



150 years of Wisconsin printmaking.

Stevens, Andrew, 1956-

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1998

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Essay by Andrew Stevens

...

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UNIVERSITY OF
WISCONSIN
MADISON
150 YEARS



Catalogue of an exhibition at the Elvehjem Museum of Art, University of Wisconsin-Madison, 21 November 1998-10 January 1999, organized by Andrew Stevens for the Elvehjem and traveling to the Miller Art Center, Sturgeon Bay, New Visions Gallery in Marshfield, Bergstrom-Mahler in Neenah, and West Bend Art Museum in West Bend.

Front cover: Helen C. Couch (American, 1907-1977), *Jones Island*, n.d., hand-colored woodcut, 7 1/4 x 9 in. Loan of Kevin Milaeger

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Table of Contents

5	Foreword <i>Russell Panczenko</i>
7	Curator's Acknowledgments <i>Andrew Stevens</i>
9	Printmaking in Wisconsin <i>Andrew Stevens</i>
33	Color Plates
75	Appendix A: Federal Art Project Prints in Wisconsin
82	Appendix B: Printmakers in Wisconsin Artists Calendar 1937 and 1938
85	Selected Bibliography
88	Index

Foreword

This exhibition and the accompanying catalogue celebrate the breadth of printmaking in Wisconsin and document the work of the past 150 years as both the university and the state celebrate their sesquicentennials. The exhibition *150 Years of Wisconsin Printmaking* reveals the wealth of artwork that Wisconsin has produced since its statehood and will certainly deepen the public's understanding and appreciation of Wisconsin and its artists. This project plays an important role in the commemoration of the state's and university's 150 year celebrations.

It is entirely appropriate that the Elvehjem Museum of Art should mount such an examination of the state's printmaking history, for the museum has actively collected prints by state printmakers since its inception and has worked closely with the UW-Madison Department of Art, which played a significant part in developing printmaking in the state.

Since the late 1940s, the UW-Madison Department of Art has had a national reputation for printmaking and educating artists in printmaking techniques. Works by such artists as David Becker, Warrington Colescott, Jack Damer, Ray Gloeckler, Dean Meeker, Frances Myers, and William Weege are included in museum and private collections around the world, as well as in this catalogue. The UW-Madison Department of Art offered one of the first courses on the history of printmaking in the United States, while UW-Madison emeritus professor James Watrous wrote *A Century of American Printmaking*, the definitive volume on this subject, which is used by students and scholars throughout the country.

Printmaking has been an important part of the history of the state: prints constitute the first images that attracted settlers to Wisconsin; fine lithographs were produced by the successful publishers in Milwaukee; Wisconsin's pioneering rural arts project resulted in many prints; and many of the state's most important contemporary works of art are in the print medium.

The exhibition was organized by Elvehjem Museum Curator of Prints and Drawings Andrew Stevens, who, in his ten years on the staff, has consistently developed quality exhibitions both from our collection and from other available resources. An advisory committee of scholars and professionals worked with Stevens to develop the theme and scope of the exhibition and ensure a broad overview of printmaking in Wisconsin. Committee members include Arthur Hove, retired special assistant to the provost of the University of Wisconsin-Madison who is currently gathering an oral history of printmaking at the University of Wisconsin; David Prosser, a dedicated amateur historian of printmaking in Wisconsin from the 1920s through the 1950s; and James Watrous, professor emeritus of art history and an expert on the history of American printmaking in this century. In addition to helping select works for the exhibition, the committee also assisted with research into printmakers and in locating examples of the artists' works.

I also want to acknowledge the support of our museum staff, in particular, Jerl Richmond for mounting the exhibition, Kathy Paul for securing funding, Anne Lambert for planning educational programs, and Patricia Powell for editing this catalogue.

This exhibition was generously supported, in part, by grants from the Wisconsin Sesquicentennial Commission with funds from individual and corporate contributors and the State of Wisconsin; Consolidated Papers Foundation, Inc.; Evjue Foundation, Inc./The Capital Times; Lands' End, Inc.; Dane County Cultural Affairs Commission with additional support from the Madison Community Foundation; and the Kohler Foundation.

Russell Panczenko
Director

Curator's Acknowledgments

I would like to acknowledge the great help and support of staff of the Elvehjem Museum of Art, whose hard work, good humor, and great patience made this catalogue and exhibition possible. Also crucial to the success of this project were the keen eyes and acute observations of Arthur Hove, David Prosser, and James Watrous, who gave generously of their time in selecting works for this exhibition. I am also grateful to Kirsten Gilderhus for her assistance in finding information on many of the artists here and to the patient librarians and archivists in the Milwaukee Public Library and the State Historical Society of Wisconsin. Finally, I would like to thank the collectors,

both institutional and private, and artists for generously opening their collections and lending most of the works seen here. Special thanks are due Kevin Mileager, David Prosser, and Jeremy and Ann Shea, Stephanie Sunna, the Milwaukee Art Museum, the State Historical Society of Wisconsin, Wisconsin Union Galleries, the Madison Art Center, and the West Bend Art Museum. Without the diligence and generosity and goodwill of these people, our state's artistic heritage and history itself would disappear a bit more with each passing year.

Andrew Stevens

Curator of Prints and Drawings

Printmaking in Wisconsin

By Andrew Stevens

Printmaking before 1848

Printmaking has represented Wisconsin since before it was a state. In the early 1800s accounts of the lands in the Midwest were brought to Europeans in the form of explorer's journals and were commonly illustrated with prints derived from sketches made on the spot by European travelers. Whether or not these can be considered Wisconsin prints, as they were not made in this country of land not yet a state, they nevertheless are the first to picture the prenascent state with the special qualities that printmaking affords its subject. These qualities—reproducibility, low cost, and easy distribution—are factors that inform the practice of printmaking to this day even as style gives way to style, and the rationales that inform artistic production transform themselves.

Among the many images of Wisconsin that were published abroad in the first half of the nineteenth century, the view of Fort Howard, on Green Bay (see color plate 1) is fairly typical. The image appeared in Francis, Comte de Castleman's 1842 *Vues et Souvenirs de l'Amerique du Nord*, which described the young America for French audiences. It focused upon the more rustic parts of Wisconsin than upon its cities and is probably more of an evocation of the structures that stood there in 1842 than a literal record, particularly if one is to judge by a detail like the implausibly large and historically unlikely eight-starred and eleven-striped flag that flies within the fort's palisades. Still, the pile of logs at the left of the image on a conveniently protected dock does hint at the wealth of natural resources which would be important to Wisconsin's state economy. All of the earliest prints of Wisconsin were created by professional traveling artists like James Otto Lewis and George Catlin, who made their living by bringing back images of the people, activities, and landscape of the frontier and offering Americans of the eastern cities and Europeans glimpses of a new and promising land (Butts, 22–50).

These images, as was part of their intent, brought more people to the Midwest, and with the influx of skilled workers the larger cities, like Milwaukee, became more self-sufficient and began to develop specializations based on their locally available natural resources. Printmaking, which requires a substantial amount of specialized equipment and skilled labor if it is to be carried out commercially, was an early industry in Milwaukee. Sometimes the early rise of printmaking in Milwaukee is credited to the low cost of paper so near to its source in the Wisconsin's paper mills. But there would have been no printmaking in Wisconsin without the influx of artisans skilled in the techniques of lithography.

Wisconsin's First Printmakers

In the second half of the nineteenth century, starting about a decade after statehood, immigrants from Germany established lithographic printing houses in Milwaukee that produced the first prints in Wisconsin. Most work these lithographic houses did was commercial; all were in business to make a profit, and ephemeral commodities like labels, advertising broadsides, even stock certificates were an important part of their output. However, there are efforts that rise above the general run of the products these companies produced, both by the evident pride that their producers took in them and, in retrospect, from a historical prospective. Whether or not they are seen as fine art, these serve as milestones in the early history of Wisconsin printmaking.

The first successful printmaker in Wisconsin was Henry Siefert, Sr. (born in 1824 in Saxony and died in 1911 in Milwaukee), who came to the United States from Germany in 1852 and by 1859 had established Siefert and Robins, the first of several Milwaukee lithographic firms that bore his name. Over the next twenty years he lent his name to various firms and finally to the Milwaukee Lithographing and Engraving Company,

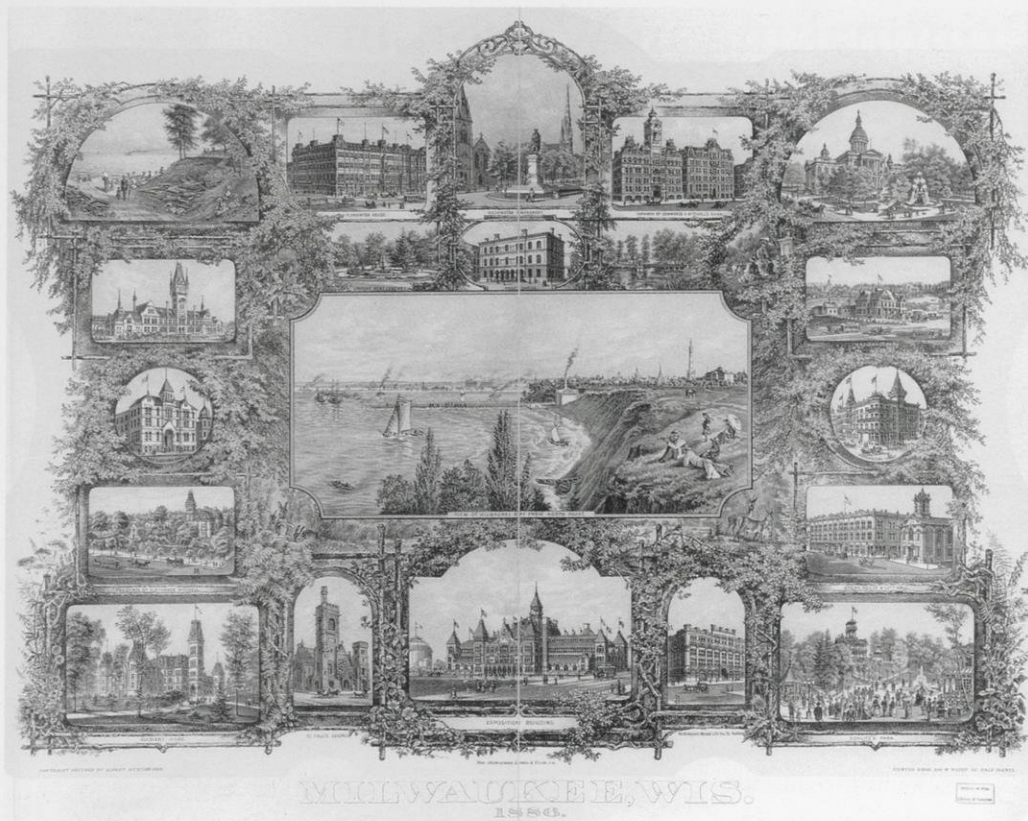


Figure 1
Albert Mueller
Milwaukee, Wis., 1886
 Color lithograph,
 22 ³/₈ x 30 ¹¹/₁₆ in.
 Milwaukee Art Museum,
 gift of the Jos. Schlitz
 Brewing Company,
 M1982.6

where he was president until 1899 (Merrill 1997, 120). The elaborately framed images from around the City of Milwaukee of 1886 is an example of the lithography company's contribution to the growing number of city images made in the nineteenth century. Designed for the Milwaukee Lithographing and Engraving Company by **Albert Mueller**, about whom little information exists, the lithograph (figure 1) brings together the principal civic attractions of Milwaukee. The ornate verdant framing which includes wildflowers, trees, insects, animals, and a group of women and children hints that the city is situated in an idyllic setting. The landmarks thus framed include: (starting from upper left) a view of Lake Michigan from Luddeman's farm, Plankinton House, Forest Home Cemetery, Washington monument, the post office, Chamber of Commerce beside Mitchell's Bank, Soldiers Home Park, the Milwaukee County Courthouse, National Park, Republican House, the opera house beside City Hall, Schlitz's Park, Northwestern Mutual Life Insurance Company Building, The Exposition Building, St. Paul's Church, Soldier's Home, Alexander Mitchell's elaborate residence with its adjoining garden, the West Side Turn Hall, and the Chicago, Milwaukee, and St. Paul Train depot, all surrounding a

view of Milwaukee Bay. The busy population that inhabits these scenes gives the impression of Milwaukee as a city with active commerce and an active social side.

Along with such civic prints, the Milwaukee Lithographing and Engraving Company produced such commercial products as labels, handbills, and other commercial ephemera, as well as elaborate and colorful posters. One of these was designed by **Otto Becker** for the Milwaukee Mardi Gras of 1888 (see color plate 2). This annual festival, hosted jointly by the Milwaukee Turnverein and the Milwaukee Musical Society, was held at the Milwaukee Industrial Exposition building, which can be seen in the background of the print. The exposition building with its gallery was also host to art exhibitions that were part of the annual Milwaukee Industrial Expositions, which were held from 1881 until the building was destroyed by fire in 1905 (Merrill 1997, 84).

The most famous printmaker in early Wisconsin was one of Siefert's early partners, **Louis Kurz** (Ludwig Ferdinand Josef Kurz von Goldenstein). He had come to Milwaukee in 1848; by 1852 he was designing and painting sets for his father's German-language theater. He moved to Chicago, most likely with his father, in

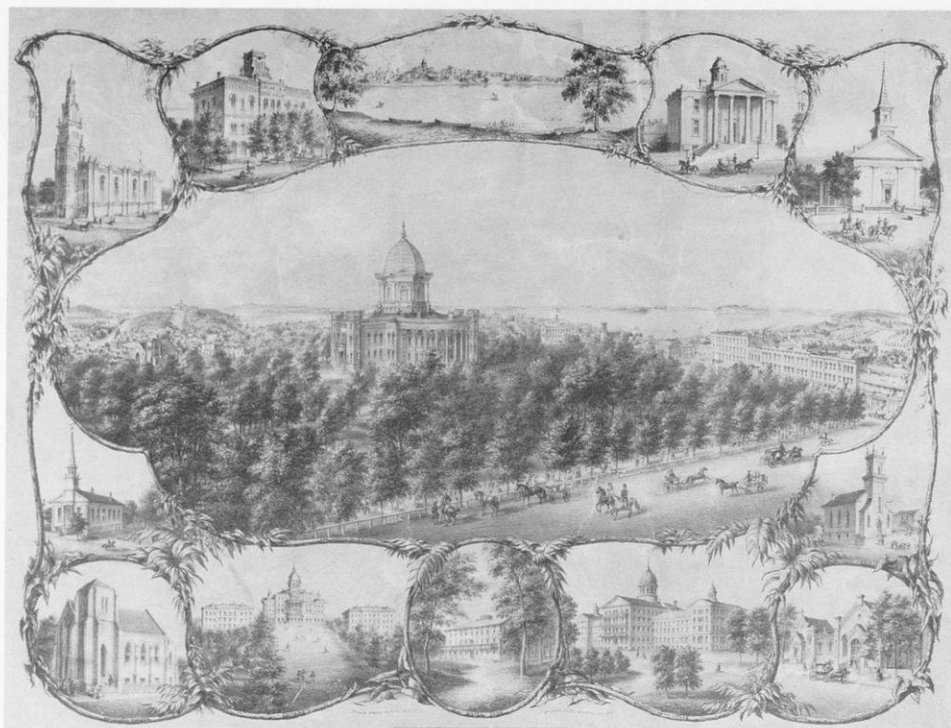


Figure 2

Louis Kurz

American, born in Salzburg,
Austria, 1833–1921

*Madison, the Capital of
Wisconsin, 1864*

Lithograph, 21 ⁷/₈ x 27 ³/₈ in.
State Historical Society of
Wisconsin, WHi(x3)51839

1853, to learn the craft of lithography. In 1856 Kurz returned to Milwaukee and listed himself as “artist and lithographer” in the Milwaukee city directory. Probably he was supplying designs for the two lithographers in town, Siefert and Siefert’s former employee Louis Lippman. In 1861 Kurz and Siefert joined together for two years and published a portrait of visiting opera singer Inez Fabbri and a set of views of towns in Wisconsin. All the town views are labeled as drawn by Kurz, suggesting that he was the draftsman of this venture. In 1862 Kurz received backing from Hans Boebel to establish L. Kurtz and Company (Beckman 1982, 14–16).

During the partnership of Kurtz and Boebel, Kurz produced the group lithograph showing the *Madison Engine Company No. 2* (see color plate 3), which bears the business name “L. Kurz & Co.” as the printers. The publishers are listed as the engine company itself, meaning probably, that the engine company hired the artist and printer to produce the work. Like many lithographic group portraits of the time, the heads of the members of the company are well-individualized portraits, but they fit rather awkwardly on the bodies. This is most likely the result of the practice of working up the individual portraits from a collection of photographs, while the bodies and background are drawn in afterwards, sometimes by a completely different hand. (A clearer example of this can be seen in the similar

lithograph of the Milwaukee Engine Co. No. 1, by Louis Lippman in the collection of the Milwaukee County Historical Society). At the time this lithograph was made the capitol had no dome, and the dome that appears here is not the one that was finally built in 1868.

However, by 1863 L. Kurz and Company too had been dissolved, to be replaced by another, equally short-lived association with F. Mortimer Lane. It was perhaps during this venture that he published a lithograph showing a view of the second capitol building (figure 2), built in Madison in 1857, surrounded by vignettes of mostly architectural scenes around the city. As with the image of the Madison Engine Company, the dome that appears on the capitol here, is not the one that was finally built. Starting clockwise from the top, the vignettes show the view of the city from the Water Cure, the courthouse, Baptist church, Methodist church, synagogue and adjacent Congregational Church, the hospital for the insane, the Water Cure building, the university, the Episcopal church, the Presbyterian church, the cathedral, and the city hall. The choice of views of Madison emphasize the city’s institutions of religion, education, and government. The less verdant greenery, which surrounds the buildings and more modest foliage that sprouts from the rustic framework that separates the vignettes from each other, places less emphasis on the natural charms of the city than does the style of

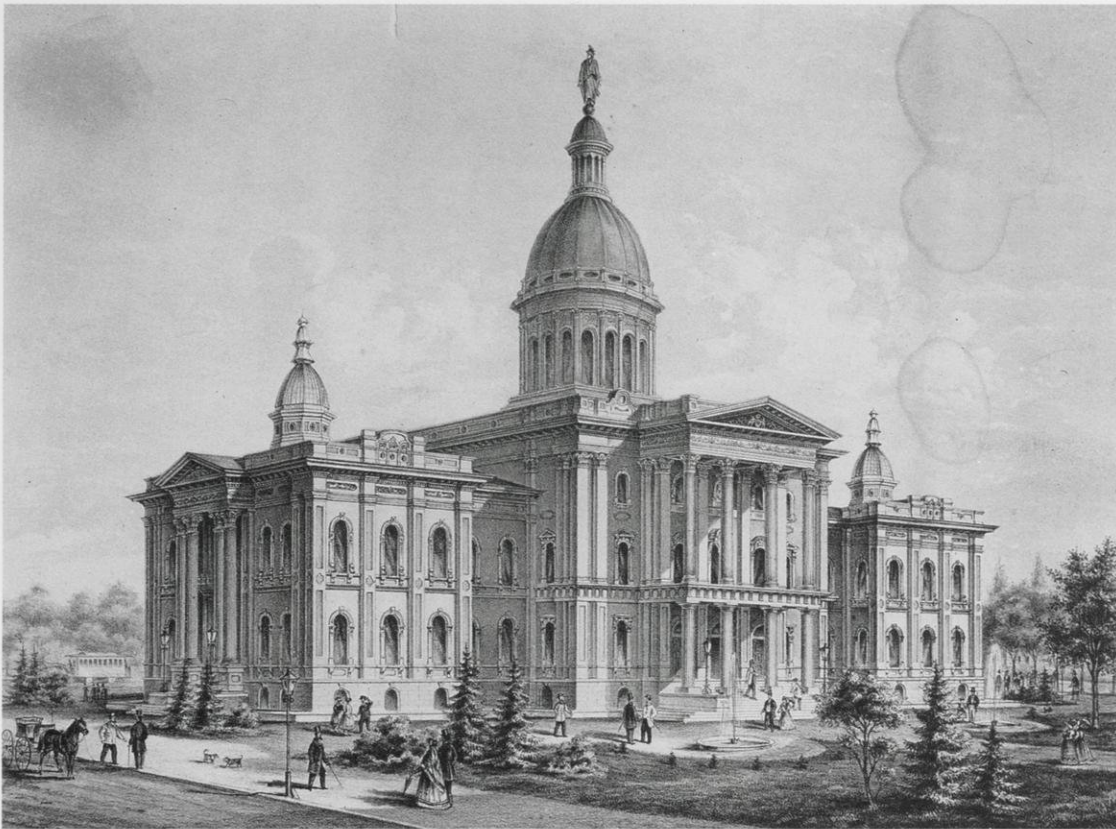


Figure 3

Oscar von Zastrow

Active ca. 1870

Milwaukee Court House, ca. 1870

Color lithograph, 10 ⁷/₈ x 14 ⁷/₈ in.

State Historical Society of Wisconsin, WHi(x3)2322

vignettes of Milwaukee. Kurz's framework, like Mueller's is symmetrical but is less geometric and more naturally shaped, with the individual scenes more suited to the individual frames than Mueller's.

Kurz's most famous prints, his series of famous battles of the Civil War, were made after he moved to Chicago in 1864. But he returned to Milwaukee for a short time after his business was destroyed by the great Chicago fire of 1871.

Doniat and Zastrow are listed below this image of the Milwaukee courthouse of about 1870 (figure 3) as the publishers. They were competitors of Kurz in the 1870s in producing Wisconsin views. The Zastrow whose name appears on the print of the Milwaukee County courthouse is presumed to be **Otto von Zastrow**, who is credited with being the artist of the city views of Wisconsin published by Doniat and Zastrow around 1870 (Merrill 1997, 149–50). The

courthouse is convincingly rendered, and the three-color print with which it is printed provides some additional interest to the sky and grounds that surround the edifice. The well-dressed figures in the foreground and the streetcar in the background are combined with the ornate building to promote the impression of Milwaukee as prosperous and sophisticated.

The fact that Milwaukee's lithographic industry was dominated by German emigrés reflects the larger situation in the visual arts in the city. The first painter to set up classes in the city, Henry (Henrich) Vianden, found the vast majority of his students among the large population of first- and second-generation Germans. He encouraged those students who he thought would benefit from it most to study in Munich. Thus many artists coming into their own in Milwaukee at the end of the nineteenth century are German-speaking and Munich-trained.

Frank Enders, one of Henry Vianden's students, was apprenticed as a sign painter until he was nineteen, in 1879. That year he went to study in at the Münchner Akademie (Munich Academy), probably accompanied by Louis Otto Kurz, son of the lithographer Louis Kurz. Until 1884 Enders studied in Munich, like many



Milwaukeeans including the famous painter Carl von Marr and Louis Kurz in the previous generation and Carl Holty in the next. In 1888 Enders became director of the annual exhibition at the art gallery in the Milwaukee Exposition Building and was elected recording secretary of the Milwaukee Art Association. That same year he etched *Jones Island* (figure 4), along with another view of Jones Island which is likely a pendant to this print, judging by its similar dimensions. (Both prints are in the collection of the Milwaukee Art Museum.) During the next five years, Enders spent little time in Milwaukee but traveled in the west and then worked in St. Louis, Chicago, and New York. He had returned to Milwaukee by 1895 when he set up a studio and helped to found the Society of Milwaukee Artists in 1900 (Merrill 1997, 21–22). He supported Milwaukee's printmaking tradition as a faculty member at the Art Student's League in Milwaukee where he specialized in copper etching (*Collecting the Art of Wisconsin*, ii).

Paul Hammersmith had a long involvement in the Milwaukee Art Institute (whose collection was absorbed into the Milwaukee Art Museum's in 1957), where he was a member as early as 1916. In January 1924, he gave the Milwaukee Art Institute an etching press and probably influenced to some degree Bertha Jaques's gift of etching supplies. Hammersmith had been on the

Figure 4

Frank Enders

American, born in Milwaukee, Wisconsin, 1860–1921

Jones Island, 1888–89

Etching, 5 1/4 x 12 1/2 in,

Milwaukee Art Museum, gift of George Raab, M1918.7

institute's graphic arts committee the previous year when it presented an exhibition of seventy-five prints by Bertha Jaques, and it may be that the success of this exhibition, which was undoubtedly also a sale of Jaques's work, helped to encourage her to present the museum with the supplies (*Newsletter of the Milwaukee Art Institute*, no. 24, February 1923 and no. 30, June 1924). Whatever the impetus of the gifts, they provided more opportunities for artists to learn the craft of printmaking through classes at the Milwaukee Art Institute.

Born in Napierville, Illinois, Hammersmith apprenticed with a watchmaker and engraver. In 1876, at age nineteen, he moved to Milwaukee where he worked for Stanley and Camp Company, Jewelers, together with his younger brother, Herman. Looking back on this career choice in 1935 Hammersmith reflected:

I always realized that art was not a thing confined to painting, drawing or designing alone but rather was something that could be applied to almost anything that we do in our daily lives. This conviction naturally drew me to vocations where art could be practiced, perhaps more than in some



Figure 5

Paul Hammersmith

American, born in Napierville, Illinois, 1857–1937

Close of Day, ca. 1915

Etching, 6 ⁹/₁₆ x 5 ⁵/₈ in.

Milwaukee Art Museum, Gertrude Nunnemacher

Schuchardt Collection, M1937.1

other lines, so my next step was a job designing and repairing of jewelry and engraving of silverware and during those busy and active years, I still managed to find time to draw and paint just for the love of it (U.S. WPA, reel 3, frame 244, March 22, 1835).

He was one of the founders of the Men's Sketch Club of Milwaukee which still meets at the Villa Terrace Decorative Arts Museum in Milwaukee (Hammersmith, 11). Although Hammersmith did not credit his style to particular teachers, he recalled especially seeing the works of Whistler and Hayden at the 1893 World's Columbian Exposition in Chicago:

I seemed to feel that studying carefully the works of recognized masters was doing me more good and helping me progress in my beloved art faster than taking lessons. I wished to preserve my own particular method, my own particular style. I did not wish to be influenced by any tutor. The study of many worthwhile etchings and paintings gave me a broader outlook into these arts than I could possibly get by following any instructor's methods. At least that's what I prefer (U.S. WPA, reel 3, frame 245, March 22, 1835).

Hammersmith's print *Close of Day* (figure 5), which shows the Milwaukee River with the Pabst Building, won a silver medal at the St. Paul Art Institute's *North-west Artists* exhibition of 1918. Much of his work displays his penchant for picturesque waterfront locations, but he also had an abiding interest in architecture such

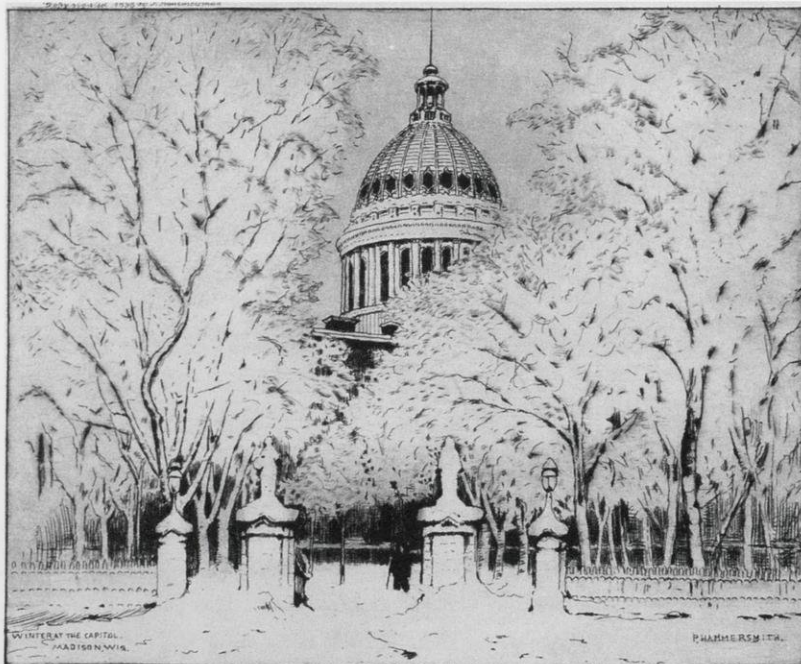


Figure 6

Paul Hammersmith

American, born in Napierville, Illinois,

1857–1937

Winter at the State Capitol, 1896

Etching, 4 ⁵/₈ x 5 ¹/₂ in.

Loan of Kevin Milaeger

as shown in *Close of Day* and in *Winter at the Capitol* (figure 6), which accurately describes the dome of the third state capitol which stood from 1857 until it was destroyed by fire and replaced by the building of the current state capitol in 1913.

Jones Island, situated at the mouth of the Milwaukee River, rimmed with docks and surrounded by shipping traffic, was a picturesque site and a favorite subject among printmakers of Enders's and Hammersmith's generation and those following. By the 1930s, however, printmakers turned away from the delicate rendering allowed by etching, favoring instead the massing of shapes allowed by woodcut, even as they turned away from the ships in the harbor to take as their subject matter, the hard times on shore. The prints of Enders and Hammersmith represent a move away from the style of the lithographs done by the first printmakers of Milwaukee. The fact that they are etchings requires that they be drawn in a different style than lithographs. However, the works still trade on the same desire of the public to acquire images of city views and landmarks. In fact, Enders's choice to memorialize the quayside shanties and Hammersmith's choice of vantage point and time of day often tend to obscure the architecture of the city or generalize it. So Enders's image of Jones island is recognizable only because it bears its location as the title. Considerable detail is lavished upon the dories and ships of the foreground, but of course their positions are changeable, and the buildings on the shore are fugitive shacks, no more likely to be preserved than the position of boats in the harbor. Likewise, Hammersmith's wintertime view of the state capitol is notable especially for the small amount of capitol that is visible. Both artists are making works at a time when the permanent features of their civic landscapes have been well explored by artists and photographers. Their choice of subject in these works has been to capture less the exact image of some object of civic pride than evanescent images that evoke more fleeting emotions.

On a grander scale, and with a broader line, **Katherine Merrill's** pre-1916 etching of St. Josephat's cathedral (figure 7) (in 1926 it was consecrated as a basilica) combines the grand architecture of the cathedral with



Figure 7

Katherine Merrill

American, born in Sarasota, Florida, 1876–1962

St. Josephat's Cathedral, before 1916

Etching, 15 ¹⁵/₁₆ x 14 in.

Milwaukee Art Museum, gift of Mrs. S. S. Merrill, M1915.8

that of the the modest houses that surround it as well as the maritime imagery that provides subject matter for many of the printmakers who work in Milwaukee. Merrill's print is undated but came into the Milwaukee Art Institute's collection in 1915, and so must date from that year or before (*Newsletter of the Milwaukee Art Institute* 1, October 1915, 2). If it were created in 1915, it may have been inspired by the rediscovery of the remains of the saint the basilica is named after, St. Josephat, and their transportation to the Ukrainian Church of St. Barbara in Vienna. (Conventual Franciscan Fathers, unpaginated 13.) The view of the cathedral at First Street and Lincoln with the ship in the foreground is south of the main harbor of Milwaukee and Jones Island on the Kinnickinnic River.



Figure 8

Gerald Geerlings

American, born in Milwaukee, Wisconsin, 1897–1998

Milwaukee, 1926

Lithograph, 12 1/2 x 8 1/4 in.

Loan of David Prosser

Gerald Geerlings has much in common with the city-view producers of the nineteenth century. Like them, he takes unabashed delight in capturing a city's architectural wonders. Although he did not live in Milwaukee most of his artistic life, it was upon Milwaukee's architecture that he first honed his life-long work of creating images of architecture. A designer and architect, Geerlings's sensitively printed and detailed images of modern buildings celebrate an architecture reaching upwards, creating the first skyscrapers, and experimenting with unheard-of volumes of space. Although Geerlings was born in Milwaukee and went to its public schools, he left in 1918 to fight in Europe; afterwards he had the opportunity to study architecture in Cambridge, England, and by 1922 received his bachelor's and master's degrees in architecture from the University of Pennsylvania. His first lithographs, made when Geerlings returned to Milwaukee on an annual trip, were done on transfer paper,

specially treated paper on which anything drawn can be easily transferred to a lithographic stone. The owner of the Bressler Gallery in Milwaukee advised Geerlings to show them to George Miller, the most important lithographer in New York. Miller printed an edition of fifty of the works and became a frequent collaborator with the artist (Czestochowski, 21, 29).

The print in this exhibition, *Milwaukee* (figure 8), was presumably produced at the same time, since it is in a similar style to Geerlings's 1926 print of *St. John's Cathedral*, but it is not recorded in the 1985 catalogue raisonné of the artist's work. Dated 1926, it was likely among the transfer drawings that Geerlings brought to Miller for printing. The owner discovered it in a Florida antique shop and has allowed it to be published in this catalogue for the first time.

George Raab, born in 1866 in Sheboygan, was an important figure in the Milwaukee art world. His prints probably date entirely from the time that he taught at Millikin University in Decatur, Illinois (1925–1937). His life-long link with Milwaukee's art world started with his setting up a photographic studio with a partner to form Feiker and Raab in 1889. However, by 1890 he is listed in the Milwaukee city directory as being a crayon artist, and around that time he started studying art at the Milwaukee Art Institute. He pursued his studies in Germany and Paris before his return to Milwaukee in 1899. He is among the founding members of the Society of Milwaukee artists, which continues to this day although renamed Wisconsin Painters and Sculptors in 1913 (Merrill 1994, 16–18). When the Art Students League of Milwaukee established its school, the Wisconsin School of Fine and Applied Arts, in 1909, Raab was one of its instructors, and among his students were Hulda Rotier Fischer and Elsa Ulbricht (U.S. WPA, reel 3, frames 182, 365). From 1902 to 1922 he was curator of the Layton Art Gallery and through the first quarter of the century served on the boards of numerous arts organizations including the Milwaukee Art Society, Milwaukee Art Commission, and the Wisconsin Painters and Sculptors. From 1925 to 1937 he lived in Decatur, Illinois, where he taught and served as director of the School of Fine Arts at Millikin University. After his retirement in 1937 he returned to Milwaukee and was named a life member of the Milwaukee Art Institute and honorary board member (Merrill 1994, 19–23). His block print *Winter*

Sport (see color plate 4) may owe some of its features to Japanese prints of beautiful women by artists in the mid-nineteenth century like Kuniyoshi or his pupil Kunisada, particularly in Raab's use of a woman's clothing for a bold compositional element in the image and in the curve of the back, quite similar to the Japanese artist's style of depicting women in inclement weather.

Federal Art Project

In 1933, in the depths of the depression, Franklin Roosevelt was swept into power, and in the New Deal he set up a wide variety of public projects to provide employment for Americans, among them a series of art programs that employed artists and craftsmen. The projects are best known now for the murals that were created for public buildings. The Public Works Art Project (PWAP) was instituted to employ artists, who would otherwise be on relief, to decorate public buildings. Only scheduled to last six months, the PWAP had employed 3,500 artists to create 15,000 pieces in the first five months of 1934. When the program ended, part of its charge was taken up by the Section of Painting and Sculpture in the Treasury Department, the Treasury Relief Art Project, which was referred to by the unfortunate acronym TRAP and instituted to provide paintings and sculpture for public buildings. However, also in 1935, the Federal Art Project (FAP) was established as part of the Works Progress Administration (WPA) (Yasko, 3).

Experienced artists working for the FAP were paid \$22.50 a week and were given access to art materials. The works they completed were divided among non-federal, tax-supported institutions: schools, hospitals, and colleges. The project ran from 1939 until 1943, ended by America's growing participation in World War II. It was directly responsible for the large number of prints created in Wisconsin around 1938, and indirectly responsible for the training in printmaking that many artists received and returned to later in their careers (Yasko, 3).

Elsa Ulbricht, among the most important participants in this project, studied at the Wisconsin School of Fine and Applied Arts (run by the Art Students League of Milwaukee) from 1907 to 1909, where she studied with, among others, George Raab. In late 1909 she



Figure 9

Elsa Ulbricht

American, born in Milwaukee, Wisconsin, 1885–1980

The Fish House, n.d.

Linocut, 9 ³/₄ x 7 ¹/₄ in.

Loan of Kevin Milaeger

became an art student at the Pratt Institute in Brooklyn. On her return to Milwaukee, in 1911 she joined the faculty of the Wisconsin School of Fine and Applied Arts, which later merged with the Milwaukee State Teachers College, from which she retired in 1955, as it was on the verge of becoming the University of Wisconsin–Milwaukee. Her students included Ruth Grotenrath, Alfred Sessler, and Robert Schellin (U.S. WPA, reel 3, frames 635–37).

A continual activist for the arts, Ulbricht served on numerous boards and was by all accounts an inspiring teacher. She was also a productive artist, creating her own works and overseeing the largest craft workshop of depression-era Wisconsin (Merrill 1997, 131–37). In 1935, with support from the WPA, Ulbricht began the Handicraft Project, which provided employment for



Figure 10

Elsa Ulbricht

American, born in Milwaukee, Wisconsin, 1885–1980

Storm, 1936

Lithograph, 7 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in.

Milwaukee Art Museum,
purchase, M1936.5

9,000 men and women, printing children's books and fabric and making dolls and toys. Her program served as a model for similar projects in other states (Michie, 22).

She taught printmaking out of her own studio (interview with Joseph Friebert) where she had a press, and many of the printmakers of the Federal Art Project (FAP) generation learned the technique from her. She felt that her own work was an integral part of her teaching: "I have continued my painting and expression in the Graphic Arts, Especially Block Printing, because I believe that real understanding comes only through doing" (U.S. WPA, reel 3, frame 637). Her Prints *The Fish House* and *Storm* (figures 9 and 10) illustrate her capacity for choosing the print medium suited for her subject. For *The Fish House*, with its strong contrasts and clear forms, she uses linoleum cut, but for the storm, with its gathering tones of darkness, she chose lithography.

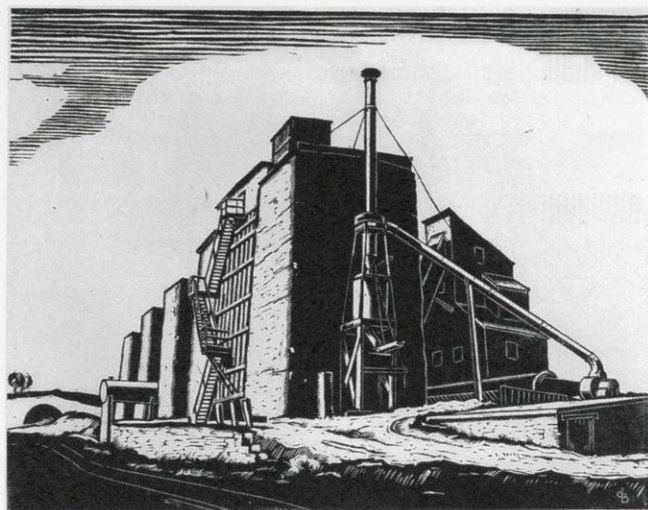


Figure 11

Gerhard Bakker

American, born in Solingen-Wald, Germany, 1906–1988

Rehabilitated Lime Kiln, 1934

Woodcut, 13 x 16 $\frac{5}{8}$ in.

Loan of Kevin Milaeager

Gerhard Bakker studied art at the Kunst

Gewerbeschule in Solingen until 1929, and by 1930 had come to Milwaukee and enrolled at the Layton School of Art where he studied until 1932 with Gerrit Sinclair and others. In 1937 he joined the faculty of the Layton School, where he taught in most of the school's curriculum and started its photography department. (*Milwaukee Journal*, Oct. 5, 1988) The scale of *Rehabilitated Lime Kiln* (figure 11) and its very strong graphic qualities may link it with the woodcuts that George Raab had produced in the 1920s and 1930s and exhibited in Milwaukee in 1935, the year after this print was made.

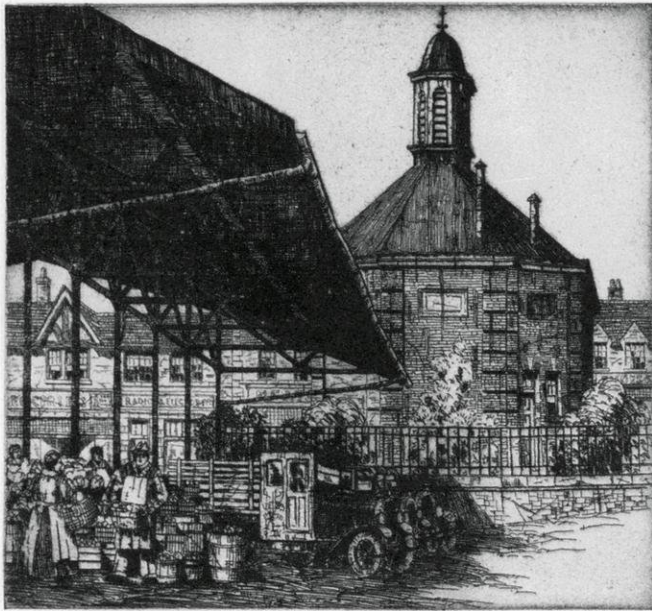


Figure 12

Paul Smith

American

The Market on North Avenue, ca. 1934

Etching, 6 ³/₈ x 6 ³/₄ in.

Loan of Kevin Milaeger

Paul Smith's print *The Market on North Avenue* (figure 12) of 1934 represents a tradition in Wisconsin, and particularly Milwaukee, art of presenting scenes of daily life. This kind of subject matter was part of the influence of German artists starting with Vianden, which looked to the immediate environment for the picturesque and quaint. The sensitivity of artists to subject matter that portrayed the plight of the lower classes becomes a significant justification for the art of the next generation of artists, many of whom participated in the Wisconsin Federal Art Project.



Figure 13

Robert Schellin

American, born in Akron, Ohio, 1910–1985

Port Washington, 1934

Linoleum cut, 6 x 9 in.

Loan of David Prosser

Robert Schellin's image of Port Washington (figure 13) from 1934 reflects a very different aesthetic from Smith's image of the same year. While Smith strived to capture small details using the etcher's needle, Schellin constructed his image in broad swaths using a carver's gouge. Smith used a carefully wiped plate to achieve an atmospheric impression for his image, while Schellin's block emphasizes the flat, graphic qualities of the scene, like Gerhard Bakker's print. However, while Bakker's print translates the square volume of the building apparently with little interpretation, Schellin's print interprets his scene in a more expressionist style, so that his print retains more of the mark of the artist's hand. Schellin had studied at the Layton School of Art and graduated from the Milwaukee State Teachers College where he was a student of Elsa Ulbricht and Robert von Neumann, creating prints in a range of media for his masters thesis, including examples of linoleum cut, wood cut, wood engraving, metal engraving, dry point and etching (*Milwaukee Journal*, Mar., 14, 1948). Eventually, he became a professor of fine arts at the University of Wisconsin–Milwaukee, retiring in 1975 (Merrill 1997, 110). This print, inscribed PWAP, was created as part of the Public Works of Art Project, the first of the New Deal art projects.



Figure 14
Lowell Merritt Lee
 American, born in Oscoda,
 Michigan, 1906
Bolaro, 1934
 Linocut, 7 ⁷/₈ x 8 ¹/₂ in.
 Loan of David Prosser

Born in Oscoda, Michigan, **Lowell Merritt Lee** studied at Case Western Reserve University in Cleveland from 1931 until 1934, and he also taught there (U.S. WPA, reel 3, frame 333). By 1935 he was in Milwaukee to study at the Milwaukee State Teachers College. His print *Bolaro* (figure 14) with its wild dancers may allude to Maurice Ravel's 1928 composition *Bolero* which was enormously popular in the United States. The composition even gave rise to a movie of the same title starring Carole Lombard, which was released in 1934, the same year Lowell Lee created this print. Continuing to derive inspiration from music, Lee later created a series of works interpreting Igor Stravinski's *Suite de l'Oiseau de Feu* (Firebird Suite) and *Le Sacre du Printemps* (The Rite of Spring) (*Milwaukee Journal*, Mar. 9, 1944).

In 1935 Lee became the first president of the Milwaukee Printmakers, a group also occasionally referred to as Wisconsin Printmakers and Wisconsin Artists. Later officers included Tom Rost, Robert von Neumann, and Helmut Summ. In the article announcing the first of these exhibitions Lowell Lee outlined the purposes of the group: "The purpose of this organization is to educate the public, to be of service to the printmakers, to develop and perfect the craft of print-

making in Milwaukee and vicinity, to interest people in printmaking, and to disseminate prints of highest quality at reasonable prices for popular consumption" (*Bulletin of the Milwaukee Art Institute* 11.3, November 1936, 3).

It produced the *Wisconsin Artists Calendar* from 1937 until the early 1940s. The later years of the calendar were photographically reproduced, but the calendars for 1937 and 1938 (figures 15 and 16) have a different relief print for each week of the year. The fifty-three woodcuts, wood engravings, and linocuts were produced by members of the organization. These prints also sometimes appear independently of the calendar (Appendix B lists the printmakers whose works appear in the 1937 and 1938 calendars). The group also had annual exhibitions from 1936 through 1940 at the Milwaukee Art Institute, announced in the December issues of the *Bulletin of the Milwaukee Art Institute* of those years. The exhibitions at the Milwaukee Art Institute were usually in conjunction with an exhibition of crafts produced by members of the Wisconsin Society of Applied Arts. Both groups joined forces in 1937 with the Wisconsin Painters and Sculptors and the Milwaukee Artists Guild to form the Wisconsin Artists Federation (Muehlmeier, 14).



Figure 15

Multiple artists

Published by the Wisconsin Printmakers Society

Wisconsin Artists Calendar, 1938

Woodcut, wood engraving, and linoleum cut,
8 1/2 x 11 in. (page size)

State Historical Society of Wisconsin, WHI(x3)51837

Tom Rost, another founding member of the Milwaukee printmakers group, was also one of many artists who made prints as part of the Federal Art Project in Wisconsin. He studied art at the Milwaukee State Teachers College with Robert von Neumann, among others, from 1926 until 1930. His image of men working on the street (figure 17) pays homage to the laborers by memorializing the literally fundamental work that they contribute to the commerce of the city. Rost is not recorded as having contributed any prints to the Wisconsin WPA project, though this print may depict workers on another WPA project, which by 1935 was engaged in a wide variety of public improvement projects to provide employment for the millions of Americans thrown out of work by the depression following the stock market panic of December 1929. Rost worked for the WPA as camp artist for the PWAP in Camp Honey Creek in West Allis in 1934–1935 (U.S. WPA reel 3, frame 511). The Civilian Conservation

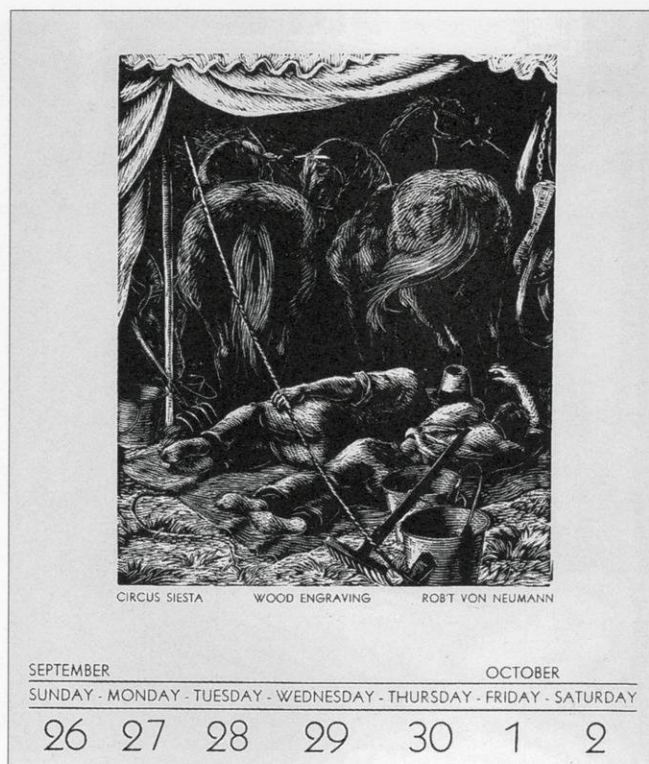


Figure 16

Robert von Neumann

American, born in Berlin, Germany, 1888–1976

Circus Siesta

Published by Wisconsin Printmakers Society

Wisconsin Artists Calendar, 1937

Wood engraving, 10 5/8 x 7 1/8 in. (page size)

State Historical Society of Wisconsin, WHI(x3)51838

Corps (CCC) camps were set up across the country and housed labor gangs in remote areas which carried out improvements to public lands in the country; for example, many of the improvements to our national parks were carried out through the camps. The goal of the camp artists was “to secure a pictorial record of the life and achievements of the camps” (letter from Edward B. Rowan to Charlotte Partridge, U.S. WPA, reel 1, frame 3).



Figure 17

Tom Rost

American, born in Richmond,
Indiana, 1909

Slow, Men Working, 1935

Woodcut, 11 ⁷/₈ x 15 in.

Loan of Kevin Milaeager

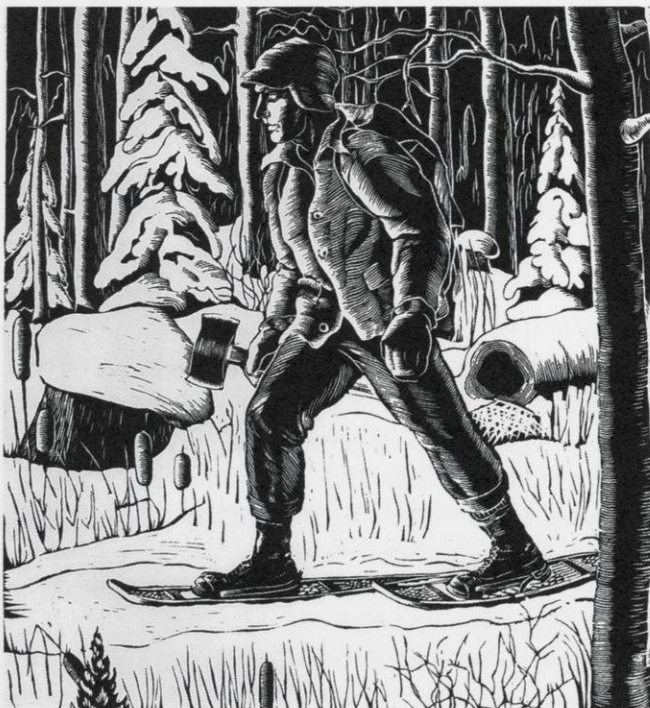


Figure 18

Marie Bleck

American, born in Oshkosh, Wisconsin, 1911–1949

Timber Cruiser (also called *The Cruiser*), 1937

Woodcut, 16 ¹/₄ x 14 ⁵/₈ in.

State Historical Society of Wisconsin WHi(x3)44906

Marie Bleck was another of the artists to work in woodcut for the WPA. Graduating from the Milwaukee State Teachers College in 1936, she taught fifth grade in Mercer, Wisconsin, in 1937, and although by 1939 she was teaching at Oshkosh Vocational School, she retained a fondness for northern Wisconsin. On her winning the 1938 painting prize from the *Milwaukee Journal* for a landscape near Mercer, she is quoted as saying: “I don’t care what I paint, so long as it’s up here.” (*Milwaukee Journal*, Sep. 3, 1939). By 1946 she had moved to Juneau, Alaska, and was still exhibiting her painting, while working at the United States Weather Bureau. Her print *Timber Cruiser* (figure 18) portrays the man whose job it is to tramp through winter snows to seek out and mark trees for the logging crews.



Figure 19

Charles Thwaites

American, born in Milwaukee, Wisconsin, 1904

Foundry, 1943

Lithograph, 9 x 6 in.

Wisconsin Union Galleries

Charles W. Thwaites had studied with Gerrit Sinclair at the Layton School of Art, and had taught in Dubuque, Iowa, in 1928, before returning to Milwaukee, where he found employment in the Federal Art Project. Although his other prints for the project are intimate nature studies, he also created this lithograph of a foundry worker (figure 19) that is more in keeping with much of the art created in the project, which often

monumentalized the accomplishments of the individual laborer. His mural projects for the FAP also reflect his interest in the activities of workers, so it may be that he was influenced in his nature study prints by the aesthetic promoted by many of the printmakers at the time who saw the medium as ideally suited for producing inexpensive, decorative works.

Stanley Abstetar was a student of Carl Holty's at Milwaukee State Teachers College (Michie, 6). One of his teachers recommended him for the WPA, noting that as of 1935 Abstetar was "still unable to study at a professional school" (U.S. WPA, reel 3, frames 66–68). Abstetar had applied for employment through the FAP listing himself as living in Sheboygan and being an experienced linoleum block printer with training in woodblock. After initially being declared ineligible, Abstetar was eventually employed by the project and made four prints for the FAP, including his lithograph *Horses* (figure 20). The artist focused not on the riders in this print but on the rhythmic shapes that riders, horses, and dogs all contribute to this composition. Although the print is in several of the collections now holding Wisconsin Federal Art Project works, including the Charles A. Wustum Museum in Racine and the State Historical Society of Wisconsin in Madison, it is printed in uniformly light impressions, reflecting, perhaps, the artist's relative inexperience as a lithographer.

Arlo Schmitz's lithographs are a particularly pleasant discovery in the Wisconsin Federal Artists Program print output. Although little information is available on Schmitz, aside from his birth date of 1910, his lithographs are well drawn and engaging. Here (figure 21), as in other examples of his work, a foreground figure stands in a landscape with a horizon obscured by a nearly abstract landscape. Schmitz's lithographs do not have an exceptionally deep tonal range, but his drawing on the stone makes skillful use of the white of the paper and slight modulations of gray.



Figure 20
Stanley Abstetar
 American, born in Sheboygan,
 Wisconsin, 1916–1983
Horses, ca. 1938
 Lithograph, 6 1/2 x 8 7/8 in.
 State Historical Society of
 Wisconsin, WHi(x3)51593



Figure 21
Arlo Schmitz
 American, born in Milwaukee,
 Wisconsin, 1910–1969
Grass Fire #2, 1938
 Lithograph, 7 1/8 x 8 7/8 in.
 State Historical Society of
 Wisconsin, WHi(x3)51594



Figure 22
Hannes Kotilainen
 American, born in Kytanlahti, Finland, 1913–1944
 Untitled (portrait), ca 1940
 Lithograph, 9 ³/₄ x 6 ³/₄ in.
 Loan of Kevin Milaeger

Hannes Kotilainen came with his family to the United States from Kytanlahti, Finland in 1925, as a boy of twelve. He graduated from West Allis High School and in 1934 received a scholarship to the Layton School of Art (U.S. WPA, reel 3, frame 329). The unusual tilt to the drawing of this untitled lithograph (figure 22), which is further emphasized by the irregular outline of the small lithographic stone from it was printed, gives the portrait a faintly disturbing quality, as if the subject is slowly toppling over. The odd shape of the lithographic stone suggests that it had been broken from a larger stone. Such accidents usually render the stone unusable, but apparently the FAP artists were obliged to make due with the materials at hand.

Thomas Dietrich's 1940 etching of *John Street Crossing* (figure 23) marks a style and subject matter which he would pursue for most of his artistic career. He attended the University of Wisconsin's Experimental College from 1929 to 1931 and studied art the Cincinnati Academy of Art and the Minneapolis School of Art. In 1938 the Louis Comfort Tiffany Foundation invited him to study at Laurelton, Tiffany's former home in Oyster Bay, New York (Obituary, *Milwaukee Journal*, Apr. 14, 1998), which had been set up by the artist as a retreat in an effort "to help the young artists of our country to appreciate more the study of nature" (Louis Comfort Tiffany quoted in *The Louis Comfort*



Figure 23
Tom Dietrich
 American, born in Appleton, Wisconsin, 1912–1998
John Street Crossing, 1940
 Etching, 5 x 7 in.
 Loan of David Prosser

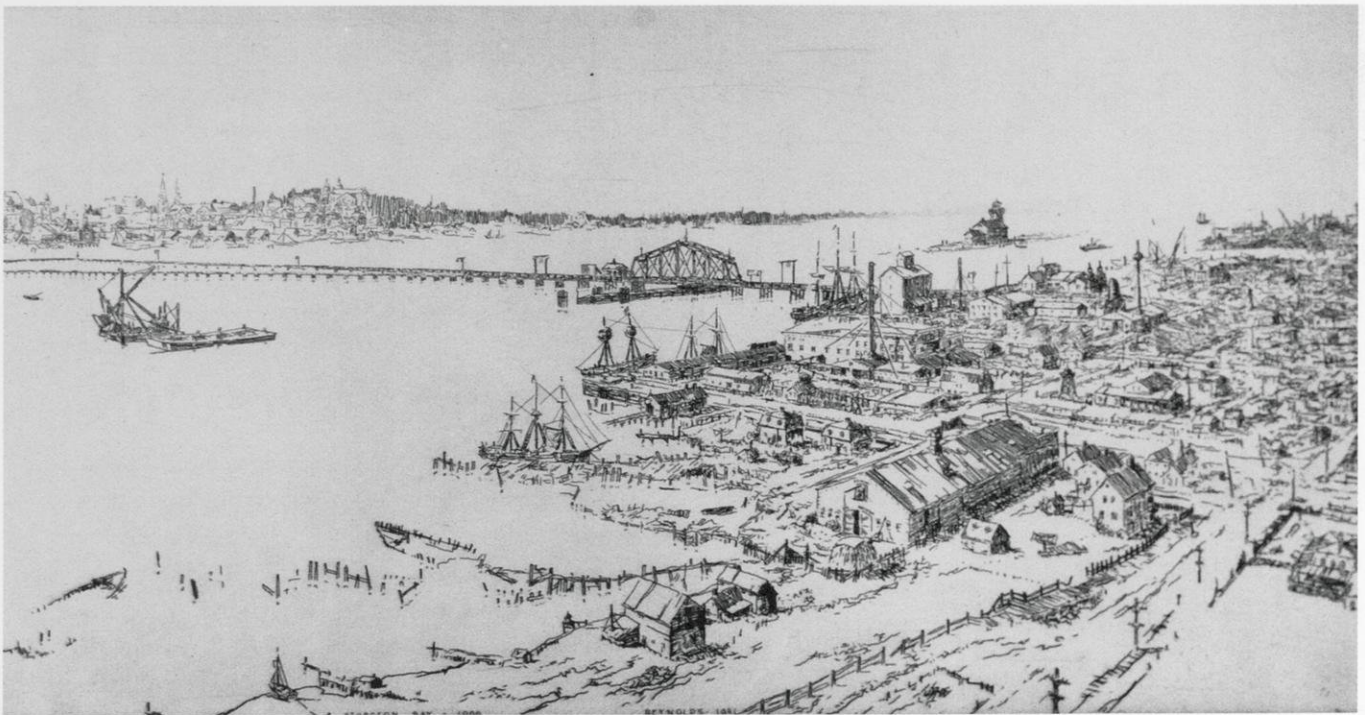


Figure 24

Charles Clark Reynolds

American, born in Sturgeon Bay, Wisconsin, 1893–1969

Old Sturgeon Bay, Wis., 1941

Etching, 7⁵/₈ x 14³/₄ in.

State Historical Society of Wisconsin, WHi(x3)51595

Tiffany Foundation Awards in Painting, Sculpture, Printmaking and Craft Media. 1985, unpaginated). This experience, which allowed artists a minimum of direction but a maximum exposure to nature on the large grounds of Tiffany's estate, was particularly appropriate for Dietrich, who devoted most of his long career to painting landscapes of the Fox Valley area. His etching of *John Street Crossing* of 1940 conveys the scene with vigorous hatching to describe the hills and trees punctuated by factory smokestacks along the bridges and canals of the Fox River.

There is a strong contrast between Dietrich's view of the Wisconsin landscape and that of **Charles Clark Reynolds**, who studied architecture and served in the Navy in World War I. From 1920 until 1934 he ran a successful architectural firm in Manitowoc, which had a branch office in Green Bay, designing about forty-five public schools including the senior high school in Green Bay (anonymous, handwritten notes in the

clipping files of the Milwaukee Public Library, ca. 1940). Reynolds's style of drawing on the plate is quite different, using the etched lines to describe outline rather than the volumes of his subject, but his attitude to the landscape also sets him apart from Dietrich. The print's title and the notation on the plate that identifies the image as being "Sturgeon Bay 1900" suggest a nostalgic purpose for the work. Instead of presenting the city as it was when the print was made in 1941, he looked back forty years, perhaps by reference to photography, to present it at the turn of the century. As if to reinforce further the retrospective stance of the work, there is a pencil notation in the print's margin that identifies its having been printed on antique paper. This retrospective aspect of the work links it to works by artists like Paul Smith and Enders which are more sentimental than many of the works created for the FAP, but it may also reflect some of the historical goals of other projects of the WPA. These groups worked in Wisconsin and throughout the country on documentary projects like the Index of American Craft, which collected and preserved illustrations of examples of early American utilitarian design. Though he created *Old Sturgeon Bay, Wis.* (figure 24) and many other etchings as part of his service in the Federal Art Project, Reynolds is not well documented there.



Figure 25
Helen C. Couch
 American, 1907–1977
Jones Island, n.d.
 Hand-colored woodcut, 7 1/4 x 9 in.
 Loan of Kevin Milaeger

Helen Couch's undated image of Jones Island (figure 25 and cover image) shows the vast stylistic changes print-makers had embraced since Frank Enders's image of the 1880s. The rough-hewn style so common in linocuts from the FAP has replaced the striving after fine line.

However, Couch has incorporated color into the composition in an unusual way. Rather than printing the black outlines onto the sheet of paper and then filling them in by hand, she has printed the colors from another block, whose outline left an impression on the paper that doesn't quite match up with the outline of the black block. The exact nature of this color block is difficult to determine, but the way in which the thickness of the colors varies (which is more apparent from the back of the print) suggests that it was applied with a brush to an uncut block, which was then printed onto the paper.

Chet La More's prints for the WPA, like his powerful *Non-Combatants* (figure 26) of the same era, are extraordinarily direct in their criticism of war. The reluctance of Americans to become involved in World War II was overpowered by national outrage when Pearl Harbor was bombed in December 1941. However, in the 1930s, artists like La More, who presented savage images of war's effects, brought Europe's suffering home to Americans. La More was born in Dane County and studied from 1926 to 1928 at the Colt School of Art in Madison, directed by Arthur Nicholson Colt from 1936 until 1966. Colt also taught summer sessions at the Black River Artists Colony in Sheboygan in the 1930s and at the University of Wisconsin–Madison (*Reflections on the Milwaukee Journal Gallery*, 18). La More earned a



Figure 26
Chet La More
 American, born in Dane County, Wisconsin, 1908–1980
Non-Combatants, March 4, 1939
 Lithograph, 12 1/2 x 15 15/16 in.
 Milwaukee Art Museum, loan to MAI from Milwaukee Public Museum, allocated to MPM by Federal Works Agency, Works Projects Administration, M1943.53



Figure 27

Schomer Lichtner

American, born in Peoria,
Illinois, 1905

Blossoms, 1938

Lithograph, 9 ³/₄ x 13 in.

Milwaukee Art Museum, loan to
MAI from Milwaukee Public
Museum, allocated to MPM by
Federal Works Agency, Works
Projects Administration,
M1942.35

bachelor's from the University of Wisconsin in 1931 and a master's in 1932. He taught at the University of Michigan from 1947 until his retirement in 1974, when he became professor emeritus (*Who's Who* 1980, 424).

Schomer Lichtner, born in Peoria, Illinois, graduated from high school in Milwaukee and studied art at the Milwaukee State Teachers College and at the Art Students League of Milwaukee. After a year each at the Art Institute of Chicago and the Art Students League in New York, Lichtner returned to Wisconsin to study art history with Oskar Hagen at the University of Wisconsin-Madison from 1927 to 1929. He says his interest in Holstein cows came from spending summers at Holy Hill in Washington County (Merrill 1997, 61). When he married Ruth Grotenrath in 1934 they supported themselves by working for the PWAP, then the FAP. His early style, like that of Ruth Grotenrath, reflects the somber realism that was current in Milwaukee and is apparent in many of the prints made for the FAP. However, his gentle sense of humor can be seen in works like *Blossoms* (figure 27). It is this humor that shows itself in many of his later cow works, which use the Holstein as the major compositional motif.

Self-supporting artists, both Lichtner and his wife had a lifelong interest in Japanese culture and art, traveling to Japan with the important American exponent of

Zen Buddhism, Alan Watts in 1955. Since 1970, Lichtner has continually sketched at rehearsals of the Milwaukee Ballet Company, and the figures of ballerinas are often integrated into his works, sometimes in whimsical juxtaposition with his cow forms (*Schomer Lichtner*, 10).

Frank Utpatel was born in Waukegan, Illinois, but spent most of his working years in his Mazomanie, Wisconsin home overlooking Black Earth Creek. He graduated from the Milwaukee Art Institute and the Art Institute of Chicago and studied with John Steuart Curry at the University of Wisconsin (Mulcahy, 19). Utpatel also worked for the FAP creating wood engravings in which the grooves cut into the block are printed as fine white lines. His compositions are strongly linear throughout his career, which later would include a long, close relationship with Wisconsin writer August Derleth, who first challenged Utpatel to make prints and for whom Utpatel created many illustrations of the Wisconsin's landscapes, animals, insects, and plants (Troller, 53). Although some of Utpatel's prints convey mordant social criticism, most of his work focuses on the natural world, or the relationship between man and nature in rural settings. *The Old Must Die* (figure 28) with its homely imagery in combination with a title that has a revolutionary ring, is an interesting combination of these two aspects of the artist's work.



Figure 28

Frank Utpatel

American, born in Milwaukee, Wisconsin, 1908–1980

The Old Must Die, 1939

Wood engraving, 11 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in.

Elvehjem Museum of Art, executed under the WPA and assigned to the University of Wisconsin, 42.3.44

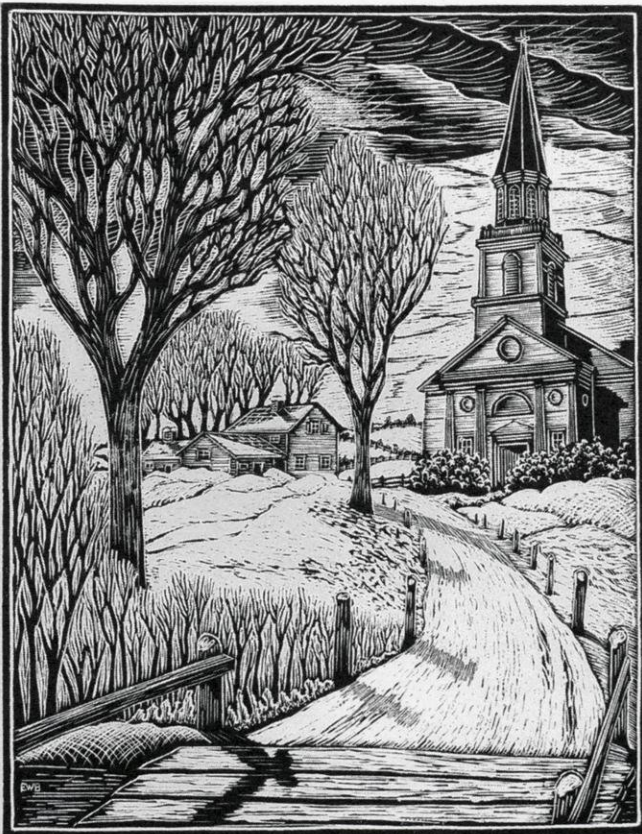


Figure 29

Elwood Warren Bartlett

American, born in Alden, Illinois, 1906–1956

Community Church, ca. 1950

Wood engraving, 8 $\frac{1}{2}$ x 6 $\frac{7}{8}$ in.

Loan of Kevin Milaeger



Figure 30
Myron Chester Nutting
 American, born in Panaca,
 Nevada, 1890–1972
Man Chopping Wood, ca. 1939
 Lithograph, 8 x 11 ½ in.
 State Historical Society of
 Wisconsin, WHi(x3)11431

to sell his work from print dealers (*Milwaukee Journal*, Mar. 24, 1940). Wood engravings like his *Community Church* (figure 29) are often printed on a special press that allows very even, dark printing and helps reproduce details in the block. The impression in the exhibition was printed on a particularly smooth, coated paper, which also helps reproduce all of the marks Bartlett carved into the block.

Myron Nutting, born in Panaca, Nevada in 1890, studied at the Boston Museum School, with William Merritt Chase at the Art Students League in New York City, and with Maurice Denis in Paris before coming to Milwaukee to teach at the Layton School of Art from 1929 through 1931. Among Nutting's students during his short stay at the Layton School of Art were Otto Bielfeld, Burton Potterveld, Hulda Rotier Fischer, Donna Miller, and Alfred Sessler (U.S. WPA, reel 3, frames 440–41). His prints for the FAP were all done in 1937 and 1938. *Man Chopping Wood* (figure 30) is unusual among them, and among the whole range of FAP prints made, for its very sketchy style which transforms the landscape around the woodsman into almost-expressionist abstraction.

Santos Zingale was a student at the Milwaukee State Teachers College of Robert von Neumann and Elsa Ulbricht. Although Santos Zingale was another of the



Figure 31
Santos Zingale
 American, born in Milwaukee, Wisconsin, 1908
Refugees, 1937
 Woodcut, 12 ⅛ x 9 ⅝ in.
 Loan of David Prosser



Figure 32

Clarice George Logan

American, born in Mayville, New York, 1909–1982

Dwarf Chrysanthemums, n.d.

Linocut, 8 $\frac{3}{4}$ x 10 $\frac{7}{8}$ in.

Loan of Kevin Milaeger

artists who worked for the FAP, *Refugees* (figure 31) is not listed as one of the works he made for the project. However, it does reflect the populist political leanings that were continually part of his artistic intention. In an artist's statement that Zingale made as part of a FAP project on Wisconsin artists in 1935 he states: "Art must help the development of human consciousness and improve the Social Order." He described his arrest and subsequent firing after being accused of being involved in union activity (U.S. WPA, reel 3, frame 687). He is best known as a painter and as a faculty member at the University of Wisconsin–Madison from 1946 until his retirement in 1978.

Clarice George Logan was born in Mayville, New York in 1909, but moved to Wisconsin in 1921. She attended the Milwaukee State Teachers College from 1927 to 1931 where she studied with Robert von Neumann among others (U.S. WPA, reel 3, frame 361). Her print *Dwarf Chrysanthemums* (figure 32), however, seems more like the work of Elsa Ulbricht in its almost equal amount of black and white areas and in its composition which derives its rhythm from the slight abstraction of the repeated sinuous highlights in bowl and blossoms.



Figure 33

Helmut Summ

American, born in Hamburg, Germany, 1908–1992

Curious Hens, 1945

Wood engraving, 5 x 5 $\frac{15}{16}$ in.

Milwaukee Art Museum, purchase, M1945.9

Helmut Summ studied at the art school in Hamburg, Germany from 1920 to 1922, and left for this country in 1922 at age sixteen. He continued his studies at the University of Wisconsin in Madison on a scholarship and received a bachelor's degree in 1931 (U.S. WPA, reel 3, frame 606). His teaching career progressed from the Milwaukee Boys Trade and Technical School to the University of Wisconsin–Milwaukee, where by 1966 he was a full professor and chairman of the art department (Merrill 1997, 128). Summ's homey wood engraving of feeding chickens constructs figures out of white lines, those parts of the block that have been cut away by a narrow gouge (figure 33).

Gerrit V. Sinclair studied at the Art Institute of Chicago from 1910 until 1915. He began to exhibit his paintings in 1919, and the following year moved first to Minneapolis, then to Milwaukee to take teaching jobs (U.S. WPA, reel 3, frames 561–62). He is well known as a painter of urban Wisconsin scenes, everyday scenes captured from eye-level, and usually enlivened by the figures of people captured in the midst of daily life. He studied at the Art Institute of Chicago, teaching in Minneapolis, then in 1920 arriving in Milwaukee to teach at

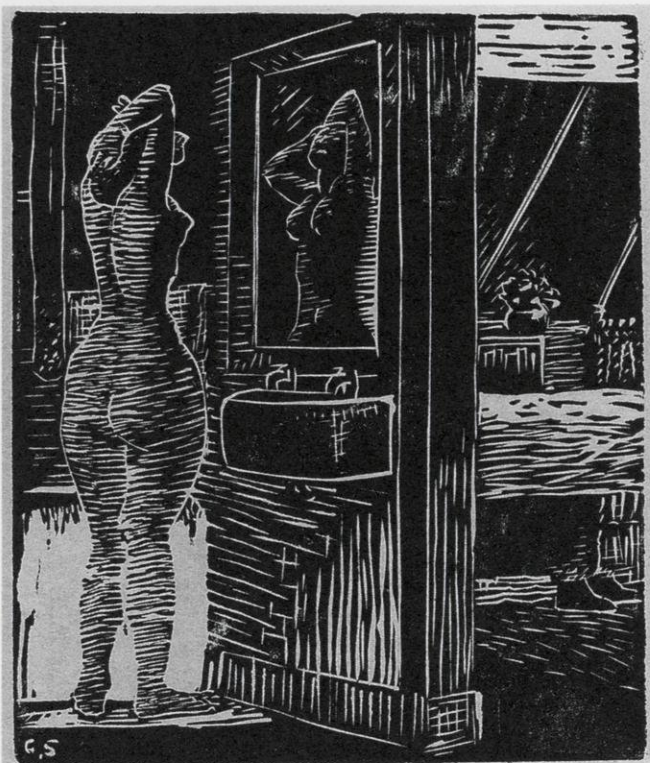


Figure 34

Gerrit V. Sinclair

American, born in Grand Haven, Michigan, 1890–1955

Figure, 1937

Linocut, 6 x 5 in.

Loan of Kevin Milaeger

the newly founded Layton School of Art, where one of his students was Joseph Friebert. His print, *Figure* (figure 34), was likely executed especially for the Wisconsin Artists Calendar, in which it appeared in 1937. However, the impression that appears here is printed on a paper that is slightly softer than the very smooth paper of the calendar. This provides a bit less hard line to the image, perhaps more like Sinclair's painting style, although the intimacy of the subject matter is unusual in his oeuvre.



Figure 35

Carl Holty

American, born in Freiburg, Germany, 1900–1973

Untitled (abstract figure), 1933

Linocut, 8 x 6 in.

Loan of Kevin Milaeger

Carl Holty was first trained at the Milwaukee State Normal School (which became the Milwaukee State Teachers College in 1927). But by 1921 he had left the state to attend the National Academy of Design in New York City. Carl Holty's artworks, including his prints, are among the first by a Wisconsin artist to come to grips with the tide of abstract art that spread from Europe to America in the first decades of the twentieth century. Like many Wisconsin artists, the climax of his studies was a trip to Germany, where he studied at the Münchner Akademie (Munich Academy), but he also took classes at the Hans Hofmann School as well. After travel in Europe, and teaching in Paris, he returned to Wisconsin in 1932 with a not-altogether-appreciated zeal for



Color plate 1

Unknown artist

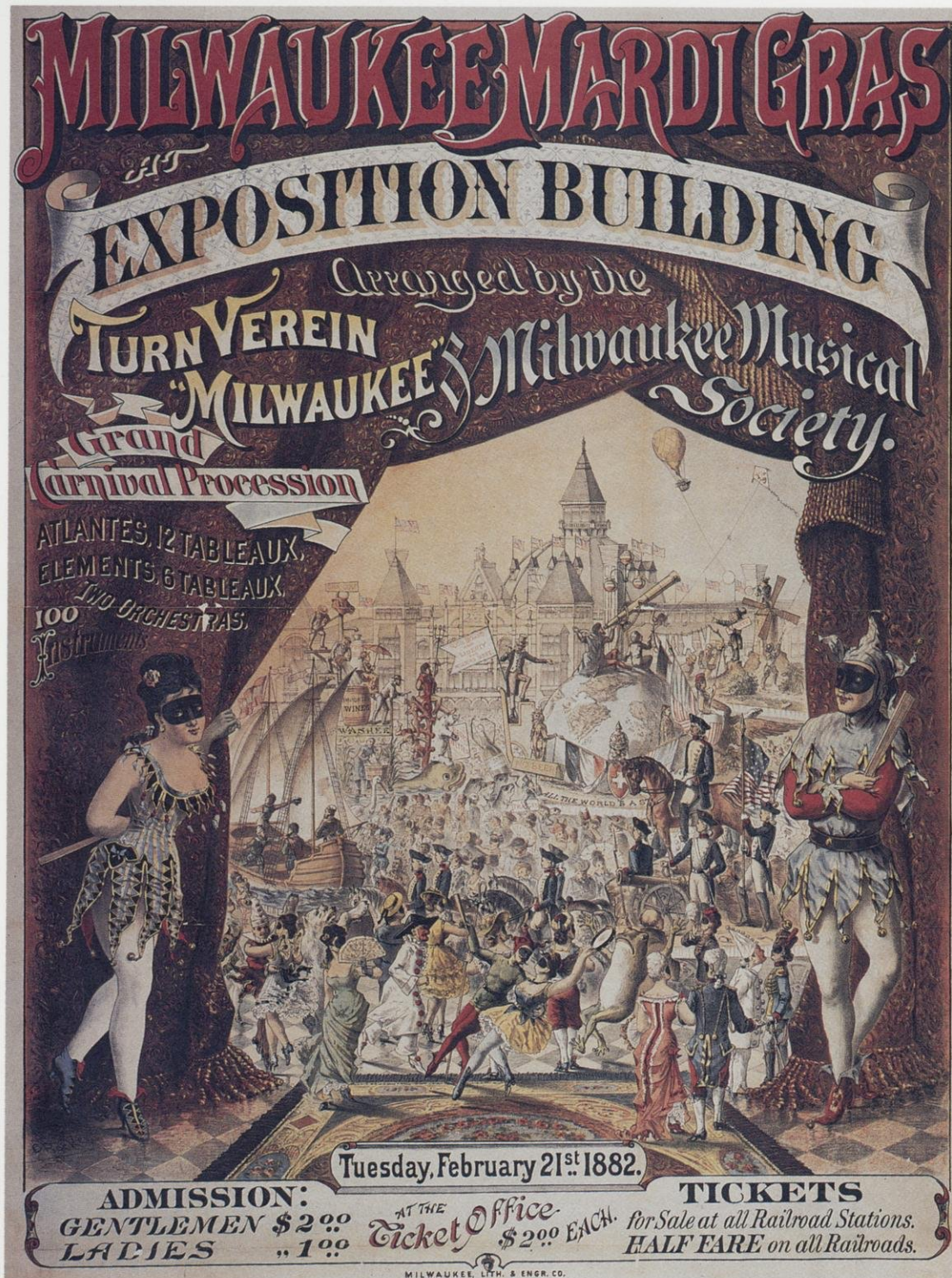
Fort Howard dans la grande Bai verte (Ouisconsin)

Plate published by Ligny et Cie in Francis (comte) de
Castelnan

Vues et souvenirs de Amerique du Nord in 1842

Hand-colored lithograph, 6 1/8 x 8 1/8 in.

State Historical Society of Wisconsin, WHi(x3)32689



Color plate 2

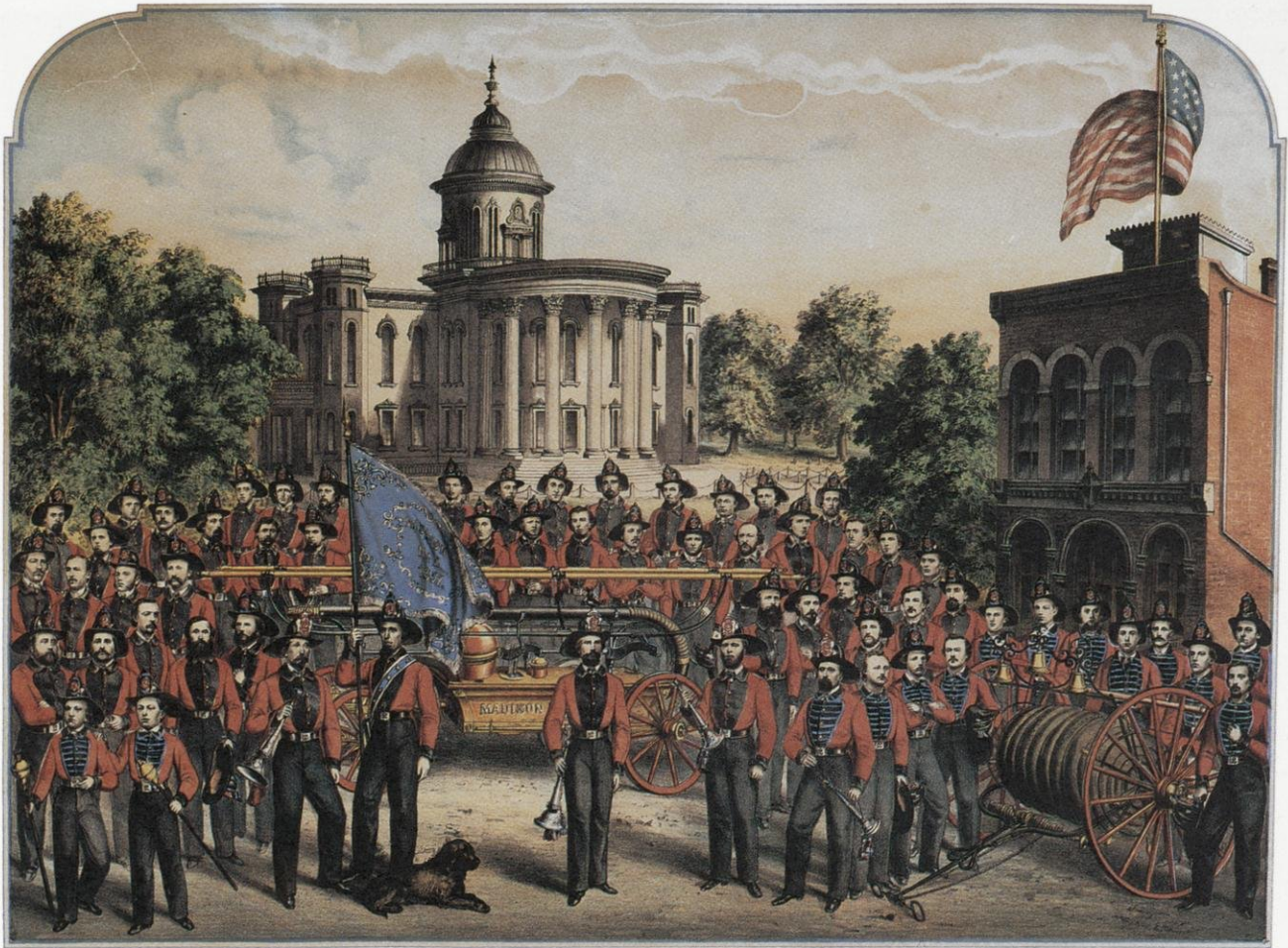
Otto Becker

American, born in Dresden, Germany, 1854–1945

Milwaukee Mardi Gras, 1888

Color lithograph, 44 ⁷/₈ x 33 ⁷/₈ in.

State Historical Society of Wisconsin, WHi(x3)51599



Color plate 3

Louis Kurz

American, born in Salzburg, Austria, 1833–1921

Madison Engine Company No. 2, ca. 1863

Color lithograph, 19 1/4 x 26 in.

State Historical Society of Wisconsin, WHi (x3)44251



Color plate 4

George Raab

American, born in Sheboygan, Wisconsin, 1866–1943

Winter Sport, n.d.

Hand-colored block print, 12 x 9 in.

West Bend Art Museum, 1997–46



Color plate 5

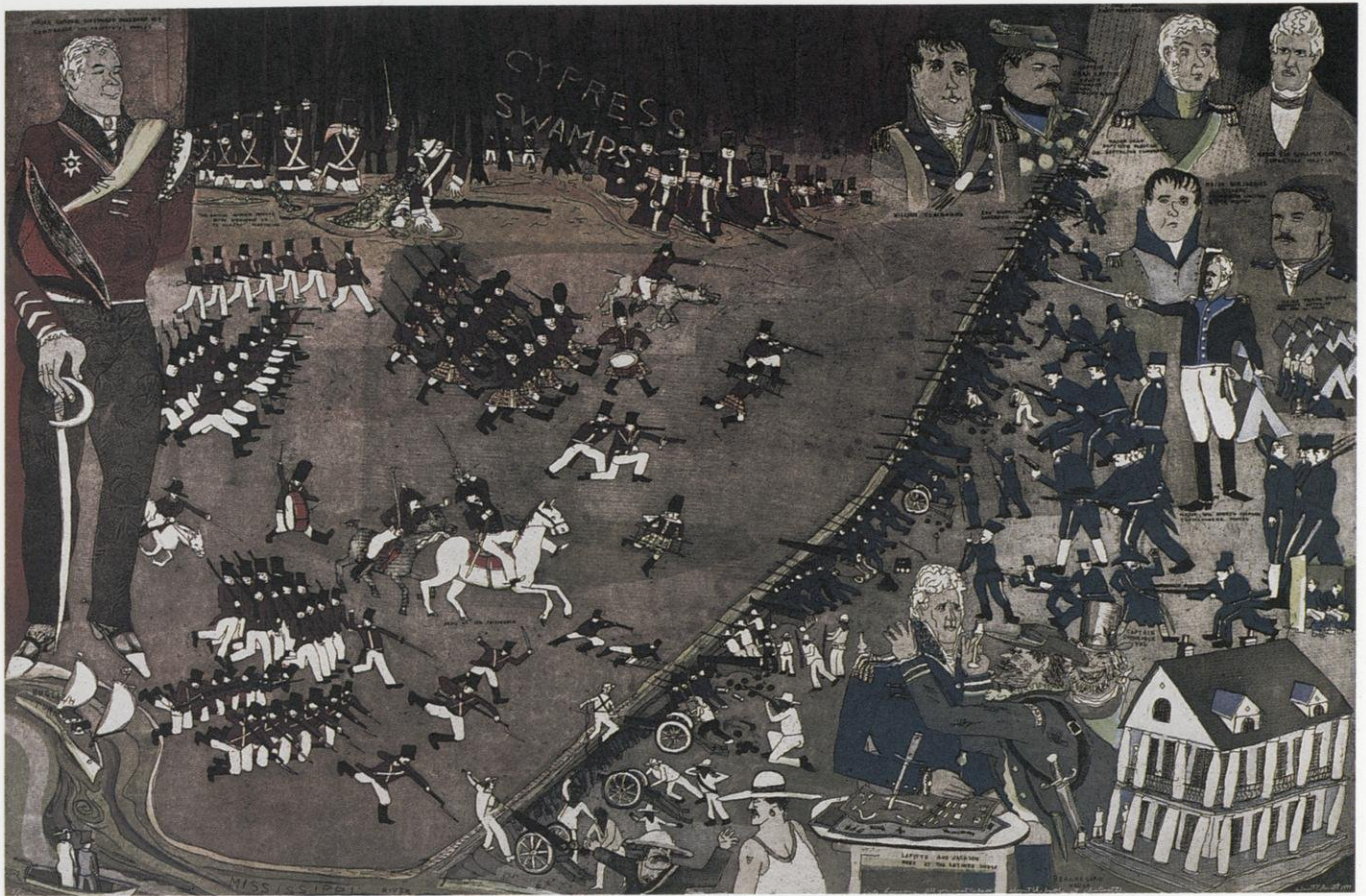
Alfred Sessler

American, born in Milwaukee, Wisconsin, 1909–1963

Thorny Crown, 1958

Color woodcut, 21 1/8 x 15 1/2 in.

Elvehjem Museum of Art, gift of Mrs. Alfred Sessler and
Children, 65.12.5



Color plate 6

Warrington Colescott

American, born in Oakland, California, 1921

All You Wanted to Know about the Battle of Chalmette, 1994

Color etching, 32 x 48 in.

Loan of the artist



Color plate 7

Dean Meeker

American, born in Orchard, Colorado, 1920

Joseph's Coat, 1965

Screen and relief print, 33 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in.

Loan of Stephanie Sunna



Color plate 8

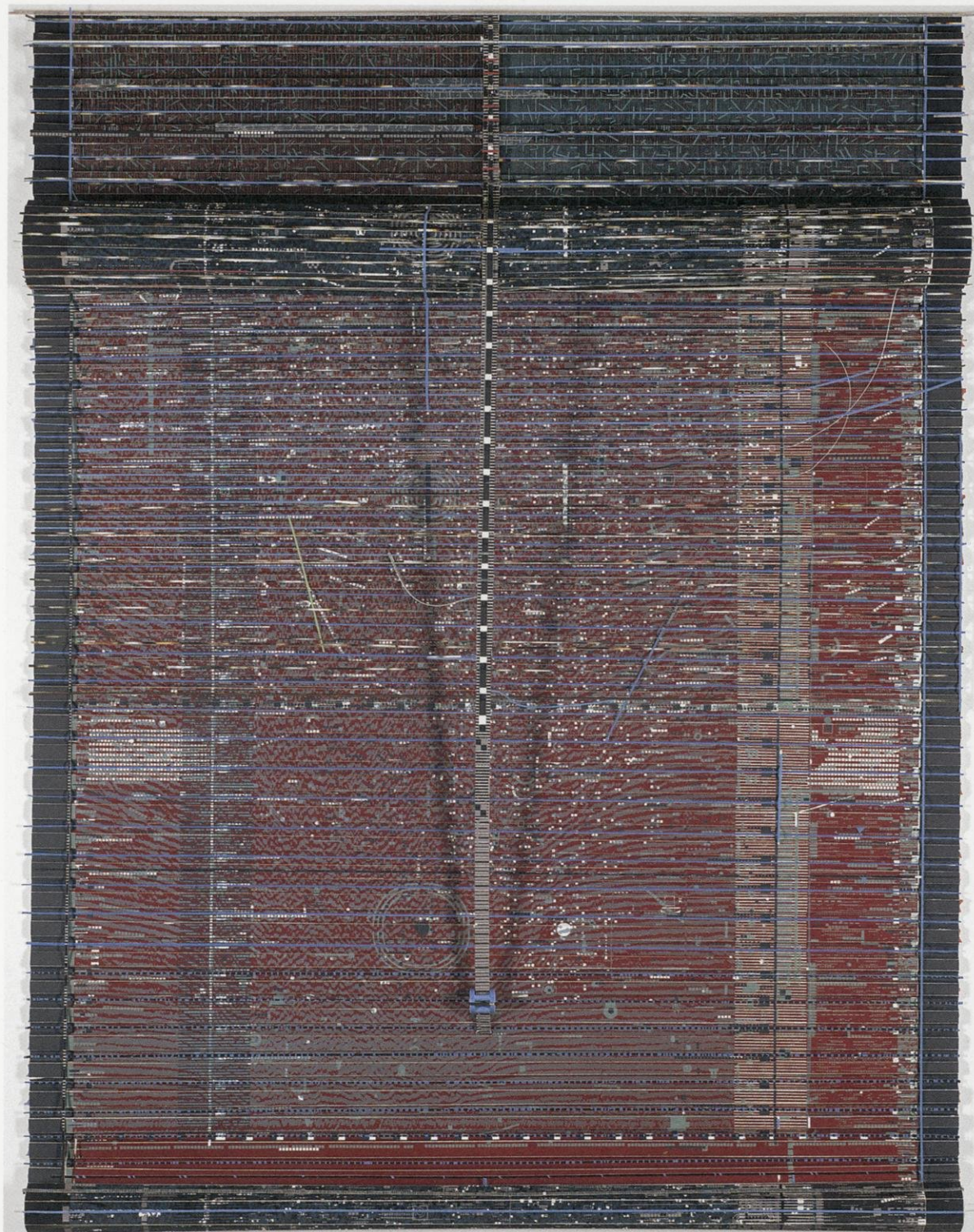
Robert Burkert

American, born in Racine, Wisconsin, 1930

Marsh Fog, ca. 1961

Screenprint, 20 x 31 in.

Elvehjem Museum of Art, gift of Robert Burkert,
1996.55.6



Color plate 9

Jack Damer

American, born in Pittsburgh, Pennsylvania, 1938

Roller, 1996

Litho construction, 38 x 26 in.

Loan of the artist



Color plate 10

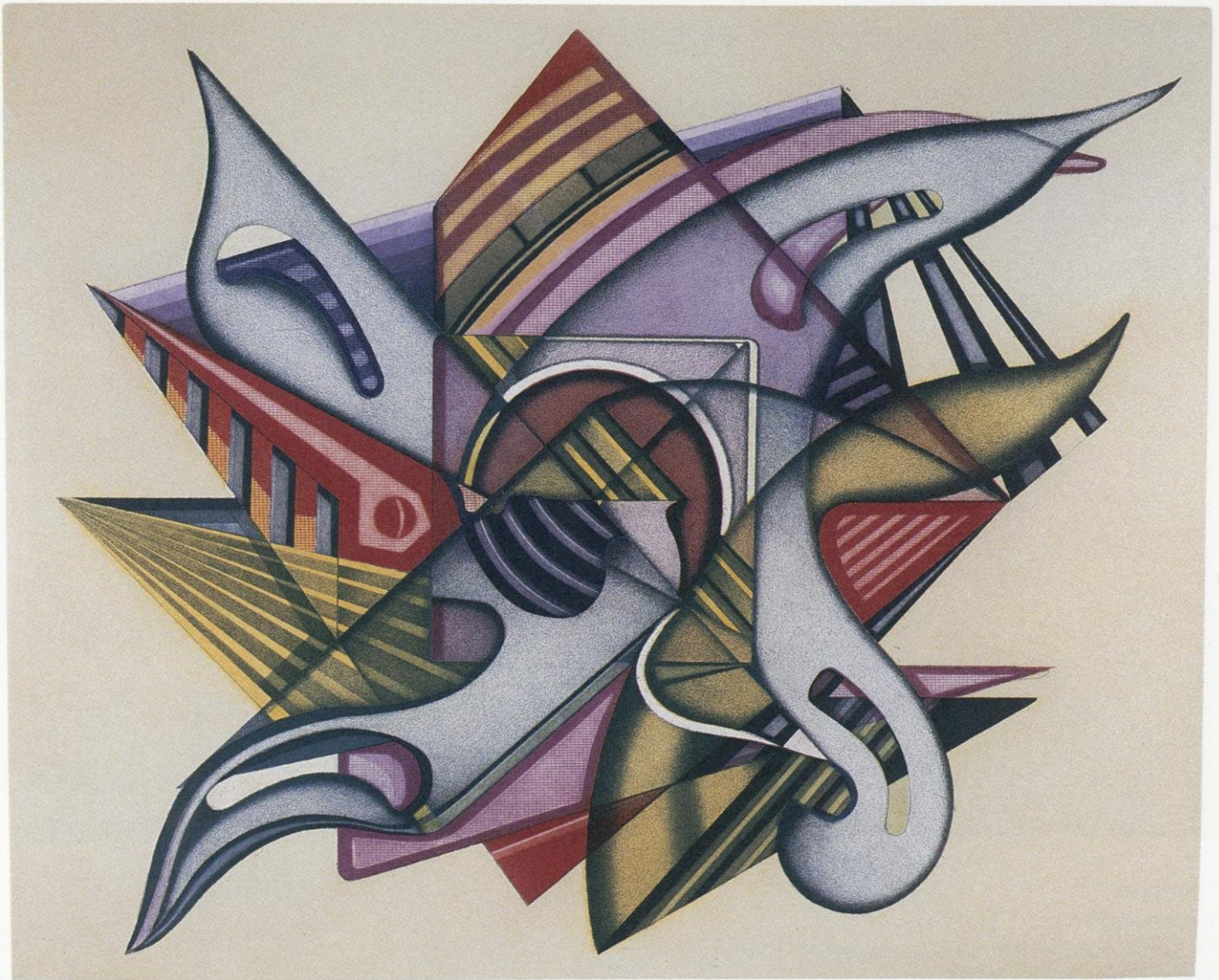
William Weege

American, born in Milwaukee, Wisconsin, 1935

I Ain't Gona Drag My Feet No More, 1986

Relief and collage on handmade paper, 34 x 45 in.

Loan of the artist



Color plate 11

Andrew G. Balkin

American, born in Niagra Falls, New York, 1947

Auriga, 1998

Color etching, 17 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in.

Elvehjem Museum of Art, General Endowment Fund
purchase, 1998.18.1



Color plate 12

Frances Myers

American, born in Racine, Wisconsin, 1936

Shining Brow-Taliesen, 1981

Color aquatint, 14 1/8 x 21 in.

Elvehjem Museum of Art, gift of the Wisconsin

Foundation for the Arts, 1984.88



Color plate 13

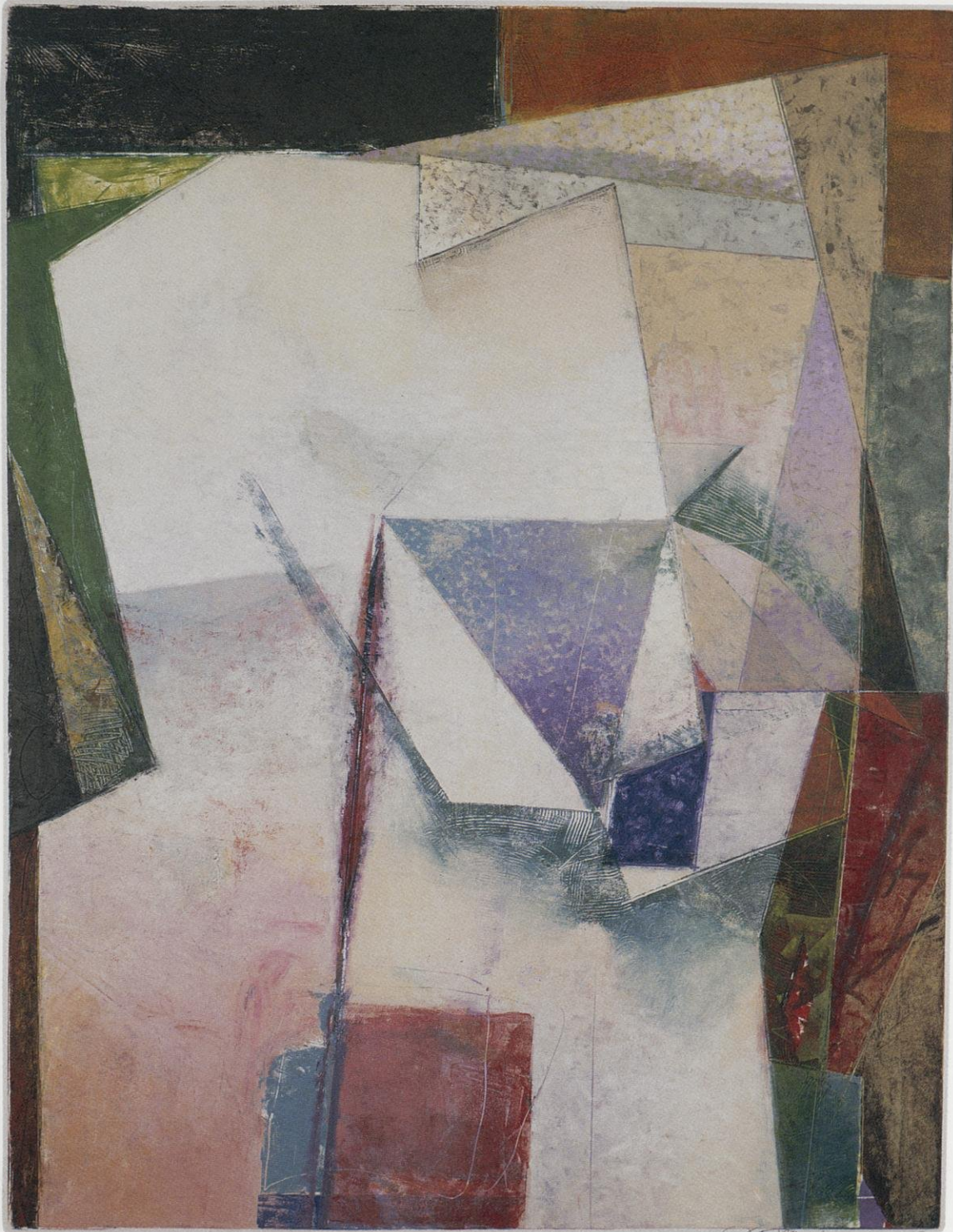
Paula Schuette Kraemer

American, born Madison, Wisconsin, 1948

Sledding, 1998

Drypoint, monoprint, 48 x 35 1/2 in.

Loan of the artist



Color plate 14

John Mominee

American, born in Evansville, Indiana, 1943

Untitled, 1998

Monotype, 48 x 37 in.

Loan of the artist



Color plate 15

Lane Hall

American, born in Pontiac, Michigan, 1955

Lisa Moline

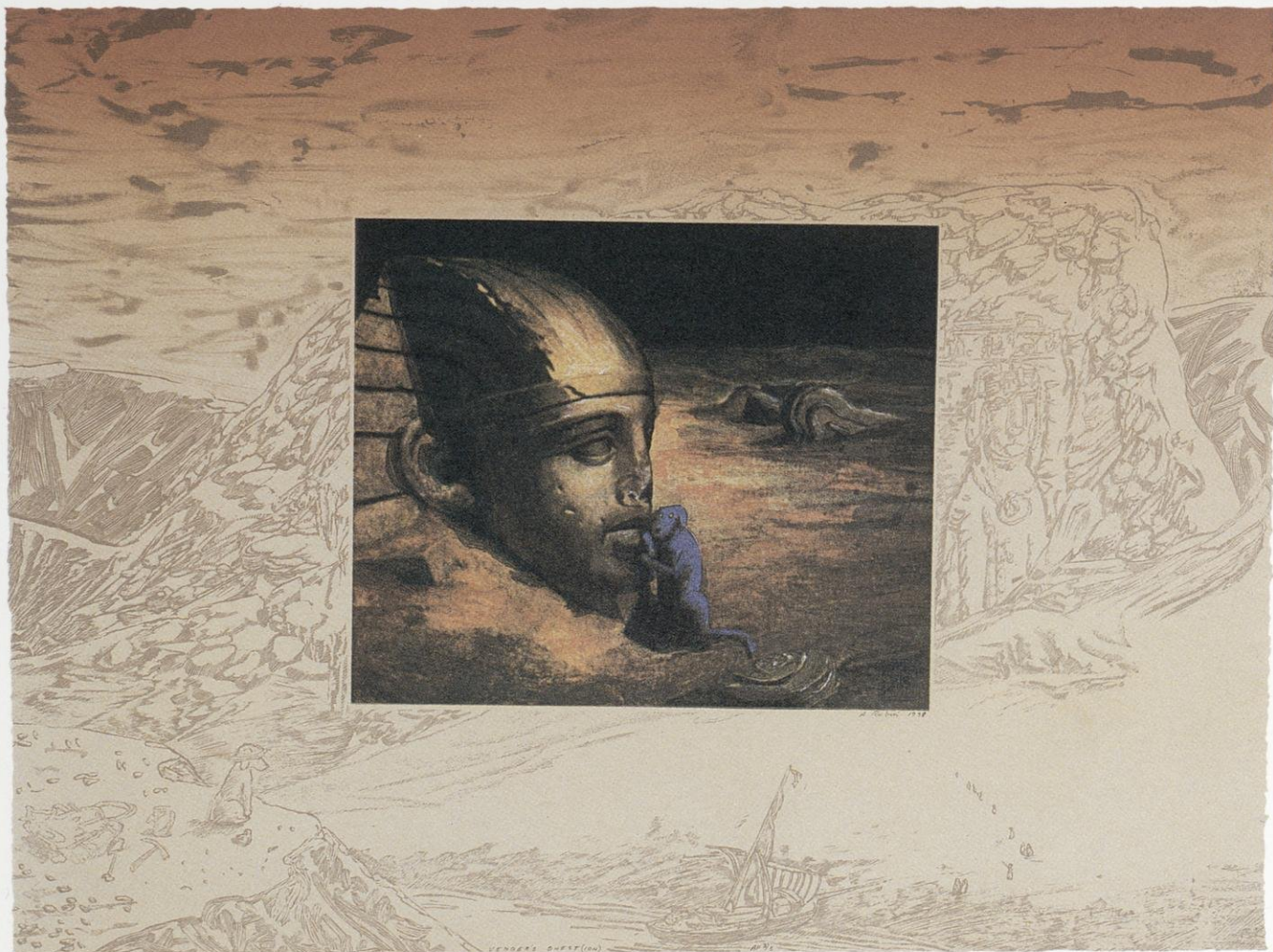
American, born in Los Angeles, California, 1962

Spirochete, from the *Woodland Goiter* series, 1997

Color woodcut and dot matrix printer on joined paper,

65 x 40 in.

Loan of the artist



Color plate 16

Andrew Rubin

American, born in Detroit, Michigan, 1955

Vedder's Quest(ion), 1998

Color lithograph, 14 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in.

Loan of the artist

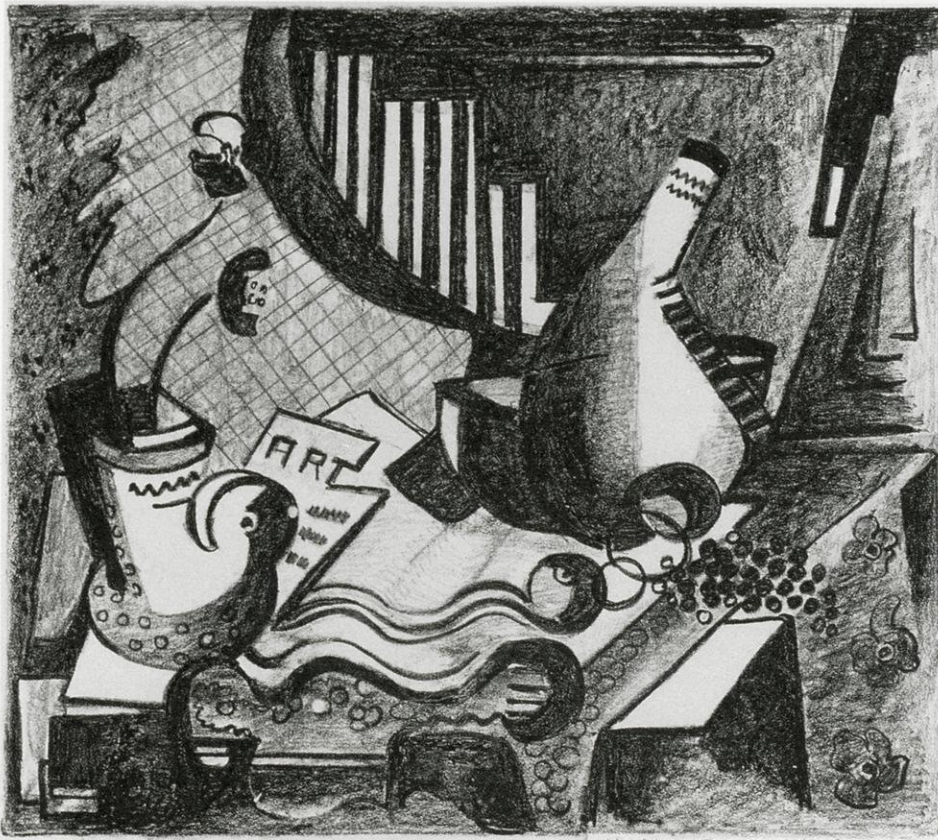


Figure 36
Hulda Rotier Fischer
 American, born in Milwaukee,
 Wisconsin, 1892–1982
Abstraction A C, n.d.
 Lithograph, 7 1/2 x 8 3/4 in.
 Loan of Kevin Milaeger

nonobjective art. In the catalogue of the 1936 in celebration of the territorial centennial Porter Butts, director of UW–Madison Memorial Union from 1928–1948, suggested, “In Wisconsin, [Holty] is a personality apart and is more closely identified with the younger group of American painters in the East, among them Karl Knaths, formerly of Eau Claire, who have thrown their lot in with the abstract art deriving principally from Pablo Picasso, Ferdinand Leger, or America’s John Marin (Butts, 188–89). Though he lived principally in New York, teaching at the Art Students League, he often returned to Milwaukee and exhibited his work there (Merrill 1997, 44). Carl Holty’s untitled abstraction suggests a half-turned figure, but is comprised mostly of straight lines, a particularly restrained experiment in composition. It takes works like Summ’s wood engraving and Sinclair’s linocut one step further, by preventing the white-line composition from completely describing an object and making the viewer focus on the lines themselves as the sole compositional element (figure 35).

Hulda Rotier Fischer was also a student of Robert von Neumann at the Milwaukee Normal School and of Hans Hofmann, when he taught in Provincetown. Married to the Wisconsin painter Peter Rotier, she taught at the Shorewood Vocational School. She also studied with Carl Holty, in 1921 and then again in 1932 (U.S. WPA, reel 3, frame 182). However, her print *Abstraction A C* (figure 36) is stylistically very different from Holty’s untitled abstraction. While Holty’s composition is composed entirely of white lines, creating no illusion of depth, Fischer uses shading and contouring to evoke a three-dimensionality to her still-life.

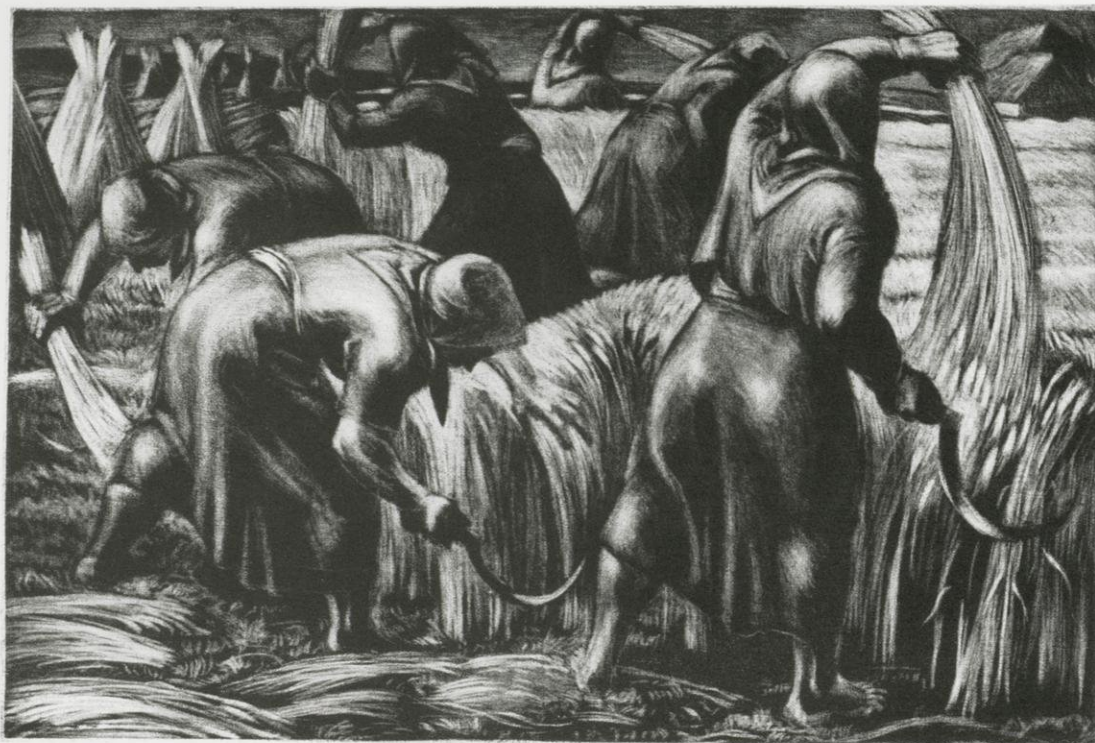


Figure 37

Robert von Neumann

American, born in Berlin, Germany, 1888–1976

Pastoral or Harvest, before 1936

Mezzotint, 8 x 11 ³/₄ in.

Loan of Kevin Milaeger

Robert von Neumann, Sr. was an extraordinary printmaker both for his large output and because he taught printmaking to so many others. Von Neumann received a scholarship to study at the Royal Art School in Berlin, Germany with Emil Orlik, among others, from 1910 to 1914. Orlik's interest in Japanese prints may have set von Neumann on the road to printmaking. Von Neumann served in the German army, discharged in 1919 after being wounded and spending a year in the hospital. He worked in Germany as an illustrator and art instructor, but came to Milwaukee in 1928 (U.S. WPA, reel 3, frame 656). He was illustrator for the *Milwaukee Journal* and for a lithography firm when he first arrived in Milwaukee. However, by 1929

he was also teaching at the Layton School of Art and from 1930 until he retired in 1959 he taught at the Milwaukee State Teachers College/University of Wisconsin–Milwaukee, with a leave of absence from 1945 to 1947 to teach at the Art Institute of Chicago (Merrill 1997, 91–92).

Von Neumann's prints often celebrate the fishermen and boat builders he saw along the docks in Milwaukee. More generally, the daily life of workers, their labor and rest, are the single most important theme in von Neumann's prints. He often made lithographs, but he also made woodcuts, linoleum cuts, and occasionally mezzotints, such as his *Pastoral* (figure 37). His works here show the strongly modeled, muscular forms that are typical of his drawing style. *Great Lakes Fishermen* (figure 38) also exemplifies his interest in nautical scenes; boats and the men who work on and around them are a recurring theme in his work. Von Neumann also made oil paintings of both designs.



Figure 38
Robert von Neumann
 American, born in Berlin,
 Germany, 1888–1976
Great Lakes Fishermen or Trapnet
Fishing on the Great Lakes,
 1943
 Lithograph, 10 $\frac{1}{4}$ x 14 $\frac{5}{8}$ in.
 Loan of David Prosser



Figure 39
Donna P. Miller
 American, born in Macon,
 Michigan, 1885–1971
Sunflowers, 1933
 Lithograph, 11 x 15 in.
 Loan of Kevin Mileagar

Donna P. Miller, after coming to Wisconsin in 1912, attended the Milwaukee Art Institute, Mt. Mary College, and the Layton School of Art, studying with Robert von Neumann and Myron Nutting. She taught for two years in the mining community of Norway, Michigan (U.S. WPA reel 3, frames 409–10). Her lithograph *Sunflowers* (figure 39) has a very decorative quality,

showing few of the political leanings that would be so much a part of the printmaking of Milwaukee during the next decade, and none of the passion for abstraction that attracted artists like Holty and Fischer. However, Miller's work is larger than many other examples for this period, and displays a technical skill which makes it an appealing work.

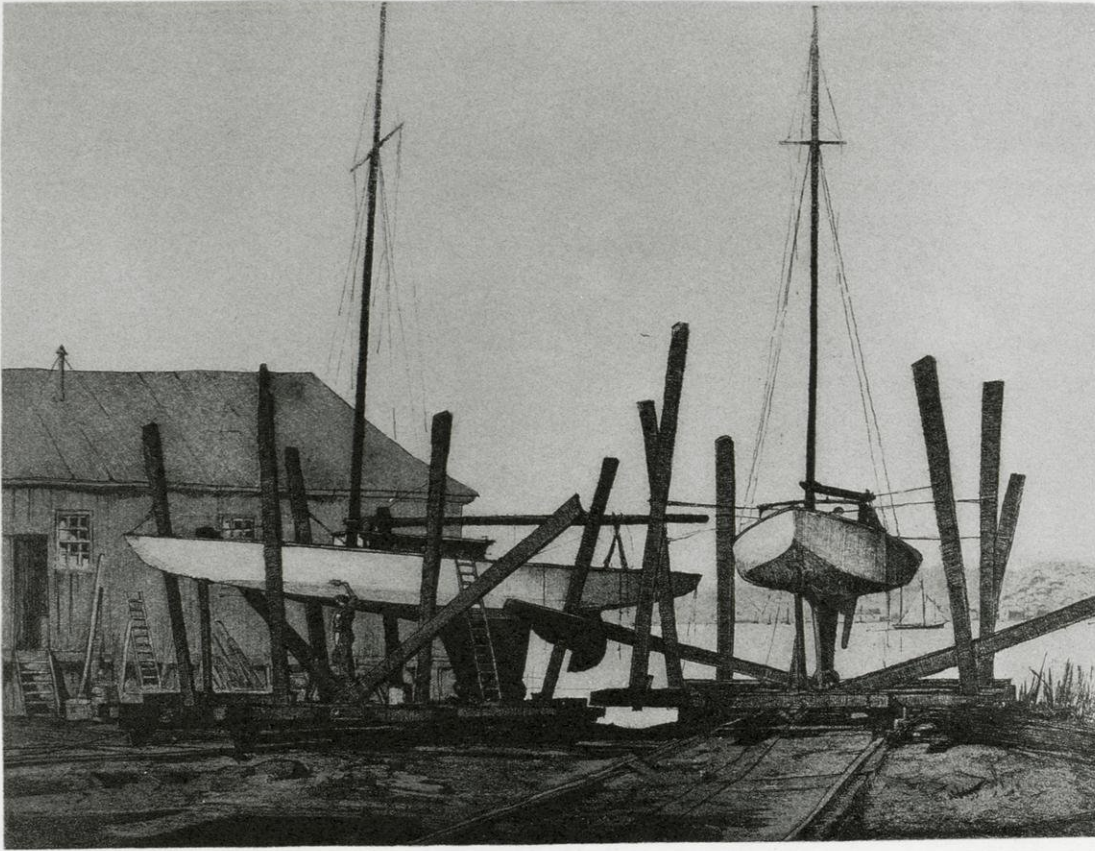


Figure 40

Leon Pescheret

American, born London, England, 1892–1971

Shipbuilders, York, Mass., ca. 1940

Color etching 11 x 14 in.

Loan of Jeremy and Ann Shea

Leon Pescheret came to the United States from London in 1910 and studied at the Art Institute of Chicago. He worked as an architectural designer and draftsman. After serving in the American army in the First World War, Pescheret returned to Chicago, where he established himself as an interior designer and wrote a textbook on the subject. He took up etching in 1926, and by 1930 he devoted all of his professional time to etching. When his interest turned to color etching in 1933, he traveled to Europe to study color etching first privately with Roger Hebbelinck, then at the Royal College of Engraving in London. By 1936 he had returned to the United States and settled in Whitewater, Wisconsin, where he spent the rest of his years, creating etchings, mostly landscapes of sites in America, Mexico, and Europe. *Ship Builders York, Mass.* (figure 40) is typical of

the size of larger color etchings, though less brightly colored than many. His prints often capture famous civic architecture; like the city views that were the mainstay of the early Wisconsin printmakers, the appeal of these prints is their evocation of place. However, Pescheret brings to his works a modern sensibility in the repetition of timbers and masts that give this print a rhythmic structure.

John Steuart Curry came to Wisconsin in 1936 as the first artist-in-residence at the University of Wisconsin or at any American university. His brief was not to teach but to “mingle with the students, discuss art and its relation to society with them at round table meetings, and drop in at regular classes for special comments” (Junker, 228). Curry also encouraged and advised rural artists, responding to their inquiries and judging the annual rural art show. His own career continued while he was in Wisconsin, including the designing of his most famous and controversial mural cycle, for the Kansas statehouse in Topeka. The most commanding figure of the mural is John Brown, whose passionate abolitionism culminated in the 1859 armed raid on Harper’s Ferry,



Figure 41

John Steuart Curry

American, born in Dunavant, Kansas, 1897–1946

John Brown, 1939

Lithograph, 16 ¼ x 12 in.

Elvehjem Museum of Art, Carolyn T. Anderson

Endowment Fund purchase, 1992.16

which helped precipitate the American Civil War and resulted in Brown's own execution for murder. This ambivalent figure, whose violent characterization in the statehouse murals caused part of the furor over the mural, was nevertheless a powerful icon. Recognizing this, Curry created a print of John Brown (figure 41) in 1939. After pulling only three impressions, the first state of the print was abandoned and Curry redrew the design. The first state of the print, shown here, differs from the subsequent state in being overall lighter, with John Brown's face appearing more creased and less crazed. In the second state Curry added a sunflower just to the right of John Brown's scabbard.



Figure 42

Robert Hodgell

American, born in Mankato, Kansas, 1922

The Burning Bush, 1955

Color woodcut, 31 x 20 in.

Elvehjem Museum of Art, transfer from the Wisconsin Center, 1997.63

Robert Hodgell was one of the students who worked with Curry in the 1940s, but learned printmaking from Alfred Sessler, while earning his bachelor's and master's degrees from the University of Wisconsin in Madison. A Kansas native who had met Curry when he was in Topeka painting the statehouse murals, Hodgell came to Wisconsin where he studied virtually as an apprentice to Curry (Mathiak, 190). He taught at Eckerd College in St. Petersburg, Florida, from 1961 until 1978 and also taught at the Ringling School of Art in



Figure 43

Aaron Bohrod

American, born in Chicago, Illinois, 1907–1992

Antiques, 1947

Lithograph, 9 1/4 x 13 1/4 in.

Loan of David Prosser

Sarasota, Florida and at the New College at the University of South Florida, also in Sarasota. His early preference for linoleum cuts continued through his career; though he concentrated more on ceramic sculpture and watercolor in the sixties and seventies, he continues to show new prints (*Beyond the Woodcut*, 8–9). His linocut *The Burning Bush* (figure 42) is interpreted in jagged, nervous lines; these focuses on the possibilities of the human figure and biblical themes recur in Hodgell's art throughout his career.

Aaron Bohrod was the second of the University of Wisconsin in Madison's artists in residence, beginning in 1948. He was born in Chicago, but in the mid 1920s traveled to New York to study at the Art Students League with John Sloan. Bohrod was particularly

influenced by Sloan, and when he returned to Chicago in 1929 he was "determined to do in my own way for my own city what Sloan had done for New York" (Bohrod, 5). When he came to the university, he had a national reputation as a painter of midwestern urban life and as an artist-correspondent in the Second World War. However, over the next thirty years, he turned more and more to still-life for his subjects, developing a tromp-l'oeil style of depicting clippings, small antiques, and toys. This print, which is after a painting of the same year, may hint at the new direction his art took during his years of residency in Wisconsin; it shows an elderly woman passing by an shop window full of old bric-a-brac, at which the woman scowls. The title *Antiques* (figure 43) refers equally to both, but the space of the composition is taken up mostly by an attentive drawing of the various objects in the window. In his later paintings it is as if Bohrod took the entire shop home and arranged and rearranged its contents, a few at a time, to create the still-lives for his paintings. He was artist-in-residence in Madison until his retirement in 1973, but he continued painting actively well into the 1980s.

After World War II this country saw a phenomenal growth of schools, particularly state universities fueled by the entry of veterans entering colleges on G.I. grants. The growth of the print area within the art department at the University of Wisconsin began with **Alfred Sessler's** joining the art faculty. Sessler had been a part of the Federal Art Project after being fired from the Boston Store in Milwaukee for union activities. Shortly thereafter he said, "I have always been a fighter for the underdog" (U.S. WPA, reel 3, frame 553). He worked first for the Treasury Relief Art Project from 1935 to 1937, then for the FAP from 1937 to 1942. His prints for the Federal Art Project reflect the social awareness that was current among artists in Milwaukee; like his contemporaries he celebrated the proletariat in such prints as *Men* and *Workers*. In 1929 and 1930 he took classes at Layton School of Art where he had studied with Nutting, Sinclair, Potterveld, and Dietrich. In 1944 he graduated from the Milwaukee State Teachers College, where he studied with Elsa Ulbricht, and the next year received a master's degree from the University of Wisconsin in Madison, where he taught until his death in 1963 (*Prints of Alfred Sessler*, 2). His exposure to many of his contemporaries who were making prints in Milwaukee provided him with a broad range of printmaking experience to give to students. His dedication to printmaking as an art form led him to champion teaching printmaking in Madison, and as students began to fill up classes, more were offered, and more printmaking faculty were hired. The result was that the printmaking program at the University of Wisconsin–Madison was one of the largest and most active in the country.

Sessler's own prints gravitated toward social observation with strong elements of satire. During his years at the university he continued to draw upon the slightly comic and sad in human nature, as in *Spring Again* (figure 44). However, he also developed a distinctive style of biomorphic abstraction. He was also a continual experimenter, working with such complex techniques as reductive woodblock printing, in which a single block is cut, inked, and printed, then recut, reinked in a different color, and reprinted as many as four or five times to build up a color print. *Thorny Crown* (see color plate 5), like many of the reductive prints, has a thick buildup of ink from its repeated printings.

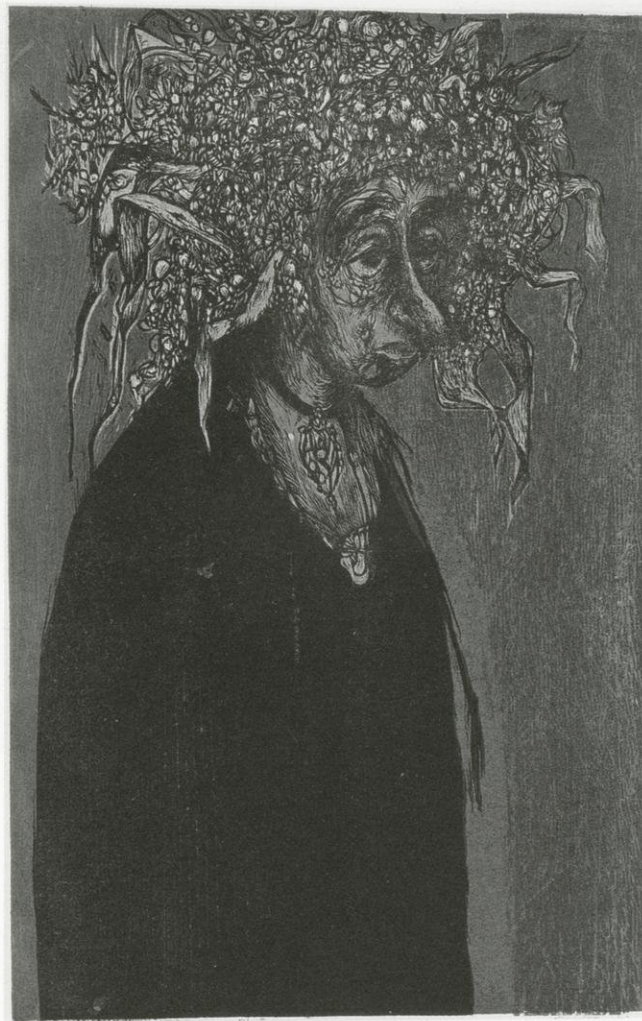


Figure 44

Alfred Sessler

American, born in Milwaukee, Wisconsin, 1909–1963

Spring Again, 1962

Color woodcut, 19 x 12 in.

Elvehjem Museum of Art, gift of Mrs. Alfred Sessler and Children, 67.9.64



Figure 45

Ruth Grotenrath

American, born in Milwaukee, Wisconsin, 1912–1988

The Pond, 1949

Color serigraph, 11 $\frac{3}{4}$ x 20 $\frac{1}{8}$ in,

Milwaukee Art Museum, purchase, M1949.2

Ruth Grotenrath, who spent most of her life in Milwaukee, studied at the Milwaukee State Teachers College with Robert von Neumann and Elsa Ulbricht. She received her bachelor's in 1933 and married Schomer Lichtner the following year. In 1935 both she and Lichtner were employed in the Treasury Relief Art Project (TRAP). They created murals in the Hart, Michigan

post office in 1941, in the Hudson, Wisconsin post office in 1943, and in the Wayzata, Minnesota post office in 1947 after the war. She won a prize for a print exhibited in New York at a show organized by the National Serigraph Society (Merrill, 1997 32–33). Her screen print, *The Pond* (figure 45), was made in 1948, at the beginning of the acceptance of the screen print as an appropriate medium for artistic expression. Although primarily a painter, Grotenrath regularly created painterly screen prints for much of her subsequent career, often recreating the effects of flat colors and mottled application of inks seen in Japanese prints.



Figure 46

Joseph Frieberg

American, born in Buffalo, New York, 1908

Untitled (abstraction), 1953

Lithograph, 16 x 10 1/8 in.

Loan of Kevin Milaeger

Joseph Frieberg had become a pharmacist in Milwaukee by the 1930s. He met local artists, including Schomer Lichtner and Santos Zingale, and attended the Layton academy, where he studied with Gerrit Sinclair in 1932, and the Milwaukee State Teachers College, where he graduated with a bachelor's degree in art in 1945 (U.S. WPA, reel 3, frame 189). He received his master's degree from the University of Wisconsin in Madison in 1951. He taught at the University of Wisconsin–Milwaukee from 1946 until 1976. Best known as a painter, his early works are often scenes of the urban environment. The untitled print from 1953 in this exhibition (figure 46) reflects his interest in nonobjective art, with a modulated field of tone punctuated by regular, vertical elements.

Burton Potterveld attended the Layton School of Art, where he studied with Gerrit Sinclair and Myron Nutting from 1927 until 1930, when he began to teach there (U.S. WPA, reel 3, frame U.S. WPA 488). From 1943 to 1954 he worked in a Milwaukee lithography plant (*Collecting the Art of Wisconsin*, 1996). After 1945 he taught at University of Wisconsin in Milwaukee. Potterveld studied entomology, and his paintings and prints often incorporated images of insects. This unusual choice of subject matter sets Potterveld's work apart from other artists of his day, but has a long precedent in the history of art. In addition to the many illustrations of insects for students of entomology, insects are often central to Japanese print compositions; Hokusai, for instance, created entire woodblock-printed books of insect and flower designs. This tradition may stand behind this print's evocation of insect alighting on a cluster of strawberries. This print (figure 47) won Milwaukee Art Institute purchase prize at its annual print exhibition in 1953 (*Milwaukee Journal*, Jan. 17, 1954).

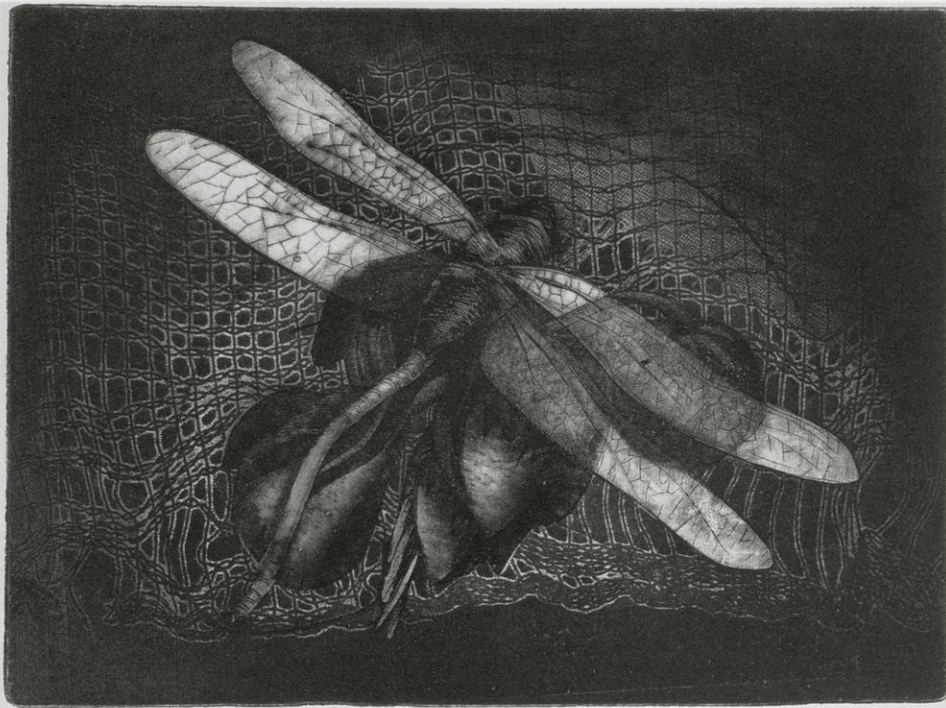


Figure 47
Burton Potterveld
 American, born in Dubuque,
 Iowa, 1908
Dragonfly, 1953
 Etching, 8 ⁷/₈ x 11 ¹⁵/₁₆ in.
 Milwaukee Art Museum,
 purchase, M1954.167



Figure 48
Don LaViere Turner
 American, born in Milwaukee, Wisconsin, 1929–1997
Apocalypse, 1956
 Etching and aquatint, 14 ¹⁵/₁₆ x 35 ¹³/₁₆ in.
 Milwaukee Art Museum, bequest of Helen L. Johann,
 M1997.156



Figure 49

Richard D. Houghton, Jr.

American, born in Oshkosh,
Wisconsin, 1923–1994

Temptation, 1951

Etching, 8 x 12 in.

Elvehjem Museum of Art, gift
of Mr. and Mrs. Gunther W.
Heller, 1985.225

Don LaViere Turner began art classes at the Layton School of Art at age sixteen. He had earned bachelor's and master's degrees from the University of Wisconsin in Madison by 1953. In 1958 he received a Master of Fine Arts degree from the Otis Art Institute in Los Angeles, where he had received a full scholarship and where he pursued innovative techniques in relief printmaking. From 1958 until 1962 he taught in the Los Angeles area at the Otis Art Institute, The Pasadena School of Fine Arts, and the University of Southern California. After working in France and Denmark with the backing of a United Nations grant, Turner returned to Wisconsin in 1965 as a self-supporting artist. In 1976 he pioneered an artist-in-residence program at the Federal Correctional Institute in Oxford, a position he held until 1997 (*Don LaViere Turner*, unpaginated 6).

The early print exhibited here, *Apocalypse* (figure 48), takes up a subject which had appeared in prints at least since Albrecht Dürer's famous 1498 woodcut illustration of the four horsemen of the apocalypse as described in the Bible by St. John. In Dürer's print the Horsemen sweep across the book-sized sheet into a fiery landscape; in Turner's much larger, and more direct composition, they appear to be bearing directly down on the viewer. Along with the horses' mottled hides and contorted riders, the effect is visionary and menacing.

Richard Houghton received his bachelor's degree from the Milwaukee State Teachers college in 1948. In 1949 he received his master's degree in art from the University of Wisconsin in Madison. He was identified as still living in Madison when he won the Medal of Honor for a painting in the 1953 Painters and Sculptors exhibition. There is little information available on him except that he lived in Arlington, Virginia at the end of his life and worked as an art director for the United States Government until 1983. However, his print *Temptation* (figure 49), shows him to be very competent etcher. The sinewy figure besieged by the fantastic and dark figures of the background may serve as an everyman, or refer to the legend of Saint Anthony, carried aloft by devils to assail his faith.

Warrington Cole Scott's higher education was interrupted by service in World War II, so he received his bachelor's and master's degrees from the University of California at Berkeley in 1942 and 1947, respectively. However, he did his first printmaking after he became part of the faculty at Long Beach Community College, where he learned to make silk screen prints in 1948, a medium he explored through 1956. He came to the University of Wisconsin in Madison in 1949. In 1956 and 1957 a Fulbright fellowship allowed him to study at

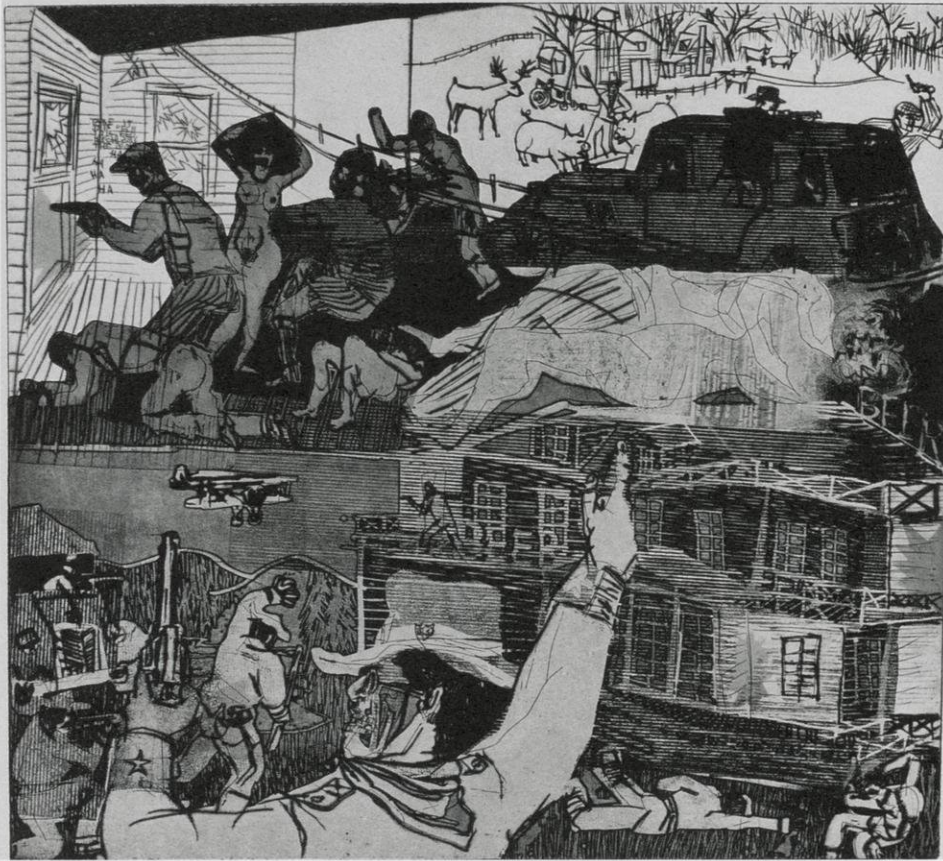


Figure 50

Warrington Colescott

American, born in Oakland, California, 1921

Dillinger: Attack and Defense at Little Bohemia, 1966

Color intaglio, 20 x 21 7/8 in.

Elvehjem Museum of Art, gift of Mark and Helen Hooper, 1981.79

the Slade School in London with etcher Anthony Gross (Cox, 4–6). His mastery of the techniques learned there became the foundation for the huge body of work that he has produced since that time. He had exercised his penchant for social satire in prints as early as 1952, but in the mid 1960s he undertook his series of prints that turned his mordant sense of humor upon popular culture. The series was based loosely on the exploits of John Dillinger, whose crimes and charisma made him a folk icon. *Attack and Defense at Little Bohemia* (figure 50) is from this series, a vision of the unsuccessful FBI raid on the northern Wisconsin resort lodge embellished with the figure of Teddy Roosevelt, an air attack, and more nudity than is usually discussed in the historical event (Cox, 8). However, history is an important underpinning to Colescott's work; like Charles Reynolds's image of Sturgeon Bay, Colescott prints are often based in the literal facts of the past. Subsequent series such as *Histories USA* and *History of Printmaking* serve the purposes of the historian in a particularly devious way; they encourage the viewer to learn more about history by making in-jokes about it. A print like *All You Wanted to Know about the Battle of Chalmette* (see color plate 6),

with its accurate descriptions of the battle lines and anecdotal portraits of the officers involved, is not only entertaining to explore, but actually informative, and if the viewer is obliged to learn more about the battle to sort out the Colescott's inventions from history's version, so much the better.

Like his subject matter, Colescott's techniques are more subtle than they appear at first glance. The exaggerated drawing of Colescott's caricatures is immediately striking, but the works reward closer inspection for the variety and subtlety of the tones of his plates and for his skill in drawing the most from them when he inks and prints them.

Dean Meeker had a peripatetic childhood, but became interested in art in high school in Billings, Montana. His early experiences and an enthusiastic teacher encouraged him to attend the Art Institute of Chicago where he earned scholarships. After a hiatus spent in the army during World War II, he received his bachelor of fine arts degree in painting in 1945 from the School of the Art Institute of Chicago and his master of fine arts degree in 1947 from Northwestern University. He



Figure 51
Dean Meeker
 American, born in Orchard,
 Colorado, 1920
Don Quixote, 1951
 Serigraph. 13 x 21 in.
 Elvehjem Museum of Art,
 University Fund purchase,
 54.1.1

taught at the University of Wisconsin in Madison from 1946 until 1992 (Dewey, xiv-xvii, 87). The silkscreen processes for which he is best known were far from being Meeker's first choice of medium. He had learned silkscreen process in literally sickening conditions, working for commercial manufacturers whose insufficient ventilation left him ill and determined to have nothing further to do with the process. However, he was prevailed upon by students to teach silkscreening and by 1949 had begun experimenting with silkscreen in his own work. Among his first prints to receive national recognition was *Don Quixote* (figure 51), which stood out from most silkscreen work at the time with its painterly line. His continuing interest in the subject was supported by a research grant awarded in 1954 which allowed him to pursue the "history, practice, and development of silkscreen process as a fine art" (Dewey, 6). Eventually, Meeker's interest in expanding the possibilities of printmaking led him to develop a process that combined silkscreen with intaglio printed from a highly textured plate, built up with polymer. *Joseph's Coat* (see color plate 7) is an example of this process which requires the artist to create a plate by building up layers of polymer paste that provide the textures of the final

print. Traditional etching presses are unable to print these plates satisfactorily because of the unusually deep relief of this plate. In collaboration with engineer John McFee, Meeker had developed a light, high-pressure press with rollers driven by an electric motor whose smaller, stiffer rollers would reliably print such high-relief plates (Dewey, 35-40).

Robert Burkert was among the students whose career was shaped by the strong printmaking program instigated by Sessler. He earned bachelor's and master's degrees from the University of Wisconsin in Madison from 1948 until 1955. After a year teaching at Denison University in Granville, Ohio, Burkert returned to Wisconsin in 1956 to accept a teaching position at the University of Wisconsin in Milwaukee, where he taught until his retirement in 1993. *Marsh Fog* (see color plate 8) is among his first screen-print treatments of the Wisconsin landscape, a subject which would eventually find its fullest treatment in his portfolio *Months of the Year*, which was completed in 1965 (Robert Burkert, unpaginated). Burkert's screen prints are well known, and the artist also experimented with combining screen-printing and lithography, as well as creating large monotypes.

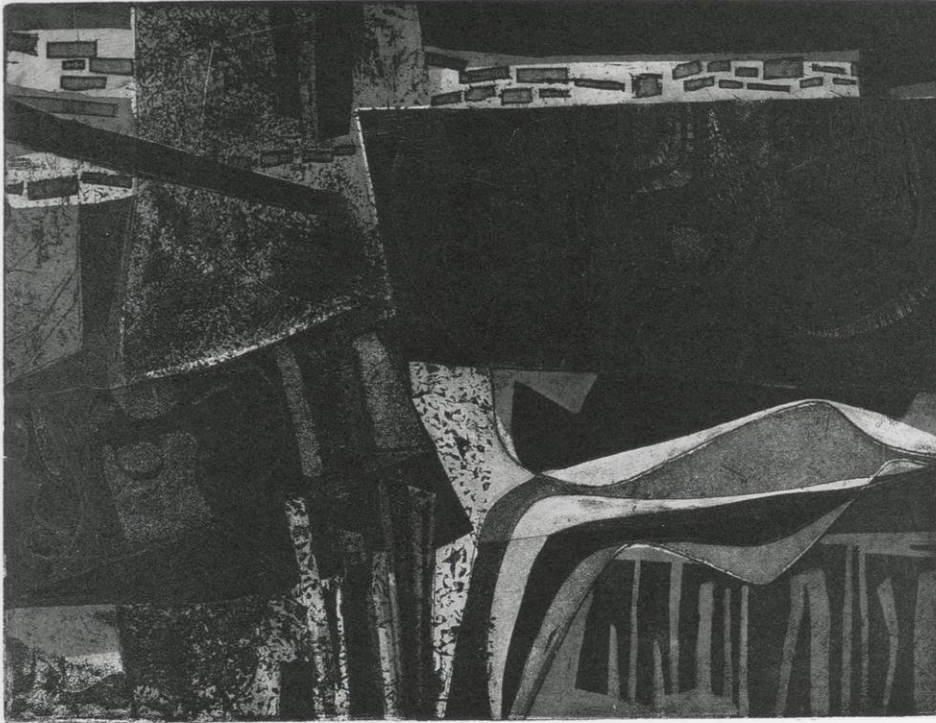


Figure 52
Danny Pierce
 American, born in Woodlake,
 California, 1920
The Black Fault, 1964
 Color intaglio, 18 x 23 1/2 in.
 Elvehjem Museum of Art, Class
 of 1966 Gift Fund purchase,
 67.4.5

Danny Pierce studied at the Schouinard Institute of Art in Los Angeles, at the Brooklyn Museum Art School, and at the University of Alaska, where he was artist-in-residence from 1959 until 1963. He started teaching at the University of Wisconsin in Milwaukee in 1966 and retired in 1984. His print *The Black Fault* (figure 52) was printed from a densely inked intaglio plate, which had been heavily bitten by acid, so that the surface of the resulting print shows deep relief. Executed in 1964, the print shows the influence of such etchers as Stanley William Hayter, whose Atelier 17 was the locus for experiments with heavily bitten plates.

Arthur Thrall received bachelor's and master's degrees from the University of Wisconsin in Milwaukee where his greatest influence was Robert von Neumann (Cole-scott, 13). Thrall taught at UW-Milwaukee, University of Illinois, Champaign-Urbana; Ohio State University,

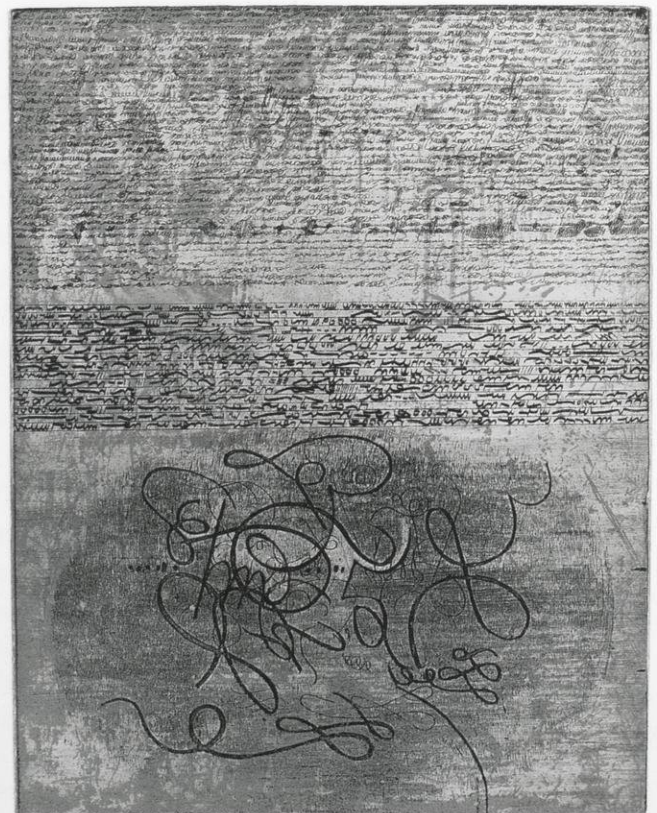


Figure 53
Arthur Thrall
 American, born in Milwaukee, Wisconsin, 1926
Document, 1963
 Color intaglio, 22 3/4 x 17 15/16 in.
 Elvehjem Museum of Art, Class of 1964 Gift Fund
 Purchase, 64.16.9



Figure 54

Ray Gloeckler

American, born in Portage, Wisconsin, 1928

The Blockers, 1964

Woodcut, 18 x 30 in.

Loan of the artist

Columbus; and UW–Madison. He was professor of art at Lawrence University in Appleton, Wisconsin from 1964 until his retirement in 1990, serving as chair of the art department there from 1981 to 1986 (*Who's Who*, 1997). His etching *Document* (figure 53) is typical of much of his printed work after 1961, when his study of the handwriting of some of our great national documents in Washington D.C. inspired him to create works celebrating the vanishing art of calligraphy (Fish, 12).

Raymond Gloeckler received his bachelor's and master's degrees at the University of Wisconsin in Madison in 1950 and 1952 and taught at Flint Michigan Community College, Eastern Michigan University in Ypsilanti, and at the University of Wisconsin in Oshkosh before returning to Madison in 1961, where he is professor emeritus. Gloeckler, who has consistently created woodcuts, has said, "For me, the woodcut medium provides the opportunity for a direct, powerful statement. . . it affords a simplicity and strength difficult to achieve in any other medium" (Watrous, 290–91). While the size

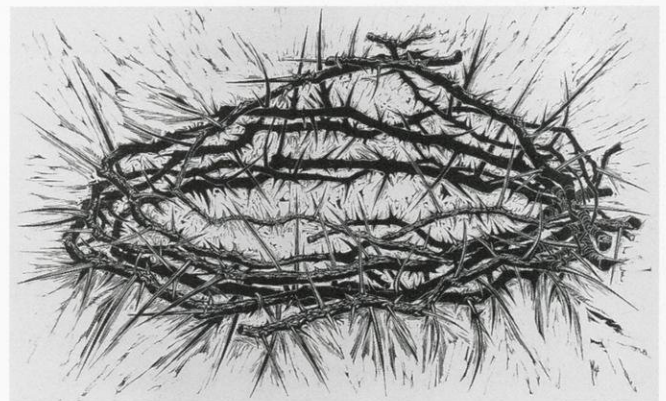


Figure 55

Ray Gloeckler

American, born in Portage, Wisconsin, 1928

Crown II, 1990

Woodcut, 22 1/4 x 36 in.

Loan of the artist

of his prints has varied from woodblock prints measured in square yards to wood engravings of a few square inches, his commitment to the direct, powerful statement imbues them all. His print *The Blockers* (figure 54) presages the crowning triumph of Vince Lombardi's career coaching the Green Bay Packers: their three-consecutive-year domination of the National Football League in 1965, 1966, and 1967. Instead of celebrating

the quarterback, the print memorializes the line that makes it possible for the quarterback to succeed, and at a time when the Green Bay Packers were known for the strength and speed of the blockers of the Green Bay sweep (Paul Horning, Fred “Fuzzy” Thurston, and Jerry Kramer). Gloeckler has also created a large number of wood engravings, meticulously crafted compositions on a smaller scale, that often poke fun at their subject by dwelling on the minute imperfections that wood engraving is admirably suited to reproducing. Gloeckler credits such teachers as Alfred Sessler and Santos Zingale for his penchant for the satiric. They were “people who had been artists during the depression, people who did essentially social commentary type painting, people who were observers of the social and political scene . . . I certainly had the impression that art had a social function. I was interested in being a social observer and commentator” (Colescott and Hove).

Like his earliest work, Gloeckler’s print *Crown II* (figure 55) derives its imagery from the Christian tradition and his interest in the writings of Thomas Merton (Colescott and Hove). The spiky form depicted here had also been executed by Gloeckler as a sculpture, and as an icon of the mocking of Christ carries the painful irony of his final injustice. However unjust, the mocking of Christ is nevertheless the first satire in Christian literature, and thus perhaps a particularly appropriate subject for Gloeckler, who has created so many satirical prints.

Marko Spalatin came with his family from Yugoslavia, first to Canada in 1961 and then to the United States in 1963. He entered the University of Wisconsin, Madison in 1964 and earned his bachelor’s and master of fine art’s degrees by 1971. Since that time he has lived near Madison, in Blue Mounds, Wisconsin, pursuing his art with extraordinary determination (Colescott, 11, also see Wilfer and Yau). His work in painting, like his prints, showed a strong interest in geometric forms in the early 1960s, usually combined with photographically derived imagery; however, by 1969, the photographic imagery disappeared, and Spalatin concentrated on color and geometric form. In the late 1960s and early 1970s his works had an insistent three-dimensionality, depicting hard-edged, complex geometric forms.

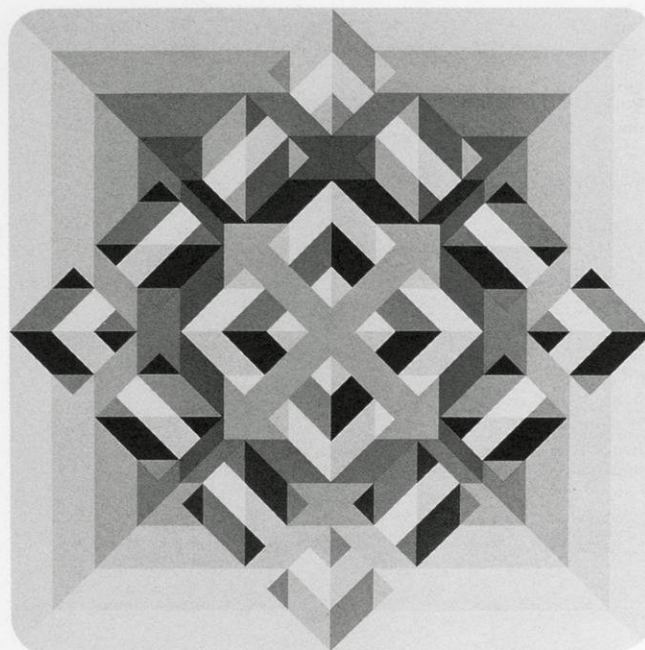


Figure 56

Marko Spalatin

American, born in Zagreb, Yugoslavia, 1945

Matrix VI, 1990

Serigraph, 29 x 25 1/8 in.

Elvehjem Museum of Art, F.J. Sensenbrenner

Endowment Fund purchase, 1993.101

However, over the next two decades Spalatin’s compositions gradually embraced more and more complex color harmonies, while they depicted less clearly three-dimensional forms. In the print in this exhibition, *Matrix VI* (figure 56), the colored chevrons can be imagined to have a three-dimensional form, but can just as easily be read as flat design and drop into the background.

Jack Damer received his bachelor’s and masters of fine art’s degrees from the Carnegie Institute of Technology (now Carnegie Mellon University) in 1960 and 1965, respectively. Immediately thereafter he left Pittsburgh to take a position at the University of Wisconsin, Madison where he continues as professor of lithography and drawing. His early work drew its imagery from mechanical objects, often borrowing images of automobile

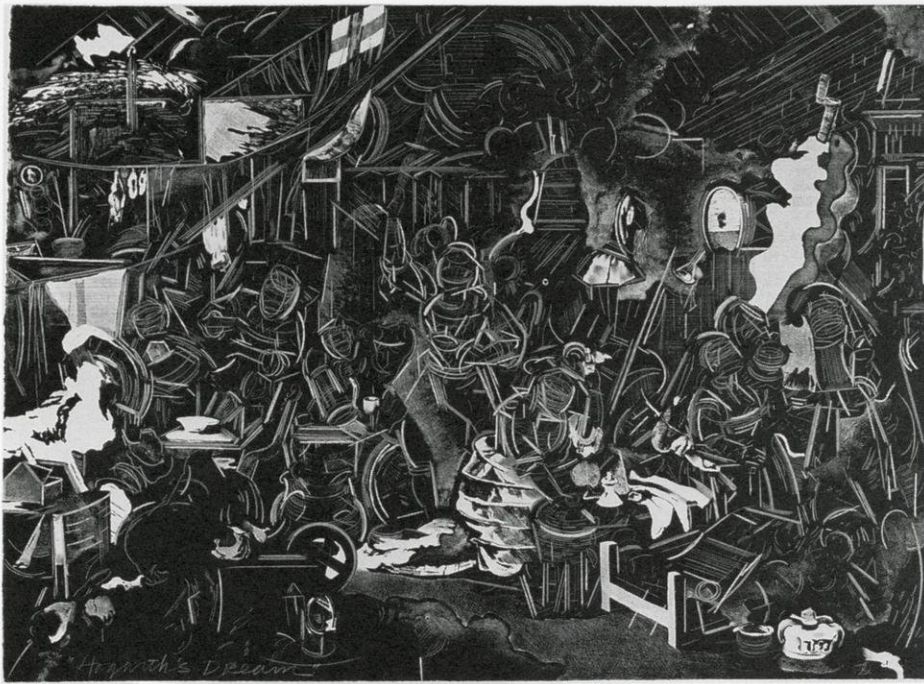


Figure 57

Jack Damer

American, born in Pittsburgh, Pennsylvania, 1938

Hogarth's Dream, 1996

Lithograph, drawing,
24 x 36 in.

Loan of the artist

motors and other mechanical objects from popular media and reassembling them into equivocal engines of uncertain purpose. As his work became more abstract in the 1970s, it sometimes suggested figural compositions with passages of texture that are unique to lithography. By the late 1970s Damer had gone beyond the surface of the print, actually cutting up the sheets he printed into long, narrow strips which he reassembled into more three-dimensional works. In the 1980s these works took on more and more volume by being woven or by being wound into layers and layers of printed strips to become large discs that could be distorted into cones or other shapes, and set with acrylic medium (Colescott and Hove). A step beyond this, *Roller* (see color plate 9) is constructed with cut-up lithographic strips, assembled into a shape that resembles a partly open window blind. Its subject, the partly obscured view, may allude to the act of lithography itself, when the printer rolls ink over the stone with two-handed roller. Another possibility is that the work refers to the transformation that printmaking has undergone in the twentieth century, from being a window, through which one looked at some distant scene, to a medium

which is itself under inspection for its qualities and possibilities. This last, more introspective interpretation may be more in line with Damer's *Hogarth's Dream* (figure 57). Here Damer based his composition on a famous print by William Hogarth, *Strolling Actresses Dressing in a Barn*. However, the figures are reduced to volumes scattered around the composition, which is how Hogarth suggested students imagine figures while drawing them in his *Analysis of Beauty*. Damer's darkened background retains much of Hogarth's outline, but little of the detail; moreover, Damer's composition is in mirror reverse to Hogarth's. The work's title implies that it might be a privileged view into Hogarth's psyche, but it raises a question about the contemporary interpretation of any eighteenth-century art, separated from it by time we only see it, as in a dream or at best through a glass, darkly.

William Weege grew up in Port Washington, Wisconsin and attended the University of Wisconsin in Milwaukee, in an engineering course of study, then transferred to University of Wisconsin, Madison, where he studied city planning and came into contact with

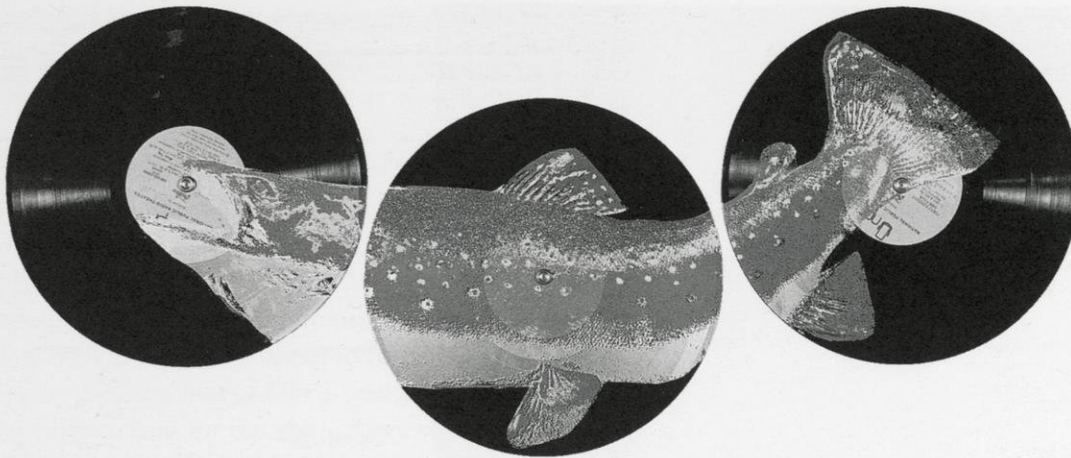


Figure 58

William Weege

American, born in Milwaukee, Wisconsin, 1935

Record Trout, 1976

Silkscreen on vinyl, 3 12 in. LPs

Elvehjem Museum of Art, gift of the artist, 1983.152

Donald Anderson, whose encouragement set him on the track to becoming an artist (Colescott and Hove). After receiving his bachelor's and master's in 1966 and 1967, Weege received a master of fine art's degree and a position in the UW–Madison art department in 1968, where he remains a professor. Weege's early work uses photography and silkscreen to participate in the social criticisms of the 1960s and 1970s. What began as protest posters eventually culminated in the portfolio *Peace is Patriotic*, a scabrous indictment of American hypocrisy (Conniff, 8). However, by the mid 1970s Weege's work had turned in the direction of collaboration and abstraction, with his establishment of the Jones Road Print Shop and Stable. At Jones Road, such artists as Alan Shields and Sam Gilliam came to work with Weege. These collaborations redefined Weege's own art, expanding the boundaries of editioning; the collaborators created runs of prints each of which was unique, and explored novel techniques, incorporating cut and sewn paper into prints, and sometimes doing without paper altogether, as in his *Record Trout* (figure 58) prints, which were originally printed directly on 78 RPM records. More and more, Weege's own work consisted

of more than an image on paper, including the paper itself as a manipulatable part of the work. He has experimented with pigments incorporated into the paper, even with the structure of paper itself. In the 1980s this interest culminated in works where layers of abstract marks are laid down, one atop another, often on a thick, irregularly shaped piece of handmade paper. *I Ain't Gona Drag My Feet No More* (see color plate 10) is one such print, with areas of deeply printed relief elements on a field of soft paper, and inclusions of smaller, cut and torn pieces of paper incompletely adhering to its surface.

Joe Wilfer graduated from the Layton School of Art in 1962 and received his bachelor's and master's degrees from the University of Wisconsin, Madison in 1970 and 1973 respectively, where he had learned the techniques of papermaking from Walter Hamady. A year after graduation he opened the Upper U.S. Paper Mill. A close friend of Weege, Wilfer often collaborated with Weege on projects. Wilfer was lured to the East Coast with an offer to become director of the Skowhegan School based in New York City. At Skowhegan, Wilfer met Chuck Close, with whom he collaborated on many elaborate printing and cast-paper projects. The relationship brought Wilfer into contact with the director of Pace Galleries, Richard Solomon. In 1984 Wilfer set up the Spring Street Workshop, to print works published by Solomon as Pace Editions where he continued to collaborate with some of America's finest artists until



Figure 59

Joseph Wilfer

American, born in Racine, Wisconsin, 1943–1995

Proclamation # 1, 1976

Hand-made paper,

15 x 13 1/2 in.

Madison Art Center, gift of Don and Nancy Eiler, 1995.31

the onset his terminal illness in 1993 (Bernstein 26–28). *Proclamation* (figure 59) incorporates a letter from Patrick J. Lucey thanking Wilfer for his assistance with the Governor's Award in the Arts in 1971.

Sylvia Solochek Walters received her bachelor's, master's, and master of fine art's degrees from the University of Wisconsin, Madison in the 1960, 1961, and 1962. From 1969 until 1984 she taught at the University of Missouri–St. Louis, and since 1984 she has chaired the Department of Art at San Francisco State University. She had worked with Colescott and Meeker in Wisconsin, but it was from Sessler that she learned the reductive technique of woodblock printing. In making a reductive block print, the artist cuts an initial image into the block, inks, and prints it on the sheets of paper of the edition, then recuts the same block, re-inks it and prints it atop the original impressions, then goes



Figure 60

Sylvia Solochek Walters

American, born in Milwaukee, Wisconsin, 1938

Summer Self-Portrait, 1977

Relief print, 26 3/8 x 24 3/8 in.

Elvehjem Museum of Art, gift of the docents in honor of James Watrous, 1993.10

through the process again as many times as necessary to create the final image. It is a demanding process, since once one state of the block has been completed, it is destroyed by the next, making corrections impossible; Sessler's students called it the suicide method. The reductive method is used in *Summer Self-Portrait* (figure 60) in combination with straight relief from smaller elements; for instance the brick texture to the house in the upper right background comes from the texture of imprinted cardboard, recycled from her time working as a book designer for the University of Wisconsin Press. She also takes special care in printing the block to ink only a specific area at a time, using stencils to keep ink off closely adjacent areas (Schiller, 52–53). The result is a print in which the bold, hard-edged areas generally associated with woodblock prints, like the very graphic landscape outside the window, coexist with areas of extraordinarily fine detail as in the face of her self-portrait.



Figure 61

Mary Alice Wimmer

American, born in Santa Monica, California, 1938

Napalm; Fragments, 1967

Color woodcut, 22 1/4 x 17 1/2 in.

Loan of the artist

Mary Alice Wimmer (nee Cramer) studied at the Layton School of Art and received a bachelor of fine art's degree from St. Mary-of-the-Woods College in Indiana, a master of science and a master of fine art's degree from the University of Wisconsin–Madison. Wimmer has taught continuously at the University of Wisconsin Center–Rock County in Janesville, Wisconsin, since 1967. She has also had part-time appointments at the University of Wisconsin Centers at Baraboo, Parkside, in Marathon County, and Marshfield. During this time she has taught a wide variety of classes, but most recently has been teaching woodblock printmaking again. Her powerful print *Napalm–Fragments* (figure 61) of 1967 expresses the antiwar sentiments of the day. It is also suggestive of Leonard Baskin's style of depicting the human form, particularly his large print of 1954, *Hydrogen Man*.

George O'Connell received his bachelor's and master's degrees in 1950 and 1951 from the University of Wisconsin, Madison. There O'Connell studied with Alfred Sessler, whom he particularly cites as the source for his lifelong interest in printmaking and, in particular lithograph. O'Connell subsequently studied at Ohio State University and the Rijksakademie van Beeldende Kunsten, in Amsterdam, The Netherlands. He taught at the University of Buffalo in Buffalo, New York, and the State University College in Buffalo between 1954 and 1961. From 1961 until 1968 he was associate professor of art at the University of Maryland in College Park, and until 1992 was professor of art at the State University of New York in Oswego, where he became professor emeritus in 1992. It was during this year that he created the series of prints in his *Marginal Way Cycle* (figure 62), five monoprints printed from linoleum block elements, depicting a rocky lakeside scene. O'Connell's prints often use repetition of monochromatic elements of figures as a motif, like the descending legs of the passing females here.

David Becker attended the Layton School of Art and received his bachelor's degree from the University of Wisconsin in Milwaukee in 1961, and his master's degree from the University of Illinois–Champaign–Urbana in 1965. From 1965 until 1985 he was professor of art at Wayne State University in Detroit, Michigan, and from 1985 to the present he has been professor of art at the University of Wisconsin–Madison. His meticulously drawn, large-scale etchings consistently depict figures pursuing unclear pastimes in desolate landscapes. The slashed canvases that appear on the building in the center of this composition, as well as the bundled statuary at the right suggest that the *Monuments* (figure 63) of the title may be the sort studied in art history classes, implying that the urinal in the heap of objects in the foreground is an allusion to a Duchamp readymade. However, one could produce uncountable interpretations of Becker's image by selecting other elements, and Becker avoids characterizing his work, preferring to let it stand on its own merits. This equivocation of intent, combined with his precision of drawing gives the works a mysterious, evocative quality.



Figure 62
George O'Connell
 American, born in Madison,
 Wisconsin, 1926
*Marginal Way Cycle: Three Passing
 Females*, 1992
 Monoprint, 24 x 36 in.
 Loan of the artist

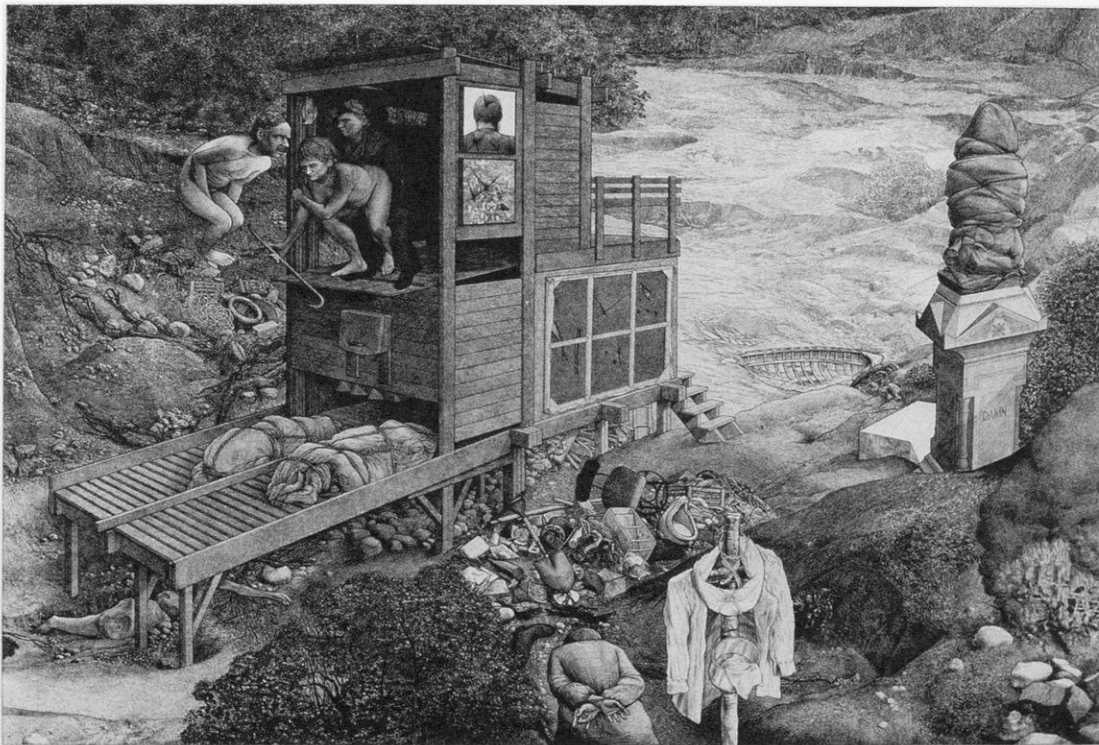


Figure 63
David Becker
 American, born in Milwaukee, Wisconsin, 1937
Monuments, 1979
 Etching, 20 ¹⁵/₁₆ x 30 ³/₄ in.
 Elvehjem Museum of Art, transfer from the Department
 of Art, University of Wisconsin–Madison, 1985.10



Figure 64

Susan Hunt-Wulkowitz

American, born in Biloxi, Mississippi, 1944

Summer Tapestry, 1988

Hand-colored etching, 9 ³/₄ x 19 ⁷/₈ in.

Loan of the artist

Born in 1947 in Niagara Falls, New York, **Andrew Balkin** moved to Madison in high school and then attended the University of Wisconsin–Madison where between 1971 and 1977 he received four degrees: a bachelor of arts, a bachelor of fine arts, a master of arts, and a master of fine arts. The following year he opened a.g.b graphics workshop in Madison. Though he has lectured at the University of Wisconsin–Madison and taught through the university’s adult education program, the focus of his activity has been his collaborative work with artists at his workshop. In addition to numerous individual editions, Balkin has published two portfolios, *AGB 1+10* and *AGB Encore*, each consisting of eleven etchings, ten by artists collaborating with Balkin and one work solely by Balkin. In an announcement for his third portfolio project, which celebrates the sesquicentennial of the state of Wisconsin, the work of printmaking is called “joyously obsessive.” It is a characterization that could be applied to Balkin’s collaborations and to his own work. *Auriga* (see color plate 11) is one of these latter works, and it serves both as an

example of Balkin’s compositional interests and his facility in printing intaglio plates. For color prints such as this, Balkin typically prints several colors from a single plate, each color applied to the plate separately, often in sequential applications to the paper to build up the image. Balkin has a penchant for compositions that radiate from the center of the image area and are comprised of planes described with a variety of regular textures.

Susan Hunt-Wulkowitz grew up in Chicago, purchasing her first press there in 1969. In 1980, she and Dennis McWilliams founded the Chicago Center for the Print, and a year later they were married. By 1989 they moved from urban Chicago to rural Wisconsin, near Janesville. She has executed etchings and lithographs in her meticulous linear style, packed with minute detail. As in *Summer Tapestry* (figure 64), the scenes are often idealized country landscapes, inhabited by a peaceful kingdom of people and animals. “My artwork has always been imaginary, as I escaped the city by creating places I’d rather be. These works became increasingly detailed to bring the fantasy closer to reality. . . . All of creation is an amazing miracle, even down to the smallest blade of grass. I’ll never tire of expressing this belief.” The works also often incorporate minute writing, names and scriptures, that, like the people and wildlife that are scattered through the prints, make them a continual source for discovery.



Figure 65

Frances Myers

American, born in Racine,
Wisconsin, 1936

Sheep's Clothing, 1996

Etching, 23 1/2 x 35 1/2 in.

Loan of the artist

Fran Myers studied at the San Francisco Art Institute and received her master of fine art's degree in 1965 from the University of Wisconsin, Madison. She was lecturer in printmaking in England in 1966 and 1967 at the College of Art and Design in Birmingham and at St. Martin's School of Art in London, and in 1979 served as Distinguished Professor of Art, in the Lucie Stern Chair at Mills College in Oakland, California. Since 1975 she has taught printmaking at the University of Wisconsin—Madison, guiding students through the intricacies of the various etching processes. Her technical skill with aquatint and photoetching are apparent in her 1981 etching *Shining Brow—Talesin* (see color plate 12), which was part of a series of etchings created from 1977 through 1981 all derived from buildings designed by Frank Lloyd Wright. The building is depicted in subtle gradations of aquatint, but the hillside beneath it is printed from a separate plate, a photoetching of ferns inked in green. This image overlaps the building in

places, an appropriate image for Wright, whose architecture often strove to integrate building and site. Myers' interest in images has broadened to encompass works created by a broad range of means, and drawing imagery from a broad variety of sources, and working in a wide range of media. Myers' most extended cycle of works centered on the text and images surrounding the life of Saint Teresa of Avila, an ecstatic visionary of the sixteenth century. These works take up the same problem faced by the poetess/saint conveying the mystical experience through mundane means, in Teresa's case words, in Myers' works of art. Her print *Sheep's Clothing* (figure 65) is executed in a more traditional medium than some of her earlier works, but it addresses similar concerns. Its text combines such colloquial expressions as the phrase "wolf in sheep's clothing" with a running description of the steps involved in slaughtering lambs that emphasizes the tension between the image of farm animals in our popular culture and the hard use to which they are put.



Figure 66

Robert Erickson

American, born in South Milwaukee, Wisconsin, 1960

New Hope # 3, 1998

Monotype, 7 x 11 $\frac{3}{4}$ in.

Loan of the artist

Robert Erickson received his bachelor of fine art's degree in 1983 from the University of Wisconsin–Oshkosh and his master of fine art's degree in 1987 from Illinois State University in Normal, Illinois. Since 1990 he has been associate professor of art at the University of Wisconsin–Stevens Point. The *New Hope* (figure 66)

series is a group of paintings and monotypes executed in muted browns and grays. Symmetrical compositions, their curved lines suggest covered or shrouded objects. He has made monotypes since his graduate student days in the 1980s and likes the process of the medium, laying out and manipulating the ink on the plate, as well as the resulting unique quality that derives from the way that the ink is pressed into the paper, rather than laying on top as is the case with paintings. The monotypes of the *New Hope* series were printed at Armstrong-Prior, Incorporated in Phoenix, Arizona.

Gaylord Schanilec received his bachelor's degree from the University of North Dakota in Grand Forks in 1977. His interest in wood engraving started shortly after that when he had access to an abandoned Vandercook press while living in the Twin Cities, where he has taught at the Center for the Book Arts since 1990. Since 1988 he has lived in Stockholm, Wisconsin where he prints books from hand-set type with illustrations like his *River Warren Falls* (figure 67). This print was made for the book *Waterfalls of the Mississippi*, written by Richard Arey, and it is inspired by Arey's description of the ancient waterfall that once stretched across the Mississippi Valley where St. Paul, Minnesota is situated today.

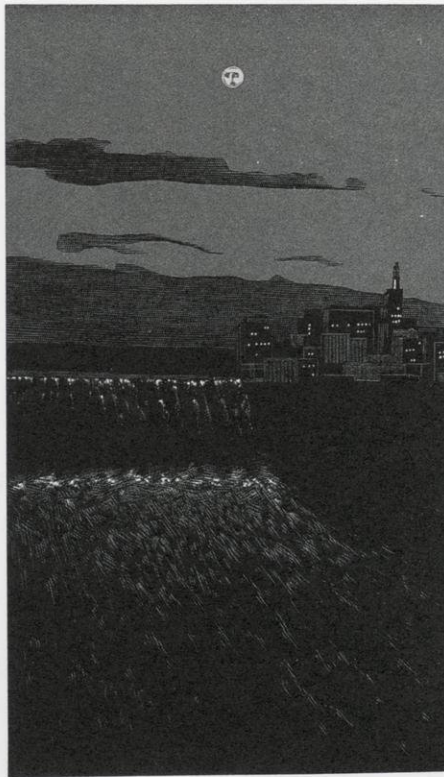


Figure 67

Gaylord Schanilec

American, born in

Minneapolis, Minnesota, 1955

River Warren Falls, 1998

Color wood engraving,

6 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in.

Loan of the artist

Paula Schuette Kraemer was born in Madison in 1946, although she grew up in Iowa. After studying at Vassar College, she returned to Wisconsin to attend the University of Wisconsin, Madison in from 1968 to 1971, where she received bachelor's and master's degrees in art in 1970 and 1971, respectively. From 1971 until 1974 she traveled in the Mediterranean. She has continually created prints since then, often drawing images from the everyday world, close to home. Her print *Sled-ding* (see color plate 13) with its riderless sled gliding across the white field of paper alludes to the pleasures of childhood, but figureless, suggests they have been left behind, parallel to the lost childhood of Orson Welles's fictional *Citizen Kane*. Kraemer's handling of the medium for this print, with lines scratched into a plate in drypoint, and bright swaths of color applied by monotype, gives the image the ragged quality of memory, as does the flexibility of the twisting sled.

John Mominee received his bachelor's degree from the University of Evansville in Evansville, Indiana in 1965 and his master of fine art's degree from Southern Illinois University in Carbondale in 1967. He returned to the University of Evansville as instructor of art in 1970. From 1971 until 1977 he taught art at Austin Peay State University in Clarksville, Tennessee. And from 1980 until 1994 he worked at University of Wisconsin-Platteville, first as artist-in-residence, then after 1982, as director of the Center for the Arts and Harry Nohr Art Gallery. Since 1994, he has devoted himself to creating art full-time, which he has found especially satisfying since it has enabled him to complete many more works of art each year. His first exposure to the monotype medium came at a time when he was searching for a way to combine the painting's potential for speed and spontaneity, with the graphic qualities and drawing of printmaking. At an exhibition of Richard Diebenkorn monotypes in Chicago in 1975 he recognized some qualities he had been searching for in the medium (Colescott 1985, 5). He works by drawing with oil pigment and oilstick on a plate. When the work has been fully developed, but before the pigment has dried out, he prints the work by putting a piece of paper on top of the plate bearing his design and passing them through a press, transferring the image permanently onto the paper. Mominee's untitled monoprint (see color plate 14) carries a suggestion of interior

space, with its area of bright focus in the center of the print and darker top borders. However, the work seems more about the play of color than any representational aim, with large, cool areas, bracketed by darker colors and balanced by accents of red and sienna.

Lisa Moline was born in Los Angeles in 1962 and received a bachelor's degree from Smith College in Northampton, Massachusetts, in 1984, then studied printmaking at the Central School of Art and Design in London for the following year. **Lane Hall**, was born in Pontiac, Michigan in 1955, attended the School of the Art Institute of Chicago in 1976, and received his bachelor's degree in English from The Colorado College, in Colorado Springs in 1978. The two met in Madison when they were both working toward master of fine art's degrees, which both received in 1991. They began creating collaborative works while at the UW-Madison, where they explored the traditional methods of printmaking as well as the potential of the computer for making art. They then received a joint appointment to teach at Teikyo Marycrest University in Davenport, Iowa, and pursued their interest in computer art. They have found themselves classified by colleagues alternately as either too high-tech, or too low-tech. At meetings dominated by conventional printmakers, like that of the Southern Graphics Council, parts of their audience doubt the practicality of using computers as an artistic tool. Conversely, at high-tech meetings like SIGGRAPH they are obliged to explain why they use ten-year-old printers and centuries-old processes, rather than the most up-to-the-minute equipment. Their print *Spirochete* (see color plate 15) from the *Woodland Gopher* series stands as an exemplary reply; it combines woodcut, the oldest printmaking process developed in China in the 1100s, with printout from a wide-carriage, dot matrix printer, a venerable technology by computer standards (Hall, 6-7). The two media are true to their sources; the large spiral element has all the marks of a woodcut, and the three smaller, knotlike elements betray their pixellated origin, but the combination creates a well-unified whole, expanding the venerable woodcut tradition, and integrating the nascent computer print into a long heritage, and resolving the potential conflict between them.

Andy Rubin was born in Detroit, Michigan in 1955 and received his bachelor of fine art's degree from the Center for Creative Studies at the School of Art and Design in Detroit in 1978. He received his master of fine art's degree in 1984, from Arizona State University in Tempe, Arizona after three years as research assistant to the master printer at the print research facility there. Concurrent with this position, from 1982 until 1985 he was a printer and assistant at Sette Publishing Company, also in Tempe. In 1985 he printed at Torzeski Studios and Publishing in El Cajon, California, and was codirector and printer at Phoenix Impressions Workshop/Gallery in Pontiac, Michigan. After serving as visiting lecturer in printmaking at the University of Southern

California, Los Angeles during 1986 and 1987, he became one of the collaborative printers at Gemini Graphics Editions Limited, also in Los Angeles. In 1988, he was hired as master printer and studio manager at the UW-Madison's Tandem Press. Rubin brought to this position a combination of broad technical skills as a printer and his long experience as a collaborative artist, which have helped make working at Tandem a rewarding and pleasant experience for many visiting artists. However, Rubin works independently as well as collaboratively, and *Vedder's Quest(ion)* (see color plate 16) demonstrates his skill as a lithographer as well as his irreverent take on art history.

Federal Art Project Prints in Wisconsin

Charlotte Partridge, head of the Federal Art Project (FAP) in Wisconsin, was responsible for managing the artists in the project and for distributing much of the art. Prints made for the project could be requested for long-term loan by federally funded institutions. The FAP organized exhibitions of prints including "how to" displays that combined photographs with examples of specific media in order to explain the procedures of printmaking. At least two of these exhibitions are recorded as being organized by Agnes Jessen, one a "Process exhibition on wood engraving" with photographs and a wood engraving by Frank Utpatel, and another with examples of lithographs by various artists and explanatory photography. (Although there is no description of what these exhibitions consisted, they were valued at about \$23.00 at a time when a framed print produced at the project was valued at \$3.00. If these exhibitions were commensurately valued, they might have consisted of seven or eight framed works and explanations.)

In 1942 when American government and industry shifted to a war footing, the project contracts and many receipts of that year record large numbers of prints being sent to various institutions in the state including the Layton School of Art, Milwaukee State Teachers College, Milwaukee Public Library, Charles A. Wustum Museum in Racine, Milwaukee Art Institute, State Teachers College in Superior, Central State Teachers College in Stevens Point, University of Wisconsin in Madison.

The records in the archive of the State Historical Society of Wisconsin help to narrow the dating of some of the works that were produced during the FAP. Part of the holdings of this archive are a group of file cards which list many of the works done by FAP artists in Wisconsin. Unfortunately, not all the works recorded in other documents in the archive have corresponding record cards, nor are the record cards always complete. However, by collating the cards and other lists, it is

possible to get a fairly complete idea of the prints created for the Federal Art Projects and to date them at least to the point at which they first appear in the records. When works were sent out on loan, they were listed on receipts which were usually dated and which listed each object by artist, title, and medium. So it is possible at least to tell the latest date by which a work must have been completed; if it appears in a receipt dated 1939, it must have been created earlier than the date of the receipt. There are a large number of prints listed here which appear in receipts in 1942. This is not because of a sudden rush of production in that year. Rather, 1942 marked the end of the Milwaukee project, institutions were solicited to request works so that all that remain can be put into collections or on display, and so tie up loose ends of the project.

Another problem with the receipts is that the media listed are sometimes cryptic. For instance sometimes a work is listed only as a "print" and unless its medium is specified on another receipt, there is no way of telling what kind of print it is. In Louis Powell's considerable output for the FAP, a number of works are listed as being "litho crayon." The author has not had the opportunity to see these works in order to determine whether they are lithographs drawn only with crayon. However, this seems unlikely; several other lithographs that have been available for examination were drawn exclusively with crayon, but are not listed in the receipts as "litho crayon" works. Consequently, it seems likely that "litho crayon" works are simply drawings made on paper with lithographic crayon, perhaps with the intention of eventual transfer onto a stone. Since it is compiled in part from the shipping lists that were made when the works were distributed, this list may preserve errors made in filling out these forms. Consequently, prints which only appear once in the lists may be mistitled, or perhaps not be prints at all since the title of an edition of prints could be expected to appear repeatedly in the lists. Particularly suspicious are

unique prints listed as having "no title," since such works may well be impressions of titled works that were not inscribed.

The following list of printmakers and their works is derived from the FAP files at the State Historical Society of Wisconsin. "First appearance" refers to the earliest record of the work in the surviving files, so this date is the latest possible date the print could have been

created. The last numbers in each line refer to reel and frame numbers of the State Historical Society of Wisconsin's seven-reel set of microfilms: "U.S. Works Progress Administration Federal Art Project (Wisconsin) Records."

Works that only appear once in the FAP files are marked with an asterisk.

Stanley Abstetar

Farmer

First appearance, June 15, 1938

Lithograph

Edition size 13

*Reel 4, frame 918

Hay Barn

First appearance, Apr. 21, 1938

Lithograph

Edition size 34

Reel 4, frame 919

Horses

First appearance, 1939

Lithograph

Edition size 17

Reel 4, frame 920

Horses Drinking

First appearance, Dec. 1938

Lithograph

Edition size 17

Reel 4, frame 923

Landscape #1

First appearance, May 1938

Lithograph

Edition size 2

Reel 4, frame 927

Otto Bielfeld

Ash Men

First appearance, Jan. 19, 1936

Linoleum cut

Reel 1, frame 41

Children and Mother

Linoleum cut

Edition size 1

*Reel 5, frame 31

Coal Heavers

First appearance, Apr. 9, 1936

Block print

Reel 1, frame 81

In the Rain

First appearance, Apr. 9, 1936

Block print

*Reel 1, frame 81

Market

First appearance, Jan. 19, 1936

Linoleum cut, 11 x 18 in.

*Reel 1, frame 41

Market Lane

First appearance, Apr. 9, 1936

Block print

*Reel 1, frame 81

Neighbors

First appearance, Apr. 9, 1936

Block print

*Reel 1, frame 81

Rainy Day

First appearance, Jan. 19, 1936

Linoleum cut, 12 x 19 in.

Reel 1, frame 41

School Girl

Linoleum cut

*Reel 5, frame 43

School Girls

Linoleum cut

Reel 1, frame 41

Street Scene

First appearance, Jan. 19, 1936

Linoleum cut

Reel 1, frame 41

Three Kids and a Dog

First appearance, Jan. 19, 1936

Linoleum cut, 12 x 18 in.

Reel 1, frame 41

Tire Pitcher

First appearance, Jan. 19, 1936

Linoleum cut, 9 x 12 in.

Reel 1, frame 41

Used Cars

First appearance, Jan. 19, 1936

Linoleum cut, 9 x 13 in.

Reel 1, frame 41

Untitled

First appearance, Oct. 5, 1942

Linoleum cut

Reel 2, frame 788

Untitled

First appearance, Oct. 5, 1942

Etching

Reel 2, frame 788

Marie Bleck

Cant Hook Man

First appearance, Apr. 5, 1937

Linoleum cut, 11 x 13 in.

Edition size 35

Reel 5, frame 75

Castle

First appearance, Jul. 1, 1937

Linoleum cut

* Reel 1, frame 462

Chippewa Indian Weaver

First appearance, Apr. 5, 1937

Linoleum cut, 11 x 13 in.

Reel 5, frame 60

Fisherman

First appearance, Jul. 1, 1937
Linoleum cut
Reel 1, frame 462

Indian

First appearance, Jul. 1, 1937
Linoleum cut
*Reel 1, frame 462

Indian Mound

First appearance, Feb. 24, 1937
Linoleum cut, 11 x 13 in.
*Reel 5, frame 62

The Muskie Fishermen

First appearance, 1937
Linoleum cut, 13 x 16 in.
Edition size 35
Reel 5, frame 81

Muskie Fishermen (2)

First appearance, Jun. 18, 1937
Linoleum cut, 11 x 13 in.
*Reel 5, frame 69

The New Log Cabin

First appearance, 1937
Linoleum cut, 13 x 16 in.
Edition size 35
Reel 5, frame 64

The New Cabin (2)

First appearance, Jul. 10, 1937
Linoleum cut, 11 x 13 in.
*Reel 5, frame 65

Old Lighthouse-Bailey's Harbor

First appearance, Apr. 28, 1937
Color linoleum cut, 11 x 13 in.
Reel 5, frame 71

The Logger

First appearance, Jul. 1, 1937
Linoleum cut
*Reel 1, frame 462

Riverman

First appearance, Jul. 1, 1937
Linoleum cut
*Reel 1, frame 462

Rivermen

First appearance, Apr. 5, 1937
Linoleum cut, 11 x 13 in.
Reel 5, frame 73

Snowshoes

First appearance, Jul. 1, 1937
Linoleum cut
*Reel 1, frame 462

Timber Cruiser

First appearance, Jul. 10, 1937
Linoleum cut, 11 x 13 in.
Reel 5, frame 79

The Timber Cruiser (2)

First appearance, Jul. 10, 1937
Linoleum cut, 11 x 13 in.
Reel 5, frame 77

The Trapper

First appearance, June 21, 1937
Linoleum cut, 11 x 13 in.
Reel 5, frame 83

White Bass Fishermen

First appearance, May 10, 1937
Linoleum cut, 11 x 13 in.
Reel 5, frame 85

Woodsmen

First appearance, Jul. 1, 1937
Linoleum cut
*Reel 1, frame 462

Paul Clemens

Dispute at Third

First appearance, Oct. 31, 1938
Lithograph, 8½ x 7 in.
Reel 5, frame 130

Teppo Davison

Ducks
First appearance, Oct. 5, 1942
Drypoint
*Reel 2, frame 786

Forrest Flower

Fishermen

First appearance, May 21, 1942
Lithograph
Reel 2, frame 458

Horses #2

First appearance, May 21, 1942
Lithograph
*Reel 2, frame 458

Arthur Goneiwich

Watermelon Kids

First appearance, Sept. 10, 1942
Linoleum cut
Reel 5, frame 429

Edward L. Jansen

8th Street Houses

First appearance, Dec. 24, 1936
Linoleum cut, 9 x 11 in.
*Reel 5, frame 512

Backyard

Linoleum cut
*Reel 5, frame 503

Cherry Street Bridge

First appearance, Dec. 17, 1936
Linoleum cut, 9 x 11 in.
*Reel 5, frame 504

Coal Hopper

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

Commerce Street

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

Commission Row

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

Fish Market

First appearance, Oct. 19, 1942
Linoleum cut
Reel 2, frame 822

Fishing Tug-Port Washington

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 12 in.
Reel 1, frame 41

Hamburger Joint

First appearance, Oct. 5, 1942
Linoleum cut, 9 x 12 in.
Reel 2, frame 788

Junk Man

Linoleum cut
*Reel 5, frame 516

Movie

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 12 in.
Reel 1, frame 41

Railroad Bridge

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 12 in.
Reel 1, frame 41

Silo and Field

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 12 in.
Reel 1, frame 41

Smithy of the Fields

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 12 in.
Reel 1, frame 41

Snake Oil

First appearance, Mar. 2, 1937
Linoleum cut, 5 x 7 in.
*Reel 5, frame 525

Vine Street Cottage

First appearance, Oct. 5, 1942
Linoleum cut
*Reel 2, frame 793

Richard Jansen

Farm Animals

First appearance, Jul. 5, 1942
Screen print
*Reel 2, frame 586

Kindergarden Mural

First appearance, Sep. 10, 1942
Screen print
Reel 2, frame 770

Kingfisher

First appearance, 1940
Screen print
Reel 5, frame 568

Agnes Jessen

Mother and Child

First appearance, Oct. 5, 1942
Lithograph
Reel 2, frame 788

Sunflowers

First appearance, Feb. 15, 1938
Woodcut, 19 x 14 in.
Reel 5, frame 613

Refugees

First appearance, Oct. 5, 1942
Woodcut
Reel 2, frame 786

Schomer Lichtner

Blossoms

First appearance, Jun. 1938
Lithograph, 10 x 13 in.
Reel 6, frame 4

Cows

First appearance, Mar. 30, 1938
Lithograph, 11³/₈ x 14³/₄ in.

Husking Corn

First appearance, before 1940
Lithograph, 8¹/₂ x 12 in.
Reel 6, frame 23

Plowing

First appearance, Apr. 15, 1938
Lithograph, 7¹/₂ x 10 in.
Reel 6, frame 26

Winter

First appearance, Mar. 15, 1938
Lithograph, 11 x 15 in.
Reel 6, frame 35

Alfonso Moreno

62nd and Lincoln St.

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

63rd South Lincoln

First appearance, Nov. 10, 1936
Linoleum cut, 9 x 11 in.
Reel 6, frame 100

Commission House

First appearance, Oct. 5, 1932
Linoleum cut
*Reel 2, frame 799

Fields

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

Trucks

First appearance, Oct. 6, 1942
Linoleum cut
*Reel 2, frame 793

Untitled

First appearance, Oct. 19, 1942
Linoleum cut
*Reel 2, frame 822

Myron Nutting

Man Chopping Wood

First appearance, Jun. 15, 1938
Lithograph, 8 x 11¹/₂ in.
Reel 6, frame 165

On the Beach

First appearance, Oct. 6, 1942
Lithograph
*Reel 2, frame 799

Two Girls

First appearance, Jun. 15, 1938
Lithograph, 8 x 12 in.
Reel 6, frame 179

Two Men

First appearance, Jun. 20, 1939
Lithograph, 6 x 8 in.
Reel 6, frame 181

Leo Ostrenga

Mother and Child

First appearance, Oct. 5, 1942
Linoleum cut
Reel 2, frame 788

Louis Powell

Boat Coming In

First appearance, Dec. 30, 1936
Linoleum cut, 9 x 12 in.
Reel 6, frame 357

Boiler House

First appearance, Jan. 19, 1936
Linoleum cut, 10¹/₂ x 13 in.
Reel 1, frame 41

Burial of a Monk

First appearance, Jan. 19, 1936
Linoleum cut, 9 x 11 in.
Reel 1, frame 41

Country

First appearance, Jan. 19, 1936
Linoleum cut, 9¹/₂ x 9¹/₂ in.
Reel 1, frame 41

Elephant Quarters

First appearance, Feb. 28, 1938
Lithograph, 7¹/₂ x 10 in.
Reel 6, frame 389

For What

First appearance, Mar. 4, 1938
Linoleum cut, 5 x 6¹/₂ in.
*Reel 6, frame 399

A Friend

First appearance, Sep. 9, 1937
Linoleum cut, 9 x 12 in.
*Reel 6, frame 400

Gentleman in Frock Coat

First appearance, Oct. 5, 1942
Linoleum cut
Reel 2, frame 788

Giraffe

First appearance, Apr. 18, 1936
Linoleum cut, 9 x 12¹/₂ in.
Reel 6, frame 404

Giraffes

First appearance, Jan. 19, 1936
Linoleum cut
Reel 1, frame 41

Hippo

First appearance, Jan. 19, 1936
Linoleum cut, 10 x 12 in.
Reel 1, frame 41

Country

First appearance, Jan. 19, 1936
Linoleum cut, 9¹/₂ x 9¹/₂ in.
Reel 1, frame 41

Juneau Park #2

First appearance, Sept. 22, 1938
Lithograph
Reel 1, frame 769

King of the North

First appearance, Oct. 19, 1938
Linoleum cut, 6³/₄ x 10 in.
Reel 6, frame 426

Mike, Cat Head

First appearance, May 20, 1938
Lithograph, 7³/₄ x 10¹/₂ in.
Reel 6, frame 435

Mountain Goat

First appearance, Oct. 6, 1942
Lithograph
Reel 2, frame 799

Near Jones Island

First appearance, May 27, 1937
Lithograph, 14 x 18 in.
Reel 6, frame 411

Net Inspection

First appearance, Aug. 5, 1942
Wood engraving
*Reel 2, frame 624

Northwestern Depot

First appearance, May 12, 1936
Lithograph, 14 x 17³/₄ in.
Reel 6, frame 449

Outskirts

First appearance, Feb. 24, 1937
Lithograph, 12¹/₂ x 18 in.
Reel 6, frame 456

Polar Bear

First appearance, Mar. 1, 1938
Linoleum cut, 5 x 7¹/₂ in.
Reel 6, frame 458

Sitting Up

First appearance, Nov. 3, 1938
Linoleum cut, 5³/₄ x 10 in.
Reel 2, frame 788

Storks

First appearance, Jan. 12, 1937
Linoleum cut, 9 x 12 in.
Reel 6, frame 472

Sunny Day on the Farm

First appearance, Oct. 19, 1942
Linoleum cut
*Reel 2, frame 817

Woman in the Park

First appearance, Oct. 5, 1942
Lithograph
Reel 2, frame 788

Charles Clark Reynolds

City Hall, Milwaukee

First appearance, Mar. 1941
Etching, 5 x 4¹/₂ in.
*Reel 6, frame 595

Demolition of Old Court House

First appearance, Mar. 1941
Drypoint, 4⁵/₈ x 5 in.
*Reel 6, frame 596

Gunny Sack Row

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

Lion of Old Court House

First appearance, Mar. 1941
Etching, 5¹/₂ x 5³/₄ in.
*Reel 6, frame 600

Mallards

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

Milwaukee Courthouse

First appearance, May 1941
Etching, 12 x 20 in.
Reel 6, frame 599

Old Sturgeon Bay

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

On Fish Trap

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

On Water Street

First appearance, Mar. 1941
Etching, 5⁵/₈ x 4³/₈ in.
*Reel 6, frame 602

Red Heads

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

Settling Mallards

First appearance, Mar. 1941
Drypoint, 10¹/₄ x 11³/₄ in.
*Reel 6, frame 604

Slough Pumps

First appearance, n.d.
Drypoint, 6⁷/₈ x 5³/₄ in.
*Reel 6, frame 606

Three Geese

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

Untitled

First appearance, Oct. 5, 1942
Etching
Reel 2, frame 785

Robert Schellin

Workers

First appearance, May 8, 1937
Lithograph, 20 x 24 in. (matted)
Reel 6, frame 670

Arlo Schmitz

Foundry Workers

First appearance, Apr. 20, 1938
Lithograph, 7 x 9 in.
Reel 6, frame 676

Fisherman

First appearance, Nov. 1938
Lithograph, 9 x 12 in.
Reel 6, frame 685

Grass Fire #1

First appearance, Oct. 6, 1938
Lithograph, 7 x 9 in.
Reel 6, frame 678

Grass Fire #2

First appearance, Jan. 30, 1942
Lithograph
Reel 2, frame 381

Horses

First appearance, Aug. 30, 1938
Lithograph, 9 x 11 in.
Reel 6, frame 681

In the Barn

First appearance, Sep. 27, 1938
Lithograph, 8³/₄ x 10³/₄ in.
Reel 6, frame 683

Indian

First appearance, Jul. 24, 1938
Lithograph, 8 x 12¹/₂ in.
Reel 6, frame 682

Minnow Fisherman

First appearance, Jun. 29, 1938
Lithograph, 8¹/₂ x 11 in.
Reel 6, frame 686

Ox Cart

First appearance, 1938
Lithograph, 6¹/₂ x 7³/₄ in.
Reel 6, frame 688

River Scene

First appearance, Oct. 19, 1942
Lithograph
*Reel 2, frame 817

Wild Horse

First appearance, Sept. 10, 1942
Lithograph
*Reel 2, frame 770

Untitled

First appearance, Oct. 6, 1942
Lithograph
*Reel 2, frame 792

Theodore Schmitz

Snow Shovellers

First appearance, Oct. 6, 1942
Linoleum cut
Reel 2, frame 798

Untitled

First appearance, Oct. 19, 1942
Linoleum cut
*Reel 2, frame 818

Alfred Sessler

Circus Hands—Night Construction

First appearance, Aug. 5, 1942
Lithograph, 5³/₄ x 9³/₄ in.
Reel 2, frame 623

Pageant Prelude

First appearance, Jan. 4, 1938
Lithograph, 5³/₄ x 8¹/₂ in.
Reel 6, frame 779

Rock Drill

First appearance, May 2, 1938
Lithograph, 6 x 12 in.
Reel 6, frame 781

Men

First appearance, Mar. 11, 1938
Lithograph, 8 x 11 in.
Reel 6, frame 772

Workers

First appearance, Apr. 15, 1938
Lithograph, 8 x 12 in.
Reel 6, frame 791

Frederick Sidall (Sedall?)

Lumbering

First appearance, n.d.
Linoleum cut, 12 x 15 in.
*Reel 6, frame 671

Untitled

First appearance, Oct. 19, 1942

Linoleum cut

*Reel 2, frame 818

Charles Thwaites

Foundry Workers

First appearance, May 15, 1939

Lithograph, 6 1/2 x 9 in.

Edition size 20

Reel 6, frame 881

Hickory Bud

First appearance, Jun. 11, 1938

Lithograph, 6 1/2 x 8 1/2 in.

Reel 6, frame 899

Pitcher Plant

First appearance, Apr. 21, 1938

Lithograph, 5 1/2 x 12 in.

Edition size 30

Reel 6, frame 922

Skunk Cabbage #1

First appearance, May 15, 1938

Lithograph, 5 x 7 1/4 in.

Reel 6, frame 954

Skunk Cabbage #2

First appearance, Jun. 14, 1938

5 x 7 1/4 in.

*Reel 6, frame 955

Frank Utpatel

Book Plates for the Donald W. Lean

Book Collection at West Milwaukee

High School

First appearance, June 8, 1939

Wood engraving, 3 x 5 in.

Edition of 70

Reel 1, frame 875

The Barn

First appearance, May 1940

Wood engraving, 6 3/8 x 8 3/4 in.

Reel 6, frame 1000

Farmer's Holiday

First appearance, Dec. 15, 1938

Wood engraving, 9 3/4 x 11 3/4 in.

Reel 6, frame 994

Mail Plane

First appearance, Oct. 25, 1938

Wood engraving, 8 1/2 x 11 1/2 in.

Reel 6, frame 995

The Old Must Die

First appearance, Dec. 1939

Wood engraving

Reel 6, frame 988

Potato Diggers

First appearance, May 21, 1942

Wood engraving

Reel 2, frame 458

Rural Scene or Woman with Cat

First appearance, Oct. 5, 1942

Wood engraving

Reel 2, frame 785

Tall Tales Out of a Jug

First appearance, Oct. 5, 1942

Wood engraving

Reel 2, frame 787

Winter Sports

First appearance, Jan. 31, 1939

Wood engraving, 10 x 12 in.

*Reel 6, frame 997

Wisconsin Hills

First appearance, Oct. 3, 1938

Wood engraving, 8 1/2 x 11 1/2 in.

Reel 6, frame 998

Untitled

First appearance, Oct. 5, 1942

Wood engraving

Reel 2, frame 787

Henry Waldeck

Cleaning Up

First appearance, Oct. 5, 1942

Linoleum cut, 10 x 12 in.

Reel 2, frame 788

Elevators

First appearance, Feb. 7, 1938

Linoleum cut, 9 x 11 in.

Reel 7, frame 17

Excavating at 3rd Street

First appearance, Feb. 15, 1937

Linoleum cut, 9 x 11 in.

*Reel 7, frame 20

Kilbourn and Market St.

First appearance, Oct. 19, 1942

Linoleum cut

*Reel 2, frame 822

Santos Zingale

Junk Man

First appearance, Apr. 27, 1939

Lithograph, 11 1/2 x 15 in.

Reel 1, frame 843

Scrub Women

First appearance, Dec. 1, 1937

Lithograph, 8 1/2 x 9 1/2 in.

Reel 7, frame 79

Printmakers with Prints in the *Wisconsin Artists Calendar 1937 and 1938*

The overall size of the calendars is $10\frac{5}{8} \times 7\frac{1}{8}$ inches for the 1937 calendar and $8\frac{1}{2} \times 11$ inches for the 1938 calendar, the individual sizes of the prints' images is given below, since some of the prints were also editioned without the rest of the calendar page.

Willi Anders

Little Tulip, 1937, wood engraving,
 $5\frac{13}{16} \times 6$ in.

River Scene, 1938, wood engraving,
 $4\frac{1}{2} \times 7$ in.

Gerhard Bakker

Hallet Peak, Colo., 1937, wood engraving, 17, 6×5 in.

Road to Cripple Creek, 1937, wood engraving, 4×6 in.

Ploughing, 1938, wood engraving,
 $6\frac{1}{2} \times 7\frac{3}{4}$ in.

Underground, 1938, wood engraving, $6 \times 6\frac{1}{2}$ in.

George Barford

Early Mass, 1937, wood engraving,
 $6\frac{1}{8} \times 5\frac{1}{8}$ in.

Kenrick Bell

Rug Sale, 1937, linoleum cut,
 6×5 in.

Mitzi Bleck

Oshkosh, Fox River, 1937, linoleum cut, 4×5 in.

Heimat, 1938, wood engraving,
 6×5 in.

Gordon Borchardt

Glasco Church, 1937, linoleum cut,
 4×5 in.

Apartments, 1938, linoleum cut,
 6×8 in.

Marie Borchardt

Factories, 1937, linoleum cut,
 4×5 in.

Gas Tank, 1938, linoleum cut,
 $5\frac{15}{16} \times 7\frac{15}{16}$ in.

Doris E. Cox

In the Village, 1937, linoleum cut,
 4×5 in.

Coal Carts, Kingston, Ohio, 1938,
linoleum cut, 5×7 in.

Hulda Rotier Fischer

Sisters, 1937, linoleum cut, 4×5 in.

Winter Sports, 1938, linoleum cut,
 4×5 in.

Dewey Foss

Farmer's Mill, 1937, linoleum cut,
 4×5 in.

Garber's Coulee, 1937, linoleum cut,
 4×5 in.

Fall Trees, 1938, linoleum cut,
 4×5 in.

Joseph Frieibert

Hillside, 1938, linoleum cut,
 $3\frac{15}{16} \times 5\frac{1}{4}$ in.

Sleep, 1938, linoleum cut,
 $6 \times 5\frac{5}{8}$ in.

Samuel Gansheroff

Mill Creek, 1938, linoleum cut,
 $5\frac{3}{4} \times 7\frac{5}{8}$ in.

Clarence G. Hackett

Blind Jake, 1937, wood engraving,
 6×5 in.

W.P.A. Workers, 1938, wood engraving, 5×7 in.

Stella Harlos

Untitled, 1937, wood engraving,
 4×5 in.

Untitled, 1937, wood engraving,
 4×5 in.

Highway, 1938, linoleum cut,
 5×7 in.

Bernice Hicks

On Lake Michigan, 1938, wood engraving, 5×7 in.

Agnes Jessen

Fourth Street, 1937, wood engraving, 4×5 in.

Carnival, 1938, linoleum cut,
 4×5 in.

Helen Johann

Concert, 1937, linoleum cut,
 4×5 in.

Fishing Boats, 1937, wood engraving, 4×5 in.

Cafe, 1938, linoleum cut, 5×8 in.

In the Train, 1938, wood engraving,
 6×5 in.

Mending Nets, 1938, wood engraving, 5×5 in.

Robert M. Johnson

Up Kilbourn Avenue, 1937, linoleum cut, 6 ¹/₈ x 5 in.

Roderick Johnson

Ginseng Farm, 1938, wood engraving, 5 x 6 in.

Gertrude Kundman

Cats, 1937, linoleum cut, 6 x 5 in.

Lowell M. Lee

Coal Street, 1937, wood engraving, 4 x 5 in.

Milwaukee Harbor, 1937, wood engraving, 6 ¹/₈ x 5 ¹/₈ in.

Dawn, 1938, wood engraving, 5 x 7 in.

Grand Marais Harbor, 1938, wood engraving, 4 ¹⁵/₁₆ x 6 ⁵/₁₆ in.

Squall, 1938, wood engraving, 6 ¹/₈ x 8 in.

Ila May Lee

Marlow's Bath, 1937, linoleum cut, 6 x 5 in.

Spring, 1938, linoleum cut, 6 x 7 in.

Schomer Lichtner

Untitled, 1937, linoleum cut, 3 ¹¹/₁₆ x 5 in.

Untitled, 1937, linoleum cut, 4 x 5 in.

Farmer, 1938, linoleum cut, 6 x 4 ¹/₂ in.

Meditation, 1938, linoleum cut, 6 x 8 in.

Rest, 1938, linoleum cut, 5 ⁵/₈ x 5 ¹/₂ in.

Clarice George Logan

The Rabbit, 1937, wood engraving, 4 x 5 in.

Sunday Afternoon, 1937, linoleum cut, 4 x 5 in.

Riverside Park, 1938, wood engraving, 5 x 6 ¹/₈ in.

Swimmers, 1938, linoleum cut, 5 x 6 in.

Frederick Logan

Alleyway, 1937, linoleum cut, 4 x 5 in.

Sinclairville, 1937, linoleum cut, 4 x 5 in.

North Shore Right of Way, 1938, linoleum cut, 4 ¹⁵/₁₆ x 5 ⁷/₈ in.

Elizabeth McCain

Playing Ball, 1938, linoleum cut, 5 x 7 in.

M. McCain

The Sower, 1937, linoleum cut, 4 x 5 in.

Donna Miller

Apple Sale, 1937, linoleum cut, 5 ¹⁵/₁₆ x 5 in.

Holy Hill, 1938, wood engraving, 6 x 5 in.

Night Blooming Cereus, 1938, wood engraving, 5 x 4 in.

Robert von Neumann

Angelika's Pets, 1937, wood engraving, 6 x 5 in.

Circus Siesta, 1937, wood engraving, 6 x 4 ¹⁵/₁₆ in.

Chamber Music, 1938, wood engraving, 5 ¹/₂ x 7 in.

Reeling the Nets, 1938, wood engraving, 5 ¹/₂ x 7 in.

Winifred Phillips

Covelly, England, 1937, linoleum cut, 6 x 5 in.

Algoma's Harbor, 1938, linoleum cut, 6 ³/₈ x 5 in.

Burton Potterveld

McKinley Shacks, 1937, linoleum cut, 4 x 5 in.

Park Deer, 1938, linoleum cut, 6 x 8 in.

Catherine Rice

Across the Lagoon, 1937, wood engraving, 6 x 5 in.

Pueblo Indian, 1938, wood engraving, 5 ¹⁵/₁₆ x 5 in.

Betsy Ritz

Fourth St. Church, 1937, linoleum cut, 6 x 5 in.

Trees, 1938, wood engraving, 6 x 5 in.

Tom Rost

Packing Fish, 1937, linoleum cut, 5 x 4 in.

Alfred Sessler

At Work, 1937, wood engraving, 4 x 6 in.

Old Lumber, 1938, linoleum cut, 5 ¹/₄ x 4 ³/₄ in.

Aaron Shansky

Shacks, 1938, wood engraving, 4 ¹/₂ x 5 in.

Gerrit Sinclair

Figure, 1937, linoleum cut, 6 x 5 in.

Jones Island, 1937, wood engraving, 6 ¹/₈ x 6 in.

Macon Street, 1938, linoleum cut, 5 x 6 in.

North Ave. Market, 1938, linoleum cut, 5 x 6 in.

Helmut Summ

In the Harbor, 1937, wood engraving, 4 x 5 ¹/₈ in.

Coastal Shadows, 1938, wood engraving, 6 x 5 in.

Alexander Tillotson

Hotel Lobby, 1937, linoleum cut, 6 x 5 in.

Quiet Stable, 1937, wood engraving, 4 x 5 in.

Landscape, 1938, wood engraving, 5 x 6 ¹/₈ in.

Howard Thomas

Monday In Wick Haven, 1937,
linoleum cut, 6 x 5 in.
Navoo Hollow, 1938, wood engrav-
ing, 6 x 7 1/2 in.
Brahma vs. Leghorn, 1938, wood
engraving, 6 x 7 1/2 in.

Elsa Ulbricht

Country Church, 1937, linoleum
cut, 7 x 5 in.
Riding Academy, 1937, wood
engraving, 4 x 5 in.
Down by the Tracks, 1938, wood
engraving, 5 x 7 in.

Barbara Warren

Colored Girl, 1938, wood engrav-
ing, 6 x 5 in.

Donald L. Weismann

Along the Sheboygan River, 1937,
wood engraving, 4 x 5 in.
Morning, Mattana, Ontario, 1937,
wood engraving, 4 x 5 in.
Back of Tenth St.—Sheboygan, 1938,
wood engraving, 6 x 8 in.

Harold Wescott

Cover image, 1937, 8 1/2 x 11 in.
Pigs, 1937, wood engraving,
6 1/8 x 5 1/8 in.
Flood Waters, 1938, wood engrav-
ing, 6 1/4 x 5 in.
Lake Shore, 1938, linoleum cut,
4 x 7 in.
Stabled, 1938, linoleum cut,
6 x 4 15/16 in.

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Index

- Abstetar, Stanley, figure 20,
pp. 23–24.
- Bakker, Gerhard, figure 11, p. 18.
- Balkin, Andrew G., color plate 11,
pp. 43, 70
- Bartlett, Elwood Warren, figure 29,
p. 29.
- Becker, David, figure 63,
pp. 68–69.
- Becker, Otto, color plate 2, pp. 10,
34.
- Bleck, Marie, figure 18, p. 22.
- Bohrod, Aaron, figure 43, p. 54.
- Burkert, Robert, color plate 8,
pp. 40, 61.
- Colescott, Warrington, figure 50,
color plate 6, pp. 38, 59–60.
- Couch, Helen C., cover, figure 25,
p. 27.
- Curry, John Steuart, figure 41,
p. 53.
- Damer, Jack, figure 57, color plate
9, pp. 41, 64–65.
- Dietrich, Tom, figure 23,
pp. 25–26.
- Enders, Frank, figure 4, pp. 12–13.
- Erickson, Robert, figure 66, p. 72.
- Fischer, Hulda Rotier, figure 36,
p. 49.
- Friebert, Joseph, figure 46, p. 57.
- Geerlings, Gerald, figure 8, p. 16.
- Gloeckler, Ray, figure 54, figure
55, pp. 63–64.
- Grotenrath, Ruth, figure 45, p. 56.
- Hall, Lane, color plate 15, pp. 47,
73.
- Hammersmith, Paul, figure 5,
figure 6, pp. 13–15.
- Hodgell, Robert, figure 42,
pp. 53–54.
- Holty, Carl, figure 35, pp. 32, 49.
- Houghton, Richard D., Jr., figure
49, p. 59.
- Hunt-Wulkowitz, Susan, figure 64,
p. 70.
- Kotilainen, Hannes, figure 22,
p. 25.
- Kraemer, Paula Schuette, color
plate 13, pp. 45, 73.
- Kurz, Louis, figure 2, color plate 3,
pp. 10–12, 35.
- La More, Chet, figure 26,
pp. 27–28.
- Lee, Lowell Merritt, figure 14,
p. 20.
- Lichtner, Schomer, figure 27, p. 28.
- Logan, Clarice George, figure 32,
p. 31.
- Meeker, Dean, figure 51, color
plate 7, pp. 39, 60–61.
- Merrill, Katherine, figure 7, p. 15.
- Miller, Donna P., figure 39, p. 51.
- Moline, Lisa, color plate 15, pp. 47,
73.
- Mominee, John, color plate 14,
pp. 46, 73.
- Mueller, Albert, figure 1, p. 10.
- Myers, Frances, figure 65, color
plate 12, pp. 44, 71.
- Neumann, Robert von, figure 16,
figure 37, figure 38, pp. 21,
50–51.
- Nutting, Myron Chester, figure 30,
p. 30.
- O'Connell, George, figure 62,
pp. 68–69.
- Pescheret, Leon, figure 40, p. 52.
- Pierce, Danny, figure 52, p. 62.
- Potterveld, Burton, figure 47,
pp. 57–58.
- Raab, George, color plate 4,
pp. 16–17, 36.
- Reynolds, Charles Clark, figure 24,
p. 26.
- Rost, Tom, figure 17, pp. 21–22.
- Rubin, Andrew, color plate 16,
pp. 48, 74.
- Schanalec, Gaylord, figure 67, p. 72.
- Schellin, Robert, figure 13, p. 19.
- Schmitz, Arlo, figure 21, pp. 23–24.
- Sessler, Alfred, figure 44, color plate
5, pp. 37, 55.
- Sinclair, Gerrit V., figure 34,
pp. 31–32
- Smith, Paul, figure 12, p. 19.
- Spalatin, Marko, figure 56, p. 64.
- Summ, Helmut, figure 33, p. 31.
- Thrall, Arthur, figure 53,, pp
62–63.
- Thwaites, Charles, figure 19, p. 23.
- Turner, Don LaViere, figure 48,
pp. 58–59.
- Ulbricht, Elsa, figure 9, figure 10,
pp. 17–18.
- Utpatel, Frank, figure 28,
pp. 28–29.
- Walters, Sylvia Solocheck, figure 60,
p. 67.
- Weege, William, figure 58, color
plate 10, pp. 42, 65–66.
- Wilfer, Joseph, figure 59, pp. 66–67.
- Wimmer, Mary Alice, figure 61, p.
68.
- Wisconsin Printmakers Society,
figure 15, pp. 20–21.
- Zastrow, Oscar von, figure 3, p. 12.
- Zingale, Santos, figure 31,
pp. 30–31.

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