb is stated in this manner: "All men are the offspring of God." The *Akan* people believe that all men should share in the beneficence of God and that to be excluded from the family of man is to be treated as a beast.<sup>4</sup>

The *Ashanti*, one of the tribes of the *Akan* people, used gold dust as currency until this was prohibited by the British in 1899. One of the greatest artistic achievements of the *Ashanti* metal craftsmen, was the casting in bronze of gold weights. Some of these weights are figurative and symbolic of proverbs; some are geometric, having sacred meaning. For example swastika is symbolic of the life-giving rays of the sun; the dove is considered a "messenger of *Nyame*", a fowl alighting on a reptile is symbolic of "death and rebirth", the bird is regarded as a messenger who visits the dead, and who lives in the city of *Nyame*. The following stanza is taken from a funeral song.<sup>5</sup>

"Thou speeding bird tell father  
Tell father where he left me.  
Thou speeding bird tell father  
That he left me on the other  
side of the River." (of life)

### *Art*

African art is basically religious; it springs from sacred and religious impulses. While visiting family and community shrines the noble meaning of African sculpture was revealed. The stool takes its place in the shrine as a symbol of the ancestors—a symbol that links the present generation with the spiritual meaning of the progenitor. In *Orisa* cult shrines in Western Nigeria, wood sculptures are used as embellishments creating atmosphere and stimulating religious feeling; the sculptured figures are symbolic of tribal ancestors and leaders who have made outstanding contributions to the preservation of the race in times



of war, during severe pestilence, and in times of social upheaval. These sculptures are symbolic of ancestors who personify some aspect of divine power. "Sango symbolizes God's vitality and Ifa, his omniscience. Obatala symbolizes his creativeness and Esu his cleverness." The Ibeji, or twin figures are symbols of good fortune.<sup>6</sup>

Erinle, a mighty warrior is usually represented on horseback. The women always greet his shrine with the following poetic phrases:<sup>7</sup>

"He is firm and strong like a rock.

He is clear like the eye of God that does not grow grass.

Like the earth he will never change.

He puts out the lamp and lets his eyes sparkle like fire.

He will turn the barren women into one who carries child.

He is the father of our king: he is the one who looks after my child.

The sculptor, or wood carver in West Africa is a community craftsman who supplies certain religious and secular needs. He does not necessarily belong to the religious cult for whom he carves.

#### Conclusions

A curtain of mystery exists between the Negro people and the land of their ancestors. The warp and woof of this dark fabric is woven in dubious theories. The urge to penetrate the mesh of the curtain and to establish a true relationship with the people of Africa was nurtured long, long ago. The old matriarchs of the race who were born in slavery handed down fascinating stories concerning their descent from priestly warrior kings and divine queens. As an art student at Hampton Institute during the early forties, Dr. Viktor Lowenfeld, our art master there, taught us something about the noble meaning of African sculpture. But, for most of us, African art, as well as African life in general, remained detached from the meaning of our lives. My stay in Africa and my living with the people made self identification possible.

I learned that the people of West Africa possess a strong exuberant character and personality. A pristine quality of animation and sensitivity was reflected in their language, literature, music and religion. African sculpture is symbolic of the intrinsic qualities found in African life and history.

Close relationships exist between African and American Negro culture. Some of the spiritual qualities of the old culture survive in the new. The "group atmosphere" created in the village compounds, market places, and during religious ceremonies are echoed in the American Negro community — in his recreational centers, and especially in his churches.

The African word, *Maame*, meaning "give me", is synonymous with the meaning of Queen mother, the creator of the state and the mother of all men. *Maame* has been vulgarized into *Mammy*; but in America, the meaning of *Mammy* is synonymous with

the phrase "Cradle of America." *Harriett Tubman, Sojourner Truth*, two Negro women who played such dominant roles in the struggle for freedom in America, were inspired by "racial memory" of the hosts of African women who led their people in war as well as in peaceful pursuits. The motherly quality of preserving the race is personified in women like *Mary M. Bethune*, who established a school in the southland. The word "picken" means *children* in some African languages; it is synonymous with the possession of "precious small things" like diamonds, or stars in the Little Dipper. But the word "picken" has been vulgarized into "pickaninny," in the United States of America.

The concept of the western God-head and his only begotten son runs a close parallel to the ancient concept of *Nyame* — the universal creative Deity, *Nyankapon* as the supreme being and *Odomankoma* — the first progenitor, who is worshipped on Saturdays. The Negro's deep religious faith, expressed in song during slavery, was not necessarily the result of "Opening a simple and impressionable mind to the Gospels,"<sup>8</sup> but his faith was a restatement of his unwavering belief in love and praise for the unseen power that controls all things, even when that power was turned against him. As one of the old African proverbs truthfully states, "To the spirit of man there are no bounds".<sup>9</sup>

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#### ABOUT THE AUTHOR

Professor of Art and Head of the Art Department at Texas Southern University in Houston, Dr. John T. Biggers has long been interested in exploring that region of history bridging the gap between African and American culture. As recipient of an Art fellowship granted by The United Nations Educational Scientific and Cultural Organization to do a mural painters study of life in West Africa, his dream was realized. From early in July of 1957 to January of 1958, he visited parts of Ghana, Togoland, Dahomey, and Nigeria searching for roots—investigating the ancestral home of many American Negroes. The visual studies illustrating the article are carbon drawings made by the author on his journey through West Africa.

## CONTEMPORARY PRINTMAKERS OF NORWAY

The history of Norwegian printmaking begins with Edvard Munch (1863-1944), and too, more so than any other, he was the founder of 20th Century European Expressionism. In 1894 in Berlin his first etchings were made. A year later in Paris he learned the techniques of lithography and woodcutting. A prolific painter and graphic artist (he made over 700 editions of prints), Munch and the things that he "saw" and felt have a firmly established place in the history, not only of Norwegian, but of world art.

A younger contemporary of Munch, Nikolai Astrup (1880-1928), gave up painting, or rather applied what he knew about painting, to color variations and experimentations with woodcuts.

In 1899 the first official printmaking class in Norway was started at the Norwegian State School of Arts & Crafts, with Professor Johann Nordhagen (1857-) at the press wheel as teacher. Then for the next three decades in Norway, with the exception of Munch and Astrup, the printmakers followed the more conservative directions of western art. They limited them-



15 *Woodcut/Girl/Ludvig Eikaas /19 $\frac{5}{8}$ x15 $\frac{1}{2}$*

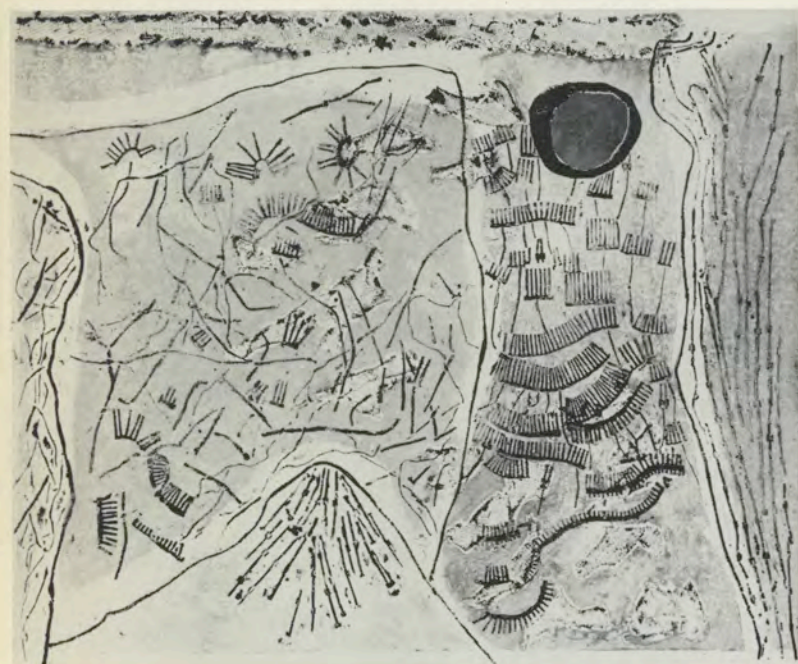
16 *Intaglio/Number II, 1956/Inger Sitter /19 $\frac{3}{8}$ x13*





17 *Color Woodcut/Forest Fire/Paul René Gauguin /1947/19<sup>3</sup>/<sub>4</sub>x15*

**18** *Color Metal Print/Mountain/Rolf Nesch/1955/17x20½*  
*Courtesy Meltzer Gallery, New York.*



**19** *Intaglio/Mountain/Finn Christensen/1956/18¼x22¼*

selves as to subject and size. They became involved with the perfection of techniques (mostly etching), with the ultimate aim a romantic, illustrational realism. But after this concern with the crafts of printmaking, many of the more creative artists began to develop their own visual forms.

The influences of the Norwegian State School of Arts & Crafts, as well as of the Norwegian Academy of Art, have been most important in the development of the painters and graphic artists of Norway. The multiple experiences of working with staff-artist teachers such as Johann Nordhagen, Christian Krohg and his son Per Krohg, Axel Revold, Halvdan Strom, and Chrux Dahl, to mention a few, have given the tools and the leadership for most of those working in Norway today.

Paris has been and continues to act as a strong magnet for young artists from all over the world, and thus to the classes of Gromaire, L'Hote, Matisse, Dubreuil, Freisz, Aroujo, Leger, and others have gone a number of Norway's now great artists, usually after having completed courses of instruction at home. Others of these modern Vikings have completed advanced work in Rome, London, Berlin, and Stockholm. As a part of the European community of artists, they have traveled widely and observed the creative expressions of their neighbors.

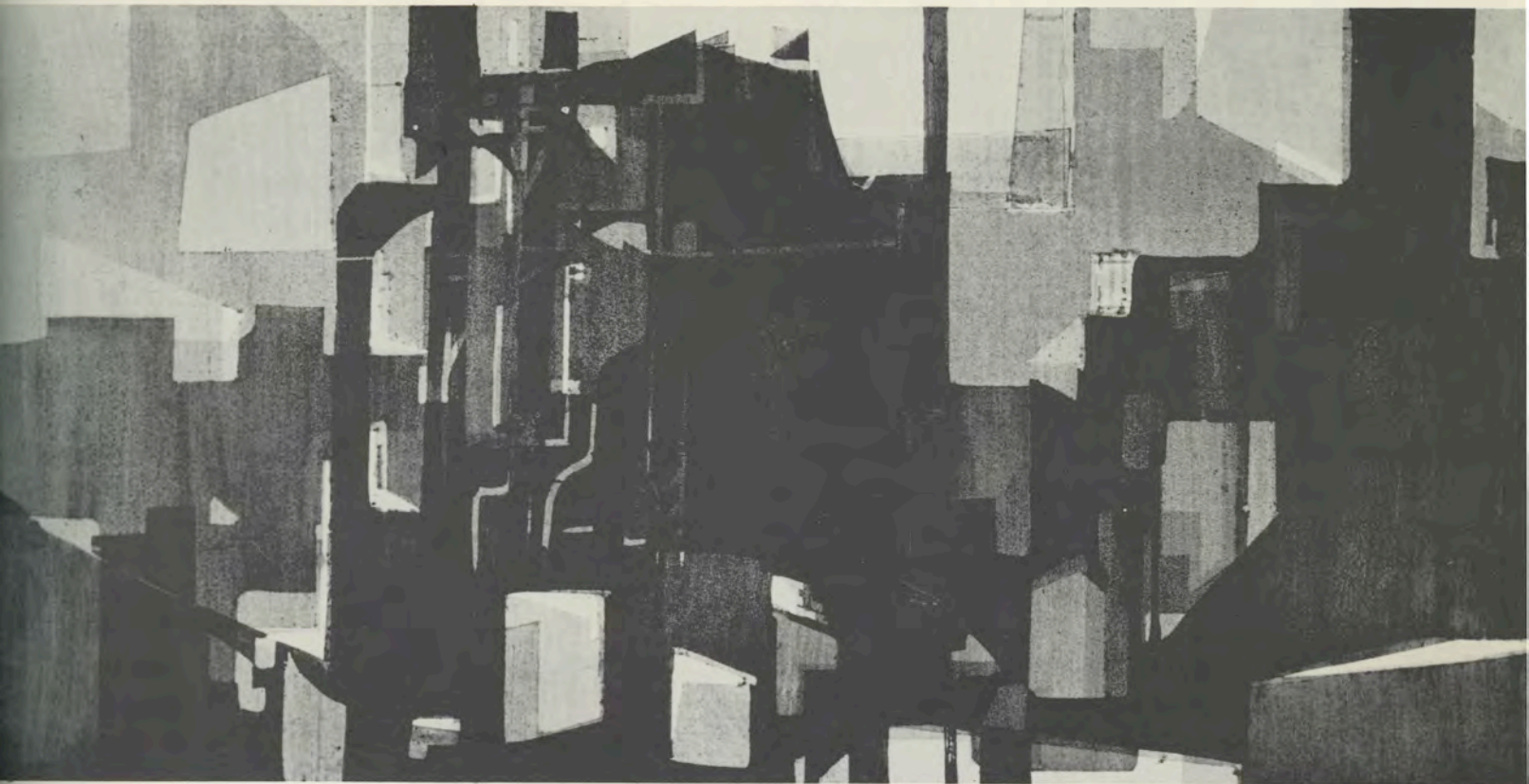
Artists from other countries have benefited by study and work in Norway, and some, such as Rolf Nesch (1893-), from Germany, have married and taken out citizenship in the very favorable creative climate of Norway.

The Society of Norwegian Printmakers (Norske Grafikere), upon the initiative of Professor Johann Nordhagen, was organized in 1919 to offer professional recognition through membership to outstanding printmakers and to secure the mutual goals of those affiliated with such an exhibiting organization. In 1931, with the help of the city of Oslo, they purchased a printing press. The Norwegian Printmakers Society has sent print exhibits to Rome and Florence, Amsterdam and New York, Helsingfors and Stockholm, Copenhagen, London, and Zurich.

In 1914 an exhibit of representative prints from Norway was shown at the International Art Exhibition in San Francisco. Two World Wars later, in 1951 and again in 1955, the Serigraph Galleries (now the Meltzer Gallery) in New York City presented comprehensive exhibits of work by the Norwegian Printmakers. At the present time the Society of Norwegian Printmakers and its President, the very able printmaker Rolf Rude (1899-), have sent 100 "Contemporary Prints From Norway" for circulation in North America as a major exhibit in Oregon State College's International Exchange Print Exhibition Program.

*Editor's Note: The Norwegian prints here reproduced are from Oregon State College's International Exchange Exhibit "Contemporary Prints From Norway." The arrangements for the exhibit were made by Matila Simon, European Director of International Exchange Print Exhibitions; and the selection of prints was made by the Norwegian Printmakers Society under the chairmanship of Mr. Rude in Oslo.*

**20** *Color Woodcut/Composition with Blue/Eystein Sigurdsson/1958/11¾x25½*



**21** *Woodcut/The Farmer/Harald Kible/1955/6¾x7½*

The prints will be seen in many parts of Canada and the United States. The Society of Norwegian Printmakers at first, like the Society of American Graphic Artists, was rather conservative, but now each has taken into membership sincere, sometimes young, experimental artists working in avant-garde directions with new visual things to say.

A dozen or so years ago the government of Norway recognized the cultural importance of her artists by writing into law the "Creative Workers Act" which collects a three percent tax on all art sales, the money thus raised providing grants-in-aid to artists and underwriting various art projects. Another government program, "Art in the Schools," commissions large numbers of prints for permanent use in the schools.

In Norway the power of the elements and the rugged beauty of nature's big bold shapes and contrasting colors have contrived to set the stage for a number of Norwegian contemporary graphic artists. But on the other hand, art finds nourishment from what came before in art, both specifically in individual output and in general from one's contemporaries and precursors. Art thus is both universal and individual. The present output of Norwegian prints is no exception. The results are both intimate and personal — but with universal appeal.

*Gordon W. Gilkey*

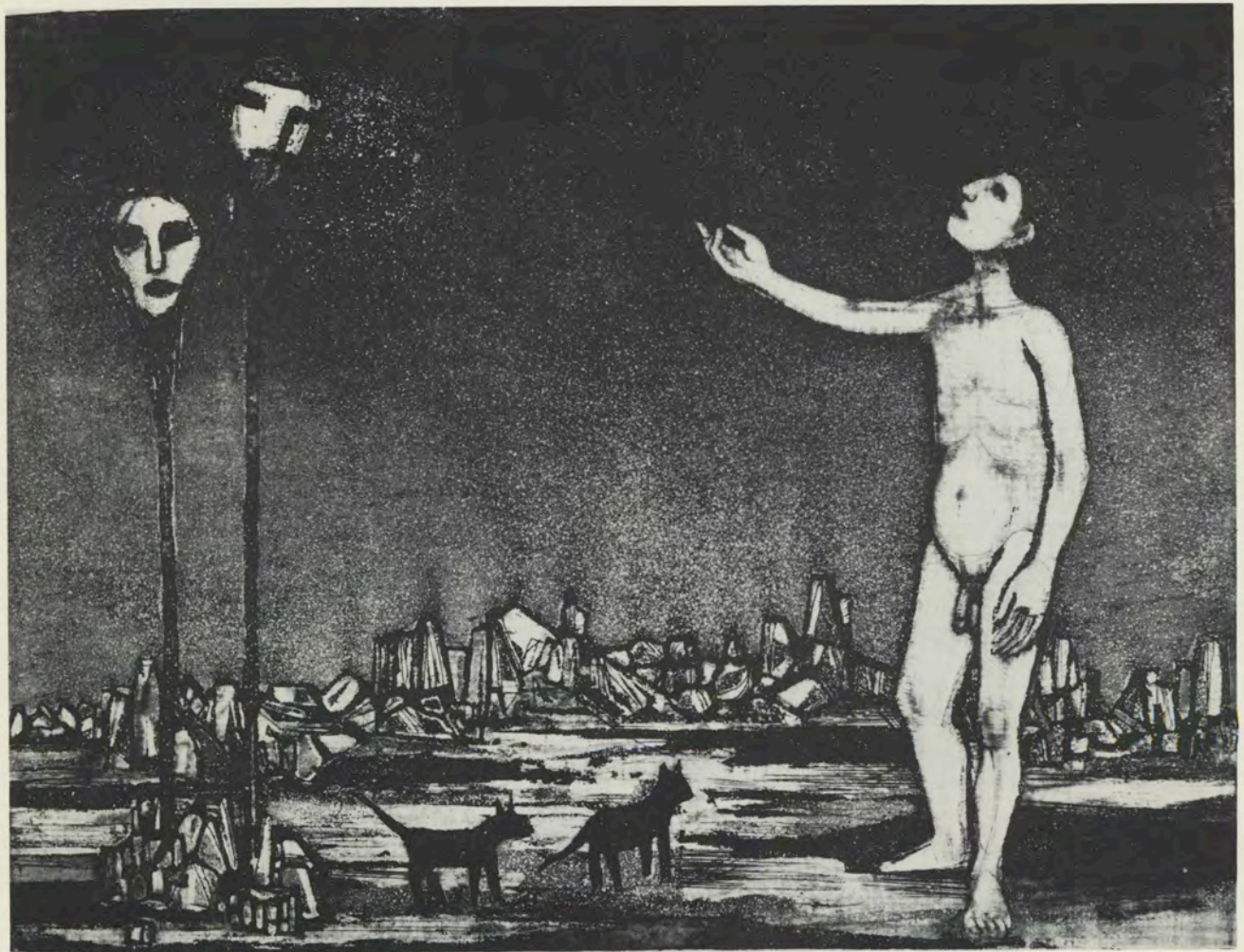
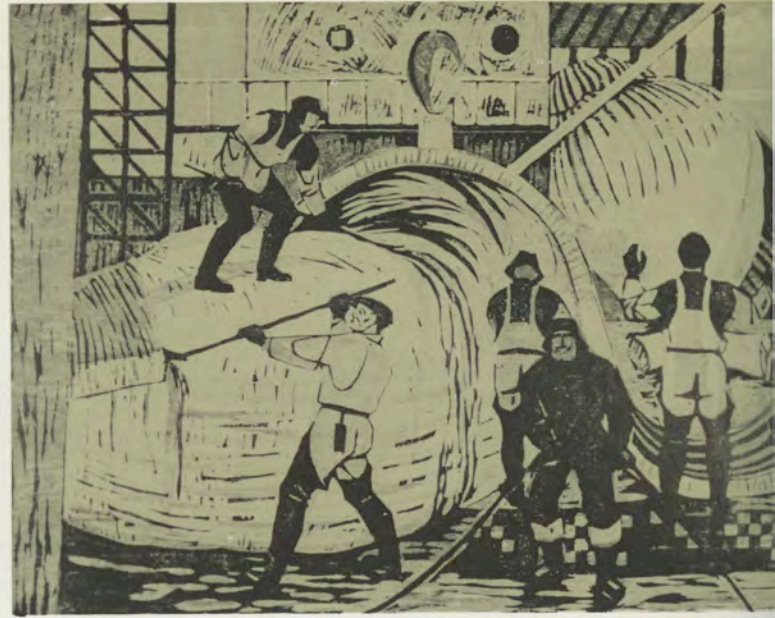


22

*Color Woodcut/Homeward/Vilhelm Tveteraas/1954/17¼x19¾*

23

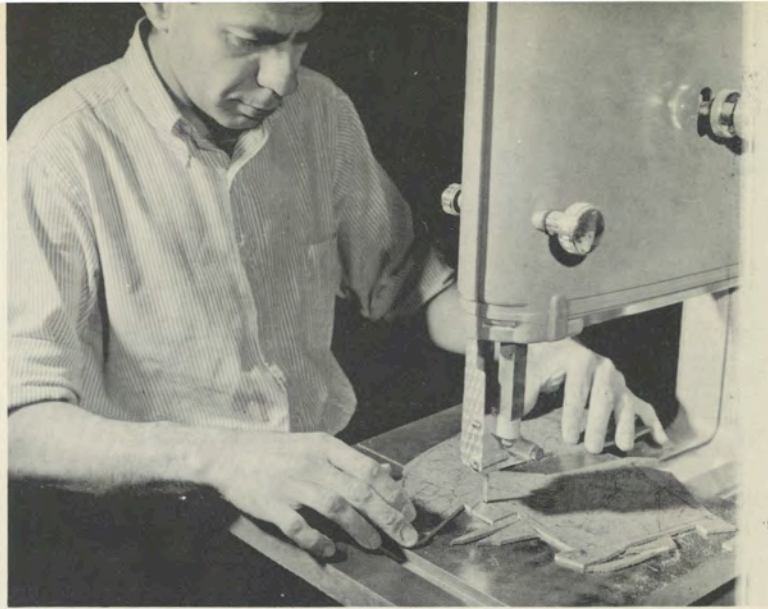
*Color Woodcut/Whaling/Henrik Finne/1955/17½x24¼*



24 *Aquatint/The Executioner/Ottar Helge Johannessen/1956/9¾x13*

# MASONITE RELIEF PRINTS

by Norman Laliberte

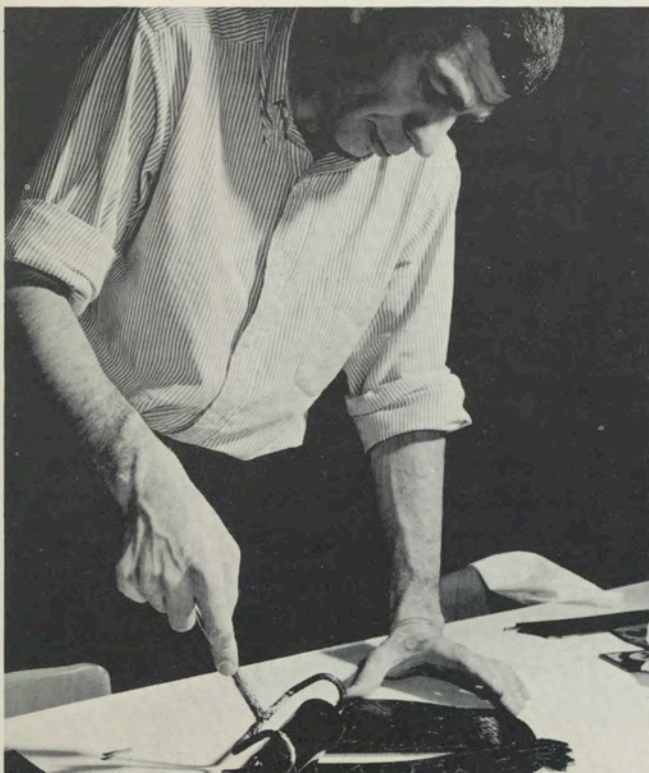


*Cutting the masonite form*



*Working with a power tool*

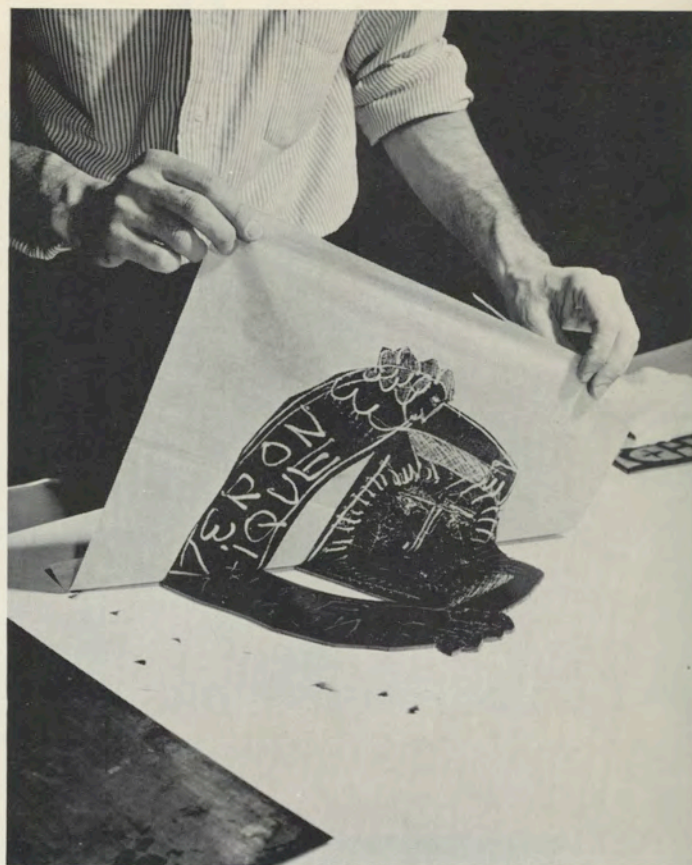
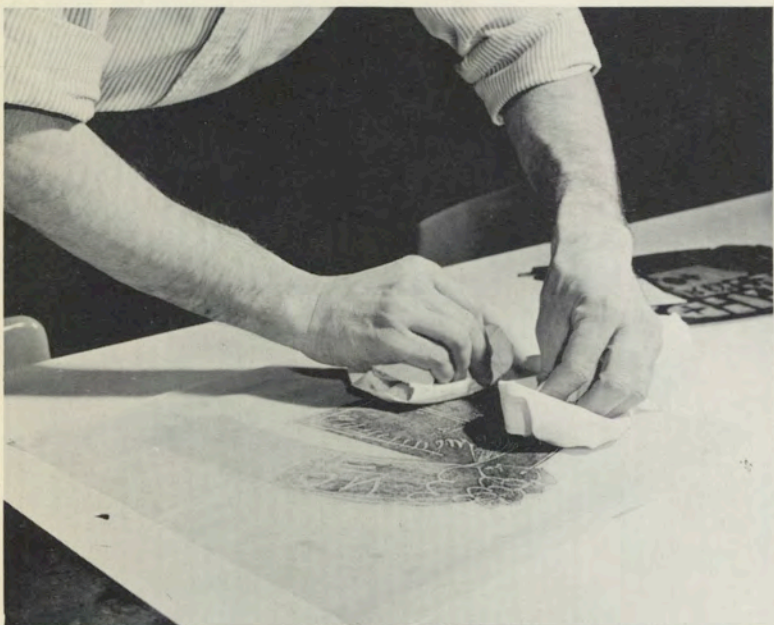
*Inking the masonite block*



*"Routing out"*



*Burnishing the print*

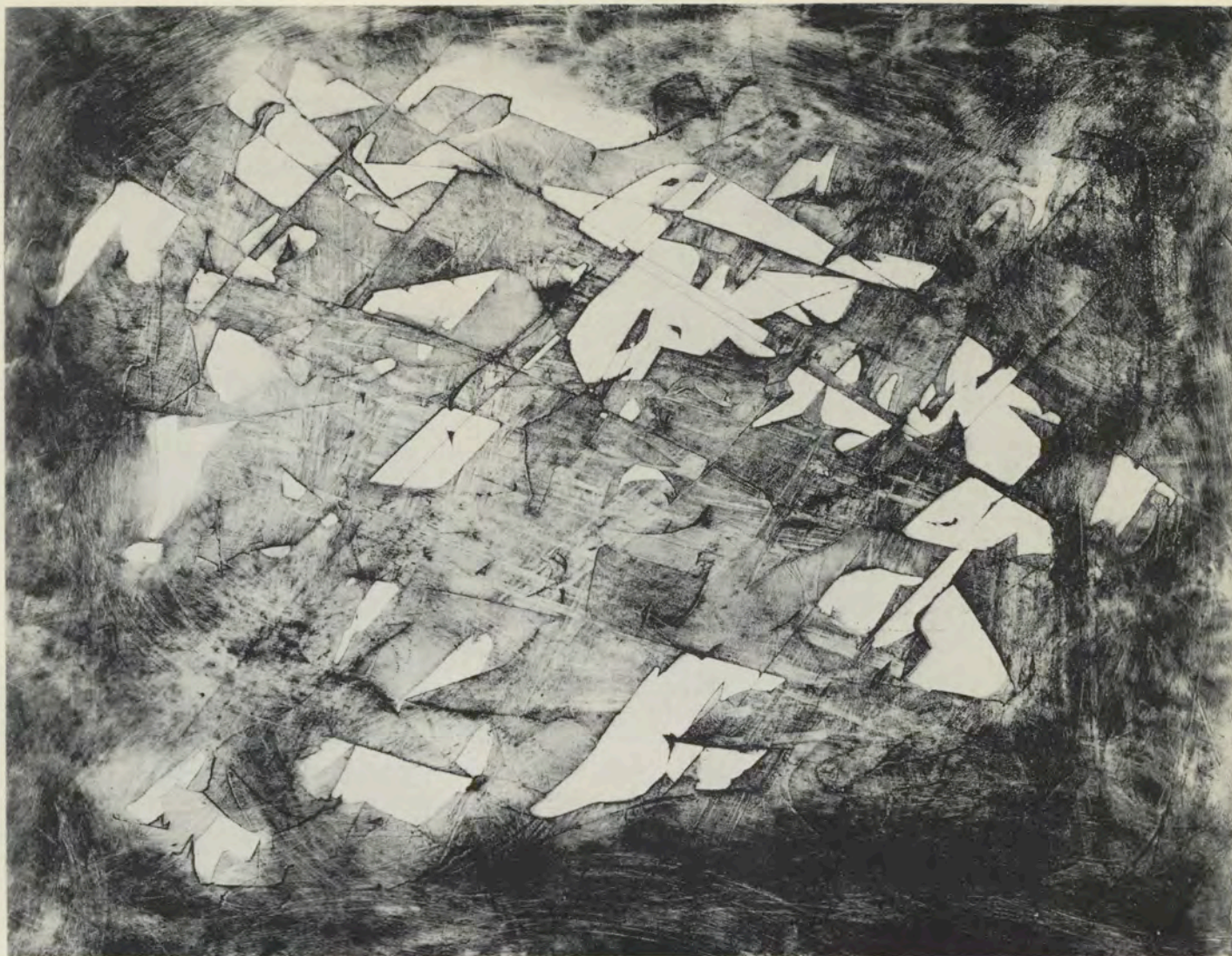


*Pulling the impression*

*"Close-up"*







*Intaglio / Descendo / Minna Citron / 1950 / 17 3/4 x 23 1/2*

## **THE UNCHARTED COURSE** *by Minna Citron*

*I have been interested in the creative use of random or "accidental" elements — which is perhaps another way of describing the relation between spontaneity and control. This interest was brought to focus by my experience with a plate which went through a number of interesting "accidents," all of which were successively developed in a series of prints. First, I noticed that an unusual pattern was formed when I began to take off its cellophane wrapper, and I "helped out" this pattern by further "intentional" tearing and cutting while the plate was in the acid bath. At that stage, I made a number of prints in black and white as well as in color, experimenting with a variety of stencils. Through over-work, the plate, which was very deeply engraved, broke in several places and my friend, Ibram Lassaw was kind enough to mend it for me. The pattern of solder on the back was so attractive that I made several prints from the reverse side; the plate was then cut to a smaller format. More prints were*

*made; the plate again broke and once more was mended. Soon, the plate became impossible to use, so I transferred the design to a new plate which, when completed, became "Slip Stream," a print which has been making many friends in the Americas and in Europe in recent years. At each stage, of course, I did not let the "accident" speak for itself, but used it as a basis for reworking the design.*

*I now have two plates, the various stencils and a series of 20 or 25 prints showing the use which I made of these fortuities, and the variations arising from the use of different stencils, colors etc. Isolated prints have been exhibited since 1952 and have been acquired by Museums in France, Brazil and the United States. The final print, "Slip Stream" was made into an edition of 50; printed in Paris in 1956. It has been acquired by several private collectors as well as by the Smithsonian Institution and the Peabody Museum.*

**M**odern art finds itself in something of a dilemma. While valuing the spontaneous, sensuous impulses which spring so largely from the artist's unconscious intuitions, it nevertheless insists upon the eternal essentials of organization and disciplined control. It is precisely the solution of this dilemma which distinguishes the creative from the pedestrian artist.

The mature artist has reduced — or, at least, is able to get along harmoniously with — the tensions between these two parts of his personality. Some stimulus—some thought, something seen, something imagined, some unarticulated impulse of his unconscious — starts a free sensuous expression upon his canvas. Without quenching its spontaneity, he follows where fancy leads, and counts as a work of art the record of a sensuous creative experience, its themes taken from wherever they may come and followed *coute que coute* wherever they may lead. He maintains a constant awareness of what is happening, bringing to bear (consciously or unconsciously) his sense of "just-rightness," his feeling for plastic organization and form. He constantly selects, rejects, redirects, but just because he is not afraid of his impulses, they are not afraid of his censorship and the delicate balance between them can be maintained without either the conscious or the unconscious dominating and suppressing the other.

Eventually the work begins to fall into shape; the artist sees what it is leading to; its inchoate potentialities become visible; and at that point his conscious controls take over; bringing the work to its completion. To those who intuitively sense the dynamic process which produced the completed work, the artist communicates the creative activity of which it is both the product and the expression.

*Minna Citron*

The history in detail of an etching made on a zinc plate both sides of which were utilized and which was reduced in size several times and which was three times mended.

Zinc plate, 17¾ x 23½ begun in 1950.

Incisions were made in the plastic protective covering on the plate — and torn and pulled while in an acid bath to get variations in biting. As no permanency can be achieved in this manner, only a limited edition of 6 prints was made.

Print No. 1 "*Descendo*," printed in black — published 1950.

Print No. 2 "*Arrival*," printed with stencils in 3 colors.

Edition of 20 variant prints in combinations of mauve, and orange. Experiments with these colors and black continued until plate cracked. Resumed work on plate in '53, after it was mended by the sculptor, Ibram Lassaw.

Print No. 3 "*Jet*," edition 2 prints, one black, one venetian red printed from back of plate, utilizing the mending material for achieving intaglio.

Plate No 4, "*Prehistoric Imagery*," printed from reverse side of plate after having been cut in size. Edition of 15 variant prints in varying colors. Some prints torn by subsequent breaks in the mending had to be treated as collages.

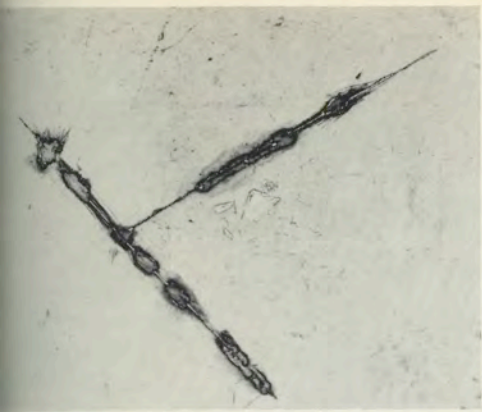
Continued experiments on plate produced an interesting contrapuntal design to the jet pattern. Because of the precarious condition of the plate, decision was made to transfer both designs to a new plate.

Plate No. 5, "*Slip Stream I*."

Plate No. 6, "*Slip Stream II*," edition — 50. Printed in Paris, 1956.

*Print #2/Arrival*





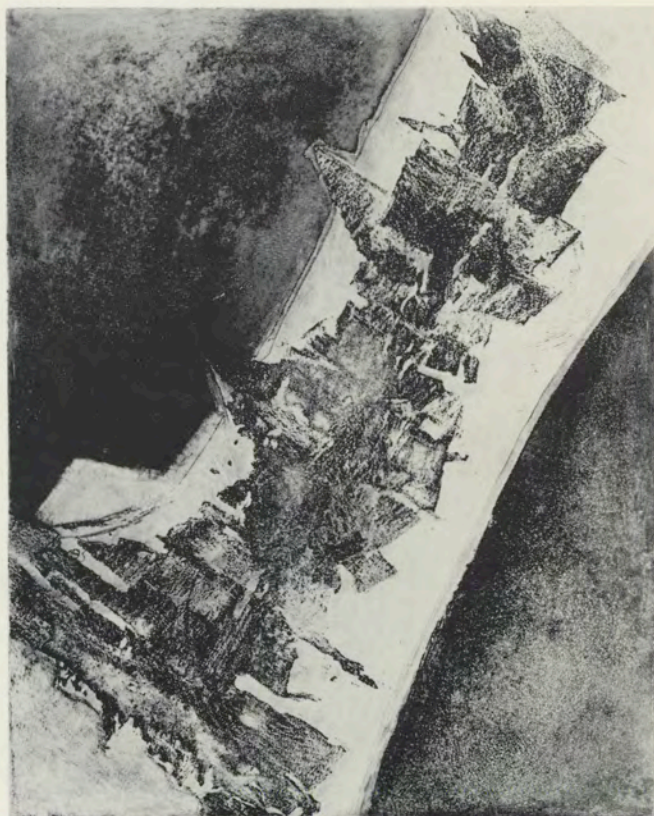
*Print #3/ Jet*



*Print #5/ Slip Stream I*



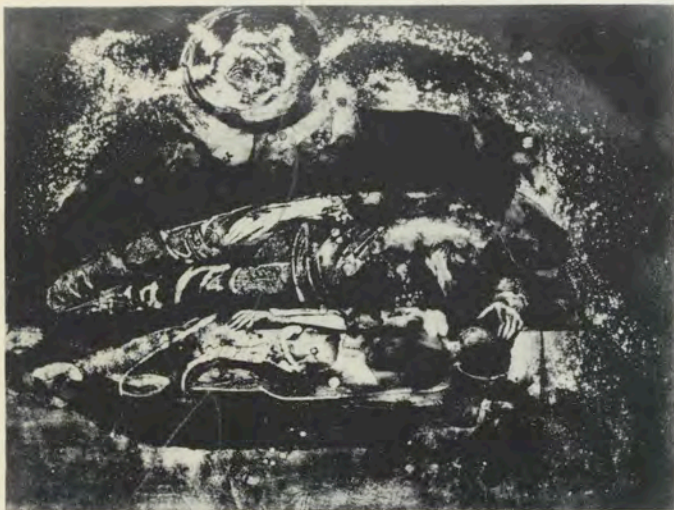
*Print #4/ Prehistoric Imagery*



*Print #6/ Slip Stream II*



*Color Relief/Piazza San Marco/Irving Amen*



*Lithograph/A Winter-Seeming Summer's Night/June Wayne*

## 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.*

*Intaglio/Cabaret/John Coleman*



*Serigraph /Cure of the Blind Man/ Sister Mary Corita*

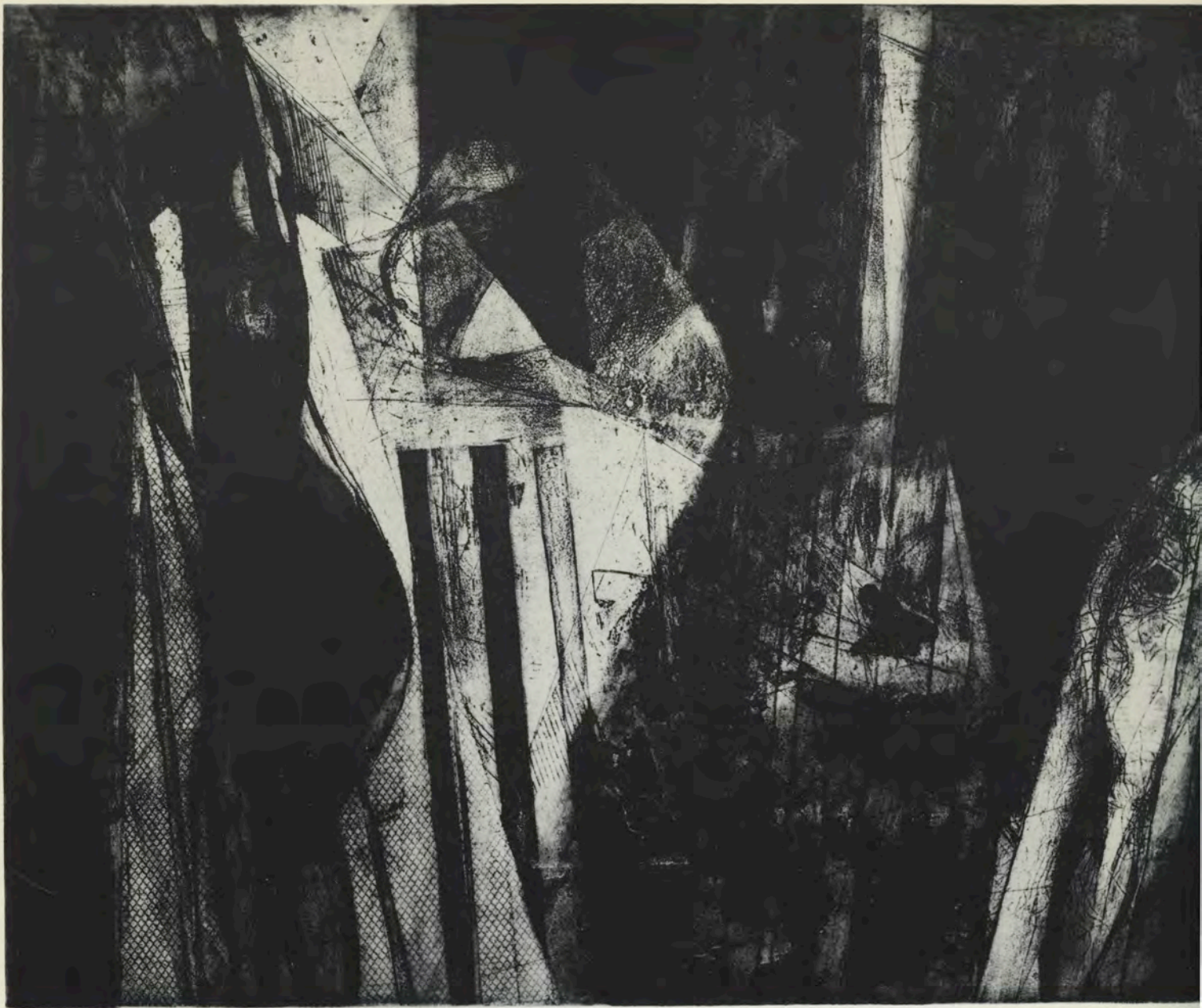


*Color Intaglio/Siege of Saragossa/Leonard Edmondson*

*Lithograph James Wines*



*Special photographic reproduction for Impression by Unigraf, Los Angeles*



#### TECHNICAL CONSIDERATIONS: DEATH OF THE BIG TOP

*Size:* 23 x 36 inches.

*Medium:* Intaglio (In this instance, two zomo zinc plates: a key plate and one for color transfer).

*Edition:* 50 impressions pulled on Pastelle Cover.

*Procedure:*

1. Pencil drawing made the size of the plate.
2. Drawing was transferred to the plate over a hard ground.
3. A #2 burin employed to establish forms on the plate.
4. Ground removed and additional lines made; accents to certain forms with #7 burin.
5. Soft ground laid and textures etched.\*
6. Etched lines added through a hard ground.
7. Aquatint employed to deepen and enhance the space.
8. Scraper and burnisher used to cut back and revise the pattern.
9. Resist ground (grease) used in certain areas.
10. Sugar lift ground employed.
11. Transfer from an impression run onto second zinc plate.

12. Aquatint, grease resist and soft ground etches employed.


13. This second plate utilized no lines — merely a free pattern for color.

14. Extra-heavy etch employed on second plate to allow color processes to be effective for both intaglio and surface printing.

*Printing Process:*

1. Light tone of Brunswick Green rolled onto *key* plate with gelatin brayer and printed.
2. Over this, a light brown from *intaglio* of the *second* plate.
3. Permanent blue rolled onto *second* plate and *surface printed*.
4. Light areas wiped free of color in each transfer.
5. Key plate inked and wiped and printed over the top for final effect.
6. For ease in registration, paper was placed in between the blankets with the plate on top. This warps plate some, but can be managed.

\*Nitric acid employed throughout for all acid effects.



*Color Intaglio/Death of the Big Top/Ernest Freed*

by Ernest Freed

## DEATH OF THE BIG TOP

I tend to work a series of plates on themes such as *Ballet*, *Circus*, *Stations of the Cross*, etc. to realize a symphony of movement and color repeating and alternating a motif. *Death of the Big Top* is one in a series of prints on the *Circus*. There is little attention to pictorial representation in this series, but much concern with expressing a total emotional response in terms of human forms.

I have tried, in this particular print, to convey the concept of the *ending* of the Big Top... In this attempt, I placed the two figures in such a way as to make them seem suspended or dangling from ropes and poles. A chaotic movement across and in through the space of jagged forms and shapes suggests a breaking up of the tent structure and lends a climate of *ending* to the print. The light figure is designed to show a front and side view simultaneously to provide a twisting movement. Expression is gained through the human form without resorting to faces or facial expression.

Ernest Freed was born near Rockville, Indiana, in 1908. He holds degrees from the University of Illinois and the University of Iowa, where he earned a Master of Arts in fresco painting in 1937. He studied there under Grant Wood and, later, with Mauricio Lasansky.

He has taught art at Kirksville, Missouri, State College; was supervisor of art in the public schools of Flagstaff, Arizona; head of the art department, Fairmont, West Virginia, State College; director of art education, University of Iowa; director of the school of art, Bradley University, Peoria, Illinois; and at present is head of the department of graphic arts of the Los Angeles County Art Institute.

During 1936 and 1939, he was the recipient of Tiffany Fellowships. He is a member of the Society of American Graphic Artists, the Chicago Society of Etchers, and the American Color Print Society.

Currently Mr. Freed has 40 of his prints circulating in one-man shows in Nagoya, Tokyo, and Asaka, Japan. Thus far, Freed has won more than a dozen major awards and prizes, has participated in more than fifty major exhibitions, and is collected here and abroad by outstanding museums and connoisseurs.

### ABOUT THE AUTHOR

# CHARIVARI



**PONDER AND MEDITATE:** "The value of culture is its effect on character. It avails nothings unless it ennobles and strengthens that. Its use is for life. Its aim is not beauty but goodness. Too often, as we know, it gives rise to self-complacency. Who has not seen the scholar's thin-lipped smile when he corrects a misquotation and the connoisseur's pained look when someone praises a picture he does not care for? There is no more merit in having read a thousand books than in having ploughed a thousand fields. There is no more merit in being able to attach a correct description to a picture than in being able to find out what is wrong with a stalled motorcar. In each case it is special knowledge. The stockbroker has his knowledge too and so has the artisan. It is a silly prejudice of the intellectual that his is the only one that counts. The True, the Good and the Beautiful are not the prerequisites of those who have been to expensive schools, burrowed in libraries and frequented museums. The artist has no excuse when he uses others with condescension. He is a fool if he thinks his knowledge is more important than theirs and an oaf if he cannot comfortably meet them on an equal footing."\*

\*From THE SUMMING UP by W. Somerset Maugham. Copyright 1938 by W. Somerset Maugham. Reprinted by permission of Doubleday & Co., Inc.

THE PASADENA ART MUSEUM has announced that it will sponsor a biennial national print competition as part of its

expanding graphic arts program. The response to the first National Print Competition held last March was so encouraging that the Museum has now decided to hold the event every other year. Approximately 100 prints will be selected by a jury for an exhibition which will take place probably in the spring of 1960. Over \$1000.00 in purchase prizes will be awarded to the artists entering winning prints. Etchings, engravings, woodcuts, serigraphs and lithographs will all be eligible for the competition.

WHEN IN BEVERLY HILLS be sure to stop and see the exhibition of 19th century French color lithographic posters at W & J Sloane's new art galleries. Through the month of September.

CHEERS FOR MISS IRENE LAGORIO on the occasion of her recent exhibition of paintings and prints at the Albert Kramer Gallery in Los Angeles.

GRAPHIC ARTS AT THE LOS ANGELES COUNTY MUSEUM: Look for top exhibitions of the prints of Peter Brueghel (October 1 - November 16), followed by a major show of prints, drawings and sculpture by Honore Daumier (November 12 - December 21). Both exhibitions will be under the capable direction of Ebria Feinblatt, Curator of Prints and Drawings.



THIRTY-SEVEN EXCITING WORKS by *June Wayne*, including drawings, etchings, lithographs, and monotypes were recently exhibited at the Achenbach Foundation for Graphic Arts at the California Palace of the Legion of Honor (San Francisco). A handsome, illustrated catalog with a foreword by E. Gunter Troche, Director of the Foundation, is available.

AMERICAN PRINTS TODAY, a multiple print exhibition to be assembled by the *Print Council of America*, will be shown in sixteen museums in various parts of the United States from September through December 1959. Prizes totaling \$1,000 will be awarded to the best three prints. One impression of every print selected by the jury for inclusion in the exhibition will be purchased for the *National Gallery of Art*, Washington, D.C. For entry forms and shipping instructions write to: *Print Council of America*, 527 Madison Avenue, New York 22, New York. Entries will be accepted only between January 5 and 31, 1959 at an address to be announced prior to that time.

VIRGINIA PRINTMAKERS. Print exhibition at the *Studio Gallery*, Alexandria, Va. November 16-December 6. All Virginia residents. All print media except monotypes, photographs, and prints colored after printing. Jury. Cash prizes. Limit three entries. Entry fee \$1.00 first entry, .50 each succeeding. Prints due November 1. Write: Jennie Lee Knight, *The Studio Gallery*, 814 Prince St., Alexandria, Va.

IMPRESSION CONGRATULATES: *Albert Christ-Janer* on his appointment as Dean of the School of Art at Pratt Institute; *Harold Joachim* who recently assumed the post of Curator of Prints and Drawings at the Art Institute of Chicago; *Peter Selz*, well-known West Coast art historian, author, art critic, and educator on his new position as Director of the Department of Painting and Sculpture at the Museum of Modern Art.

PRINT EXHIBITIONS OF CHICAGO: Report of their 1958 Competition. 95 Artists submitted over 400 works; 55 artists were accepted with 95 works. The jury included: *John Miller*, *Joshua Taylor*, and *Alice Mason*. One-man shows were awarded to: *Warrington Colescott* of Wisconsin, and *Robert Freimark* and *Clay Walker* of Ohio. Two-man shows were awarded by the director to the following artists: *Ray French*, *Reynold Weidenaar*, *Albert Weber*, *John Bernhardt*, *Norman Bate*, *James Gallagher*, *Jesse Reed*, *Richard Swift* and *Sister Mary Corita*.

THE INGRAM-MERRILL FOUNDATION has given a grant of five scholarships of \$150.00 each to the Pratt-Contemporaries Graphic Art Centre to be awarded to five artists of foreign nationality who want to further themselves in the study of printmaking in the various graphic media. The Ingram-Merrill Grant provides tuition for two weekly sessions over a six-month period, or four weekly sessions over a three-month period. Artists, art students, or art teachers are invited to apply by sending in their applications, together with a few representative examples (prints or photographs) of their work, to The Pratt-Contemporaries Graphic Art Centre, Fritz Eichenberg, Director, 1343 Third Avenue, New York 21, New York, Telephone: UN 1-9180.

ELMER SCHOOLEY, Head of the Department of Arts at New Mexico Highlands University in Las Vegas writes that catalogs of recent work by Frederick O'Hara will be sent free to those of our readers who request same. Intriguing technical information, a foreword by Mr. Schooley, and some well-printed illustrations make up the catalog. Should be a useful addition to a printmaker's library.

FROM LA HUNE, a Paris art gallery whose stable includes *Adam*, *Dubuffet*, *Friedlander*, *Hartung*, *Lansky*, *Music*, *Soulages*, and *Zao Wou-Ki* comes a beautiful, limited-edition catalog of eighteen years of engravings by *Henri-Georges Adam*. An original engraving is contained within each signed and numbered volume... 2,000 francs. An illustrated catalog of prints by the entire group is also available with prices ranging from \$14.00 for a color lithograph by *Lansky* to \$52.00 for an etching and aquatint by *Hartung*.

LOOKING BACK UPON IT NOW, it was a mistake. I volunteered to assist a visiting printmaker from Japan in his demonstration of relief printing. He introduced me to the *baren*. I picked up this feather-weight, bamboo-wrapped, circular, primitive-looking, convex burnisher, and in three strokes across the slightly damped mulberry paper sitting on the block, pulled the sharpest, cleanest print from a wood block these tired eyes had ever seen... "Where were *barens* obtainable?"... "Could I purchase one of yours?"... "A simple matter?"... "Fine."... We exchanged addresses, had a slight scuffle pushing money back and forth, and parted on most friendly terms. I settled down to wait... After the first two years, it seemed appropriate to write

a reminder... No answer... Since then, and for the last ten years, I asked friends, acquaintances of the moment, long-time associates, and even total strangers to send me a *baren* from Japan on their next visit... Still, no *baren*. Through the years there were other letters, to other people about still other *barens*. But, no *baren*... Last week, ten years to the day it was requested, I received a *baren*. If you, dear reader, are interested in obtaining one by return mail, IMPRESSION, 5525 Wilshire Blvd., Los Angeles 36, Calif. will send you the name of the local importer.

FOREIGN STUDY GRANTS for the academic year 1959-1960 have recently been announced by the Institute of International Education. Those interested in study abroad should write immediately to: Institute of International Education, 1 East 67th Street, New York 21; New York.

THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION has recently announced the names of the 1959 Fellows in Creative Printmaking. Our best wishes for a most productive and worthwhile year are extended to: *Dean Jackson Meeker* of Wisconsin, *Tetsuo Ochikubo* of New York, and *Nathan Joseph Oliveira* of California.

ONE OF THE MOST DELIGHTFUL PUBLICATIONS to reach our desk in recent months is the 8th official and *sub rosa* issue of the "irregular bulletin" published by industrious students and dedicated professors of IMMACULATE HEART COLLEGE, 5515 Franklin Avenue, Los Angeles 28, California. FROM PRATT INSTITUTE, through the good office of *Fritz Eichenberg*, Chairman of the Department of Graphic Arts and Illustration, has come a most dignified and handsome limited-edition publication: No. 6 of "ADLIB." This student work, the joint efforts of eleven seniors "coaxed and coached by a staff of devoted instructors" mines a rich vein in the field of the graphic arts. Much honor to all the participants this year.

WE WISH TO REPORT the recent formation of a small but active collection of contemporary religious prints by the *Starr King School for the Ministry* at Berkeley, California. The prints are currently employed as "conversation pieces" in faculty member's offices, hoping to arouse student interest in rentals.

FOR OUR READERS interested in news about serigraphs and the people who make them, check lists of new prints, etc., we refer you to the "News Bulletin," published by the Western

Serigraph Institute, Box 6, Woodland Hills, California.

SLIGHTLY MORE THAN ONE YEAR OLD, *Creative Graphics* promises a successful future. With the help of twenty artists and an idea by its director, *Adele Lewis*, there exists another vigorous center for the distribution of original prints. Write to Miss Lewis at the Burr Galleries, 115 West 55th Street, New York 19 for the full story.

WHEN IN NEW YORK, be sure to look in on the exciting color woodcut exhibition of *Chinese Folk Art* at the *Meltzer Gallery* — to October 18.

MORE THAN 200 OF THE FINEST FRENCH DRAWINGS IN AMERICA chosen from 27 public and 41 private collections have left New York for showings at the Boymans Museum in Rotterdam and the Louvre in Paris. Initiated in response to requests from these museums, "French Drawings from American Collections" ranges from portraits by court artists of the 16th century to 20th century drawings by Matisse and Picasso. The International Council at The Museum of Modern Art holds primary responsibility for the project, which has involved the cooperation of institutions and individuals from virtually every part of the United States.

THE DOW CHEMICAL COMPANY recently commissioned *Emil Weddige* (see IMPRESSION 2) to execute a series of four, 4-color lithographs depicting significant achievements in the early history of paper-making.

FROM SHEPHERD CARDS of 255 West 84th St., New York 24, a beautiful portfolio of Christmas cards based upon original etchings by Barbara Neustadt. Suggest you write and obtain the address of your nearest dealer. You may see Miss Neustadt's work at the Ruth White Gallery in New York City, or at the I.F.A. Galleries in Washington, D.C.

Prepared by the Print Council of America

Ada, Okla., East Cen. Okla. Mus. *October*. "From Renoir to Picasso."  
Akron, Ohio, Art Institute. *Sept. 2-21*. Ohio Printmakers. *Nov. 25-Dec. 21*. Serigraphs by Sister Mary Corita.  
Albany, N.Y., Institute of History and Art. *To Oct. 1*. 25th Anniv. of Presentation Prints belonging to the Print Club of Albany.  
Albion, Mich., Albion College. *Sept. 18-29*. Inter. Graphic Arts Society rental exhib. of contemporary prints.  
Albuquerque, N.M., University of N.M. *November*. "From Renoir to Picasso."  
Alexandria, La., Junior High School. *September*. Prints by Janet Rappoport.  
October. Prints by Janet Rappoport.  
November. "Creative Graphics" (#11).  
December. "Creative Graphics" (#10).  
Andover, Mass., Phillips Academy. *To Sept. 28*. "Art Schools U.S.A., 1958."  
Dec. 1-31. "Prints for Christmas."  
Athens, Ga., Univ. of Georgia Museum of Art. *Sept. 15-Oct. 15*. Inter. Graphic Arts Society rental exhib. of contemp. prints. *Sept. 15-30*. French Prints. *Nov. 1-30*. Disaster of War (Goya).  
Austin, Tex. *Sept. 15-Oct. 15*. Inter. Graphic Arts Society rental exhib. of contemp. prints.  
Baltimore, Md., Museum of Art. *Sept.-Oct.* Picasso-Roualt; Prints from the Golschmann Collection. *Sept.* Primitive Influences on 20th Century Art (Prints and Drawings). *Sept.* Japanese Color Woodcuts. *Oct.* Contemporary Prints from Great Britain (Ore. State College Inter. Exchange Print Exhib.). *Nov. 10-Dec.* Fashion Prints. *Nov. 10-Jan.* Portraits in Prints. *Dec.* "The Christmas Story in Prints."  
Baton Rouge, La., Louisiana State Art Commission. *Oct. 5-26*. "Theatrical Posters of the Gay Nineties" (Smithsonian Trav. Exhib.) Southern Univ. *Nov. 9-30*. "Recent American Prints" (Smithsonian Trav. Exhib.). St. Joseph's Parochial School. *Oct. 15-Nov. 15*. Original Lithographs.  
Berkeley, Cal., Univ. of Cal. Library. *Sept. 22-Oct. 3*. IGAS rental exhib. and recent acquisitions.  
Boston, Mass., Public Library. *Sept. 1-30*. Prints by Jacques Villon. *Oct. 1-30*. Picasso, Bonnard, Manet, Gauguin, Kokoschka, Maillol, Matisse, et al. *Dec. 1-31*. Early French, German, and Italian XVII Cent. Baroque Engravings. Mus. of Fine Arts. *Sept.-Oct. 31*. Anniv. Exhib. of Honore Daumier.  
Boulder, Colo., Univ. of Colorado. *Aug. 22-Sept. 28*. IGAS rental exhib. of contemp. prints.  
Breaux Bridge, La., Branch Library. *December*. Prints by Danny Pierce.\*  
\*Louisiana Art Commission Trav. Exhib.  
Cedar Falls, Ia., Iowa State Teachers College. *Sept. 11-30*. Inter. Graphic Arts Society rental exhib. of contemp. prints. *Oct. 5-27*. Bay Printmakers' 3rd Nat'l. Ex.  
Cedar Rapids, Ia., Art Association. *Sept. 15-Oct. 10*. Modern French Color Lithographs.  
Chapel Hill, N. C., N. C. Museum of Art. *October to Nov. 2*. "Prints Pertaining to the World of Music" (Achenbach Foundation circ. exhib.).  
Charlottesville, Va., Univ. of Virginia. *Nov. 5-26*. "American Printmakers" (Smithsonian Trav. Exhib.).  
Chicago, Ill., Frumkin Gallery. 152 E. Superior. *Dec.* A selection of 19th and 20th century prints.  
Print Exhibitions Gallery, 1758 N. Wells. *October*. Albert Weber, lithography, Robert DeWeese, etchings. *November*. Clay Walker, woodcuts. *December*. Group show of Chicago printmakers.  
Cincinnati, Ohio, Art Museum. *Through Oct. 14*. Yugoslav Prints from Second Ljubljana Biennial. *Oct. 21-Nov. 25*. Color Woodcuts by Jozsef Domjan. *Dec. 2-Feb. 3*. Twentieth Century Biblical and Religious Prints.  
Claremont, Cal., C. Men's College. *Sept. 17-24*. IGAS rental exhib. of contemp. prints.  
Clemson, S. C., Clemson College. *Nov. 15-Dec. 12*. American Color Print Society's 19th Travel. Exhib.  
Cleveland, Ohio, Case Institute of Technology. *Sept. 25-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Museum of Art. *Nov. 5-Dec. 31*. Prints by Peter Takal. *Summer-Dec. 31*. Selected masterpieces from the museum collections.  
Howard Wise Gallery. *September*. Graphic of Joan Miro. *October*. Etchings of Henri-Georges Adam. *Nov. 20*. Pierre Soulaiges, Gravures. *Dec. 20*. Ernest De Soto, Lithographs.  
Colorado Springs, Colo., Fine Arts Center. *Sept. 1-22*. "The Life of Christ" (AFA). *November*. Contemporary

Prints from France (Ore. State College Inter. Exchange Print Exhib.).  
Columbia, La., Caldwell Library. *October*. Prints by G. Livingston Wooley.\*  
November. Original Lithographs.  
Columbia, Mo., Stephens College. *Sept. 7-20*. IGAS rental exhib. of contemp. prints.  
Columbia, S. C., Museum of Art. *Sept. 1-28*. "The International Style of Contemporary Prints." *Nov. 23-Dec. 14*. Graphics by Irving Lehman. *Nov. 30-Jan. 1*. A Demonstrative Exhib. of etching, litho, and woodcuts.  
Columbus, Ohio, Ohio State Univ. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Commerce, Tex., State College. *October*. International Color Prints.  
Corning, N.Y., Glass Center. *Oct. 5-Nov. 14*. "The American City in the 19th Century" (Smithsonian Trav. Ex.).  
Corvallis, Ore., Oregon State Col. *November*. Contemporary Prints from Norway (Ore. State College Inter. Exchange Print Exhib.).  
Dallas, Tex., Mus. of Fine Arts. *Oct. 4-31*. Survey of British Printmaking, *Nov. 1-30 (Approx.)*. 10 Years of Prints, 1948-1958. (Younger printmakers of Europe & America).  
Des Moines, Ia., Art Center. *Oct. 1-22*. George Bellows: Prints & Drawings (Smithsonian Trav. Exhib.).  
Emporia, Kan., Kansas State Teachers College. *Sept. 12-Oct. 14*. Prints from Western Serigraph Institute.  
Exeter, N. H., Phillips-Exeter Acad. *Nov. 25-Dec. 16*. "Birds by Emerson Galesburg, Ill., Knox College. *Sept. 11-19*. IGAS rental exhib. of contemp. prints.  
Garden City, N.Y., Adelphi College. *October*. American Color Print Society's 18th Trav. Exhib.  
Grand Forks, N. D., Univ. of N. D. *Nov. 20-Dec. 20*. Demonstrative Exhib. of etching, Lithograph, and woodcuts.  
Grambling, La., Grambling College. *September*. "Creative Graphics" (#10)\*  
Grand Rapids, Mich., Art Institute. *Aug. 15-Sept. 22*. Contemporary Color Lithography, 1958 from the Cincinnati Museum (AFA).  
Grinnell, Ia., Grinnell College. *Nov. 1-21*. 19th Century Masters.  
Hammond, La., S. E. La. College. *October*. "Creative Graphics" (#11)\*  
Hanover, N. H., Dartmouth College. *Sept. 20-30*. IGAS rental exhib. of contemp. prints. *Nov. 3-25*. Prints by Honore Daumier. *Dec. 2-12*. Prints by John Taylor Arms. *Continuing display*. Master Prints in several mediums; current & recent work of undergraduates.  
Houston, Tex., Mus. of Fine Arts. *Through Sept. 15*. George Bellows: Prints & Drawings (Smithsonian Trav. Exhib.).  
Hays, Kans., Fort Hays Kansas State College. *September*. Prints by Kathie Kollwitz. *November*. IGAS rental exhib. of contemp. prints.  
Ithaca, N. Y., Cornell Univ. *Nov. 19-Dec. 19*. American Color Print Society's 18th Trav. Exhib.  
Jacksonville, Ill., David Strawn Gal. *Nov. 30-Dec. 13*. Prints of the High Renaissance.  
Jersey City, N. J., N. J. State Teachers College. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Kalamazoo, Mich., Art Center. *October*. Japanese Color Prints. *November*. Modern Masters.  
La Grande, Ore., E. Ore. College. *Oct. 8-29*. Contemporary Prints from Italy (Ore. State College Inter. Exchange Print Exhib.).  
Lake Charles, La., McNeese State Col. *October*. Prints by Danny Pierce.\*  
December. Prints by Janet Turner.\*  
Public Library. *October*. Color Prints from Village Art Center, New York.  
Latrobe, Pa., St. Vincent's College Library. *Oct. 1-22*. Japanese Woodcuts (Smithsonian Trav. Exhib.).  
Lawrence, Kan., L. University. *Dec. 1-20*. "From Renoir to Picasso."  
Lincoln, Nebr., Univ. of Nebraska. *Oct. 5-Nov. 2*. New acquisitions for the University collections. *Nov. 30-Dec. 20*. "Christmas Print Festival."  
Long Beach, Cal., Museum. *Dec. 6-27*. "The Sacred and Mystic" (Relig. Prints of Five Centuries).  
Los Angeles, Cal., County Museum. *Nov. 12-Dec. 22*. Prints and Drawings by Daumier. Univ. of S. Cal. *October*. Contemporary Prints from Norway (Ore. State College Inter. Exchange Print Exhib.).  
Louisville, Ky., J. B. Speed Art Mus. *Nov. 9-30*. "Theatrical Posters of the Gay Nineties" (Smithsonian Trav. Ex.).  
Lubbock, Tex., West Tex. Museum. *Sept. 14-Oct. 1*. Prints of the Theatre-Ballet-Circus.

Madison, Wis., Art Association. *Nov. 5-26*. Japanese Woodcuts (Smithsonian Trav. Exhib.).  
Mandeville, La., S. W. La. Hospital. *November*. Prints by James L. Steg.\*  
Memphis, Tenn., Brooks Memorial Art Gallery. *Sept. 1-20*. Polish Graphic Arts. *Oct. 1-30*. "Mon Ami le Chat" (40 European prints). *Nov. 1-30*. Color Etchings by Minami. *Dec. 1-30*. Religious prints. State University. *Nov. 3-24*. International Color Prints.  
Miami Beach, Fla., Art Center. *Sept. 19-Oct. 9*. Four Centuries of French Prints. Milwaukee, Wis., Art Center. *Nov. 6-Dec. 7*. Wisconsin Printmakers. Downer College. *November*. Prints by Sidney Chafetz, Leonard Banker, Lee Chesney, Rudy Pozzati, Carol Summers.  
Minneapolis, Minn., Univ. Art Gallery. *October*. IGAS rental exhib. of contemp. prints; Ione & Hudson Walker collection; Prints by Rudy Pozzati. *November*. "Young Collectors" print exhib.  
Montclair, N.J., Art Museum. *Sept. 7-28*. "Woodcuts of Today." *Nov. 2-Dec. 7*. 27th Annual N.J. State Exhib.  
Morgan City, La., Norman El. School. *September*. Original Lithographs.\*  
October. Color Lithographs by Caroline Durieux.\*  
November. Prints by G. Livingston Wooley.\*  
M. C. Elem. School. *September*. Prints by James L. Steg.\*  
October. Fine Prints.\*  
November. Prints by Janet Turner.\*  
September. Prints by Janet Rappoport.\*  
Nashville, Tenn., Fisk University. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Natchitoches, La., Northwestern State College. *October*. Prints by James L. Steg.\*  
December. Color Prints from Village Art Center, New York.\*  
Newark, N.Y., Public Library. *November*. New Additions to the Fine Print Collection.  
New Orleans, La., Newcomb College. *October*. "The Life of Christ" (A.F.A. Trav. Exhib.).  
New York, N.Y., Metropolitan Museum. *Oct. 16-Jan. 4*. American Prints: Currier & Ives, Whistler, Cassatt, Hassam, et al. International Graphic Arts Soc. 65 W. 56th St. *Sept.-Dec.* Contemp. American, European and Japanese prints. Public Library, Fifth Ave. & 2nd St. *Oct. 30-Jan. 30*. Recent Acquisitions. *Through Oct. 24*. "Music in Prints."  
Norco, La., Bethune High School. *September*. Prints by Danny Pierce.\*  
November. Prints by Janet Rappoport.\*  
December. Original Color Prints.\*  
Northampton, Mass., Smith College Mus. *Sept. 20-27*. William Hogarth. *Nov. 1-26*. Kathie Kollwitz. *Nov. 29-Dec. 19*. Marc Chagall, Illustrations for the Bible.  
Orono, Maine, Univ. of Maine. *September*. 300 graphics from Univ. collec. *October*. Young Collectors exhib. *November*. Western Serigraph Institute exhib. Carol Summers, graphics. *December*. Frederick O'Hara, woodcuts. Stan Edelson, graphics. Maillol Graphics: book illus.  
Pasadena, Cal., La Casita del Arroyo. *Oct. 5 (only)*. Print Makers Society of Calif. exhib. Public Library. *Dec. 1-27*. Print Makers Society of Calif.  
Patterson, La., High School. *October*. Prints by Janet Turner.\*  
November. "Creative Graphics" (#10). \*  
December. Prints by James L. Steg.\*  
Philadelphia, Pa. *Oct. 3-26*. Jozsef Domjan, Prints. Jun Sekino, Japanese Prints. *Oct. 31-Nov. 23*. Foreign selections from Fifth Inter. Biennial of Contemp. Color Lithography (Cincinnati Museum). Free Library. *Oct. 1-31*. Amer. Color Print Society's 19th Trav. Exhib. Print Club. *Sept. 15-Oct. 3*. Prints by Helen Shulik, Sidney Goodman and Perer Paone. *Oct. 10-21*. Prints by Garo Antresian. *Nov. 7-28*. Prints by Peter Takal, Bernard Childs & Silvio Loffredo. *Dec. 1-31*. 30th Annual Exhib. of Phila. Printmakers. Museum of Art. *Through summer*. Recent Print Accessions, predominantly modern and American.  
Pineville, La., Louisiana College. *Sept.* "Creative Graphics" (#11). \*  
Nov. Prints by Danny Pierce.\*  
Dec. Original Lithographs.\*  
Pittsburg, Kans., Kans. State Teachers College. *Through Sept. 15*. "Birds by Emerson Turtle" (Smithsonian Trav. Exhib.).  
Plattsburgh, N. Y., Teachers College. *Through Sept. 15*. "The American City in the 19th Century" (Smithsonian Trav. Ex.).  
Portland, Ore., Art Museum. *Sept. 9-Oct. 5*. Contemporary Prints from Italy (Ore. State College Inter. Exchange Print Exhib.). *Nov. 5-Jan. 11*. Reli-

gious Prints. Reed College. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Poetsdam, N.Y., State Univ. *Oct. 3-23*. Religious prints from Durer to Rouault (Four Centuries of French Prints).  
Quincy, Ill., Art Center. *Nov. 15-Dec. 14*. Japanese Woodblock Prints (Smithsonian Trav. Exhib.).  
Raleigh, N.C., N.C. Mus. of Art. *Oct. 12-Nov. 2*. "Prints Pertaining to the World of Music" (Achenbach Foundation Circulating Exhib.).  
Rayville, La., Richland Library. *Nov.* Color Lithographs by Caroline Durieux.\*  
Reno, Nev., Univ. of Nevada. *Nov.* Contemporary Prints from Italy (Ore. State College Inter. Exchange Print Exhib.).  
Richmond, Va., Mus. of Fine Arts. *Dec. 12-Jan. 1*. 11th National Print Exhib. from Brooklyn Museum (AFA).  
Rochester, N.Y., Public Library. *Nov.* New York State Prints. Memorial Art Gal. *Nov.* Contemp. American Prints.  
Roswell, N.M., Museum. *Oct.* Contemporary Prints from France (Ore. State College Inter. Exchange Print Exhib.).  
Sacramento, Cal., State Library. *Sept.* Prints by Marga Goodridge and Mary Fortna. *Oct.* "The Artist Collects" (Noted prints owned by artists of Sacramento).  
San Diego, Cal., Fine Arts Gallery. *Through Sept. 14*. "Early Prints and Drawings of California" (Smithsonian Trav. Exhib.).  
San Francisco, Cal., Museum of Art. *Oct. 17-Nov. 9*. Swiss Graphics. *Dec. 3-31*. S.F. Art Ass'n. Annual of Drawings and prints. Achenbach Foundation. *Sept. 13-Oct. 26*. German Expressionist Printmakers. *Nov. 1-30*. Bay Area Printmakers Annual Ex.  
San Jose, Cal., Rosicrucian Mus. *Sept. 18-Oct. 8*. Prints of Reginald Marsh (AFA).  
Santa Ana, Cal., Public Library. *Nov. 20-Dec. 20*. Print Makers Society of Cal.  
Scranton, Pa., Everhart Museum. *Sept.-Dec.* "The Christmas Story" (Selections from Rosenwald Collec.).  
Seattle, Wash., Frye Art Museum. *Dec. 14-31*. "Theatrical Posters of the Gay Nineties" (Smithsonian Trav. Exhib.).  
Shelburne, Vt., Shelburne Museum. *Through Oct. 15*. Prints of American Naval Battles.  
Shreveport, La., Southfield H.S. *Sept.* Color Lithographs by Caroline Durieux.\*  
Dec. Prints by G. Livingston Wooley.\*  
Stanford, Cal., Stanford Univ. *Sept. 17-29*. IGAS rental exhib. of contemp. prints.  
St. Louis, Mo., Washington Univ. *Oct. 3-24*. 19th Century Masters. *Sept. 17-30*. IGAS rental exhib. of contemp. prints. City Art Museum. *Oct. 2-22*. Contemporary Color Lithography from Cincinnati Museum (AFA).  
Sulphur, La., S. Branch Library. *Sept.* Original Prints by G. Livingston Wooley.\*  
Dec. Prints by Caroline Durieux.  
Swarthmore, Pa., Swarthmore College. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Topeka, Kans., Public Library. *Oct. 1-31*. A demonstrative exhibition of etching, litho, and woodcuts.  
Tucson, Ariz., Univ. of Arizona. *Dec. 3-25*. Frans Masereel: Graphic work (AFA).  
Thibolauz, La., Lafourche Library. *Dec.* Prints by Janet Rappoport.\*  
Washington, D.C., Corcoran Gallery. *Through Sept. 21*. Lithographs by George Biddle. *Nov. 22-Dec. 14*. 13th Annual Area Exhib. Howard University. *Sept. 18-Oct. 8*. IGAS rental exhib. of contemp. prints. National Gallery. *Oct. 5-26*. Dutch Master Drawings loaned from Dutch museums (Circulated by Smithsonian Inst.). *Nov. 23-Jan. 4*. Winslow Homer. *Sept.-Dec.* Selections from Rosenwald Col.  
Waterville, Me., Colby College. *Sept. 15-30*. IGAS rental exhib. of contemp. prints.  
Wayne, Nebr., State Teachers Col. Student Union Gal. *Oct. 6-20*. "Graphics for Young Collectors" 80 Prints: Degas, Dufy, Matisse, Picasso, Rouault, Lautrec, Villon, Zao-Wou-Ki, et al.  
Williamstown, Mass., Williams College. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
Wichita, Kans., University. *Nov. 1-12*. The monolithic Churches of Lalibela. Yellow Springs, Ohio, Antioch College. *Sept. 15-Oct. 15*. IGAS rental exhib. of contemp. prints.  
\*Louisiana Art Commission, Traveling Exhibitions Department.

Porta Stronginus



Cover: Anonymous German Woodcut

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