

Grace Albee
Steven Barbash
Gerard Brender à Brandis
Marvin Hayes
Jacques Hnizdovsky
Alex Katz
Hugh Kepets
Robert Kipniss
Vaino Kola
Michael Mazur
Tjelda Michas
Barry Moser
Lowell Nesbitt
Arcadia Olenska-Petryshyn
Gabor Peterdi
Elaine Simel
Richard Claude Ziemann



A NORTHEAST FOLIO

A Northeast Folio

John V. Brindle and James J. White



Produced to Accompany
an Exhibition of Works by
Contemporary Botanical Printmakers
at the
Hunt Institute for Botanical Documentation
14 May to 14 September 1979

HUNT INSTITUTE FOR BOTANICAL DOCUMENTATION

Carnegie-Mellon University
Pittsburgh, Pennsylvania

1979



Text set in Bembo Monotype and printed offset by Davis & Warde, Inc.,
Pittsburgh, on Mountie Matte paper.

Color separations and printing by Pittsburgh-Atlas Photoengraving Co.

Design by Rob Roy Kelly, assisted by Frances A. Szurley.

This edition limited to 750 copies
of which this is Number

150

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Introduction

Plants and printmaking—a long and happy marriage, joined in the earliest printed book illustrations and continuing fruitful to the present. Among the first books printed with movable type were herbals, based on treatises from classical antiquity, and decorated with crude woodcut figures. These illustrations were little more than schematic, vaguely generalized visual indicators, useless for identification of the plants whose healing powers were described. The new spirit of the Renaissance demanded a turn to nature, and plants as well as other figures—based on observation and drawn from life—were illustrated with increasing fidelity and refinement by woodcut and a succession of metal plate processes. Thus, printmaking entered a long period of service to medicine and the developing science of botany, registering European flora as well as imported exotics, and permitting the wide dissemination of identical illustrations essential to the growth of any descriptive science.

A new element appeared soon after 1600 in the form of the Florilegium—basically a picture book of engraved or etched plates, with little or no text—devoted to garden favorites to be admired in their own right. During the course of the 17th century also, flower subjects gained recognition as an independent genre, and prints, while serving knowledge, served enjoyment also.

Meanwhile, artists had long since recognized the potential of print processes as independent modes of expression apart from their function of reproduction. Dürer's woodcuts and engravings, and Rembrandt's etchings are merely outstanding examples of a development acknowledged by generations of collectors. The reproductive power of photography has intensified the trend; besides depriving engravers of livelihood, it has stimulated artists to new creativeness through subjective forms of expression. Printmakers have kept pace with all the movements, "isms," and other ramifications of 19th and 20th century art, elaborating processes, mixing media, reviving traditional techniques. A collector of graphics could register the whole panorama and flow, up to and including nearly all the currents of contemporary art, the latest trendy gallery favorites. And, if the collection is truly representative, it will embrace an impressive body of works still stubbornly preoccupied with nature, by artists looking afresh at living organisms including, of course, plants.

In organizing the exhibition on which this portfolio is based, our primary problem has been the difficulty in choosing from an

abundant field of qualified artists working east of the Alleghenies and north of the Mason-Dixon line; the number selected could easily have been doubled. Our intention has been to offer not a comprehensive survey but rather a limited group representing a variety of styles, modes and processes.

Even under its double restrictions—to plant themes and to print media—this selection reflects in some degree the nearly infinite range of means at the disposal of contemporary artists. The printmaker chooses a process; the process imposes limitations; if the printmaker is also an artist he or she makes a virtue of the limitations—an essay in aesthetics that brings to mind Braque's dictum: "Progress in art consists not in widening its boundaries but in recognizing them better." If you set Hnizdovsky's woodcut, "Iris" —the image abstracted to a striking pattern of heavy black outlines—next to Peterdi's etching "Mad Garden," a cursive calligraphy jumping with nervous energy, the demonstration approaches the point of overkill: graphic processes are *not* interchangeable. At the least, "A Northeast Folio" has the virtue of diversity. The onlooker is free to make his own discoveries or play his own game of comparison and contrast.

JOHN V. BRINDLE, *Curator of Art*

Acknowledgements

The prints illustrated here were made available to us by Associated American Artists (New York), Jane Haslem Gallery (Washington), Impressions Gallery (Boston), and by participating artists. Meg Dunwoody, Susan Teller and Robert Koo of Associated American Artists; Jane Haslem and Kip Brady of Jane Haslem Gallery; Susan Wyyette of Impressions Gallery; and Leon Fried, Administrative Assistant to Lowell Nesbitt: all were particularly helpful in arranging loans and furnishing biographical information and portraits. Ann Howard located several printmakers in the New England area and provided useful information. Anne Ophelia Dowden of New York and Bernard Chaet of Yale University gave helpful advice. Dr. Robert W. Kiger, Director of the Hunt Institute, gave sympathetic support and timely advice; Joseph A. Rosen photographed the prints. To all these we express our grateful appreciation.

Grace Albee

Grace Albee, a painter and printmaker, born in Scituate, Rhode Island, in 1890, now lives in East Providence. She has been producing wood engravings of closely observed plant subjects since the 1930s. She studied at the Rhode Island School of Design, and in Paris with Paul Bornet. As a painter and wood engraver, she has exhibited widely throughout the United States and Europe, winning numerous awards, including the Samuel F. B. Morse Medal from the National Academy (of which she is a member), and the Certificate of Merit for achievement in the fine arts from the English Royal Society of Painters and Sculptors. Her long list of affiliations includes: Fellow of the Providence Water Color Club, member of the Springfield Art League, the Metropolitan Opera Guild, the Connecticut Academy, the Philadelphia Water Color Club, Audubon Artists, Boston Printmakers, and the Society of American Graphic Artists.

Prints lent by and reproduction courtesy of Associated American Artists.



FIELD DAISIES 1939, wood engraving, 4-15/16 x 7-1/2



AMARYLLIS 1978, wood engraving, 7-1/16 x 5



AFRICAN VIOLET wood engraving, 4-3/4 x 6-1/16



WILD FLOWERS 1976, wood engraving, 5-1/4 x 4-5/8



CHICORY 1977, wood engraving, 8-3/4 x 5-1/4

Steven Barbash

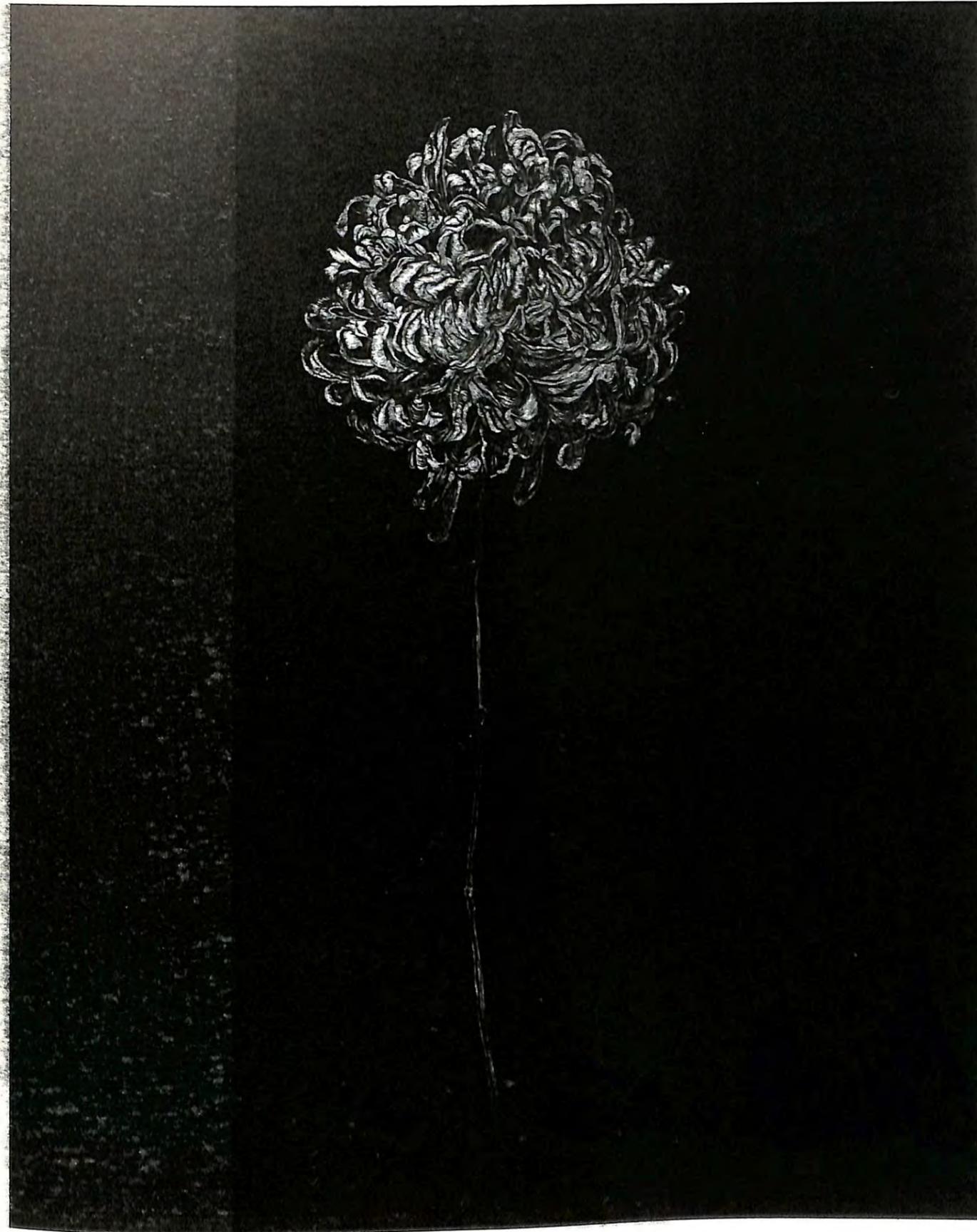
Steven A. Barbash is a painter, draftsman, printmaker and educator. During the 1950s he studied with a succession of distinguished graphic artists, starting with Yasuo Kuniyoshi in a summer session at the Art Students League, and continuing at Bard College (1951-55) with Louis Schanker and Stephan Hirsch. At Yale in 1960, he studied with Joseph Albers, Bernard Chaet, Rico Lebrun and James Brooks, and was Assistant in Graphics to Gabor Peterdi. Through the 1960s he taught at Juniata College in Huntington, Pennsylvania, serving as Director of the Freshman Humanities Program. Since 1970 he has been Professor and Chairman of the Department of Art at State University College, Cortland, New York, and has been active in several academic committees. Mr. Barbash was awarded scholarships at Bard (1951-55) and Yale (1958-60), a Danford Foundation Grant (1961) and SUNY Research Grants (1977, 1979). Since 1961 there have been thirteen one-man shows of his work and nearly every year since 1960 he has had entries in group shows, mostly in the east (and one in Moscow). Plants have been of special interest for Mr. Barbash since the 1960s when he was the owner of a farm at Huntington, Pennsylvania.

Prints lent by and reproduction courtesy of Jane Haslem Gallery.

IRIS #2 1976, etching, PM: 23-3/4 x 17-1/2



CHRYSANTHEMUM III NIGHT FLOWER II 1969, etching, PM: 27-5/8 x 21-3/4



Gerard Brender à Brandis

Gerard Brender à Brandis was born in the Netherlands in 1942 and came to Canada in 1947. He received his schooling in British Columbia, Nova Scotia and Ontario. In 1965, he graduated from McMasters University with a Bachelor of Arts degree in Fine Arts and set up his studio in Carlisle, Ontario.

As founder and proprietor of "Branstead Press" there, Mr. Brender à Brandis publishes books and ephemera, performing many of the operations himself: making much of the paper (from rag or other non-wood fiber), designing and cutting the end-grain wood blocks or linoleum blocks for the illustrations and decorations, printing with a foot-operated Chandler and Price platen press and a hand-operated Albion dated from 1882, and doing most of the bookbinding, including the spinning, dyeing and weaving of flax for some of the covers and block printing the fabrics for others.

Mr. Brender à Brandis is an Associate Member of the Society of Wood Engravers and Relief Printers of London, and a member of the Ontario Crafts Council and the Print and Drawing Council of Canada.

Prints lent by and reproduction courtesy of the artist.



CYCLAMEN 1976, wood engraving, 6-5/8 x 5-3/8



BLOOD ROOT 1972, wood engraving, 4-3/8 x 6-1/4



FREESIA 1974, wood engraving, 2-7/16 diameter



IRISES wood engraving, 5-11/16 x 4-11/16

FINCHES IN SUNFLOWERS wood engraving, 10-15/16 x 7-15/16



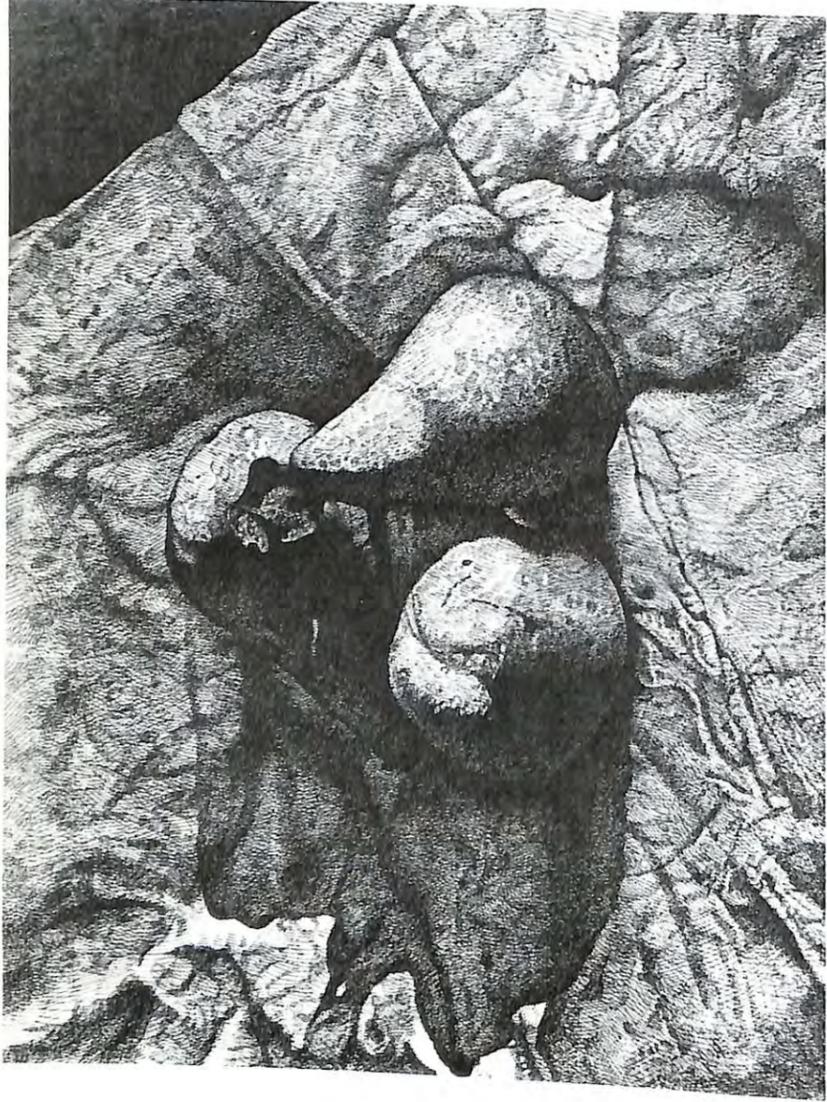


MILKWEEDS 1972, wood engraving, 10-1/4 x 8-1/16

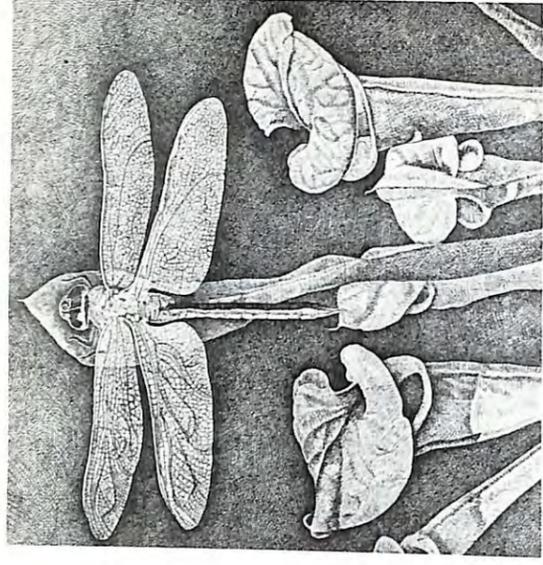
Marvin Hayes

As painter and printmaker, Marvin Hayes has chosen to work with egg tempera and etching—both traditional processes, both demanding technical precision and sound draftsmanship, and both congenial to his own realistic approach in treating subjects he sees about him—people, cats, dogs, birds, trees and flowers. He was born in Canton, Mississippi, and had his schooling in the small town of Hampshire, Texas; he took a bachelor's degree in fine arts at Lamar University, Beaumont, and came to New York, studying at the Art Students League before earning a Master of Fine Arts degree at Columbia University in 1966. After several years as a successful commercial artist doing illustrations for numerous books and popular magazines, he has settled in Wilton, Connecticut as a free-lance artist. Though he is probably best known for his mastery in the painstaking medium of egg tempera, he has recently attracted widespread attention for a remarkable suite of etchings of Biblical figures for God's Images by the southern author James Dickey. Mr. Hayes frequently turns to plants as subjects for both his paintings and prints.

Prints from Hunt Institute Collection, gift of the artist.

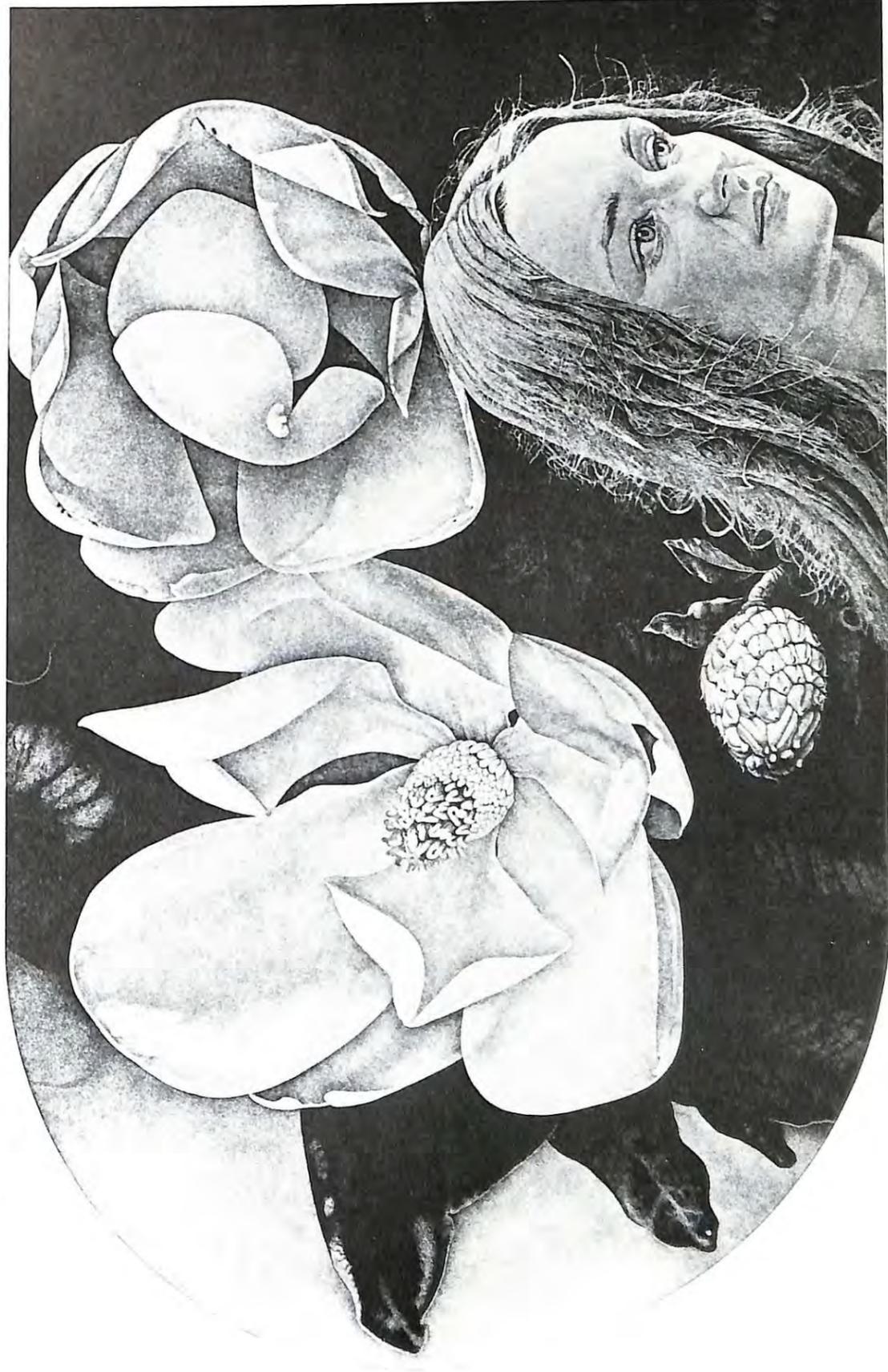


PEARS etching, PM: 12-7/16 x 15-13/16



GOLDEN TRUMPET PLANT etching, PM: 8-5/16 x 8-3/16

SOUTHERN GOTHIC etching, PM: 14-1/2 x 22-1/8

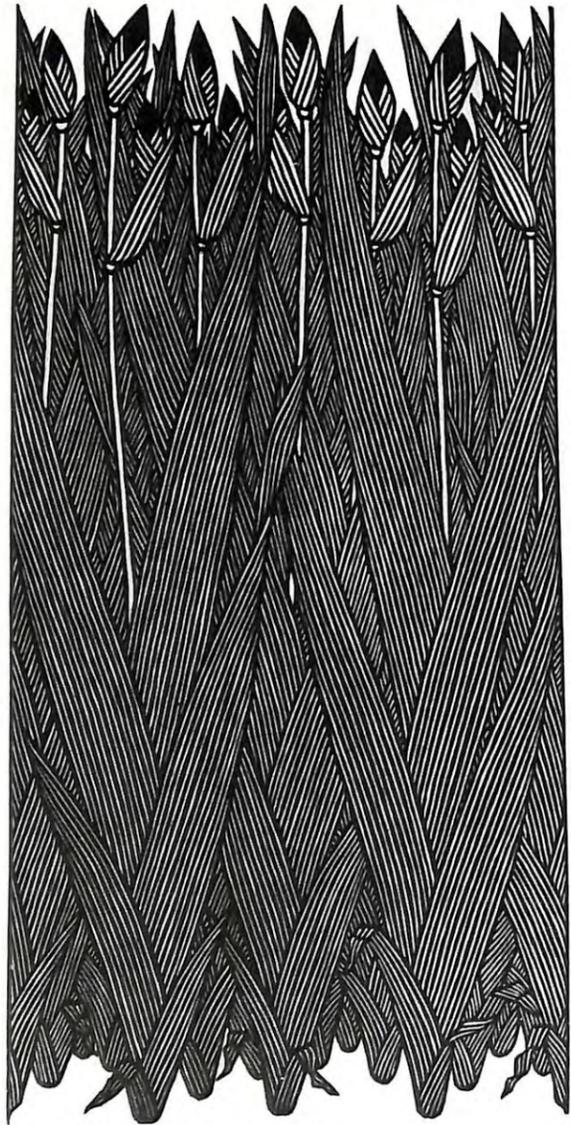


Jacques Hnizdovsky

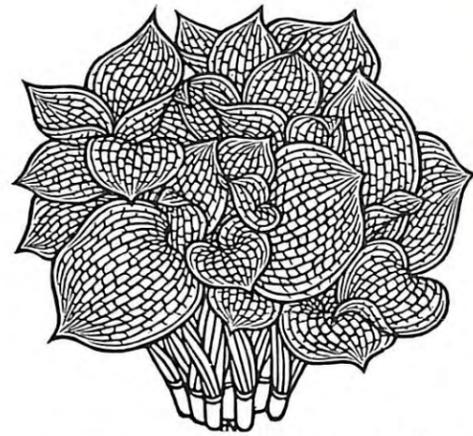
Woodcut, the most ancient of printing processes, in Asia as well as the west, displays still youthful vigor in the work of Jacques Hnizdovsky, whose strongly patterned images recall the bold decorative quality and cryptic flavor of early printed book illustrations. His personal way of seeing makes for fresh images of all sorts of things—animals, birds, buildings, and especially plants.

Born in 1915 in the Ukraine, Mr. Hnizdovsky studied art in Warsaw and Zagreb before coming to the United States in 1949. A 1950 Minneapolis Institute of Art Purchasing Award (by A. Hyatt Mayor of the Metropolitan Museum of Art) was the first of a succession of honors. He has been represented in exhibitions shown abroad: The American Graphics Exhibition in the U.S.S.R., a similar exhibition in Tokyo, and the Triennale Internazionale della Xilografia in Italy. His woodcut illustrations have appeared in several books: The Poems of John Keats, 1964; The Poems of Samuel Taylor Coleridge, 1967; Tree Trails in Central Park, 1971; Flora Exotica, 1972; and The Poems of Thomas Hardy being published this year by the Folio Society in London.

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IRISES 1971, woodcut, 20 x 9-15/16

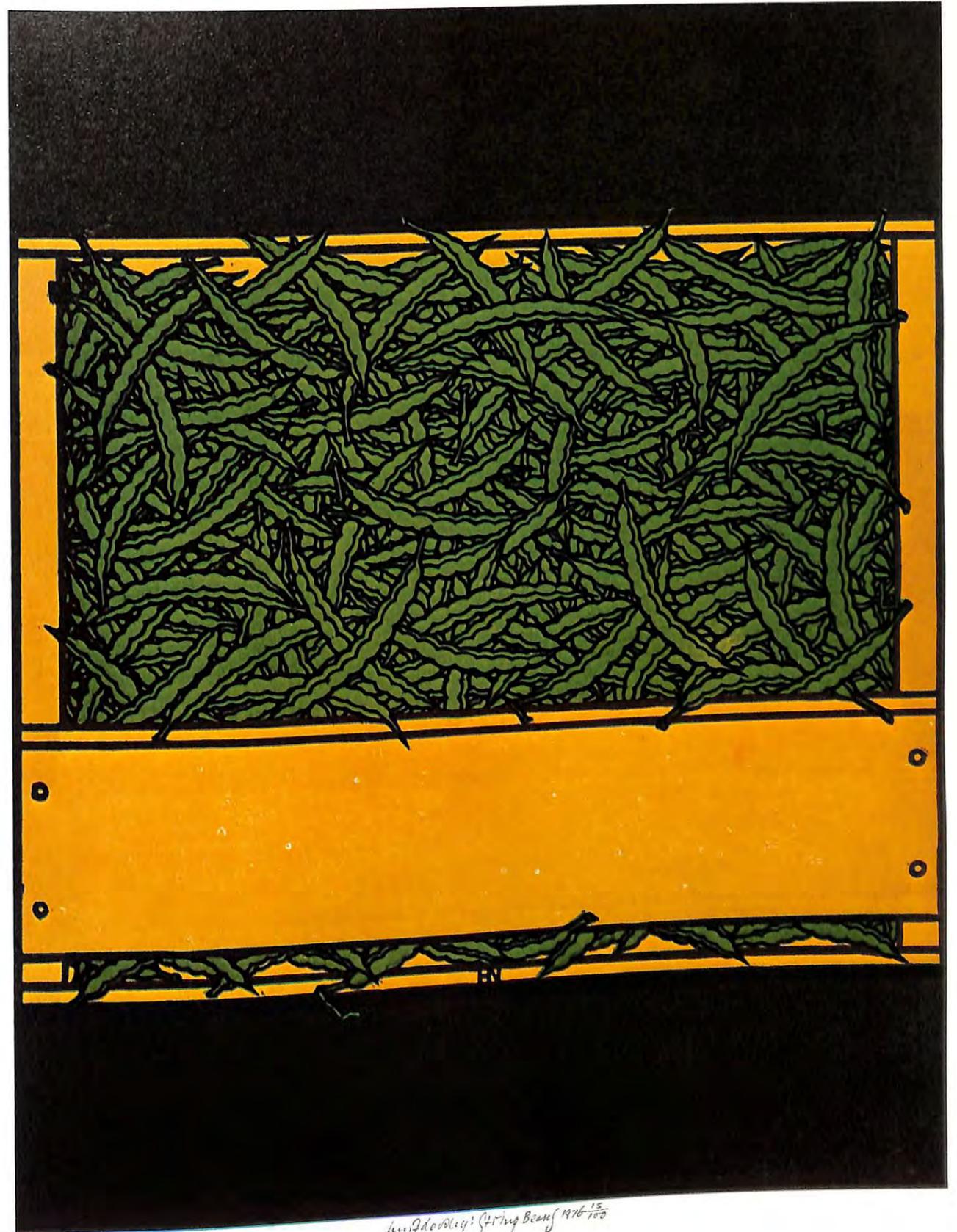


SEERSUCKER 1972, woodcut, 6-5/8 x 7-3/16

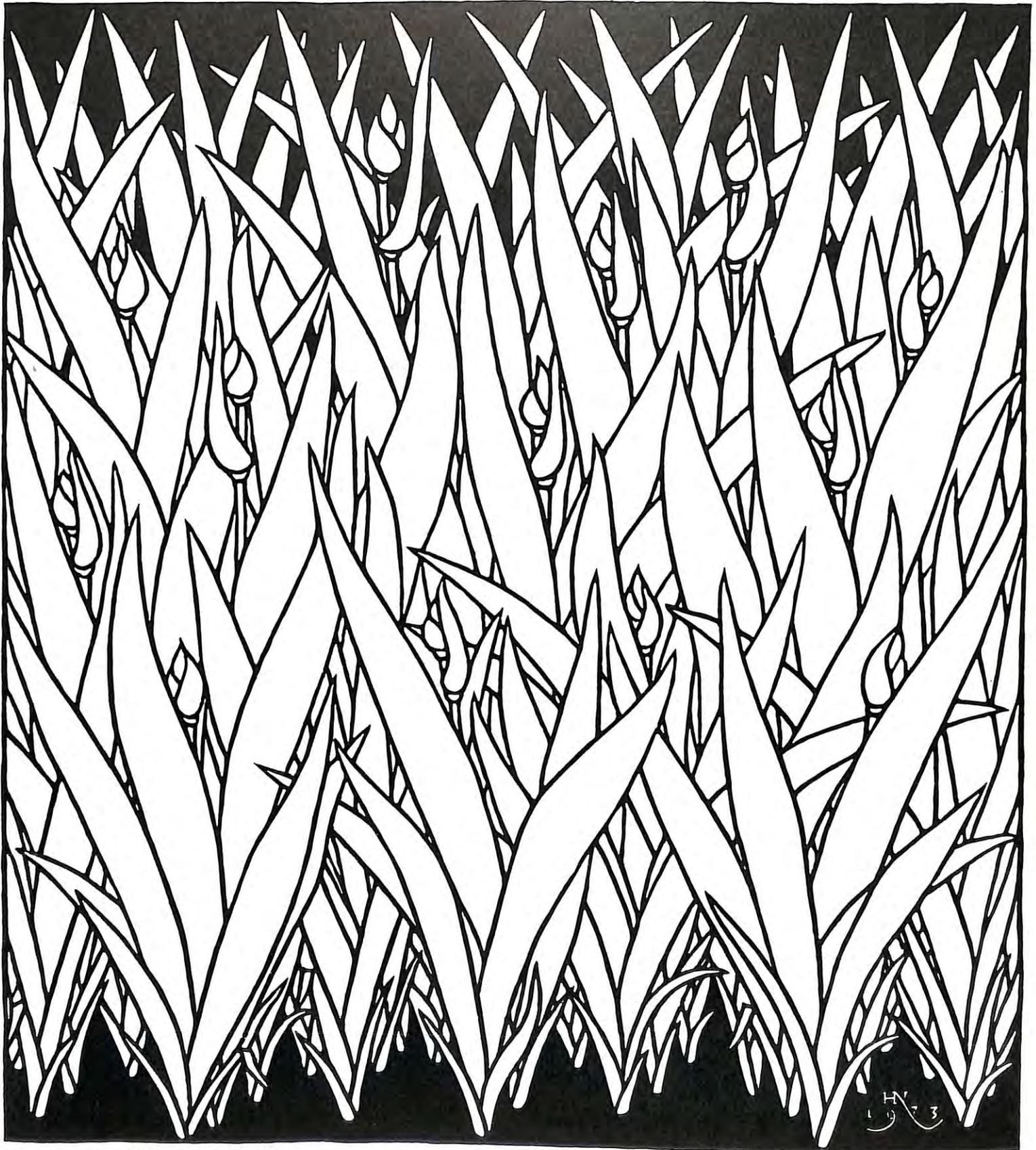


ZEBRINA 1972, woodcut, 6-3/4 x 6-3/4

STRING BEANS 1976, color woodcut, 20 x 16



unfadedly: String Beans 1976 15



IRISES ON BLACK 1973, woodcut, 18 x 16

Alex Katz

As a painter, Alex Katz has developed a highly personal idiom in which subjects—figures, landscapes, interiors and flowers—are presented as simple generalized images reduced to the minimal recognizable state. Extraneous elements are omitted in a straightforward presentation of broad, nearly flat areas of color and tone. He has turned to printmaking, often transcribing his own painting compositions as variations on a theme and increasingly refining and intensifying his highly personal style.

Born in New York City in 1927, Mr. Katz studied at Cooper Union (1946-49) and the Skowhegan School of Painting and Sculpture in Skowhegan, Maine (1949-50). He has done numerous lecture tours and has taught at Skowhegan, Yale, Pratt Institute, and the University of Pennsylvania. His one-man shows have been mounted in his home city nearly every year since 1954, and throughout the United States and Europe. He received a Guggenheim Fellowship in 1972 and was selected by the State Department to visit Russia in 1978.

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SUPERB LILIES lithograph, 19 x 20

DAY LILY color lithograph, 20-3/4 x 27-15/16

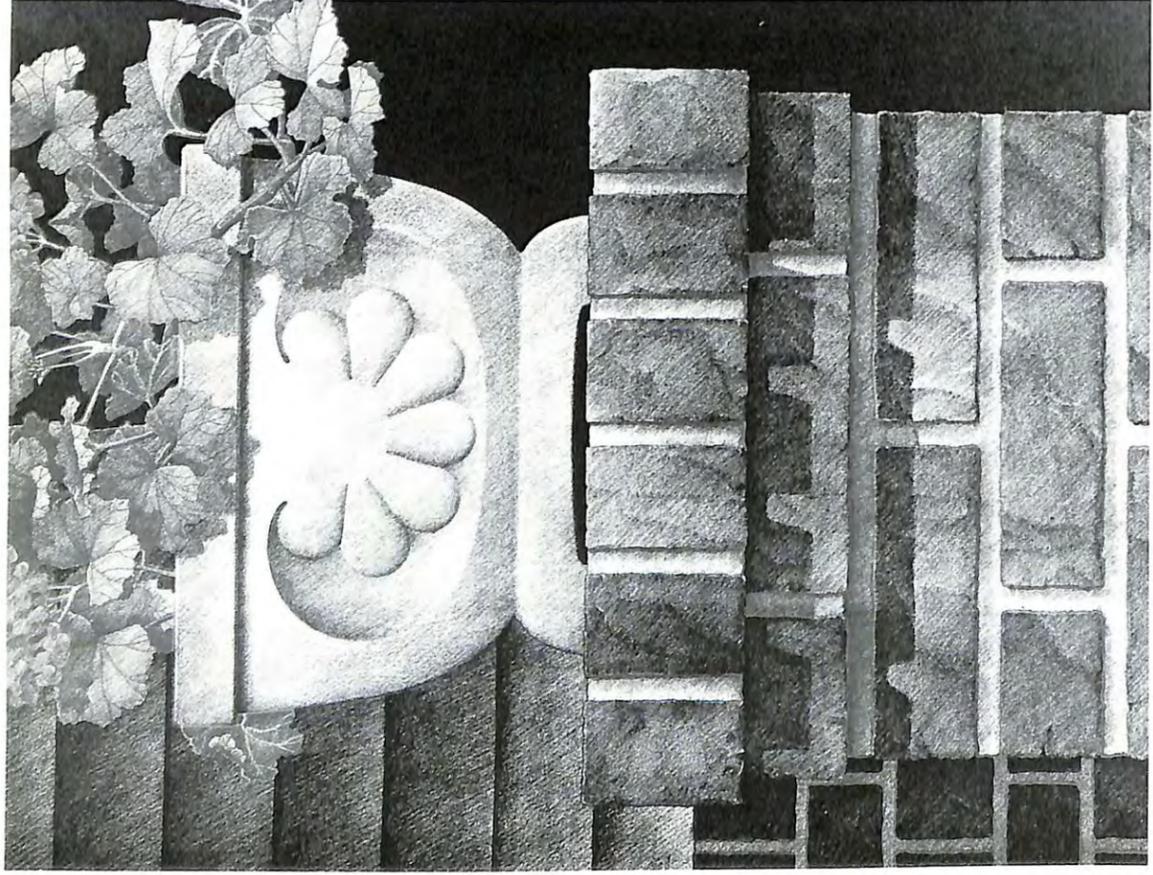


Hugh Kepets

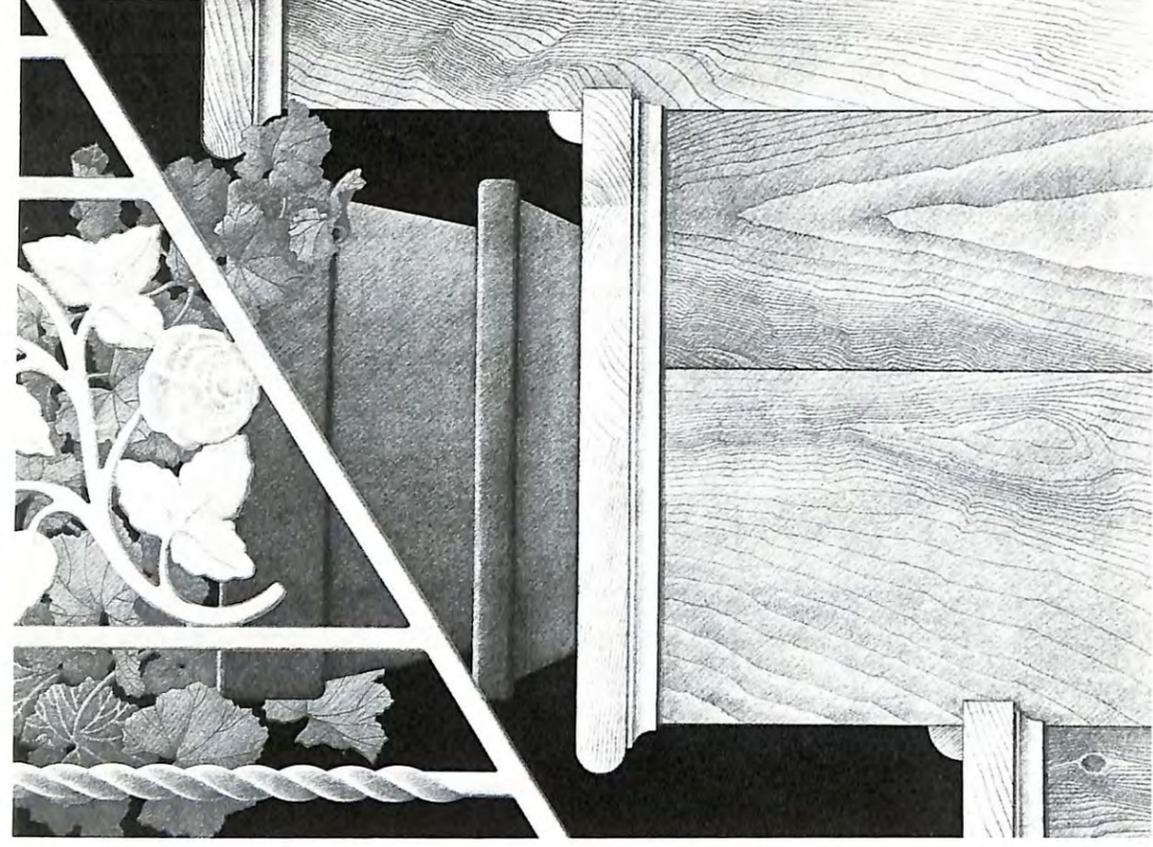
An artist whose large-scale paintings of isolated architectural details seen close-up recall the American Precisionist tradition of the 1920s, Hugh Kepets is also a dedicated printmaker who involves himself in all aspects of producing lithographs, etchings and screen prints. He enlivens many of his man-made architectural or industrial subjects with plants. His prints here are hand-drawn lithographs printed in black-and-white with colors screenprinted over.

Born in Cleveland in 1946, Mr. Kepets took his Bachelor of Fine Arts degree at Carnegie-Mellon University in 1968 and then worked two years as a commercial artist in California before taking a Master of Fine Arts degree at Ohio University in 1972. Now living in New York, he has had one-man shows throughout the East. He received a National Endowment for the Arts grant in 1976 and has won several important awards in recent years.

Prints lent by and reproduction courtesy of the artist.



BEVERLEY ROAD 1974, lithograph, screen-colored, 23-7/8 x 17-13/16



CORTELYOU ROAD 1974, lithograph, screen-colored, 23-7/8 x 17-13/16

BROOKLYN BOTANICAL GARDEN I lithograph, screen-colored, 17-15/16 x 24



Brooklyn Botanical Garden I

27/10

19/15 79

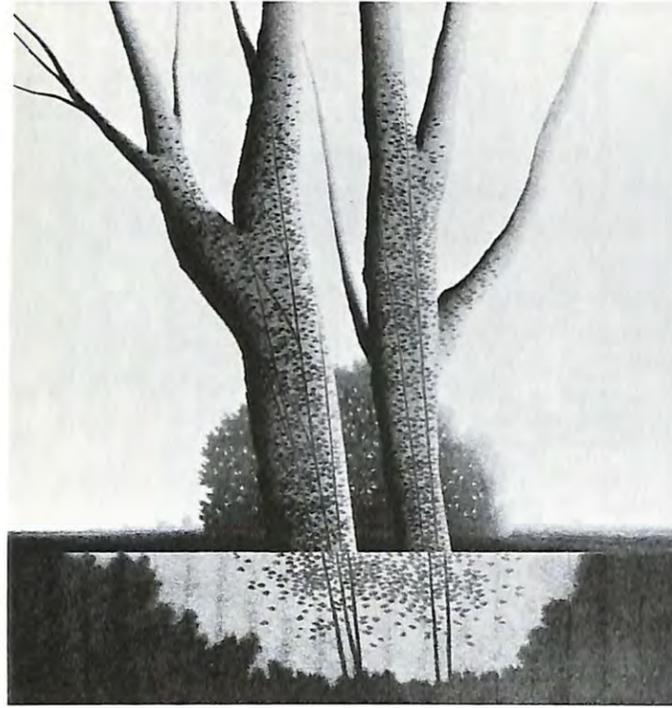
Robert Kipniss

Robert Kipniss, a painter and lithographer, was born in New York City in 1931 and now lives in Tarrytown, New York. He studied at the Art Students League in New York, at Wittenberg College in Springfield, Ohio, and took a Bachelor of Arts in English Literature (1956) and a Master of Fine Arts in Painting and Art History at the University of Iowa (1954). He has had numerous one-man shows throughout the United States and South America, and has done illustrations for Poems of Emily Dickinson (1964) and Collected Poems of Robert Graves (1966).

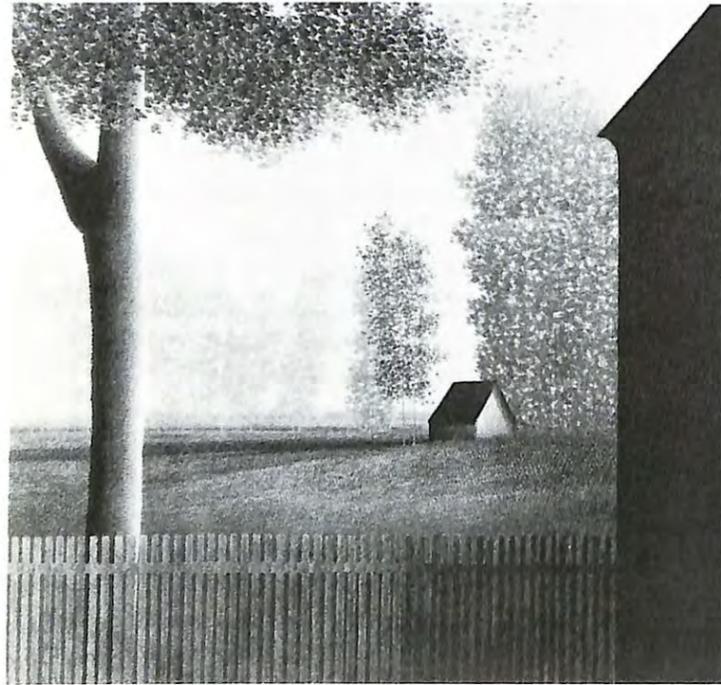
In Mr. Kipniss' lithographs, atmosphere is suggested by subtly modulated tonal patterns of tree trunks and foliage.

Prints lent by and reproduction courtesy of Impressions Gallery.

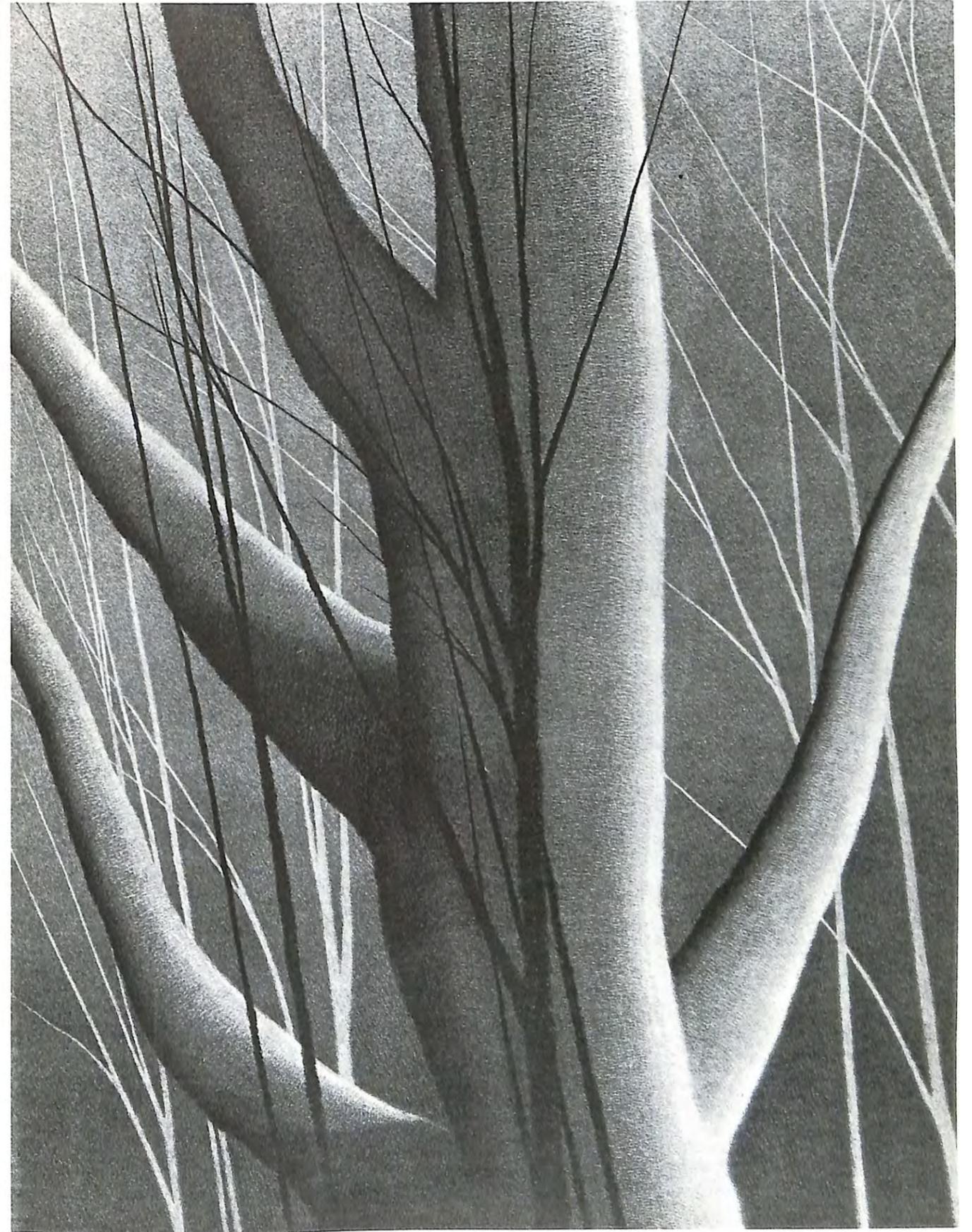
SHADOWS II *color lithograph, 16-11/16 x 15-13/16*



PICKET FENCE III *color lithograph, 16 x 16-13/16*



ESSENCE *lithograph, 20 x 15-3/8*





FIELDS AND TWILIGHT *color lithograph, 18 x 14*

Vaino Kola

Finnish-born Vaino Kola studied at the Massachusetts College of Art (Bachelor of Fine Arts, 1959) and at Yale University (Master of Fine Arts with honor, 1962). He has been teaching since 1960: at Yale University (1960-61), Chatham College in Pittsburgh (1962-65), Lasell Junior College, Newton, Massachusetts (1968-69), Lake Placid Workshop (1971-73), Boston University School of Fine and Applied Arts and, at present, Wheaton College, Norton, Massachusetts. In 1963, he was Co-Director at the Pittsburgh Graphic Workshop. He has had several one-man shows and his work has been displayed in many national print exhibitions. A Ford Foundation Grant was awarded him for experimental work in color intaglio techniques.

The traditional, strongly calligraphic draftsmanship of Kola's etchings is admirably suitable for exploiting the seemingly limitless variation of tree forms seen isolated against a blank sky or merged into a landscape background. These images recall admired details in drawings by European masters from the Renaissance onward.

Prints lent by and reproduction courtesy of Impressions Gallery.

EVERETT'S TREE etching, PM: 16-3/4 x 17-11/16



TWO SPRUCE, EKELY, etching, PM: 15-7/16 x 18-7/8



EKELY, JANUARY 1976 etching, PM: 23-1/4 x 19





TREE, EKELY *etching, PM: 19 x 23-1/4*

Michael Mazur

For a bicentennial exhibition, Michael Mazur was commissioned by the U.S. Department of Interior to document the tropical vegetation of Ossabaw Island off the mainland of Georgia. During this assignment, he reproduced large paintings and pastels of plant life. Inspired by an exhibition of Degas monotypes, Mazur used this technique for the Ossabaw plants and for his subsequent greenhouse series. He finds monotype as responsive a medium as any he knows. "My monotypes are drawings with a brush or roller onto a metal plate and printed on damp paper under nearly the same pressure as an etching," he says in Michael Mazur Vision of a Draughtsman (Brockton Art Center, 1976). Mr. Mazur finds that later impressions, made after reworking the plate, are unique and often more successful. He adds, "My most valued tools are not the ones that make the mark but those that erase or soften it: the scraper, the eraser, and the rag."

Whatever medium he chooses (chalk, pastel, monotype, etching, lithograph, airbrush), his plants are powerfully rendered, often in large scale. The plant theme is only an occasional one, however. His varied subjects also include the inmates of an asylum, female nudes, buildings, tabletops, clouds, and monkeys in a zoo.

Mr. Mazur studied with Leonard Baskin at Amherst and with Gabor Peterdi and Bernard Chaet at Yale. By his early thirties, he had already received a number of important grants and awards. In 1976 he was honored with a twenty-year retrospective exhibit of his works on paper at the Brockton Art Center, Brockton, Massachusetts. He now lives in Cambridge, Massachusetts.

Prints lent by and reproduction courtesy of Jane Haslem Gallery.



PALM LEAVES OSSABAW, 1975, color monotype, PM: 17-7/8 x 25-9/16

GREENHOUSE 1977, lithograph, 26-1/2 x 35-1/4



Elaine Simel

A painter who has turned to color etching, Elaine Simel was born in New York City and now works in East Williston, New York. Her schooling was at the High School of Music and Art, New York, at Blackmountain College, North Carolina, and at Syracuse University. She has studied with Joseph Albers, Robert Motherwell, Harry Sternberg, and at the Ruth Leaf School, Douglaston, New York, in etching techniques. She holds membership in the National Association of Women Artists, the Graphics Society of New York, the Society of American Graphic Artists, and the Graphic Arts Council of New York. Since 1974 she has been Director of the Long Island Graphic Eye Gallery in Port Washington, New York. Her work is represented in Intaglio Printmaking Techniques by Ruth Leaf (Watson-Guptill, 1976). In her etchings, Miss Simel has concentrated on natural forms, as exemplified by the botanical subjects presented here.

Prints lent by and reproduction courtesy of Associated American Artists.



SPRING LILIES *color etching, PM: 26-1/8 x 17-1/2*



CHRYSANTHEMUMS *color etching, PM: 23-11/16 x 14-11/16*



Artist proof

Eyeful of Irises

Elaine Simel

Tjelda Michas

Tjelda Michas was born in New Jersey (1942), but her early education was in Holland. There she spent many hours in the company of her artist uncle Jan Muller, drawing in the fields of tulips and gardens that surround Amsterdam. Later she continued her education in New York at Endicott College and the School of Visual Arts. Ms. Michas eventually became interested in Japanese design and silk screening techniques, for a while studying with Japanese masters at the University of Hawaii. She developed a style of watercolor painting using Japanese dyes on handmade linen paper. She has worked as a graphic designer, while studying with Ira Schwartz.

Ms. Michas' serigraphs display a striking combination of bold design and unusual coloring. Today she lives in Mendham, New Jersey and spends much time drawing and painting in greenhouses and gardens in that area.

*"Day Lily" and "Parrot Tulips with Iris" lent by and reproduction courtesy of the artist;
"Green Orchid" lent by and reproduction courtesy of Associated American Artists.*



DAY LILY serigraph (color), 16-7/16 x 24-1/2

GREEN ORCHID serigraph (color), 17-1/4 x 23-1/4



99/100

Green Orchid

© Tjeckla Michat 1978

Barry Moser

Barry Moser was born in Chattanooga in 1940, studied Industrial Design at Auburn University, and holds a Bachelor of Science degree from the University of Chattanooga (1962); he has also studied with George Cress, Leonard Baskin, Jack Coughlin, and Harold McGrath. At present he lives in East Hampton, Massachusetts, where he teaches graphic art and art history at Williston-Northhampton School. He has been a visiting artist at other schools and institutions and is also a private pressman, operator of the Pennyroyal Press, and president of Hampshire Typothetae. Mr. Moser favors plant subjects in his drawings, etchings and wood engravings, his compositions taking full advantage of flower and leaf forms and of the dramatic interplay of black and white. Plants also figure prominently in his published illustrations; among numerous examples are those in The Flora of Massachusetts (University of Massachusetts Press), and Thistles and Thorns (University of Nebraska, Abattoir Editions).

One-man shows of Mr. Moser's works have been held throughout New England and in the South, and his entries have appeared in group exhibitions throughout the United States as well as in Krakow, Poland. Among his many distinctions, one is rather unusual: he was an elected member of the XIth International Botanical Congress (1969).

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HEMEROCALLIS FLAVA 1978, wood engraving, 7-5/8 x 5-7/8



DEADLY NIGHTSHADE 1976, wood engraving, 7-3/4 x 6

TWELVE THISTLES 1978, wood engraving, 3-7/8 x 9-5/8



Twelve Thistles *artist's print* 1978



LATE ROSE 1976, wood engraving, 4-1/16 x 3-1/16

ARISAEMA TRIPHYLLUM 1978, wood engraving, 7-13/16 x 5-7/8



Lowell Nesbitt

Lowell Nesbitt is a prominent New York artist whose career has been nearly as varied as his graphic output. Born (1933) in Baltimore, he took his Bachelor of Fine Arts degree at Tyler School of Fine Arts, Temple University. He then studied stained glass and etching at the Royal College of Art in London (1955-56). He has designed theater sets, directed closed-circuit television for Walter Reed Army Medical Center, and taught at the Baltimore Museum of Art, Towson State College, and the School of Visual Arts, New York. Mr. Nesbitt has also been an invited observer at two Apollo launches, and did a poster on commission for the National Air and Space Museum, Washington (1975). Numerous individual shows of his works have been staged in museums and galleries throughout the United States and Western Europe since 1958.

An established painter, Mr. Nesbitt has also explored various print-making processes since his student days. Flowers have been and remain favorite subjects. Most familiar are his gigantic images of tulips, lilies, orchids, irises, and roses, depicted realistically or taken as points of departure for excursions in which the flower forms are distorted to powerful semi-abstract designs. Many of these excursions are done as suites of "states" wherein a simple outline drawing in drypoint is progressively elaborated by calligraphic convolutions. The works included here display some of Mr. Nesbitt's great versatility as a printmaker.

Prints lent by and reproduction courtesy of the artist.



POINSETTIA 1978, serigraph (color), 31-7/8 x 31-7/8



ACID ROSE 1974, lithograph, 17-3/8 x 23-7/8



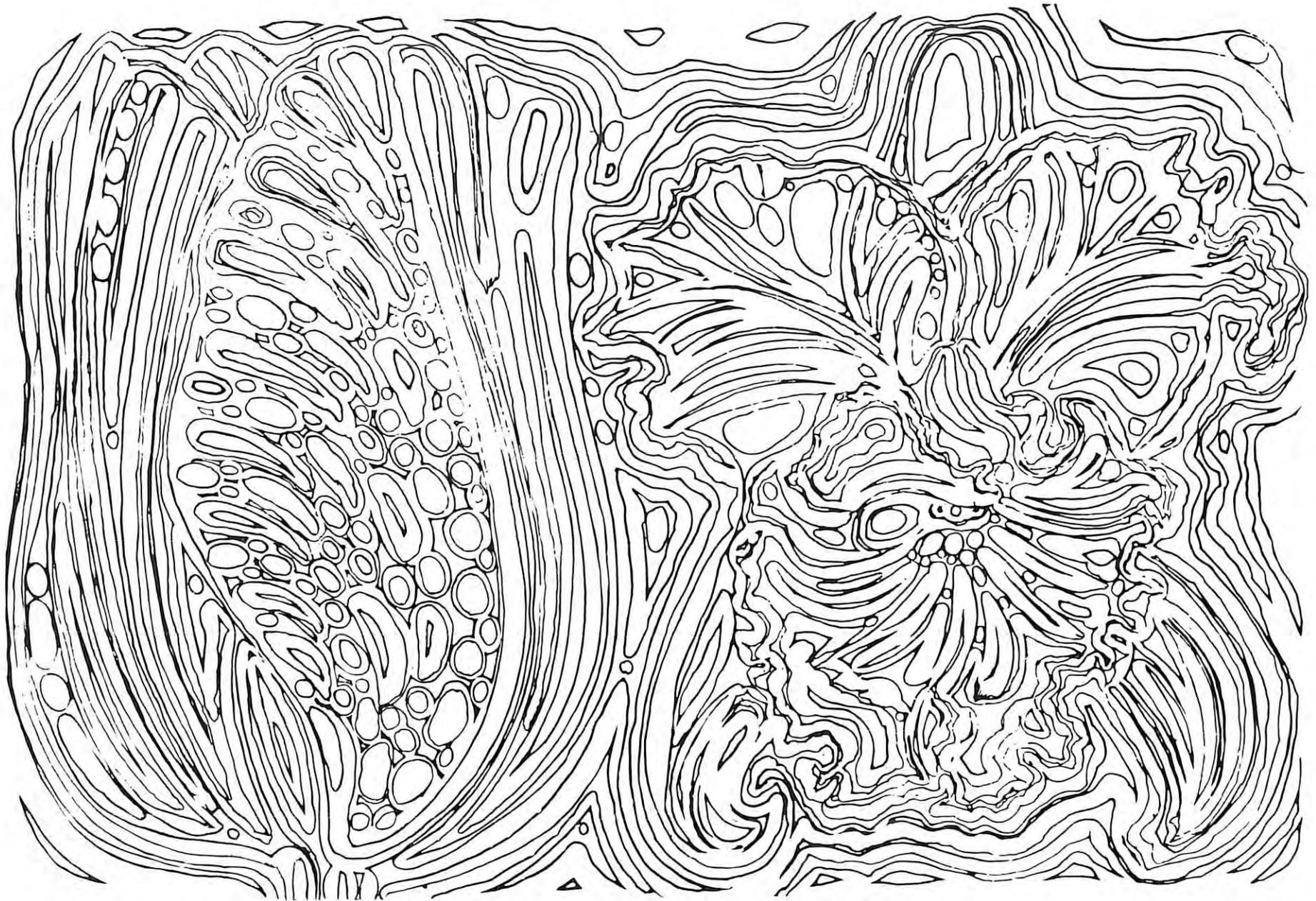
IRIS I, II, III 1978, drypoint, PM: each 8-3/4 x 6-7/8

SPOTTED LILY 1978, serigraph (color), 24 x 26-1/4



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L. Nesbitt 1978



TULIP AND ORCHID 1974, etching, PM: 21-3/4 x 32-1/8

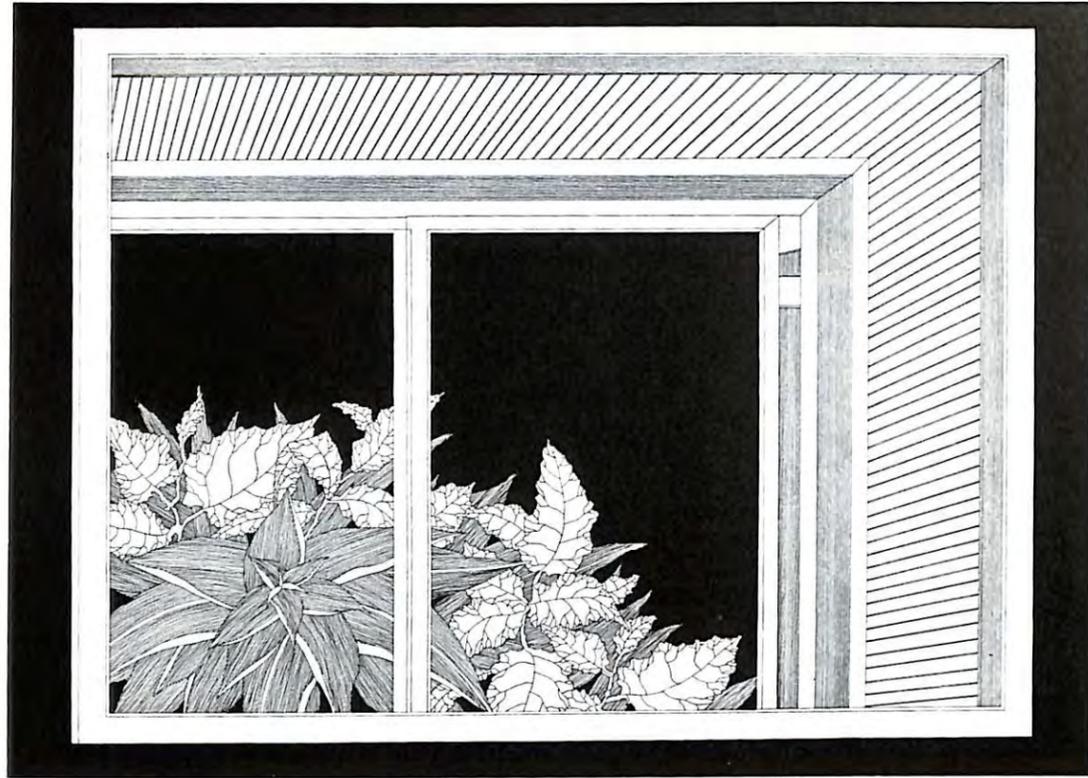
Arcadia Olenska-Petryshyn

Arcadia Olenska-Petryshyn came to New York City in 1949 from her native Ukraine and now lives in North Brunswick, New Jersey. She attended Washington Irving High School, studied at the Arts Students League, and holds a Master of Arts degree (1963) from Hunter College, where she worked with Motherwell and Baziotis; she has also taken graduate courses at the University of Chicago. One-woman exhibitions of Miss Olenska-Petryshyn's work have been held throughout the east and midwest. She has taught at Hunter College and at Douglass College, and since 1970 has been Art Editor of Suchasnist, a monthly magazine of art published in Munich.

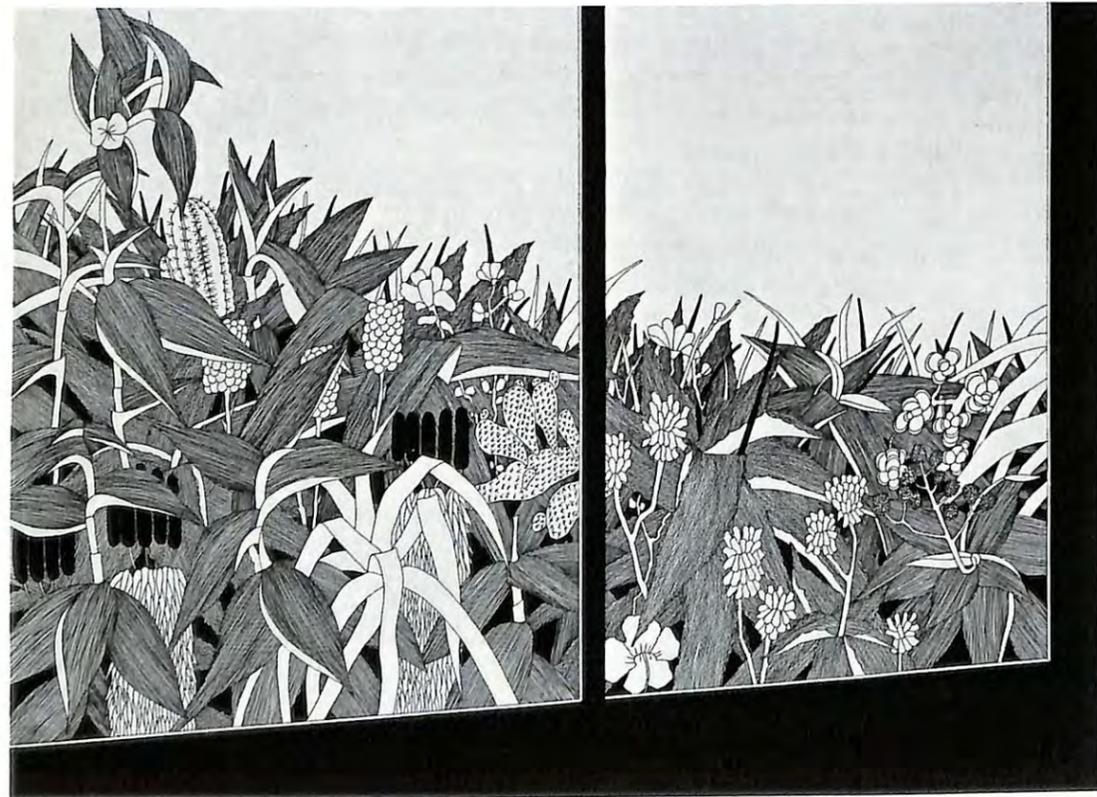
The etchings and serigraphs shown here exemplify Miss Olenska-Petryshyn's exploitation, in pure line and sometimes flat color areas, the design potentials of flowers and foliage in the exuberance of tropical growth.

Prints lent by and reproduction courtesy of Associated American Artists.

NIGHT WINDOW etching, PM: 15-7/16 x 21-1/2



TROPICAL WINDOW etching, PM: 15 x 20-5/8



PUERTO RICAN GARDEN serigraph (color), 26-7/16 x 19-7/16





NIGHT GARDEN *etching, PM: 15-11/16 x 14-11/16*

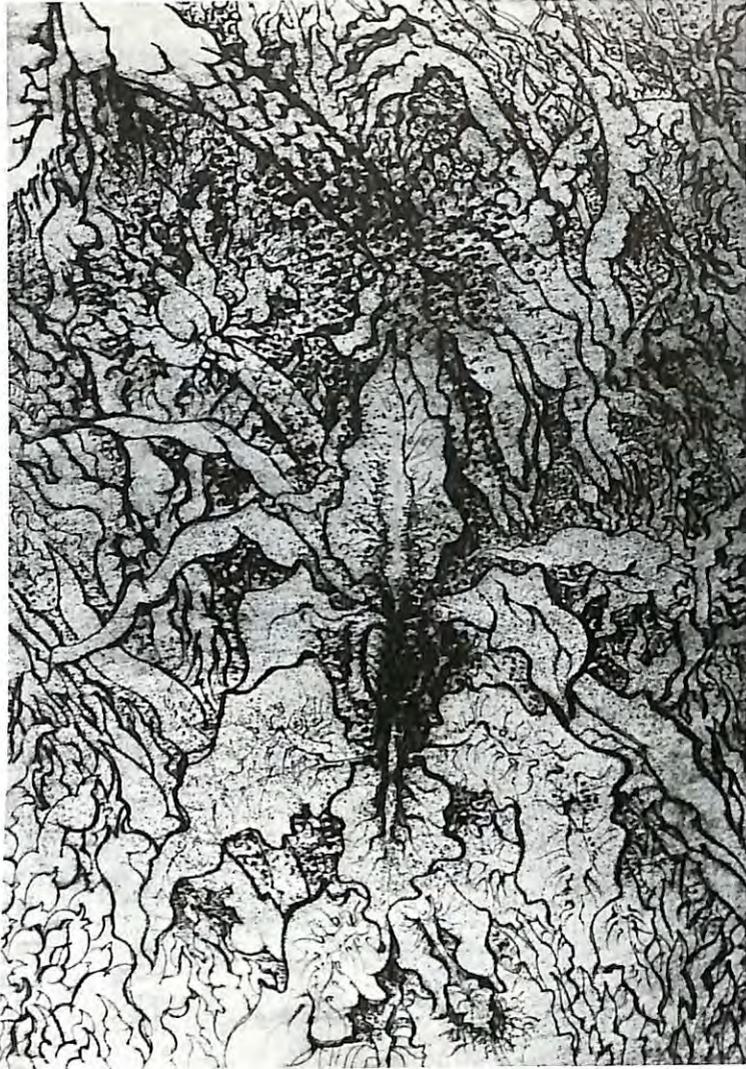
Gabor Peterdi

Gabor Peterdi, a painter and printmaker of international reputation, was born in Budapest in 1915; he has lived in Rome (1930-31) and in Paris (1931-39). He came to the United States in 1939, and now lives in Rowayton, Connecticut. He studied at the Hungarian Academy, Budapest, and at Academie Julian and Academie Atelier 17, Paris. He has taught at Brooklyn Museum Art School (1948-52), Hunter College (1952-59), and, since 1960, at Yale University where he is now Professor of Art. Mr. Peterdi has been a member of the board of the Silvermine Guild of Artists, the Pratt Institute of Graphic Art Center, the National Drawing Society, and is an honorary member of the Florentine Academy of Design.

*Since 1930, Mr. Peterdi's work has been the subject of over 100 one-man exhibitions (including 22 retrospectives), many of which were organized at public institutions, in Budapest and throughout the United States. During March and April of this year, the National Collection of Fine Arts in Washington exhibited "Gabor Peterdi—Forty-five Years of Printmaking." His honors and awards have been numerous and he is the author of several texts, among them *Printmaking* (Macmillan, 1959) and *Great Prints of the World* (Macmillan, 1969). He also wrote the printmaking article for the *Encyclopedia Britannica*.*

Mr. Peterdi's graphic work has ranged through various modes, including the abstract and non-objective. Pertinent to our interest, however, is a preoccupation with organic forms which has produced an extraordinary body of etchings. In these, abstract and essential substance are happily synthesized through mastery of a personal calligraphic idiom. These images obviously spring from a deep feeling for nature.

Prints lent by and reproduction courtesy of Jane Haslem Gallery.



ORCHID 1972, drypoint, PM: 13-11/16 x 9-3/4

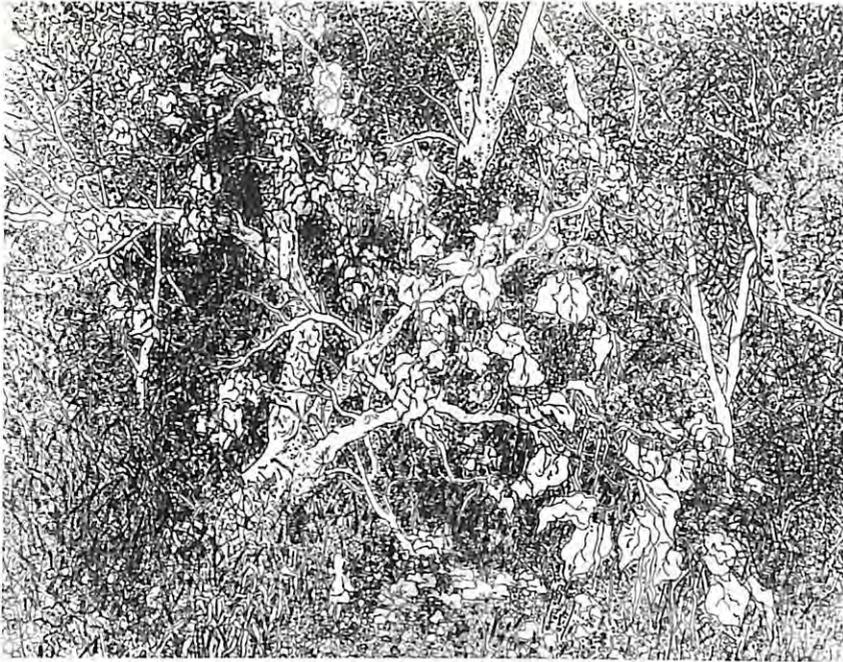


MAUI CACTUS 1972, drypoint, PM: 13-11/16 x 9-3/4



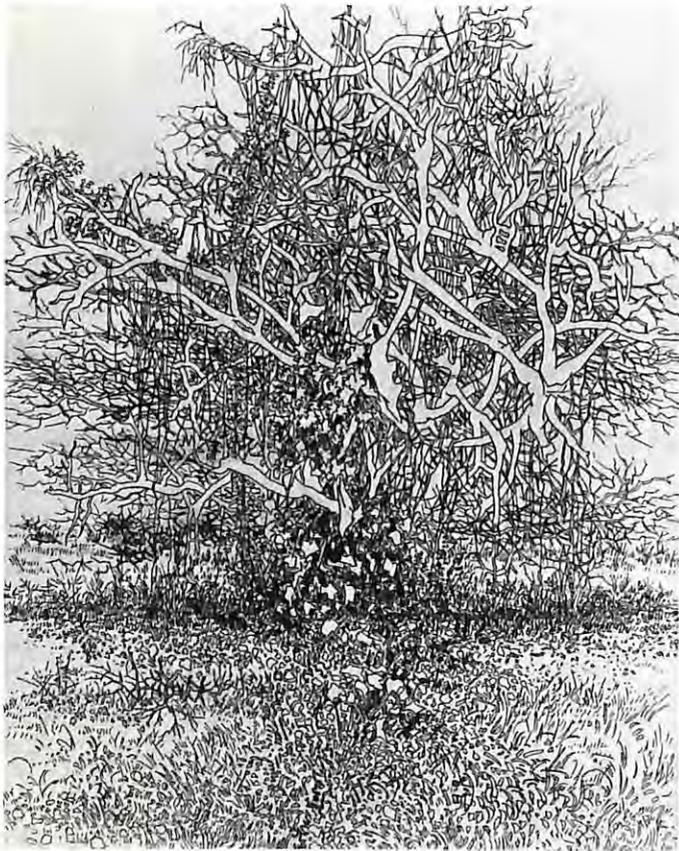
Mad Garden

Turner 77 Imps



UNTITLED 1966, etching, PM: 10-11/16 x 13-9/16

UNTITLED 1960, etching, PM: 13-7/16 x 10-5/8

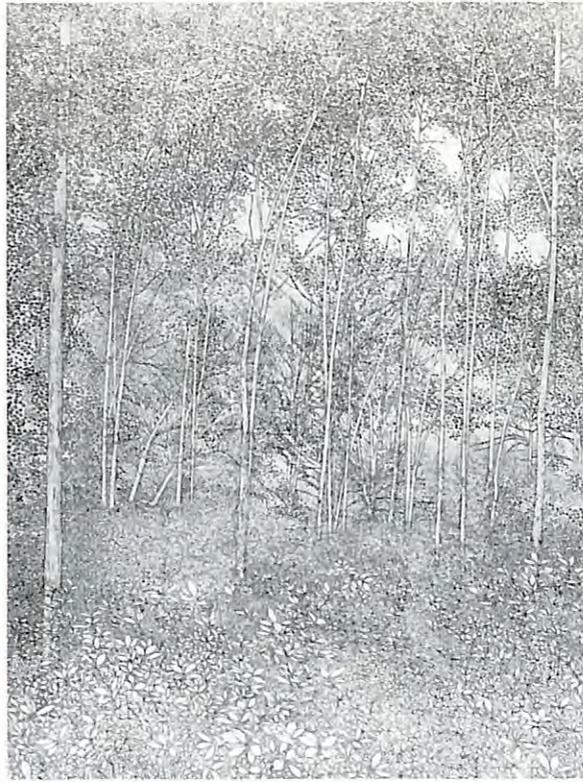
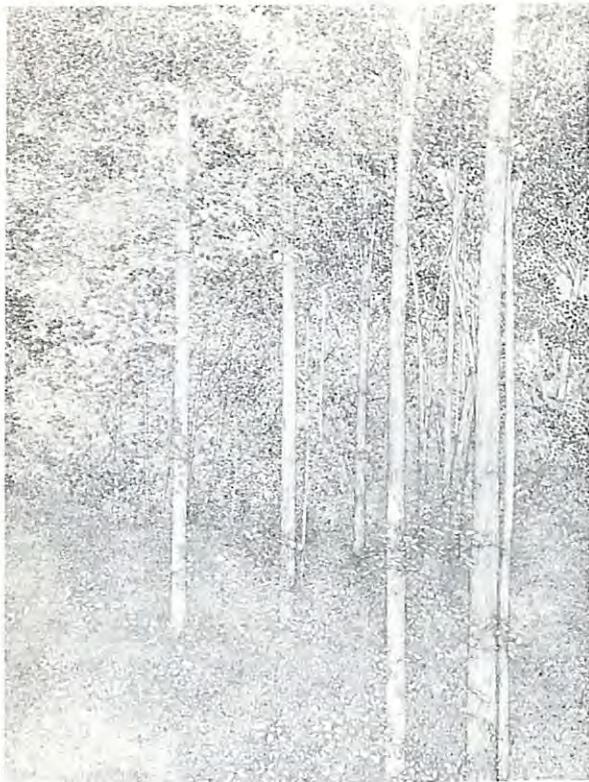


Richard Claude Ziemann

Richard Claude Ziemann is a New York printmaker and an educator. Born in Buffalo in 1932, he attended Albright Art School and holds Bachelor of Fine Arts (1956) and Master of Fine Arts (1958) degrees from Yale University, where he studied drawing with Bernard Chaet and printmaking with Gabor Peterdi. He has taught at Yale (1959-61), Hunter College, New York (1961-67), and is currently Professor of Art at Herbert Lehman College in the Bronx. He has held numerous appointments as visiting critic and artist-in-residence at Yale University, the Rhode Island School of Design, Syracuse University, the Philadelphia College of Art, the University of Notre Dame, Dartmouth University, Phillips Exeter Academy, the Maryland Institute of Art, the University of Massachusetts, the School of Visual Arts, New York, and Trinity College. He has served on the National Jury of Selection for Fulbright Grants in Art and on the review panel for the Faculty Research Award Program, City University of New York (1972). As an artist, he has had over twenty one-man exhibitions and won significant awards in a long list of invitational group shows.

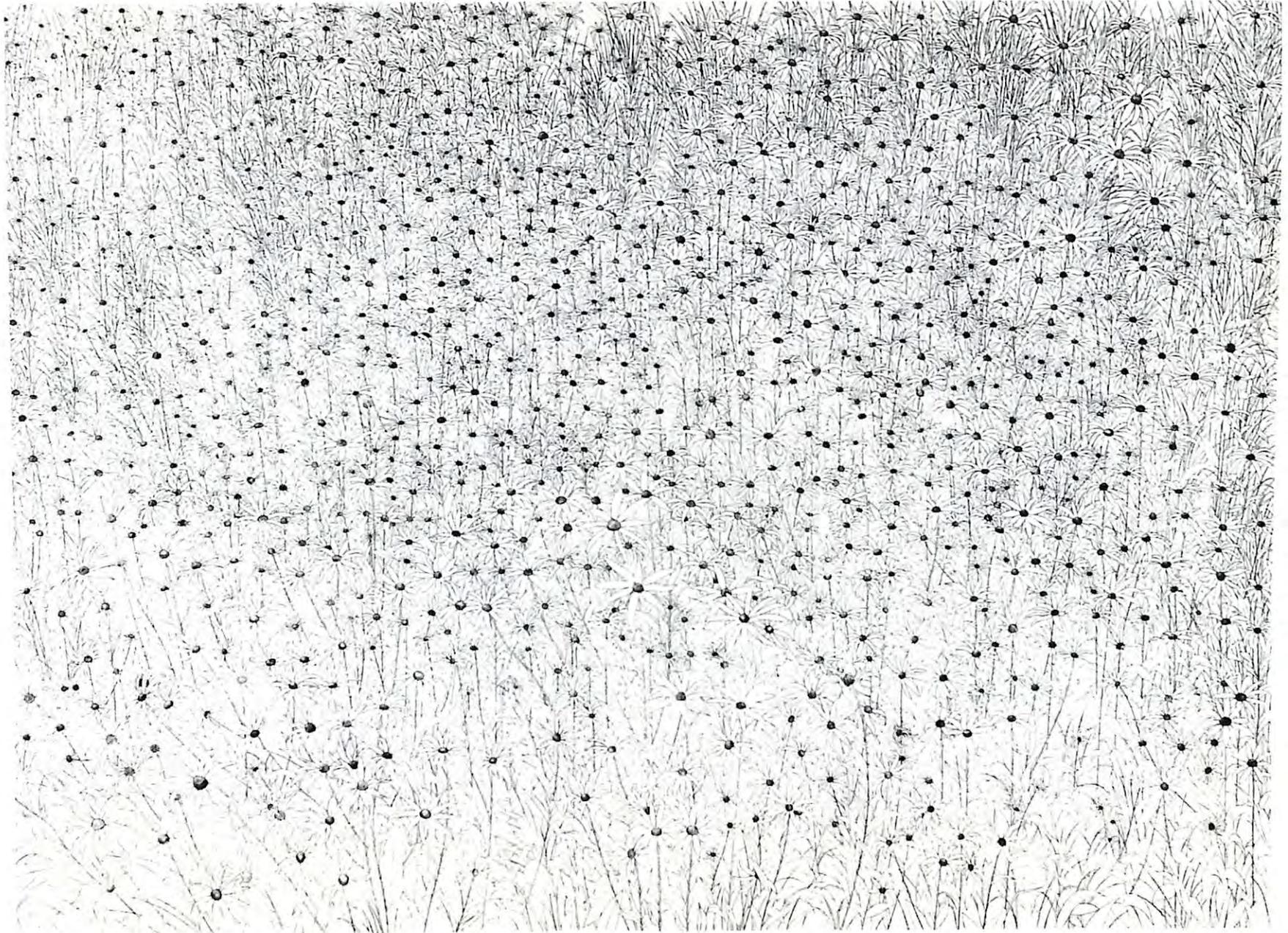
Mr. Ziemann's etchings, often in very large format, project a poetic vision of landscape through an almost awesomely controlled outlining of plant forms over the entire picture area. His draftsmanship seems also to register the transient atmosphere of each scene.

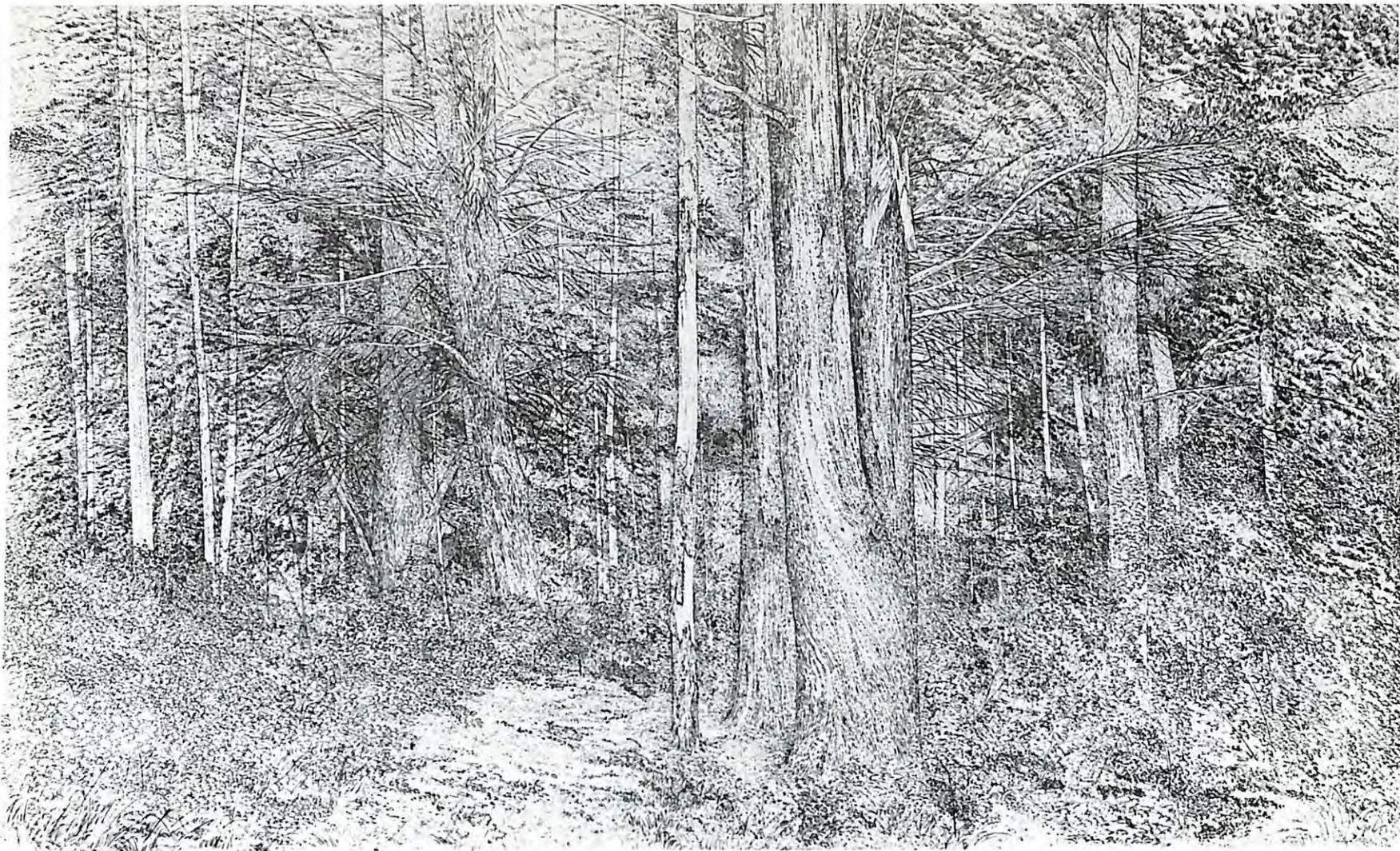
Prints lent by and reproduction courtesy of Jane Haslem Gallery.



BACK WOODS I, II, III 1971-76, etching, PM: each 39-5/8 x 29-11/16

BLACK-EYED SUSANS 1970, etching, PM: 29-7/16 x 39-3/8





WOODS IN SUMMER 1967-68, etching, PM: 21-1/2 x 35-3/8