

Newsletter

THE PRINT, DRAWING & PHOTOGRAPH SOCIETY OF THE BALTIMORE MUSEUM OF ART
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PHOTO BY: CHRISTOPHER MYERS

Curator Rena Hoisington (right) discusses serial printmaking with students (from left) JuWon Park, Nick Clifford Simko, and Hayley Plack.

**BALTIMORE
MUSEUM OF
ART BMA**

BMA interns describe their efforts to bring this fall's exhibition *Print by Print: Series from Dürer to Lichtenstein* to fruition on the wall and online.

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Dear Members of the Print, Drawing and Photograph Society:

Through the hard work of the Program Committee, an exciting season of programs is planned for the upcoming 2011–12 year. I know you will enjoy the lineup.

November 10 is our season opener. Rena Hoisington, Curator and Department Head of Prints, Drawings & Photographs, will lead the group through the exhibition of *Print by Print: Series from Dürer to Lichtenstein*. The exhibit is the result of collaborative work with students from The Johns Hopkins University and Maryland Institute College of Art enrolled in the course, Paper Museums: Exhibiting Prints at The Baltimore Museum of Art, taught by Rena in the 2011 spring semester.

This year's Winter Seminar Series offers three special visits for lovers of prints and printmaking. With the first installment of the series, we will tour the Towson University Printmaking Studio for a demonstration of the contemporary use of woodcut by Tonia Mathews, Director of the Masters of Fine Arts Program. For the second installment, Earle Havens, Curator of the Rare Books at the Sheridan Libraries of The Johns Hopkins University, will give the group a unique look at the books and manuscripts in the George Peabody Library. Finally, Rena and Ann Shafer, Assistant Curator, will present woodcuts and wood engravings from the BMA collection in the Samuel H. Kress Foundation Study Room.

The Program Committee is in the planning stages of a studio hop for PDPS members. In the spring there will be a visit to the home of a local private collector as well as a visit to Delaware.

Next year brings us the Baltimore Fair for Contemporary Prints & New Editions, a biennial event presented by the PDPS. This special event brings together a wide array of presses, galleries, and dealers to the Baltimore community. It is an energizing event that is always a big hit.

We look forward to seeing you at this year's stimulating activities.

Best Regards,



Carla Goldman Katzenberg, President
Print, Drawing & Photograph Society
The Baltimore Museum of Art

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GETTING INTIMATE

BY JENNIFER TAM

On the first day of class, confronted by Dürer's *Apocalypse* series, "Well," I remember thinking, as I looked at the renowned prints, "This is one class I won't be dropping." Rena Hoisington, Curator and Department Head of Prints, Drawings and Photographs conducted the course *Paper Museums: Exhibiting Prints* at the BMA, in the Samuel H. Kress Foundation Study Center for ten Johns Hopkins University and Maryland Institute College of Art students. That day she gave a presentation of the Dürer woodcuts, as the rest of us would be doing weekly for other print series Rena selected for possible inclusion in the fall BMA exhibit that we were assigned to curate. We peered at the prints closely; the only things separating them from us were the magnifying glasses we held up to prevent the miraculous details from escaping us. We were so close and alone with these prints that it seemed almost sacrilegious.

Through *Paper Museums* we were able to experience artwork as never before, which of course was entirely necessary for us to curate the exhibition that has come to be called *Print by Print: Series from Dürer to Lichtenstein*. Usually in classrooms we see artwork projected on a digital screen or as a glossy reproduction in a book. When we have the rare

chance to visit an artwork in person, we stand behind velvet ropes and crane our necks trying to study the object often behind glass. Rarely are we able to come within a foot of the artwork without a sharp warning from a security guard. Rarer still is the chance to study the object in its entirety, with a knowledgeable print expert on hand to answer any questions.

This course was different. Every week each of us researched a print series and visited the study room to see it in person. Rena Hoisington, Assistant Curator Ann Shafer, or Curatorial Assistant Ben Levy of the Prints, Drawings & Photographs Department assisted us and answered our questions. In our research we focused on aspects that would help us organize the print series by process, subject matter, and concept. During these visits we were able to study the prints without glass, matting or framing shielding any part from view. Unmasking areas normally kept hidden revealed a wealth of information on how the prints were made and through whose hands they had passed. We also had access to supplementary material—original catalogues, pamphlets, and portfolios—created in tandem with the prints. All this helped us do our research for the exhibition.

Most of us students had had some sort of art history or studio art major or minor, but for a few this was their first experience exploring the visual arts. Everyone was dedicated to making the best possible exhibition. After diligently researching each print series and presenting it to the rest of the class, we curated the series into themes (such as Appropriation, War, and Design), wrote labels for each series, and brainstormed titles for the exhibition and possible public programming. As a group we discussed every crucial decision. The most difficult decision involved deciding which of our favorite series had to be cut. As we learned, such is the process of curating.

PDP's vast print collection demanded our respect and fueled our interest and dedication to the class, but so did the fact that we were working toward a tangible goal. Too often we students study material that we're not exactly sure when we'll use it or what

we'll use it for—even if it's related to our major. With this class our purpose was clearly in sight.

Of course, we received a great deal of help along the way. In addition to benefiting from the invaluable knowledge and guidance of Rena, Ann and Ben, we met with many of the BMA staff, including Director of Communications Anne E. Mannix to discuss marketing, Paper Conservator Tom Primeau to address concerns we had with print conservation, and Preparator Micah Cash to learn about framing and matting prints for exhibition. We also visited printmaker Trudi Ludwig Johnson in her studio to better appreciate and understand the various methods of printmaking. After that particular trip we all had a newfound appreciation for the labor and skill that printmaking demands.

At the end of the semester, we toured the Thalheimer Galleries where *Print by Print* will ultimately hang. Anticipation and excitement showed in everyone's eyes as we looked around and imagined our prints on the walls. We had finalized the exhibition list at this point, and although this was a logical stopping point for the course, there was also a heavy air of disappointment that most of us wouldn't be able to see the process through to the end. While for some, this may have been their one and final art class, this once-in-a-lifetime opportunity no doubt left an impression on everyone that cemented their appreciation for the arts for years to come.



Albrecht Dürer (German, 1471–1528)
The Beast with Two Horns like a Lamb, from the series *The Apocalypse*
 c. 1496–1498, printed 1511
 Woodcut
 Sheet: 390 x 282 mm. (15 3/8 x 11 1/8 in.)
 Gift of Blanche Adler, BMA 1929.17.12.5

EXAMINING PRINTS IN THE DIGITAL AGE

BY NICK CLIFFORD SIMKO

When the exhibition *Print by Print: Series from Dürer to Lichtenstein* opens at The Baltimore Museum of Art on October 30, there will be two ways to experience it: in person and online.

Students from the Johns Hopkins University and Maryland Institute College of Art last spring worked with Rena Hoisington, Curator and Department Head of Prints, Drawings & Photographs, to create the physical exhibition. This summer two of those students, Jennifer Tam and I, as BMA interns worked to create the virtual one. In doing so, we extended the process that began with the birth of printmaking in the 15th century. We're making art accessible to a broader and broader audience.

The print has historically been one of the key modes of expressing and distributing information. Gaining momentum in the second half of the 15th century, prints democratized art, making visual material readily available for those who did not have access to unique works. The print could be transported anywhere, and, as an art form made in multiples, exist in more than one collection at a time.

The Internet now has had a profound impact on the way in which information is distributed. Not only can a person view hundreds of images in a matter of moments, but also can download, edit, send, print, delete, and comment on what he or she sees.

Certainly the print can be seen as an archaic form of the principles on which the Internet is based: original information is duplicated and then distributed in multiples, which may then be forged, imitated, and copied by others in an attempt to satisfy a demand. The artful print can also be viewed as the ancestor of the product made by the desktop inkjet printer.

Under Rena's tutelage, her students were trained to understand the historical context of prints as well as the laborious nature of their execution. We visited the studio of printmaker Trudi Ludwig Johnson, who had us practice a wide array of techniques in order to understand printmaking's complexity. Every student commented on the eye-opening nature of all the demonstrations and exercises in regard to their appreciation of printmaking. The finished nature of prints caused the students to initially gloss over the details of process in favor of content. We came to regard printmaking as an image-making medium that is so exemplary at masking its difficulties of process.

As most of the print-appreciating audience does not have the pleasure of discovering prints in a hands-on environment, online programming serves as an effective alternative with a wider reach. Utilizing Pachyderm software, named for its ability to transport bulky loads of media, Jennifer and I—both MICA seniors—created the online component of this fall's printed series exhibition *Print by Print*. Used

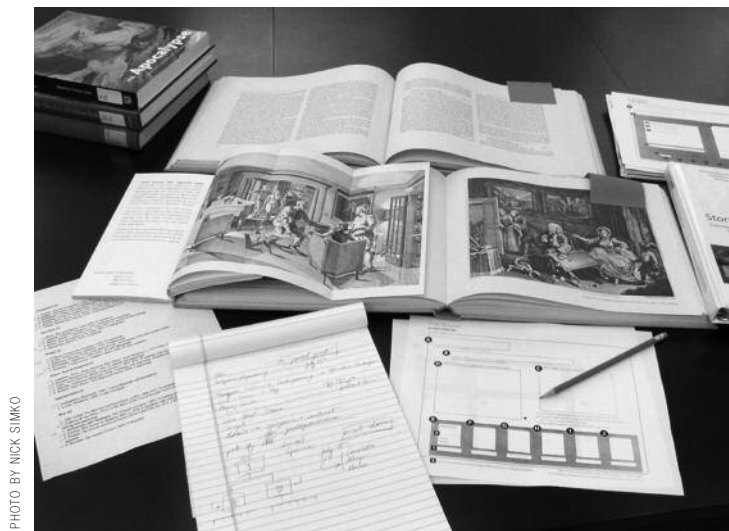


PHOTO BY NICK SIMKO

Research materials comparing William Hogarth's engravings *A Harlot's Progress* of 1732 with Andrew Raftery's engravings *Open House* of 2008.

nationwide by educational institutions, Pachyderm permits a more comprehensive discussion of an artwork than brief exhibition wall text can provide. The webpage also serves as a virtual exhibition that continues to exist beyond the dates of the actual show.

To begin, we needed to develop concepts that were pertinent to *Print by Print* while also appealing to a broad audience. Initially Jennifer and I proposed nine concepts that we presented to representatives from the BMA's web, graphic design, education, and photography departments. Then we narrowed our list of ideas.

It was essential to create a Pachyderm page dedicated to providing a guide to printmaking, its many histories, as well as video features that demonstrate the arduous procedures of printmaking. Working with a wide array of techniques, Jennifer researched everything from the vibrancy of stenciled pochoir to the baffling and difficult-to-visualize lithographic process. To aid in some of the more complex techniques, several video features will be produced to help viewers understanding the effort and time that goes into printmaking.

It was equally as important to examine how the serial format has influenced printmakers past and present. Because many of the artists in the exhibition were actively inspired by their printmaking predecessors also represented in *Print by Print*, one Pachyderm page will juxtapose these pairings. This online element will allow for series

separated from one another in the show's installation to have a close dialogue online.

Looking specifically at the two Apocalypse series—one by Albrecht Dürer (*Apocalypse*, c. 1496–98, printed 1511) and one by Odilon Redon (*The Apocalypse of Saint John*, 1899)—in the exhibition, I will compare and contrast the works while also examining the cultural significance of Revelations when each series was executed. In another juxtaposition, I will draw from William Hogarth's 1732 series *A Harlot's Progress* and underline its relationship to a series of contemporary engravings called *Open House*, 2008, by Rhode Island printmaker Andrew Raftery. Even though the artists are separated by more than 250 years, they use the vehicles of the engraving and the genre scene to explore the satire of human existence.

The digital age has given rise to informational access like never before. Using virtual space to explore art and its history is much in the same vein as the print connoisseur sitting in his study, examining his prints: Just substitute him for a twenty-something of today perusing the contents of the BMA site on his laptop. In delivering the BMA's stupendous collection of printed series to a mass audience on the web, we are expanding the access that prints originally provided. While the digital democracy of the online exhibition could never replace viewing original works in person, introducing printmaking to a broader audience through electronic media guarantees that a new generation will continue to seek out prints in their exquisite authenticity.

To experience previous Pachyderm projects on the BMA's website, please visit www.artbma.org and click on the "Collection" tab, followed by "European," and then "Interactive Features."



PHOTO BY JENNIFER TAM

Nick Clifford Simko, summer intern of the Department of Prints, Drawings & Photographs, examining a Pachyderm program dedicated to Albrecht Dürer's *Melancholia I* of 1511

NEW ACQUISITION GILLOT PRINTS OF WITCHES' SABBATH

BY AMY HUNTOON

Poisons, serpents, dragons, insects, bones, sinister instruments, mirrors, and love potions swirl around half-human and half-animal figures in *The Witches' Sabbath* etchings by Claude Gillot (French, 1673–1722). The playful treatment of this dramatic subject attracted Rena Hoisington, Curator and Department Head of the Department of Prints, Drawings & Photographs, to purchase these fanciful works for the BMA's print collection last year. Charmed by the lively witches on broomsticks with flying hair, Rena expressed surprise that the BMA had no prints by Gillot, and moved quickly to buy these two because they “resonate well with both our 18th-century French works and other artists in the collection who explored the theme of sorcery and witchcraft.” Gillot's prints echo similar subjects explored by Albrecht Dürer, Giovanni Battista Tiepolo, and Francisco de Goya that are among the BMA's holdings.

Although Claude Gillot became a full member of the Académie Royale de Peinture et de Sculpture in 1715 as a painter, he is best known as a draughtsman

and printmaker. Throughout his career Gillot took up a wide range of subject matter, from religious and mythological themes to ornamental designs, but he also focused on scenes of commedia dell'arte, theater groups who traveled in Italy and France. (Gillot's interest in popular theater also influenced his principal pupil Antoine Watteau.)

The BMA prints show us a different side of this artist. I had the opportunity to study these works closely in the Samuel H. Kress Foundation Study Center for Prints, Drawings & Photographs with Rena as my guide. She explained the appeal of these imaginative works; they focus on “dark, mysterious subject matter,” but “playfully with a balance of light and dark.” She pointed out that the beautiful etchings showcase Gillot's “fluidity of line” that “work in tandem with his drawing skills.”

The plates, found in Gillot's studio when he died in 1722, were acquired by the French publisher and printmaker Jean Audran (1667–1756), who touched up the plates with burin and probably commissioned



the accompanying text for them. The first line of text provides the evocative titles for each. *Errant pendant la nuit dans un lieu solitaire* (*Wandering During the Night in a Lonely Place*) features a gathering of demons that are half-human and half-animal. Near the circle of strange dancers, who prance by bones and owls, there rests an exquisite circular portrait of a young woman at the foot of an imposing priest-like figure. The meaning and purpose of this portrait are mysterious.

The pendant print, *Est-ce un enchantement, est-ce un illusion* (*Is It a Spell, Is It an Illusion*), offers an even stranger scene of a crazy human sacrifice overseen by another priest-like figure. There is fire; there are human bones; there are snakes, owls, skulls, and more witches with flying hair and sagging breasts. The presence of a giant mortar and pestle suggests the magic of alchemy. And from the side enters an elegant woman on a skeletal horse. An owl accompanies her, and the horse spews smoke. While the subject might

Claude Gillot (French, 1673–1722)

The Witches' Sabbath, or Wandering During the Night in a Lonely Place
c. 1690-1722, printed after 1722

Etching and engraving

Sheet (trimmed within platemark): 248 x 336 mm. (9 3/4 x 13 1/4 in.)

Purchased as the gift of the Print, Drawing & Photograph Society
BMA 2011.3

suggest gloom and doom, there is a lightness to the treatment that suggests a playful dream. Rena noted the “interlaced frieze-like composition with the curving lines of the Rococo.” The central enthroned figure is surrounded by other figures, organized by arabesque lines, balanced forms, and the dynamic distribution of light and dark.

Rena describes Gillot’s work as “bizarre and elegant and theatrical and comic.” In the catalog *French Drawings from the British Museum: Clouet to Seurat*. (London: British Museum Press, 2005), curator Perrin Stein emphasized that Gillot’s work explores in “an openly satirical vein, some of humankind’s baser instincts.” While viewing the *Is it a Spell, Is it an Illusion* print, look closely at the bizarre human sacrifice scene with demons



Claude Gillot (French, 1673–1722)
The Witches' Sabbath, or Is It a Spell, Is It an Illusion
 c. 1690-1722, printed after 1722
 Etching and engraving
 Sheet (trimmed within platemark): 246 x 336 mm. (9 11/16 x 13 1/4 in.)
 Purchased as the gift of the Print, Drawing & Photograph Society
 BMA 2011.2

gathered in the sky (shades of Goya). Study carefully in the other print the nymphette with bird-like arms who is clawing a bone half in the ground. You will be fascinated and enthralled by the powerful imagination of Gillot. Stein stated that in these “amusing parodies of human vice, Gillot’s dark sensibility finds perfect expression.”

The subject of *The Witches' Sabbath* has a rich historical tradition in printmaking, starting with Dürer. While Gillot references the historical tradition, Rena remarked on how he reimagines it and plays out different fantasies with this subject. She is particularly excited by how the Gillot’s light-filled studies of this dark subject lay the ground for further explorations of light by Tiepolo. In the upcoming BMA fall exhibit of *Print by Print: Series from Dürer to Lichtenstein* (October 30 to February 26, 2012), all 24 of Giovanni Battista Tiepolo’s *Scherzi di Fantasia* etchings (1750s) will be shown for the first time since they were acquired by the museum in 1938. For his own amusement and not

for commission, Tiepolo developed a series of motifs of Roman reliefs, snakes, owls and skulls and other evocative subjects that recur in much of his work. This series of etchings was reprinted in the 1770s by Tiepolo’s son, Giovanni Domenico Tiepolo.

The Gillot prints will be displayed in the Jacobs Wing rotating cases this fall concurrent with the *Print by Print* show in the Thalheimer Galleries so Museum visitors can look closely at these connections. The purchase of the Gillot works, acquired last year from Old Master print dealers Carolyn Bullard and Susan Schulman, was funded entirely by PDPS. Rena expressed much gratitude to PDPS for making possible such an “important addition to our 18th-century French collection.”

KEVIN RYAN'S GRANDPA



PHOTO © WILLIAM CLARK (NO RELATION)

Willard Clark

BY SCOTT PONEMONE

An April week in Sante Fe with my three sisters was full of discoveries: the rugged high desert landscape, aromatic Mexican-inspired cuisine, handsomely painted and almost irresistible Pueblo pottery, and, when I set out on my own to avoid entering yet another jewelry store with my sisters, a story of a woodcut artist and his devoted grandson.

The latter discovery began in a used book store a few blocks from Sante Fe's central plaza. A few framed color woodcuts hung around a doorway. They depicted a romantic and somewhat paternalistic view of the sleepy world of adobe homes, Spanish missions, burros, shawl-covered women, sombrero-wearing men. The shop owner told me about this remarkable man who arrived in Sante Fe in the 1920s, was an artist and

commercial printer until 1942, worked as a machinist for 30 years, then upon retirement returned to printmaking. But the impressions for sale were all printed by the artist's grandson. Then the book dealer gave me the grandson's phone number.

So this is the story of Willard Clark (1910–1992) and his grandson, Kevin Ryan. And Kevin will do the telling. But first a little background on Willard Clark before the years his grandson describes. This information is culled from the book *Willard Clark: Printer & Printmaker* by David Farmer (Sante Fe, NM, Museum of New Mexico Press, 2008, the expanded edition). Willard was born in Massachusetts but raised in Argentina, where his father was a General Motors executive. Trained as an artist and illustrator in New York, Provincetown, and Indianapolis, Willard was on the way to California in 1928 when he stopped in Sante Fe to visit a family friend. He was immediately taken by the Spanish culture there. It reminded him of his years in South America.

Finding that Sante Fe was without a full-service commercial print shop, he bought a small press, taught himself how to use it, and within a year of his arrival in town opened for business. Not only did he set the type for his various commercial jobs, but he made woodcuts, many in color, to illustrate the work. According to Farmer: "Willard Clark created a unique typographical style and a method of rendering illustrated job printing that became closely identified with the community." He married, had two daughters and built an adobe home with a shop on the first floor, living quarters above. His business, Clark's Studio, survived the Depression years. He even printed a book for the well-known woodcut artist Gustave Baumann. But whether from growing competition or a need for steadier income, Willard closed the press in 1942, sold his printing equipment, carefully wrapped up and stored away his handmade wood-cutting tools, hundreds of woodblocks, and finished prints. He took a job at the Los Alamos National Laboratory as a tool and dye specialist. He retired 32 years later.

Fortunately in the early 1980s Pamela Smith from the Print Shop of the Palace of the Governors in Sante Fe remembered Willard's accomplishments before the war, visited often and encouraged him to

He never talked about or showed anybody the work from the 1930s. He was a very quiet, humble, and hard-working man.

resume making art. Some of his most accomplished woodcuts come from the last decade of his life.

So after trading phone messages I finally visit Kevin Ryan on my last day in Sante Fe. We meet in front of a small garage, across the street from the house his grandfather built. Inside, the space is divided up. The front room has framed prints covering the walls and a small press to one side. The smaller back room is very special. Its shelves hold envelopes of unframed prints and stacks of neatly tied sets of woodblocks. The number of blocks in each set varied according to the number of colors in a given print.

Kevin agrees to be interviewed by mail about his years working for his grandfather. So I mail him a set of questions, but instead of answering them one after the other, he sends back a 10-page, hand-written essay that is very tender and very revealing about how one generation can profoundly affect another in the best of ways. This is Kevin's story.

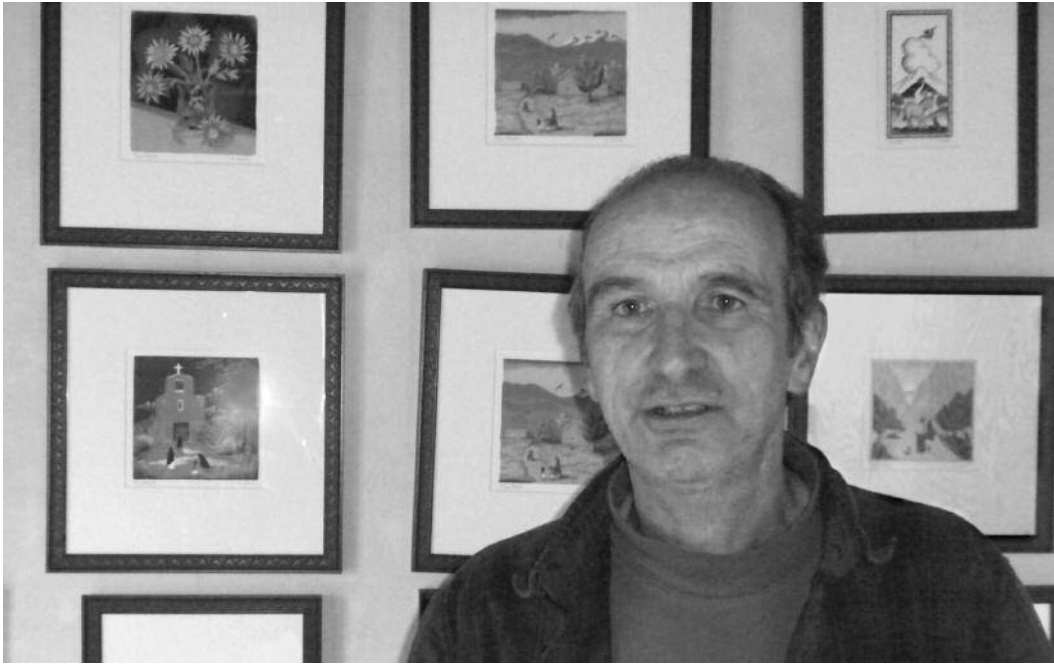
REMEMBRANCES WITH MY GRANDPA

BY KEVIN RYAN

I remember when I was just eight years old sitting in his living room, watching him draw a portrait, becoming very fascinated, and wanting him to show me how to draw a face. That is when I started drawing, and I always enjoyed getting a lesson from him.

When I was about 12 years old, he started a gallery on Canyon Road with my mother and stepfather. He was working in Los Alamos at the lab as a machinist. I think he missed being an artist. He started

PHOTO BY: SCOTT PONEMONE, ©ESTATE OF WILLARD CLARK



Kevin Clark in Clark's Gallery & Studio with a wall of framed restrikes of Willard Clark woodcuts

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painting landscapes, and I remember going with him to the mountains a few times and watching him paint. He continued working in Los Alamos and painting on weekends until his retirement, when he took over the gallery and started making custom jewelry also.

In 1975, I was 22 years old when he asked me to come work in the gallery and learn to run the business and make jewelry. I worked for him for a year, made jewelry, and learned how talented he was. On Mondays I would do lost-wax casting in a little room that used to be a photography darkroom in the 1950s. This is where I discovered his woodblocks and some of the commercial printing from the 1930s. I was completely surprised. He never talked about or showed anybody the work from this period. He was a very quiet, humble, and hard-working man.

I went on to do construction, carpentry, plastering, and house painting. Grandpa concentrated on making beautiful custom silver and gold jewelry, and taking care of my grandmother, Bertha, who was very sick with cancer. She died around 1980, and he closed the gallery but continued to make jewelry. I moved into the house across the street from his in 1983, when my son was born. I would

go over on weekends to visit and help him with house repairs.

In 1985 Pamela Smith from the Palace of the Governors started coming to his house to talk about letterpress printing. They became good friends. That is when he decided to buy a 1910 Potter Proof Press. He was very excited to get out the old woodblocks, and he started doing some new ones. He had to make some modifications to the press, like spring-loaded clamps to hold down the paper in registration and a way to cover the cylinder to even out the pressure on the woodblock.

The New Mexico Museum of Art was going to have a show of Grandpa's prints in 1992. He was very excited and energized by the unexpected attention.

It wasn't until around 1990 that he asked me to come over on Saturdays so he could teach me about the different phases of printing and making woodblocks. I took down notes, listened, and asked questions. In May of 1992 Grandpa had a stroke and got back home in June. He didn't have full control of his right hand. That is when he asked me to help him with his book, *Recuerdos de Sante Fe, 1928–1943*. [It's about his early years in Sante Fe, done in 46 vignettes, each illustrated with a wood engraving.] He had started it in 1988 and by 1992 had finished 50 of the 100 in the limited edition. I continued doing construction in the mornings, and he would pay me to print in the afternoons. The first day I found out how to cut paper for the text pages. (He had already finished all the prints.) I figured it was around 2,800 pieces of paper and it was going to take a while. Luckily I got to break it up by finishing

the printing of his five-color *Sanctuario de Chimayo* woodcut, for which he had a list of about 25 people waiting.

Grandpa was pretty much bedridden, but his bed was just in the next room. The first printing I did was the *Chimayo* print's orange color, which had to go over the black he had printed first. I mixed the color with dry pigments and linseed oil on a litho stone he had from the 1930s. He had no formulas for mixing. But he did say that each time he made a new edition he didn't try to match the color exactly, but will try to improve it or let the slightly different first color make subtle changes to the other colors. I wasn't sure what the third color was; so I asked him. He said for me to figure it out, and I did it. This helped me to understand and appreciate how one plans and executes a multi-color woodcut.



Restrike of the Willard Clark woodcut *Clouds* with the three blocks used in its printing.

Grandpa after a few months was starting to feel better and was working on the wood engravings for his second book, *The Simple Life*. Before his stroke he had finished the 12 beautiful shaded pencil drawings of life in a small northern New Mexico village. The press, his desk, and the drafting table for doing the engravings were all in the same little room that used to be the office for the print shop in the 1930s. While I was printing, he would be engraving right next to me. When he took a break, he would talk about the different techniques and how he would try to capture the shading and tone of the pencil drawings. We would look at other wood engravers' work or talk about printing or the next project.

He wanted me to start doing my own blocks, which I could work at in the evenings. So we ordered my own engraving tools because he didn't like anyone using his tools, which he made himself. I also decided to make my own woodblocks from a very large piece of walnut I had. He also showed me how to make a circular, leather, sand-filled pad to rest and spin the block on. Then he showed me how to transfer the drawing to the block. I started engraving, and I found I really enjoyed it. It was like making jewelry, working in a small, detailed, exacting way.

Soon after this we found out the New Mexico Museum of Art was going to have a show of Grandpa's prints in 1992. He was very excited and energized by the unexpected attention. More and more people were calling and coming over to see his prints and talk to him. The opening for the show was very nice, and lots of people and old friends showed up. So many people called to make appointments to come see the portfolio of new and old prints that he had to turn some of them down. He was making around three appointments a week. A group would usually come after lunch and stay several hours, looking through 180 prints and the book. I could tell Grandpa enjoyed answering their questions and telling stories about the old days in Sante Fe.

Between 1985 and 1988 Grandpa had concentrated on printing a portfolio of all his woodblocks and making around a dozen new ones. He was doing small editions of 15 to 30. When we started

running out of some of the prints, I started printing them and he would sign them after passing his inspection. On the back of each print he would put a label with which edition, how many, catalogue number, type of wood, what year the woodblock was made, when it was printed, and what ink was hand-ground.

From the summer of 1992 until October we worked everyday, except a little on Sunday. I did notice he was getting tired easier, needed to take longer naps, and he started seeing fewer people. He did accept a few jobs, like illustrations for a Christmas in Sante Fe book. For this job he asked me to come up with six small scratchboard illustrations. I would do a drawing, and he would tell me what he thought and give a few suggestions. I was always amazed by his talent at composing such beautiful illustrations. He started talking about taking more commercial art printing jobs and it could be more like the old days. People still needed that kind of work, he thought.

He wanted me to continue working on my own artwork. I loved working with him for he always seemed to inspire me. I was excited about the future. Yet I noticed he was starting to get tired a lot quicker, didn't want to meet people, and only worked for maybe an hour on engraving the new book. Finally one day he said that he didn't want me to know until then that he had a tumor in his chest, and he wished we would have more time together. He asked if I could try to keep Clark's Gallery & Studio in business and do restrikes of his prints. Because of all the renewed interest, it might be enough to keep it going. He wanted me to finish *the Recuerdos de Sante Fe* book and start setting type, using the same typeface, for *The Simple Life* book. By the middle of November he had finished 4 of the 12 engravings for the new book. He would try some days to do a little work but was often too tired.

At this time my Aunt Bertha, my mother's sister, came from Nebraska to visit. Grandpa asked to have a meeting with us all about Clark's Gallery & Studio. He said he wanted them to help me with some seed money so I could finish the *Recuerdos*

book, sell the original prints, and do restrikes. We agreed that in return I would pay a royalty to them of 20 percent for each of their originals and books, and 10 percent for any restrikes. That seed money would pay rent, utilities, insurance for the studio space. He hoped that my mother would keep the house and that I could help remodel, fix it up, and keep the studio part of the house as Clark's Gallery & Studio. We all agreed. I felt excited about the idea that I could make a living being a printer and artist and be able to get Grandpa's artwork out into the public.

But watching Grandpa's health quickly deteriorate left me feeling very sad. I tried over the next few weeks until his death to be there all the time for whatever he needed, but he still wanted me to keep working on the book to finish it.

The day he passed away he told me not to call anybody. He said he already had said his good-byes. He just wanted me to be there with him. As he was passing over to the other side, I felt such a strong connection and love for him, I cried for the first time in many years. I made a promise to him and myself to be a better person. It was one of those moments in life that you know is transforming.

The next year I spent going through all his stuff and fixing up his house. My mother bought her sister's share of the house and decided to divide it—rent the house and let me keep working in the studio part. That lasted from 1994 to 1999, when I moved everything across the street to my old garage, on which I had to do a lot of work.

The first year was a struggle to make it, but enough people were showing interest in the originals. And I was selling the *Recuerdos* books as they were being completed. I saw that the original prints would sell out pretty fast, so I got an art dealer that Grandpa knew to help me set the prices and set up a plan to market them.

Then the Museum of Art asked me to include about eight restrikes in their Christmas catalogue. They sold well. So I was asked to put a dozen restrikes into the museum shop. The lady who ran the shop admired him and sold restrikes by telling customers about Grandpa and the prints' history. At the same

time she was also selling Gustav Baumann prints, and the restrikes of Grandpa's prints were a lot cheaper. I had tried to make them affordable. There was a big-time art dealer and gallery owner at the time who wanted me to turn over all the original prints and woodblocks for him to sell, like he had done for Gustav Baumann. I told him I wanted to print and sell restrikes and would never sell the woodblocks. He thought I was making a big mistake. With the museum shop with the best location in Sante Fe selling restrikes, I knew they would sell. One of the biggest galleries in town asked to do a Christmas show of originals and then keep some on consignment year round. Now with the originals and restrikes selling and other things popping up—like David Farmer's book about Grandpa—Clark's Gallery & Studio was making it.

I will be forever grateful for what Grandpa left me—for the time we spent together, the knowledge and wisdom he tried to impart to me.

FOCUS

ON MUTUAL SUPPORT

BY GAIL MARKLEY

FotoFocus is described by its member photographers as a salon—a pleasurable meeting of minds where everyone contributes and everyone benefits. It is a unique gathering of talented, thoughtful—and yes, generous—artists who support each other in many ways while giving expression to their individual visions with great pleasure and energy.

For the past five years the members have been meeting periodically, usually in each other's homes. They begin meetings with a social time and a light meal before getting down to the business of mutual teaching and learning, aiming always to widen their artistic horizons, to be better editors or curators of their own work, and to make more effective use of new technologies—particularly as each member has gone through the transition from film to digital. And, importantly, they simply like to be together.

FotoFocus came to the attention of the *Newsletter* staff through Phyllis Berger, a PDPS board member and enthusiastic FotoFocus participant. She says that it was Leo Lubow, a gregarious, articulate business litigator-turned-full-time photographer who first contemplated a gathering of practitioners for mutual artistic benefit.

Lubow had the idea of a collegial gathering and decided that an important key to success and longevity for such a group would be that its members truly *like* each other. Thus FotoFocus began with four like-minded (and presumably quite likable) photographers. The original four “grew” the membership, always by mutual consent, until it stands now at 13. The group is not planning to grow beyond this number, again by a decision of all its participants. Perhaps the most fundamental characteristic of FotoFocus is the utter absence of structure or hierarchy. Even the meeting schedule is not predetermined. This has helped create an environment where the diversity of artistic interests and expressions of 13 individuals are employed to enrich everyone.

Enthusiasm and high spirits seem to run high in this group. But when the socializing is over at meetings, the casual vibe disappears with the dirty dishes, and the “Focus” part of the group's name comes to the fore. Members show current work for critiquing; they share technical tips and new information; they might analyze selections of images for inclusion in shows or publications; they discuss aesthetics and historical context. In short, they pursue whatever is on members' minds at the moment.



Terral Jordan and Julia Pearson examining Pearson's work
Steward Island, New Zealand, 2010

Still, meetings are, in a sense, merely the tip of the collegial iceberg. Phyllis Berger points out that, even when the group is not physically together, “we have many online discussions about photographic trends, photographers of interest, and current events.” When Berger was preparing a selection of images to accompany her application for an artist residency, she shared her photos with the group via Picasa (an online photo sharing site). The resulting critique, she says, “refined my thinking, and I tossed out a few images that everyone agreed ‘didn’t work’ for my project.”

Berger, who teaches at both the Johns Hopkins University and Maryland Institute College of Art, drew from the FotoFocus group when she wanted someone to speak about the ethics of photography. Her guest presenter was Coos Hamburger, who is in the midst of a major project photographing staff, patients, and families at the R. Adams Cowley Shock Trauma Center at the University of Maryland Medical Center.

Their diversity is one factor that virtually precludes any sense of rivalry or competition among the FotoFocus photographers.

Earlier this year Hamburger was selecting black-and-white Shock Trauma images for a video to be shown during a memorial program at the center. He wanted a fresh viewpoint on this work, so several FotoFocus members reviewed the images and helped him make final selections for the video. Hamburger, a volunteer paramedic himself, has been photographing at Shock Trauma for over a year and expects to spend another couple of years on the project. His images, along with text he is writing, will become a book.

Julia Pearson, a FotoFocus colleague, helped Hamburger finalize his Shock Trauma video. A busy

working photographer, Pearson, who confesses to strong “techie” leanings, became fascinated with digital fine art photography printing. Former MICA photography professor and chair Jack Wilgus strongly reinforced these leanings, and Pearson decided to pursue digital printing seriously. After attending an intensive workshop in Vermont, she committed fully to this major shift in her professional focus. Pearson made the necessary investment in high-end editing, scanning, and printing equipment and is now working as a master printer. Still doing photography professionally, Pearson also assists people with Apple computer challenges through her other business, Mac Mama MD.

Pearson’s greatest satisfaction in her printing work, she says, is when she can engage in true collaboration with a photographer, helping to make fundamental decisions about how a printed image will look. She recently enjoyed just such a collaborative effort with FotoFocus member Terral Jordan. He was preparing photographs for a group show at an out-of-state gallery, and the show’s curator had selected five of his images. In hours-long sessions Pearson and Jordan worked together to ensure that the large printed images would show to advantage on gallery walls.

Their diversity already demonstrated here is one factor that virtually precludes any sense of rivalry or competition among the FotoFocus photographers. Another may be that they have come to photography, ultimately, simply because they love it. Coos Hamburger likes to point out that, while they are professionals, they are also *amateurs* in the truest sense of the word. They would all be devoting major portions of their time to photography whether or not anyone paid for their work.

Space obviously precludes extensive profiles for every member of FotoFocus, but the breadth of their interests and accomplishments is clear from even a brief run-down:

- One of the full-time photographers in the group is Amy Davis, a *Baltimore Sun* photojournalist who also does art photography. She has been making photographs of once-grand local theaters for a forthcoming book, *Flickering Treasures*:

Rediscovering Baltimore's Forgotten Movie Theaters.

- Mal Druskin, who makes lively color shots of Peabody Dance performances, is also mining his store of more than four decades of negatives. Using his own up-to-the-minute equipment to scan and print them, Druskin is creating a major archive of world travel and street photography.
- Penny Harris, an artist who regularly works in both black-and-white and color, creates digital collages and has experimented with a homemade pinhole camera. Her interest in “natural world” photography led to a curatorial role for a show at the University of Baltimore last fall—*The Earth Project*—in which writers and visual artists jointly explored the relationship between humans and the natural world.
- Towson psychiatrist Jesse Hellman makes vivid production photos for Harbor Opera, Peabody Opera, and American Opera Theater. He has published two books of photographs: *Opera Up Close* and *Our Sicilian Odyssey*.
- Shawn Levin is a professional photographer who has also established a technical consulting company. He learned photographic and darkroom techniques from his father and works in a variety of styles ranging from photojournalistic, to event photography, to more formally composed images. Levin is also the FotoFocus technical guru who has been working on launching the group's website.
- Leo Lubow, whose photography I have not mentioned, photographs in both black-and-white and color. His eclectic interests take him from studio portraiture to portraits of jazz musicians in performance to street photography to landscape—and more. Lubow also gives private instruction in all aspects of digital photography.
- Two members of FotoFocus are known to many *Newsletter* readers: Neil Meyerhoff we know for his richly-colored images, including spectacular panoramic views, made in exotic locales; in contrast, Sayra Wells Meyerhoff, his wife, usually makes people the subjects of her work.
- Jeff Schraeder, a self-employed business consultant whose artistic muse is the City of Light, is still

largely shooting his classic Parisian street and café scenes with black-and-white film and making silver gelatin prints. Yet even this traditionalist is now enjoying his state-of-the-art Leica M9 digital range finder. Schraeder, who travels often in his work and calls Baltimore home, nevertheless manages extended stays in his favorite city several times a year—and writes a blog while he's there. He estimates that he has made about 11,000 black-and-white images of Paris over the past 25 years.

Fotofocus had its first group show, *Solo Journeys Through the Lens*, early this year in Westminster and is exploring venues for a show in 2012. But don't wait for a show; go to www.fotofocusweb.com to see member profiles, samples of their photography, and links to their individual sites. Alternatively, look at the names in this article and get to work on Google. Many—though not all—FotoFocus members have their own presence on the web. You will be treated to a rich display of the art of these Baltimore photographers.



The Baltimore Museum of Art
10 Art Museum Drive
Baltimore, MD 21218-3898

PDPS EVENTS THIS WINTER

TOUR & RECEPTION

Wednesday, November 10, 2011, 6pm

Opening event of the season featuring a tour of *Print by Print: Series from Dürer to Lichtenstein* by Rena Hoisington, Curator and Department Head. Reception to follow

SEMINAR SERIES: SESSION 1

Saturday, January 28, 2012, 10:30am & 1pm

Tonia Mathews, Director of the MFA program, will give a tour of the Printmaking Studio at Towson University and a demonstration of the contemporary use of woodcut

SEMINAR SERIES: SESSION 2

Saturday, February 4, 2012, 10:30am & 1pm

Earle Havens, The William Kurrelmeyer Curator of Rare Books & Manuscripts at Johns Hopkins University will showcase collection highlights at the George Peabody Library

SEMINAR SERIES: SESSION 3

Saturday, February 18, 2012, 10:30am & 1pm

Rena Hoisington and Ann Shafer will show a selection of woodcuts and wood engravings from the BMA's collection in the Study Room