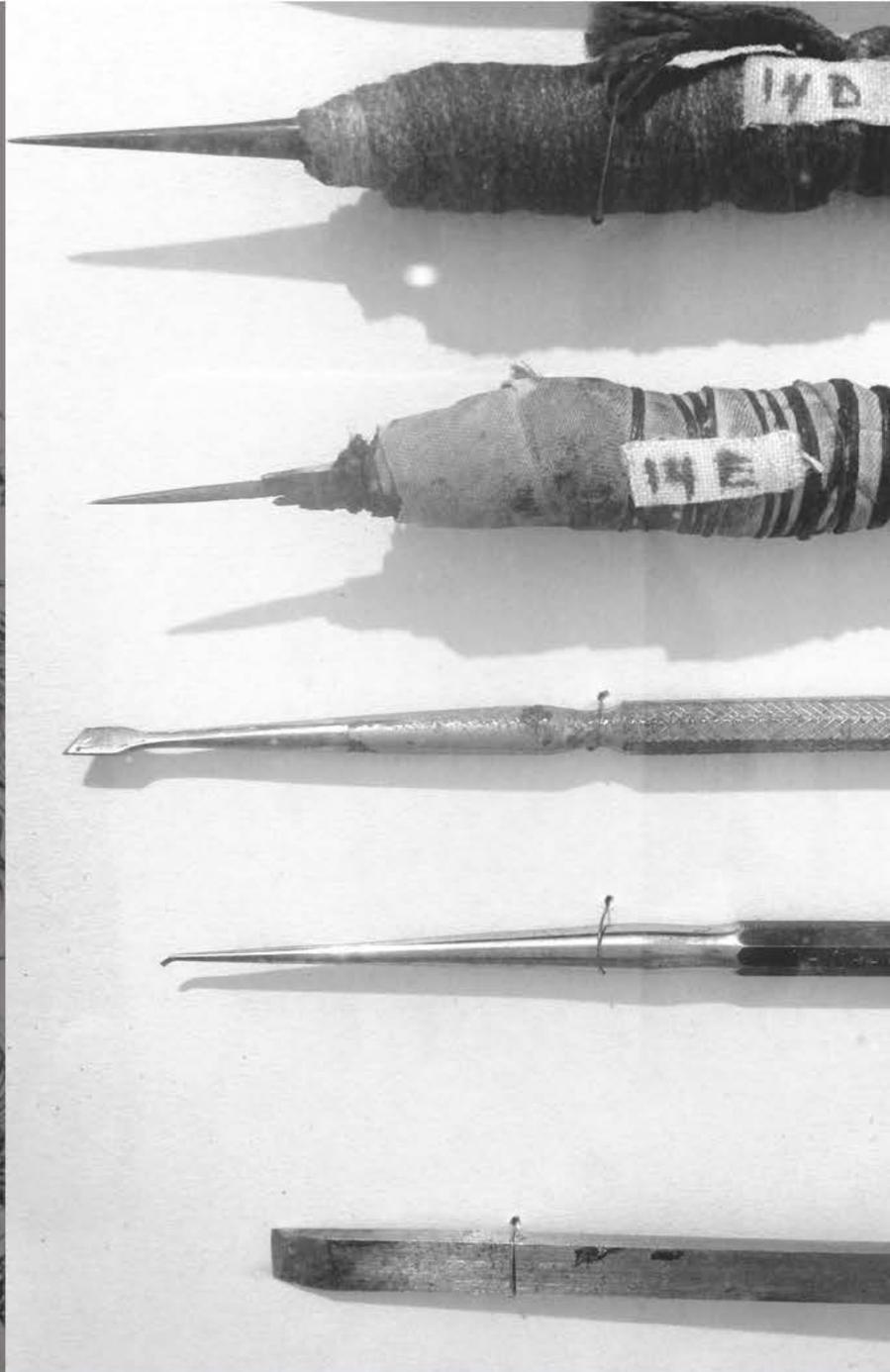


# *Lasting Impressions*

## *Print Technique and Process*



THE COLLEGE OF WOOSTER ART MUSEUM

# *Lasting Impressions Print Technique and Process*

This student-curated, course-integrated exhibition (History of Prints) takes as its subject the role of process in the creation of prints. The exhibition focuses on a range of printing technologies in use between the Renaissance and the present day, including engraving, etching, woodcut, wood engraving, drypoint, mezzotint, lithography, and silkscreen.

On display in this show is the extraordinary range of cultural contexts in which prints circulate and the wide variety of functions they could serve. Artists like Albrecht Dürer and Andy Warhol, for example, innovated existing printing technologies in the service of their personal artistic ambitions. Lesser known practitioners, such as Wenzel von Prachna Hollar and Richard E. Bishop, used the *intaglio* techniques of etching and drypoint to record the appearance of insects and birds. Prints could also be used as advertisements, as is the case with Frédéric-Auguste Cazals's color lithograph promoting the *7me Exposition du Salon Des 100*.

This exhibition considers what the firsthand examination of prints can tell us about the techniques used in their making. By comparing multiple states of a single print, for example, we can reconstruct the various steps of the artistic process. Similarly, viewing an etched plate or an engraved block side-by-side with the finished prints can help us to better understand the two halves of the printing process: the manipulation of the printing matrix and the transfer of the design onto paper or other support.

Diana Presciutti  
Assistant Professor of Art History  
The College of Wooster

## **STUDENT CURATORS**

Elora Agsten '15

Tilly Alexander '16

Anthony Black '15

Mattie Cannon '14

Jenn Caventer '15

Chloe McFadyen '15

Sarah Michels '14

Rebecca Roper '14

Natalie Shreeve '16

Katherine Stephens '16

Margaret Frick '14

Peregrine Grosch '14

Melissa Hackett '15

Robin Klaus '16

Joyce Lee '16



*Engraving*

## Engraving

Thomas Willoughby Nason (American, 1889–1971)

**A Deserted Farm** (front) and **Sunday Morning, Marblehead** (back), 1931

Two-sided wood printing block (canceled)

The College of Wooster Art Museum 1968.4966

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

*A Deserted Farm* is the canceled printing block for the print to the left which shows the printed image in reverse to the image on the woodblock. The area of the sky, which is left blank in the print, shows how larger tools were used to carve out the negative spaces around the buildings and trees that do not appear in the print. By looking at the woodblock it is much easier to see the transitions between different tools and line technique. Side by side, the woodblock highlights how the texture of the carved wood and Nason's meticulous detail translates into a finished print.



**Tilly Alexander '16**  
Studio Art Major

## Engraving

Thomas Willoughby Nason (American, 1889–1971)

**A Deserted Farm, 1931**

Wood engraving; ink on paper

Edition of 100

The College of Wooster Art Museum 1968.1178

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



*A Deserted Farm* perfectly illustrates Nason's style and love of the rural as both subject matter and livelihood, and was chosen as one of the *Fifty Prints of the Year* in 1932 by the American Institute of Graphic Arts.

The tools used for wood engraving allowed for very fine lines and intricate details to be engraved into the wood. The tip of the burin was used to create stippling to give the tree behind the silo a sense of volume. Nason treated the ground surrounding the buildings with similar care in detail, with each line coming very close to touching the next. The contrast between the thinly carved lines and the black ink gives a definitive texture to the ground. Nason used a similar technique for the fence and the buildings themselves, with a multitude of parallel lines creating realistic patterns in the wood.

The artist's attention to detail in the light hitting the silo, depicted with fine lines, helps to make its circular form more believable and lifelike. The composition of the buildings and shapes in *A Deserted Farm* are large, cropped, and slightly abstracted.

**Tilly Alexander '16**

Studio Art Major

## Engraving

Abraham Bosse (French, 1602–1676)

**The Engravers, 1643**

Engraving; ink on paper

The College of Wooster Art Museum 1968.906

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Abraham Bosse's *The Engravers* is an engraving depicting the process of engraving. The artistic decision to render the specific process speaks to the importance of the medium. This technique was the most popular of the intaglio processes during the Renaissance. Engraved lines create an especially vivid linear pattern. Here, the skills needed to engrave a work are displayed. The engraver is seen digging deeply into the plate to create lines of different widths, to render form and the illusion of shadow.

**Chloe McFadyen '15**

Art History Major

## *Engraving*

Abraham Bosse (French, 1602–1676)

**The Printers**, 1642

Engraving; ink on paper

The College of Wooster Art Museum 1968.905

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



This image depicts the highly involved and multi-layered process of printing engravings. It is a portrayal of a typical printmaker's workshop of seventeenth-century Paris. Here, Bosse presents a visual description of the many steps involved in the process of printing engravings. The figures in the image each perform a necessary task within this process: rubbing ink into the plate, wiping off excess ink, and operating the press. Bosse varies the width of the lines—depending on how deeply he carves into the plate—in order to create the illusion of shadow.

**Sarah Michels '14**

Studio Art Major

## *Engraving*

Albrecht Dürer (German, 1471–1528)

**The Holy Family with the Dragonfly**, 1495/1496

Engraving; ink on paper

The College of Wooster Art Museum 1968.1832

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Albrecht Dürer was likely introduced to engraving by his goldsmith father, as the technique had its origins in metalworking. This early print is Dürer's interpretation of a similar composition by his German forebear Martin Schongauer (1450–1491). Taking the inevitable comparison between the two prints as an opportunity to demonstrate his virtuosity, Dürer transforms Schongauer's simple background into a rich tapestry of meticulously observed detail. By inserting his monogram at the bottom of the engraving for the first time, Dürer ensures that he receives credit for the technical skill on display.



**Diana Presciutti**

Assistant Professor of Art History

The College of Wooster

## Engraving

Asa Cheffetz (American, 1896–1965)

**Glass (A Study)**, 1945

Wood engraving; ink on paper

Edition of 200

The College of Wooster Art Museum 1968.2270

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



During its initial stages in the late 1700s and early 1800s, the technique of wood engraving was most commonly used in commercial settings. However, by the beginning of the twentieth century, wood engraving emerged in America as more than a means for commercial reproduction. Signed, limited edition prints like Asa Cheffetz's *Glass (A Study)* transformed wood engraving into its own distinctive form of artistic creation. Cheffetz dedicated this particular print to a fellow American printmaker, John Taylor Arms.

Beyond its unique dedication, *Glass (A Study)* also celebrates the art of wood engraving through its advantageous use of technique. Since *Glass (A Study)* is a wood engraving, the contour of the wine glass, and all of the reflections it creates, are represented by white lines created by the finely carved, un-inked areas of the wooden matrix. The engraving and subsequent presence of white in the print is sparse, and each marking emerges dramatically from the solid, black ink background. The luminous, reflective quality of glass is excellently captured through the white lines produced by the wood engraving process.

**Natalie Shreeve '16**

Studio Art Major

## Engraving

Asa Cheffetz (American, 1896–1965)

**Reflections in Crystal**, 1946

Wood engraving; ink on paper

The College of Wooster Art Museum 1968.1569

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

*Reflections in Crystal* was created a year after Cheffetz's *Glass (A Study)*. These minimal wood engravings of glassware were a departure for Cheffetz, who typically created wood engravings of New England landscapes. Like *Glass (A Study)*, *Reflections in Crystal* celebrates the ability of wood engraving to produce white lines, and to perfectly represent the appearance of reflective glass.

**Natalie Shreeve '16**

Studio Art Major



*Etching*

## Etching

Childe Hassam (American, 1859–1935)

**Childe Hassam's Printmaking Tools**, c. 19th-20th centuries

The College of Wooster Art Museum

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



The tools above were utilized in Childe Hassam's etching process. They would be used to carve away the ground covering the metal printing plate. After carving, the plate would be placed in an acid bath and the grooves which the tools left behind would be incised into the metal plate.

The tools have clearly been worn, torn and repaired by the artist. His personalization of the tools through repair and alteration—for example, wrapping fabrics around handles as in 14D and 14E in the case above—exemplifies the close relationship the artist has with the tools that bring his art to fruition.

Childe Hassam (American, 1859–1935)

**Virginia and a New York Winter Window**, 1934

Etching; ink on paper

The College of Wooster Art Museum 1968.2074

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Childe Hassam entered into his art career as a painter, but around 1915 he began to focus his efforts more on printmaking, namely etching. He was greatly influenced by the Impressionists during his time in France from 1886 to 1889, and that connection is visible in his work. Hassam used the etching tools to fill the scene with markings that would express the illuminated and peaceful ambience in the New York room. The chaos in the etching of the lines can be compared to the abruptness of paint strokes in many Impressionists' works, but in both Impressionist paintings and this print, the overall piece presents the viewer with a sense of atmospheric calm.

**Mattie Cannon '14**

Studio Art Major

## *Etching*

Richard E. Bishop (American, 1897–1975)

**Egret**, 1936

Etching; ink on paper

Edition of 150

The College of Wooster Art Museum 1968.4728

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

In *Egret*, American wildlife artist Richard Bishop etches a large, white egret—a bird found throughout the United States—about to land on a protruding branch. Placed in the center of the print, the body of this bird is the clear focus of the piece, as there is very little detail in the background or in the tree on which the egret attempts to land. This emphasis is then reinforced by the stark whiteness of the bird in comparison to the dark background, guiding the viewer's focus directly to the egret.



**Elora Agsten '15**

Art History & Classics

Double Major

## Etching

Wenzel von Prachna Hollar (Czechoslovakian, 1607–1677)

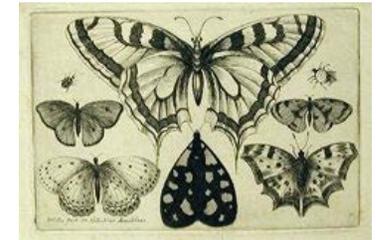
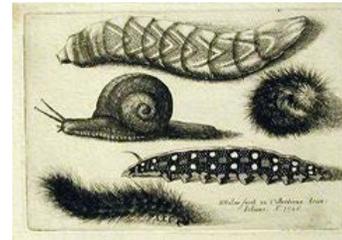
### **The Moths**, 1646

Etching; ink on paper

The College of Wooster Art Museum 1968.870 and 1968.877

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Václav Hollar was born in Prague in 1607, where he began etching as a young amateur. In his early twenties he settled in Germany and assumed the name of Wenzel von Prachna Hollar, in part to escape his creditors. He continued his training there as an engraver, working for various publishers. In the 1640s he began exploring an even larger variety of subject matter for his prints, expanding his scope to include landscapes, fashion, portraits and nature.

One of the sets of prints made in the middle of Hollar's career, just before his journey from Germany to London in 1647, was the *Muscarum Scarabeorum*. This consisted of twelve plates detailing a variety of butterflies, moths, beetles, and dragonflies, as well as a number of other insects. The prints were published in three states in Antwerp in 1646. The print on the left depicts four caterpillars along with a snail, and the one on the right above shows four butterflies, a moth and two beetles. The insects themselves do not seem to be based on actual specimens, but instead were probably copied from drawings. A core focus of the set is detailed line-work, a common trait in Hollar's prints and engraving as a medium. While the owner of the original insect collection is unknown, it has been suggested that *Muscarum Scarabeorum* is based on the works of Georg Hoefnagel and his son Jacob, both naturalist illustrators who were popular in Prague during Hollar's youth.

**Peregrine Grosch '14**

Archaeology Major

## Etching

Giovanni (Giambattista) Battista Piranesi (Italian, 1720–1778)

**Vedute dell' Anfiteatro Flavio, detto il Colosseo**  
**(View of the Flavian Amphitheater, called The Colosseum),**  
**from Vedute di Roma, 1757**

Etching; ink on paper



Giovanni (Giambattista) Battista Piranesi (Italian, 1720–1778)

**Veduta del Tempio di Cibele, from Vedute di Roma, 1757**

Etching; ink on paper



The College of Wooster Art Museum 1968.1652, 1968.1652

John Taylor Arms Print Collection

Gifts of Ward M. and Mariam C. Canaday

Giovanni Battista Piranesi was an eighteenth-century Italian artist most known for etchings of Rome. Piranesi, who considered himself an architect and antiquarian, displays his vast knowledge of ancient building methods in *Vedute dell' Anfiteatro Flavio, detto il Colosseo* and *Veduta del Tempio di Cibele*. In these prints he uses lighting effects and dramatic presentation to depict the structures. Piranesi achieved this striking look through repeated bitings of the copperplate. Piranesi also does not idealize the structures, but rather includes all the imperfections and neighboring modern buildings. In the *Veduta del Tempio di Cibele* we can even see the clothesline that has been hung from the front door of the temple. Production of these important prints continued well after his death—evidence of the lasting impression his works left on people's views of Rome. Piranesi's prints were so highly influential that even the German writer Goethe is said to have been disappointed in seeing Rome in person after becoming familiar with the city through these etchings.

**Melissa Hackett '15**

Studio Art Major

## *Etching*

Martin Lewis (American, b. Victoria, Australia, 1881–1962)

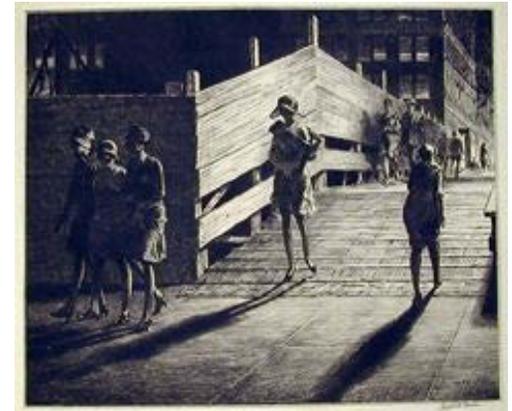
**Fifth Avenue Bridge, 1928**

Etching; ink on paper

The College of Wooster Art Museum 1968.2069

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



The scene depicted in this etching is a night view of people crossing the bustling Fifth Avenue bridge in New York City. Lewis uses the medium of etching, in combination with the use of eggshell colored paper, to emphasize the play between light and shadow, creating an almost three-dimensional image. The artist achieves this by leaving the areas in light alone, letting the eggshell color of the paper show through. Lewis also uses varying degrees of darkness in this etching to create areas of saturation which gives the illusion of shadow and dimension.

**Jenn Caventer '15**

Art History & Anthropology

Double Major

# Etching

Charles Herbert Woodbury (American, 1864–1940)

## **Sea Pasture, 1936**

Preparatory drawings, etchings, and printing plate

Ink on paper, and ink on metal

First, Third, Fifth, and Final States

Edition of 300

The College of Wooster Art Museum 1968.4369, .4367,  
.4368, .4366, .4353, .4363, .4360, and .4354

John Taylor Arms Print Collection

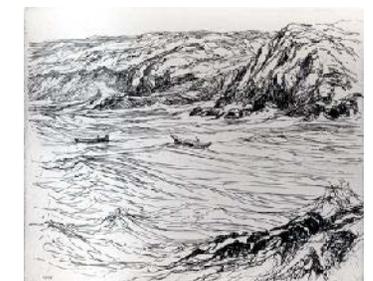
Gift of Ward M. and Mariam C. Canaday

Born in 1864 in Lynn, Massachusetts, Charles Herbert Woodbury became a successful painter in New England and Nova Scotia. In Ogunquit, Maine, he founded a summer art colony. Although lacking formal training, Woodbury is best known for his mastery in capturing the coast and sea. In his *Sea Pasture* prints, the linear design suggests quick sketching, which cultivates not only a sense of movement in the water, but also the steadfast nature of the rocky coast. The inclusion of sketches and stages of the etching's development demonstrates the artist's process. Finally, it is important to note the image on the plate is the reverse of the final print.

**Margaret Frick '14**

Art History & History

Double Major



## *Etching*

Kerr Eby (American, b. Tokyo, Japan, 1890–1946)

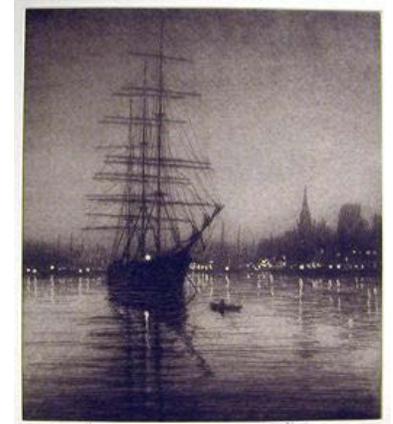
**Harbor Lights**, 1930

Etching; black ink on eggshell colored paper

The College of Wooster Art Museum 1968.4282

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Kerr Eby's handling of line in this piece is instrumental in creating the mood. Initially appearing dark and mysterious, there is a sense of ominous tension within the scene. This tension is created by Eby's use of shadows in a blurred, hazy atmosphere, which gives a feeling of ambiguity. The elements of the harbor scene featured are dark and with very few defined lines; there is no certainty, within the looming haze, of where one thing ends and another begins. The objects are defined only enough so that the viewer can realize their identity. This effect is achieved through a defined linear direction for different areas of the space, depending on distance. The background has a subtle gradation without etched markings; the vertical lines of the skyline define the mid-ground, while the foreground is mostly horizontal lines.

Eby juxtaposes this tonal uncertainty with the confident quality of his lines. His fluid mark-making reflects a playful quality—particularly in the water—and signals to the viewer a sense of freedom from tension. Moving with the swift gestures, the viewer's eye is pulled to the lights, which appear to almost dance on the water in their reflections. A sense of contentment and calm replaces uncertainty, and the viewer can begin to feel the gentle rocking of the ship as one looks at the thin, diagonal lines draping from the masts to the rolled sails.

**Katherine Stephens '16**

Studio Art Major

## *Etching*

Gerald Kenneth Geerlings (American, 1897–1998)

### **Electrical Building at Night, 1933**

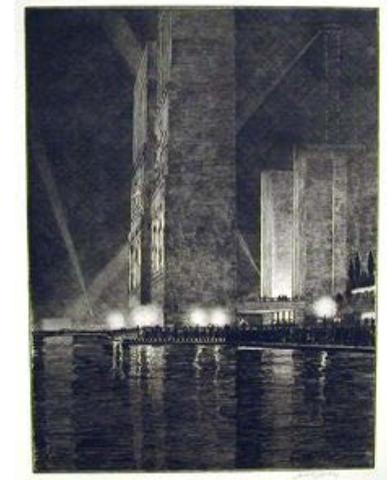
Etching; black ink on eggshell colored paper

The College of Wooster Art Museum 1968.2599

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Geerlings' works are highly influenced by his early life as an architectural draftsman; they are marked by a meticulous attention to detail, a full range of tonal variation and surface textures, and an expressive use of light and space to balance the compositions. This was one of the last prints Geerlings produced before an extended hiatus in his career that lasted from the beginning of the Great Depression until 1975, when he reentered the art world.



**Katherine Stephens '16**

Studio Art Major

## *Etching*

Félix Bracquemond (French, 1833–1914)

**Portrait d'Edmond de Goncourt, 1882**

Etchings; ink on paper

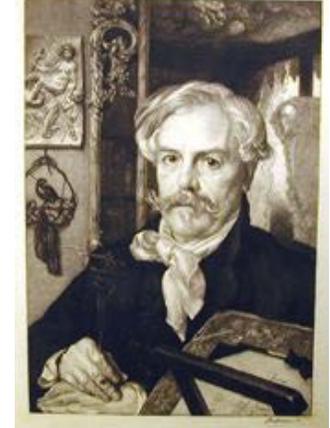
*Top to bottom:* First, Second, and Seventh States

The College of Wooster Art Museum

1968.4646, 1968.4645, 1968.4644

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Félix Bracquemond's portrait of Edmond de Goncourt appears to come alive on the paper. Here, the sitter is ready to converse with the viewer in the relaxed space of his study. The three states to the left demonstrate not just the personality of the sitter, a prolific writer and father of the modern French novel, but also the effective manipulation of engraving by the artist. Bracquemond was a French lithographer, etcher, and painter, and his training and technique is demonstrated through these various pictorial strategies.

In the first state, the image is not fully realized, and the initial process is evident through the outlining of general shapes, rough cross-hatching, and the harsh lines of the cigarette smoke and wrinkles of the face. The second state highlights the development of the composition. The missing spaces are filled in to provide detail and dimension to the portrait. It is apparent that Bracquemond is refining the areas originally demarcated by lines. In the seventh state on the right, the print appears complete. There is a greater softness in the overall composition, which is pronounced in the figure of Edmond de Goncourt. Here, Bracquemond's technique produces contrast between the white neck cloth and jacket, but the harsh lines found in previous stages have disappeared. There is also a sense of movement in the print that brings the scene to life. The smoke of the cigarette is wafting and dissipating into the air, and the position of de Goncourt's body allows the artist to imply that the sitter is engaging the viewer in conversation.

**Margaret Frick '14**

Art History & History

Double Major

## *Etching*

John Marin (American, 1870–1953)

**The Lobster Fisherman, 1948**

Etching; ink on paper

The College of Wooster Art Museum 1968.84

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

John Marin was an early Modernist who influenced Abstract Expressionism in America. The characteristics that reinforce this claim can easily be seen in this etching. For instance, the linear composition is informed by long, free flowing lines, which vaguely give form to an immensely abstracted scene of the ocean. Not only was his technique influential, but so too is the setting, which creates an image of the working class fishing the seas of the American East Coast, possibly making this print an homage to the provision of a national delicacy—the lobster—by the working man.



**Anthony Black '15**

Art History Major

## *Etching*

Francisco José de Goya y Lucientes

(Spanish, 1746–1828)

***Esto si que es leer* (This is certainly reading)**

from ***Los Caprichos***, 1799

Etching and aquatint; ink on paper

The College of Wooster Art Museum 1968.880

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

*This is certainly reading* is plate 29 from Goya's *Los Caprichos* series. In this print, aquatint's characteristic tonal contrast highlights a seated, fashionably dressed man. Although pretending to read, the man actually sleeps amidst a flurry of attention from younger figures, who are confined to the coarse-grain aquatint shadows behind. All while allegedly "reading," the sleeping man has his hair combed and shoes shined. A comment on the complacent idleness bred by strict adherence to reason, Goya sarcastically concludes: "No one shall say that he is not making the most of his time."



**Robin Klaus '16**

Art History & Political Science

Double Major

## Etching

Francisco José de Goya y Lucientes  
(Spanish, 1746–1828)

***Ya tienen asiento (They already have a seat)***  
from *Los Caprichos*, 1799

Etching and aquatint; ink on paper  
The College of Wooster Art Museum 1968.881  
John Taylor Arms Print Collection  
Gift of Ward M. and Mariam C. Canaday



Although aquatint had already been extensively employed by English artists, the medium acquired new mastery in the print series *Los Caprichos* by the Spanish artist Francisco José de Goya y Lucientes. An eighty plate series, *Los Caprichos* uses cynical satire and fantastical imagery to depict the follies of late eighteenth-century Spanish society. As such, the series communicates Goya's criticism and condemnation for the society in which he lived.

The aquatint technique used in *Los Caprichos'* plates is recognized by its regions of tonal variation. These areas of brightness and deep shadow are created by varied lengths of acid exposure. This shadowy effect—specific to the aquatint technique—produces an air of dark mystery and drama that is fitting for the series' subjects and purpose.

*They already have a seat* is plate 26 in *Los Caprichos*. The bright tones of the aquatint spotlight two women who stand with chairs on their heads and petticoats immodestly around their shoulders—much to the amusement of shadowed onlookers. Goya explains, “if conceited girls want to show they have a seat [i.e. bottom], there is nothing better than to put it on their head.” As such, Goya combines a visual trope where normal relations are inverted—chair on girl, rather than girl on chair—with wordplay for this etching and aquatint social critique.

**Robin Klaus '16**

Art History & Political Science

Double Major

*Woodcut*

## Woodcut

Helen West Heller (American, 1885–1955)

**Protective**, 1951

Woodcut; ink on paper

*Top to bottom:*

Preliminary proof, Second State, and Fourth State

Collection of The College of Wooster Art Museum

1968.2605, 1968.2606, 1968.404

John Taylor Arms Print Collection

Gifts of Ward M. and Mariam C. Canaday



Helen West Heller is thought to have briefly studied at what is now the Art Department at Washington University in St. Louis. She did not finish her education, but instead began creating a name for herself as an illustrator. Her earliest success came after some of her work was published alongside poems in small literary magazines. Later in life she would illustrate three publications for the P.F. Volland Company, along the way gaining confidence to continue her artistic pursuits.

In regard to these prints, there are five forms present, three of which are linked hand by hand. The heights of these anthropometric forms increase in scale from left to right. The additional two forms are a bird and a canine which confidently linger behind and above their human companions. The work thus shows a harmonious relationship between man and nature, an agrarian ideal influenced by Heller's dealings on a farm. Throughout the three versions of the print displayed here, we can easily observe the slight amendments made to the print through the altering of its woodblock. As further versions of the print are made, the details become slightly blemished, diminishing the grayscale and heightening the stark black-white contrast common to the woodcut.

**Anthony Black '15**

Art History Major

## Woodcut

Okazaki Shintaro (Japanese, 1886–1957)

**Moonlight on Seto Island Sea, 1954**

Woodcut; ink on paper

The College of Wooster Art Museum 1959.64

Gift of Dr. Asa Matsuoka



Okazaki's *Moonlight on Seto Island Sea* was made with the Japanese color woodcut process that uses multiple blocks to apply different colors. The artist utilizes different blocks to create gradation of shadow and light. Using this process, the image is created with color rather than through definitive lines.

The method of coloration used by the artist gives the scene a dreamlike quality due to the impossibility of the scene to ever occur in nature. On the shadowed portions of the mast, there are darker shades of blue contrasting with lighter shades of blue and white. While these colors are not blended, they still convey shadow and reflections to create a believable three-dimensional scene. Okazaki uses this representation of schematic color only for the main focus of the piece, signaling its importance to the viewer.

This selective use of abstraction carries on the dreamlike mood or tone of the print by conveying the lack of consistent clarity or vibrancy that one experiences while dreaming. The focus of this piece, and of dreams, is often the most vibrant and memorable aspect: the sea, moonlight, and sail leave lasting impressions while the rest is forgotten in the effervescent beauty that surrounds it.

**Jenn Caventer '15**

Art History & Anthropology

Double Major

## Woodcut

Takashi Ito (Japanese, 1894–1982)

**View of Outskirt of Mt. Fuji, 1952**

Woodcut; ink on paper

The College of Wooster Art Museum 1959.72

Gift of Dr. Asa Matsuoka



Takashi Ito's *View of Outskirt of Mt. Fuji* depicts the natural Japanese landscape. The artist harmonizes and complements the main objects within the print by observing the natural depth and space between the mountain and the houses. Prominently in the background, Mt. Fuji stands in a hazy blue and soft pink wash of sunset or sunrise light while the foreground displays a woody area of barren Japanese cherry blossom trees and conifers. The inclusion of signs of human interaction are revealed with traditional Japanese homes illuminated from within. Takashi represents this setting with a simplicity of forms and peaceful colors.

The general tone of the print is very meditative and serene due to the soft hues of blue that give the scene a washed effect. Takashi achieves this aura by using the chiaroscuro technique of applying tonal layers of color with separate woodblocks. Lines of the trees and shrubbery in the foreground are also built up with gradations of blue to produce more dimension and definition. This use of color adds to the compositional juxtaposition of the home and Mt. Fuji. However, Takashi's representation of the mountain and the houses do not compete with each other, as they are harmonized by his use of color technique and reflective perspective that transfers onto the mood of the print itself.

**Joyce Lee '16**

Studio Art Major

## Woodcut

Kawase Hasui (Japanese, 1883-1957)

**The Waterfall of Fukoroda (*Ibaragi*), 1954**

Woodcut; ink on paper

The College of Wooster Art Museum 1959.30

Gift of Dr. Asa Matsuoka

Kawase Hasui belonged to the “New Prints” movement, a style of Japanese printmaking. This movement continued the tradition of the division of labor in printmaking with a designer, a cutter, and a printer. These prints are often focused on landscapes. In this particular print, the artist depicts a wooden structure overlooking a waterfall and trees that indicate the autumn season. The emphasis on the environment is seen in the detail paid to the qualities of nature, with only small figures to accentuate its majesty.



**Jenn Caventer '15**

Art History & Anthropology

Double Major

## Woodcut

Takeji Asano (Japanese, 1900–1999)

**Snow Scene of Kamikamo Shrine in Kyoto, 1953**

Woodcut; ink on paper

The College of Wooster Art Museum 1959.62

Gift of Dr. Asa Matsuoka

The *Snow Scene of Kamikamo Shrine in Kyoto* by Takeji Asano showcases the intricate architecture of the Kamikamo Shrine of Kyoto, Japan, in the middle of a snowy winter.

The vivid primary colors create a striking contrast against the snowy scenery. Although very similar in color to the actual building, bold outlines are used to emphasize the geometric shapes and bright colors.

Layers of color are used to create shading and depth in order to highlight the perspective of the viewer in relationship to the scale of the shrine.



**Joyce Lee '16**

Studio Art Major

*Drypoint*

## *Drypoint*

Sir Francis Seymour Haden (British, 1818–1910)

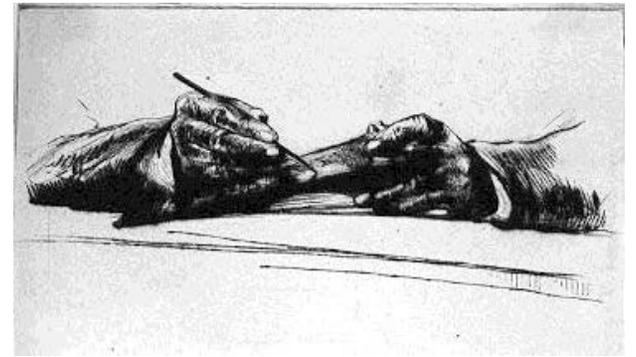
**Hands Drypointing, 1877**

Drypoint; ink on paper

The College of Wooster Art Museum 1968.2086

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



This piece offers a glimpse of process as well as product. Sir Francis Seymour Haden viewed drypointing as the superior form of printmaking because it allowed the artist to create spontaneously in accordance with the whims of the mind. The lightness of line is evident in the cuffs of the artist's sleeves, as well as in the movement of the line that indicates the surface on which the hands rest. This print demonstrates the marriage between free thought and physical process in Haden's work.

**Mattie Cannon '14**

Studio Art Major

## *Drypoint*

Sir Francis Seymour Haden (British, 1818–1910)

**A Sunset in Ireland, 1863**

Drypoint; ink on paper

The College of Wooster Art Museum 1968.2086

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Drypointing allows the artist to scratch freely into a printing plate with relative ease. The lines in drypoints often have a soft quality and the effect is more similar to that of a sketch than other printing methods.

Sir Francis Seymour Haden valued depicting form over rendering detail and aimed to portray subjects with as few lines as possible. This sunset scene from Tipperary, Ireland exemplifies Haden's goals. The glassy surface of the creek that winds through the image is largely line-free. The gradation in the sky also demonstrates Haden's value of form. The feel of the sunset and expansive sky is expressed with very few needle markings, and he leaves the space clear so that the paper becomes the sky rather than any lines etched into the plate.

The atmosphere of the scene is captured through contrast in shading and looseness of line. The darkest, most thickly crosshatched areas are along the tree line, cast into shadows because the sun is setting behind them. The upper tendrils of the branches reach up starkly against the lighter sky in the background. The lines conveying the wild grasses in the foreground are fluid, as though experiencing a breeze. The portrayal of this scene illustrates Haden's concern with expressing form and atmosphere through the use of limited yet fluid line.

**Mattie Cannon '14**

Studio Art Major

## *Drypoint*

Richard E. Bishop (American, 1897–1975)

**Fall Ducks, 1938**

Drypoint; ink on paper

Edition of 206

Published by the Printmakers Society of California

The College of Wooster Art Museum 1968.805

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



In *Fall Ducks*, American artist Richard Bishop depicts a group of ducks gently cascading onto a pond. Surrounding the pond is a group of cattails and reeds, revealing an open sky above. This print is done in drypoint, a style of intaglio in which the artist carves an image with a needle into a copper plate. Because of his use of drypoint, Bishop creates a fuzzy line, which is characteristic of this technique. With this drypoint line, Bishop can produce an illusion of softness within the feathers of the ducks' outstretched wings, as well as the heads of the cattails in the surrounding pond.

Bishop came to printmaking later in his life, and specialized in wildlife and waterfowl prints such as this one. Instead of sketching in the field, as other wildlife artists did, Bishop used slow motion cameras to capture the movement of the birds and then later engraved their image into the plate for printing. *Fall Ducks* presents an ideal example of "Bird Art," a type of "popular art" that features depictions of birds, often ducks or other waterfowl. Bird Art places great emphasis on a naturalistic rendering of the bird in an appropriate environment as well as an implication of the time of year. With his naturalistic portrayal of both bird and habitat, and a suggestion of the season (as seen in the title of the piece—*Fall Ducks*), Bishop's print makes for a prime example of this genre.

**Elora Agsten '15**

Art History & Classics

Double Major

## *Drypoint*

Frank Weston Benson (American, 1862–1951)

**Woodcock**, 1930

Drypoint; ink on paper

Edition of 150

The College of Wooster Art Museum 1968.2033

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



Made by American artist Frank W. Benson, this drypoint print depicts an American Woodcock, a bird native to the Eastern United States. As a child, Benson was inspired to become an ornithological illustrator in the tradition of John James Audubon, though his career ultimately went in a different direction. Instead, Benson is primarily known for his Impressionist paintings, but he also dabbled in bird and sporting art.

This particular print of an American Woodcock is from 1930, near the end of Benson's career. Because the print is not done in color, Benson uses various techniques in order to create the illusion of the bird's feathers and coloring. For instance, thicker lines are used to suggest striations around the bird's neck; subtle hatching creates the look of multiple feathers on the wings. However, Benson is less precise with his rendering of the foliage surrounding the bird, only using thick lines and hatching to suggest the scenery. While this method conveys the idea of foliage, it does not suggest a season or any particular place that the Woodcock would inhabit. Rather, it simply suggests the forest edge or some sort of dense foliage, while the bird itself receives the majority of the detail.

**Elora Agsten '15**

Art History and Classics

Double Major

*Lithography*

## Lithography

George Grosz (German, 1893–1959)

**Storm Clouds, Cape Cod, 1949**

Lithograph; ink on paper

The College of Wooster Art Museum 1968.4334

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday



George Grosz visited Cape Cod for the first time in 1938, and from that point onward he spent several summers there. He was drawn to the dangers, delight, and drama of the landscape, with its thunderclouds, breaking waves, and rolling dunes. Yet, in a way, Grosz's depiction of Cape Cod has perhaps more power than the original setting itself. The image is an interpretation, a material impression of the actual location, rather than an exact representation of what would be seen with the naked eye. In this manner, Grosz has taken the framework of his observations and expanded upon the power of the setting.

Lithography is a medium in which the design is drawn directly on the stone, which allowed artists like Grosz—whose primary medium was drawing—to treat the stone in much the same way as he would paper. Therefore, many forms within this image resemble those of drawings. The drama of the gathering storm unfolds in undulating lines; the various grasses of the dunes are depicted in whorls and spirals reminiscent of coral and the seafloor. The actual dunes of Cape Cod do not possess such loose and rippling lines, but Grosz's addition of these lends movement and character to an otherwise ordinary landscape. Made manifest by Grosz's drawing style, the power present in *Storm Clouds, Cape Cod*, realized in print form, can be distributed far away from the original location.

**Sarah Michels '14**

Studio Art Major

## Lithography

Raphael Soyer (American, b. Russia, 1899–1987)

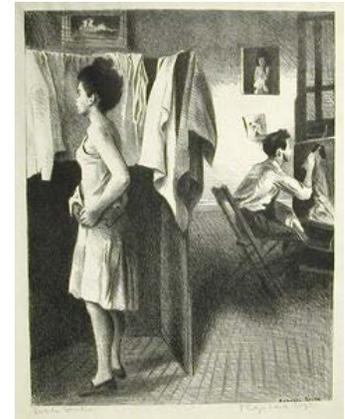
**My Studio**, 1944

Lithograph; black ink on eggshell colored paper

The College of Wooster Art Museum 1968.4330

John Taylor Arms Print Collection

Gift of Ward M. and Miriam C. Canaday



*My Studio* fits with the theme of many prints made by Raphael Soyer, a Jewish-American artist who worked throughout the twentieth century. He focused on depicting the world around him, particularly scenes of his artist friends and female models in his studio. This scene depicts an artist's studio with a model changing behind a screen in the foreground and an artist in the background at his easel. The artist is Soyer himself; self-portraits were one of his favorite subjects and he often inserted himself into the scenes he created. The woman in the front is one of Soyer's models, a dancer, who appears in other prints and paintings of his from the early 1940s. Soyer's female figures are never sexualized, but rather possess an inherent sensuality of their own, although that is not his ultimate goal in portraying the young woman. Rather, Soyer aims to capture the essence of the individual, as well as the world around him. By showing women in states of dressing and undressing, usually near a folding screen, he emphasizes their roles as models in an artist's studio. Additionally, this allows him to show off his ability to depict different fabrics and textures as well as the way they fold and crease, through the graphic nature of lithography. Soyer utilizes the wax crayon to draw and shade within the design, creating the shadows and folds in the model's skirt, Soyer's shirt, and the cloth over the screen, as well as the cross-hatching to shade the floor tiles.

**Rebecca Roper '14**

History Major

## *Lithography*

Thomas Hart Benton (American, 1889–1975)

### **Approaching Storm, 1940**

Lithograph; ink on paper

Thomas Hart Benton (American, 1889–1975)

### **Loading Corn, 1945**

Lithograph; ink on paper

The College of Wooster Art Museum 1968.4342, 1968.4343

John Taylor Arms Print Collection

Gifts of Ward M. and Mariam C. Canaday

Thomas Hart Benton was an American painter and muralist whose works depicted scenes of everyday life. In these two prints by Benton, we can see the way he handles paint reflected in his lithography process. Since the image is drawn directly on the block, there is a fluidity to the lines and a softness for which Benton is known. Also noticeable is the stark contrast between light and dark in Benton's prints, which is another characteristic of his works. In these ways, and through the choice of subject matter, these prints are very similar in appearance to Benton's paintings.



**Melissa Hackett '15**

Studio Art Major

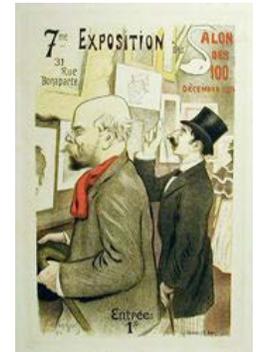
## Lithography

Frédéric-Auguste Cazals (French, 1865–1941)

**7<sup>me</sup> Exposition du Salon des 100**, 1894

Lithograph; ink on paper

The College of Wooster Art Museum 1970.45



*7<sup>me</sup> Exposition du Salon des 100* was created during color lithography's most formative era. Although nineteenth-century Europe and America saw the rise of commercial lithographic technique, *7<sup>me</sup> Exposition* is a product of the “color revolution” specific to 1890s France. As such, it displays the hallmarks and limitations of its technical process.

Compared to other forms of color media, color lithography is characterized by its grainy textures. Although lithographs are printed from the seemingly flat surface of honed limestone, lithographic stones are initially roughened. As a result, the inked areas are noticeably speckled, as seen in the gritty shadows of *7<sup>me</sup> Exposition*'s print board and the interiors of its illustrated prints.

Even with its distinct texture, color lithography possesses inherent limitations. Specifically, only four or five colors can be used without creating a muddy image. Because of this, commercial color lithography cannot portray shapes as fully modeled to the degree possible in a painting with limitless color. *7<sup>me</sup> Exposition* is no exception—its color palette is only black, yellow, and red, and its figures remain flat and conspicuously two-dimensional.

Functionally, *7<sup>me</sup> Exposition* is an advertisement for the “Salon of the 100”—a Parisian art exhibition of the late nineteenth century. Its subjects are Verlaine and Moréas, two popular French poets recognizable to the poster's audience (to this effect, Verlaine is portrayed with hat in hand so his trademark baldness is visible). In featuring recognizable literary icons, *7<sup>me</sup> Exposition* is a nineteenth-century celebrity endorsement that lends credibility and prestige to the Salon des Cents.

**Robin Klaus '16**

Art History & Political Science

Double Major

*Mezzotint*

## *Mezzotint*

Frederick Thomas Reynolds

(American, b. London, England, 1882–1945)

**The Millstream**, 20th Century

Mezzotint; black ink on paper

The College of Wooster Art Museum 1968.172, 1968.173

John Taylor Arms Print Collection

Gifts of Ward M. and Mariam C. Canaday



Frederick Thomas Reynolds was born in England, but immigrated to New York in 1911 to establish himself as an artist in the United States. He was primarily an etcher and a mezzotint engraver, and worked with a variety of subjects, including portraits and rural town landscapes. His mezzotints typically have a hazy, almost dreamy atmosphere, and he skillfully balances these scenes with sharp detailed areas. As a result, some have even dubbed him the “American Master of Mezzotint.”

A unique feature of *The Millstream* is that it was made for both color and black and white versions. In order to make a colored print, the artist needs to have one plate for each color, with only the part of the image with the designated color on each plate. Once the plates have been created and inked, the colors are printed one at a time on the paper. As one might guess, this greatly complicates the process, but can have beautiful results.

**Katherine Stephens '16**

Studio Art Major

## *Mezzotint*

Reynold Henry Weidenaar (American, 1915–1985)

**Cathedral Repairs, Mexico City, 1949**

Mezzotint; black ink on eggshell colored paper

The College of Wooster Art Museum 1968.2360

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

In this scene of a cathedral interior under repair, Weidenaar's use of mezzotint creates an atmospheric sense of light and shadow. The soft tonality of the grayscale is typical of mezzotint prints, and in this example, it creates contrast between light and shade.

By using the burnishing tool to wipe out the burrs, Weidenaar creates areas of lightness, such as the light trickling in through windows or a broken wall, and contrasts the horizontal darker areas in the foreground with the verticality of the columns. Weidenaar could not have achieved this hazy, atmospheric tonality using a line-based intaglio technique.



**Rebecca Roper '14**

History Major

*Silkscreen*

## *Silkscreen*

Andy Warhol (1928–1987)

**Karen Kain, 1980**

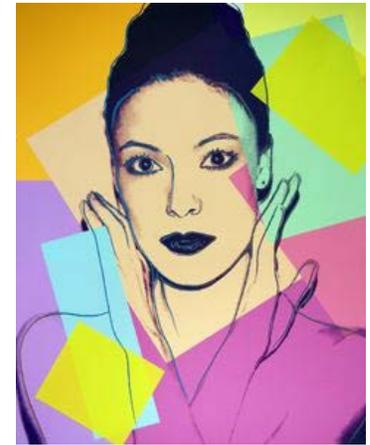
Screenprint and diamond dust on Lenox Museum Board

The College of Wooster Art Museum 2013.75

Gift of The Andy Warhol Foundation for the Visual Arts, New York, NY

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This print was inspired by a Polaroid Andy Warhol took of Karen Kain. The acclaimed ballerina arrived at his studio and was instructed to put on white makeup with dark lipstick. As the cosmetics were applied, Warhol started shooting. The abruptly captured photo serves to flatten and simplify the face. There is a purposely schematic quality to the silkscreen, which only communicates her most essential features.

The way Warhol presents Kain speaks to her identity as a commercial icon. His reductive portrayal of her likeness plays with contemporary ideas about representation. This work embodies dichotomy, as the concept of commissioning an image of oneself to be replicated repeatedly (as Kain did) is a very “postmodern” conception of the aesthetic. Thus, nothing is individual, not even a portrait, a medium intended to communicate one’s unique essence.

A curious synergy exists between the process Warhol chose to render Kain and her identity as a commodity of the ballet. Warhol had a decided preference for machine production, whether it be a print, a Polaroid, or a film. *Karen Kain* is an example of silk-screen printing, a technique that is mechanically straightforward and relatively cheap. The process is similar to a simple stencil, but when used with photography, as Warhol did, greater tonal differences can be achieved.

As a final touch, once the print was otherwise complete, Warhol scattered synthetic, industrial diamond dust on the fluid lines to accentuate Kain’s form. This element illuminates both his and her signature glamorous styles.

**Chloe McFadyen '15**

Art History Major

## *Silkscreen*

Andy Warhol (1928–1987)

**Joseph Beuys, 1980/83**

Screenprint and rayon flock on Lenox Museum Board

The College of Wooster Art Museum 2013.76

Gift of The Andy Warhol Foundation for the Visual Arts, New York, NY

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Andy Warhol modeled this imagery after a photograph he took of Joseph Beuys in 1977. The Polaroid situates the German artist upon a blank background from which he looks forward with an empty emotionless stare. The silk-screening process, upon which Warhol so fervently relied, reduces the variance of shade and level of dimensionality, ultimately objectifying the subject. The photographic origins of the piece also serve to further distance the model in relationship to the work. Such an approach forces the model into a state of surrender and helplessness, causing Beuys to become a shadow to Warhol's perception of him.

The work's initial planning makes it repetitive not just in form but also in concept. In addition to the stacked, grid-like formation of the work and the vast number of prints made within the series, the silkscreen undeniably manifested itself even from the very beginning as a copy. Warhol's philosophy of easily manufactured artwork has only intensified as it transitions into contemporary times. The appearance of his work in the digital age further emphasizes the increasing relevancy of pop-culture icons and the inability to completely control one's own portrayal. Such opinions are voiced in this work, as the highly expressive Beuys becomes a muted two-dimensional image which fails to personally interact with the viewer.

**Anthony Black '15**

Art History Major