<table>
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<th>MUSEUMS:</th>
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<tr>
<td>The Baltimore Museum of Art, Baltimore, Maryland</td>
<td>October 18</td>
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<td>Museum of Fine Arts, Boston, Massachusetts</td>
<td>October 15</td>
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<tr>
<td>The Cincinnati Art Museum, Cincinnati, Ohio</td>
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<td>Los Angeles County Museum, Los Angeles, California</td>
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<td>Whitney Museum of American Art, New York, New York</td>
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<td>Philadelphia Museum of Art, Philadelphia, Pennsylvania</td>
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<td>Achenbach Foundation for Graphic Arts, San Francisco, Cal.</td>
<td>October 18</td>
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<td>National Gallery of Art, Washington, D. C.</td>
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<th>MUSEUMS:</th>
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<tr>
<td>The Art Institute of Chicago, Chicago, Illinois</td>
<td>December 6</td>
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<td>The Detroit Institute of Arts, Detroit, Michigan</td>
<td>December 22</td>
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<td>Wadsworth Atheneum, Hartford, Connecticut</td>
<td>January 3, 1960</td>
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<td>The Currier Gallery of Art, Manchester, New Hampshire</td>
<td>December 22</td>
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<td>Brooks Memorial Art Gallery, Memphis Tennessee</td>
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<td>+ Walker Art Center, Minneapolis, Minnesota</td>
<td>December 20</td>
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<td>• Norfolk Museum, Norfolk, Virginia</td>
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<tr>
<td>City Art Museum of St. Louis, St. Louis, Missouri</td>
<td>December 22</td>
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O Opens September 16
■ Opens September 12
+ Opens November 15
• Opens November 8
PRINT COUNCIL OF AMERICA

527 MADISON AVENUE
NEW YORK, NEW YORK

a non-profit organization fostering the creation, dissemination, and appreciation of fine prints, new and old.

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× CARL ZIGROSSER  Vice Director and Curator of Prints  The Philadelphia Museum of Art  Philadelphia, Pennsylvania

× Member of the Exhibition Committee and of the jury for "American Prints Today - 1959"
Graphic art or fine prints (etchings, engravings, woodcuts, lithographs and serigraphs) belong to the category of multi-original works of art. A particular painting exists in only one original; but a particular etching or engraving may exist in a dozen to several hundred originals, each as fine as the others. Because these prints are authentic works of art, conceived and executed by artists, they possess all the virtues inherent in such works. They have the power to move the beholder and broaden his horizon; and they can impart enduring esthetic enjoyment which is often absent from the photo-mechanical reproductions popular today.
Moreover, prints are executed in the scale decided on by the artist himself, while reproductions frequently enlarge or reduce the format of the originals from which they are taken. Because prints exist in many originals, they are peculiarly adapted to the needs of our modern democratic civilization. They are usually the only original works of art which people of moderate means can afford to own.

Oddly enough, considering the spread of democracy as a social and political institution, printmaking has not experienced a corresponding growth in popular interest and esteem. People do not generally know much about prints; they are unaware what experiences of beauty or what riches of spiritual solace are within their grasp.

It is to overcome this paradox and to combat this neglect of graphic art that the Print Council of America has embarked on its broad educational program.
Print collecting has so many enriching experiences that during the past thirty years I have often wished that the pleasure and satisfaction gained from this fascinating avocation could be shared with others. This thought brought home the realization that most of our population has little if any knowledge of the graphic arts, much less an appreciation of fine prints. Subsequently, in the fall of 1956, a group of print enthusiasts initiated a movement to stimulate the public’s interest in original creative prints. Included in that group were directors and curators of leading museums, well-known print collectors, artists, and dealers, as well as prominent figures in the academic world. From their meeting resulted the Print Council of America, a non-profit, tax-exempt institution.

Within the short span of three years the activities of the Print Council have proved to be of significant benefit to the public as well as to artists, museums, graphic workshops, print clubs, and private collectors. One of the Council’s numerous projects is this multiple print exhibition “American Prints Today — 1959”. It is the first of its kind to be held in the United States. Only with graphic arts is such a project possible, because only in this field can multiple originals be created.
These 62 etchings, engravings, woodcuts, lithographs, and serigraphs were executed by 55 American artists between January 1956 and December 1958. All of them are reproduced in identical catalogs available in the sixteen participating museums.

These prints were selected from 2,054 submitted by 639 artists, by a jury of five members of the Print Council’s Board of Directors. It is unlikely that the personal preference of every individual will coincide with that of members of the jury.

“American Prints Today - 1959” is offered as a representative cross-section of the best work done in this field in these three years.

The twentieth century will be known in the future as one of mechanization and of scientific and technical achievements. One wonders what place the humanities will hold in the society of tomorrow. But history has demonstrated, as evidenced in museums and art collections, that the vast cultural resources of a people do not perish. Even in times of war, crisis, and disaster the artist continues to create and his work serves as a beacon of faith.

Such a faith inspires the Print Council’s sponsors, directors, the exhibition committee, and artists to carry forward their work. It seems fitting to quote here Archibald MacLeish: “What humanity most desperately needs is not creation of new
worlds, but the re-creation, in terms of human comprehension, of the world we have, and it is to this task that all the arts are committed. Indeed, it is for this reason that the arts go on from generation to generation in spite of the fact that Phidias has already carved and Homer has already sung”.

LESSING J. ROSENWALD
PRESIDENT
PRINT COUNCIL OF AMERICA

ACKNOWLEDGEMENTS

The Print Council of America is deeply indebted to the Old Dominion Foundation and the Avalon Foundation for making grants in equal amounts for the expenses incurred in bringing “American Prints Today — 1959” to a satisfactory conclusion.

We also wish to express to the jurors our gratitude for the time and effort expended in their laborious task. To the sixteen museums and to the many artists cooperating in this venture we feel deeply obligated. We are also greatly indebted for the tremendous stimulus and the meticulous care exercised by our executive secretary, Mr. Theodore J. H. Gusten.
THE PRINTS

THE SCALE OF THE

REPRODUCTIONS

SHOWN IN THIS

CATALOG IS

NOT UNIFORM

FOR ALL THE ILLUSTRATIONS.

ACTUAL MEASUREMENTS

OF EACH PRINT

ARE INCLUDED IN THE

DESCRIPTIVE TEXT.
"FRIEZE" (1918)
etching
12 6/16" x 14 4/16"
$30.00

ALTMAN, HAROLD
"FRUIT" (1918)
lithograph in color
21 1/2" X 28 1/2"
$65.00
ANTREASIAN, GARO Z.
"DEATH OF THE LAUREATE" (1977)
wood engraving
11 3/4" diameter
$50.00
BASKIN, LEONARD

"WOMAN OF THE QUARRY" (1938)
woodcut and engraving
21 3/4" × 24"
$30.00
BECKER, FREDERICK
“AFTER AN IRAN SCULPTURE”
(1954)
woodcut
22 1/4" × 29 1/2"
$30.00
BERNHARDT, JOHN

“MORAINE” (1958)
etching
17 3/4" × 21 1/2"
$35.00
BRONER, ROBERT
"BLUE VEIN" (1937)
color paper-relief cut
36" x 23"
$90.00
CASARELLA, EDMOND

* One of four prints
in this exhibition which
have been awarded $250 each
for outstanding and equal
excellence.
"DEPARTURE" (1918)
color paper-relief cut
29 14/16" x 22"
$60.00
CASARELLA, EDMOND
"ROCKS AND SEA" (1938)
drypoint
13 12/16" x 23 6/16"
$ 50.00
CHESNEY, LEE

"MACH 5" (1917)
etching
14 12/16" x 19 10/16"
$ 30.00
COLESCOTT, WARRINGTON
“LANDSCAPE” (1954)
etching
21 14/16" × 27 14/16"
$55.00
COLEMAN, JOHN
"COLLISION" (1918)
color woodcut
24" × 17 1/2"
$ 40.00
CONOVER, ROBERT

"BLUE, GRAY, AND BLACK" (1937)
color lithograph
12 3/16" × 20 12/16"
$ 50.00
CRAWFORD, RALSTON
“HORSEMAN II” (1956)
woodcut
26 5/8" x 13 1/8"
$40.00
DANTO, ARTHUR
"PRISMATIC PRESENCES" (1957)
color plaster-relief
23" x 31 1/4"
$65.00
DAY, WORDEN
"HILL AND MOUNTAIN"
(1918)
lithograph
19 14/16" x 15 10/16"
$30.00
DEHN, ADOLF

"THE INSECTS GO UP"
(1917)
relief engraving on lucite
13 14/16" x 23 6/16"
$20.00
DESHAIES, ARTHUR
"ESCARPMENT" (1936)
color etching
13 3/4" × 21 3/4"
$45.00
EDMONDSO, LEONARD
"FLOWER IMAGE" (1916)
cardboard cut
26" x 13"
$ 40.00
FORSBERG, JAMES
“THE FROZEN SOUND” (1958)
color woodcut
19 1/4" × 34 1/4"
$120.00
FRASCONI, ANTONIO
"SUMMER BIRD" (1938)
color woodcut
22 6/16" × 34"
$100.00

FRASCONI, ANTONIO

One of four prints in this exhibition which have been awarded $250 each for outstanding and equal excellence
“SACRIFICE OF IPHIGENIA, No. 1” (1956)
etching
16" x 20"
$50.00
GRIPPE, PETER

“HOMAGE TO FRANCISCO DE ORELLANA” (1956)
etching
14 14/16" x 23 14/16"
$40.00
IHLE, JOHN
IZBAS  
(1958)  
lithograph  
18 6/16" x 24 4/16"  
$25.00  
ISHAM, SHEILA EATON

MOON VALLEY  
(1958)  
color etching  
17 14/16" x 21 14/16"  
$50.00  
JANKO, MAY
“DARK ANGEL” (1958)
color lithograph
26" x 18 3/4"
$80.00
KAHN, MAX
"QUARRY" (1958)
intaglio
14 14/16" × 23 14/16"
$40.00
KAPLAN, JEROME
* "LION" (1937)
etching, aquatint, and engraving
17 3/4" x 29 1/2"
$ 75.00

KOHN, MISCH

* One of four prints in this exhibition which have been awarded $250 each for outstanding and equal excellence
"THREE KINGS" (1937)
etching and aquatint
27 1/2" x 21 1/8"
$75.00
Kohn, Misch
“CRUCIFIXION” (1977)
Aquatint
17 12/16" x 14 10/16"
$35.00
KOPPELMAN, CHAIM

“THE VIOLINIST” (1977)
woodcut
29 4/16" x 19 10/16"
$35.00
LARKIN, EUGENE
“THE VISION” (1937)
color intaglio
24" x 21 3/4"
$100.00
LASANSKY, MAURICIO
"UNDER THE 'EL" (1937)
intaglio
17 12/16" × 23 14/16"
$ 40.00
LEIBER, GERSON

"RELIC OF OLD ROME" (1938)
lithograph
14" × 8"
$ 30.00
LOZOWICK, LOUIS
"PARIS" (1956)
color lithograph
26" x 19 3/4"
$45.00
MacIVER, LOREN
"FROM ANOTHER GALAXY" (1958)
color collobcut
33 1/2" × 18"
$65.00
MARGO, BORIS
"SURGEON" (1937)
intaglio
28 3/16" x 17 12/16"
$ 65.00
MEEKER, DEAN
“COMPOSITION 25” (1978)
color lithograph
25" x 19"
$45.00
MIYASAKI, GEORGE
"DAVID IN THE WILDERNESS"
(1936)
engraving
34 4/16" x 17 6/16"
$ 50.00
MORGAN, NORMA
"THE LITTLE '500' " (1958)
color woodcut
25" x 31"
$100.00
MOY, SEONG
“HUNDRED GUILDER PRINT”
(1917)
color intaglio
23 1/2" × 26"
$100.00
MYERS, MALCOLM H.
"LOTUS EATERS"
(ODYSSEY LERIES - 1978)
color etching and aquatint
17 14/16" x 23 14/16"
$65.00
NEUSTADT, BARBARA
"BOARDWALK" (1976)
color lithograph
17 2/16" × 33 4/16"
$60.00

PERLMUTTER, JACK
detail from "Cathedral"
by Gabor Peterdi

"CATHEDRAL" (1978)
etching and engraving
31 12/16" x 22 16/16"
$ 100.00
PETERDI, GABOR
"GLOWING TREE" (1958)
color etching and engraving
19 3/4" × 23 3/4"
$80.00
PETERDI, GABOR
“CONCERTINO” (1958)
color lithograph
21 1/2" x 33 1/2"
$75.00
POLLACK, REGINALD

“WOUNDED MOUNTAIN” (1958)
color intaglio
26" x 16"
$100.00
PONCE DE LEÓN, MICHAEL
"TOWER OF BABEL" (1938)
etching
17 10/16" × 23 8/16"
$50.00
POZZATTI, RUDY

detail from "Tower of Babel" by Rudy Pozzatti

"SHREW" (1938)
etching and engraving
13 1/4" × 26"
$75.00
SCHWARTZ, AUBREY
"LUTE AND MOLECULES" (1958)
serigraph (colored by hand)
24 3/4" x 38"
$75.00
SHAHN, BEN
“WHEAT FIELD” (1938)
sérigraph colored by hand
$22 1/4" × 37"
$75.00

SHAHN, BEN
"THE FOUR SEASONS: SUMMER"
(1978)
intaglio
23 1/2" x 34 1/2"
$50.00
SMITH, MOISHE
"THE FOUR SEASONS: WINTER"
(1931)
intaglio
24" x 34 1/2"
$50.00
SMITH, MOISHE
"SOUNDING - No. 2" (1918)
color woodcut
23" x 20"
$45.00
SONENBERG, JACK
“LITHOGRAPH JULY 1957” (1957)
color lithograph
22 6/16" x 17 12/16" 
$ 45.00
STASIK, ANDREW
"GETHSEMANE" (1958)
color woodcut
39 1/2" × 24 3/4"
$50.00

SUMMERS, CAROL

One of four prints in this exhibition which have been awarded $250 each for outstanding and equal excellence.
"RAINBOW" (1978)
color woodcut
39 1/2" × 24 1/2"
$55.00
SUMMERS, CAROL
"GROWTH" (1978)
drypoint
27 3/4" x 21 3/4"
$ 50.00
TAKAL, PETER
59
"WOLF, BLIND IN ONE EYE"
(1957)
color lithograph
18" × 23 3/4"
$30.00
VIESULAS, ROMAS

60
"ARRIVAL" (1958)
color serigraph
19 5/4" × 23"
$30.00
WALD, SYLVIA
“EVE TEMPTED, ADAM WAITING” (1938)
Lithograph - Diptych
31 1/2" x 9 1/2" each
$70.00
WAYNE, JUNE
"FIGHTING COCK" (1937)
color woodcut
23 6/16" × 20 8/16"
$ 55.00
WILLIAMS, WALTER
RELIEF PROCESSES
The basic principle of relief processes is that of cutting away part of the surface of a flat block so that the desired pattern or image stands up to provide a printing surface. Woodcuts and wood engravings are well-known. Other materials employed are linoleum, lucite, cardboard, chipboard, composition board, plaster and cut paper. These are either cut out, or in the case of cardboard or paper cuts, the areas are built up to provide the printing surfaces.

INTAGLIO PROCESSES
The term “intaglio” is often used to designate those prints in which more than one method is used. Sometimes artists refer to the combining of methods and techniques as a “mixed method”. The principle of intaglio printing is exactly the opposite of relief printing. In the intaglio process, the printing area is a groove or furrow lower than the non-printing surface of a metal plate. In other words, the lines which are etched out or cut away from the surface of the plate carry the ink rather than the high standing areas as in the relief processes. In intaglio processes, metal plates, chiefly copper, are used. Some artists have used lucite sheets, zinc and aluminum sheets. The general divisions within the intaglio process are: engraving, etching, aquatint and drypoint.

STENCIL PROCESSES
In general the stencil process has been known to artists for generations. Its basic principle is that of applying color or inks to the perforated or cutout sections of especially treated paper or thin material, so that the desired pattern or design comes through to the paper or surface below the stencil. Thus all sections save those of the open design are masked out. Its most recent development is known as silk screen printing. In the specialized field of fine printmaking this technique is called serigraphy. Variations of this technique are sometimes combined with engraving or etching to produce color prints.

OTHER PROCESSES
The cellocut utilizes a new varnish, which is a liquid type of plastic material, composed of sheet celluloid dissolved in acetone. Any smooth surface—copper, aluminum, zinc, pressed wood, plywood—may be coated or built up with this varnish. When it has set, the resulting surface may be worked with either woodcut or intaglio tools. The plates are printed in relief or intaglio, as the artist desires. They are printed on an etching press.

PLANOGRAPHIC PROCESS
Lithography is the only technique in the planographic process. Its principle is based on the natural antipathy of oil and water, and the readiness of certain kinds of stone surfaces when especially treated to absorb or repel oil and water. It is a technique of surface printing achieved through a change in the surface structure of the printing stone or zinc plate, rather than through a change in the physical contours of the stone or plate as in the relief or intaglio processes. Because a lithograph is a surface print, the lines and tones have the fine, grainy texture of the limestone or zinc.
BIOGRAPHICAL SKETCHES

COMPILED FROM DATA

SUBMITTED BY

THE ARTISTS
HAROLD ALTMAN

was born in New York in 1924, and lives in Milwaukee, where he teaches in the Art Department of the University of Wisconsin. Following student days at the Art Students League of New York, the New School for Social Research, Cooper Union, and the Académie de la Grande Chaumière, he taught at the New York State College of Ceramics, the Woman’s College of the University of North Carolina, and Indiana University. His exhibition record includes showings at top-ranking institutions, and he is represented in the permanent collections of leading museums. He chose the print field because “having done extensive work in the area of drawing [he] wanted to explore printmaking.” He states that the print here shown, “along with twenty-five others, is the result of a University of Wisconsin summer research grant.”

GARO Z. ANTREASIAN

was born in Indianapolis in 1922, and in 1949 received a Bachelor of Fine Arts degree from the John Herron Art School, where he is now an instructor. Stanley William Hayter and Will Barnet were his teachers. During World War II, he served as a combat artist in the U.S. Coast Guard. He has participated in most major print exhibitions and annuals since 1948, earning a gratifying number of awards, and is represented in the permanent collections of various museums and universities. Lithography is his preferred graphic medium. He states: “[The] content of my print [is] self-evident. My purpose is to restore Lithography to its rightful place as a major print medium dedicated to ambitious concepts.”

LEONARD BASKIN

was born in New Brunswick, New Jersey, in 1922, and lives in Northampton, Massachusetts, where he has been assistant professor in printmaking and sculpture at Smith College since 1953, following an instructorship in printmaking at the Worcester Museum of Art. He attended New York University School of Architecture and Allied Arts; Yale University School of Fine Arts; the New School for Social Research (where he received his B.A.); the Académie de la Grande Chaumière, Paris, and the Academy of Fine Arts, Florence. He also studied with Maurice Glickman for two years. He has held a Tiffany fellowship (for sculpture) and a Guggenheim fellowship (in printmaking). He has had numerous one-man shows from 1939 on; has participated in a variety of group exhibitions here and abroad, and is represented in museums, university galleries, and private collections throughout the country. His long list of prizes is indicative of his mastery of various art forms. Death of the Laureate, he states, “indicts the false artist, the official artist, the fashionable artist, the artist who sells out for whatever reason.”

FREDERICK G. BECKER

was born in Oakland, California, in 1913, and now resides in St. Louis, where he has been teaching at Washington University since 1948, after earlier experience at the Tyler School in Philadelphia. His professional education was secured at the Otis Art Institute, Los Angeles, the Beaux-Arts Institute of Design, New York (under Eugene Steinhof), and the New School for Social Research (under Stanley William Hayter). A member of the WPA from 1935 to 1939, he received a Tiffany fellowship in 1948, and a Guggenheim fellowship in 1957. He has taken part in national and international exhibitions. His enthusiasm for printmaking dates from 1933, and his “interest is split between woodcutting and engraving and the intaglio field.” He terms Woman of the Quarry “a rather literal account of a portion of a New England quarry. The ‘woman’ is simply an exaggeration of a formation in one of the façades of the broken, cracked limestone.”

JOHN BERNHARDT

was born in 1921 in Indianapolis, where he has his residence, although currently working in Mexico. He studied at the John Herron Art Institute, Colorado College, Colorado Fine Arts Center and Columbia University. He has held two Tiffany fellowships: for Painting (1951) and for Graphics (1955). His work has been shown in many national print exhibitions, and is to be seen in prominent library and museum collections.

ROBERT BRONER

was born in Detroit in 1922, took his Bachelor of Fine Arts and Master of Arts degrees from Wayne University, and is now art critic of the Detroit Times. He studied with Sarkis Sarkisian at The Society of Arts and Crafts, Detroit (where he is presently teaching Graphics), and spent three years in Stanley William Hayter’s New York Atelier 17. He has also had instruction experience at a college level. His work has been
hung in The Metropolitan Museum of Art and the Northwest Printmakers show; he was represented in *Art in America*, "New Talent 1956", and is included in the current exhibition touring Italy under State Department auspices. He figures in the permanent collections of prominent museums in the East. He states: "The resistance of the intaglio medium is the challenge I need."

**EDMOND CASARELLA**

was born in Newark, New Jersey, in 1920, and now resides in Brooklyn, New York. He studied at Cooper Union and at The Brooklyn Museum Art School under Gabor Peterdi. From 1956-58 he taught at The Brooklyn Museum Graphic Workshop. He secured a Fulbright grant for Graphics (1951-52), a Tiffany award for Graphics (1955), and a Guggenheim fellowship (1960). His work has been seen in four one-man shows, a variety of group events, and many national and international exhibitions, winning an imposing number of prominent awards. He states: "I am actively interested in many mediums, but because of my interest in exploring and developing the paper relief cuts, I have devoted more energy there."

**LEE CHESNEY**

was born in Washington, D.C., in 1920, and lives in Urbana, Illinois, where he has been associate professor of art (printmaking) at the University of Illinois since 1950. He holds a Bachelor of Fine Arts degree from the State University of Iowa (Lasansky post-war group) where he taught drawing from 1946-50. He has also studied in Omaha, San Antonio and Morella, Mexico. A Fulbright research fellowship took him to Japan in 1956-57. His work has been included in numerous national and international exhibitions since 1948. The winner of 30 awards and purchase prizes, he is represented in top flight museums in the United States, Europe and Japan, as well as in many university collections. His favorite medium is copper. He states: "Like most of my work of the past year *Rocks and Sea* deals with aspects of flux and stability, infinite and the finite through the particulars of ocean and landscape forms. It is my current approach to vision, identity and discovery."

**JOHN E. COLEMAN**

born in 1923 in Hamburg, Germany, of American parents, was educated in England and New York, and now resides in Los Angeles. He studied with Isidoro Ocampo in Mexico City and Johny Friedlaender in Paris. He has taken part in exhibitions held by the Pennsylvania Academy of Fine Arts, The Library of Congress, the Print Club, Philadelphia, and other organizations. He states that his interest in intaglio printmaking "lies in the beauty, versatility and unlimited scope of the medium in harmony with the expression of [his] ideas."

**WARRINGTON W. COLESCLOTT**

was born in Oakland, California, in 1921, and is now living in Madison, Wisconsin, where he is associate professor of art and art education and Chairman of the Department at the University of Wisconsin. He received an A.B. and an M.A. from the University of California. Abroad, he attended the Académie de la Grande Chaumière in Paris, and the Slade School of Art, University of London. A Fulbright scholarship in graphic arts took him to London in 1957. His exhibition record includes a one-man show, participation in various prominent annuals and invitational s of the 1950's here and in Italy, garnering a number of awards. His statement reads: "Self-taught in serigraphy in 1948, developed as a supplementary discipline to painting. In 1955 became interested in etching, which is now my primary print interest. *Mach 5* involves a fascination with the visual aspect of supersonic speed. In this case the metal plate records the pressure and release inherent in achieving movement five times the speed of sound."

**ROBERT CONOVER,**

currently an instructor in art at the New School for Social Research, was born in 1920, in Trenton, New Jersey, and lives in New York's Greenwich Village. He secured his professional education in the Philadelphia Museum School, the Art Students League of New York, The Brooklyn Museum School and the Barnet Foundation, and under the tutelage of Will Barnet, Morris Kantor, Max Beckmann and Louis Schanker. His work has been seen in The Brooklyn Museum Print Annual; at The Library of Congress; at The Museum of Modern Art; in the Boston Institute of Contemporary Art, and many other places. "I work in both woodcut and oil painting," he states. "I find the two
mediums complement each other—the directness of woodcut strengthens my painting; the flexibility of painting aids my printmaking. The print Collision shows movement of opposing forces, a mood of conflict.”

**RALSTON CRAWFORD**

was born in St. Catherine’s, Ontario, Canada, in 1906, of American parentage, lives in New York, and is now traveling in Europe. He studied at the Otis Art Institute, Pennsylvania Academy of Fine Arts, Breckenridge School, Columbia University and abroad. He has been an instructor at the Cincinnati Art Academy and the Buffalo School of Fine Arts; guest director of the Honolulu School of Art; and on the teaching staffs of the Art School of The Brooklyn Museum, the University of Minnesota, Louisville State University, the University of Colondo, and (since 1952) the New School for Social Research. He held a Tiffany fellowship in 1931. Photographer as well as painter and graphic artist, he has exhibited widely and received many awards and prizes.

**ARTHUR DANTO**

was born in 1924 in Ann Arbor, Michigan, and lives in New York City. He received his B.A. from Wayne University, and his M.A. and Ph.D. degrees from Columbia University, continuing his art education at the Académie Julian in Paris, where his 1949 Fulbright fellowship year was spent. He has exhibited nationally, and in 1957 was awarded the Hal B. Smith Prize at The Detroit Institute of Arts. He writes: “I prefer the black-and-white woodcut. It permits the directest statement with the greatest economy of means. Horsemans II has no ulterior significance or special messages: it is wholly explicit.”

**WORDEN DAY**

was born in Columbus, Ohio, in 1916, and is a resident of New York City. She was graduated from Randolph-Macon Woman’s College, attended the Art Students League of New York, and studied with Maurice Sterne, Jean Charlot, Vlaclav Vytlacil, Stanley William Hayter and others. She has held teaching positions at the Richmond Professional Institute Art School; University of Louisville; Stevens College; the University of Wyoming; Adelphi College and Pratt Institute. Her career has been furthered by fellowships from the Virginia Museum of Fine Arts, the Julius Rosenwald Fund and the Guggenheim Foundation. She has had solo exhibitions at the Perls Galleries, the Virginia Museum of Fine Arts, the Bertha Schaefer Gallery, the Smithsonian Institution and the Philadelphia Art Alliance, and has participated in group shows in major museums throughout the United States, in many college galleries, and in international shows in Europe and Asia. Her list of awards is impressive. In her case, “printmaking...paralleled...painting, and is not [an] exclusive medium.” Her statement reads: “The Western part of the United States is my focal point of inspiration. Prismatique Presence reflects the same infinite influence.”

**ADOLF DEHN, A. N. A.**

was born in Waterville, Minnesota, in 1895, and resides in New York City. After graduating from High School, he spent three years at the Minneapolis School of Art and received a year’s scholarship at the Art Students League of New York. He has taught lithography at the Colorado Springs Fine Arts Center, and drawing and painting at the Norton Gallery and School of Art, West Palm Beach, Florida. The recipient of two Guggenheim fellowships, he has had a one-man show at the Weyhe Gallery, and a thirty-year retrospective at the Krasner Gallery in 1958. His work has been included in most of the important national exhibitions of oils, watercolors and graphics, and has received many accolades. He states: “[I] chose Lithography as a print medium for I love drawing in black and white, and lithography allows for direct and spontaneous drawing, and lends itself to playing with infinite textures.” Of Hill & Mountain he writes: “The Print—Why, How! To make an effective design of the textures of foliage over hills rising upward to the White Mountain with quick simple means [I used] touche with brush and a rag and some spattering.”

**ARTHUR DESHAIES**

was born in Providence in 1920, and now resides in Pawtucket, Rhode Island. He attended the Cooper Union Art School, received a Bachelor of Fine Arts degree from Indiana University. He has had the advantage of three fellowships, including a Fulbright to France. By and large, he has participated in every national and international exhibition, reaping a long list of awards. He is represented in many important museums throughout the United States and Europe, as well as in university, art association and private collections. He states: “I am a self-taught print-
maker. I began in 1930 [at the age of ten] with dry-points on aluminum. The impressions were printed through my mother's washing machine wringer. At present I am engraving. I have been doing this for 10 years. The first year I worked with various kinds of boxwood. Because of size limitations I began with and developed the technique with plastic (lucite-clear). The size limitation was broken. A wealth of new possibilities developed which could never be worked out with wood. Aesthetic, technical and idea multiplied. A new world was born. The content of my work speaks for itself.

LEONARD EDMONDSON was born in Sacramento, California in 1916, and resides in Pasadena. He received his B.A. and M.A. in Fine Arts degrees from the University of California. He was an instructor at the Pasadena City College from 1947-54, when he became Head of the Design Department of the Los Angeles County Art Institute. He received two Tiffany Foundation grants. Etching is his preferred medium. Since 1945, he has exhibited regularly in recognized institutions, held several one-man shows in distinguished museums, and won numerous awards for his work, which is represented in prominent institutions and university galleries throughout this country, as well as abroad.

JAMES FORSBERG was born in Sauk Centre, Minnesota, in 1919, and is living in Provincetown, Massachusetts. He secured his professional education at the St. Paul School of Art and the Art Students League of New York, and spent a year in England. His teachers were Alexander Masley, Cameron Booth, Vaclav Vytlacil and Hans Hoffmann. A worker in oils and graphics, he has had several one-man shows, and participated in group exhibitions in and out of New York City.

ANTONIO FRASCONI was born in Montevideo, Uruguay, in 1919, and lives in South Norwalk, Connecticut, having secured a permanent resident visa in 1949. He briefly attended the Escuela Industrial de la Construcción in his native city before going to work, and began his formal art studies at the Circulo de Bellas Artes there. Scholarships enabled him to attend the Art Students League of New York and the New School for Social Research. He has served on the Art Faculty of the latter for ten years, also teaching at The Brooklyn Museum, Vassar College, the Atlanta Art Institute, etc. He has held two Guggenheim fellowships, and won the National Institute of Arts and Letters award in 1954. He has had 37 one-man shows in the United States, Mexico and Montevideo, has taken part in traveling shows under the aegis of the Museum of Modern Art, and been widely represented nationally and internationally. His awards include the John Taylor Arms Prize. He states: "As an artist I have put most of the last twenty years into doing woodcuts, because I feel that this medium gives me all the elements needed for a rich plastic form of art." The content of his prints embraces "Places that I have seen and reacted to in my own way... I have always wanted to communicate in my work what is dearest to me: not death but life itself and the greatness of being alive."

PETER GRIPPE was born in Buffalo, New York, in 1912, and resides in New York City. He studied at the Albright Art School, the Art Institute of Buffalo, and with Stanley William Hayter at his New York Atelier 17, later becoming its director. He has also taught at Black Mountain College, Pratt Institute, Smith College, and Brandeis University, where he held the assistant professorship in the Fine Arts Department. Since 1946 he has exhibited widely on a national and international scale, amassing important awards, along with representation in many major collections. He states his reason for choosing the print field: "Because I like this medium and what can be expressed through it. The liftground method is favorite technique, as it enables me to work directly and quickly." Of the Sacrifice of Iphigenia he writes: "The print is a symbol of the useless sacrifice of beauty and innocence to superstition and fear."

JOHN IHLE was born in Chicago in 1925, and resides in Mill Valley, California. He holds a Bachelor of Fine Arts degree from Ohio Wesleyan University. He studies with Mauricio Lasansky at the State University of Iowa, and with Ernest Freed at Bradley University, receiving a Master of Arts degree. He attended the San Francisco State College for advanced study in Art and Art Education, and was appointed instructor of art there in 1955, becoming assistant professor...
of art in 1959. He served as staff botanical illustrator at the Chicago Natural History Museum, 1951-52. Since 1949, he has taken part in a number of exhibitions, mainly in the West, and recently made and printed an edition of 210 prints for the International Graphic Arts Society. Winner of various awards, he is represented in the permanent collections of noted institutions in New York, Washington, D.C., and California. He states: “Deep-etch intaglio printing meets my needs to express and communicate forms in my visual vocabulary.”

SHEILA ISHAM

was born in New York City in 1927, and now lives in Washington, D.C. A Bryn Mawr graduate, she attended the Hochschule für Bildende Künste in Berlin, studying with Hans Uhlmann and Alexander Camaro. She has served as art teacher at the Anglo-American School in Moscow. Her work has been seen in The Library of Congress National Exhibition of Prints and in the Corcoran Area show. She chose the print field because of “the variety of textures, the range of black to white values and the opportunity for technical experimentation.” Lithography is her preferred medium. Mrs. Isham writes: “Ichas tries to catch a sense of the unexpected geometry in the disarray of the traditional Russian log houses. The tension springs from their crouching close to the earth for warmth while at the same time reaching upward for air and light.”

MAX KAHN

was born in Russia in 1904, and naturalized by Act of Congress five years later. He resides in Chicago, where he teaches at The Art Institute of Chicago and the University of Chicago. He graduated from Bradley College with a Bachelor of Science degree, studied in Paris under Emile-Antoine-Bourdelle, Charles Despiau and Othon Friesz, and at the Art Institute of Chicago with Francis Chapin. He has exhibited in many national and international shows, and earned numerous awards. His preferred medium is color lithography. “[I] like working on stone, enjoy technical aspects of the medium and its wide range of expression,” he writes. “Dark Angel [shows] the simple beauty of an early American tombstone—symbol of man’s faith in eternal life.”

JEROME KAPLAN

was born in Philadelphia in 1920, studied at the Philadelphia Museum School of Art, and is now associate director of the Graphic Arts Department of the Philadelphia Museum College of Art. After ten years of specialization in lithography, intaglio has become his favorite medium. He has exhibited in many prominent museums here and abroad, as well as with various print organizations, and won the Charles M. Lea Prize in the 53rd National Etching Show at the Print Club of Philadelphia.

MISCH KOHN

was born in Kokomo, Indiana, in 1916, and now resides in Chicago, where he has been associate professor of the Institute of Design since 1950. He graduated from the John Herron Art Institute with a Bachelor of Fine Arts degree in 1939, and in that year worked in lithography with Max Kahn, and later (1945-46) at the Taller de Grafica Popular, Mexico. His Guggenheim fellowship of 1953-54 was renewed in 1954-55. He has participated widely in exhibitions here, in Latin America and Europe, garnering a long list of awards. He describes The Three Kings as “one of a series of prints, imaginary ancestors. The encrusted forms are like ancient vessels recovered from the sea. Impotent memories of lost grandeur.”
CHAIM KOPPELMAN

was born in Brooklyn in 1920, and now resides in New York. He attended Brooklyn College (where he is now on the faculty of the School of Visual Arts), and was a pupil of Amedée Ozenfant. Since 1940 he has been studying the philosophy of Aesthetic Realism with its founder, Eli Siegel. A former member of Atelier 17, he has taught Art Education at New York University, and is on the Board of Directors of the Creative Graphic Workshop. In 1956, he was the recipient of a Tiffany fellowship. He has taken part in a wide range of print and drawing annuals and exhibitions, and won the Markell Prize at the Society of American Graphic Artists in 1955. He states: "Graphics combine for me the concreteness of sculpture with the suggestiveness of painting. People are sweet, noble, kind. They are also nasty, cheap, vicious. This is the drama of opposites that absorbs me in graphics, in black and white."

EUGENE LARKIN

was born in Minneapolis in 1921, and is now an instructor of printmaking at The Minneapolis School of Art. He holds the degrees of Bachelor of Arts and Master of Arts from the University of Minnesota. The winner of 25 awards (including eight First Prizes), he is represented in the permanent collections of high-ranking institutions. He gives as his credo: "I believe it is through values established by art that men create the conditions which make civilization possible."

MAURICIO LASANSKY

was born in Buenos Aires, Argentina, in 1914, and graduated from the Superior School of Fine Arts there. He became an American citizen in 1952, and lives in Iowa City, where he is professor and Head of Printmaking at the State University of Iowa. He was formerly director of the Free Fine Arts School and of the Taller Manualidades in Cordoba, Argentina. The recipient of three Guggenheim fellowships, he has had 58 one-man shows since his arrival in the United States and abroad, and has an important exhibition record studded with many awards. Of his lithograph, Relic of Old Rome (The Colosseum), he has this to say: "I tried to interpret creatively... its grandeur by focusing attention on such elements as the sweeping curves of the Arena and walls and the recurrent rhythm of the arches; and to create the appropriate mood by a variety of materials and techniques: Lithographic touche, pencil, crayon, spatter, pen, brush, scraper. An ancient monument seen through modern eyes."

GERSON A. LEIBER

was born in 1921, and resides in his native New York. He studied in Budapest, Hungary, at the Art Students League of New York and The Brooklyn Museum Art School, numbering among his teachers Gabor Peterdi, Louis Boss, Will Barnet and Morris Kantor. The recipient of a Tiffany fellowship, he has exhibited at the First Inter-American Biennial in Mexico. He states: "[I] gravitated toward printmaking, having been an apprentice printer on a small town daily before war service. I prefer the intaglio mediums. In Under the El I wished to express an aspect of the condition of modern man caged in an environment of his own making."

LOUIS LOZOWICK

was born in Russia in 1892, became an American citizen in 1919, and lives in South Orange, New Jersey. He holds a Bachelor of Arts degree from Ohio State University, and studied at the National Academy of Design, New York, as well as in Paris and Berlin. He is a veteran of numerous one-man shows in the United States and abroad, and has an important exhibition record studded with many awards. Of his lithograph, Relic of Old Rome (The Colosseum), he has this to say: "I tried to interpret creatively... its grandeur by focusing attention on such elements as the sweeping curves of the Arena and walls and the recurrent rhythm of the arches; and to create the appropriate mood by a variety of materials and techniques: Lithographic touche, pencil, crayon, spatter, pen, brush, scraper. An ancient monument seen through modern eyes."

LOREN MacIVER

was born in New York in 1908, and resides in Greenwich Village. She studied at the Art Students League of New York. She has had numerous one-man shows in galleries and museums throughout the country, and her highly acclaimed works have been widely exhibited here and abroad. She received the First Prize at the Corcoran Gallery of Art in Washington, D.C., in 1937, and is represented in the permanent collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Detroit Institute of Arts, the Whitney Museum of American Art and many others.

BORIS MARGO

was born in Russia in 1902, became an American citizen in 1941, and now lives in New York. He studied in Leningrad, Moscow and Odessa. Since 1942, he has exhibited extensively in museums throughout the United States, in Europe, South America and Japan, winning...
prizes at the Print Club, Philadelphia; The Brooklyn Museum, and The Art Institute of Chicago. His work is represented in leading institutions, university galleries and private collections in this country, and in many European print cabinets.

deck 37 DEAN JACKSON MEEKER

was born in Orchard, Colorado, in 1921, and now lives in Madison, Wisconsin, where he has been associate professor in the Art Education Department of the University of Wisconsin since 1946. He is now traveling abroad. He studied at The Art Institute of Chicago, Northwestern University and the University of Wisconsin, and holds the degrees of Bachelor of Fine Arts and Master of Fine Arts. Since 1946, he has exhibited in leading museums throughout the country, and at the Municipal Museum, The Hague. He has four one-man shows to his credit, and won the Medal of Honor at the Milwaukee Art Institute in 1952. Museum and college collections include examples of his work.

catalogue 38 GEORGE MIYASAKI

was born in Kalapa, Hawaii, in 1935, and resides in Oakland, California, where he is currently instructor in printmaking and painting at the California College of Arts and Crafts, from which institution he received the degree of Bachelor of Fine Arts, Bachelor of Education and Master of Fine Arts. He was awarded a Whitney fellowship in 1957. He has taken part in many major exhibitions since 1956. He describes his print content as “Imagery and symbolism dealing with landscapes, etc.”

catalogue 39 NORMA MORGAN

was born in 1928, in New Haven, Connecticut, and now lives in New York City. She studied at the Whitney School of Art with Julian Levi at the Art Students League of New York; at the Hans Hoffmann School of Fine Arts, and at Stanley William Hayter’s Atelier 17. She was awarded Tiffany and Whitney fellowships. Her work was included in “Prints from 20 Nations” (Ljubljana, Yugoslavia, 1955) and has been seen at The Library of Congress. At the Philadelphia Print Club National Exhibition of 1955, she shared the First Prize with Armin Landeck. She feels that printmaking “balances well with painting”, and her preferred medium is engraving. She states that her print, David in the Wilderness, “stands for man’s oneness with nature and solitude.”

SEONG MOY

was born in Canton, China, in 1921, naturalized ten years later, and now resides in New York City. He studied at the St. Paul School of Art, Minnesota, with Cameron Booth, and secured scholarships at the Art Students League of New York and the Hans Hoffmann School of Fine Arts. He has taught at the University of Minnesota, Indiana University, Smith College, Vassar College, and the Newark School of Fine and Industrial Art, and is currently teaching at the Cooper Union Art School, Columbia University, and Pratt-Contemporaries Graphic Arts Workshop. He has conducted the Seong Moy School of Painting and Graphic Arts in Provincetown, Massachusetts, since 1954. He has had the advantage of a fellowship at Atelier 17, with Stanley William Hayter, and also secured a Whitney Foundation grant and a Guggenheim fellowship. He has been represented in most major national and international exhibitions since 1948. He writes that “a bicycle race, with 5 cyclists racing at full speed, with all its color and freedom...inspired [him] to the fulfillment of [his] print,” The Little “500”.

MALCOLM H. MYERS

was born in 1917, in Lucerne, Missouri, and now resides in Minneapolis. He received his Bachelor of Fine Arts degree from the University of Wichita, his M.A. and M.F.A. from the University of Iowa, and studied with Mauricio Lasansky. He has been professor of art at the University of Minnesota since 1948, and the recipient of two Guggenheim fellowships. He has exhibited at the Salon de Mal, Paris (1951), and the 1957 Bordighera Biennale, Italy. His preferred graphic medium is intaglio, “because of possibilities of expression.” His Hundred Guilder Print represents the Crucifixion of Christ. Emphasis [is] placed on landscape and nature.”

BARBARA NEUSTADT

was born in 1922, in Davenport, Ohio, and lives in New York City. After graduation from Smith College, she won a scholarship at the Art Students League of New York, attended Ohio University, and studied with Ben Shahn and Arnold Blanch. Her work has been exhibited in high ranking museums, and earned for her the Lady Black Prize from the Boston Printmakers Society. She chose the print field “because areas of discovery and experimentation are broader and the pleasure of craftsmanship...”
greater than any other media explored." The Lotus Eaters was inspired by the following passage from Book IX of Homer's Odyssey: "Now whosoever of them did eat the honey-sweet fruit of the lotus... chose to abide with the lotus-eating men, ever feeding on the lotus, and forgetful of his homeward way."

**JACK PERLMUTTER**

was born in New York City in 1920, and lives in Washington, D.C., where he is visiting professor of Fine Arts, Graduate School, District of Columbia Teachers College, and director of the Dickey Gallery there. He has received an Art and Printmaking Fulbright Senior Research Grant to Japan (1959-60). The exhibition record of this self-taught artist includes participation in prominent national and international shows, resulting in the winning of many coveted awards. He states: "I believe a print medium necessary to every painter and find lithography most flexible. Boardwalk represents my constant theme, 'the city and the river'."

**GABOR PETERDI**

was born in Budapest, Hungary, in 1913, became an American citizen in 1944, and lives in Rowayton, Connecticut. He studies at the Hungarian Academy in his native city; at the Accademia delle Belle Arti, Rome; and in Paris at the Académie Julian, the Académie Scandinavien and Atelier 17. He has held posts at The Brooklyn Museum Art School and Yale Normal Summer School, and since 1952 has been teaching at Yale University and Hunter College. He has lectured on Art in colleges and museums. Many of his pupils are represented in "American Prints Today." In addition to 35 one-man shows and participation in about 70 national and international exhibitions, his work has enhanced the collections of museums and colleges throughout the world, and brought him manifold awards. He describes Cathedral as "Trees growing up to the sky. The triumph of life in nature. The landscape created through participation and not by observation. A space moving in and out from edge to edge created by the variety of texture and density of the bitten and engraved lines." Of Glowing Tree he writes: "The explosion of concentrated light filtered through red leaves. Everything builds up to the central red to achieve maximum drama. Lift ground etching for the spontaneous, scattering brush strokes. Color printed on paper and overprinted from plate to achieve luminosity."

**REGINALD MURRAY POLLACK**

was born in New York in 1924, and currently resides in Paris. He studied with Moses Soyer, Boardman Robinson and Wallace Harrison. A Maurice Fromkes scholarship took him to Spain in 1951. Since 1949, he has exhibited in the leading salons and galleries of Paris. In this country, his work has been seen at the Joslyn Art Museum, at the Whitney Museum of American Art, and at the Peridot Gallery in New York, where he has had several one-man shows. He won the Prix Neumann in Paris in 1952, and a medal at the Salon Othon Friesz in 1954. He is represented in the Government of France Collection.

**MICHAEL PONCE de LÉON**

was born in Miami, Florida, in 1922, and lives in New York City, where he teaches at Hunter College and Pratt-Contemporaries. After attending the University of Mexico, he studied at the National Academy of Design, the Fine Art Students League of New York, and The Brooklyn Museum, under Harry Sternberg, Will Barnet, Vaclav Vytlacil, Gabor Peterdi, John Ferren and Ben Shahn. He received Tiffany and Fulbright fellowships. His exhibition roster includes a sweeping range of national and international shows, with many prizewinning entries. He chose the print field "because of the magic transformation created by the union of inked-metal, paper and inspiration into a tactile living image." His preferred medium is Metal-collage-Imprint. Of Wounded Mountain he writes: "I have tried to evoke through this tragic-proud shape a poetic metaphor of the human drama with all the directness and simplicity of a spear thrown by a savage."

**RUDY POZZATTI**

was born in 1925 in Telluride, Colorado, and resides in Bloomington, Indiana. He received his Bachelor of Fine Arts and Master of Fine Arts degrees from the University of Colorado, and studied with Emilio Amero, Max Beckmann and Ben Shahn. He served as an assistant professor at the University of Nebraska from 1950-56, since when he has been associate professor in the Department of Fine Arts, Indiana University. A Fulbright fellowship took him to Italy in 1952-53, followed by a Yale-Norfolk Summer fellowship in 1955, and an Indiana University grant for study in Mexico in 1957. He has participated in major exhibitions
in the United States, Mexico, and Europe, earning the distinction of high awards. He states: 
"[I] work with etching, engraving and woodcut—none preferred—use each for its own potential and as a counter to my painting. [In] Tower of Babel I was interested in [the] dramatic and pictorial image of ziggurat."

AUBREY SCHWARTZ

was born in Brooklyn in 1928, and has always lived there. He studied at the Art Students League of New York, and at The Brooklyn Museum Art School under Ben Shahn. He has worked as a color film processor, and is presently in Italy on a Guggenheim fellowship. He first exhibited at the Arts and Crafts Club of New Orleans in 1949, had a one-man show at the G Gallery in 1956, and was represented in a group show there the following year, also participating in exhibitions at The Museum of Modern Art and the Whitney Museum of American Art. He captured a prize at the Brooklyn and Long Island Association of Artists, and his work rates inclusion in important museum and private collections. Carl Zigrosser has recently written about Aubrey Schwartz: "He is one of America's angry young men—yet, he can be ever so tender when drawing a baby. He is angry with people who are cruel, cunning, ruthless, predatory; and he exposes them in the guise of birds or beasts. His lithographs and etchings, with their mordant line, truly have a fearsome beauty."

BEN SHAHN

was born in Russia in 1898, became an American citizen in 1918, and lives in Roosevelt, New Jersey. He studied at New York University, College of the City of New York, the National Academy of Design, the Art Students League of New York, and in Paris. In 1936-37 he was Charles Elliot Norton Professor of Poetry at Harvard University. He has exhibited in most national exhibitions; has had a one-man retrospective at The Museum of Modern Art in 1947, and solo shows in Venice and in England. A member of the National Institute of Arts and Letters, he has achieved great recognition and representation in major museums, college galleries and private collections. His work embellishes Government buildings in Washington, D.C., and New York. Several of his pupils are taking part in the present exhibition. Over the years, Ben Shahn has become a foremost figure in American art, in a class by himself, prolific, vocal, popular and controversial. To Shahn, man is the chief focus of art. He describes his recent style as "personal realism" in contrast with the "social realism" of his earlier work.

MOISHE SMITH

was born in Chicago in 1929, and lives in Carbondale, Illinois, where he has been teaching in the Art Department of Southern Illinois University for the past four years. He attended Carnegie Institute of Technology and Wayne University; graduated from the New School for Social Research (where he studied with Adja Yunkers and Abraham Rattner); received his advanced degrees (M.F.A. and M.A.) from the State University of Iowa, where Mauricio Lasansky was his teacher, and attended the Skowhegan School of Art, with Henry Varnum Poor as his master. His choice of the print field was influenced by Lasansky's good teaching, and his preferred graphic medium is intaglio. He has exhibited in the United States and Brazil, with a high average of awards. He is represented in "American Prints Today" by "two of a group of four depicting the changing moods of the four seasons."

JACK SONENBERG

was born in Toronto, Canada, in 1925; became an American citizen in 1938, and is now resident in New York City. He studied at the Ontario College of Art, and received a Bachelor of Fine Arts degree from Washington University, St. Louis. Since 1933, he has participated in four Brooklyn Museum National Print Shows and exhibitions in various parts of the country. He received the Color Print First Prize at the Print Club, Philadelphia, in 1956, and the First Prize in Graphics at the Springfield Museum the following year. He states that "the woodcut, among the graphic arts, plays its part in my work, sometimes leading, sometimes following, but constant in its engagement with my efforts as a painter."

ANDREW STASIK

was born in New Brunswick, New Jersey, in 1932, and lives in Long Island City, New York. He studied at New York University, holds the degree of Bachelor of Fine Arts from Columbia University, and that of Master of Fine Arts from Ohio University, where he became an instructor. He has also taught at the New School for Social Research and the Pratt-Contemporaries Workshop, and is assistant to
Chairman, Graphic Arts, Pratt Institute. His work has been seen in museums and print annuals here and abroad, and has been singled out for important awards. He makes the following statement: "Written as an afterthought of experience, that trees, a piece of Americana earthenware, or the entanglement of underbrush in a winter-setting comes into consciousness does not outweigh the also-present awareness of my concern with the square form, off-set by the rectangular-slab of light brown, etc., for I am much involved in such relationships. But more, I have no wish to specify the experience or the 'meaning' of my work for the viewer."

CAROL SUMMERS was born in Kingston, New York, in 1925, and is a resident of New York City. He holds a Bachelor of Arts degree from Bard College, and has studied with Stefen Hirsch and Louis Schanker. He received an Italian Government grant for travel in Italy, as well as Tiffany and Guggenheim fellowships. His statement reads: "I work in woodcut because the medium is direct, lends itself to dealing with heavy-light, dark-light, soft-sharp juxtapositions, and straightforward images. Gethsemane deals formally with the relationship of two masses, and through that, philosophically, perhaps, with the immutable and overpowering quality of destiny. Rainbow is the transformation of a landscape, and through that, philosophically, perhaps, the interrelatedness of nature."

PETER TAKAL was born in Bucharest, Rumania, in 1905, naturalized in 1944, and resides in New York City. He was educated in Berlin and Paris, attending life classes in the Academies of the French Capital, and has been the recipient of a Guggenheim fellowship. He has exhibited in many shows and annual classics from 1951 on. "Being a draftsman," he writes, "chiefly interested in line, I prefer the black and white intaglio print."

ROMAS VIESULAS was born in Lithuania in 1918, naturalized in 1937 and a resident of Great Neck, New York. The recipient of a Guggenheim fellowship, he is presently spending a year in Paris and Rome. He studied at the University Vilnius in his native land, the Ecole des Arts et Métiers, Germany, and the Ecole des Beaux-Arts, Paris. In the early 1930’s he exhibited abroad, and from 1932 on in various libraries, clubs, museums and universities in this country, with representation in distinguished public collections.

SYLVIA WALD was born in Philadelphia in 1914, and studied at the Moore Institute of Art, Science and Industry there. She has residences in New York City and at Croton-on-the-Hudson. She has partaken in an impressive number of exhibitions throughout the United States, as well as in Latin America and Europe from 1944 on, and come away with numerous awards from leading museums and organizations. She writes: "I have found serigraphy [for which she has won repeated prizes] convenient for working independently and alone. Am lured on by the sense of something always more beautiful beyond the print just pulled. The medium has interest for me as a change off from painting without going too far afield into 'techniques'. Arrival possibly has to do with a place I love, and the passage of seasons through it."

JUNE WAYNE was born in Chicago in 1918, and is now living in Los Angeles. A self-taught artist, she has exhibited in museums in many American cities and on an international scale in France, Spain and Brazil. She has won 21 prizes for print-making, and is represented in major collections here and abroad.

WALTER WILLIAMS was born in Brooklyn, New York, in 1920, and lives in Manhattan. He spent four years in The Brooklyn Museum Art School, and studied with Ben Shahn, Gregorio Prestopino, Reuben Tam and Victor Candell. In 1951-56, he was the holder of a Whitney fellowship. Primarily a painter, his graphics have been shown in Mexico City, at the New Jersey State Museum and in "Art: USA: 1959" at the New York Coliseum. He came to "woodcutting as a painter seeking another means of speaking," and "chose this medium because [one] can print without a press." He asserts: "Let each man who looks at my print, decide for himself its meaning."