American color woodcuts : bounty from the block, 1890s-1990s.

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AMERICAN COLOR WOODCUTS

BOUNTY FROM THE BLOCK, 1890s–1990s

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BOUNTY FROM THE BLOCK, 1890s–1990s

A Century of Color Woodcuts
by James Watrous

Catalogue Entries
by Andrew Stevens

Elvehjem Museum of Art
University of Wisconsin–Madison
1993

Catalogue of the exhibition
American Color Woodcuts:
Bounty from the Block, 1890s–1990s
at the Elvehjem Museum of Art, University
of Wisconsin–Madison
January 30–April 4, 1993
James Watrous and Andrew Stevens, cocurators

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Peter and Toy Bird, [also titled *Peter*, *Peter on Chair*,
and *Yearling*], 1940, color woodcut, 11 1/8 x 9 inches
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the UW-Madison Department of Art History James Watrous Fund.

Foreword

When the Elvehjem Museum opened its doors in 1970, it was largely thanks to the tireless efforts of James Watrous, professor emeritus of art history at the University of Wisconsin–Madison, to bring the museum into being from the disparate collections around the university. Thus it is a special privilege for the Elvehjem once again to take advantage of the knowledge and experience of Professor Watrous in presenting this exhibition and catalogue of American color woodcuts.

One of Professor Watrous's many interests as an art historian has always been American prints. Particularly well known is his book *A Century of American Printmaking, 1880–1980*, published in 1984 by the University of Wisconsin Press, which is used as a basic introductory text to the medium in universities around the country. During the flurry of critical interest that surrounded color woodcut prints in the 1980s, Professor Watrous observed that there was little acknowledgment of the long, uninterrupted development of the medium as practiced by American artists which has continued throughout this century. Watrous first took the opportunity to rectify this situation in a lecture in 1987 that traced the history of the color woodcut in America. This lecture eventually grew into the essay which we are pleased to present in this catalogue and into the exhibition which this catalogue documents.

Several people contributed significantly to this project over its years of preparation. First, we must acknowledge the extraordinary dedication of James Watrous, for making the proposal, helping prepare the checklist, and writing the historical essay. This exhibition and the catalogue have been much enriched by his lifetime of interest and research in the field of American printmaking. Working closely in selecting prints for the exhibition with Professor Watrous has been Andrew Stevens, Elvehjem assistant curator of prints, drawings, and photographs. Stevens also researched and wrote the entries on the individual prints included in the show and catalogue.

We owe a special debt of gratitude to the National Endowment for the Arts, the Wisconsin Arts Board, and the Brittingham Fund, Inc., for generous support for the exhibition and catalogue. We are also grateful for the Department of Art History James Watrous Fund for permitting purchases of prints for this exhibition and the permanent collection.

The museum staff diligently attended the many aspects of this project. Corinne Magnoni, assistant director for administration, and Lori DeMeuse, account specialist, were both assiduous in attending to practical and financial matters. Registrar Lucille Stiger efficiently arranged for loans and photography, while Patricia Powell edited the texts and coordinated the photographs for the catalogue. We also rely on the important contributions of University Publications art director Earl Madden, editor Linda Kietzer, and printing manager Barb Nice.

The lenders to the exhibition also deserve our appreciation for allowing these works of art to be seen by a larger public.

Russell Panczenko
Director
September 1992

A CENTURY OF COLOR WOODCUTS

Color is a resplendent feature of recent American printmaking. It lends a lushness to prints in all media, including woodcuts, prints from wood with dazzling chromatics that are being created by talented Americans such as Helen Frankenthaler, Carol Summers, Karen Kunc, Richard Bosman, and others.

This was not always so. Most Americans who first became involved with the fine art of printmaking in the 1880s, and during a half century thereafter, were uninterested in color; they favored black-and-white etchings and lithographs to emulate the monochromatic prints of Charles-Émile Jacque, Maxime Lalanne, and other French artists, and the works of the leading printmakers of England, such as Seymour Haden and James A.M. Whistler. Furthermore, the Americans had scant interest in the color prints of more venturesome Europeans such as the innovative color lithographs of Toulouse-Lautrec, Bonnard, and Vuillard, or the color prints from wood by the Norwegian Edvard Munch, and the German expressionists.

The Influence of Japanese Woodcuts

There were exceptions, however, in the prints of a very few Americans who were creating color woodcuts in the manner of the East rather than the West. Their art was influenced by Japanese prints and *Japonisme*[1] — a craze for oriental art and decoration that swept across Europe and the United States at the end of the nineteenth and beginning of the twentieth centuries. Indeed, their infatuation with Japanese prints was so compelling that some of them made one or more visits to Japan, intent upon learning more about the woodcut art at its source. Arthur Wesley Dow (1857–1922), Helen Hyde (1868–1919), Bertha Lum (1879–1954), Charles Hovey Pepper (1864–1950), and Edna Boies Hopkins (1872–1937) were eager to understand the techniques of *Ukiyo-e*[2] wood block prints. And while there, they had their designs redrawn, cut, and printed by Japanese artisans familiar with the processes.

All of those artists had learned the conventions of western art at American academies, and later — with the exception of Lum — had spent the usual journeyman-years of painting in Europe. Subsequently and independently, each developed an admiration for Japanese prints through various encounters with *Japonisme*, here and abroad. The appreciation of the *Ukiyo-e* woodcuts, along with their personal inclinations expressed in the form and content of their compositions, led them to create color prints influenced by, but without slavish imitation of, the Japanese.

Arthur Dow was fascinated by the abstract ordering of line, shape, and color that underlay the topical imagery of the Japanese woodcuts. Upon his discovery of Hokusai prints in 1890, he wrote:

> It is now plain to me that Whistler and Pennell, whom I admire as great originals, are only copying the Japanese, though adding their own genius. One evening with Hokusai gave me more light on composition and decorative effect than years of study of pictures.[3]

His enthrallment with other aspects of Japanese prints flourished under the tutelage of Ernest Fenollosa, curator of oriental art at the Museum of Fine Arts in Boston, who became his mentor and friend.[4] The small color woodcuts that Dow created were suited expressly to the evolvement of his theories of composition, particularly in the organization of light and dark tones, which he called *notan*. And when Dow varied colors, as he printed sequential proofs from the same wood blocks, the light/dark patterns changed as well. The simplified landscapes and multiple effects of those prints were crucial for the illustration of his theories when he published his widely read text *Composition* (1899).[5]

Although Dow designed, cut, and printed his own wood blocks — respectful of the precepts of the arts and crafts movement — he must have been eager to observe the assignment of those tasks to different artisans by the Japanese. The opportunity was presented during his visit to Tokyo in 1903. Dow received an invitation to watch a Japanese printer in Charles Pepper's studio and, on another occasion, had two days of intensive instruction by Marata Shōjirō, Helen Hyde's printer.[6]

Color had very different functions in the woodcuts of Dow and Hyde. For Dow, color had chromatic variables from subtle to powerful that could be manipu-

lated endlessly for aesthetic effects, as in *Nabby's Point* (Pl. 1). And his miniature prints, such as *Lily* (Pl. 2), had hints of Japanese design and abstracted forms much in the manner of modern art. On the other hand, Helen Hyde chose subdued colors as calm complements to her linear pictorials of Japanese women, children, and seasonal phenomena such as *Cherry Blossom Rain* (Pl. 3). They were, at once, charming, quaint, and even exotic to American eyes.

Hyde had planned a short visit to Japan in 1899. However, she found the people and places so appealing that she built a home with a studio where she painted, etched, and designed woodcuts for most of the following fifteen years. The other Americans were as intrigued as Hyde by the methods of *Ukiyo-e* woodcuts or with the artisans who could cut and print their blocks. Pepper's woodcuts were created with such collaborations between 1903 and 1905. Hopkins, who had studied with Dow, prolonged a visit to Tokyo, during an around-the-world honeymoon in 1904, in order to learn the processes. And Bertha Lum in 1903, already influenced by *Japonisme*, acquired woodcut tools and blocks during a visit to Tokyo. Although her early color prints of Japanese landscapes and legends were created in the United States, in 1907 and again in 1911 and 1912, she was in Tokyo producing woodcuts in collaboration with Japanese craftsmen.

Lum lent a gentleness and charm to her images of Japanese life and landscape, as in *Bamboo Road*, and, as well, in her ephemeral vision of *Point Lobos* (Pl. 4) on the California coast. She chose translucent hues akin to watercolors when inking the blocks, colors that were deepened into chiaroscuro effects when dramatizing Japanese myths and legends. They were subtly used for *The Fox Woman* (Pl. 5); a tale retold in an English version, by Lafcadio Hearn.[7]

An interest in the arts of Japan arose throughout the western world. And in the United States, the attractive images of Japanese genre and landscape created by Hyde and Lum were pleasant counterparts of the Japanese prints and decorative objects that graced many American homes. But of more importance to printmakers were the methods by which Japanese woodcuts were created, however indirectly artists had to learn those methods. Thus, without the advantage of Japanese tutors, Frank Morley Fletcher (1866–1949) and his pupil B.J.O. (Bror Julius Olsson) Nordfeldt (1878–1955) learned the craft by trial and error.

Fletcher, a British artist at the University of Reading, followed directions published by the Japanese as he learned to design, cut, and print multiple-block woodcuts. He, in turn, published *Wood-Block Printing*, a manual describing the craft of the Japanese,[8] and gave encouragement to Americans in England and, much later, in California. Among the artists who received Fletcher's early guidance was Nordfeldt, a young American who published his first color woodcuts in 1903 after his return to Chicago.

Although the influence of Japanese woodcuts was prominent in the early prints of Nordfeldt, his conversion of natural objects into symbolic silhouettes reflected features of modern European art. The broad patterns of muted grays, relieved by random touches of livelier hues, as in *Mist, the Anglers* (Pl. 6), lent a subtle abstraction to his works. Later, however, his prints were ornamented with more ebullient colors, as in *Pride of Possession* (Pl. 7), when Nordfeldt turned to a one-block, white-line type of printmaking. A single block was incised to outline each part of the artist's design. Then the individual sections were inked and printed separately as the composition was transferred to the paper.

Printmakers in Provincetown

The white-line method was favored by a group of artists, including Nordfeldt, who banded together in 1916 as the Provincetown Printers. Some were already experienced block printers, while others eagerly joined the printmaking ventures at the art colony. They created the decorative and color-laden prints typified by *Above the Village* (Pl. 8), a woodcut by Ada Gilmore Chaffee (1893–1955), and *The Monongahela* (Pl. 9) by Blanche Lazzell (1878–1956), a kind of printmaking that was continued by them long after the original members of the group had left the colony on Cape Cod.[9] On the other hand, there was a diversity of artistic tastes among those who joined the Provincetown Printers at one time or another, ranging from the conservative pictorials of Gustave Baumann (1881–1971) to the prints by advocates of modern art, Karl Knaths (1891–1971) and Max Weber (1881–1961).

During those years, color woodcuts gained further attention by exhibitions in Provincetown, the Boston area, and New York City. Furthermore, at the Panama-Pacific International Exposition in 1915, a gallery was reserved for prints in color and a number of color woodcuts received honors. Gustave Baumann was awarded a gold medal; silver medals were given to Nordfeldt, Lum, and Hopkins; and bronze medals went to Dow, Hyde, and Elizabeth Colwell (1881–1954 or

56).[10] In 1918, the Ehrich Galleries in New York presented an exhibition of color woodcuts by twenty-four printmakers. Dow and Hyde were included, prints by Nordfeldt, Ada Gilmore Chaffee, and Maude Squire (1873-ca. 1955) represented the Provincetown group, and color woodcuts by Rudolph Ruzicka (1883–1978), Alice Smith (1876–1958), Elizabeth Colwell, and a miscellany of other printmakers were shown. The exhibition prompted Peyton Boswell to hail "the New American School of Wood Block Printers in Color," claiming that its members were creating an ". . . art of the finest type for America." However, Boswell characterized the woodcuts not as prints coveted for the portfolios of collectors, like the etchings of the time, but as decorative art for the home:

> Just as the Japanese print arose from the demand for decoration in the tiny and airy little homes of Japan, the American color print is particularly appropriate for the bungalow and the country home, where it affords great possibilities for beautiful and individual effects.[11]

Gustave Baumann was one of the most prolific printmakers of the time. In addition to black-and-white prints, he created nearly four hundred color woodcuts during four decades. In 1901 he began to cut multiple block prints of the countryside around Brown County, Indiana. The gracious interpretations of landmarks and landscapes of southern Indiana typified the manner with which he characterized other regions of America in later prints: urban New York, *Provincetown* (Pl. 10) on Cape Cod, New Mexico, and coastal California. They were appealing pictorials as woodcut adaptations of the painterly effects of American impressionism. Not only did Baumann's color prints bring him top honors at the Panama-Pacific International Exposition, he also had a principal role in the exhibition of American color woodcuts at the Detroit Institute of Arts in 1919. Twenty six of his color woodcuts were featured along with some of his original blocks and examples of his print processes. Unlike many of his contemporaries who had adopted the water-soluble inks and hand-rubbing printing methods of the Japanese, Baumann preferred grinding his own oil/varnish-based inks and the European methods of inking the blocks with a brayer and printing with a press. The prints of Baumann and Max Weber were strikingly different in every feature of their conception and production. Weber, who claimed to be the principal exponent of modern art among Americans, created his first color woodcuts about 1919. Although he had been a student of Arthur Dow and acknowledged his debt to Dow's theories of color, Weber's compositions were more influenced by modern trends in European art. His woodcuts were abstractions of a cubist kind or stark figures, as in *Madonna* (Pl. 11), that reflected the fascination with primitive arts. Disregarding technical traditions, he produced his woodcuts by rudimentary methods. Frequently his blocks were the sides of the basswood frames placed in beehives to collect comb honey. He cut the images with an ordinary pen knife and applied artist's oil colors with his finger tips. And, finally, the print was finished by placing a soft cloth below the paper and block on the studio floor, adding a book, and pressing them all with his foot.

Weber's color woodcuts were neither well known nor well received in the early twenties. A number were included in an exhibition of his paintings and sculptures at the Montross Gallery in New York in 1920. They were too avant-garde for most tastes and too expensive for most collectors, which prompted Henry McBride, the critic for *Dial* magazine to scold Weber for his prohibitive prices.[12] Largely ignored in the twenties as odd addenda to his art, Weber's color woodcuts now are honored as prints without precedent in America.

Color Woodcuts Across the Country

The emulation of Japanese prints that Americans exhibited in their woodcuts at the turn of the century continued, but more moderately, on the West Coast in the prints of Frank Morley Fletcher, Pedro de Lemos (1882–1945), and William Seltzer Rice (1873–1963). Fletcher, who had been the principal advocate of color woodcuts in England, and a tutor of Nordfeldt early in the century, was lured to California in 1923. By creative example and teaching at the Santa Barbara School of the Arts, he continued to inspire younger printmakers.[13] His earlier compositions of the English countryside — details immersed in broad tonalities — were adapted to West-Coast landscapes such as *Waterway* (Pl. 12) and *Mt. Shasta*. Their formal simplicities reflected an indebtedness to the arts and crafts movement as well as his devotion to the aesthetics of Japanese woodcuts.

Skillful rearrangement of basic forms and reduction of unnecessary details, as well as the simplification of colors, were characteristics of fine color-woodcut compositions. Those tenets were followed in *Sheltering Trees* (Pl. 13) by Pedro de Lemos. In an article describing the methods of the Japanese, he advised that "wood

block prints require an elimination of the unessential details and a grouping together of dark and light masses."[14] And his precepts for woodcuts also reflected the artistic principles of Dow, with whom de Lemos had studied in New York.

He and other artists of the region favored revising the California landscape into somewhat decorative pictorials during those decades. Similar stylistic features appear in *Blue Gums — Berkeley* (Pl. 14) by another leading California printmaker, William Seltzer Rice, whose artistic ideas also were indebted to Japanese woodcuts and Dow's theories, and to his formal education in schools of arts and crafts.

Morley Fletcher's advocacy of color woodcuts in his writings led Walter J. Phillips (1884–1963) to experiment with the medium as early as 1917.[15] English by birth, Phillips immigrated to Winnipeg in 1913 and became one of Canada's outstanding watercolorists. His mastery of that medium was reflected in the simplicity and broadness of his color woodcuts. In 1923 Phillips arranged with the Brown-Robertson Gallery, the New York gallery which had exhibited the Provincetown Printers in each of the two years before, to become his art dealer. And, in 1924, Phillips was awarded the Storrow Prize for the best color woodcut in the California Printmakers International Exhibition in Los Angeles.

Although somewhat isolated in the western provinces of Canada, Phillips became an active member of several societies of American printmakers and frequently won their awards. During four decades he created color woodcuts of the Canadian prairies, lakes, and wilderness and, after moving to Calgary and Banff, landscapes of the northern Rocky Mountains, as in *Beaver Lodge* (Pl. 15), and the coastal settlements of British Columbia.

More intimate visions of nature's charms came from the blocks of James Dexter Havens (1900–1960) in a flood of color prints that claimed honors from the 1930s on. They were lovely renderings of farm yards and fields in many seasons, of birds, grasses, and the delights of gardens, as in *Scarlet Runner Beans* (Pl. 16).

Of all the printmakers who were creating color woodcuts during the early decades of the century, the most widely known were the conservative artists who received regular commissions to illustrate fine books. Arthur Allen Lewis (1873–1957) was honored with a gold medal at the 1915 San Francisco Panama-Pacific exposition for woodcuts that were admirably suited to the tastes of bibliophiles and publishers of limited-edition volumes. His designs, both decorative and narrative, brought frequent honors, as did the two-color block print of *St. Francis Preaching to the Birds* (Pl. 17), published by The Woodcut Society in 1933. Lewis also was chosen by Joseph Pennell, "dean" of American etchers and lithographers, to teach block printing at the Art Students League, a move, no doubt, in Pennell's quest to develop an American School of Graphic Arts.[16]

Rudolph Ruzicka and Thomas Nason (1889–1971) were equally skilled designers of wood-block illustrations for fine books. They created prints by wood engraving on end-grain blocks, a method of precise delineation. Both were printmakers whose styles and artistic skills were reassuring to conservative collectors and commissioners. The simple cuttings of Ruzicka for *East River, New York, Winter* (Pl. 18) contrasted with the complexities of Nason's chiaroscuro prints, as in *Summer Storm* (Pl. 19) which was printed from three blocks in black, green-gray, and light olive inks.

The creation of color woodcuts by American printmakers had been a modest enterprise compared to the popularity of black-and-white etching and lithography. And commitments to color relief prints moderated even more as the influence of Japanese woodcutting declined and, concurrently, the acceptance of the aesthetics of the arts and crafts movement diminished. Most artists who had been exhilarated by relief printing in color during the first quarter of the century turned to more profitable and prestigious artistic enterprises. By the early thirties only a sprinkling of printmakers were creating color woodcuts. And in 1932 the first exhibition of The Woodcut Society evoked the comment that "the exhibitions are largely black-and-white, although there is a small group of interesting excursions into color blocks."[17]

Nonetheless, a few years after the Federal Art Project (FAP) was established in 1935, some artists appointed to the graphics arts division in New York City were eager to explore color printing in various media. Russell Limbach (1904–1971) served as technical advisor for color lithography; Louis Schanker (1903–1981) was the principal practitioner of color relief printing; and Anthony Velonis (born 1911) led the development in serigraphy (silkscreen). Serigraphy was a recent adaptation for artistic purposes of a commercial screen-printing process. Essentially a method of color printing, it became a medium of limitless possibilities for multicolor prints.

Some artists hired by the FAP created color prints in all of the above media. Among them were Hyman Warsager (born 1909), Elizabeth Olds (1897–1991), and Chet La More (1908–1980), who satirized pom-

posity in *Generals* (Pl. 20), reflecting the spreading anti-military attitudes of the late thirties.

Louis Schanker, after making his first color woodcut for the FAP in 1935, became the most active advocate of the art. In the early forties, as head of a studio program at the New School for Social Research in New York, he shared facilities with Stanley William Hayter, who was initiating, in America, the counterpart of his experimental intaglio workshop in Paris, Atelier 17. Later, at Studio 74, Schanker encouraged woodcutters to seek new processes, believing that

> the possibility of invention . . . is one of the most intriguing aspects of woodcut. Traditional tools are no longer sufficient . . . [and] anything that can be used to 'mar' the surface of the wood is legitimate as a tool. This offers endless possibilities. Ordinary wire screening forced into the wood will, of course, provide a particularly ingratiating texture, almost a patina, as in my woodcut *Carnival.*[18] (Pl. 21).

Some Energizing Emigrés

The most spectacular and publicized prints of the forties were the color intaglios influenced by Atelier 17. However, with less fanfare, color woodcuts were also reflecting new directions in American printmaking. And, in the late forties, the art was further stimulated by the arrivals in the United States of Antonio Frasconi (born 1919) from Uruguay in 1945 and Adja Yunkers (1900–1983), who emigrated from Sweden in 1949. Frasconi was immediately successful with his large, boldly cut color blocks and their modern imagery, as in *Boy with a Cock* (Pl. 22). Furthermore, his exuberant renderings of American life and landscape insured the popularity of his prints. Yunkers, on the other hand, created abstract and nearly abstract images of mythological themes and evoked symbolic images and forms of such places as the ruins of the ancient port of Rome, *Ostia Antica VI* (Pl. 23).

In 1948 Irvin Haas reminded the readers of *ART-NEWS* that

> Just a short time ago, some of us bewailed the fact that few print makers were working in the relief mediums . . . The situation seems to be the reverse at present . . . with many artists exploiting the wood's inherent qualities for their expression . . . A notable fact in this resurgence is the increased use of colored blocks.[19]

And, in 1949, Carl Zigrosser, perceptive dealer in prints at the Weyhe Gallery in New York, assembled an exhibition that both affirmed the comments of Haas and gave a foretaste of the growing creativity that was to mark the woodcuts of the fifties and sixties.

The exhibition included black-and-white prints by Misch Kohn (born 1916) and Leonard Baskin (born 1922) and color woodcuts by Frasconi, by his wife Leona Pierce (born 1922), and the talented newcomers Seong Moy (born 1921) and Worden Day (1916–1986). The bold colors and large scale of the prints prompted Zigrosser to write that "one sees prints becoming larger and larger in size. They are often enormous, competing in color-weight and impressiveness with paintings."[20]

The similarities to contemporary painting that Zigrosser had ascribed to the woodcuts were apparent in prints by Moy, Day, and Anne Ryan (1889–1954). Moy often energized his compositions, as had Yunkers, with flamboyant cuttings that had a kinship to the spontaneous brush strokes and colors of abstract expressionism, features found in his woodcut of an oriental *Classical Horse and Rider* (Pl. 24). Worden Day, in *Arcana III* (Pl. 25), created ephemeral effects with her blocks, suggesting the visual counterparts of her once-stated credo of "formations and transformations of floating forms."[21] And Anne Ryan, who had created experimental intaglios at Atelier 17, turned to color relief prints in 1945 with the guidance of Louis Schanker at Studio 74. There she created *Two Women* (Pl. 26) by a muted green tint block overlaid with opaque gray figures, while the flowing grain of the plankwise block created design features similar to those which the German expressionists had adopted frequently in their woodcuts.

Other artists' prints of the forties anticipated the flourishing of the medium in the following decades. The early color prints by Will Barnet (born 1911) included *Peter and Toy Bird* (Pl. 27) which received honors at the 3rd Annual Exhibition of the newly formed American Color Print Society in 1940. And landscapes of the eastern seaboard were interspersed with many colorful abstractions from the blocks of Werner Drewes (1899-1985), another emigré who enlivened American printmaking after his arrival from Germany in 1930. The landscapes were printed from boldly cut blocks with a medley of colors, such as the benign hues in *Calm Morning* (Pl. 28) or the lushly composed chromatics of *Cliffs on Monhegan Island* (Pl. 29).

A Flourishing in the Fifties and Sixties

As the woodcutters of the forties continued to add splendor to their prints in the fifties and sixties, they were joined by a growing number of artists who exploited coloristic and technical effects in relief printing. These ranged from the terse color details added to the black-and-white prints of Leonard Baskin to the lavish bannerings of colors with which Carol Summers (born 1925) cloaked his legendary landscapes. Moreover, a multiplicity of techniques was selected. Milton Avery (1893–1965) carved the simple silhouettes of sea and shore birds, in which the grain of the wood or sometimes a single color held the compositions together, as the blue ink of *Birds and Sea* (Pl. 30). These prints had none of the artistic preferences of Janet Turner (1914–1988), whose meticulous renderings of naturalistic details in the linocut of a *Frightened Jack Rabbit Hiding* (Pl. 31) were preceded by versions of the composition in painting, a clay model, and a lithograph. Also during those years the additive methods of building cardboard or wood reliefs as printing blocks were chosen by Charles William Smith (1893–1987) for the sophisticated arrangements of *Red and Green Discs* (Pl. 32) and for the expressionistic effects of *In a Moment of Panic* (Pl. 33) by Edmond Casarella (born 1920); while other inventive methods were tried in the reduction blocks or complex cuttings and overprintings that marked the prints of Alfred Sessler (1909–1963).

Baskin, a sculptor as well as a printmaker, rarely chose more than a single figure for his commentaries on human frailties and triumphs. In his black-and-white woodcuts he created the images with skeins of linear cuttings. Occasionally, subjects were supplemented by a second image in red, as for the anatomical diagram that flanks *The Anatomist*, or the threatening red hawk which hovers beside the *Frightened Boy and His Dog* (Pl. 34), both prints created in the fifties. A decade later, Baskin adopted the Renaissance method of printing multiple-block chiaroscuro woodcuts in order to gain a more integrated color relationship for his vision of the fall of *Icarus* (Pl. 35), several portraits, and a few ornamental prints.

The wood blocks of Robert Hodgell (born 1922) were cut in an even more rugged graphic manner, and, as did Baskin, he occasionally added a singular color supplement to a black-and-white print. Such was the effect of Hodgell's overprinting of red flames in the *Burning Bush* (Pl. 36), when Moses, guarding the flocks of Jethro, heard the voice of God.

The vigorous cuttings and color printings of Schanker, Frasconi, and Drewes became benchmarks for block prints of the fifties and sixties. Robert Conover (born 1920) composed powerfully defined abstractions of bold colors and forms from which he derived simple and suggestive titles, such as *Vertical Structure*, *Collision*, and *Tree* (Pl. 37). And Will Barnet, who had forsaken woodcuts for a number of years, created a comparable abstraction, *Singular Image*, which became his most celebrated color relief print of the sixties. Ansei Uchima (born 1921), a Californian by birth, began printmaking in Japan during the 1950s. His art reflected the influences of both the East and West in the amorphous effects of symbolic themes, crucially dependent upon the color tones of inks that often penetrated the paper, as in *Flight* (Pl. 38). Carol Summers, who received the early guidance of Schanker, created some of the most vividly coloristic American woodcuts of the period. They had the appealing pageantry of brilliant banners which enlivened the symbolic images of faraway landscapes and astonishing celestial phenomena, such as *Rainy Mountain Starfall* or *Monsoon* (Pl. 39). And with variations on the conventional methods of printing, Summers would transfer the reliefs of the blocks by rolling the inked brayer on the paper, then often bleeding the color units by spraying them with a solvent.[22]

Other prints of the period, while honoring the inherent nature of prints from wood, had more descriptive features that added to the diversity of the art. Among them were the complex composition of the great Italian city under a *Venetian Sun* (Pl. 40) by Rudy Pozzatti (born 1925); the stylized affectation of the *Folksinger* (Pl. 41) by Mervin Jules (born 1912); the crisply drafted young woman in *Dreamer amid Flowers* (Pl. 42) by Irving Amen (born 1918); a decorative but descriptive frieze of mounted Indian warriors in *Riders* (Pl. 43) by Frederick O'Hara (1904-1980); and the lavish use of eight colors from the wood blocks of Danny Pierce (born 1920) for *In the Fields* (Pl. 44). They were testimony to an unusual flourishing of the woodcut art, from color blocks as well as black and white, during the fifties and sixties.

Meanwhile, the limitless differences in human behavior, from the ludicrous to tragic, were revealed in the sensitive prints of Alfred Sessler. Some were satiric and sorrow-filled, as in the face dominated by *The Red Wig* (Pl. 45), or somber and emotional in an evocation of the crucifixion of Christ in *Thorny Crown* (Pl. 46). Depending upon the themes, Sessler's treatments were simple cuttings, complex overprintings with, now and then, elaborations of gold leaf, roulette work, or

embossed effects from lace, printed in the manner of collography.[23]

Although satire was a rarity in recent American woodcuts, Sessler turned to it occasionally for his commentaries, and Sidney Chafetz (born 1922) lampooned relentlessly his academic peers and the absurdities he saw in our corporate culture.[24] In a few color woodcuts he gently spoofed or limed in homage the famous or talented in the likenesses of Queen Victoria, Sigmund Freud, Amy Lowell, Sholem Aleichem, and Darius Milhaud, the last, by a boldly carved image of the modern French composer. Chafetz had fun with the phonetic title, *Mio, Milhaud* (Pl. 47), and as well, with his transcribed title of Milhaud's musical farce, *Le Boeuf sur le toit* (The Bull on the Roof), which he carved as ". . . le TWAT," another kind of phonetic playfulness. Chafetz created the color woodcut as a tribute to his favorite composition by Milhaud, a rondolike concoction of tangos and sambas which Jean Cocteau had used to stage a madcap opera in Paris in 1920.

A master of both wood-engraving and woodcut, Raymond Gloeckler (born 1928) also was a satirist who elevated with color his wry comments on self-righteous patriots in *We Must Act* and lampooned an American dilemma of political choice in *Eeny Meeny Miny Moe* (Pl. 48). Johnson, Humphrey, Nixon, and Wallace furiously pedal a make-shift multicycle through shallow waters. In the basket of the contraption "the bomb" is borne, surmounted by a screaming eagle. In a rear basket, Wallace "rides shotgun" while shouting into a megaphone from which hot air and flames propel the peddlers toward atomic disaster. The wit and bemusement of Gloeckler often found in his small, elegantly incised wood-engravings are also features of the outlandish *Hornblower* (Pl. 49), a larger, boldly cut chiaroscuro woodcut from multiple blocks.

Many Methods, Many Themes

Gloeckler and many other skilled printmakers of the fifties and sixties continued to create fine color woodcuts in the seventies and eighties, as other artists began their ventures in the medium, among them, Wayne Thiebaud (born 1920), Helen Frankenthaler (born 1928), Jack Beal (born 1931), Sylvia Solochek Walters (born 1938), Karen Kunc (born 1952), Ed Baynard (born 1940), Rafael Ferrer (born 1933), and Alan Shields (born 1944).

The modest and amusing paintings of pies, cakes, and other pastries by Wayne Thiebaud were skillfully translated into a print of *Boston Cremes* (Pl. 50), a serious still-life study and, at the same time, a light-hearted spoof of the ever ready, viscid confections found in the eateries of America. The color linocut lacked, however, features of wood blocks that had appealed to so many printmakers of the preceding decades. It was also true of the color linocut by Jack Beal of a spring ephemeral in *Trillium* (Pl. 51). Handsomely designed within the square frame, Beal created a charming arrangement of decorative modulations, with the white blossoms and lush leaves, a tribute to the floral glamour of the northern woods. And in a woodcut executed with the rigorous demands of the reduction-block method, Sylvia Walters created *Summer Self-Portrait* (Pl. 52), gracious in the likeness and elegant in artistic ordering, with a sublimation of subject and sensitivity to form that lent singular harmonies to the woodcut. They were attributes that also governed the transformation of simple still-life subjects by Ed Baynard into the sophisticated floral patterns of *Quarter Moon* and *The Blue Tulips* (Pl. 53), prints that were unusually sensitive to the subtleties of fine grain in the woods that complemented the transparent hues reminiscent of his watercolors. And Rafael Ferrer, recreating the attractions of striking landscapes, envisioned a dawn over a cape in *Amanecer Sobre el Cabo* (Pl. 54), a modification of a natural landmark by an artistic simplification of forms in a manner that was akin to that in many Japanese woodcuts.

In contrast to the pictorial prints of the seventies and eighties, the metaphors of Helen Frankenthaler, along with their unconventional methods of printing, forecast the ever-broadening diversity of conceptions and techniques with which color woodcuts would be created as the years passed. Shields's *Two Four Too* (Pl. 55), a carefully organized composition of linear waves that undulate over bars and tags of a geometric background, was given a title in the playful manner with which he often labeled other decorative prints, as in the circular symbol he concocted as *Alan Shields's Shield.* Meanwhile, the improvisations and intuitive qualities that characterized the paintings, lithographs, and screen prints by Helen Frankenthaler became magical transcriptions of a graphic aesthetic in her woodcuts. The elegant shapes and color stains of her expressive abstractions were lent a textural ambience by the delicate grains of hardwood blocks. The first of her prints from wood, *East and Beyond*, revealed a subtlety with which she would design and ink evocative images. In *Savage Breeze* (Pl. 56) and *Cedar Hill* (Pl. 57) Frankenthaler

combined a sensitivity to the woods, an aesthetic kinship to the emotive tonal effects of Japanese masterworks, and delicate counterparts of oriental calligraphy into inventive and lyrical woodcuts.[25]

Similarly, the limpid, ascending color forms in the woodcuts created by Karen Kunc in the mid-eighties were alluring arrangements for abstract ideas. *About the Crane*, of 1983, had a calligraphy, delicacy of color, and consideration for the fine wood grains that combined to suggest a western counterpart of an oriental sensitivity of wood block printing. In recent years her designs are created with a more forceful interplay of dynamic shapes and chromatic intensities, in prints more turbulent although more integrated. Thus, *In Spiral Drama* (Pl. 58), with its strengthened hues and violent shapes defined with rigorous tooling of the block, Kunc symbolizes a geomorphic grandeur latent in ever changing landscapes.

A Revival of Enthusiasms

In the 1980s the revised interest of American artists in color woodcuts was complemented by dealers and publishers who commissioned prints from wood as "novel" art after decades of dealing in prints created in other media. And the print workshops, which for several decades had flourished by their skills in printing lithographic, intaglio, and screen prints, turned to printing woodcuts designed by marketable artists. Among them was Roy Lichtenstein (born 1923), painter of pop images, who had had many color lithographs and screen prints published in the sixties and seventies. Lichtenstein's *Picture and Pitcher* (Pl. 59), a color woodcut printed and published by Tyler Graphics, was a parody of modern still life painting with a playful punning in the title, that mocks the oversimplistic reproductions of cheap commercial printing. Some publishers added the fillip of the Japanese print tradition by arranging for American artists to have color woodcuts produced in collaboration with Japanese printers. And most workshops adopted a multiplicity of relief techniques in order to accommodate the limitless aesthetic preferences of the late twentieth century.

The minimal abstractions of Richard Diebenkorn (born 1922) in his print *Blue* (Pl. 60) and of Sam Richardson (born 1934) in *Through the Greened Into* (Pl. 61) claimed a freedom of painterly and draftsman-like idioms that lay within the geometric components printed from their wood blocks. Diebenkorn's woodcut, printed in Japan, had the semblance of brush work, a strict design of color units and an illusion of collages in the compositional assemblage of *Blue*. Richardson's geometric shapes of bright green, orange, and gold leaf had the major forms loosely tied by fragile lines, hand-drawn with soft charcoal, thus making each impression of *Through the Greened Into* unique. Pat Steir (born 1940), who believed that graphic signs and symbols would contribute to magical themes, often combined them with pictorial images of mountains, skies, rainbows, birds, and plants, especially the blossoms of familiar flowers. Those elements, which randomly appear in her paintings, were assembled, once again, for *Kyoto Chrysanthmum* (Pl. 62). Collaborating with Japanese artisans in Kyoto, Steir printed the woodcut with water-based inks to obtain the stainlike color tones that float beneath the graphic signs of blue/red grids and X-markings. The devices of graphic signs, frequently supplemented with the abstract language of printed words, accentuated the reference to pictorial reality, which was cast, in this case, in the image of the chrysanthemum. The print was created with effects that stretch the technical limits of the woodcut medium.

This tendency was not unique in woodcuts created by artists who had prior experience with screen prints or lithographs. It also appears in the color woodcuts of Jim Dine (born 1935) with a simulation of flamboyant brush strokes in *Rancho Woodcut Heart* or the thickly brushed modeling of "Venus de Milo" in *Nine Views of Winter, I* (Pl. 63), a figure that contrasts with the decorative background of blossoms that were applied with a floral-patterned roller and latex paint. These painterly color prints were unlike his monochromatic woodcuts, in which Dine exulted in the graininess of the wood and the obvious markings of the cutting tools, as in the skulls of *Channel-Two Side Views* or the *Big Black and White Woodcut Tree* which he cut from a table top.

Ke Francis (born 1945) honored the wood block when his severe cuttings created the forms that communicate both symbols and narratives about the cataclysmic forces of nature. The terrors and devastations of tornadoes that lash the south were captured in the harsh patterns of *Shattered King* (Pl. 64), a print with stark cuttings and arbitrary colors that speaks a graphic language akin to the often emotional color woodcuts of Ernst Kirchner and other German expressionists. Ann Conner (born 1948) is also sensitive to the nature of woods but in a distinctly different manner. The fine grain of hardwoods induces a refinement in her semi-abstract improvisations with themes such as *Cadmium*, *Viridian*, *Azure*, and *Spectrum I* and *II*. Endless flecks

pricked into the wood with her scriver created curtains of aquatic organisms that float ceaselessly in the depths of a *Coral Sea*. And in *Silverado* (Pl. 65), a recent print, Conner exploited the fine-grained wood to form abstract shapes into sophisticated arrangements, complemented by a judicious selection of muted colors.

The landscapes by Louisa Chase (born 1951) are imaginative but threatening with their half-formed human figures or fragmented parts that emerge from the darkened backgrounds and restless toolings of her blocks. One encounters treacherous footings near a *Chasm*, and figures groping through an impenetrable *Thicket* glowing with strange lights and colors of a nightmarish landscape, or witnesses the bodiless hands that emerge between surging waves amidst the violence of the *Red Sea* (Pl. 66).

An even more amorphous array of bodiless bones, heads, arms, and hands emerge from the wood blocks of Susan Rothenberg (born 1945). Her themes are enigmatic and occasionally bear capricious titles, as in *Blue Violin*, a woodcut of four colored squares enframing gesturing arms and hands, a disengaged leg and, as a miniature image, a violin and bow. Other block prints have equally ambivalent themes, such as *Pinks* (Pl. 67) composed with two panels. From the dark blue-gray background of the left side, two gesturing, disengaged hands emerge; in the right panel, against a pink field a white-lined, full-fingered hand seems to transform a human head into a perimorphic mask.

Occasionally there are woodcuts so large that they test the skills of printers, who must transfer the images from the plankwise designs of very unusual dimensions. Most of the prints by John Buck (born 1946) are large and comparable in scale to his sculptures.[26] *Red Jesus* and *Les Grande Eclipse* [*sic*] (Pl. 68) have vertical dimensions of over six feet, an expanse with endless linear scorings that ensnare the eye in a plethora of synoptic and symbolic images. In *Les Grande Eclipse* the geometric "moon-head" and diagrammatic human body are filled and flanked with grids and linear markings of skeletal heads, hands, body-bones, blood, spheres, spirals, rectangles, hexagons, and a multitude of other shapes. The linear language of pictographs and colored, placardlike borders creates prints that are, at once, decorative and evocative.

Also leading one into the realm of the unreal, while using the rational conventions and symbols of mechanical and architectural drafting, are the transformations of real and temporal objects into iconic and immutable things by Robert Cumming (born 1943). Boxes, books, rulers, scrolls, fountains, fire, and water are reduced to linear abstractions. They are images governed by systems of grids, cones, circles, rectangles, and other devices of compositional construction that surround the transformed objects. Cumming will create a fountain whose waters do not quench the flames of a burning vessel beneath it, and he will transform an artist's palette and brushes into a gigantic structure, akin to a water tank, standing atop a factory roof.

In *Burning Box* (Pl. 69), despite the letterings BURNING and BOX AFIRE, the stenciled, decorative flames will never consume a box/building; they are, at once, a draftsman's image and a diagrammatic abstraction. The governing geometric lines of *Burning Box* are relieved by free-flowing patterns that simulate smoke, a tour de force of the Japanese printers who used nineteen transparent and opaque inks in producing Cumming's woodcut.[27]

The narrative imagery in the color woodcuts of Richard Bosman (born 1944) describe the desperate, the violent, and the haunted in a manner that seems both as ingenuous as the action of tales lifted from old penny-dreadful novels and as dark and foreboding as wrenching psychological and physical catastrophes. The rough cuttings of the wood blocks reflect the "handmade" characteristics that Bosman admired in the medium,[28] while, at the same time, the graphic crudeness suggests a reconstruction of violent happenings by a witness, untutored in draftsman's skills. The stealthiness in *The Clubbing* of a sleeping victim, the assassination without warning in *Mutiny*, the ceaseless drifting of the body of a *Drowning Man*, and the madness and murder of survivors at sea during a *Full Moon* are wood blocks cut with a simple starkness that sustains the bluntness of the narratives. And similar in graphic simplicity is the print of a *Suicide* (Pl. 70) in an urban setting, colored by a red moon, where a disturbed man engulfed in flames of mental anguish, thrusts the weapon of destruction to his temple.

Successful chiaroscuro prints, as Baskin and Gloeckler had created in the time-honored method of the medium, demand a sensitivity on the part of the printmaker to a judicious choice of a few light-darks and muted colors that will allow an abridged reality of the subject to be created. It is a recreated reality that is rationally defined but more abstract and ambient. The portrait of *Janet* (Pl. 71) by Chuck Close (born 1940) projects a simple but dramatically telling chiaroscuro effect in the emotionally charged likeness. The head emerges from the dark background by a skillfully controlled succession of vigorous scorings of the linoleum block. Close also accepted the demanding discipline of

the reduction-block process rather than the usual multi-block method of chiaroscuro printmaking.

In recent decades the practice of printmaking has changed radically with the adoption of new methods and materials and their inventive combinations with time-honored media. An example is *St. Teresa's Seventh Mansion* (Pl. 72) by Frances Myers (born 1936). A master of intaglio and relief techniques, Myers combined photocopy technology and the subtleties of an etching/aquatint plate with the boldness of wood and wood aggregate blocks. The several media served her purpose in recasting the *Ecstasy of St. Teresa* which Gianlorenzo Bernini, the great baroque sculptor, had created for Santa Maria della Vittoria in Rome. Myers chose a simmering carmine color for the likenesses of Teresa that evoke, in their merging, flowing forms, the fervor felt by the mystic saint as a divine, flaming arrow pierces her breast. The emotive shapes also suggest the ecstasy of the saint's vision of God's grace which is bestowed upon the human soul when it has attained the ultimate, Seventh Mansion. Those forms contrast with the architectonic geometry from the wood blocks that symbolize the many Carmelite convents founded by Teresa of Avila.

The extravagant printmaking of William Weege (born 1935), although created independently of the propositions of others, has become an exemplar of earlier dicta, such as that of Edmond Casarella who declared: "If you can ink it, you can print it,"[29] and of Luis Camnitzer who proposed that any technology of image-producing and any kind of material as an image-receptor were legitimate for printmaking.[30] Weege has exploited novel ideas, unconventional materials, and fragments of inkable objects when creating new kinds of printings from his presses. Along with Alan Shields, Sam Gilliam, and others at his Jones Road Print Shop and Stable (and, more recently, at his workshop and foundry near Arena) in rural Wisconsin, Weege exuberantly tried endless printing experiments. The results were often as aesthetically rewarding as artistic objects as they were provocative as prints with images. Gregory Conniff, photographer, friend, and collaborator, reminds us that

> Jones Road was less a print shop than an experiment in artistic zero-gravity. Its reputation rests less on its product than it does on the gusto with which its casually recruited artists printed, cut, sewed, crushed, tore, folded, spindled and mutilated paper into editions that were as related and as different as members of a family

One expects the unexpected in Weege's works and titles: there are prints with whimsy, outrageous puns, and paradoxical imagery; there are others with the testy criticisms of American social, political, and cultural affairs that arose in his prints of the sixties and seventies. Such are the themes in the *Dance of Death* (Pl. 73), a recent relief print, that mock our environmental follies. The symbols of bulldozed tropical forests and polluting industrial smokestacks are arrayed below a frieze of comparably lethal bombs, each available to any donor with the inscription, "Your Name Here." These images are bordered by skulls and gravestones along the decked edges of the embossed paper.

Among the media of printmaking, color woodcut is one of the least accommodating to the idiosyncrasies of style and content in the creations of many contemporary artists. Nonetheless, it is a medium blessed with obvious attractions. The tactile sensations inherent in the grainings of various woods, the overt display of craft in the cutting, gouging, and tooling of the blocks, and the effects of color conditioned by printing from relief surfaces, all lend abstract and animating qualities to the prints. They are features that have appealed to many artists, even to those whose usual aesthetic conceptions tend to diminish the abundance of the medium. Thus, its adoption has enriched the corpus of fine prints created by American artists of several generations.

Although American printmaking, as a fine art beginning with etching in the 1870s, is little more than a hundred years old, the innovation and developments in the art of color woodcut began scarcely a century ago. Those artistic activities have a short history within the half a millennium of printmaking in the western world. Still the accomplishments of printmakers in the United States are now among the finest to be found anywhere. Part of those successes are splendid color woodcuts, prints that assure an honored place for the art in the history of American printmaking.

James Watrous
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University of Wisconsin—Madison
August 1992

NOTES

[1] Julia Meech and Gabriel P. Weisberg, *Japonisme Comes to America* (New York: Abrams in association with the Jane Voorhees Zimmerli Art Museum, Rutgers, 1990).
[2] Jules Heller, *Printmaking Today*, 2nd ed. (New York: Holt, Rinehart and Winston, 1973).
[3] Arthur Warren Johnson, "Arthur Wesley Dow," *Publications of the Ipswich Historical Society* 28 (1934): 54.
[4] Dow was hired as a part-time assistant to Fenollosa in 1893 and collaborated in classifying the museum's collection of Japanese prints. Fenollosa sponsored an exhibition of Dow's woodcuts under the title *Color Themes* in 1895, and from 1897 to 1899 Dow served as Keeper of Japanese Painting and Prints.
[5] *Composition*, reprinted many times, was an important text at art schools across the country and for Dow, himself, who became an influential teacher at the Art Students League, Pratt Institute, and Teachers College, Columbia University.
[6] Meech and Weisberg 1990, 177, 178
[7] Lafcadio Hearn (1856-1904), Irish-Greek by birth, was a journalist and author. He settled in Japan in 1891, married a Japanese wife, became a Japanese citizen, and was appointed a lecturer on English literature at the Imperial University in Tokyo.
[8] F. Morley Fletcher, *Wood-Block Printing* (London: Pitman, [1916]).
[9] Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition* (Washington, D.C.: Published for the National Museum of American Art by the Smithsonian Institution Press, 1983).
[10] Tim Mason and Lynn Mason, *Helen Hyde* (Washington, D.C.: Smithsonian Institution Press, 1991), 27.
[11] Peyton Boswell, "The New American School of Wood Block Printers in Color," *Arts and Decoration* 9, no. 3 (July 1918):168, 169, 188.
[12] Henry McBride, "Modern Art," *Dial* 78, no. 4 (April 1925):147.
[13] Arnold and Gladys LeJeune, "Woodcut Printing in Santa Barbara," *Noticias* 16, no.1 (Winter, 1970).
[14] Pedro J. Lemos, "Printing Without a Press," *School Arts Magazine* 19, no. 2 (October 1919): 87.
[15] Duncan Campbell Scott, *Walter J. Phillips* (Toronto: Ryerson Press, 1947), 55.
[16] Elizabeth Robins Pennell, *The Life and Letters of Joseph Pennell*, vol. 2 (Boston: Little, Brown, 1929), 277.
[17] "Woodcut Society Sends Out Its first Show," *Art Digest* 7, no. 18 (1 July 1933): 20.
[18] Louis Schanker, as quoted by William S. Lieberman, "Print-Making and the American Woodcut Today," *Perspectives U.S.A.* 12 (Summer 1955): 50.
[19] Irvin Haas, "The Print Collector," *ARTNEWS* 47, no. 1 (March 1948): 8.
[20] Carl Zigrosser, "American Prints since 1926: A Complete Revolution in the Making," *Art Digest* 26, no. 3 (1 November 1951): 71.
[21] Worden Day, "Credo," in *Worden Day: Paintings, Collages, Drawings, Prints* (Montclair, N.J.: Montclair Art Museum, 1959).
[22] Gene Baro, "Introduction," in *Carol Summers: Woodcuts* (San Francisco: ADI Gallery, 1977).
[23] James Watrous, "American Printmaking and Alfred Sessler," in *The Prints of Alfred Sessler from 1935 to 1963* (Madison: Wisconsin Academy of Sciences, Arts and Letters, 1988).
[24] Henry S. Klein, "An Artistic Counterpursuit," in *Chafetz Graphics—Satire and Homage* ([Columbus]: The Ohio State University Press, 1988).
[25] Thomas Krens, *Helen Frankenthaler Prints: 1961-1979* (New York: Harper and Row, 1980).
[26] Bruce Guenther, *John Buck* (San Francisco: Anne Kohs & Associates, 1988).
[27] Andrew Stevens, *Visions and Revisions: Robert Cumming's Works on Paper* (Madison: Elvehjem Museum of Art, 1991).
[28] Andrew Stevens, *Prints by Richard Bosman: 1978-1988* (Madison: Elvehjem Museum of Art, 1989).
[29] Pat Gilmour, *Modern Prints* (London: Studio Vista, 1970), 42.
[30] Luis Camnitzer, "A Redefinition of the Print," *Artist's Proof* 6 (1966): 103.
[31] Gregory Conniff, "Bill Weege," *Carte d'Arte* (January, 1992): 10.

Illustrated Exhibition Checklist

Measurements are in inches with height preceding width; they reflect the image size

1
Arthur Wesley Dow (American, 1857–1922)
Nabby's Point, 1895–1900
Color woodcut, four impressions 2 5/16 x 3 15/16 inches each
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.36a

Nabby's Point, 1895–1900
1991.36b

Nabby's Point, 1895–1900
1991.37

Nabby's Point, 1895–1900
1991.38

2
Arthur Wesley Dow (American, 1857–1922)
Lily, 1898
Color woodcut, 8 15/16 x 2 3/8 inches
Courtesy of Frank J. Dowd, Jr.

3
Helen Hyde (American, 1868–1919)
Cherry Blossom Rain, 1905
Color woodcut, 17 x 9 7/8
University of Wisconsin Memorial Union

4
Bertha Boynton Lum (American, 1879–1954)
Point Lobos, 1920
Color woodcut, 16 1/2 x 10 3/4 inches
Prints and Photographs Division, Library of Congress
XX-L975-B54

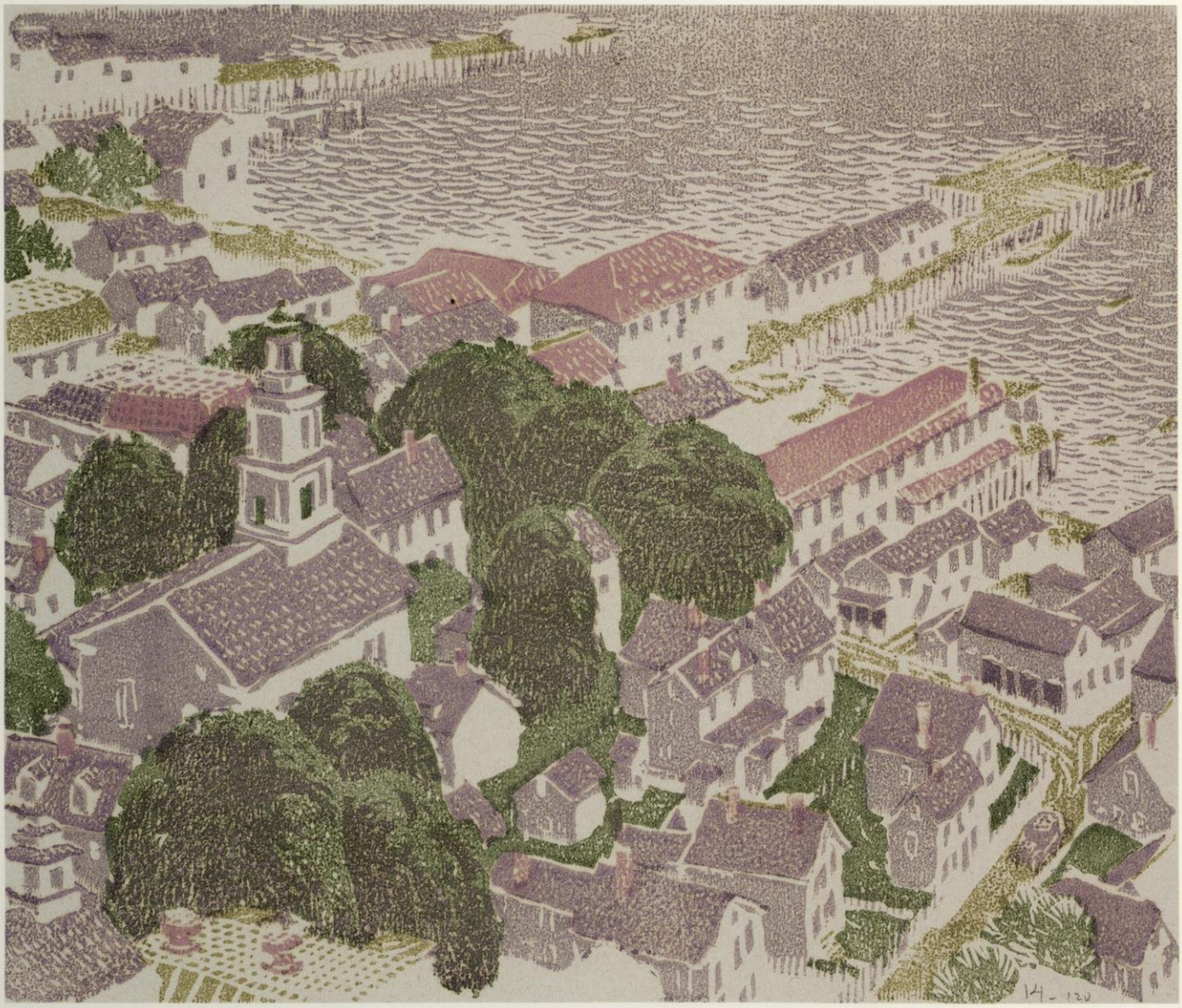
5
Bertha Boynton Lum (American, 1879–1954)
The Fox Woman, first printed 1916; this impression 1921
Color woodcut printed on laid Japanese paper, 16 3/8 x 10 1/16 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.98

6
B.J.O. Nordfeldt (American, born Sweden, 1878–1955)
Mist, the Anglers, 1906
Color woodcut printed on fine Japanese paper, 8 3/4 x 12 3/4 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.97

7
B.J.O. Nordfeldt (American, born Sweden, 1878–1955)
Pride of Possession, ca. 1916
White-line woodcut, 14 x 14 inches
University Art Museum, University of Minnesota, Minneapolis
Bequest of Emily Abbott Nordfeldt, 90.1.47

8
Ada Gilmore Chaffee (American, 1883–1955)
Above the Village, 1916
White-line woodcut, 9 7/8 x 10 inches
National Museum of American Art, Smithsonian Institution
Gift of Helen Baltz

9
Blanche Nettie Lazzell (American, 1878–1956)
The Monongahela, 1919
White-line woodcut, 15 5/8 x 11 23/32 inches
The Metropolitan Museum of Art, New York
A. Hyatt Mayor purchase fund, Marjorie Phelps Starr bequest, 1982.1080



10
Gustave Baumann (American, born Germany, 1881–1971)
Provincetown, 1917
Color woodcut, 9 1/4 x 10 7/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.19

11
Max Weber (American, born Russia, 1881–1961)
Madonna, ca. 1918
Color woodcut, 4 1/2 x 2 inches
The Art Institute of Chicago
Gift of an anonymous donor, 1948.46

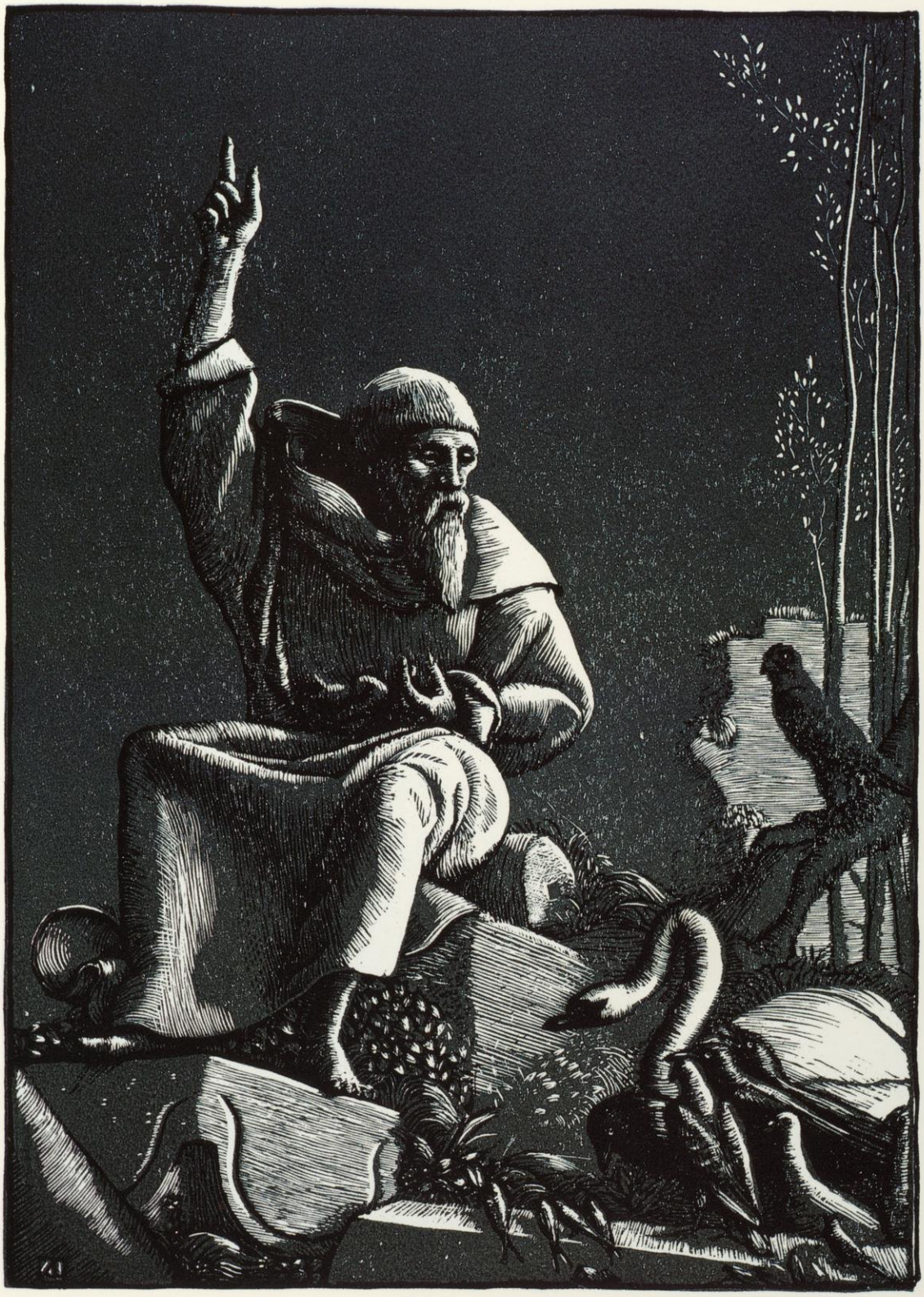
12
Frank Morley Fletcher (American, born England, 1866–1949)
Waterway, ca. 1933
Color woodcut, 5 7/8 x 16 inches
Santa Barbara Museum of Art, 1985.65.1e
Gift of F. Bailey Vanderhoef, Jr.

13
Pedro J. de Lemos (American, 1882–1945)
Sheltering Trees, ca. 1930
Color woodcut on fine laid Japanese paper, 9 1/4 x 8 5/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.18

14
William Seltzer Rice (American, 1873–1963)
Blue Gums — Berkeley, ca. 1917
Color woodcut, 12 1/4 x 9 1/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.123

15
Walter J. Phillips (American, born England, 1884–1963)
Beaver Lodge, 1944
Color woodcut, 7 3/8 x 14 5/8 inches
Elvehjem Museum of Art
Gift of Mr. and Mrs. Frank Moulton, 1977.213

16
James Dexter Havens (American, 1900–1960)
Scarlet Runner Beans, 1957
Color woodcut, 9 3/4 x 7 3/8 inches
Elvehjem Museum of Art
University of Wisconsin Art Collections Fund purchase, 1990.16



17
Arthur Allen Lewis (American, 1873–1957)
St.Francis Preaching to the Birds, 1933
Color woodcut, 9 3/4 x 7 inches
Prints and Photographs Division, Library of Congress
XIX-L673-A6

18
Rudolph Ruzicka (American, born Czechoslovakia, 1883–1978)
East River, New York, Winter, 1910
Chiaroscuro wood engraving, 3 3/4 x 8 inches
Prints and Photographs Division, Library of Congress
XX-R987-A18

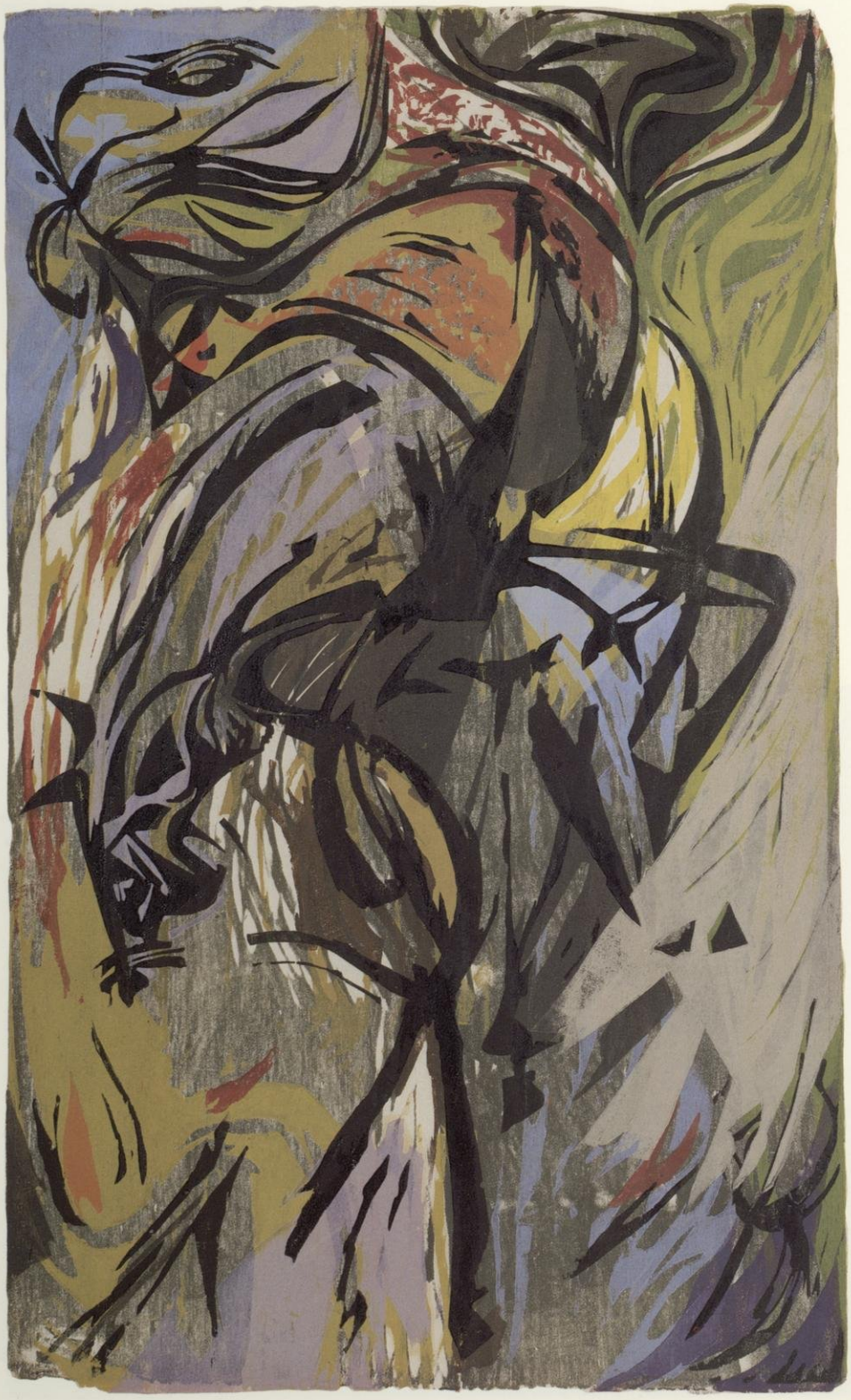
19
Thomas Nason (American, 1889–1971)
Summer Storm, 1940
Color wood engraving, 5 5/8 x 10 1/4 inches
Prints and Photographs Division, Library of Congress
XX-N263-A13

20
Chet Harmon La More (American, 1908–1980)
Generals, 1939
Color woodcut on ivory wove rice paper, 11 3/4 x 9 1/4 inches
Milwaukee Art Museum
Long-term loan by Federal Works Agency, Works Projects Administration Art Program, through The Milwaukee Public Museum, M1943.200

21
Louis Schanker (American, 1903–1981)
Carnival, 1945
Color woodcut, 14 x 27 1/2 inches
National Museum of American Art, Smithsonian Institution

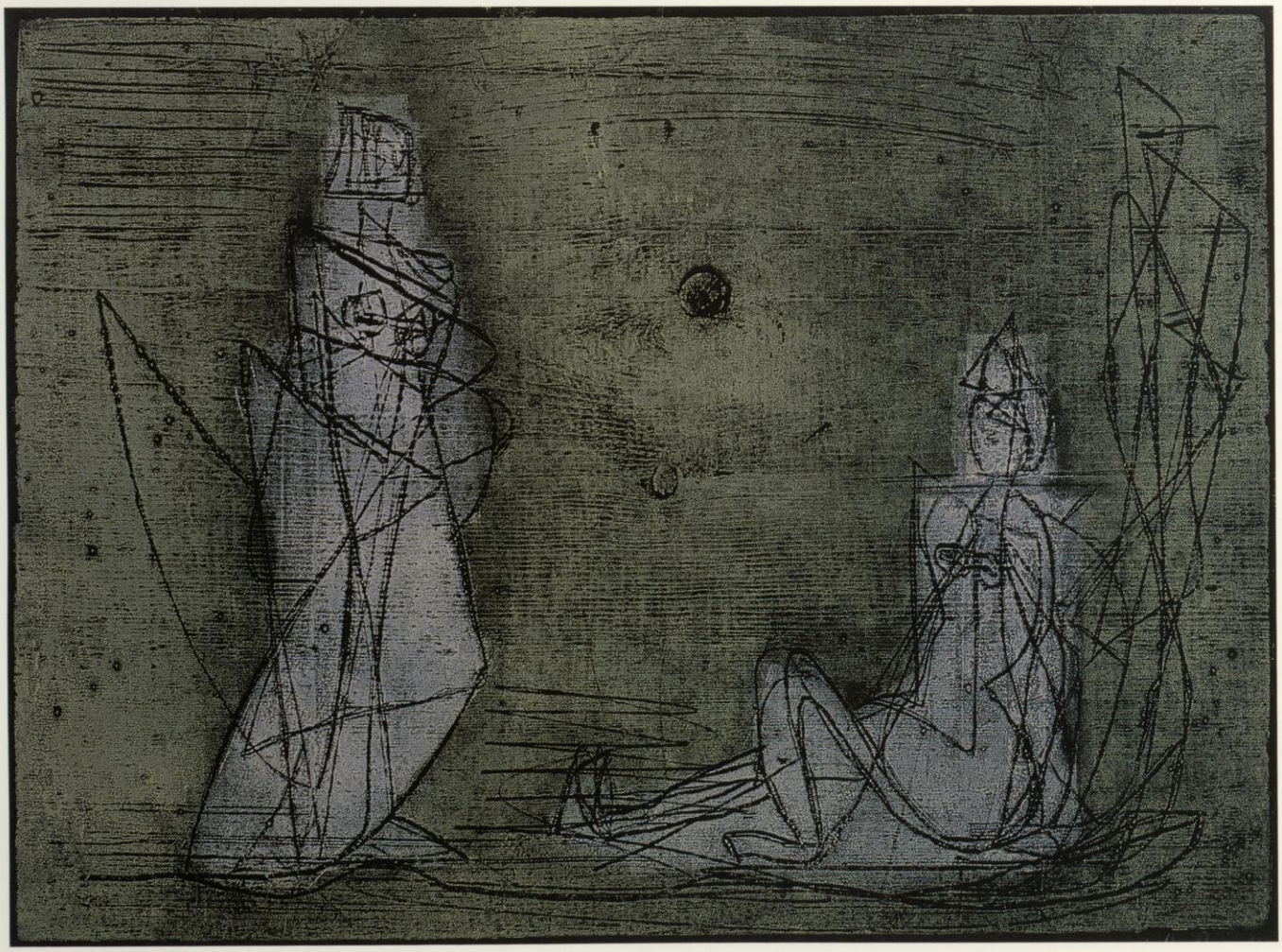
22
Antonio Frasconi (American, born Uruguay, born 1919)
Boy with a Cock, 1947
Color woodcut, 27 1/8 x 14 3/8 inches
New York Public Library
Print Collection, The Miriam and Ira D. Wallach Division of Art, Prints, and Photographs, The New York Public Library, Astor, Lenox, and Tilden Foundations
Photo by Robert D. Rubic, New York City

23
Adja Yunkers (American, born Latvia, 1900–1983)
Ostia Antica VI, 1955
Color woodcut, 21 1/16 x 35 1/2 inches
Prints and Photographs Division, Library of Congress
XX-D-YUNKERS (A.) 3



24
Seong Moy (American, born China, born 1921)
Classical Horse and Rider, 1953
Color woodcut, 25 x 15 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.34

25
Worden Day (American, 1916–1986)
Arcana III, 1954
Color woodcut on black paper, 32 1/2 x 14 9/16 inches
University Art Museum, University of Minnesota, Minneapolis
General Budget Fund, 57.267



26
Anne Ryan (American, 1889–1954)
Two Women, 1946
White-line woodcut, 11 3/8 x 15 5/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.35

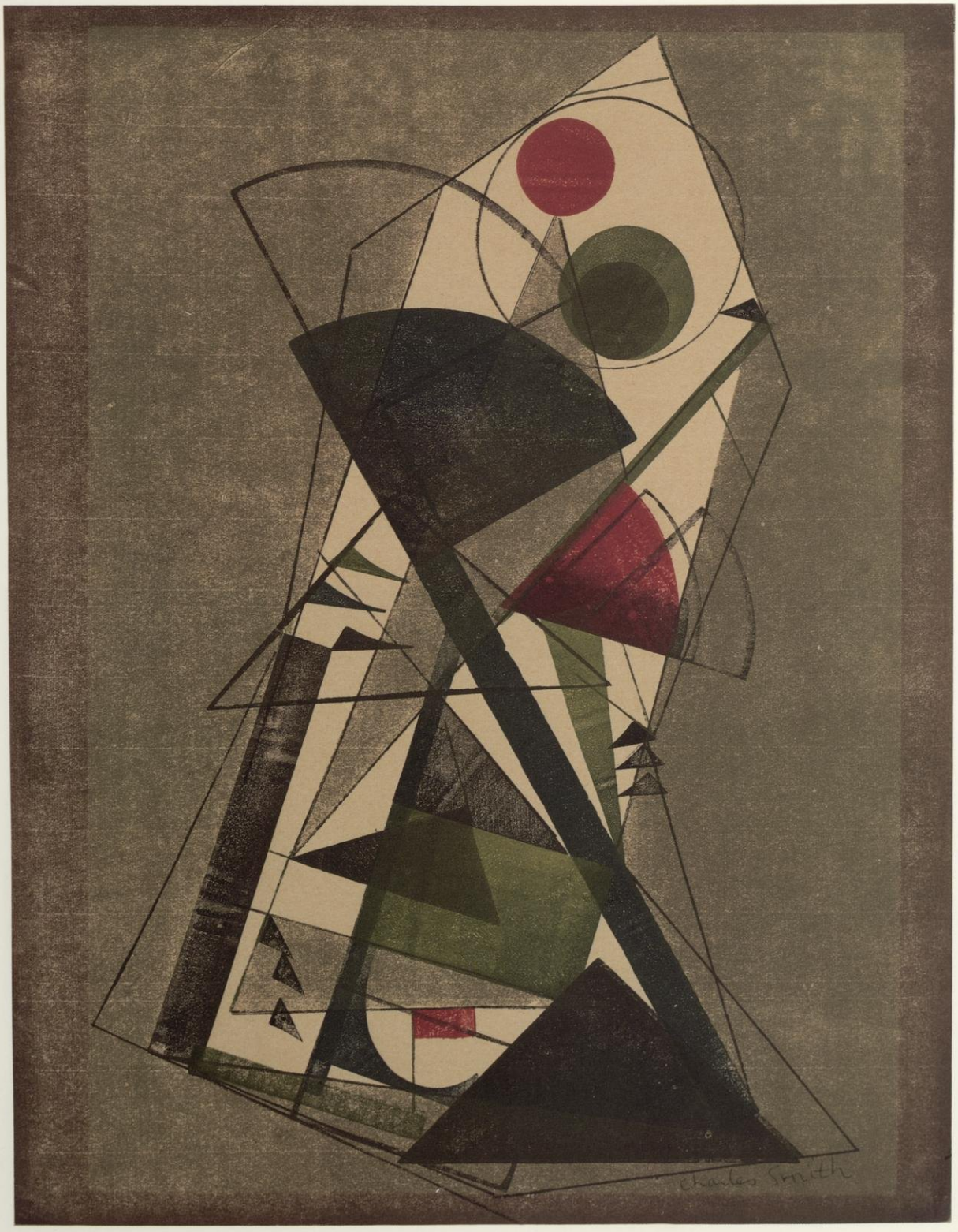
27
Will Barnet (American, born 1911)
Peter and Toy Bird, 1940 [also titled *Peter*, *Peter on Chair*, and *Yearling*]
Color woodcut, 11 1/4 x 9 inches
Elvehjem Museum of Art
Earl O. Vits Endowment Fund purchase, 1992.42

28
Werner Drewes (American, born Germany, 1899–1985)
Calm Morning, 1954
Color woodcut, 10 1/8 x 24 7/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.17

29
Werner Drewes (American, born Germany, 1899–1985)
Cliffs on Monhegan Island, 1969
Woodcut, 15 3/4 x 22 5/8 inches
National Museum of American Art, Smithsonian Institution
Gift of the artist

30
Milton Avery (American, 1893–1965)
Birds and Sea, 1955
Woodcut in blue ink, 9 3/4 x 24 inches
The Minneapolis Institute of Arts
Gift of Dolly J. Fiterman Fine Arts, P.88.49

31
Janet Turner (American, 1914–1988)
Frightened Jack Rabbit Hiding, 1950s
Color woodcut, 11 1/2 x 19 inches
Courtesy of Dean Meeker



32
Charles William Smith (American, 1893–1987)
Red and Green Discs, ca. 1950
Color woodcut, 25 1/2 x 20 inches
Courtesy of Elmer and Adele Smith Johnson

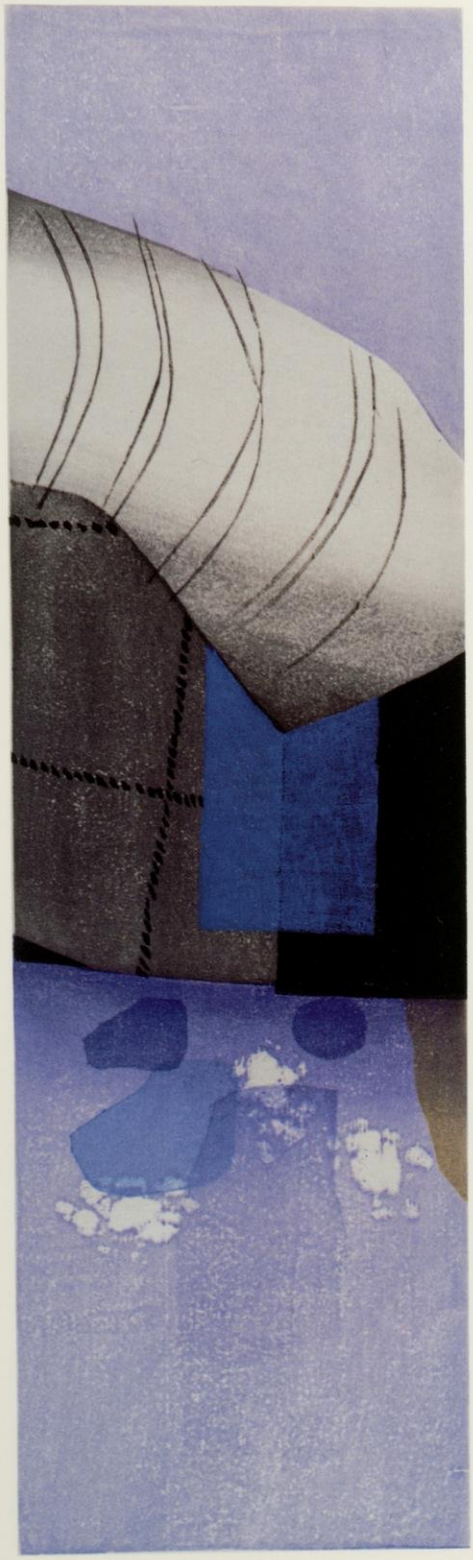
33
Edmond Casarella (American, born 1920)
In a Moment of Panic, 1954
Paper relief cut, 30 x 22 3/8 inches
Elvehjem Museum of Art
Humanistic Foundation Fund purchase, 60.3.14

34
Leonard Baskin (American, born 1922)
Frightened Boy and His Dog, 1955
Color woodcut, 13 x 15 1/2 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.1039

35
Leonard Baskin (American, born 1922)
Icarus, ca. 1966
Color woodcut, 32 x 21 3/4 inches
The Minneapolis Institute of Arts
The Ethel Morrison Van Derlip Fund, P.13.980

36
Robert Hodgell (American, born 1922)
Burning Bush, 1955; second version, 1992
Color woodcut, 23 1/2 x 14 inches
Courtesy of Robert Hodgell

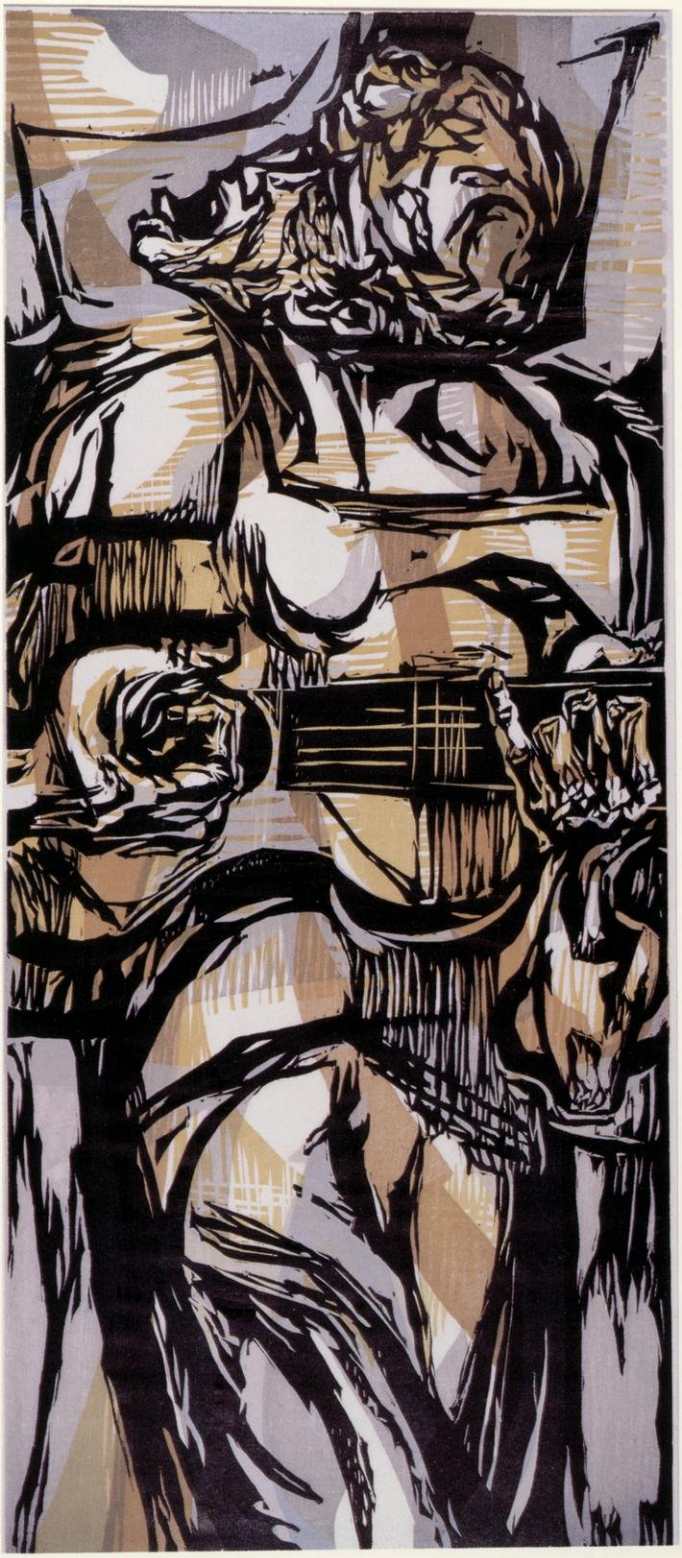
37
Robert Conover (American, born 1920)
Tree, 1959
Woodcut, 18 1/2 x 12 1/4 inches
Elvehjem Museum of Art
Mark H. and Katherine E. Ingraham Fund purchase, 1989.47



38
Ansei Uchima (American, born 1921)
Flight, 1968
Color woodcut, 19 3/4 x 5 3/4 inches
Madison Art Center
Purchase, 69.0.10

39
Carol Summers (American, born 1925)
Monsoon, 1982
Color woodcut, 37 1/4 x 37 1/4 inches
Elvehjem Museum of Art
Gift of Neva Krohn, 1983.79

40
Rudy Pozzatti (American, born 1925)
Venetian Sun, 1954
Color woodcut, 19 x 30 inches
The Cleveland Museum of Art
Gift of the Print Club of Cleveland, 55.525



41
Mervin Jules (American, born 1912)
Folksinger, 1957
Color woodcut, 20 1/2 x 8 3/4 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.928

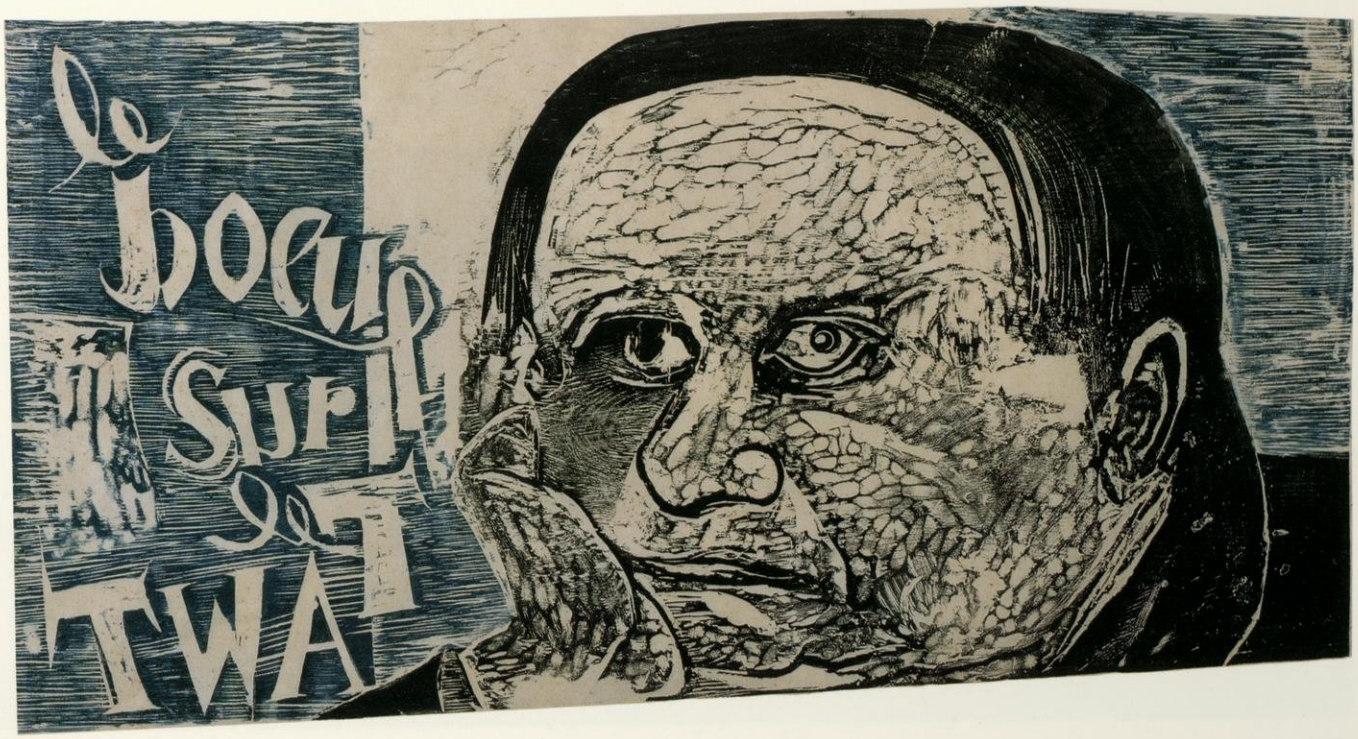
42
Irving Amen (American, born 1918)
Dreamer amid Flowers, ca. 1958
Color woodcut, 21 x 14 1/4 inches
Elvehjem Museum of Art
Gift of Richard E. Brock, 1991.593

43
J. Frederick O'Hara (American, born 1904)
Riders, 1954
11-color woodcut, 13 7/8 x 22 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.961

44
Danny Pierce (American, born 1920)
In the Fields, 1954
8-color woodcut, 14 x 18 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.964

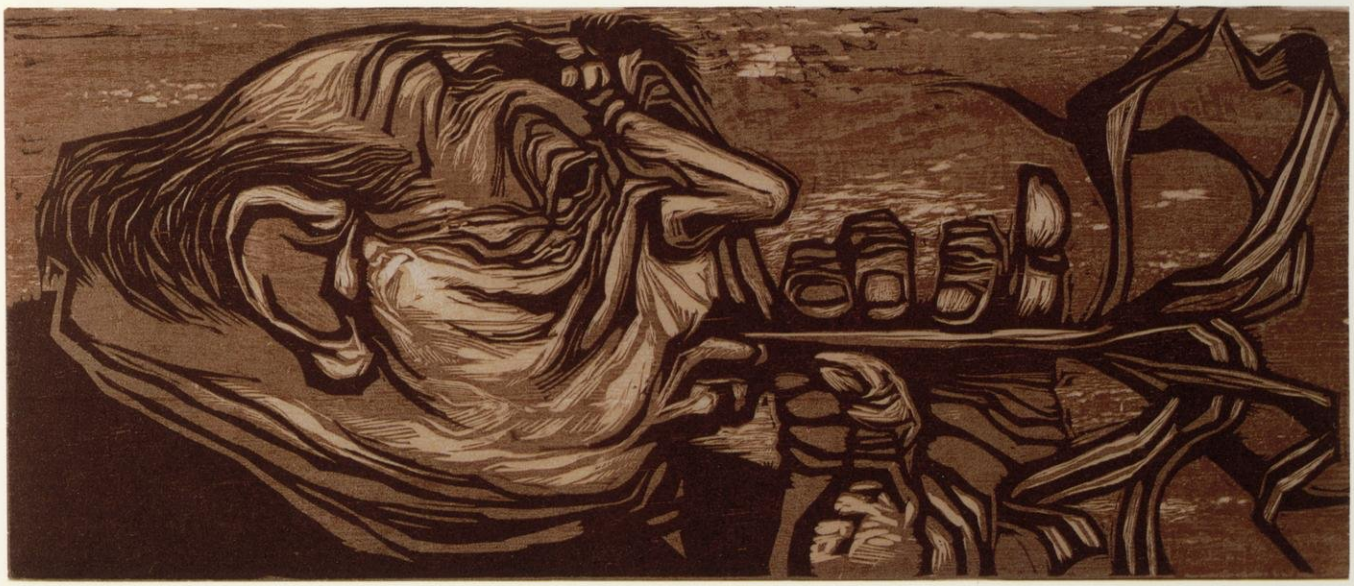
45
Alfred Sessler (American, 1909–1963)
The Red Wig, 1957
Color woodcut, 15 1/2 x 8 5/8 inches
Courtesy of Karen Sessler Stein and Gregory R. Sessler

46
Alfred Sessler (American, 1909–1963)
Thorny Crown, 1958
Color woodcut, 21 1/8 x 15 1/2 inches
Elvehjem Museum of Art
Gift of Mrs. Alfred Sessler and Children, 65.12.5

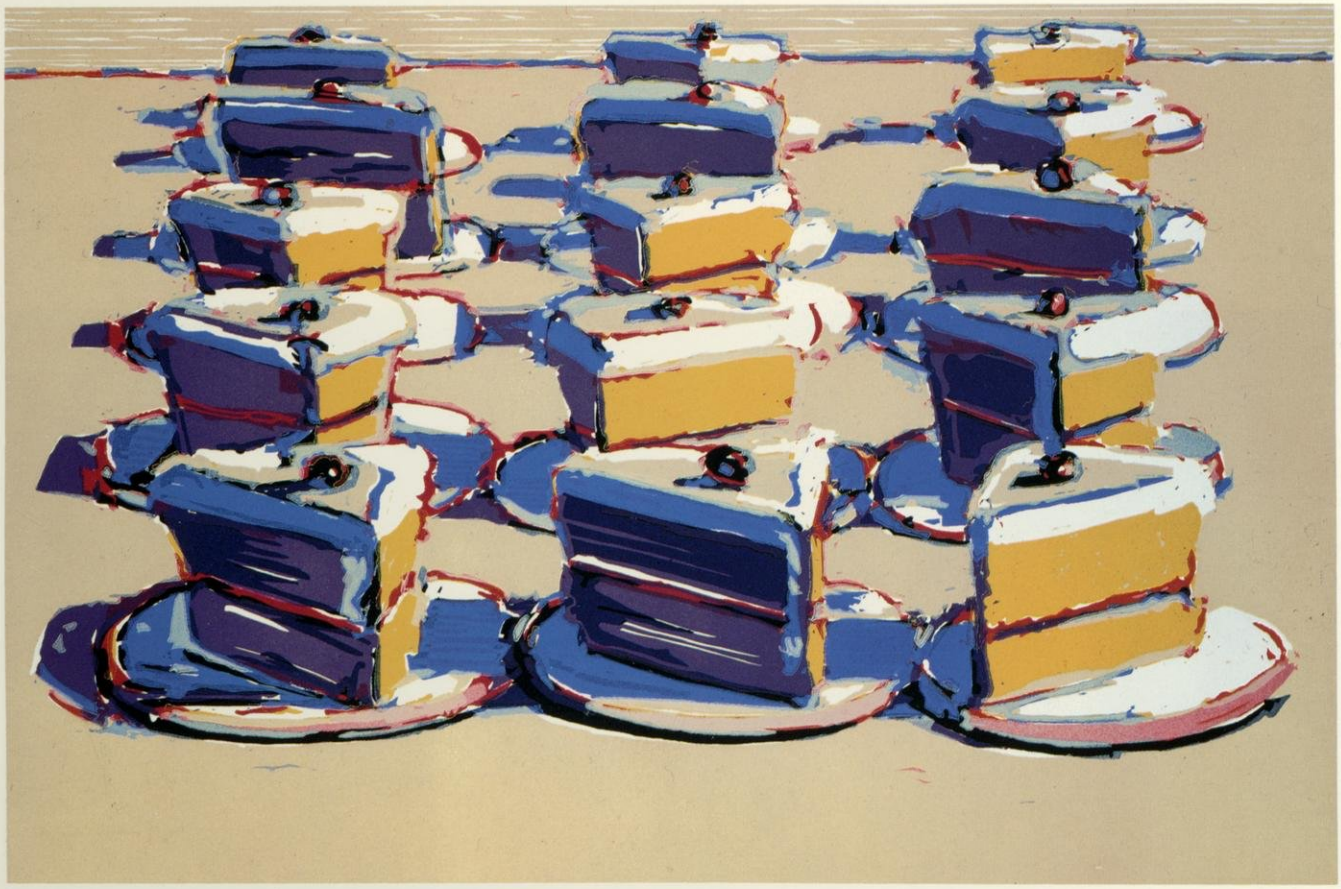


47
Sidney Chafetz (American, born 1922)
Mio, Milhaud, 1955
Color woodcut, 20 x 30 inches
Courtesy of Dr. Ralph H. Rosenblum

48
Raymond Gloeckler (American, born 1928)
Eeny Meeny Miney Moe, 1968
Color woodcut, 9 3/8 x 32 inches
Courtesy of Raymond L. Gloeckler



49
Raymond Gloeckler (American, born 1928)
Hornblower, 1980
Chiaroscuro woodcut, 7 5/8 x 18 inches
Courtesy of Raymond L. Gloeckler



50
Wayne Thiebaud (American, born 1920)
Boston Cremes, 1970
Color linoleum cut, 13 1/2 x 20 3/8 inches
Elvehjem Museum of Art
Thomas E. Brittingham Fund, Max W. Zabel Fund, Professor Joseph Rucker Memorial Fund, Edna G. Dyar Fund, and Earl and Eugenia Quirk Foundation Fund purchase, 1972.4

51
Jack Beal (American, born 1931)
Trillium, 1977
Color linoleum cut, 8 1/2 x 8 1/4 inches
Madison Art Center
Purchase through National Endowment for the Arts grant with matching funds from Madison Art Center members, 77.0.21

52
Sylvia Solochek Walters (American, born 1938)
Summer Self-Portrait, 1977
Reductive color woodcut on Japanese rice paper, 26 1/4 x 24 inches
Courtesy of Sylvia Solochek Walters

53
Ed Baynard (American, born 1940)
The Blue Tulips, 1980
Color woodcut, 30 x 42 inches
Walker Art Center, Minneapolis
Tyler Graphics Archive, 1983, 83.70

54
Rafael Ferrer (American, born 1933)
Amanecer Sobre el Cabo (Dawn over the Cape), 1988
Color woodcut, 10 3/4 x 16 1/4 inches
Elvehjem Museum of Art
Transfer from Tandem Press, 1989.2

55
Alan Shields (American, born 1944)
Two Four Too, 1978
Color woodcut and embossing with stitching, 20 x 20 1/2 inches
Madison Art Center
Gift of Don and Nancy Eiler, 1986.125

56
Helen Frankenthaler (American, born 1928)
Savage Breeze, 1974
Color woodcut, 29 1/2 x 25 inches
Elvehjem Museum of Art
Juli Plant Grainger Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, James Watrous Fund, Alvin Lane Fund, and Cyril W. Nave Endowment Fund purchase, 1992.39

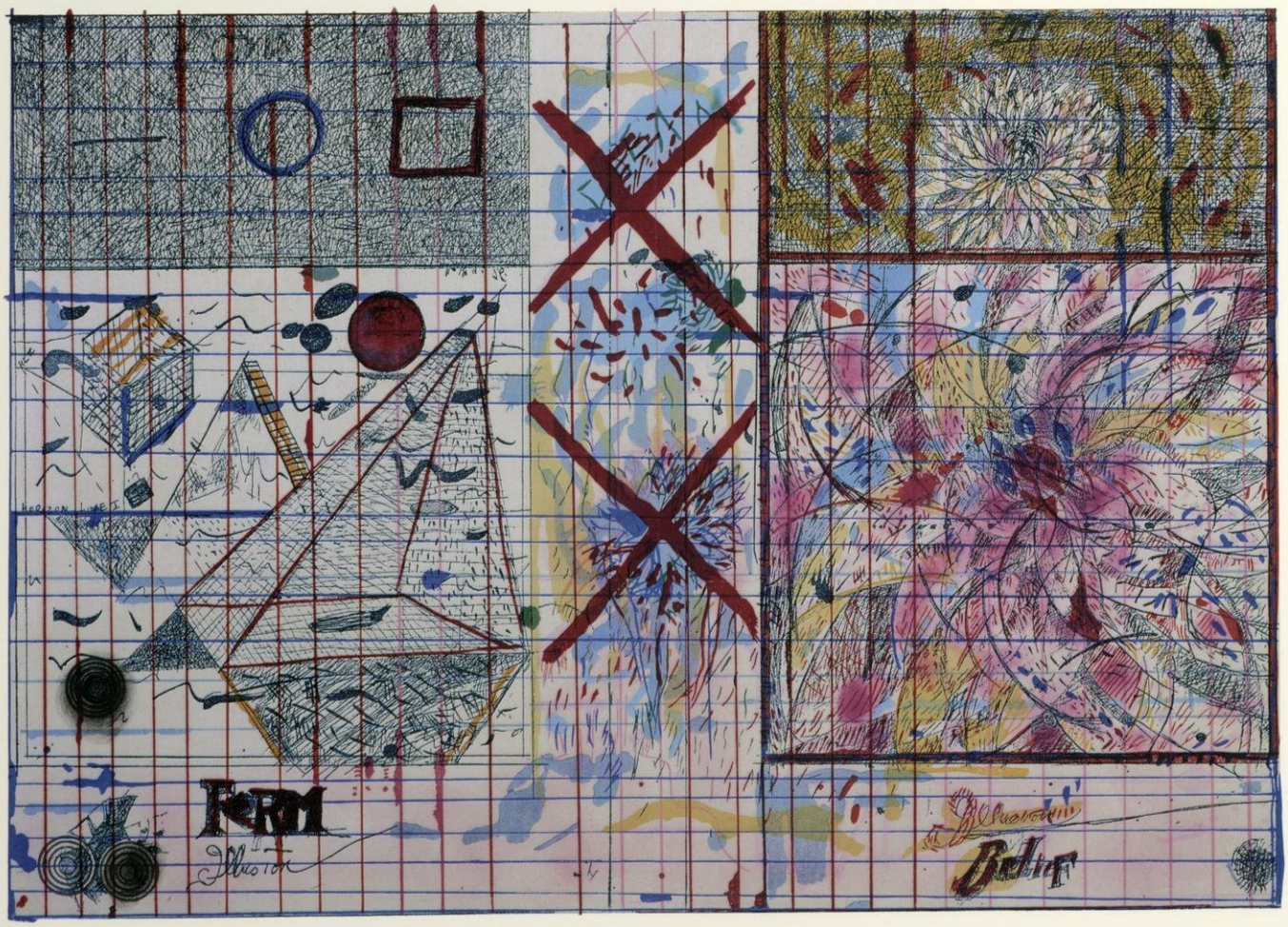
57
Helen Frankenthaler (American, born 1928)
Cedar Hill, 1983
Woodcut from 13 blocks, 20 1/8 x 24 7/8 inches
The Minneapolis Institute of Arts
Gift of First Banks of St. Paul, P.84.1

58
Karen Kunc (American, born 1952)
In Spiral Drama, 1990
Color woodcut, 23 3/4 x 52 1/2 inches
Elvehjem Museum of Art
Earl O. Vits Endowment Fund purchase, 1990.25

59
Roy Lichtenstein (American, born 1923)
Picture and Pitcher, 1981
Color woodcut, 25 x 18 1/4 inches
Walker Art Center, Minneapolis
Gift of Dr. Maclyn E. Wade, 1985

60
Richard Diebenkorn (American, born 1922)
Blue, 1984
Color woodcut, 40 1/8 x 25 inches
Walker Art Center, Minneapolis
Gift of Mr. and Mrs. Philip Von Blon, 1986, 86.87

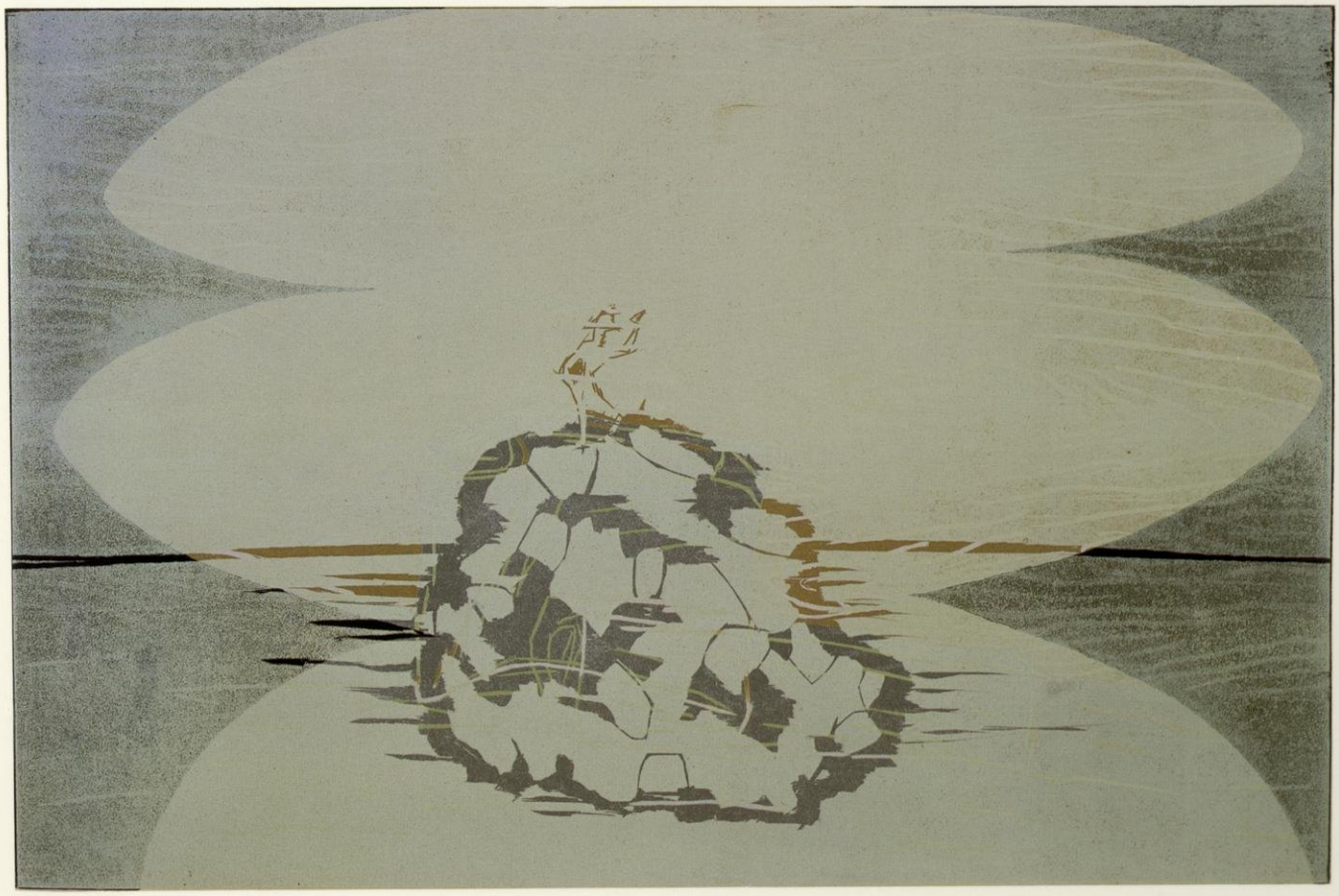
61
Sam Richardson (American, born 1934)
Through the Greened Into, 1988
Relief print with chine colle, collage, and hand-drawn additions, 14 3/8 x 19 7/8 inches
Elvehjem Museum of Art
Transfer from Tandem Press, 1989.1



62
Pat Steir (American, born 1940)
Kyoto Chrysanthemum, 1982
Color woodcut, 14 3/8 x 20 1/4 inches
Elvehjem Museum of Art
Endowment Fund purchase, 1990.2

63
Jim Dine (American, born 1935)
Nine Views of Winter I, 1985
Color woodcut with handwork, 52 1/2 x 37 inches
Elvehjem Museum of Art
Edward Farber Acquisition of Art Works Fund purchase, 1985.92

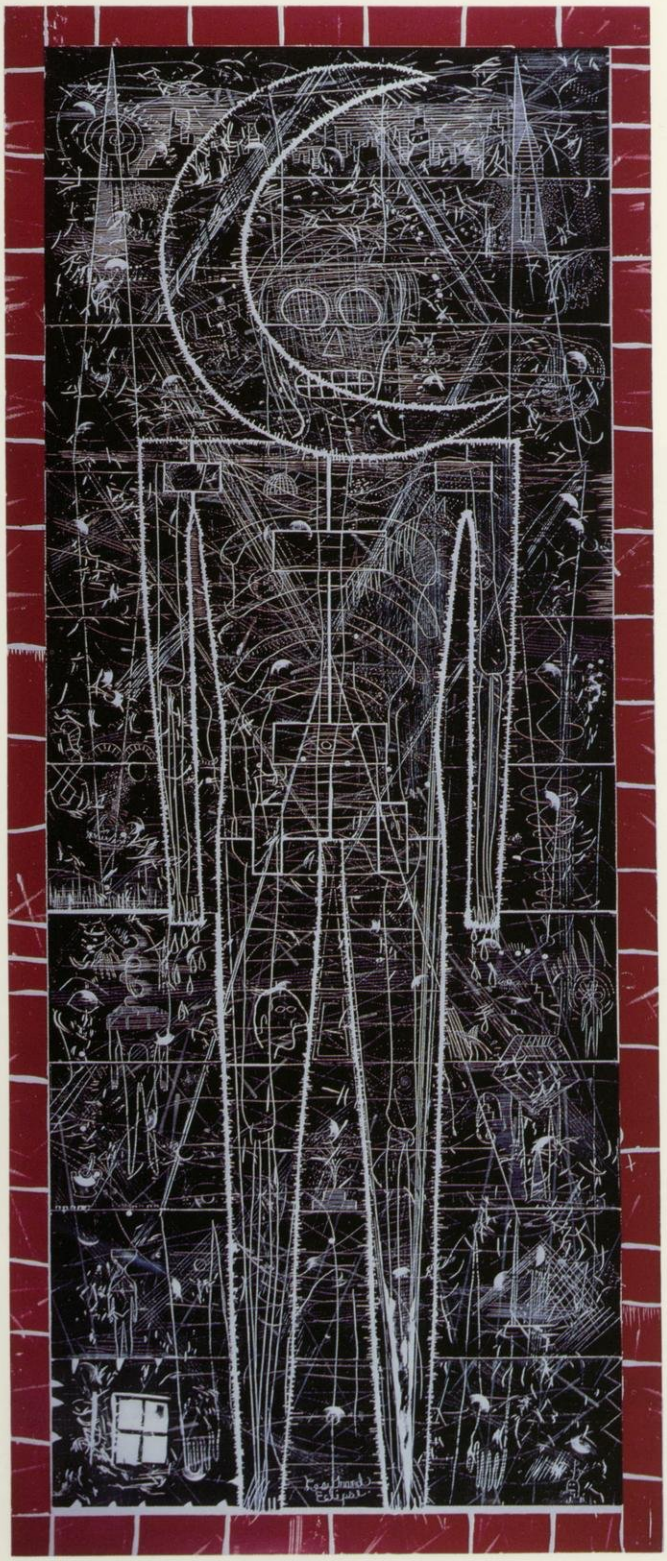
64
Madison Ke Francis (American, born 1945)
Shattered King (Tornado series), 1989
Woodcut, 33 1/4 x 36 3/4 inches
Courtesy of Hoopsnake Press



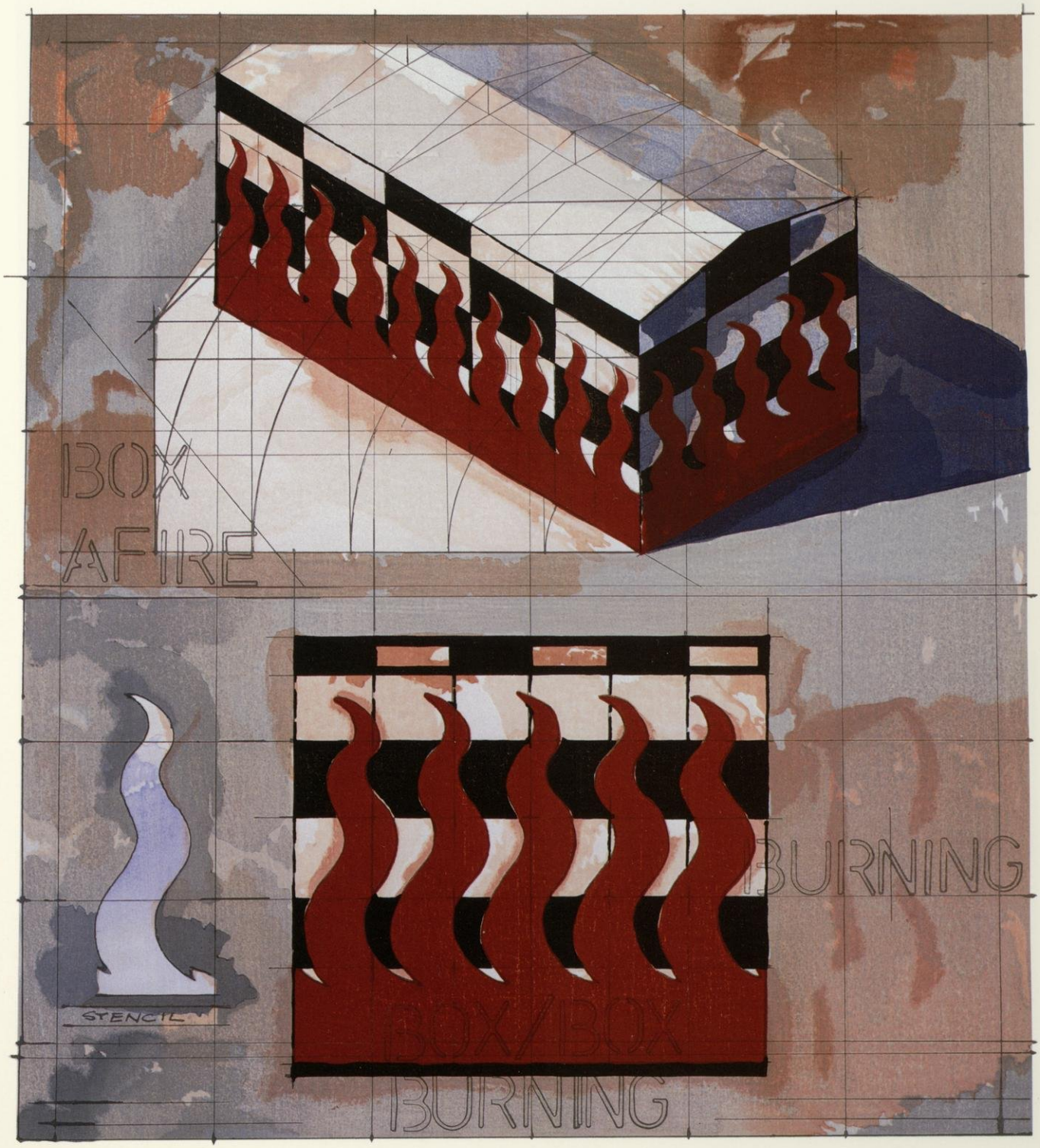
65
Ann Conner (American, born 1948)
Silverado, 1986
Color woodcut on Gutenberg laid paper, 27 x 41 1/2 inches
Courtesy of Ann Conner

66
Louisa Chase (American, born 1951)
Red Sea, 1983
Color woodcut, 38 3/16 x 33 inches
Courtesy of Diane Vilanni Editions

67
Susan Rothenberg (American, born 1945)
Pinks, 1980
Hand-painted woodcut, 11 1/8 x 20 inches
Walker Art Center, Minneapolis
Butler Family Fund, 1984, 84.1144

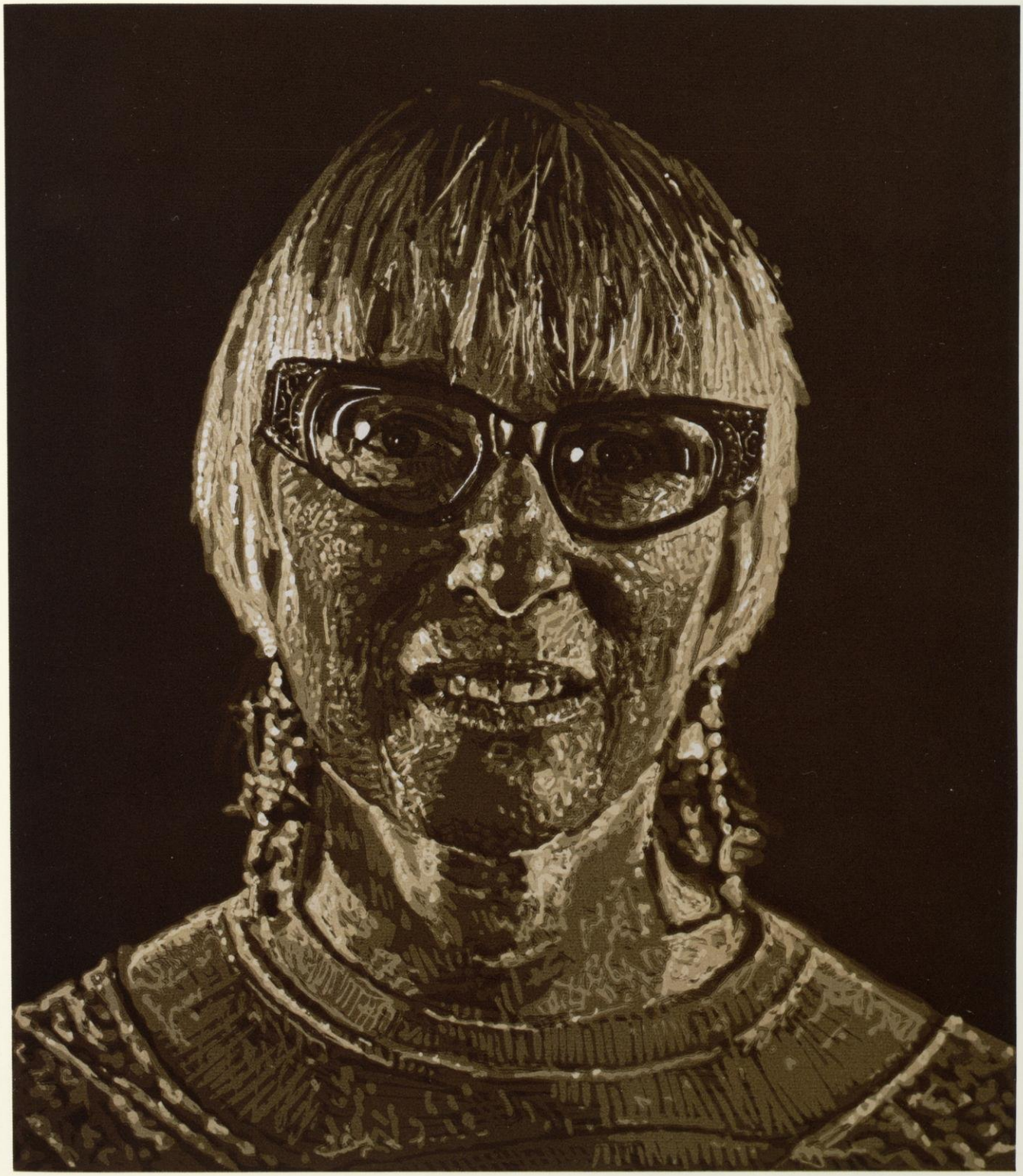


68
John Buck (American, born 1946)
Les Grande Eclipse [*sic*], 1982
Color woodcut, 75 1/2 x 31 3/4 inches
Madison Art Center
Anonymous gift, 1983.94

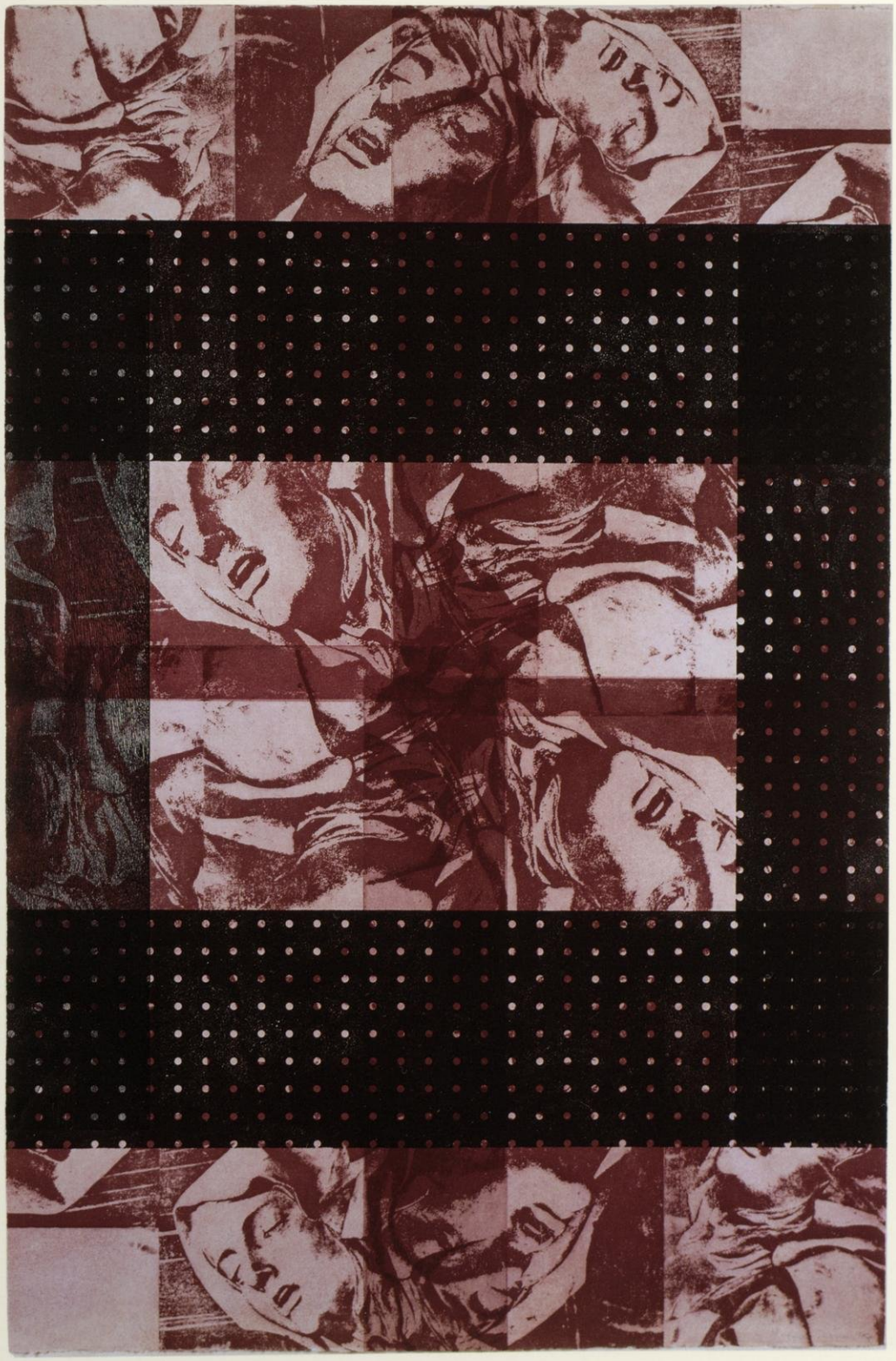


69
Robert Cumming (American, born 1943)
Burning Box, 1989
19-color woodcut on Torinoko paper, 14 5/16 x 12 7/8 inches
Elvehjem Museum of Art
University of Wisconsin Art Collections Fund purchase, 1990.37

70
Richard Bosman (American, born 1944)
Suicide, 1980–81
9-color woodcut from 4 blocks on Tari red paper, 13 1/8 x 27 5/8 inches
Elvehjem Museum of Art
Gift of Brooke Alexander Editions, Inc., 1990.53



71
Chuck Close (American, born 1940)
Janet, 1988
Reductive linoleum cut, 14 3/4 x 12 3/4 inches
Elvehjem Museum of Art
Membership Art Purchase Fund purchase, 1990.17



72
Frances Myers (American, born 1936)
Saint Teresa's Seventh Mansion, 1992
Relief and etching on Arches cover paper, 47 1/2 x 31 1/2 inches
Courtesy of Frances Myers

73
William Weege (American, born 1935)
Dance of Death, 1990
Color woodblock on handmade paper, 19 3/4 x 16 1/2 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.9

1, 2
Arthur Wesley Dow
(American, 1857–1922)

1
Nabby's Point, 1895–1900
Color woodcut, 2 5/16 x 3 15/16 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.36a

1
Nabby's Point, 1895–1900
1991.36b

Arthur Wesley Dow was of vital importance in the introduction of the color woodblock print as an important medium of artistic expression in America. Though Dow was in Paris and Brittany between 1885 and 1890 when *Japonisme* — an enthusiasm for things Japanese, including Japanese color woodblock prints — was in full flower, little either in his art or his memoirs reveals an interest in the Japanese art that would be so crucial to his development after this period. However, he admired J.A.M. Whistler and Joseph Pennell, both painter-printmakers whose style owed much to their interest in Japanese models.[1]

What he did experience in France was strong disappointment with French academics' ideas on art. Primed by this dissatisfaction with the academic tradition and his admiration for Whistler and Pennell, Dow was prepared for the inspiration which struck him when he first saw illustrations of Japanese prints and which caused him to declare: "One evening with Hokusai gave me more light on composition and decorative effect than years of study of pictures. I surely ought to compose in an entirely different manner and paint better."[2]

Within a week Dow had also met Ernest Fenollosa, curator of the Japanese Department at the Museum of Fine Arts in Boston, where Dow himself served as assistant curator only three years later. While teaching art with Fenollosa at the Pratt Institute in Brooklyn, Dow developed new ideas about or methods of teaching, which he described in the immensely popular book *Composition*. This book, first published in 1899, was continually in print for nineteen more editions, until 1941. In this book Dow rejected academic training which he found so unsatisfactory in France:

> I hold that art should be approached through composition rather than through imitative drawing. . . . For a great while we have been teaching art through imitation — of nature and the "historic styles" — leaving structure to take care of itself; gathering knowledge of facts but acquiring little power to use them. This is why so much modern painting is but picture writing; only story-telling, not art; and so much architecture and decoration only dead copies of conventional motives.[3]

Dow introduced students to color woodblock printing through his teaching and in his text because it complemented his emphasis on the composition as an assemblage of flat patterns. Along with his own work with the medium, his teaching and text laid the groundwork for the color woodcut.

Throughout *Composition* Dow exhorted teachers of art to have students rework the same design but vary the line, distribution of dark and light areas, or color. For instance, in an exercise to study the compositional relationship of two colors, Dow suggests that the student start by making several copies of a repetitive, tilelike design drawn in black lines. Once that is done, the student can substantially change the design of each copy by systematically filling each one in a different way. The

1
Nabby's Point, 1895–1900
1991.37

1
Nabby's Point, 1895–1900
1991.38

results can then be compared and critically appraised. Each step in learning design is similarly handled: a design may result from successive experiments in the quality of line used, then be subjected to experiment in tone (the chiaroscuro-like quality Dow calls *notan*), and finally printed in various combinations of hues.

In the four impressions of *Nabby's Point*, we can see Dow experimenting with different combinations of color in the same manner he urged in his text. The variation of the landscape *Nabby's Point*, printed with related blocks, demonstrates the potential of experimentation which made the medium so ideal for an artist like Dow, with his continual search for appropriate color combinations. These samples also introduce the process to those unacquainted with it.

Dow starts with a line block, which carries the outline for the print as well as the trunk and branches of the foreground tree and indications of shoreline in the middle background. The line block can be most clearly seen in 1991.36a and b, which are printed on opposite sides of a single small sheet of paper. In b, the line block is printed in a very dark brown, along with another block which gives the tree and bush masses of foliage. In a, the line block is printed with two other blocks, one, tan, which indicates the ground, and the other, gray, which indicates the woods in the background.

In 1991.37 all of these blocks are present, with others in addition, which brings the total number of blocks to seven. However, the colors of the blocks have been changed. For instance, the tree in the foreground is not the verdant green of summer but pink, as if in spring bloom. In the final version of the print, the colors have been more subtly adjusted, to tone down the foreground and give a richness and depth to the line of trees in the background.

Of these four versions of the print only one is signed. From the text of *Composition*, we know that he continually encouraged students and teachers to draw fine aesthetic distinctions between the various versions of the design they create; thus it is likely that the signed version is probably the one which most satisfied him.

The relative ease of transforming the colors of the blocks also opened up the possibility for entirely different prints from the same block. Dow often used the same blocks colored differently to create finished compositions of the same scene at different times of day, or different seasons of the year. For Dow the strength of the color woodcut medium "lies in free interpretation, in a *playing* with colors, so to speak, rather than in a forced realism."[4] This freedom to change the elements of composition in the woodcut is, perhaps, an example of what Fenollosa had in mind when he commented: "Relations are more real and more important than the things which they relate."[5]

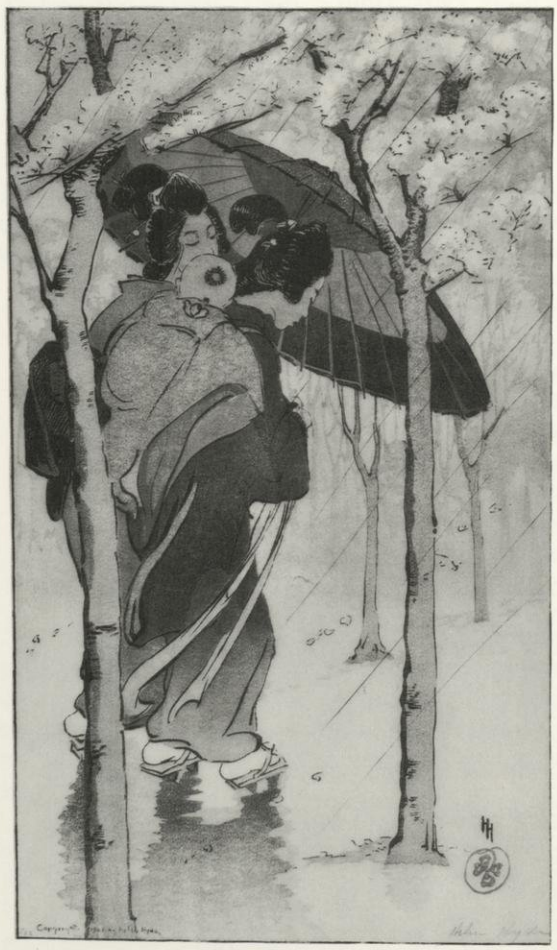
Dow embraced the woodcut partially because of its natural tendency to produce flat designs with broad areas of color. However, Dow also appreciates that it is a relatively simple method of producing multiples, requiring neither chemicals nor complicated printing. Dow suggests that, with some attention to registration, small

2
Lily, 1898
Color woodcut, 8 15/16 x 2 3/8 inches
Courtesy of Frank J. Dowd, Jr.

blocks can be inked and printed in much the same way as hand stamps, a far cry from the exigencies and expense of the etching press. The medium's natural propensity for flat design and its facility for experimentation also contributed to its appeal to many other practitioners of woodblock printing in the century that followed.

Japanese woodblock prints provided the great examples from which Dow derived many of his ideas about the potential for the medium, and in *Lily* he makes explicit reference to the Japanese tradition. In addition to using the Japanese medium he also uses vertical proportions for his print like those often used by Japanese printmakers (perhaps specifically in emulation of Hiroshige's series of flower subjects in vertical formats). He also exploits the possibility of shading the image by carefully applying a gradation of ink to the block for the stem of the lily.

3
Helen Hyde
(American, 1868–1919)



Cherry Blossom Rain, 1905
Color woodcut, 17 x 9 7/8 inches
University of Wisconsin Memorial Union

Helen Hyde's interest in woodblock printing, like Arthur Wesley Dow's, can be traced back to the enthusiasm for *Japonisme*, to which both were exposed in France. Like Dow, Hyde was unimpressed with European atelier techniques, but there she met Félix Régamy, who instilled in her a deep interest in Japanese art, which became crucial to her development as an artist. After she returned home to San Francisco, Hyde produced color etchings, for which she would carefully dab a single plate (with the image etched into it) with various colored inks to be printed.

Hyde was affected by Dow's and Fenollosa's interest in an artistic meeting of Occident and Orient. Dow recorded in his diary that during a visit to Hyde's studio in Japan, "she said my prints were the first that gave her the desire to print."[6] Hyde spent most of the first decade of the twentieth century in Japan, and there she mastered the complexities of color woodblock printing, possibly encouraged by Fenollosa.

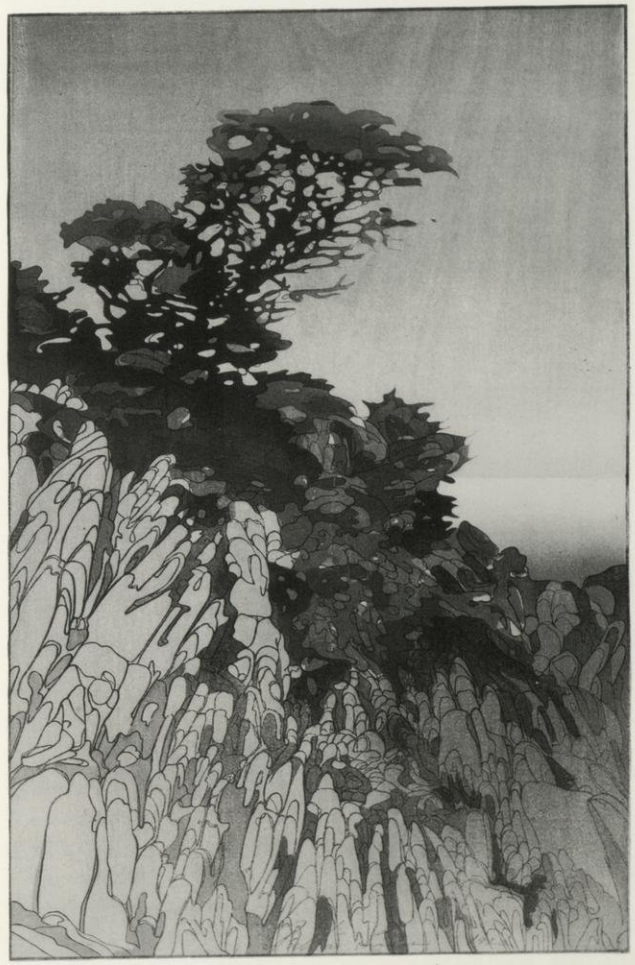
During Hyde's years in Japan, she studied Japanese ink-style painting with Kano Tomonobu, a member of the Painting Appreciation Society created by Fenollosa in 1884.[7] Hyde's acceptance in Japan was quite different from her experience in Paris, where though taught by academy instructors, she could not be a student at the academy, which accepted neither women nor foreigners.

Hyde began early in her career depicting rather sentimental scenes of mothers and children. She may have been influenced by Mary Cassatt's etchings, which she saw in 1893, of mother-and-child scenes which also borrowed compositional motifs from Japanese art.[8] This archetypal image appealed to her western audience both because of its familiarity and because of its exotic details of dress and custom. Hyde too was seeking a synthesis of East and West.

Cherry Blossom Rain makes full use of the sophisticated workshop tradition of printing to which she had access in Japan. In this tradition, the artist provides the drawing from which the block cutters cut the linear pattern on a block of fine-grained wood, traditionally cherry. After this line block, the artisans create the color blocks, one for each color, carefully cut so that they will fill in the contours of the line block. Once the entire set of blocks has been created, they are given over to the printers.

The printers actually apply the ink to blocks and blocks to paper to create the final print and control the subtle color effects of the work. Hyde took advantage of this workshop system, but was apparently dissatisfied with her lack of control over the production. She mastered the techniques of printing so that she could effectively oversee the other craftspeople. In *Cherry Blossom Rain* Hyde has not only mastered the machinery for the production of the color woodblock print in the Japanese manner but also shows a confident mastery of the conventions of content and format of the print as well. The theme of cherry-blossom viewing has a long and distinguished history in the art and literature of Japan and was illustrated by nearly every master from the inception of color woodblock printing in Japan. As in much of Hyde's work, the love aroused in the season of renewal is primarily maternal, with less of the erotic undercurrent which lies beneath the surface of many Japanese renditions of the theme.

4, 5
Bertha Boynton Lum
(American, 1879–1954)



4
Point Lobos, 1920
Color woodcut, 16 1/2 x 10 3/4 inches
Prints and Photographs Division, Library of Congress
XX-L975-B54

5
The Fox Woman, first printed 1916; this impression 1921
Color woodcut printed on laid Japanese paper,
16 1/2 x 10 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.98

Along with the other color woodblock printmakers in the first decades of this century in America, Bertha Lum was influenced early by the text *Composition*, the result of the collaboration between Arthur Wesley Dow and Ernest Fenollosa. The book appeared during a hiatus in Lum's study in Chicago, where she was trained at the Art Institute and at the school run by Frank Holme, which concentrated on illustration. Dow's method of training must have interested Holme because of the book's special emphasis on design and flat pattern, both crucial to successful illustration. When Lum took up formal art studies again with Holme, he was experimenting with woodblock printing, undoubtedly under the influence of Dow's opus.[9]

Lum visited Japan on her honeymoon, and, though she did not study printmaking in depth that trip, she was exposed to and became interested in Japanese prints. In her first woodblock print, she drew on Japanese technique and subject — a scene of descending geese in autumnal or evening colors, a theme used by many Japanese printmakers. However, Lum quickly supersedes this direct imitation of Japanese prints by a style which mixes her interest in Japanese themes, particularly literary themes, and her own, very western style of drawing. Lum played a part in exciting the interest in art that drew from both Japanese and western traditions, which flourished in Japan, Europe, and America at this time. The block carver with whom Lum worked during her second stay in Japan, Igami Bonkotsu, was involved with a group of artists in Japan dedicated to the revival of the woodcut. The *sōsaku hanga* or creative print movement sought to revive the woodcut as a medium in its own right — rather than to reproduce works of other artists. Recognizing the precarious position of the medium in his own country, and Lum's growing proficiency in it, Bonkotsu commented ruefully: "[P]erhaps the art of the Japanese color woodcut will be taken over by foreigners!"[10]

Her most famous print, *Point Lobos*, brings the sense of line and composition that Lum honed in her treatments of Japanese subjects to an American theme. By combining such traditionally Japanese devices as graduated color and the slight wood grain visible in the sky with her own sense of linear rhythm, Lum creates a powerful and complex graphic image.

Another print on the same theme and with a very similar title to the one in this exhibition, *The Fox Women*, provides an example of the respect her work was awarded in Japan; it was the only work by a foreigner in an exhibition in Japan, in addition to apparently being the only woodcut. The catalogue remarks upon the fact that it was "self-made;" that is, the print was the work of one person from its design, through the cutting of the blocks, and the printing of those blocks.[11] This represents a change from the separation of these processes into different workshops which had been common previously in Japan. The dissolution of this division of labor was an article of faith with members of the *sōsaku hanga* movement, which preferred to place the production of the print as much as possible under the control of the artist.

Like Hyde, however, Lum relied for the most part on skilled craftsmen to turn her designs into prints, and like Hyde she gained control by having them work under her direct supervision, rather than turning her work over to a shop to have it reproduced.

In 1917 several prints by Lum were exhibited at the Minneapolis Institute of Arts, including another impression of the print in this exhibition. On the mat of that impression of *The Fox Woman* there appeared a quote from Lafcadio Hearn:

> Goblin foxes have the power to deceive people by enchantment. The favorite shape assumed for the purpose of deluding mankind is that of a beautiful woman. Innumerable are the stories told about the

wiles of the fox women. They haunt solitary places and at night swing ghostly lanterns.[12]

Though this pairing of Hearn's text with Lum's print surely implies that the author's retelling of Japanese tales has some bearing on the artist's work, it should also be noted that Lum is conversant with the Japanese imagery related to this sort of tale. The eerie light suspended over Lum's fox form comes ultimately from the same tradition as Hiroshige's fox fires in his print from the hundred views of Edo.

6, 7
B.J.O. Nordfeldt
(American, born Sweden, 1878–1955)

6
Mist, the Anglers, 1906
Color woodcut printed on fine Japanese paper, 8 3/4 x 12 3/4 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.97

7
Pride of Possession, ca. 1916
White-line woodcut, 14 x 14 inches
University Art Museum, University of Minnesota, Minneapolis
Bequest of Emily Abbott Nordfeldt, 90.1.47

Bror Julius Olsson Nordfeldt came to the woodblock print by a slightly different route than many of the earlier generation of American printmakers. Born in Sweden, Nordfeldt came with his family to settle in Chicago when he was thirteen. Nordfeldt's training took him to study first at the Art Institute of Chicago, then to Paris in 1900 where he studied for a short time at the Académie Julian. Eventually he went to England where he studied printmaking with Frank Morley Fletcher at the Oxford Extension College at Reading.

The primary sources of information on color woodcut for artists working at that time were Dow's writings on the process and a pamphlet published by the Smithsonian Institution, as part of an exhibition of a set of wood-cutting tools which had been a gift from the Japanese government. [13] A commentary in that booklet was written by Sylvester R. Koehler, who had been curator of graphic art at the National Museum and, like Dow, on the staff of the Museum of Fine Arts, Boston. Koehler comments that by using a brush, which can be carefully controlled to place different colors within the broad areas defined by the raised portion of the block, the artist is given an entirely new range of possibilities not offered by inking with a roller.

Arthur Wesley Dow advocated exactly this kind of sensitive printing in his writing, to the extent that he entitled an article on the subject "Painting with Wooden Blocks." And certainly those artists who studied in Japan with masters of these techniques were well aware of them, but it is interesting to see Nordfeldt, who probably had the least formal training in Japanese technique, quickly transform them into a uniquely American style of printing.

In his print of 1906 *Mist, The Anglers*, Nordfeldt very consciously imitates effects which he may have observed in a similar print by the Japanese artist of the previous century, Kunisada.[14] He creates a foglike effect by inking the blocks with a light gray which shades into black, a clear example of painting on the block like that practiced by Japanese artists and espoused by Dow. In 1906 Nordfeldt also created at least fourteen other woodblock prints, some stylistically more like the works of French artists like Rivier, than Japanese models, but all using fairly traditional woodblock technique. After this productive year, Nordfeldt does not produce woodcuts again for a decade.

By the time Nordfeldt creates *Pride of Possession* he has developed a completely different method of painting on and printing from the block. This print demonstrates his development of white-line technique of block cutting for color prints. Using this technique, Nordfeldt cut only one block. The raised areas on the block which receive the ink were separated by narrow grooves, which printed white. The artist then attached the paper to the block by one edge, so that it could be pulled up and put down in exactly the same place over and over again. Then the ink was painted on the block one color at a time, stopping between colors to swing

the paper down onto the block, and rub it firmly with the back of a wooden spoon to transfer the color.[15]

According to Ada Gilmore Chaffee, writing for the Provincetown *Advocate* in 1952, Nordfeldt developed the technique because he was

> impatient with the mechanical labor of cutting so many blocks of wood (one for each color) before he could express his idea. . . .[16]
> . . . Being able to see the complete picture on one piece of wood, like a painting on a canvas, gave new possibilities for creative work in that medium.[17]

This way of printing was now even more like the technique of the monotype mentioned by Koehler because the artist applied all the colors to a single surface. Like Dow, Nordfeldt's interests settled on the woodblock as a medium which would allow a painterly freedom within a set composition.

The development was not pivotal for Nordfeldt's career; he created prints like this one only for a year before devoting his talents to the media of painting and etching. The bright colors and gently humorous subject matter, too, are something of a departure in Nordfeldt's art and have been attributed to the effect of working in Provincetown, at that time a thriving artists' colony.

Nordfeldt's development of this technique was pursued by several of the people with whom he stayed in Provincetown that year: Ada Gilmore Chaffee, Edna Bel Boies Hopkins, Blanche Lazzell, Ethel Mars.

8
Ada Gilmore Chaffee
(American, 1883–1955)

Above the Village, 1916
White-line woodcut, 9 7/8 x 10 inches
National Museum of American Art, Smithsonian Institution
Gift of Helen Baltz

Ada Gilmore was born in Kalamazoo, Michigan, but after the death of mother and father moved to Ireland to live with an aunt. In Ireland she studied at the Belfast School of Art and returned to the United States in 1900. She moved to Chicago in 1903 and was attending the School of the Art Institute of Chicago when Nordfeldt came there, fresh from his work with the woodblock in Europe. In 1912 she moved to Long Island where she studied with Robert Henri, and the following year she went to Europe.[18]

In France Gilmore met Ethel Mars and Maud Hunt Squire, who had lived in Paris since 1906 and were familiar enough in the gatherings of American expatriots there to be the subjects of Gertrude Stein's short story "Miss Furr and Miss Skeene."[19] Through Mars, who served on the jury for the graphic section of the Salon d'Automne in 1907, Gilmore was exposed to the bright, if sometimes jarring tones of the Fauves and the domestic scenes of Vuillard and Bonnard.[20] Like the rest of the artists returning to the United States as war erupted in Europe, Gilmore distilled the experience of the European movements in art to flavor her own style.

Gilmore and many of her Paris friends, including her future husband, Oliver Chaffee, and Blanche Lazzell, settled in Provincetown, Massachusetts, a quickly growing artists' colony. After marriage, Gilmore began using the name Ada Chaffee. Once in Provincetown they investigated the color woodblock, an interest they had in common with B.J.O. Nordfeldt and Juliette Nichols.[21] The initial six members of the group — Gilmore, Mars, Nichols, Nordfeldt, Squire, and Mildred McMillen — decided not to leave Provincetown but to remain year-round, concentrating on the potential of the woodcut. Nordfeldt's new technique was adopted with such vigor by the group that their technique was often called the Provincetown print.

Ada Chaffee's playful views of Provincetown scenes were often printed on slightly dampened paper, giving the colors greater translucency and softening the hard edges of the white-line technique. Her image of the Provincetown idyll must have been a common enough scene in the summer months when artists descended on the small community to enjoy its slightly rustic charms, populating the old lanes with their colorful activities. The bunches of flowers make energetic splashes among the broad forms of the rest of the composition. The soft triangular forms of the women are in counterpoint to the more angular houses in the background; the women's enjoyment of the natural scene seems to let them take on its rounded forms.

9
Blanche Nettie Lazzell
(American, 1878–1956)

The Monongahela, 1919
White-line woodcut, 15 5/8 x 11 23/32 inches
The Metropolitan Museum of Art, New York
A. Hyatt Mayor purchase fund, Marjorie Phelps Starr bequest, 1982.1080

Blanche Lazzell received a degree in drawing, painting, and art history from West Virginia University in 1905 and in 1908 attended the Art Students League in New York City. Between 1912 and 1914 she studied in Paris and went to Provincetown in 1915, when the war broke out.

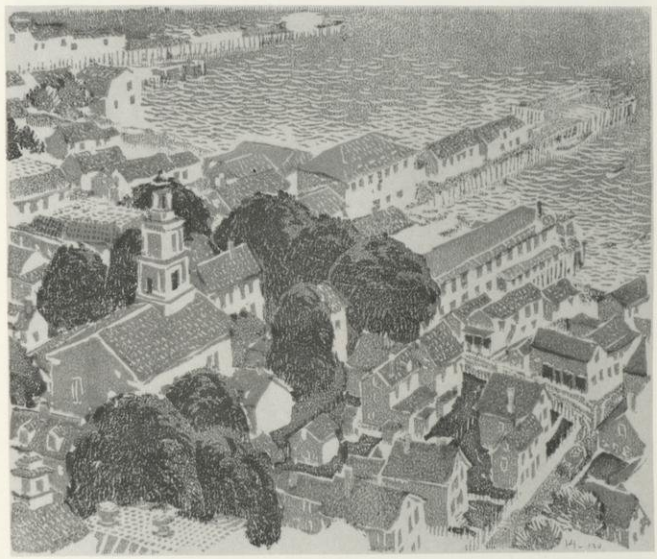
Lazzell's summers in Provincetown were divided between printing and painting, and in 1916 she learned the technique of the woodcut from Oliver Chaffee.[22] In 1918 she herself began offering classes in printmaking, which she continued for more than forty years, introducing generations of new printmakers to the white-line woodcut and cementing the association of the process with Provincetown.[23]

Lazzell developed the color white-line woodcut to express her interest in nonobjective art, especially after her study in Paris with Albert Gleizes and Fernand Léger in 1925.[24] The influences of cubism on her approach to abstraction is visible in this work. In fact, the arrangement of flat colors practiced by the Provincetown printmakers was well suited to the emphasis on composition and on the surface of the artwork, a continuing refrain through much of the art of the twentieth century.

Like Dow, Lazzell took advantage of the woodblock method to reinterpret the block each time she printed it: "I use perfect freedom as to color and values. . . . I trust to my inspiration at the time I do the print."[25] Her description makes her practice sound more spontaneous than the methodical explorations Dow encouraged.

In *The Monongahela* Lazzell's composition starts with the sweeping form of the river and the rhythmic curves of rainbow, bridge, and hills. Counterpoint is present in the branching form of the tree on the left, while the roofs of the houses along the river seem almost compelled to take on the curved forms of the rest of the composition.

10
Gustave Baumann
(American, born Germany, 1881–1971)



Provincetown, 1917
Color woodcut, 9 1/4 x 10 7/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.1912

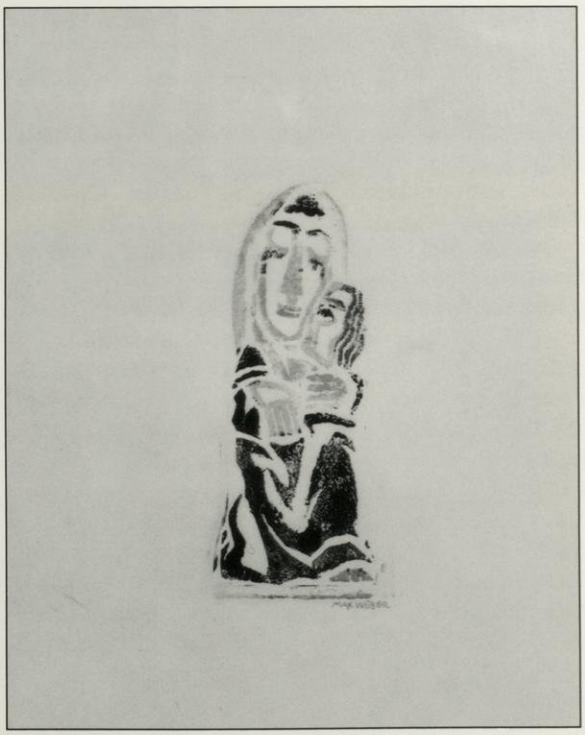
Gustave Baumann was born in Germany, but at the age of ten settled in Chicago. He studied at the Art Institute of Chicago and then in 1905 at the Kunstgewerbe Schule, in Munich, Germany. He first exhibited color prints at the Art Institute of Chicago in 1910 and received a gold medal for a woodcut print at the Panama-Pacific International Exposition of 1915 in San Francisco.[26] Baumann arrived in Provincetown in 1916; in February of that year he organized an exhibition for the Art Institute of Chicago of American block prints. The exhibition included 146 prints by twenty artists, including Dow, Lum, Hyde, as well as several of the Provincetown printmakers including Chaffee and Nordfeldt.[27]

Baumann's print *Provincetown* demonstrates clearly the range of the printmakers who worked in the artists' colony; not all pursued the white-line technique, though there was a tendency from the beginning to

work with woodcut medium, possibly because of the lack of presses for etching and lithography. Whatever the practical limitations of his shop may have been, Baumann clearly favored the woodblock medium; he worked in it throughout his life, creating nearly four hundred prints. As his style developed, his preference for more intense and opaque colors grew, particularly after traveling to the Southwest in 1918.

Throughout his career, Baumann created woodblocks by the more traditional multiple-block method and inked his blocks more uniformly than was common among many of his contemporaries, who were heirs to Dow's preference for "painting with blocks of wood." Moreover, the tendency to simplify images to outlines was never strong with Baumann. In the print *Provincetown*, although the high vantage point and abstractly patterned ocean lend the design a flatness something like the effect achieved by the artists working with the white-line, his bird's-eye view is quite unlike the vignettes of daily life and still lifes they favored. Like them he had Provincetown for his subject, but remained aloof, both from their style and from the town itself.

11
Max Weber
(American, born Russia, 1881–1961)



Madonna, ca. 1918
Color woodcut, 4 1/2 x 2 inches
The Art Institute of Chicago
Gift of an anonymous donor, 1948.46

Max Weber was born in Bialystok, western Russia, and came to the United States with his family when he was ten. A formative experience in Weber's training as an artist was his study with Arthur Wesley Dow at the Pratt Institute. After teaching a short time, he traveled to Paris to study. Like Nordfeldt, Weber was disappointed with the academic instruction he received at the Académie Julian in Paris, though it was there that he met Abraham Walkowitz, whose interest in graphic art soon infected Weber as well.[28]

In Paris he saw the work of Cézanne and studied with Matisse. Gauguin's work, including the woodblock prints which Weber could have seen in Paris, also influenced his own printmaking. Picasso's *Les Demoiselles d'Avignon* (1907) probably also affected Weber's depiction of the human form and countenance; he may have seen the painting when he visited Picasso's studio in 1908.[29]

Weber may have adopted some of the technique for his woodcuts from his friend in Greenwich Village, William Zorach, who spent summers in Provincetown with the printmakers. Weber records cutting the block for *Mother and Child* along with twenty-four others in 1919-1920 in a letter to Zorach:

> I have carved a series of twenty-four woodcuts this winter (cut in wood with a penknife). The average size is small, about 2" x 5". I had an exhibition of them at Montrosses Gallery . . . I was afterward invited to send a dozen of them for an exhibition in Provincetown. . . .[30]

This was one of the first recognitions of Weber's work, hard won after years of being ignored or scorned by critics.

In fact, Weber's technique for printing his works bore some resemblances to the white-line method used by the Provincetown printmakers. He cut only one block which carried all the colors for the print; however, all the colors were applied to the block at once, rather than in a succession of printings. When he demonstrated his inking process, Weber took up a small amount of oil paint on his fingers, each one with a different color on it, and inked the block with deft touches. He printed the blocks by inking them, then placing them on the floor on a sheet of paper, then placing a book on the block and standing on it. The wood which Weber used for his blocks came from a basswood box in which he had received a gift of honey from his brother.[31]

Mother and Child investigates the theme of mother love that he addressed in three other prints created that winter, a theme he continued to explore. Weber's deep and abiding interest in primitive arts may have led him to see the bond between mother and child as a universal concept at the root of human experience. Thus it would have been an apt subject for a style of art which he felt harked back to the fundamental verities of primitive arts. His handling of the minute block, with

its freely applied and mixed colors is reminiscent of Gauguin's own experiments with the block process for his *Noa Noa* suite, also derived from what the artist saw as the purity of a primitive culture.

12
Frank Morley Fletcher
(American, born England, 1866–1949)

Waterway, ca. 1933
Color woodcut, 5 7/8 x 16 inches
Santa Barbara Museum of Art, 1985.65.1e
Gift of F. Bailey Vanderhoef, Jr.

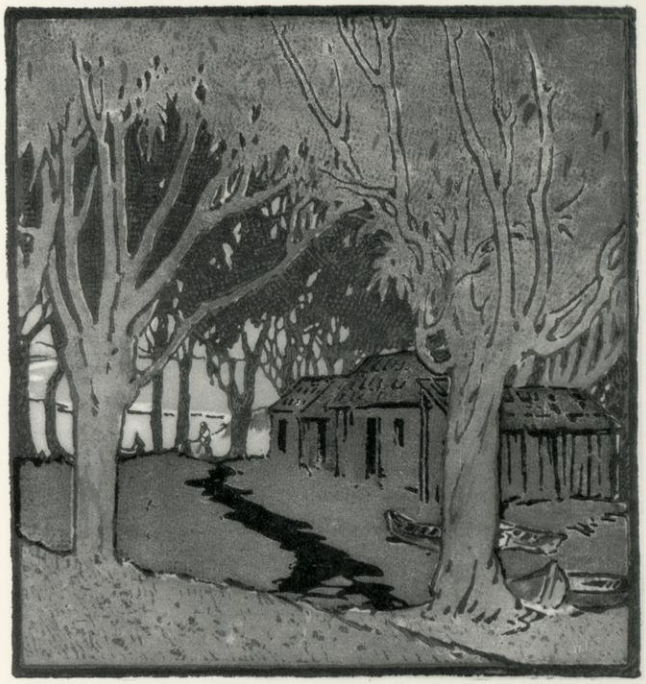
Only a decade younger than Dow, Frank Morley Fletcher also developed an interest in the traditional Japanese woodcut. In England Fletcher discovered the first practical instructions for the Japanese style of color woodblock cutting, in a pamphlet written by T. Tokuno and published by the Smithsonian Institution in 1892. This pamphlet was the first set of instructions in America that gave details of Japanese printing.

Fletcher rediscovered the techniques which gave Japanese prints their subtlety and richness and taught them to a generation of artists in London, Reading, Edinburgh, and Santa Barbara. He revitalized the color woodblock process in England and helped to support the revival already under way in the United States.

His book on the process, published in 1916, provides practical advice to the amateur printmaker, explaining how to prepare, apply, and store the watercolor inks used for printing, and the process and tools for cutting the blocks in some detail. But in addition, he discussed designs which he felt were best suited for the medium of the color woodcut. He also suggested studying Japanese masters of woodblock printmaking as well as "the work of the great French designers of poster advertisements."[32]

Fletcher was interested in the flat patterns of color and simplification of details, which were so appealing to many artists working with the color woodcut after the turn of the century. In its long, horizontal format *Waterway* takes advantage of traditional Japanese subject matter as well as printing techniques. The image of a walkway along a picturesque spot is a convention used countless times by Hiroshige in his many series which take their designs from spots along the Tōkaidō and Kisokaido roads, pilgrimage routes between Kyoto and Edo (now called Tokyo).

13
Pedro J. de Lemos
(American, 1882–1945)



Sheltering Trees, ca. 1930
Color woodcut on fine laid Japanese paper,
8 5/16 x 10 5/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.18

Pedro J. de Lemos[33] was born in Austin, Nevada, and grew up in Oakland, California. After studying art in San Francisco, de Lemos made his way to New York, where he studied at the Art Students League and with Arthur Wesley Dow at Teachers College, Columbia University. Pedro de Lemos deeply respected the contribution Dow made to American art by rekindling interest in Japanese art and developing the principles of composition and instruction. Of Dow's *Composition* de Lemos says: "[T]his book became the art teacher's bible throughout America. . . ."[34] De Lemos himself was an influential teacher at the summer school he established in 1919, through his writing for and editing of *School Arts Magazine*, and through his directorship of what is now the Stanford University Museum of Art. Like Dow he also published guides to training in the arts and crafts, collectively called applied arts. Each folio combined illustrations and examples much in the style of *Composition*, though bringing in practical aspects of other crafts as well as design fundamentals.

In *Sheltering Trees*, de Lemos favors a populated and civilized California landscape like that preferred by Dow for the New England landscape. The scene has a refinement matched by the elegant choice of colors and the artful stylizations of the trees' foliage where the clear marks of the carver's knife testify to the print-

maker's pride in his medium. De Lemos's skill in combining colors is also evident here. For instance, the light blue which the artist uses to represent the body of water beyond the grove of trees is also printed on top of a golden color in the lower left of the print to give it a darker, green tinge. However, exactly the same light blue printed on top of the purple trees in the middle ground of the scene gives them their highlights.

14
William Seltzer Rice
(American, 1873–1963)

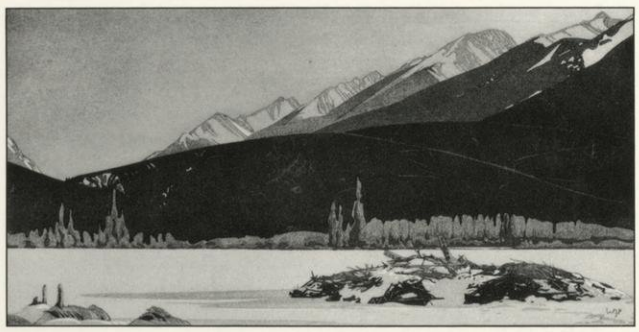
Blue Gums — Berkeley, ca. 1917
Color woodcut, 12 1/4 x 9 1/8 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.123

William Seltzer Rice was born in Manheim, Pennsylvania, and attended the Pennsylvania School of Industrial Art in Philadelphia on a scholarship. He then studied with Howard Pyle at the Drexel Institute and was an artist on the staff of the *Philadelphia Times*. In 1901 he moved to California, where he supervised the instruction of art in public schools. At the 1915 Panama-Pacific International Exposition in San Francisco, Rice saw Japanese prints which were the catalyst for his lifelong interest in the color woodblock.[35] Like many of the early printmakers who admired Japanese woodblock prints, he seems to have been frustrated by the lack of clear instructions available; the primary source was T. Tokuno's 1892 description, published by the Smithsonian Institution, which included a photograph of neatly arrayed tools as its sole illustration. In his own text on block printmaking published twenty-five years later, he emphasizes illustrating the techniques rather than the tools of woodblock cutting.[36]

Blue Gums — Berkeley has much of the quality of Japanese woodblock printing in its graduation of tones in the sky. Its transformation of the line of trees into silhouettes shows Japanese influence as well as the stylized simplifications of arts and crafts graphics which played a larger role in his later works.

The landscape of California was a source of immediate inspiration for Rice, and his generally unpopulated scenes of sea, sky, mountain, and tree evoke from the rugged country and clear light a pastoral setting less tamed by man than Dow's New England scenes. Here the vertical power of the trees which penetrate the clouds demonstrates the vitality of nature unblemished by human intervention.

15
Walter J. Phillips
(American, born England, 1884–1963)



Beaver Lodge, 1944
Color woodcut, 7 7/16 x 14 5/8 inches
Elvehjem Museum of Art
Gift of Mr. and Mrs. Frank Moulton, 1977.213

Born in Lincolnshire, England in 1884, from an early age Walter Phillips attended art classes, which gave him a mastery of watercolor, a medium he used all his life. After he moved to Winnipeg, Canada, he became interested in printmaking, and after experimenting with etching, he resolved to work with the color woodcut: "My thoughts were in color; consequently I had little sympathy with the convention of line as a means of expression."[37]

The artist had no guides to his study of the woodcut apart from his admiration for Japanese prints and experience with watercolor and etching. In spite of this, he garnered recognition for his efforts within two years, when the journal *International Studio* reproduced six of

his prints in 1919, the same year that he taught summer school at the University of Wisconsin–Madison.

Eager to learn more about the Japanese technique, Phillips spent ten months in London during 1924. In England Phillips met Allen Seaby and William Giles, students of Frank Morley Fletcher who were ardently pursuing the craft of the color woodcut. In London he also met the person from whom he learned the technical secrets of printing: Yoshijiro Urushibara, a Japanese artist studying in London who had been trained in the traditional method of Japanese printing. From Urushibara Phillips learned how to size paper and to mix inks from powdered colors, rather than the watercolor pigment he was accustomed to using for painting.

The result is that in *Beaver Lodge* the paper is sized to provide a less absorbent surface for the light, soft colors to adhere to, without being absorbed. This print also shows Phillips's life-long commitment to the Canadian landscape; he began his career as a landscape watercolorist, and the great majority of his prints are of the landscape. As here, the prints are often dominated by the cool colors of the Canadian winter and are masterfully printed, with close attention to the effects of overlapping colors and applications of ink to the block which provide tonal gradation, as in the sky. Like his choice of red for the block with his initials in the lower right of the print, his printing effects may have ultimately derived from his interest in Japanese print techniques, but he uses these techniques for his own goals.

16
James Dexter Havens
(American, 1900–1960)

Scarlet Runner Beans, 1957
Color woodcut, 9 5/8 x 7 3/8 inches
Elvehjem Museum of Art
University of Wisconsin Art Collections Fund purchase, 1990.16

James Dexter Havens was born in Rochester, New York. When he was a teenager, diabetes confined him to bed, where drawing relieved his boredom. In spite of the disease, he managed to complete three years at the University of Rochester. He became the first person in the United States to receive insulin therapy, a dramatic treatment which made it possible for him to resume his studies, this time at the Mechanics Institute in Rochester (now the Rochester Institute of Technology).[38]

Apparently self-taught, Havens began making relief prints about 1933. His close control of the woodblocks he carved and his penchant for the delicate line relate him to the tradition of wood-engravers like Nason and Ruzicka. However, Havens worked very little in wood-engraving, and his use of decorative colors and compositions placed him in line with artists like Fletcher and Lemos whose use of the color woodcut process grew from the tradition of design in everyday life espoused by the arts and crafts movement.

In *Scarlet Runner Beans* Havens embraced the subject he loved, the natural world that surrounded his Fairport, New York home. In his interpretations of nature, the artist tried to depict its invisible forces: "It's not a picture of a tree, but of how the tree grows; not a picture of the sea, but of how a fluid force meets the ageless edge of a continent."[39] These forces are revealed by the transparency of the bean shells, in this print, where the seed's growth is revealed and in the sinuous design of the winding tendrils.

17
Arthur Allen Lewis
(American, 1873–1957)

St. Francis Preaching to the Birds, 1933
Color woodcut, 9 3/4 x 7 inches
Prints and Photographs Division, Library of Congress
XIX-L673-A6

Arthur Allen Lewis was born in Mobile, Alabama, but grew up in Buffalo, New York, and attended the Buffalo Art Students League. Subsequently, he traveled to Paris to attend the Ecole des Beaux Arts where he studied under Jean-Léon Gérôme. He returned to this country in 1902. He began teaching printmaking at the New York Art Students League in 1924.[40]

Lewis's precise style in etching as well as woodcutting brought him commissions to do book illustrations and bookplates, small prints to be glued into the front of books which generally combined the owner's name with a small design. The print *St. Francis Preaching to the Birds* was published by The Woodcut Society.[41] This organization, based in Kansas City from 1932–1944, was organized by Alfred Fowler.[42] Like many organizations in America at that time, such as The Print Club in Cleveland, and the Prairie Printmakers in Kansas, The Woodcut Society was organized as a subscription organization to, in the words of its founder "form a portfolio of present-day woodcuts which would give a comprehensive picture of the art as it exists today."[43] Members paid annual dues and received two prints every year. Artists received a commission for the prints they produced as well as the benefit of being shown along with the other members of the society and being mentioned in the society's promotional materials. In 1933 the print was *St. Francis*, which was accompanied by an essay written by Lewis, who set the type and did the printing for the essay on the same press he used to print *St. Francis.*

The technique of this print, called a chiaroscuro woodcut, does not use color as a means of giving realistic tints to the work, but rather to refine the contrast from stark black and white by adding intermediate tones. Originated at the beginning of the sixteenth century, it is one of the first color woodcut techniques.

18
Rudolph Ruzicka
(American, born Czechoslovakia, 1883–1978)

East River, New York, Winter, 1910
Chiaroscuro wood engraving, 3 3/4 x 8 inches
Prints and Photographs Division, Library of Congress
XX-R987-A18

Rudolph Ruzicka was born in 1883 in Kourim, Bohemia. His family emigrated to Chicago the following year. He started his career as a wood engraver at fourteen, but soon moved on to other types of illustration. When he was twenty, the artist moved to New York, where he worked for the American Banknote Company and then as a free-lance commercial artist; around 1906 he began to experiment again with wood engraving.[44] His return to the medium was inspired by the Parisian views of Auguste-Louis Lepère, who was creating a hybrid of European sensibilities and practices and Japanese aesthetics by creating wood engravings of views of Paris, using the flattened forms and dramatically cropped compositions that owe much to Hiroshige's *Hundred Views of Edo.*

Ruzicka's own work also focuses on landscape: the views of cities which were such a source of pride to Americans, like Paris to the French and Edo to the Japanese. Wood-engraving permits fine details to be carved in the block and printed. Ruzicka's own style was the perfect combination of idealization and graphic accuracy which allowed him to choose as his subjects not only the great architectural monuments of American cities, but to reveal the picturesque aspects of even their less attractive parts. A contemporary critic said of prints like these: "To be able to see picturesque qualities where other people see nothing is the power of the seer; to convey them to others is the power of the interpreter."[45] *East River, New York, Winter* is just such an interpretation.

In this print the strong linear elements of the ship's rigging are balanced against the colored masses of the building to draw the viewer's eye down to the activity of carting what may be coal to and from the ships. Like Nason's work, Ruzicka's prints invite close inspection. The famous print connoisseur William Ivins observed, and Ruzicka agreed with the observation, that his work tended to be "correct in every Bostonian sense of the word, a little dry, a little precise, quite restrained, and just a little backward looking to the older times."[46]

19
Thomas Nason
(American, 1889–1971)

Summer Storm, 1940
Color wood-engraving, 5 5/8 x 10 1/4 inches
Prints and Photographs Division, Library of Congress
XX-N263-A13

Thomas W. Nason was born in Dracut, Massachusetts. Self-taught after his graduation from high school, he worked at several jobs before pursuing art and was thirty-two before he began producing woodcuts.[47] In the course of his work he created over five hundred of these finely wrought examples of relief printing either as independent works or as book illustrations or decorations.

The term wood-engraving is used to differentiate works like these from woodcuts. One of the principle differences between the two is that, in a traditional woodcut, the image to be printed is carved from the side of a plank, often with the traditional woodworker's tools of chisel and knife. For wood-engraving, the image is carved from the endgrain of a piece of fine-grained wood, often boxwood, with the more delicate tools used for engraving. The combination of the very fine endgrain and the precision of the tools makes it possible for the wood-engraver like Nason to incorporate unusually fine detail in his works.

Here, Nason uses the wood-engraving technique to produce a print whose tones are limited to a few subdued colors, a type of color print usually called chiaroscuro. The artist used the three colors — gray-green, light olive, and black — to create an extraordinarily subtle range of tones possible with wood-engraving. This chiaroscuro technique sets Nason apart from many of the experiments in color woodblock printing which were being conducted at the same time as this print, as does Nason's mastery of wood-engraving.

Like many of Nason's prints, this work's intimate scale and fine detail work together to draw the viewer into the composition, and the shimmering quality of the hills and distant prospect are apt examples of Nason's ability to create what Carl Zigrosser called "visual idylls" of the New England countryside.[48] These images are well suited to the illustration work Nason was often commissioned to do, but in an independent work such as this print, the artist is fully capable of engaging and holding the viewer's attention without recourse to story line.

Nason's use of the medium came at a time when wood-engraving had almost completely given way to other media as a form of printed illustration. His craft was admired by the other reviver of his time, John Taylor Arms, whose encomium in the *Print Collector's Quarterly* ends with the greatest praise that a consummate craftsman like Arms could bestow: "The true artist is rare, and rare it is to be master of your craft. I believe Nason to be both."[49]

20
Chet Harmon La More
(American, 1908–1980)

Generals, 1939
Color woodcut on ivory wove rice paper,
11 3/4 x 9 1/4 inches
Milwaukee Art Museum
Long-term loan by Federal Works Agency,
Works Projects Administration Art Program,
through The Milwaukee Public Museum,
M1943.200

Chet La More was born in Dane County, Wisconsin, in 1908, and studied at the Colt School of Art in Milwaukee from 1926–1928, and at the University of Wisconsin in Madison where he received his masters in art in 1932. Most of his teaching career was spent at the University of Michigan where he started in 1947 and taught until 1974 and where he remained professor emeritus until his death.

The print *Generals* reflects the dissent over social matters which we also see in the prints produced by artists for the WPA in New York City, where La More was then living. Often WPA artists approached social topics by evoking an empathic response from the viewer by depicting the conditions of the downtrodden workers. In this print La More takes more direct aim at the other end of the social ladder, the "fat cats." He places the objects of his satire in stiff, formal poses, while his rough cutting of the blocks gives their features an inhuman cast.

21
Louis Schanker
(American, 1903–1981)

Carnival, 1945
Color woodcut, 14 x 27 1/2 inches
National Museum of American Art, Smithsonian Institution

Louis Schanker was born in New York. He dropped out of school when he was a teenager and by 1920 had worked in a circus, as a farm laborer, on rail and steam lines, and been a hobo. When he did return to school, first the Cooper Union and the Educational Alliance, then the Art Students League, he made some intaglio prints and lithographs as well as paintings.

After a year of travel in Europe, Schanker returned to New York City in 1932 and worked on several important projects in the city's division of the Works Progress Administration (WPA), from 1934 until 1939. During this time Schanker became an important artist and teacher of the color woodcut. He made his first woodcut in 1935 and within six years he was the head of color-block printing in the graphic arts section of the WPA Federal Art Project (FAP) in New York City.[50]

The print *Carnival* may refer to Schanker's time with the circus as a teenager. The texture is subtly modulated by the grain of the block as well as the texture of cloth in the center of the print. The bold-colored shapes of the print and their precarious balance give the print its festive, if unsteady, atmosphere.

During the thirties and forties, innovators like Schanker and Drewes no longer looked to Japanese models and techniques for guidance with their technique and effects, but instead explored the inherent qualities of the block and, increasingly, the notion of abstract design. In what may be a final nod to the oriental influence on American woodblock prints, Schanker adapts the Chinese symbol for the balance of universal forces as his insignia, seen here in the lower right corner of the print.

22
Antonio Frasconi
(American, born Uruguay, born 1919)

Boy with a Cock, 1947
Color woodcut, 27 1/8 x 14 3/8 inches
New York Public Library
Print Collection, The Miriam and Ira D. Wallach Division of Art, Prints, and Photographs, The New York Public Library, Astor, Lenox, and Tilden Foundations

Photo by Robert D. Rubic, New York City

Born in Uruguay in 1919, Frasconi studied art in his native country until the age of twenty-six, when a scholarship permitted him to study in New York City at the Art Students League and then at the New School for Social Research. Before leaving Uruguay, the artist had worked with the print media as a political cartoonist.[51] By 1952, when The Cleveland Museum of Art hosted an exhibition of Frasconi's work in conjunction with his commission for a work from The Print Club of Cleveland, he had created more than two hundred and fifty woodblock prints. Ten years later when his work was catalogued for an exhibition at The

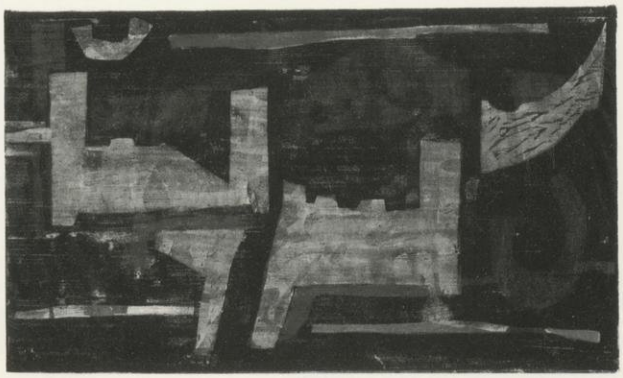
Baltimore Museum of Art, the total had risen to more than five hundred.[52]

From early in his career as a printmaker, Frasconi's interest in images was shaped by his interest in the human condition. Those artists whom he saw as early influences, Honoré Daumier, William Gropper, and George Grosz were all satirists, unmerciful chroniclers of the foibles of their times. Because of the many political prints that Frasconi created, from sources as varied as Aesop, Brecht, and the Vietnam war, it is appropriate that the artist chose to work in the woodcut. Woodcut was the medium of the first visual lampoons, aimed at clerics during the Reformation; the artists who created those woodcuts, like Frasconi, may have been drawn by the simplicity and directness of cutting and printing from the wooden block. Although Frasconi worked in other print media, including photo-duplication, most of his works are woodcuts.

Frasconi's approach to the woodcut process is evident in this early print. The wood grain is drawn into the design by carefully regulating the amount of pressure applied to the paper as it is being printed. To apply this pressure Frasconi used the backs of spoons and dowels with rounded ends rubbed against the back of the paper.

Frasconi's concern about the human condition is modulated by his reverence for the sheer vitality of the world, and his relish for life comes across most clearly in *Boy with a Cock*. The compositional line which traces the arm of the boy and continues up the neck of the bird to its head extended by crowing provides the work with a dynamism that is reinforced by the angular abstraction of the boy's face and the trees in the background and by the cock's wild feathers and claws. There is also an element of humor in the boy's struggle to control the boisterous cock.

23
Adja Yunkers
(American, born Latvia, 1900–1983)



Ostia Antica VI, 1955
Color woodcut, 21 1/16 x 35 1/2 inches
Prints and Photographs Division, Library of Congress
XX-D-YUNKERS (A.) 3

Born in Latvia in 1900, Adja Yunkers was an experienced woodcut artist and a polyglot world traveler before he came to the United States in 1947. Like Eichenberg and Drewes in the previous decade and Frasconi two years earlier, Yunkers began experimenting with the woodcut as many other artists were exploring its possibilities. He taught for a short time in New York at the New School for Social Research, then moved to New Mexico where he set up a workshop for graphics. Eventually he returned to New York and in 1957 received a Guggenheim Fellowship to travel to Italy, where he produced the *Ostia Antica* series from which this print comes.[53]

Yunkers's contributions to the medium of the color woodcut came at what is sometimes called the woodcut renaissance, referring to the new generation of experimenters with woodcut starting with Drewes and Schanker and continuing with artists of Yunkers's generation.[54] This experimentation with the woodblock eventually culminated in works like Yunkers's monumental (14 feet wide) polyptych *Magnificat*, for which the artist cut twenty-eight blocks, each one inked in a variety of colors. Works like this not only begin to command the painterly quality of application of color, but the sheer scale of painting as well.

The series takes its name from Ostia, an ancient, now excavated, harbor town southwest of Rome, Italy. In the series, as here, the woodcut allows Yunkers to transform the elements of landscape into flat forms which create an abstract pattern on the surface of the work that hovers on the edge of representation. The medium of the woodcut is well suited to these experiments in the transformation of landscape, because it encourages the flattening of forms which is essential to the composition of these prints. Like Arthur Wesley Dow, Yunkers appreciates the ease with which colors can be manipulated in woodblock printing, though Yunkers favored rollers of different levels of softness for applying his inks rather than brushes. Though of a quite different aesthetic than Dow, and working on a completely different scale, Yunkers, too, continually experimented with different color combinations in his compositions.

24
Seong Moy
(American, born China, born 1921)

Classical Horse and Rider, 1953
Color woodcut, 25 1/4 x 15 1/4 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.34

Seong Moy was born in Canton, China, and moved to St. Paul, Minnesota when he was ten. His early art education was at the school established by the WPA/FAP and then at the St. Paul School of Art. He received a scholarship to the Art Students League in New York City, where he studied with Vaclav Vytlacil. While in New York, he also studied with Hans Hoffman. In addition to making prints, Moy taught at several institutions, starting with the University of Minnesota in 1951, and including Smith College, Vassar College, Columbia University, and the Art Students League.[55]

In planning for the cutting of a block, Moy first created a full-color drawing. He then traced the drawing onto sheets of cellophane, one sheet per color. When stacked, these sheets gave some idea of the final composition, but separately, they clearly indicated the area of each color's application onto the blocks. They were undoubtedly useful when inking, since, rather than cutting a separate block for each color, Moy used each block for several colors, the area of each color separated from its neighbor by uninked areas. By using only a few blocks for many colors, Moy guaranteed correct registration for the print, as well as simplified the process of cutting the blocks, in much the same way as the practitioners of the white-line woodcut.

Here, as in many of Moy's works, the subject of the print is drawn from the Chinese tradition; a rider in a plumed helmet plunges on his steed. Moy's abstraction of the figures into smooth, flamelike forms gives a liquid grace to the work, by rendering contours with a calligraphic sweep. The grain of the woodblock is not suppressed, but, as in Japanese prints, establishes with its pattern the ground upon which the motion of the rider is portrayed.

Classical Horse and Rider won a purchase award at the Tenth Annual National Print Exhibition at The Brooklyn Museum. First organized by Una E. Johnson in 1947, this annual exhibition became an important showplace for the printmakers who, like Moy, were brought into contact with the medium by the WPA/FAP.[56]

25
Worden Day
(American, 1916–1986)

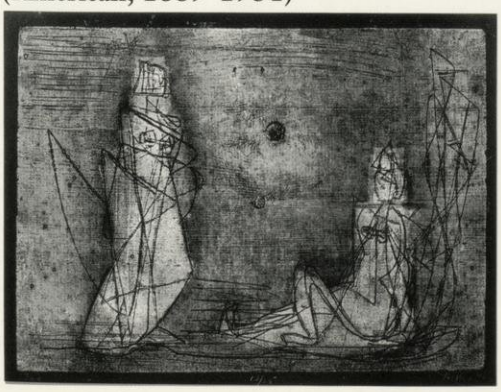
Arcana III, 1954
Color woodcut on black paper,
32 1/2 x 14 9/16 inches
University Art Museum, University of Minnesota,
Minneapolis
General Budget Fund, 57.267

Worden Day was born in Columbus, Ohio, and studied at the Randolph-Macon Women's College in Virginia. After graduation, Day worked in New York between 1934 and 1940, studying with such individual artists as George Grosz, Jean Charlot, Hans Hoffman, and Vaclav Vytlacil and at the Art Students League, where she taught twenty years later. During this time she also oversaw the WPA offset-lithography workshop. At the Art Students League Day had learned printmaking from Will Barnet and Harry Sternberg. In 1943 she was at Atelier 17, Stanley William Hayter's experimental printmaking workshop, which he had moved to America from France during the war.[57]

Though she later embraced the medium of collage, *Arcana III* comes from a time when Day was deeply committed to painting and printmaking. Like the other members of the painter-printmakers, she believed that her prints should be exhibited along with her paintings. Although Day may have "eschew[ed] the method of 'action painters,'" she nevertheless relied upon the responsiveness of the medium itself to guide her in her painted compositions, which were painted and then had their surfaces partially dissolved in a "controlled improvisation."[58]

This approach to art was reinforced at Atelier 17, where artists experimented with various automatic processes in creating prints. *Arcana III* has the free-flowing line describing interpenetrating forms that was so attractive to many of the printmakers who worked with Hayter. Her choice of the woodcut medium, however, sets her apart from Hayter's lifelong preference for the copper plate. Day uses the vertical space of her work to separate it into two registers. Below, figural abstractions appear surrounded by a black ground, while above, the marks are more freely abstract and appear as black strokes on a white ground.

26
Anne Ryan
(American, 1889–1954)



Two Women, 1946
White-line woodcut, 16 1/8 x 22 3/4 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1991.35

Anne Ryan was born into the relative prosperity and isolation of a Catholic family in Hoboken, New Jersey, though her family was broken apart by the death of her father when she was thirteen, and her mother a year after. She subsequently attended a convent school and left college her junior year to marry. Her marriage ended in separation after ten years. Toward the end of her marriage she began to cultivate the rich artistic world of New Jersey and New York, traveling to Greenwich Village, and writing poetry and fiction. Although beset with money troubles, she lived for two years in Europe, starting in 1931, writing for American journals on Majorca, where she spent most of her sojourn, and also visiting Paris. When she returned, she chose to live in the charged atmosphere she had so often visited before her trip, Greenwich Village.[59]

When she was forty-nine, Ryan began to paint, encouraged by Hans Hoffmann. She received her first training when she joined Atelier 17.[60] Here Ryan was influenced by the concept of automatism, that a freely drawn or engraved line could express the subconscious mind usually repressed by the conscious mind.

This exploration of line is seen in the print *Two Women*, where a single block of wood has been treated much in the manner developed by the Provincetown printmakers, but to very different ends. Like the earlier workers in the white-line technique, Ryan cut only one block for her print, inscribing it with a deep furrow which created boundaries of areas on the block. But here the technical similarities end, for Ryan did not use the lines to contain colors; although the colors seemed to originate or emanate from the loosely described forms, the colors' boundaries are not sharply defined at all. In addition, it is likely that all the colors were applied to the block at the same time and printed at once, rather than being built up in successive inkings and printings, as the Provincetown painters had done. The paper Ryan chose was also a significant departure from those of the Provincetown printers, but the black of the paper gives the cut-away portions of the block a linear weight that it could not achieve if the paper were white, emphasizing the gesture of the artist rather than the area left in relief by the cut.

27
Will Barnet
(American, born 1911)

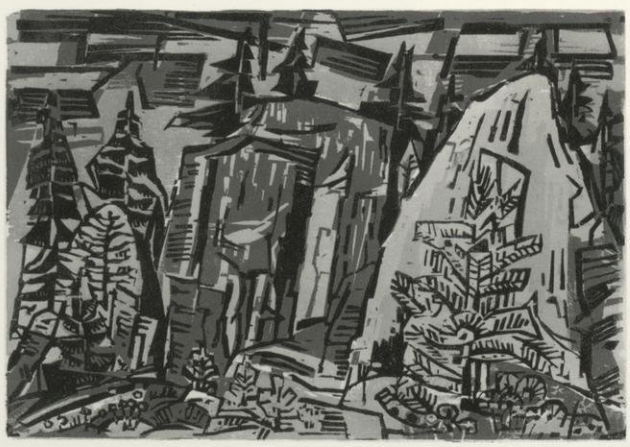
Peter and Toy Bird, [also titled *Peter*, *Peter on Chair*, and *Yearling*], 1940
Color woodcut, 11 1/8 x 9 inches
Elvehjem Museum of Art
Earl O. Vits Endowment Fund purchase, 1992.42

Born in Beverly, Massachusetts, Will Barnet received his first formal art instruction at the School of the Museum of Fine Arts, Boston, where he studied with Philip Hale from 1927 to 1930, when he earned a three-year scholarship to study at the Art Students League in New York City. There, he was a student from 1930, appointed printer in 1935, and instructor in 1936. In 1938 he became an instructor at the New School for Social Research. His early work was primarily concerned with the condition of the worker in America. But through the thirties, particularly after his marriage in 1935 and the birth of his first child, Peter, his work took on a new focus, turning from society at large to the social microcosm, his own family. Throughout his career Barnet derived his subject matter from "the milieu of children growing up and among the pleasant confusion and color of a succession of parrots, tropical fish, sedate cats, and the exotic greenery of a variety of flourishing plants."[61] In *Peter*, as in other works, this context supplies the starting point for the composition, but as in his later works, portraiture is not the ultimate goal. Instead, the figures become generalized, universal abstractions of childhood.

Barnet's use of the color woodcut for much of his imagery reflects his own penchant for the broad areas of massed color which are a particular strength of the woodcut medium.[62] Will Barnet's prints, like his paintings, are the result of a careful and often long process of composition. Sketch after sketch may investigate the equilibrium of figures and masses that will contribute to the final delicate balance of the work. In early works, the physical proportions of the figures, the child's proportions, and the child's attentions and awkwardnesses contributed to the work's dynamism. In this print the child and bird upon the frame of the chair and the chair's relationship with the wall behind it and the rectangular edge of the print achieve a precarious balance.

28, 29
Werner Drewes
(American, born Germany, 1899–1985)

28
Calm Morning, 1954
Color woodcut, 10 1/8 x 25 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.17



29
Cliffs on Monhegan Island, 1969
Woodcut, 15 3/4 x 22 5/8 inches
National Museum of American Art, Smithsonian Institution
Gift of the artist

Werner Drewes was born in Canig, Niederlausitz in Germany. He studied art in the local *gymnasium*. After serving in the army, he returned to school, first studying architecture and design in Berlin, where he was also exposed to the paintings of the expressionists in *Der Sturm* gallery. After studying at two schools in Stuttgart, Drewes enrolled at the Bauhaus, taking classes with Johannes Itten, Paul Klee, and Oscar Schlemmer. Between 1923 and 1927 Drewes worked his way around the world, visiting Italy and Spain, South and North America, Japan and Korea, eventually returning to Germany and reenroling at the Bauhaus, which in the interim had relocated from Weimar to Dessau.[63]

He worked with his former teachers as well as Wassily Kandinsky, Lionel Feininger, and László Moholy-Nagy from 1927 to 1928. In 1930, concerned about the trends in Europe, he left for the United States. Drewes described himself as coming to this country "with one foot out of German Expressionism and the other out of the functionalism of Bauhaus."[64] As a result he had new perspectives to offer artists whose ideas about the European avant-garde had been shaped mostly from French examples. His contributions to the art of this country included what are arguably the first nonobjective prints created in this country, a portfolio of ten prints collectively titled *It Can't Happen Here*. He also contributed to art education in this country, first in his work teaching drawing and printmaking for the WPA in between 1934 and 1936, then heading the graphic section in 1940 and 1941. In his long career he taught and lectured at many colleges and universities in the United States.

Although he considered himself a painter, his prodigious output of prints, the majority woodcuts, was an important influence on a new generation of printmakers in this country. *Calm Morning* is one of many color woodcuts Drewes made which drew upon both the expressionist tradition of roughly cut, vital printing and the Bauhaus tradition of craftsmanship and thoroughly worked-out color schemes. This woodcut, like several others printed around the same time, probably refers to the scenery of Maine, where Drewes spent the summer of that year. It was originally published by the International Graphic Arts Society, New York.

In *Cliffs on Monhegan Island* Drewes's approach to the natural scene is slightly more abstract and colorful, conveying the sense of a full day rather than early morning. The artist takes advantage of the opportunity offered by the rugged landscape to portray the scene with rhythmic sets of parallel lines for the cliffs, the trees, even the sky in a vibrant composition.

30
Milton Avery
(American, 1893–1965)

Birds and Sea, 1955
Woodcut in blue ink, 9 3/4 x 24 inches
The Minneapolis Institute of Art
Gift of Dolly J. Fiterman Fine Arts, P.88.49

Milton Avery, born into a working-class family in Sand Bank, New York, worked at a succession of factory jobs from the time he was sixteen and his family moved to Wilson Station, Connecticut. His formal art training started around that same time at the Connecticut League of Art Students. In spite of the hardships that beset his family, he was able to pursue a career as an artist, first studying art at night, then getting a night job at the School of the Art Society of Hartford to allow him to study during the day. In 1925 he moved to New York City and was for the first time exposed to the foment of the art world beyond Hartford.[65] Isolationism was increasing in America, embodied in the arts by a suspicion of European styles and a strong tendency toward regionalism and American scene painting. Avery, however, explored color in his own distinctive style, which was too abstract for his early critics and too realistic for later critics. This dedication to a personal style prevented his gaining critical approval during much of his career. He summed up his concerns:

> I work on two levels. . . . I try to construct a picture in which shapes, spaces, colors form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact of the original idea."[66]

His work in print media started early in his career, but the artist created woodcuts for a relatively short span of time, from 1952 until 1955. In his woodblock prints, like *Birds and Sea*, he uses the rough surface of the board he is printing from to provide the background texture for the work. The very minimal, almost childlike, quality of the cutting of the block is a reflection of the artists aim: "I strip the design to essentials; the facts do not interest me as much as the essence of nature."[67]

31
Janet Turner
(American, 1914–1988)

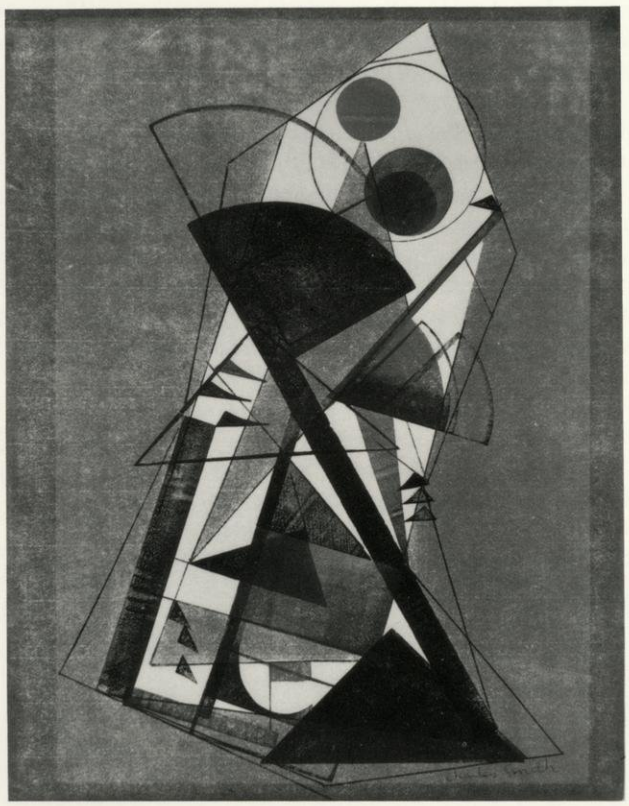
Frightened Jack Rabbit Hiding, 1950s
Color woodcut, 11 1/2 x 19 inches
Courtesy of Dean Meeker

Janet Turner was born in Kansas City, Missouri, and attended Stanford University, receiving a B.A. in 1936 in Far Eastern history. She then studied at the Kansas City Art Institute with Thomas Hart Benton and received an M.F.A. in painting from Claremont College, where she studied with Millard Sheets and Henry McFee. She received her doctorate of education from Teachers College, Columbia University in 1960.

Turner's career in art was interwoven with her career in teaching, first at the Girl's Collegiate School in New York in the mid-forties, then at the Stephen F. Austin State College in Nacogdoches, Texas, from 1947 to 1956. After this, while earning her Ed. D., she taught for a short time at Teachers College, Columbia University and for twenty years at the Chico State College in Chico, California.

An active silkscreen and relief printmaker, Turner's mature work often turned to themes drawn from the natural world, reflecting her ecological concerns as well as conveying symbolic meanings. In the process that led to the print *Frightened Jack Rabbit Hiding* Turner made an acrylic painting, a lithograph, and a clay model of the subject, continually refining compositional and textural elements of the work. This print combines colors applied by screen printing, with the woodblock, which carried the brown ink that provides the texture to the fur of the rabbit. By pressing the paper deeply into the hollowed-out areas of the block, the artist also sculpted the paper into low relief for the stems of the plants in the foreground.

32
Charles William Smith
(American, 1893–1987)



Red and Green Discs, ca. 1950
Woodcut printed in color, 25 1/2 x 20 inches
Courtesy of Elmer and Adele Smith Johnson

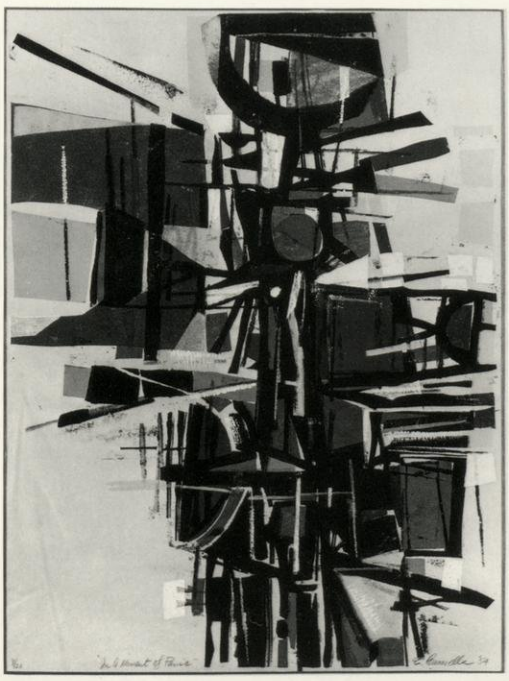
Charles William Smith was born in Lofton, Virginia. His first experience cutting wood blocks came when he was an apprentice pattern maker for a Virginia foundry.[68] He studied at the University of Virginia, the Corcoran School of Art, and Yale University, taking the block print as his medium and executing a series of prints of views of Charleston and another of Virginia scenes. He also worked in linoleum block, writing an introductory text on the medium.

However, in this work his concern is with more experimental techniques and imagery. In his book *Experiments with Relief Printing* published in 1954, he describes several innovative methods of working with relief which anticipate the techniques which would be developed by other artists later in the fifties. For instance, Smith describes the technique of cutting shapes out of cardboard and gluing them down to provide the relief elements of the print, a technique which Edmond Casarella described in 1958. He also describes what he calls "a subtractive method" which other innovators in relief printing like Alfred Sessler would use in 1957 and Pablo Picasso would use in 1958 and 1959.[69]

Smith also discusses a technique called the indirect impression in his book, which is most evident in this print. For this method Smith created a relief surface by gluing chipboard onto a support and then altering its surface. He either sanded it down or built it up with paste or gave it a texture by attaching canvas, cut bristles, anything to alter the flat surface. Then, instead of applying the ink to the block (in what Smith called the direct method), the artist applied a thin layer of ink onto a smooth, uncut linoleum surface. He placed the paper face down onto the inked surface, and pressed down the relief surface on top of the paper. Those areas which had been built up pressed the ink onto the paper, but they have a characteristic softness of outline which Smith often used in his prints to contrast with the hard line of the "directly" printed block.

Smith used this combination of direct and indirect printing to build abstract compositions by overprinting simple shapes which combined to form a cohesive composition. Over the years, as he made new shapes to print with, he created for himself a collection of blocks to print from, a library of elemental forms from which he created his works. The print that appears here uses overprinting and carefully modulated color along with repetition of shapes to create a dynamic and playful compositional rhythm.

33
Edmond Casarella
(American, born 1920)



In a Moment of Panic, 1954
Paper relief cut, 30 x 22 3/8 inches
Elvehjem Museum of Art
Humanistic Foundation Fund purchase, 60.3.14

Edmond Casarella was born in Newark, New Jersey; he studied art at Cooper Union in New York from age eighteen until twenty-two. Casarella worked as a silkscreen printer with Anthony Velonis, before serving in the army in the mid-forties. He studied printmaking at the School of The Brooklyn Museum from 1949 to 1951 with Gabor Peterdi, Louis Schanker, and Vincent Longo. He later taught at both Cooper Union and the School of The Brooklyn Museum.[70]

Casarella developed the paper relief print. Like many artists, Casarella started with a design which he traced several times, dividing up the areas of color to be printed with each block. However, he used an innovative technique to achieve the relief areas on the blocks. Usually the raised areas that carry the ink in a block print are created by cutting wood away from areas leaving them in relief. Instead, Casarella cut pieces of cardboard approximately to size, then trimmed to the exact size and shape once they were glued in place on the block. The artist gave these areas more texture by scoring them with a nail or ice pick. The raised surfaces were inked with rollers and printed by hand in just the same way as a conventional block.[71]

The print *In a Moment of Panic* makes use of a variety of techniques to vary the effect of the color printed. For instance, in some areas the cardboard was only partially peeled off, so that it stood in lower relief than other areas. These lower areas do not print as crisply as those left in full relief. Thus they create the less clearly defined areas of the print. The artist also mixed his inks in order to give some a shiny surface and others a matte finish providing a depth to overprinted colors. By careful inking and control of the pressure he used in printing, he was able to distinguish between the heavily printed areas, for instance, the black lattice that provides the structure for the work, and less heavily printed areas. Casarella combined all of these technical qualities in a composition that has a shattered quality of frenetic activity.

34, 35
Leonard Baskin
(American, born 1922)

34
Frightened Boy and His Dog, 1955
Color woodcut, 13 x 15 1/2 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.1039

35
Icarus, ca. 1966
Color woodcut, 32 x 21 3/4 inches
The Minneapolis Institute of Arts
The Ethel Morrison Van Derlip Fund, P.13.980

Leonard Baskin was born in New Brunswick, New Jersey; his education between the ages of seventeen and twenty-seven, interrupted by service in the navy during the war, included work at New York University, Yale University, and the New School for Social Research. He also attended the Paris Académie de la Grande Chaumière and the Florence Accademia di Belle Arte. In 1952 he taught printmaking at Worcester Art Museum, and the following year he started teaching at Smith College, a position he held for twenty years.

Baskin's prints, like his sculptures, are less explorations of innovative technique than communication of his carefully wrought, often disturbing aesthetic. Baskin's deep interest in the human figure, informed by his skill as a sculptor, springs from his belief that the human body is enveloped by pathos but still a glory.[72] For his powerful figures the artist has not often used color in his prints, generally preferring to exploit the possibilities of the graphic image printed in black. When he has used color, it has been sparingly; he appears to have been uninterested in the effusive explorations of color printmaking that were going on at the same time.

In *Frightened Boy and His Dog*, Baskin uses a single block inked with different colors to place the bird form at a different remove from the viewer from the other two. The print also combines three motifs that Baskin experimented with again and again, the human figure, the dog, and the bird. The compositional tension between the three figures with their differences in scale, and their strangely opposing expressions, along with the implied narrative (why is the boy frightened? who or what is the bird form attacking?) are all reinforced by Baskin's taut, linear description of form to create an ominous image.

In his own work and when he writes of his work, Baskin refers consistently to history. Sometimes his images of the past take up artists, for example his many portraits of Thomas Eakins, sometimes figures from the Pentateuch, like Moses, or sometimes classical mythology, as in the case of Icarus. He sets his works within a long tradition to provide context and fortify meaning.

In *Icarus* the reference to classical mythology allows him to refer to human beings' foolish aspirations, personified by Icarus — who plummeted into the sea when he flew too near the sun and melted his wings — though Baskin's Icarus looks too weighted down by his own body to get aloft. The subject also allows him to create one of the human/bird hybrids which he experiments with in many prints.

Baskin's choice of medium is conservative, using the chiaroscuro woodcut, a technique that goes back more than four hundred years and has a long list of distinguished practitioners. In a chiaroscuro woodcut the artist uses intermediate shades of inks to achieve the affect of modeling. In *Icarus*, Baskin uses a green block behind the black line block. The green block creates the middle tone, so that those places where the paper shows through appear as highlights.

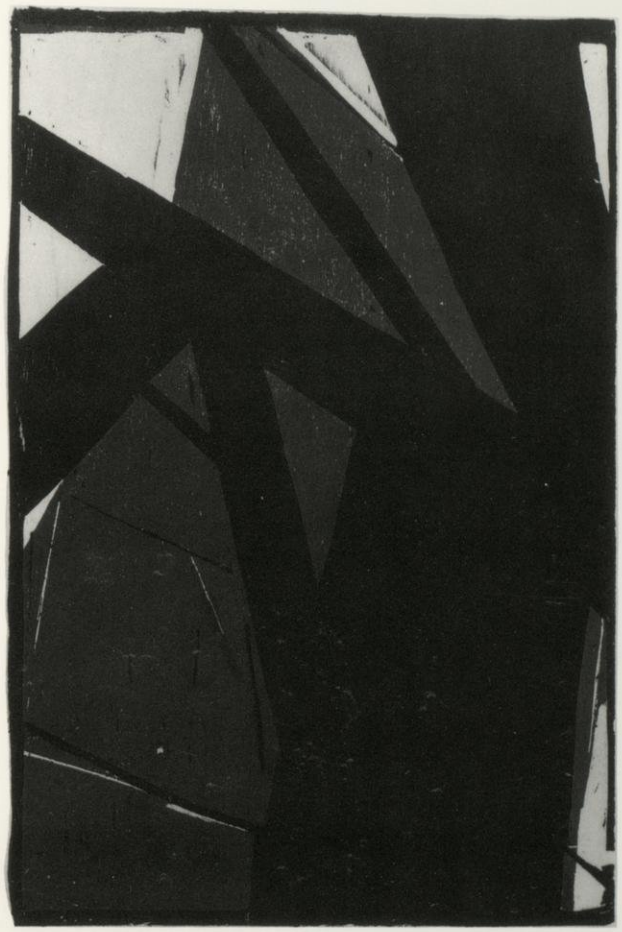
36
Robert Hodgell
(American, born 1922)

Burning Bush, 1955; second version, 1992
Color woodcut, 23 1/2 x 14 inches
Courtesy of Robert Hodgell

Born in Mankato, Kansas, Robert Hodgell studied from 1942 to 1946 at the University of Wisconsin-Madison, where he received his B.A. and M.A. At the university he also worked closely with John Steuart Curry, then artist-in-residence in the college of agriculture, and studied printmaking with Alfred Sessler in the art department. He also studied printmaking at the University of Iowa with Mauricio Lasansky and with Lee Chesney at the University of Illinois. The turning point in his printmaking came when he saw an exhibition of prints by Antonio Frasconi at the Des Moines Art Center "and realized for the first time the power of *large* block prints."[73]

Hodgell's print *Burning Bush* may reflect some of the same interest Curry felt in the single, symbolic figure, as in Curry's *John Brown*. Hodgell has combined physical description of Moses' purely human reaction, his stance and partially raised hand, with a simplification of outline and form. The mundane world of Moses, his flock, and the bush are printed in a warm brown-black that seems to sink away from the colors used in printing the flame, appearing to place them on different planes within the composition, an apt parallel to the miraculous bush in the desert.

37
Robert Conover
(American, born 1920)



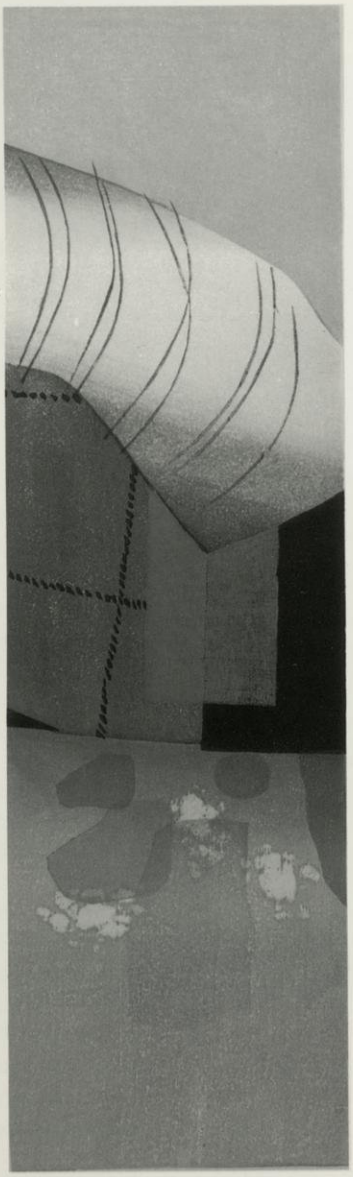
Tree, 1959
Woodcut, 18 1/2 x 12 1/4 inches
Elvehjem Museum of Art
Mark H. and Katherine E. Ingraham Fund purchase, 1989.47

Robert Conover was born in Trenton, New Jersey, and studied art at the School of the Philadelphia Museum of Art, The Art Students League, and at the School of The

Brooklyn Museum. He has taught painting and graphics at the New School for Social Research since 1951, and has also taught at the School of The Brooklyn Museum and at the Newark School of Fine and Industrial Arts.

He began painting seriously in 1945 and his use of large, solid areas of pigment in his painting is well served by the woodcut technique. In *Tree* the powerfully graphic black establishes the structure of the print. The taperings of the black establish a rhythm which is accentuated by wedges of deep purple which also contribute to the dynamism of the image.

38
Ansei Uchima
(American, born 1921)



Flight, 1968
Color woodcut, 19 3/4 x 5 3/4 inches
Madison Art Center
Purchase, 69.0.10

Ansei Uchima was born in and attended school in Stockton, California, but when he was nineteen, traveled to Tokyo to study architecture at Waseda University. However, when the outbreak of war cut him off from his family and country, he studied painting with Japanese masters. He started making prints in 1957, finding a ready market for his technically traditional, but abstract works. In 1959 he moved to New York and a year later was included in an exhibition of modern Japanese prints organized by Oliver Statler, whom Uchima had assisted in an earlier exhibition when they were in Japan. In 1962 he began teaching at Sarah Lawrence College, where he continually taught until 1988.[74] He has also taught at the Art Institute of Chicago, University of Southern California, Beloit College in Wisconsin, and the Pratt Graphic Arts Center.[75]

In *Flight* Uchima uses many of the techniques that American printmakers struggled to reinvent after Japanese prints inspired American artists at the turn of the century, though Uchima included western materials and his own ideas as well. For instance, he uses Japanese tools for cutting and printing his blocks, but he suggests printing with commercial gouache or watercolor pigments given extra body with library paste.[76] In this print the delicate colors combine to achieve the effect of colors floating in an etherial substance.

39
Carol Summers
(American, born 1925)

Monsoon, 1982
Color woodcut, 37 1/4 x 37 1/4 inches
Elvehjem Museum of Art
Gift of Neva Krohn, 1983.79

Carol Summers was born in Kingston, New York, to parents who were both artists. He was exposed to intaglio printmaking when he was in his teens. After military service, Summers attended Bard College in 1948 where he studied with Louis Schanker. He also studied at the Art Students League in Woodstock, New York, Alfred University, and the School of The Brooklyn Museum School.[77] He taught at the School of The Brooklyn Museum, the Pratt Graphic Arts Center, at Hunter College in New York, and at Pennsylvania State University.

In the fifties Summers developed a unique method of working with the color woodblock. He calls this style of printing "rubbing," because of the many similarities with the popular process of transferring images and inscriptions onto paper from carved stone. Summers begins by cutting his blocks, usually leaving broad areas in relief. He applies paper to the uninked block, then applies an oil-based ink to the paper using lightly inked rollers. Where the block in back acts as a support, ink is picked up by the paper. Summers then sprays the surface of the paper with mineral spirits, which thins the ink into a dye that permeates the paper, creating the soft edges of forms typical of his work. Because the paper is in view the entire time that the artist is printing, the amount of ink applied can be carefully controlled.[78]

This technique allows the artist to achieve remarkable depth of color, exemplified in the print *Monsoon*. Here the artist has constructed a composition from stylized motifs of earth and sky, with deep blue stylized raindrops in suspension over an earth parted by a red triangular form at the center which seems to represent the heat of the season. The effect of spraying the print with mineral spirits is especially apparent where the color feathers out from the edge of each of the raindrops, and in the delicate puff of red that rises from the top point of the red triangle. Of course, these effects differ from print to print, depending upon the exact amount of mineral spirits and ink applied, as well as the precise absorbency of the paper. However, Summers revels in this variety among his prints: "I welcome whatever individuality is born of the process if it pleases me, or discard it if it does not."[79]

40
Rudy Pozzatti
(American, born 1925)

Venetian Sun, 1954
Color woodcut, 19 x 30 inches
The Cleveland Museum of Art
Gift of the Print Club of Cleveland, 55.525

Rudy Pozzatti was born in Telluride, Colorado. His family tradition of cabinetmaking and wood carving and his inherent interest in drawing, which was encouraged by his mother, led Pozzatti to major in art at the University of Colorado at Boulder in 1942. His college career was interrupted by service in the army, but he returned in 1946 to continue his education. By that time Wendell Black had joined the faculty in Boulder to establish a printmaking workshop, which provided Pozzatti with experience in printmaking. The university's art department also sponsored a summer school which annually brought in artists the calibre of Max Beckmann and Ben Shahn, and Pozzatti studied with both of them. Pozzatti received his M.F.A. in 1950, and that fall was appointed instructor of art at the University of Nebraska–Lincoln. In 1953 Pozzatti received a Fulbright grant to study in Italy, and this trip provided the most direct impetus for the print *Venetian Sun*.[80]

Pozzatti had made prints of Italian architectural subjects before traveling to Italy, but this work is his most ambitious on the theme. It belongs to a group of prints completed after his return. Not comprised of observed, realistic details joined together to form a recognizable scene, these prints are abstractions drawn from the artist's experience in Italy. Printed from seven blocks inked in eight colors, the specific building depicted is uncertain.[81] But Pozzatti's abstracted city seems on the verge of melting beneath the elaborate sun and sky looming over it.

41
Mervin Jules
(American, born 1912)

Folksinger, 1957
Color woodcut, 20 1/2 x 8 3/4 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.928

Mervin Jules was born in Baltimore, Maryland, and studied at the Baltimore City College, the Maryland Institute of Fine and Applied Arts, and the Art Students League in New York. He taught at Smith College from 1945 until 1969, when he left to become chair of the art department at City College of New York, where he also taught until 1980.

Jules's use of the woodcut for his image of the folksinger in 1957 has its roots in the populist movements of the twenties and thirties. Like the songs in the repertory of the folksingers of the 1950s, this print recalls the American traditions of art. At a time when folksingers brought traditional music to new audiences, Jules chose the traditional medium of the woodcut to celebrate that tradition. Both the music and the art are a bit rough and inelegant (perhaps self-consciously so) in their earnest explorations of American culture.

42
Irving Amen
(American, born 1918)

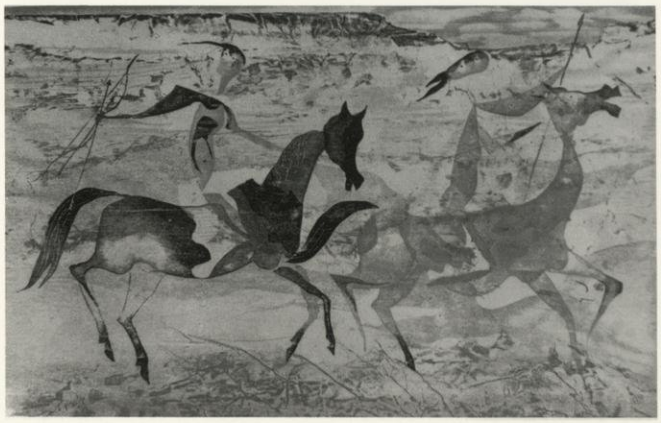
Dreamer amid Flowers, ca. 1958
Color woodcut, 21 x 14 1/4 inches
Elvehjem Museum of Art
Gift of Richard E. Brock, 1991.593

Irving Amen was born in New York City and attended the Pratt Institute on a scholarship when he was fourteen. There his training was primarily classical; he concentrated on life-drawing for seven years. Amen served from 1942 to 1945 in the armed forces, heading a mural project for the Third Air Force, and after returning to this country, went to Mexico to do research. In

1947 he came back to New York and attended the Art Students League, where he worked intensively in painting and sculpture, then worked a short time with the wood engraver Fritz Eichenberg. In 1950 Amen studied at the Académie de la Grand Chaumière in Paris and worked and traveled in Europe, and in 1953, he worked in Italy.[82] He taught at the Pratt Institute and at the University of Notre Dame.

Much of Amen's early work reflects a deep concern with social problems, but later he also produced rather lyrical prints, such as *Dreamer amid Flowers.* Here Amen's ability as a draftsman is clear in the careful modulation of the lines that describe the figure. The outlines of the flowers and the incongruous hues that color them make a lively border around the thoughtful figure that gazes out from the print.

43
J. Frederick O'Hara
(American, born 1904)



Riders, 1954
11-color woodcut, 13 7/8 x 22 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.961

Frederick O'Hara was born in Ottawa, Ontario in Canada and received his diploma from the Massachusetts School of Fine Arts in 1926. For three years he attended the School of the Museum of Fine Arts in Boston, continuing studies at the Instituto de las Bellas Artes in Toledo, Spain, as a Paige Traveling Scholar for two years.

O'Hara's *Riders* experiments with the textures that can be coaxed from a relief block to evoke a rough surface behind his figures, which, along with their stylization gives them the sense of being petroglyphs or paintings on hide. However, this harking back to earlier art forms is balanced by the style of the abstraction; the figure on horseback on the right seems influenced by the biomorphic abstractions of Miró. The combination of influences may reflect the belief that the basic impulses that inform all art spring from the same source.

44
Danny Pierce
(American, born 1920)

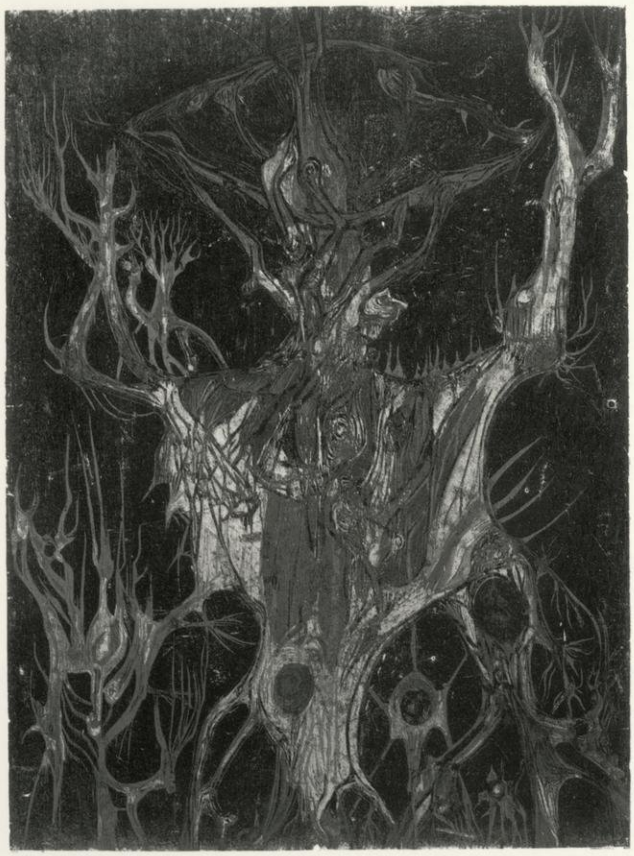
In the Fields, 1954
Woodcut, 14 x 18 inches
Madison Art Center
Bequest of Rudolph and Louise Langer, 68.1.964

Danny Pierce was born in Woodlake, California, and studied at the Schouinard Institute of Art in Los Angeles, the American Art School in New York, the School of The Brooklyn Museum, and at the University of Alaska, where he later held a position as artist- in-residence from 1959 to 1963.

His print *In the Fields* uses the potentially nostalgic image of drayhorses, tethered between tasks, still wearing their collars and blinders. However, rather than playing up the sentimental potential of the scene, Pierce uses it to reflect the hard lives of these beasts of burden, shown in their gaunt haunches and sagging backs.

45, 46
Alfred Sessler
(American, 1909–1963)

45
The Red Wig, 1957
Color woodcut, 15 1/2 x 8 5/8 inches
Courtesy of Karen Sessler Stein and Gregory R. Sessler



46
Thorny Crown, 1958
Color woodcut, 21 1/8 x 15 1/2 inches
Elvehjem Museum of Art
Gift of Mrs. Alfred Sessler and Children, 65.12.5

Alfred Sessler was born in Milwaukee, Wisconsin, where he studied at the Layton School of Art and graduated from the Milwaukee State Teachers College in 1944. He went on to receive his Master of Arts from the University of Wisconsin in Madison in 1945 and joined the faculty of the university the same year. He was appointed full professor in 1956 and held that position until his death in 1963.[83]

Sessler's presence and interest in printmaking was pivotal in the establishment of what would become a very active printmaking program at the University of Wisconsin in Madison. Sessler began experimenting with color woodcuts in the 1940s. By the fifties, when these prints were made, he was confident enough with that medium to undertake the vigorous cutting and color choices that inform these works. In his early work Sessler often used a caricature as a means of addressing social themes. *The Red Wig* retains this satire, which portrays a somewhat seedy-looking character with an indeterminate expression wearing an elaborate wig. Sessler did several figures whose haggard features are framed by a hat, veil, or, in this case, wig. The figures' fantastic headgear lends an element of whimsy and graphic elaboration to what might otherwise be a restatement of the figural work of the social realists of the thirties.

The scale of Sessler's color woodblock prints increased over the years, as he undertook works which were technically more and more challenging. *Thorny Crown* is one of the prints of the fifties whose size and use of color is more like that of easel painting rather than of the traditional small print. It was during this period, too, that Sessler independently developed the reductive woodcut technique[84] which had been worked out by Charles Smith a few years previously[85] and would be reinvented again by Pablo Picasso in 1958.[86]

In *Thorny Crown* Sessler takes up the topic of the crucifixion which is also the subject of several later works. Sessler's use of abstract, vegetablelike forms stands symbolically for the natural forces of growth, destruction, and regeneration which are part of the human world as well.[87]

47
Sidney Chafetz
(American, born 1922)

Mio, Milhaud, 1955
Color woodcut, 20 x 30 inches
Courtesy of Dr. Ralph H. Rosenblum

Born in Providence, Rhode Island, Sidney Chafetz graduated from the Rhode Island School of Design,[88] where he was first introduced to the process of the woodcut print by Adja Yunkers.[89] In 1947 and 1948 he studied at the Ecole Américaine des Beaux Artes, Fontainebleau, at the Académie Julian in Paris, and with Fernand Léger. On his return he began teaching at The Ohio State University, where he is still professor emeritus. In 1950 and 1951 he was awarded a Fulbright Fellowship to study again in Paris; he apprenticed with Stanley William Hayter at Atelier 17.[90] He has also taught at the University of Arizona, the University of Wisconsin in Madison, the University of Denver, and served as a Fulbright lecturer at the University of Belgrade in Yugoslavia.

Chafetz's work has included two distinct strains over the years, satire and portraiture. He traces his interest in satire back to a childhood interest in making cartoons. Along with politics, the most frequent object for his graphic reproofs is the modern university. Sometimes the targets of his humor are state universities specifically, but any institution driven by sport and entertainment rather than education is object for his scorn. His portraiture begins in the 1950s with literary figures such as Edith Sitwell and political figures such as David Ben-Gurion and Joseph Stalin. The highly charged personalities behind these images, and Chafetz's own reaction to them are combined often with a punning text. In *Mio, Milhaud*, the word-play starts with the title; both words are pronounced "mē-ō." The portrait is of Darius Milhaud, and the text to the left is a play on the French title "The Cow on the Roof," a Milhaud composition which Chafetz particularly likes.[91]

48, 49
Raymond Gloeckler
(American, born 1928)

48
Eeny Meeny Miney Moe, 1968
Color woodcut, 14 1/2 x 36 inches
Courtesy of Raymond L. Gloeckler

49
Hornblower, 1980
Chiaroscuro woodcut, 7 5/8 x 18 inches
Courtesy of Raymond L. Gloeckler

Raymond Gloeckler was born in Portage, Wisconsin, and he received a Bachelor of Arts (1950) and a Master of Arts (1952) from the University of Wisconsin in Madison. He has taught at the University of Wisconsin at Oshkosh, Flint Michigan Community College, Eastern Michigan University, and currently teaches at the University of Wisconsin–Madison.[92]

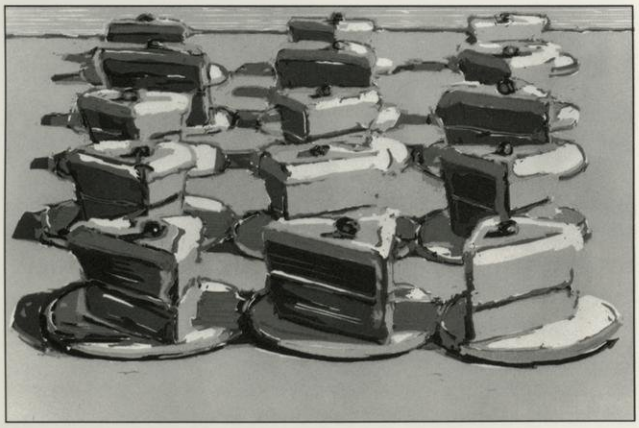
Eeny Meeny Miney Moe is a satirical woodcut in the tradition of political broadsides that go back to the sixteenth century. Then, as in Gloeckler's print, the artist placed the objects of the satire (most often, scoundrels in official positions) in imaginative circumstances that were to reveal something about the malefactor. These would often be explicated by a text. Gloeckler's satire takes its cue from the U.S. presidential race of 1968 when George Wallace and Richard Nixon were both challenging the incumbent Hubert Humphrey-Lyndon Johnson ticket. Here all are united on a single bandwagon (in this case a bicycle) skimming over the water to bomb Vietnam, an involvement none of the candidates was against. As implied by the title, the choice among them became a process of random elimination

for those concerned with the America's involvement with the war.

For *Hornblower* Gloeckler has used brown and black inks to create a chiaroscuro woodcut, a traditionally monochromatic style. Chiaroscuro had traditionally been used to produce rather elegant prints of religious and mythic scenery during the sixteenth through the eighteenth centuries by European artists; the style reached its epitome in the minuscule delicacy of printmakers like Nason and Ruzicka. Gloeckler, however, exploits the grain of the blocks (one even contains a knot) in combination with a broad style of cutting which leaves the gouge-marks in evidence. By combining this less precious approach with the carefully balanced tones of the chiaroscuro, the artist capitalizes on the contrast between the two traditions, in much the same way that he creates the humorous contrast between the hefty character and his piping on the reedlike horn.

The image of *Hornblower* probably springs from the fact that it was commissioned by the Wisconsin Foundation for the Arts as their first print to honor those who made significant contributions to the arts in Wisconsin. A presentation print is part of a long tradition of prints made to celebrate special occasions; *Hornblower* takes the opportunity to treat what could be a rather solemn subject with humor.

50
Wayne Thiebaud
(American, born 1920)



Boston Cremes, 1970
Color linoleum cut, 13 1/2 x 20 3/8 inches
Elvehjem Museum of Art
Thomas E. Brittingham Fund, Max W. Zabel Fund, Professor Joseph Rucker Memorial Fund, Edna G. Dyar Fund, and Earl and Eugenia Quirk Foundation Fund purchase, 1972.4

Wayne Thiebaud was born in Mesa, Arizona, and worked as a sign painter, cartoonist, illustrator, and art director before attending Sacramento State College where he received his Bachelor of Arts in 1951 and Master of Arts in 1952. His teaching career includes positions at Sacramento City College as chair of the art department and at the San Francisco Art Institute as guest instructor. He was professor of art at the University of California at Davis from 1960 until retirement in 1989, and served as visiting art critic at Cornell University and as artist-in-residence at Yale University and Rice University.[93]

In many of his paintings of the sixties and seventies, Thiebaud takes almost geometric forms as his compositional elements, elaborating them into sweets with thick, painterly brush strokes. In *Boston Cremes*, too, the almost palpable thickness of the ink on the paper, along with the still-visible gestures used to cut the linoleum blocks, conveys the shapes of the pieces of pie at the same time as it proclaims the medium the artist is working in, so that the entire composition teeters between being an almost-too-appealing representation and becoming a wholly abstract pattern of colors.

51
Jack Beal
(American, born 1931)

Trillium, 1977
Color linoleum cut, 8 1/2 x 8 1/4 inches
Madison Art Center
Purchase through National Endowment for the Arts grant with matching funds from Madison Art Center members, 77.0.21

Jack Beal was born in Richmond, Virginia, and studied at the Norfolk Division of the College of William and Mary, then at the Art Institute of Chicago and the University of Chicago.

Like many of the people who made prints in the seventies and eighties, Jack Beal came to the medium with a formal vocabulary already established. His work has shown his commitment to realist painting and the love of color since the early sixties. The woodcut medium may seem an odd choice for a self-avowed realist, since it is traditionally less amenable to the precision of detail that is sometimes associated with realism, and indeed Beal has used other print media. However, Beal's success with the medium reflects his own approach to realist painting. His aim is not "visual verisimilitude, which can be captured magnificently by a photograph."[94] Consequently, just as his paintings use the texture of the paint as an integral part of their composition, in *Trillium*, the quality of the wooden blocks which carry the ink is integrated into the image.

52
Sylvia Solochek Walters
(American, born 1938)

Summer Self-Portrait, 1977
Reductive color woodcut on Japanese rice paper,
26 1/4 x 24 inches
Courtesy of Sylvia Solochek Walters

Sylvia Solochek Walters was born in Milwaukee, Wisconsin. She received her Master of Fine Arts in 1962 from the University of Wisconsin in Madison, where she worked with Alfred Sessler. She joined the faculty at the University of Missouri in St. Louis in 1969, eventually becoming head of the department and director of the art gallery. She then accepted the chair of the department of art at San Francisco State University in 1984.[95] Walter's choice of the color woodcut for the demanding genre of portrait image is justified by her skill in printing, and that it is a self-portrait is perhaps a reflection of the artist's long dedication to the relief process. For the most part the print is fairly illustionistic, with its careful description of fabric and tile and even a frame. The delicately inked facial features give a feeling of accurate portraiture. However, she combines this with almost expressionist cutting and inking in the inset image in the upper right of the work, which looms behind her head in much the same way as renaissance artists used insets in portraits to express the character or interests of the sitters. The roughness of this area, especially in contrast with the high finish of the rest of the work raises the possibility that the artist has depicted a print within a print, carefully describing a roughly cut work, adding a layer of reference to this work about herself.

53
Ed Baynard
(American, born 1940)

The Blue Tulips, 1980
Color woodcut, 30 x 42 inches
Walker Art Center, Minneapolis
Tyler Graphics Archive, 1983, 83.70

Born in Washington, D.C., Ed Baynard attended the Corcoran School of Art, but was dissatisfied with the emphasis then put on abstract expressionism, and left both art school and America for Europe in 1960. On his return in 1970 he began to appear in exhibitions in this country and to develop a minimalist style, depicting arrangements of vases in a hard style. His images became more inviting with the introduction of flowers into the vases and a more painterly texture.[96]

The Blue Tulips is from a series of woodcuts which uses the texture of the printing blocks to emphasize Baynard's flat picture plane. The combination of colors achieves a deceptively simple richness through the overprinting of many layers of color which also serves to knit the image into a harmonious whole.

54
Rafael Ferrer
(American, born 1933)

Amanecer Sobre el Cabo (Dawn over the Cape), 1988
Color woodcut, 10 3/4 x 16 1/4 inches
Elvehjem Museum of Art
Transfer from Tandem Press, 1989.2

Rafael Ferrer was born in Santurce, Puerto Rico, and attended a military academy in Virginia. While at Syracuse University he started to paint, then entered the University of Puerto Rico in 1952. From 1954 until 1959 Ferrer lived in New York City, working as a drummer, painting, and going to galleries. He returned to Puerto Rico where he began to exhibit his paintings; in 1967 he began a ten-year teaching stint at the Philadelphia College of Art. Ferrer has been a peripatetic artist, traveling in South America and Europe as well as the United States. In 1987 the artist purchased a house in Santo Domingo, Dominican Republic; he divides his time between there and Philadelphia while continuing to paint, teach, and travel.

Ferrer's subject matter has often been drawn from the tropical climes where he has spent so much of his life. Approached from the perspective of a perennial traveler, the scenes are less often idealistic idylls of an innocent life and more often portrayals of hybrid cultures, rendered in a subjective style. *Amanecer Sobre el Cabo* takes this approach to revise the cliché of dawn along the coast. Ferrer uses woodblock techniques which have intrigued American artists since the beginning of the century, like the blending that creates modulations of color in the sky. In addition Ferrer confronts the subject matter of the Japanese woodblock print; like those popular prints, Ferrer chooses as his subject matter popular views that have been frequently depicted.

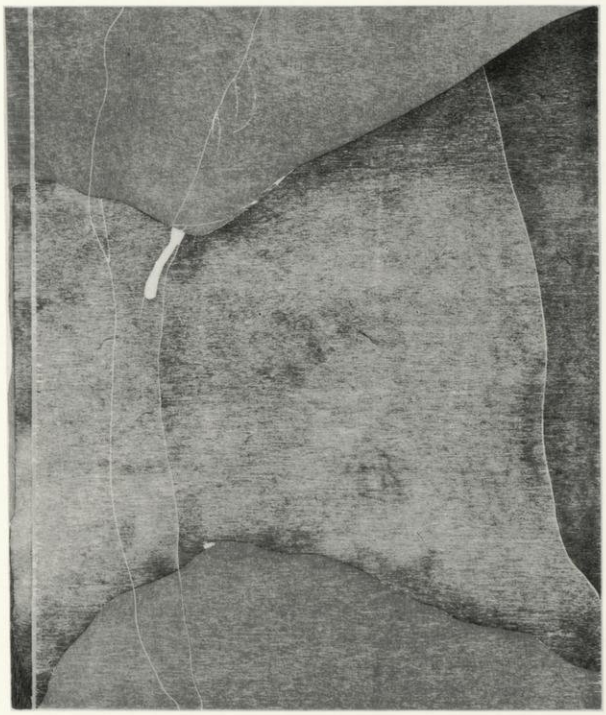
55
Alan Shields
(American, born 1944)

Two Four Too, 1978
Color woodcut and embossing with stitching, 20 x 20 1/2 inches
Madison Art Center
Gift of Don and Nancy Eiler, 1986.125

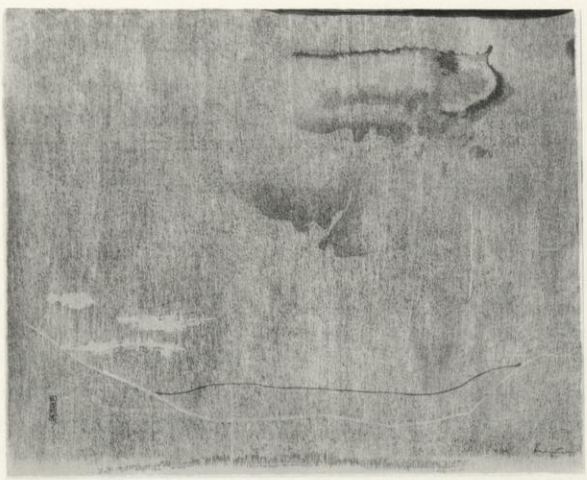
Alan Shields was born in Lost Springs, Kansas, and attended Kansas State University in Manhattan from 1963 to 1966, initially as an engineering student. He left Kansas for New York City in 1967 to become involved with the art scene. His work of that time contains elements from which he still draws. Although his continued interest in geometric abstraction ran parallel to that of such other artists as Sol Lewitt, Shields also explored vibrant colors and the textural possibilities of surface. The result in his paintings has been to free him from the traditional constraints of the canvas, using stitched fabric and paper three-dimensional forms loosely layered, but with an underlying grid to order the composition.[97]

In *Two Four Too*, the grid remains an underpinning for the work, but the manipulation of the paper has the effect of softening what might otherwise seem rigidly rectilinear. Bill Weege printed *Two Four Too* at the Jones Road Print Shop and Stable in Barneveld, Wisconsin.

56, 57
Helen Frankenthaler
(American, born 1928)



56
Savage Breeze, 1974
Color woodcut, 29 1/2 x 25 inches
Elvehjem Museum of Art
Juli Plant Grainger Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, James Watrous Fund, Alvin Lane Fund, and Cyril W. Nave Endowment Fund purchase, 1992.39



57
Cedar Hill, 1983
Woodcut from 13 blocks, 20 1/8 x 24 7/8 inches
The Minneapolis Institute of Arts
Gift of First Banks of St. Paul, P.84.1

Born in New York City, Helen Frankenthaler's interest in art started in high school when she studied with Rufino Tamayo.[98] At Bennington College she studied with Paul Feeley. But perhaps the most formative influence on her development as an artist came when she met the art critic Clement Greenberg, who first suggested that she study with Hans Hofmann in Provincetown, and subsequently introduced her to the group of abstract expressionist painters whom he championed.[99] Frankenthaler earned recognition as a painter with other artists of the second generation of New York abstract expressionists whom Tatyana Grosman coaxed to create prints at the workshop she had set up in 1957, Universal Limited Art Editions or ULAE. ULAE started out as a lithography studio in Grosman's garage in West Islip, New York.[100] In the beginning artists generally worked on lithographs, because the medium was felt to be especially congenial to painters who could work on the stone with a brush, pen, or crayon, as it suited them. However, as ULAE became more successful, the range of print media was expanded.[101] Frankenthaler was first persuaded to try lithography, then etching at ULAE, and eventually she became interested in working in other print media. Although she had not made a relief print since her college days, after some initial experimentation she produced the print *East and Beyond* in 1973. The next year she created *Savage Breeze* at the same workshop. For both prints the wood blocks were cut from mahogany plywood, which has fine grain to give the printed colors an even texture. The plywood was cut with a jigsaw to create the outlines of the colors and then reassembled for printing. *Savage Breeze* was printed at Universal Limited Art Editions by Bill Goldston and Juda Rosenberg. Frankenthaler's assaying of the medium was extraordinarily successful; *Savage Breeze*, with its complimentary colors linked by an almost imperceptible overprinting of white is a milestone of modern printmaking.

Cedar Hill was also printed at a workshop and published by Crown Point Press. The blocks were cut and printed in Kyoto, Japan, at the Shi-un-do print shop by Tadashi Toda. For this print ten colors were used on thirteen blocks. By having the same color on more than one block, the print takes on the delicate shading of color so important to the work.[102]

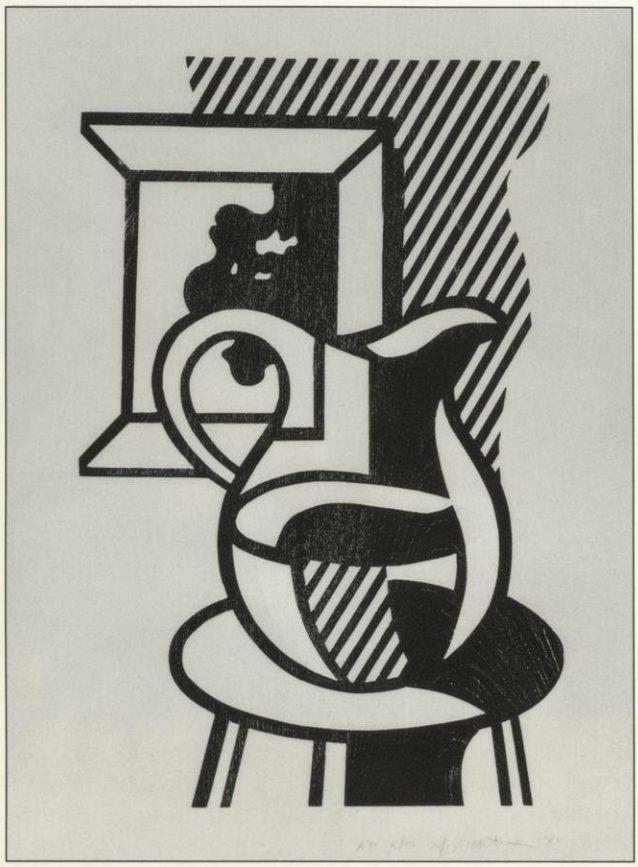
58
Karen Kunc
(American, born 1952)

In Spiral Drama, 1990
Color woodcut, 23 3/4 x 52 1/2 inches
Elvehjem Museum of Art
Earl O. Vits Endowment Fund purchase, 1990.25

Karen Kunc, born in Omaha, Nebraska, received her Bachelor of Fine Arts from the University of Nebraska-Lincoln and her Master of Fine arts from The Ohio State University in 1977. In 1983 she joined the faculty at the University of Nebraska-Lincoln, where she is currently an associate professor. She has served as guest artist at numerous colleges and universities across the country.

A dedicated woodblock printer, Kunc uses multiple blocks for her works. Each of these blocks may be cut with its portion of the design, then inked in several colors and printed onto paper. Then it may be cut again, reinked in different colors and reprinted on the same sheet of paper. Because the artist commonly uses somewhat transparent hues, each layer of ink adds to the depth and vibrancy of her prints. *In Spiral Drama* uses this technique to achieve a shimmering interplay of colors.

59
Roy Lichtenstein
(American, born 1923)

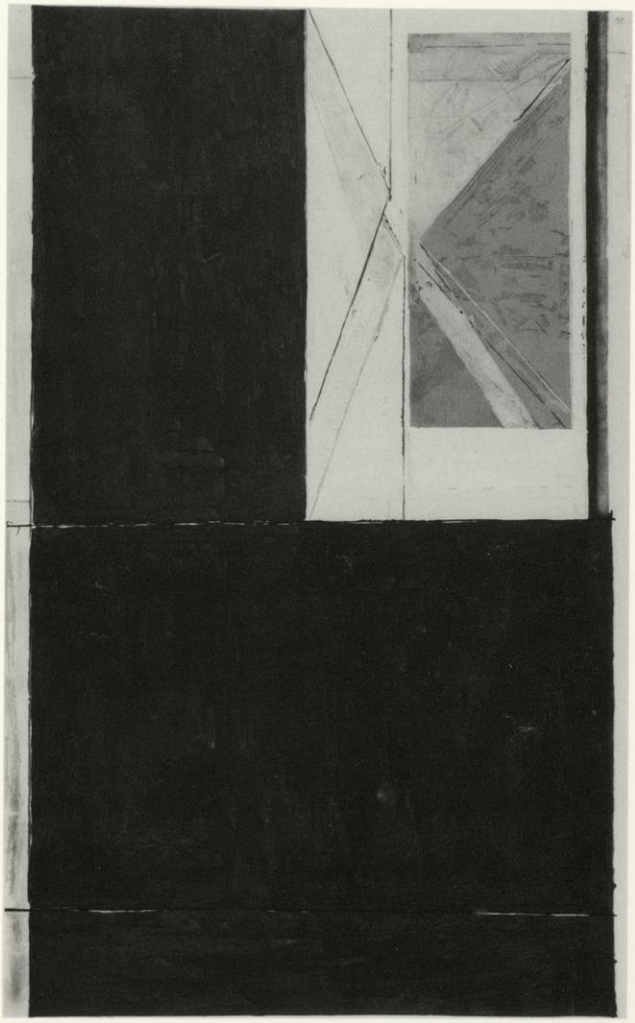


Picture and Pitcher, 1981
Color woodcut, 25 x 18 1/4 inches
Walker Art Center, Minneapolis
Gift of Dr. Maclyn E. Wade, 1985

Roy Lichtenstein was born in New York City, and his first formal art instruction was at the Art Students League during the summer of 1940 when he studied with Reginald Marsh. From the School of Fine Arts at The Ohio State University in Columbus Lichtenstein earned a Bachelor of Fine Arts in 1946 and a Master of Fine Arts in 1949. He taught art at the State University of New York at Oswego and at Douglass College at Rutgers University.[103]

Lichtenstein experimented with woodcut, as well as intaglio media while he was at Ohio State in 1951, but is much better known for the works after 1963 when he began the distinctive style he had distilled from comic strips.[104] Lichtenstein's style of representation draws from the conventions of the comic strip for his characteristic line and use of regularly spaced, circular dots for the creation of tone. Lichtenstein's highly stylized images, like his almost exclusive use of primary colors, simplifies and abstracts the images he selects for his works; this reflects the artist's interest in what he has called "vulgarization."[105]

60
Richard Diebenkorn
(American, born 1922)



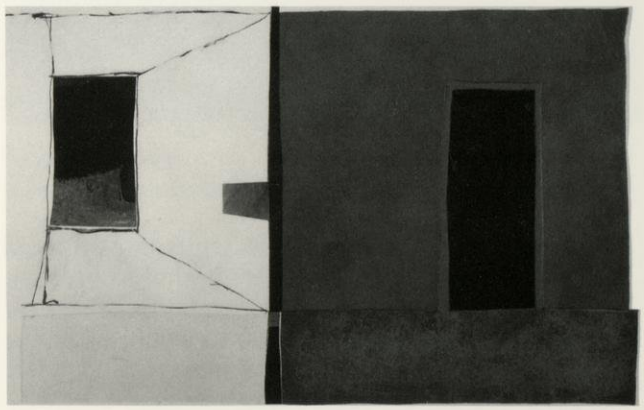
Blue, 1984
Color woodcut, 40 1/8 x 25 inches
Walker Art Center, Minneapolis
Gift of Mr. and Mrs. Philip Von Blon, 1986, 86.87

Born in Portland, Oregon, Richard Diebenkorn moved with his family to San Francisco when he was two. He interrupted his study at Stanford University by enlisting in the marines in 1943. After the war he studied at the California School of Fine Arts in San Francisco and taught there in 1947. He received a Bachelor of Arts from Stanford University in 1949, and a Master of Fine Arts from the University of New Mexico in 1952. Subsequently he taught at the University of Illinois at Urbana-Champaign.[106]

In 1967 Diebenkorn began a series of pivotal works, the Ocean Park series. These paintings, which define subtly hued areas of color with a structural network of lines, comprise an important segment of the artist's oeuvre. Their explorations of richly colored surface constitute a distinctly different direction in abstract painting from that of the abstract expressionists.

In the print *Blue*, Diebenkorn uses the same vocabulary of delicately modulated fields of color separated by a ragged lines. *Blue* was produced by the same methods as the woodblock prints of eighteenth and nineteenth century Japan; the artist sent his original to the artisan, in this case Tadashi Toda, who produced the print under the auspices of a publisher, Crown Point Press. The techniques for creating the print, the careful cutting and inking, even many of the tools are a traditional part of the craft. One main difference is that the artist oversees the final proofing of the print; another is the strict limiting of editions that prevails in modern print publishing.

61
Sam Richardson
(American, born 1934)



Through the Greened Into, 1988
Relief print with chine colle, collage, and hand-drawn additions, 14 3/8 x 19 7/8 inches
Elvehjem Museum of Art
Transfer from Tandem Press, 1989.1

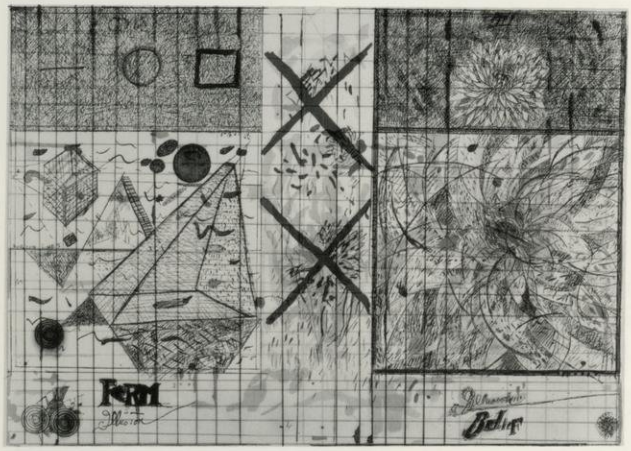
Sam Richardson was born in Oakland, California, and studied at the California College of Arts and Crafts, where he received his Bachelor of Arts in 1956 and his Master of Fine Arts in 1960. He taught art at Oakland City College from 1961 to 1963 and from 1963 to the present at San Jose State University.

Richardson is best known for his work with sculptural forms, including his landscape constructs. Richardson's imagery for these projects was drawn from "our universal relationship with the land."[107] For his series of prints including *Through the Greened Into*, the artist turns to a relationship with more personal interior spaces.

This print includes woodblock only as one element among many media and reflects the less-purist interests of many printmakers; with the availability of well-equipped print shops, artists are able to explore the various combinations of print media. Here the addition

of painted pieces of paper makes each print in the edition slightly different from the rest.

62
Pat Steir
(American, born 1940)



Kyoto Chrysanthemum, 1982
Color woodcut, 14 3/8 x 20 1/4 inches
Elvehjem Museum of Art
Endowment Fund purchase, 1990.2

Pat Steir was born in Newark, New Jersey, and attended Boston University and the Pratt Art Institute. Her work has frequently presented the viewer with allusions to the components of art: line, shading, iconography. This is the case in *Kyoto Chrysanthemum* where the mark-making of the artist proceeds from simple forms on the left side of the print to complex forms at the right. Her choice of the chrysanthemum as her subject is in reference to the oriental use of the flower as a symbol for the scholar/painter.[108]

In the second half of the twentieth century, the prejudice began to dissolve against prints made by an artist collaborating with a master printer. In the early sixties workshops flourished in which artists who might have never created a print could work with master printers and take advantage of their technical expertise. One such workshop was Crown Point Press in San Francisco, which specialized in printing etchings. As the notion of the collaborative print became more popular, these presses explored other media, and in this exploratory spirit Crown Point arranged for artists to travel to Japan to work with a master of traditional Japanese woodblock printing, Tadashi Toda.[109]

The extraordinary, delicate print *Kyoto Chrysanthemum* was the first to be made in this collaborative process; it marks the beginning of a new appreciation for Japanese printmaking in this country, which was extended beyond an admiration for the technical and aesthetic qualities of the prints, to include a new interest in the workshop methods by which they were produced.

63
Jim Dine
(American, born 1935)

Nine Views of Winter I, 1985
Color woodcut with handwork, 52 1/2 x 37 inches
Elvehjem Museum of Art
Edward Farber Acquisition of Art Works Fund
purchase, 1985.92

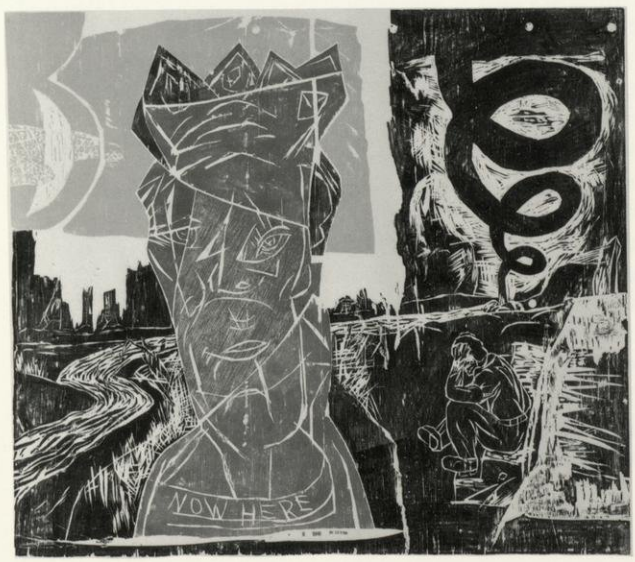
Jim Dine was born in Cincinnati, Ohio, and studied at the University of Cincinnati and the School of the Museum of Fine Arts, Boston, before receiving a Bachelor of Fine Arts from Ohio University in 1957. His experience with printmaking dates from his university days, and after 1960 his frequent forays into printmaking parallel his work in other media.

Dine's print *Nine Views of Winter I* comes from a series printed in 1985, reusing a block with which in 1983 he had produced *Black Venus in Wood*. The block has been substantially altered, shortened in height and cut into three sections. For this print all three sections of the block have been inked in different colors: blue on the left and right segments, and black for the center section that carries the figure. Far from being a simple printing, Dine has used several other printing techniques here. For example, he started by printing his paper a solid black. He has also used a wallpaper roller

to create the patterns to the right and left of the figure. A wallpaper roller, rather like a paint roller, has a raised design which repeats as the roller is passed along the surface. In this impression, the roller has been handled so that its pattern is elongated. For the central figure, Dine first hand-painted the area in a pinkish ink, then printed the figure of Venus on top twice, in slightly different colored inks and slightly out-of-register.[110]

This complex process is printed with a certain freedom; the hand-painting varies from one print in the edition to another, as does the cloudy, black area at the base of the figure so that there is a certain amount of variation between one impression of this print and another. However, all of these prints are much more similar to each other than to the other eight *Views of Winter*, which, in turn, share elements that are absent in his other prints that use the headless, armless Venus as their subject.

64
Madison Ke Francis
(American, born 1945)

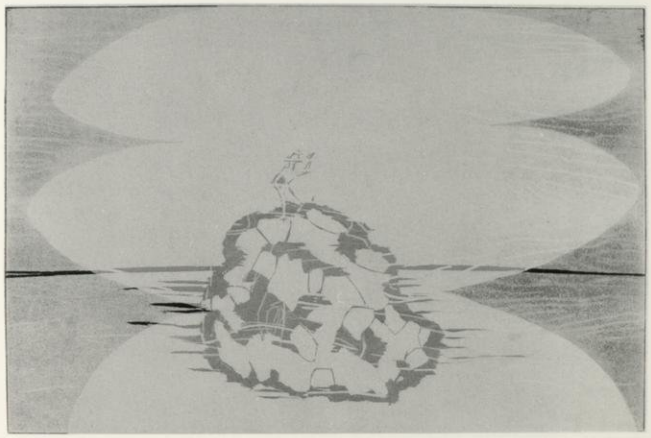


Shattered King (Tornado series), 1989
Woodcut, 33 1/4 x 36 3/4 inches
Courtesy of Hoopsnake Press
© Hoopsnake Press

Ke Francis was born in Memphis, Tennessee, and studied at Mississippi State University at Starkville, Memphis State University, and the Memphis Academy of art, receiving his Bachelor of Fine Arts in sculpture from the Cleveland Institute of Art. He has also studied at the Cape School of Art in Provincetown.

In this print Francis draws upon imagery he has also used in his sculpture, motifs which combine elements of everyday existence with references to culture. In *Shattered King* the image of the destruction of the tornado is paired with a cubist head, so that the distortions wrought upon the facial features by the artist is comparable to the rearrangement of the landscape by natural disasters. The seated figure is pointedly oblivious to both of these upheavals, intent, perhaps, on more personal troubles.

65
Ann Conner
(American, born 1948)



Silverado, 1986
Color woodcut on Gutenberg laid paper, 27 x 41 1/2 inches
Courtesy of Ann Conner

Ann Conner was born in Wilmington, North Carolina, and attended Salem College, where she received her Bachelor of Fine Arts. She also studied at the Salem-Hofstra program in Asolo, Italy, and the University of North Carolina in Chapel Hill, from which she received a Master of Arts in Teaching and a Master of Fine Arts in painting in 1972. That same year she took a position teaching at the University of North Carolina in Wilmington, where she is currently an associate professor.

Ann Conner's woodcuts have always clearly acknowledged the blocks from which they were printed. She has a close awareness of the texture of the cut and the grain of the wood in her compositions. Earlier work often contained loosely outlined objects; however in later works, like *Silverado*, objects give way to landscape, and she prints with overlapping layers of ink which, despite their thickness, convey some of the texture of the layers beneath them.

66
Louisa Chase
(American, born 1951)

Red Sea, 1983
Color woodcut, 38 3/16 x 33 inches
Courtesy Diane Vilanni Editions
© Louisa Chase

Louisa Chase was born a United States citizen in Panama City, Panama. She received her Bachelor of Fine Arts from Syracuse University in 1973 and her Master of Fine Arts from Yale University in 1975. She taught painting at the Rhode Island School of Design from 1975 to 1979 and at the School of Arts in New York from 1980 to 1982.

Like her paintings of the early eighties, Chase's print *Red Sea* unites discrete elements in a composition to form imaginative associations. The theme of hand, water, and wave repeated across the surface of the print, forms a visual analogy, so that the meeting wave forms become visual parallels to the paired hands. The artist's use of red and black inks on the woodblocks is supplemented with hand-applied watercolors for the blue and orange colors.

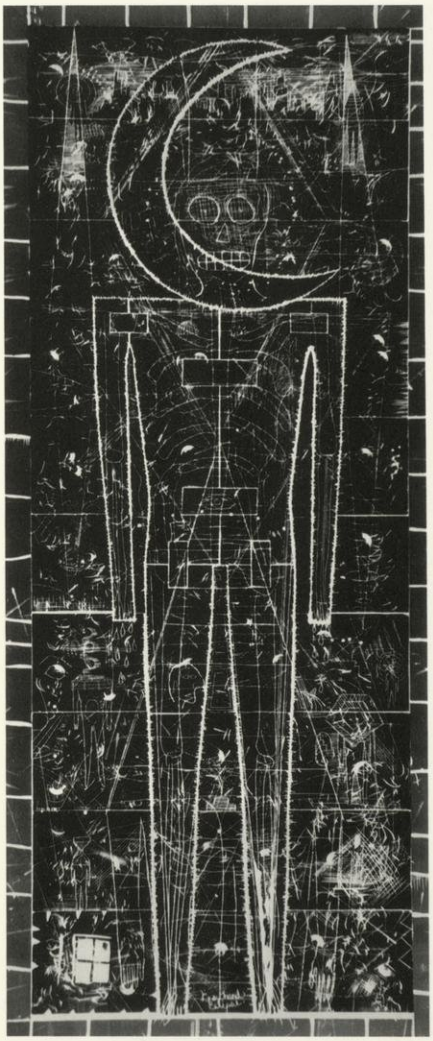
67
Susan Rothenberg
(American, born 1945)

Pinks, 1980
Hand-painted woodcut, 11 1/8 x 20 inches
Walker Art Center, Minneapolis
Butler Family Fund, 1984, 84.1144

Susan Rothenberg was born in Buffalo, New York. She received her Bachelor of Fine Arts from Cornell University in 1966 and also studied at George Washington University and at the School of the Corcoran Gallery in Washington, D.C.

Although *Pinks* was produced as an edition, the individual impressions vary widely in the way that the red and black inks have been applied to the block. Rothenberg hand inked each of the blocks individually in collaboration with printer Gretchen Gelb at Aeropress. So, although each print has some of the same elements, for instance, the knot in the upper left of the block, the red and black areas differ quite radically. Thus each impression is unique, because the artist has altered the effect of each one. It is interesting to see this painterly inking, so much in keeping with Arthur Wesley Dow's notion of "painting with wooden blocks" combined with an approach to imagery and the cutting of the block that has much in common with expressionist printmakers.

68
John Buck
(American, born 1946)



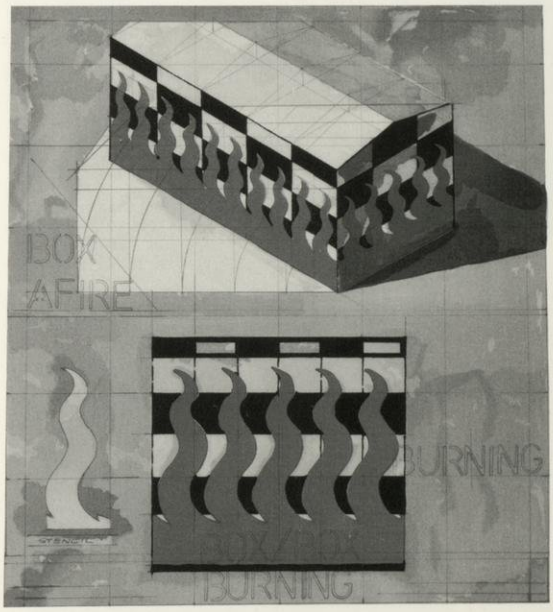
Les Grande Eclipse [*sic*], 1982
Color woodcut, 75 1/2 x 31 3/4 inches
Madison Art Center
Anonymous gift, 1983.94

John Buck was born in Ames, Iowa, and studied at the Kansas City Art Institute and School of Design, from which he received his Bachelor of Fine Arts in 1968; at the Scowhegan School of Painting and Sculpture in Maine; and at the University of California at Davis, where he received his Master of Fine Arts in 1972. He taught at the Glouchestershire School of Art and Design in Cheltenham, England, and Humboldt State University in Arcata, California, as well as serving as visiting artist at the University of Cincinnati, before accepting a position as an instructor at Montana State University in Bozeman, Montana where he continues to teach.[111]

Much of Buck's artwork combines sculpture and painting, and since the 1980s he has incorporated in these works a reference to the human figure. Typically, the artist's figures have tapering extremities, and balanced on their shoulders, in place of a head, are objects and shapes whose meaning is left to the viewer to uncover.

Like many of the artist's sculptures, the image in *Les Grande Eclipse* bears the marks of having been hewn from wood. The jagged outline of the central figure imitates the splintered surface of wood chiseled with a dull tool, and among the small drawings that surround the central figure are marks made by simply hammering objects like bolt heads and threads and washers into the surface of the block.

69
Robert Cumming
(American, born 1943)



Burning Box, 1989
19-color woodcut on Torinoko paper, 14 5/16 x 12 7/8 inches
Elvehjem Museum of Art
University of Wisconsin Art Collections Fund purchase, 1990.37

Born in Worcester, Massachusetts, Robert Cumming received a Bachelor of Fine Arts and Master of Arts from the Massachusetts College of Art in Boston in 1965 and a Master of Fine Arts from the University of Illinois, Urbana-Champaign in 1967. He taught painting and drawing at the University of Wisconsin in Milwaukee from 1967 until 1970 and photography at the University of California at Los Angeles in 1974. He has also served as artist-in-residence at numerous colleges and universities.

Talented in many media, Robert Cumming is well known for his paintings and photographs. However, in his explorations of media he has often turned to printmaking, often in collaboration with a print workshop.

Burning Box was commissioned by the Print Club in Philadelphia and printed at Tsuka-Guchi Atelier by Shigemitsu Tsukaguchi, who cut the wooden blocks after Cumming's design and worked with the artist to produce the final edition. As is often the case with Cumming's works on paper, the print uses many of the conventions of architectural representation. It gives the impression of being a working drawing for an object whose purpose is slightly mysterious.

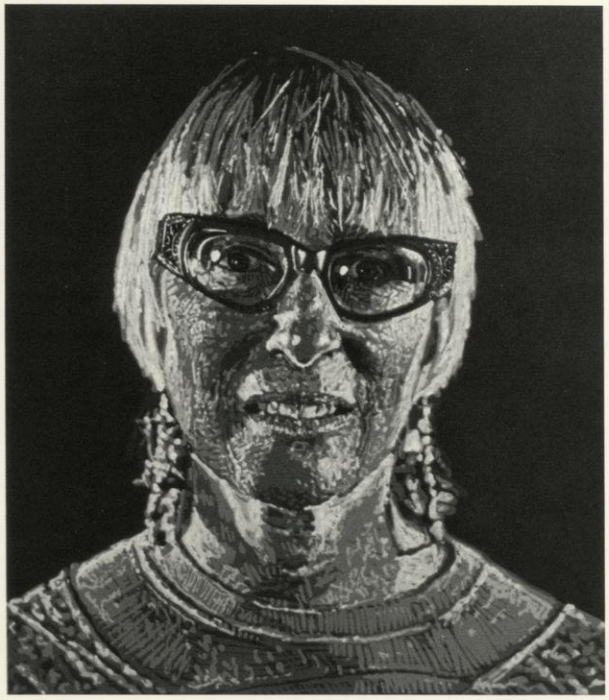
70
Richard Bosman
(American, born 1944)

Suicide, 1980–81
9-color woodcut from 4 blocks on Tari red paper,
13 1/8 x 27 5/8 inches
Elvehjem Museum of Art
Gift of Brooke Alexander Editions, Inc., 1990.53

Born in Madras, India, Richard Bosman grew up in Australia and went to England in 1964 to study painting at the Byam Shaw School of Painting and Drawing in London. In 1969 Bosman left London for New York where he attended the New York Studio School for two years.

Bosman's self-described expressionistic style of painting relies for part of its effect upon the textures of his thickly painted canvas. Similarly, his many woodblock prints rely on the texture of their roughly cut blocks to reinforce the mood of his imagery. In *Suicide* this expressionism may have a slightly ironic edge, because though angular and forceful in the cut of its blocks, the work is printed on a very elegant, tinted paper with feathery white inclusions in it. Like Lichtenstein, Bosman has turned to popular media such as comic books. However, rather than appropriating the style of the comics, Bosman has investigated the medium's narrative elements, creating works of art that capitalize on the visceral appeal that captures the imagination of the readers of stories-in-pictures.

71
Chuck Close
(American, born 1940)



Janet, 1988
Reductive linoleum cut, 14 3/4 x 12 3/4 inches
Elvehjem Museum of Art
Membership Art Purchase Fund purchase, 1990.17

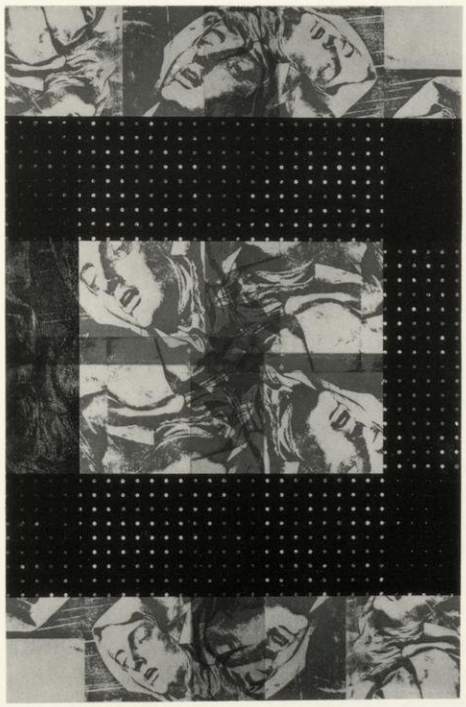
Chuck Close was born in Monroe, Washington, and attended Everett Community College and the Yale Summer School of Music and Art before graduating from the University of Washington School of Art in 1962. He received a Bachelor of Fine Arts (1963) and a Master of Fine Arts (1964) from the Yale University School of Art and Architecture.

Since 1967 Close has applied very methodical and analytical approaches to the creation of images, using different techniques both for paintings and prints. His early paintings relied upon the same sort of four-color separations of photographs that are used in color photograph reproductions. However, instead of being combined in a printing process, Close's separations were carefully hand-copied one on top of another to construct the final, monolithic painting. In drawing, too, the artist's approach has been to analyze an image, then reproduce it following that analysis. For example, in a series of portraits Close divided his original photograph into squares, chose an appropriate shade for each of the squares, then filled in the squares of rectangular grid with a darker or lighter shade.

Close's affinity for careful analysis is also exhibited in the print *Janet*. Here, Close uses the reductive linocut technique, which requires alternate cutting and printing of a single block in a progression of hues. He

decided what would be the strongest highlight in the piece, removed this area from the block, then printed in a warm white slightly darker than the paper. Next he identified the second brightest areas of the image, cut away from the block, and printed in a slightly darker ink directly on top of the first printing. This continued through six printings of the block, each time in a darker color and with more cut away. In the end the darkest areas of the print had been printed in all of the colors, while the lightest areas had not received any ink at all. This technique can be carried on with as many different colors as the artist likes until finally only a very small part of the block is left raised to print from, and the print is layered with overlapping colors. It is a technique that requires considerable planning, foresight, and patience — all hallmarks of Close's work.

72
Frances Myers
(American, born 1936)



Saint Teresa's Seventh Mansion, 1992
Relief and etching on Arches cover paper, 47 1/2 x 31 1/2 inches
Courtesy of Frances Myers

Fran Myers was born in Racine, Wisconsin, and received her Bachelor of Arts, Master of Science, and Master of Fine Arts degrees from the University of Wisconsin in Madison between 1958 and 1965. She has lectured in printmaking at the College of Art and Design in Birmingham, England, and at St. Martin's School of Art in London. She is now professor of art at the University of Wisconsin–Madison.

Myers has always worked in print media, often using virtuosic etching processes; however, like many contemporary printmakers, she is fully capable of drawing from whatever media suit her purpose. In fact, *St. Teresa's Seventh Mansion*, uses etching to create the multiplied images of the ecstatic saint. The dark, square figure overlaid on Teresa's rosy image is the woodcut portion of the print. The artist here has used the regularity of the forms intrinsic to the blocks she is printing from, squarely cut and with a square grid of perforations like a mold or form that imposes a steadying order upon the dizzying cascade of faces. The relief elements of the print may reflect the constraints imposed upon the saint's overwhelming visions so that they could be integrated into the Christian faith.

73
William Weege
(American, born 1935)

Dance of Death, 1990
Color woodblock on handmade paper, 19 3/4 x 16 1/2 inches
Elvehjem Museum of Art
James Watrous Fund purchase, 1992.9

William Weege was born in western Wisconsin and studied engineering and civil engineering at the University of Wisconsin in Madison before turning to art. His interest in prints and printing began before his formal training in art; when he was working for an urban design firm which had an old printing press Weege learned how to use it, eventually even coaxing it into doing more than it was designed for. Similarly, as a graduate student in art school, he wrote a successful grant to allow the art department to buy equipment for photo printing and taught himself how to use it.

If there is a continuing interest in the process of printmaking in Weege's work, there is also a recurrent

interest in social themes, clearest from his early prints which combined text and photographic images in protest of the war in Vietnam.

This print was included in the portfolio *Dance of Death* printed at Arizona State University by John Risseeuw, who made a paper from recycled materials and fibers such as sisal and coconut husk, more common to third-world cultures than American but in keeping with the environmental theme of the work.

Andrew Stevens
Assistant Curator of Prints, Drawings, and Photographs
Elvehjem Museum of Art
August 1992

NOTES

[1] Frederick C. Moffatt, *Arthur Wesley Dow (1857-1922)* (Washington, D.C.: Smithsonian Institution Press for the National Collection of Fine Arts, 1977), 48.
[2] Quoted in Moffatt 1977, 48-49.
[3] Arthur Wesley Dow, *Composition*, 9th ed. (New York: Doubleday, 1923), 3-4.
[4] Arthur W. Dow, "Painting with Wooden Blocks," *Modern Art* 4 (Summer, 1896): 90.
[5] Marianne W. Martin, "Some American Contributions to Early Twentieth-Century Abstraction," *Arts Magazine* 54, no. 10 (June 1980): 160.
[6] Tim Mason and Lynn Mason, *Helen Hyde* (Washington, D.C.: Smithsonian Institution Press, 1991), 15.
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[8] Mason and Mason 1991, 14.
[9] Mary Evans O'Keefe Gravalos and Carol Pulin, *Bertha Lum* (Washington, D.C.: Smithsonian Institution Press, 1991), 9.
[10] Translated from Japanese article by Meech and Weisberg 1990, 135.
[11] Meech and Weisberg 1990, 144.
[12] This print in the permanent collection of the Minneapolis Institute of Arts was examined by author.
[13] Meech and Weisberg 1990, 203.
[14] Meech and Weisberg 1990, 205-12.
[15] Fiona Donovan, "The Woodblock Prints of B.J.O. Nordfeldt," in *The Woodblock Prints of B.J.O. Nordfeldt* (Minneapolis: Art Museum, University of Minnesota, 1991), 49-52.
[16] Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition* (Washington, D.C.: Published for the National Museum of American Art by the Smithsonian Institution Press, 1983), 15.
[17] Quoted in Donovan 1991, 49.
[18] Flint 1983, 28.
[19] Flint 1983, 11.
[20] Flint 1983, 12.
[21] Flint 1983, 14.
[22] Flint 1983, 34.
[23] Flint 1983, 20.
[24] Flint 1983, 20.
[25] Quoted from a letter from Lazzell to Katherine McCornice in Flint 1983, 20.
[26] Flint 1983, 27.
[27] *Exhibition of American Block Prints and Engravings assembled by Gustave Baumann* (Chicago: Art Institute of Chicago, 1916), *passim*.
[28] Daryl R. Rubenstein, *Max Weber: A Catalogue Raisonné of His Graphic Work* (Chicago: The University of Chicago Press, 1980), 6.
[29] Rubenstein 1980, 11-12.
[30] Rubenstein 1980, 28.
[31] Rubenstein 1980, 29.
[32] F. Morley Fletcher, *Wood-Block Printing* (London: Pitman [1916]), 86.
[33] Although he sometimes dropped the "de," for example in the byline in the article cited, he signed *Sheltering Trees* de Lemos.
[34] Pedro Lemos, "Oriental Art and the American Art Teacher," *School Arts* 47 (Sept. 1946): 30.
[35] David Acton, *A Spectrum of Innovation: Color in American Printmaking 1890-1960* (New York: Worcester Art Museum and Norton, 1990), 281.
[36] William Seltzer Rice, *Block Printing Designs for Use on Textiles* (Milwaukee, Wis.: Bruce, 1946).
[37] Walter J. Phillips, *The Technique of the Color Woodcut* (New York: Brown Robertson, 1926), 13.
[38] Acton 1990, 266.
[39] Quoted in Acton 1990, 126.
[40] Allen Lewis, "My Bookplates, Incidents and Personal Bias," *Year Book 1934 for the American Society of Bookplate Collectors and Designers*, 30.
[41] Alfred Fowler, "The Woodcut Society," *The Print Collector's Chronicle*, 1, no. 1 (Autumn, 1938): 1.
[42] Janet A. Flint, *Art for All* (Washington, D.C.: Smithsonian Institution Press, 1980), [n.p.]
[43] Fowler 1938, 1.
[44] *Rudolph Ruzicka: Speaking Reminiscently*, recorded and edited by Edward Connery Lathem (New York: Grolier Club, 1986), 7-17.
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[46] Quoted in Walter Muir Whitehill, "Introduction," in *The Engraved & Typographic Work of Rudolph Ruzicka* (an exhibition) (New York: The Grolier Club, 1948), 10.

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[48] Carl Zigrosser, *The Artist in America* (New York: Knopf, 1942), 136.
[49] John Taylor Arms, "The Engravings of Thomas W. Nason," *Print Collector's Quarterly* 24 (1937): 207.
[50] Acton 1990, 283-84.
[51] Acton 1990, 261.
[52] Charles Parkhurst, "Introduction," in *The Work of Antonio Frasconi: Woodcuts, Lithographs and Books, 1952-1963* (Baltimore: The Baltimore Museum of Art, 1963); Leona E. Prasse, "Foreword," in *The Work of Antonio Frasconi* (Cleveland: The Cleveland Museum of Art [1952]).
[53] Una E. Johnson, *Adja Yunkers: Prints 1927-1967* (Brooklyn: The Brooklyn Museum, 1969), 1, 16, 19-20.
[54] Clinton Adams, "Introduction," in *Adja Yunkers: Woodcuts 1927-1966* (New York: Associated American Artists, 1988), [n.p.]
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[56] Gene Baro, *30 Years of American Printmaking* (Brooklyn: The Brooklyn Museum, 1976), 8-9.
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[58] Johnson 1959, [3].
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[60] Faunce 1974, 9.
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[62] James Thomas Flexner, "Will Barnet, American Artist," in *Will Barnet* by Robert Doty (New York: Abrams, 1984), 13.
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[65] Barbara Haskell, *Milton Avery* (New York: Whitney Museum of American Art in association with Harper & Row, 1982), 16-25.
[66] Haskell 1982, 156.
[67] Chris Ritter, "Milton Avery Profile," *Art Digest* 27, no. 5 (December 1, 1952): 28.
[68] Leslie Cheek, Jr., "Introduction," in *My Zoological Garden* by Charles Smith. (Charlottesville, University of Virginia Press, 1956) [n.p.].
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