

Second Annual Exhibition

FIFTY PRINTS
OF THE YEAR



1926-1927

AMERICAN INSTITUTE *of* GRAPHIC ARTS

The AMERICAN INSTITUTE of GRAPHIC ARTS

65 EAST 56TH STREET, NEW YORK



OBJECTS

To stimulate and encourage those engaged in the graphic arts; to form a center for intercourse and for exchange of views of all interested in these arts; to publish books and periodicals, to hold exhibitions in the United States, and to participate as far as possible in the exhibitions held in foreign countries, relating to the graphic arts; to invite exhibits of foreign work; stimulate the public taste by schools, exhibitions, lectures and printed matter, promote the higher education in these arts, and generally to do all things which will raise the standard and aid the extension and development toward perfection of the graphic arts in the United States.

NOTE

DURING the twelve months ending with October, 1926, the first "Fifty Prints of the Year" exhibition was seen in thirty cities. The welcome everywhere accorded to it seems abundantly to justify a continuation of the policy which distinguishes this from other annual print exhibitions; namely, the giving of equal recognition to prints of the "modern" or post-Impressionist school and to those of the academic or conservative or representative school.

With pictures of the latter type the world has been familiar since the days of Rembrandt; while "modern" art, a search for creative form as against representation, is a development of only the past forty years. The sincerity of the work of the abler artists of the new school, however, as well as this work's stimulating vitality, are such that, even within this short period, the "modern movement" has profoundly altered the art ideas of western civilization.

Abroad, the new tendencies have been as manifest in the work of print-makers as of painters. In this country, however, print societies, print dealers

and museum print rooms, with few exceptions, have restricted their interests so closely to the conservative school that the public has had little, if any, opportunity to support (or even to see) the work of our "modern" print-makers. To provide such opportunity is one of the purposes of this exhibition.

The chief concern of the American Institute of Graphic Arts, however, is not with any one phase or school of print-making but, rather, with the whole field of prints and, beyond that, of printing and printed pictures generally. An additional reason, therefore, for exhibiting both "modern" and conservative prints together is that a joint showing enhances the educational value of the exhibition and stimulates wider interest. By enabling direct comparison to be made between the two kinds of work, both the merits and the shortcomings of each are thrown into sharper relief and healthy discussion is stimulated. The additional interest thereby awakened attracts increased attendance, acquainting a larger audience with the charm of prints in general.

The Institute, only a minority of whose members are artists, makes no pretense of relying solely upon its own judgment for the selection of these prints.

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It confines its contribution to absorbing the work and expense of promotion and handling and to lending the influence of its name. Realizing that the life and continued significance of the exhibition are largely contingent upon sound selections each year and that prints can best be judged, not by laymen or critics, but by artists, it leaves the choosing of the "Fifty Prints" to print-makers. Still further to enhance soundness of selection, the one-man jury system, so successfully used in America by the Whitney Studio Club and other organizations, is employed, the intention being to change jurors each year in order to give hearing to different viewpoints. In place of the leveling effect of usual jury compromises, this method gives personality and results in consistent, unified selection.

For the first of the "Fifty Prints" exhibitions, Messrs. Ernest D. Roth and Ralph M. Pearson selected, respectively, the conservative and the "modern" prints. For the present exhibition, Mr. John Taylor Arms, Secretary of the Brooklyn Society of Etchers, and Mr. Rockwell Kent were invited to serve as jurors; but Mr. Kent, after accepting, was unexpectedly detained abroad and Mr. Pearson has most kindly served again, selecting in Mr. Kent's stead the "modern" prints.

It is a condition of the Institute's invitation to a juror that he shall include examples of his own work.

BUYING PRINTS

In most of the museums and other places in which this exhibition is to be shown, duplicates of the prints may be ordered through a gallery attendant or at the office. In cities in which orders are not accepted locally, prices and addresses will be furnished upon request so that prints may be ordered directly from the artist or his dealer-representative.

While the Institute itself does not participate in making print sales, it is most keenly interested in encouraging them. Only through actual ownership is a print (or any other work of art) enabled to exert its full appeal. A healthy volume of sales is the only tangible encouragement which any country can give to continued production of distinguished work; and the Institute hopes that gradually prints (meaning original prints executed in any of the various hand processes) may come to be as highly thought of and as commonly used in American homes as for centuries they have been in homes, high and low, abroad.

Original art, and particularly the original work of living artists, inevitably provides more real and more lasting enjoyment than is possible from copies or reproductions. For educational uses and for reasons of economy, reproductions must always have an important place; but they should be bought and used knowingly for what they are—not original or genuine, but reproduced, art.

Original art is obtainable at a lower cost in prints than in any other form. The aggregate cost, for example, of the fifty prints here shown—representing, as they do, many weeks of diligent search on the part of acknowledged experts to find what each considers to be the best of today's work in this country—is barely one thousand dollars, the total for the "modern" group being \$409.50 and for the conservative group, \$648. To the citizen desiring to make some small, tangibly helpful contribution to his local museum, these moderate figures may suggest the pleasing opportunity of making a gift of one of these groups of prints entire.

The Institute takes this occasion to thank once more Messrs. Arms and Pearson for the earnestness and the very great interest they have shown in their work as jurors. Within a few weeks from the date of this writing, two other jurors will begin the

search for prints to be shown in the third annual exhibition; and it is hoped that, as time goes on, the "Fifty Prints of the Year" exhibition may serve with increasing significance as an annual gauge of American progress in the field of prints.

B. E.

BURTON EMMETT, *Member in Charge*

CHECK LIST

CONSERVATIVE GROUP

JOHN TAYLOR ARMS

[1] Grim Orvieto... *Etching*

WILLIAM AUERBACH-LEVY

g #21. — [2] Provincetown Wharf... *Etching*

FRANK W. BENSON

[3] Ipswich Marshes... *Etching*

#15. — ANDREW R. BUTLER

[4] Westminster Flats... *Etching*

TIMOTHY COLE

#24 [5] Pasteur... *Woodcut*

KERR EBY

#36 [6] Douarnenez... *Etching*

THOMAS HANDFORTH

#14 [7] Portrait of a Girl... *Etching* *no address*

CHILDE HASSAM

[8] Wayside Inn Oaks... *Etching*

A. W. HEINTZELMAN

g #35. — [9] Prelude... *Etching*

360 W 22nd Chel. 9204

EUGENE HIGGINS

#20 = [10] Dusk in the Claddagh, Ireland... *Etching*

EARL HORTER

J.F. #15 - [11] Whaling Ships, New Bedford... *Etching*

BERTHA E. JAQUES

#12 g [12] Cabin in the Wilderness... *Drypoint*

TROY KINNEY

#30 [13] Moonlight... *Etching*

J. J. LANKES

g. small #10 [14] Near the Paulaner Brewery, Munich... *Woodcut*

PETER MARCUS

g. #25 - [15] The Gateway of the Morning... *Etching*

T. W. NASON

g. #6 [16] House in Digby, Nova Scotia... *Woodcut*

B. J. O. NORDFELDT

#20 [17] Taos Barns... *Etching*

ROI PARTRIDGE

#15 - g [18] California Coast... *Etching*

LOUIS C. ROSENBERG

#40 [19] Loggia della Podesta... *Etching*

ERNEST D. ROTH

#30 [20] Stones of Venice... *Etching*

OTTO J. SCHNEIDER

#24 [21] Michigan Avenue... *Etching*

WILL SIMMONS

[22] Ariel... *Aquatint*

H. E. TUTTLE

[23] Brothers of the Night... *Drypoint*

FRANKLIN T. WOOD

#25 g [24] Saint Jerome... *Etching*

CHARLES H. WOODBURY

#25 [25] Fishing... *Etching*



"MODERN" GROUP

CECIL BULLER

#20 [26] Summer... *Woodcut*

#20 [27] The Sisters... *Woodcut*

VIRGINIA BERESFORD

[28] Trees and Houses... *Lithograph*

GEORGE BIDDLE

#10 [29] Two Goats and a Rooster... *Lithograph*

VINCENT CANADÉ

[30] Town by River... *Lithograph*

ADOLPH DEHN

#10 [31] Au Sacre de Printemps... *Etching*

ISAMI DOI

[32] Woodstock Village... *Linoleum Cut*

ERNEST FIENE

[33] Winter... *Lithograph*

[34] Dyckman Street Church... *Lithograph*

WANDA GÁG

[35] Elevated Station... *Lithograph*

EMIL GANSO

[36] Tree and Road... *Linoleum Cut*

ILONA KÁRÁSZ

[37] Group of Figures... *Lithograph*

ROCKWELL KENT

[38] Twilight of Man... *Woodcut*

BLANCHE LAZELL

[39] Trees... *Color Woodcut*

[40] The Violet Jug... *Color Woodcut*

BEATRICE LEVY

[41] Saint Francis... *Color Aquatint*

JAN MATULKA

[42] Nude... *Lithograph*

[43] New York... *Lithograph*

RALPH M. PEARSON

[44] Pasadena Palms... *Etching*

WINOLD REISS

[45] April... *Woodcut*

ELSA SCHMID

[46] Mother and Child, Anticoli... *Lithograph*

CHARLES SHEELER

[47] Delmonico Building... *Lithograph*

MARY H. TANNAHILL

[48] Gathering Fruit... *Color Woodcut*

LEON UNDERWOOD

[49] The Woodcutter... *Woodcut*

[50] Serpent... *Woodcut*



ITINERARY

THE NUMBER of requests for this exhibition from museums, libraries, and print clubs throughout the country necessitated the assembling of last year's exhibition in duplicate. The fact that this, the second year's exhibition, has had to be assembled in triplicate indicates in a most gratifying way the still further interest which has been aroused. The three itineraries, which, so far as definitely arranged at the time of printing this catalog, are given below, provide interesting, even inspiring, evidence of how widely spread is the appeal now exerted by prints in the United States.

New York City	The Art Center
November 4 to 27	
Cleveland, Ohio	The Cleveland Museum of Art
December 4 to 30	
Ithaca, N. Y.	Cornell University
January 5 to 12	
Buffalo, N. Y.	The Grosvenor Library
January 19 to February 2	
Newark, N. J.	The Public Library
February 7 to 19	
Chicago, Ill.	The Arts Club
March 1 to 31	
Milwaukee, Wis.	Milwaukee Art Institute
Date Pending	
Evanston, Ill.	Northwestern University
Date Pending	
Midwestern and Southern Cities, June through October	

Boston, Mass.	The Boston Art Club
November 3 to 27	
Amherst, Mass.	The Jones Library
December 2 to 9	
Northampton, Mass.	Smith College
December 13 to 20	
Brunswick, Me.	Bowdoin College
Date Pending	
New Haven, Conn.	Yale University
Date Pending	
Providence, R. I.	R. I. School of Design
January 31 to February 14	
Syracuse, N. Y.	Syracuse University
February 21 to 28	
Indianapolis, Ind.	John Herron Art Institute
March 5 to 28	
Durham, N. C.	Duke University
Date Pending	
Baltimore, Md.	The Baltimore Museum
April 16 to May 14	
New York City	Columbia University
Date Pending	
Other Eastern Cities, June through October	

Cincinnati, Ohio	Cincinnati Art Museum
November 8 to 22	
St. Louis, Mo.	City Art Museum
November 29 to December 27	
Philadelphia, Pa.	The Print Club
Date Pending	
Columbus, Ohio	Columbus Gallery of Fine Arts
Date Pending	
Scranton, Pa.	Century Club
Date Pending	
Youngstown, Ohio	Youngstown Public Library
Date Pending	
Davenport, Iowa	Davenport Municipal Art Gallery
April 4 to 18	
Lawrence, Kans.	University of Kansas
April 25 to May 9	
Denver, Colo.	The Denver Art Museum
May 16 to 30	
Northwestern and Pacific Coast Cities, June through October	



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