



Citation for this collection:

MSS 179 Robert H. Richards, Jr., Delaware oral history collection, Special Collections, University of Delaware Library, Newark, Delaware

Contact:

Special Collections, University of Delaware Library
181 South College Avenue
Newark, DE 19717-5267
302.831.2229 / 302.831.1046 (fax)
<http://www.lib.udel.edu/ud/spec>
askspecref@winsor.lib.udel.edu

Terms governing use and reproduction:

Use of materials from this collection beyond the exceptions provided for in the Fair Use and Educational Use clauses of the U.S. Copyright Law may violate federal law.

Permission to publish or reproduce is required from the copyright holder. Please contact Special Collections, University of Delaware Library, for questions. askspecref@winsor.lib.udel.edu

A note about transcriptions:

Of the original 252 audio-recordings in this collection, 212 of these tapes were transcribed around the time of the original recordings (between 1966 and 1978). In 2012, Cabbage Tree Solutions was contracted to create transcriptions for the remaining tapes. Corrections to and clarifications for all transcriptions are welcome, especially for names and places. Please contact Special Collections, University of Delaware Library, for questions. askspecref@winsor.lib.udel.edu

009 Opening announcement. Cassette One, Side One. March 11, 1981
014

025 CDR Let us go over some of the prints I have had questions about before proceeding further. We are wondering about the identity of the author of these two English landscape etchings signed "JMP" (G77-463 a & b).

040 HFS What was the name of Parrish's father? I think he was Stephen Parrish. But there was another Parrish. They do look English. You'll just have to look through books of English printmakers. I don't even remember where I got these.

048 The price I paid at Argosy is on the back. You see the price I paid? (Laughing) That is part of the story.

050 Last week I bought an original drawing by Florence Scoville Shinn. She was Everett Shinn's wife and an excellent illustrator. It was in a group of her things in the recent show at Delaware Art Museum, "Illustrators of the City." I bought one of her drawings we had in that show at _____ for about \$300 a year ago. And this I got for \$19.50. It was in a mixed lot and obviously not in perfect condition.

058 (Tape stopped and replayed briefly to check that machine was working.)
059 (Recording again but a few words lost. Reference to Hind's book is to Arthur M. Hind's A History of Engraving.)

063 CDR You were referring to which Parrish--Maxfield Parrish?

HFS Yes, Maxfield Parrish's father was Stephen Parrish. I think there was another Parrish. The New York Etchers Club included some English etchers. It was founded about 1879. Pratt Graphic Center recently did a nice show around the New York Etcher's Club, with an extended essay by a good scholar. It was last year. (CDR--This would be 1980).

077 I should tell you that Lester Cohen at Argosy had quantities of prints like these in his storage area. I used to go through the stacks before they put them in the bins. He got things from Philadelphia because he had things printed by Peters Brothers in Philadelphia who printed Parrish and all of the men of the '90's. They did also Sloan's printing. The printers used to buy from each other or trade a little bit. I found a couple of things done by Sloan and Glackens for the de Cock novels. These two prints were probably in a batch that belonged to a professional printer. Mr. Cohen used to buy up their estates. Those printers would later be doing color commercial printing with two or three color plates. That is where I got things that are runs of different procedures and processes that I gave you.

095 CDR Here is one signed R. C. Ellis. I have not been able to identify R. C. Ellis (G77-467).

099 HFS I got this at Argosy in 1969. (Mrs. Sloan had a code on the back of each print she bought and could identify the place of purchase and the year and also often the price she paid in this way.) There was an actor named Ellis who studied with Sloan and, also with Henri briefly, and who was in Sloan's etching of the "Arch Conspirators." I understand he played in the first production of Desire Under the Elms. It could be the same man. His name would be in the Dover Book of Sloan's New York prints in the commentary about the "Arch

106

- 117 Conspirators", a 1917 etching. We had monotypes by Ellis in Sloan's
 124 Archive Collections at Delaware Art Museum.
 A on the back always means Argosy. W will mean either Weyhe or
 Wittenborn but if it's just W it means Weyhe.
- 128 CDR Here is one I couldn't identify until yesterday (G77-365) when I listened
 to the tape with Martha Keenan and realized it is GROPPER (William
 Gropper). Was he a New York artist?
- 132 HFS He studied with Henri. He was a real left-winger. He did lots of
 prints--satirical type cartoons of political subjects. He also did
 some painting. Gropper died a couple of years ago. I probably got
 that from Mrs. Smolens. I think that is a transfer lithograph. But
 you have to get really close to it to make sure it is not a linecut
 reproduction.
- 142 CDR How would you tell the difference?
- HFS You have to get it out from under this plastic and it is quite hard
 for me to say. It is just years of experience and the scale of it.
 If it has been reduced in size--if it is a transfer lithograph there
 is no change in scale. It was sold to me as a lithograph and I think
 it is a real lithograph.
- 152 CDR O.K. This one I wonder if you have any recollection about? This is
 P 77-68. It is called "Veranda"; not signed and so colorful. It
 looks New Mexican, with those buildings in the background.
- HFS P 77-68 is your number, isn't it?
- CDR Yes, it is in the inventory.
- HFS These are typically New Mexican buildings. This could have been by
 someone who had the work shown in the outdoor show at the fiesta in
 the summer and Sloan would have bought it for \$10 or \$15. He would
 170 buy things to encourage people to do the work.
- 172 CDR The last question is on this piece (G 77-420).
- HFS Oh, Aline Fruhauf. She did carttons for the New Yorker. You know
 Profiles--she would do the drawing where there would be a whole essay.
 Caricatures.
- CDR It is called "Self Portrait--for Adolf from Aline". I wondered about
 the "Adolf". Would that have been Adolph Dehn?
- 180 HFS It could very well have been
- CDR There is a resemblance in the style between this work and Dehn's
 work. The date in 1932 and that was approximately Dehn's period.

- HFS She and I studied lithography under Charles Locke at the Art Students League. I don't think it was Adolf Gottlieb. I have forgotten where I bought this.
- CDR Are those your marks (on the bottom)?
- HFS No, this is some dealer's code. I honestly forget. Aline lived many years down in Washington. She died about three years ago.
- CDR Could she have known Dehn?
- 196 HFS Oh yes, she could have known Dehn.
- CDR That is the last of the prints I pulled yesterday.
- HFS I kept some of my bills of when I bought things. It is possible that I have a note of where I bought it. I'll make a note. I know that some things that had belonged to Adolf came out on the market after he passed on.
- 208 HFS Now we get down to the real thing?
- CDR Yes. How do you want to proceed on this?
- HFS Shall we begin with the inventory?
- CDR I can get things out if we need them.
- 215 HFS Let's just begin with the inventory--with the page of photographs. There are photogravures of 19th c. architectural things. I forget if these were some Viollet-le-duc's. I bought some that were his, from a portfolio.
- 222 (Ph 77-8) -- an artotype of the Vanderbilt mansion. The reason for this (i.e. the reason for buying this piece) was that artotype was a special part of photographic printing.
- 226 Part of my reason for collecting different things was to have a diversified collection that showed the different experiments in kinds of printing between handicraft printing to photomechanical.
- 231 CDR It is on very heavy paper.
- HFS Yes and nice sharp focus--clean cut. Sometimes a term like artotype will be a patented term for a special technical process. Between the early 1880's and 1910, there was much competition and borrowing of one another's ideas as mechanical processes became polished and became cheaper for mass production.
- 247 HFS You may find along with these things, these prints, there may have been some related books (in the Sloan gift) I noticed back in (Ph 77-4)-- that cliche verre --"Moonscape"--I'll have to look at that to remember it.
- CDR I can get it out.

254 HFS That was a separate technique that was used in the 19th C. A number of Corots were done in that technique. I think this was a modern. It is semi-photographic.

CDR I'll make notes of ones to pull later.

259 HFS Dr. Homer was anxious to have this group of studies (Ph 77-10 to Ph 77-24) by Gertrude Kasebier. It was a unique collection of her experimental printing. It gave an insight into the kind of experimental printing done at the turn of the century. They ranged in the theory of photography from short focus to the painterly type photographers. She actually doctored the negatives. They are her own prints. They are of Sloan and had belonged to Sloan so they are of more than one historical and technical interest.

274 HFS Now with the sculpture--of the "Divers Delight" (S 77-1), I bought that at the Toledo Museum because I was amused by it.

281 HFS The bronze by Harry Wickey of "The Pig" (S 77-2). I studied etching with Harry Wickey. He was one of the good 20th c. realist printmakers. He turned to sculpture after having been a printmaking teacher for years because his eyes and his throat had been affected by working over the acid bath for years. I also gave you a drawing which is one of the studies for it. (Probably P 77-36). Harry Wickey taught Harry Sternberg who taught for many years at the (Art Student) League and he was the informal teacher of John Steuart Curry. Harry's image of humans and animals was the idiom borrowed by both Sternberg and Curry.

297 CDR What do you mean by informal teacher?

HFS Sternberg actually studied with him in class and paid tuition. Whereas John Steuart Curry had studied with Harvey Dunn who was a pupil of Howard Pyle's. (Curry)--could not afford to study with Wickey at the time Wickey saw a lot of him. I always thought Curry had actually studied with Wickey directly. Harry Wickey used to give free criticism.

309 If you study Curry's genre paintings and see how he drew the figures and especially how he drew horses and see how Harry Wickey drew horses--this is not an imitative borrowing but a concept of forms in nature

316 had been put into an ideograph--into a stylized format, just as Baron Gros provided that for Gericault and Delacroix.

322 CDR Hardly anything comes out of nowhere.

HFS Sometimes it is a throwback two generations and sometimes it is there at hand. Sometimes the second party is so surely an imitator or just so eclectic or just distorts the original or maybe it has reached a stage of inbreeding--the second generation hasn't gotten an impulse from life that cross fertilizes with the artistic image.

333 Now we go on to (S 77-3) the John Rogers, "Going for the Cows." That is a broken piece of sculpture which I have given you on purpose. It shows the technical procedures used by Rogers in making. It is very thoroughly broken so that it shows the metal armature and the different types of plaster used on it.

340 CDR It shows the techniques.

HFS Yes. I picked that (the sculpture) up down in Maryland. I had another complete John Rogers which I gave somewhere else. But, for your purposes, for a teaching collection, these things are insights, like having an unfinished painting, as they do at the Fogg Museum. One of the reasons I made this collection of things which are not of museum quality: I remember seeing in The Fogg laboratory areas unfinished paintings alleged to be by Titian or other great European masters. Sometimes the painting would be finished but the artist had started to revise it so that there was a new head, or it was back to the underpainting stage, or it showed the composition being completely changed, or perhaps a restorer had begun restoring it and discovered he was working his way through restorations which were repaintings. I found that illuminating because it helps the creative person see how revisions grow out of revisions. For the student of art history these insights are very important because so often art history has been taught with slides and you are looking at things twice removed from reality.

CDR You cannot get scale at all.

HFS You don't get the substance of the thing in its whole original form. You are in a completely different situation from the musician who complains that hearing the recordings is not a bit like hearing the performance in the concert hall. Any reproduction of a work of art we have, except a heliotype, is two or three stages removed from the original thing. You are not in the presence of the original thing. Also, in good workshop classes, as at The Art Students League or Alfred University, good, thoughtful teachers were very helpful in discovering, and encouraging, and assisting good talents of all different kinds. It is important to be able to recognize variety of originality in its first sparks, in its clumsy form, or in its too-facile form. Even in eminent universities, the average student of art history is not exposed to that kind of thing unless the procedures are encouraged somewhere. At a place like the Art Students League, where there is no academic structure, at least when I went there, you had brilliant, thoughtful teachers who would teach for two days a week. They couldn't teach five days a week full time in a university because part of what made them good teachers was that they were doing their own creative work and giving of themselves to creative students which is exhausting. So what I was doing was giving the things in silence, shall we say. I was constantly looking as I would be buying books for libraries. I was taking money that someone else would have spent on maids, or going to the hairdresser, or buying new clothes instead of making your own or having second-hand ones made over. It was my pleasure to find things by serendipity. There was not a consistent plan. This is one reason why the collection I've given you doesn't have any recognizable themes; except now and then there is a cluster of things. There will be a whole group of prints that are showing different aspects of the development of color printing, when it is semi-photomechanical--this kind of thing.

429 CDR I don't know this plaster sculpture by Paul Risher, "Fisher Woman" (S 77-4).

- HFS It is one of the French or Belgian, probably Belgian, sculptors of the late 19th century of the post-Jean Francois Millet tradition. It is a woman carrying a basket of something; about 18 or 29 inches high.
- 440 CDR A genre piece. Actually it would be a sort of French counterpart to the Rogers pieces in America.
- HFS Yes. It is more what we would call the painterly type of sculpture. It could have been cast also in bronze. It is the kind of sculpture that was done to be cast in bronze.
- 448 HFS This group of manuscripts was bought in different places. These are of different periods (M 77.1 - M 77.12a-c).
- CDR Was it more to illustrate the way that manuscripts were done? Or different types of printing? They are almost all in good condition.
- 478 HFS Different types of printing. One of the Persian ones may have an image-- or maybe it is just the Persian script. Some of these illuminated manuscripts may have a small illuminated initial.
- 465 I, myself; worked for years for King-Coit Childrens Theatrical School where we did plays based on French, Persian, and Hindu medieval poetry. The sets were developed from study of beautiful manuscript painting. This was a small extracurricular school started in Boston by two teachers in the Buckingham School in Boston. One of them had studied with Charles and Maurice Prendergast as a private pupil. The Prendergast
- 482 brothers helped to paint the sets for "The Chanson de France" and that production was brought down to New York by Anne Morgan, the sister of J. P., to raise money for the French war orphans. And then they moved to New York and started a school of their own. I went to it as a child. I helped to design the sets for "Occosan and Nicolet." The costumes were made of painted cloth, painted by the yard. After I studied at the (Art Students) League, I worked for them off and on for seven years.
- CDR This was after they were in New York City?
- 497 HFS Yes. So I have always been interested in fine, medieval period illuminations. We also did a play based on William Blake's poems and one of "The Tempest." But the tie-in with Maurice and Charles Prendergast was interesting. While I was there, one of the assistants was the wife of Maurice Kantor, the painter. She, too, had studied with the Prendergasts. They had informal classes. Somebody spilled a pot of paint once when Mrs. Kantor was away. She used to mix the paint. I said I could mix the paint. They asked how I knew that kind of thing about color. I said it was from studying with Sloan. Sloan knew and taught a lot about color mixture. Well this has been an aside that has to do with that group of manuscripts.
- 525 HFS Now we come to the graphic works. The inventory is not chronological.
- CDR No, it was made as the things came along. So I guess it's best just to go down the inventory list.

- 534 HFS These etchers whose names come first, Salvatore Rosa, Anton Waterloo, William Strang, and others, are some whose backgrounds are in Hind. (Ref to G 77-1/G 77-17). I was aiming at showing the history of printmaking as far back as I could find things.
- CDR G 77-2 was the first print I ever researched in depth. I did it just to see what could be found out about it. It was very interesting. Some of these pieces are very good for giving students material to research.
- 565 CDR Who was Strang? (G 77-7)
- HFS He was an Englishman of the turn of the century.
- CDR Was (this print) The Silver Bowl illustrating that novel?
- HFS Possibly, but I think of him as a portrait etcher. The Floris (G 77-8) would be an earlier period.
- 578 HFS Some of those book pages (as G 77-10) have wood engravings. Now Lalanne (G 77-11) is interesting because he made an effort to revive etching as an independent creative medium.
- CDR Not as a reproductive technique?
- 588 HFS Etching, engraving, and wood engraving had been used so much for reproduction that the idea of these techniques as independent creative media had been lost. Lalanne was very skillful. I imagine he was an informal teacher with apprentices. I think he did some writings about the technique of it. He was obviously important to Hamorton when Hamerton started to do books on the history of printmaking.
- 605 HFS Perelle. (G 77-13) I got some of the things of that period, the late 17th century, the 18th century, from Lakeside Press, or salesmen from out of town when they would bring around collections of things faculty and students could buy at reasonable prices.
- 614 The Callots (G 77-14 and G 77-15). It's easy to know what they are.
- 618 Let's come down to Arthur B. Davies (G 77-18). Davies was a friend of Sloan's. He was one of the Eight; a very competent printmaker.
- 623 CDR Were you making an effort to pick up pieces by members of The Eight?
- HFS If I could, but they didn't all make prints. I did buy a painting by Davies in a high class junk shop. It is one of his nymphs with a white calf. They've got it at the Delaware Art Museum. But Lawson did no prints and practically no drawings we've ever been able to locate, except maybe one or two, and perhaps a few very rare watercolors. I never bought a Prendergast but I got a Prendergast sketchbook in trade with the widow of Charles Prendergast. That is over at the Museum (the Delaware Art Museum). I couldn't afford to buy The Eight. Secondly, I had no money at all after Sloan died. I had just enough money to cover the legal expenses on the estate. It was many years before I began to have any money from it. The first few years after he died everyone hoped I would have to have an auction and there was a complete paralysis of his sales. Also, there is the other thing; I feel that a museum should do its buying with the curator's eye. What do they want? I have occasionally bought things with the museums in mind, but on major acquisitions I don't think it is good for my kind of behind

- 671 the scenes collector to impose my taste and my judgment on the museum. Whenever I give anything it is always with no string attached. They can sell it, trade it, do whatever they like with it. It was a hardship for me to buy the Davies painting for about \$175 about two years after Sloan died (on that kind of income).
- 679 CDR You mentioned that after he died there was a paralysis of sales because people thought there would have to be an auction. Is this a common problem when an artist dies?
- 684 HFS (Yes) or else, if he has been a big seller, then the estate is frozen in a different way while they double the prices. When Bellows died in 1925, Robert Henri helped Mrs. Bellows handle his estate and Sloan told me that they had doubled the prices. I remember Bellows prints because it was in 1927 that I began to visit the galleries. The price of a lithograph by Bellows would be one price at Weyhe's on Madison Avenue. 702 It would be another price at Keppel's across 57th Street, and it would be another price at Kennedy's. It would be going up like stocks on the stock market as you went from Lexington...

002 Announcement of Cassette One, Side Two March 11, 1981

006 HFS We were speaking of the price of Bellows going up when you went from Lexington to Park to Madison towards Fifth Avenue. The price was being changed every half hour. The same print would be \$75 one place, \$80 the next place, then \$90 or \$95 the third place. Later on, the same Bellows would have been \$400 or \$500. Then came the Depression.

009 HFS This is a digression but it is of interest. During the Depression the Bellows prints of the prize fights which had gone up to \$1200 and \$1500, which was a lot of money in the 1930's, had to be bought in by Mrs. Bellows when they came up at auction.

CDR In order to keep the price from collapsing?

013 HFS Yes. She was better off to own them, save them and wait. Fortunately Bellows had been very successful so she had a backlog of telephone stock and things like that so she could afford to; (so that) in later years, the daughters who inherited the estate owned a stock of Bellows work of their own.

018 HFS On the other side of the tape, I was talking about the problems of handling artists estates and about the appraisals.

CDR Yes, and about the problems you had with the government.

024 HFS When Sloan died, he was not what you would call successful. Our income was about \$6,000 a year, about what a carpenter or truck driver would have earned at the time. That is all that Sloan really asked to have. Whereas his student, David Smith, had been very successful for 4 or 5 years before he (Smith) died, and his work was selling for big prices. So the government looked at the quantity of work left in the estate and the big prices he had been getting and the appraisal was very high for Smith's estate. It is an advantage to an estate to have a high appraisal so that if a work is sold in the future for a still higher price, then there is less capital gains tax to pay. On the other hand, if a high appraisal forces an estate to sell a number of things in order to raise money for estate taxes, then future sales by the estate can be paralyzed because dealers who bought the works will be selling in competition with the estate.

031

037 CDR Sometimes the IRS's method of proceeding do not seem fair because if an artist wanted to donate something, he would only be allowed to claim the value of the material but when it comes to an appraisal, they want to appraise it at market price.

046 HFS Yes. It would be more reasonable to regard artistic work the same way as real estate, where you have two years to settle it; but if you have to put it all on the market at once, what would you get for it? The same thing would have been true of Mark Rothko's estate or David Smith's estate: if it all had to go on the market at once it would have been a different thing about the appraisals. Those artistic families may realize that by having high appraisals and high inheritance taxes, it might be some years from now that the work will decrease in value

and meanwhile they have had to realize cash monies to pay the inheritance tax. On the other hand, these artists had made a lot of money so they had savings and the estate had money to pay the taxes, and you are allowed to pay the taxes over a period of years.

057 CDR Does the government let you trade work in; for instance, if you donate to the National Gallery, do they give you a credit on the tax?

HFS They do in France. I have not heard of them doing it here. The only way artists have been able to get around the problem of not being able to donate their work for greater than the value of the materials is by swapping works with one another. And that is illegal! Suppose an artist has traded work with a friend. Twenty years ago there was never any transaction about it--could have just been given. A thing worth \$20 twenty years ago could be worth \$2,000 today. Just as you could buy things where you never had a bill of sale. The government just has to be reasonable about it.

062

073 HFS Now here is #22 (G77-22) by Henry Farrer. He is one of that group of etchers who belonged to the New York Etcher's Club which was founded about 1879.

CDR How long did that Etcher's Club last?

076 HFS Until the early '90's. Their catalogs had original etchings in them. There are etchings that are small scale of the larger scale things. I think they were bought by subscription. Sometimes you find original prints by these men bound into either the American Art Review or one of those delux volumes issued in the '80's (1880's).

CDR Is this one of the groups you were trying to assemble, people who had been associated with the New York Etcher's Club?

HFS Yes. You'll find Mary Nimmo Moran, the wife of Edward Moran. She was a good etcher. I think she was better than he was.

CDR That is what A. M. Hind says in his book.

HFS Yes, she was less tricky and a good draughtsman.

CDR Was she a member of the New York Etcher's Club?

HFS That was sort of a vague term. I think it really meant that they showed together. Also there were these subscription folios. But while that was here in this country, they had some English printmakers who were part of it. It was all part of that movement to revive original printmaking.

090

CDR There seemed to be more etching than engraving at the end of the 19th century; hardly any engraving--

096

- 107 HFS I have written about this in relationship with Sloan's original printmaking in the article in Imprint which was published about a year ago; and the influence of Whistler on Pennell as printmakers and on the buying of prints in America. Imprint is a publication of the American Historical Printmakers Society. They have about 600 members and meet four times a year. They publish articles about American printmakers up to about the year 1900.
- CDR Where do they meet?
- HFS Sometimes in New York; sometimes in Boston. It met at Winterthur about two years ago. Some members are collectors, some are dealers, some are dealer-collectors. I'll make a note to give you the address. Once a year they publish a list of people who have things (i.e certain subjects, artists, or time periods) or who want things.
- CDR So this is a way to contact people with similar interests?
- 122 HFS Yes. Also they have seminars with printmakers and especially conservators who talk about handling paper. There was a long discussion about whether to deal with American printmaking after 1900. I suggested they table this question and occasionally have a symposium on printmaking after 1900. The question arose about subject matter; 128 or if you have Europeans who come to this country or Americans who live in Europe. The membership seemed more interested in subject matter, or in what artists like Pennell did in America. It does overlap and I dealt with this overlapping in that article in Imprint. I told about Sloan's learning about printmaking in the 80's (1880's) and how he taught himself to etch. It opens the door on American graphic art from the late 80's through the turn of the (20th) century.
- 141 HFS Now, let's go back to the Leger silkscreen (G77-24). I bought that from Weyhe's. I had a long talk with Mark Rosen at Sotheby's about how to describe these marginal prints where they are done by fine craftsmen under the supervision of the original creator. We were discussing Charlet, the French lithographer, and Toulouse-Lautrec, and others. Toulouse Lautrec would draw on the stone himself. The image was from his own hand and in a certain scale. Then magnificent craftsmen would copy it larger or smaller, making adaptations so it 158 was suitable for a billboard or on a more miniature scale. Now those are handmade.
- CDR But can you call them originals? That is the big question.
- HFS We call Japanese prints originals. This is one of the answers. Hokusai and Hiroshige and the others. The original artist, Hokusai, makes the drawing. Another man cuts the woodblock. A third man mixes the inks and does the printing. And we call these original prints. But it is a cooperative job and the original artist is there, supervising. It is almost as original as some of Picasso's work where somebody else did the biting of a lot of his etchings.
- CDR Did he control? Was he there?

- HFS Presumably, he was there.
- CDR He just wasn't dipping the plate into the acid himself?
- HFS He was just so busy. Maybe he was just watching the craftsman. I didn't know this until I read that. This doesn't mean all the etchings. But there were certain cycles of them.
- 172 CDR I know this has been a big controversy in this century what one may call an original if the artist does only a sketch and has little or nothing to do it after that.
- 175 HFS Take Richard Estes, the photorealist. I asked him outright. First, I asked him how he used the camera. I have a painter friend who uses photography and paints from the projected image.
- 180 CDR She actually throws it on to canvas on which she paints?
- HFS Yes, then she revises the composition--and more (revisions) as the years go on. Estes says he makes a whole series of photographs. He enlarges them himself to maybe 16" x 20". He said he does not paint the perspective exactly from the camera image. That was his answer to that--that there was some creativity going on. He was very nice in answering.
- 189 HFS But later on, at a reception after the Symposium at the Dalton School, I asked him about the silkscreen prints, whether he did the screens. He said he made a watercolor drawing and then the craftsmen do the screens. Sometimes there are 80 separate screens. They are beautifully done. The colors range from transparent to semi-opaque but he doesn't do a thing except sign them.
- CDR Does he approve all the color separations?
- 198 HFS He would have to. But you see that is the fine point. You would have to give so much time to produce a silkscreen with that many separate screens.
- CDR It does seem a shame that the craftsmen do not receive personal recognition.
- HFS Indeed, yes. We don't even know the names of these people.
- 204 HFS Well, this Leger (G 77-24)--Gertrude Dennis, Weyhe's daughter, told me they were not claiming it to be strictly original. We assume Leger did not do the work on the screen. Now, maybe he did.
- 213 HFS Going back to the question of where does the originality blur. For example, some of Steinlen's early things for the magazines were lithographs or transfer lithographs. As they developed line cut process of printing, he would use pebbled paper or the benday type process and make a thing which, when printed with line cut, is so close to what could be done with lithographic stone or a zinc plate that his supervision and planning could be in black and white with one use of red in two or three places. He, undoubtedly, worked very closely with the

- 229 printers. Like Edward Penfield, the American printmaker who did decorative posters. He is sort of our American Toulouse-Lautrec. His son wrote an article about how his father had worked. His father mixed the inks in the printing department. They were not done on the three-color process. There might be one stone or plate in black. The colors were semi-opaque and separately mixed so they were flat and decorative. If it were three-color process, you would see the little dots of red, yellow, blue, and black and the work is fuzzier. This other procedure, and it can be done using acetate or silkscreens, is a real graphic process. That first one (three-color process) is semi-
- 249 photo mechanical. The camera image can be enlarged or shrunk. You throw the image on a surface which is chemically responsive. The image can be made in a pale color which is going to fade away. You draw on it with black or maybe do a wood engraving on it. Going back to the late 1850s when the chemical-photo mechanical process was patented: so they could photograph onto a prepared wood block from an artist's drawing; then the wood engraver could do a wood engraving around the pen work and interpret wash into line work.
- 262 CDR Also in the collection are some (pieces) where very large pictures were cut into small blocks so different craftsmen did different parts of it and then they put it back together again. It is very clear how it was done.
- HFS The blocks could only be of a certain size because they are boxwood, which grows slowly. Box is tough and does not splinter.
- CDR It does not have much grain of its own.
- 273 HFS And it is dense and takes a tool nicely. Now we get back to #31 (G 77-31) "Lobster with Hairbrush" - illegible signature. I think we should look at that one.
- 286 Now, Howard Cook, an American 20th century wood engraving (g 77-37). He
290 is one of our good technicians in wood engraving. Now, Duffy, litho-graph--oh, it's Dufy--I was taken aback--there was a pupil of Sloan's named Duffy but I didn't recall his doing prints--he was a political cartoonist for the Baltimore Sun.
- 295 HFS Beatrice Mandelbaum silkscreen (G 77-41). That is all her own silk-screening.
- CDR It looks as though it were after the Van Gogh painting.
- HFS But it was her own silkscreening. Beatrice Mandelbaum was married to Louie Ribak. They live in Taos--I think they are still there. They went
306 there for his health. William McNulty (G 77-42) was a great friend of Sloan's. He taught illustration at the Art Students League for years. His etchings of New York City are just coming back "in"--you can watch the prices going up at the auctions. A very competent etcher--also of
312 architectural things. I think he is better than Hassam and Pennell. The things are more practical and structured. It is not fuzzy-wuzzy pen work.

- CDR It is not as tight as Cameron or John Taylor Arms or - - -
- HFS It is different from Arms. It is more graphic. You can see what the lines are doing with the naked eye. You really cannot see the superb technique in a John Taylor Arms without a lens. It is almost beyond what a print should do. You should be able to see the artist's graphic statement when held at normal viewing distance. John (Sloan) said this about paintings too--that if you step back from a painting a distance $2\frac{1}{2}$ times its greatest dimension, you should be able to see what the artist wants you to see--the brushwork drawing so to speak. You go up closer to see how it is done--things about passages. It is very similar with prints--there is the distance held at arm's length--this is the kind of distinction about the architectural subject matter printmakers. Sloan was down on the late Whistler, therefore, down on the late Pennells that were imitative of Whistler, of the romantic vignetting that went on; not because of the man's work intrinsically but because of the bad influence that it had on other printmakers.
- 326
- 341
- 343
- CDR What do you mean by "bad influence?"
- 348 HFS You have people imitating what is driven to the edge of being a weakness in a man's dexterity; what is driven to be--it is a weakness; partly a weakness of character, partly a weakness of technique----it's----
- 356
- CDR You mean it lets them fake it?
- HFS Yes, they begin to imitate themselves. Particularly this thing of what is practically an echo of a vignette--a precious little thing in the middle of the paper complete with the butterfly. And while Whistler--he was a real sharp draughtsman and Pennell was an excellent draughtsman in his own way--but what a classical printmaking draughtsman holds against what happens with this kind of technique--it becomes a translation of sketchy pen work into a technique that is meant to be done with a needle or a burin. It is carried just as far as it has any business to go. At that time on, it is a danger to the artist himself and it is a bad precedent to the imitators.
- 369
- 382 Now, let's take 46 (G 77-46) the Bartlozzi after Guercino. Bartlozzi is one of a number of printmakers who were very good craftsmen. It is almost as though he were etching freehand himself from the subject of the mother and child. Yet, this is actually a reinterpreted, creative reproduction of a drawing by Guercino. There is a whole period when this kind of thing was done a lot.
- CDR 18th century, isn't it?
- 395 HFS Late 18th, early 19th c. There are other Bartlozzi's where there is a family or just one person where that dotted technique is used.
- 397
- CDR Stipple engraving technique?
- HFS Yes. But because of the dignity of this type of hand drawn interpretation, I have great respect for it. If you did not know that these (things) were after Guercino or Tiepolo or others, they could stand as

- 410 independent works. Sometimes, there would be a whole drawing cabinet of drawings reproduced by master craftsmen. I've gotten some that were done after Titian or the Carracci that were done just one stage down the line from Titian himself.
- CDR Could have been done in his workshop.
- HFS Could very well have been done.
- CDR Rubens apparently made a lot of money in his day by having his works reproduced.
- 416 HFS Yes. And there were wood engravings done after Titian. But he may have done the drawing right onto the plank. That is different. That is actually a woodcut, not wood engraving.
- 421 HFS Well, let's get to 47 (G 77-47). Mabel Dwight studied with Boardman Robinson. My feeling is that she took up art maybe at age 40. Look her up. She produced a cycle of prints. They have the strength of satirical draughtsmanship which is one of the strongest points in most women artists.
- 430 CDR Why is that, do you think?
- HFS Maybe there has been thousands of years of men who are comfortable forming an image of the human family with a normal structural reciprocity with the female form. I am approaching it indirectly. But there are not very many women artists who have formed a concept of womanhood of the same caliber.
- 443
- 444 CDR You mean women do not romanticize women - - -
- HFS Well, whatever it is. And when women draw men, in the Adam and Eve image, total, kind of thing, partly because of what we have gone through in the last twenty years, there have been many morbid things, salacious things, pornographic things, or even things that make you feel sick, of what women have done of women, or of men.
- 454 CDR You mean, there is an expression of hostility?
- HFS Yes, there is a warped attitude, not a happy attitude. But before this period--look at Kathe Kollwitz--
- CDR The great German artist.
- 463 HFS Her imagery of the human family is formed in great strength with this terrific sympathy and indignation about the working woman.
- CDR Kollwitz is not coming from the same place as the modern day woman.
- HFS Oh no. This is a real strong personal role.
- 471 CDR This is a justice thing.

476 HFS All of her women are harshly drawn--that is, life has been hard on
them. You just wonder what she would have done with innocent, adolescent
girlhood going on into the twenties. You don't feel that concept
behind her women. Whereas, when you look at Goya or Hogarth, behind
485 the image of the human being who has been through it, and hurt, or ill,
or mistreated, there is a concept of a really normal, healthy human
person. Let's take Rosa Bonheur who is most famous for doing animals.
They are all in full normal structure. Her people are more academic
493 than the animals. There are not too many people in her works.

HFS (If) you go back to Mme. Vigee-Lebrun and some other women of the same
500 period who were very good portrait painters, you do not have any feeling
that there is a discomfort between drawing men and women. Or you come
down to Mary Cassatt, are there any men? It doesn't occur to me. No.

505 CDR We were talking about Mary Cassatt yesterday because there is a very
nice drypoint in this collection. What constraints were being placed
on women artists beginning in the late 19th century and in the 20th
century?

511 HFS It is surprising how many women artists there were. You look at the
pictures of the classes in art schools--there were a great many women
artists.

514 CDR But did they feel any constraints or restrictions, either imposed or
from inside themselves, as to what subject matter they would undertake?

522 HFS Well, there are some that existed in the American Protestant Puritan
Ethnic. You know what happened with Eakins. Sloan said that Eakins
was a most upright and really Puritanical man that didn't have enough
perspective and sense of humor to realize that he was trying to do
something almost absurd. I think that Eakins was probably really
shocked that - - -

CDR - - - that anybody took offense?

529 HFS Yes, because he had this kind of innocence that was self defeating in
a way.

533 HFS A lot of women have gotten married. I think there is no question that
there is a basic biological thing in that only women can bear children.
I think that women have the nursing response to people, that is they
will drop everything to take care of the immediate emotional or medical
543 or whatever situation is around you. But I am sure there have been a
545 lot of very fine anonymous women artists, beside the great Indian
potters like Maria (Martinez), and I am sure that, just as there have
been great women administrators in the church; that there have probably
been some unknown women who did miniature painting, although at the
moment I have never seen any scholar's research discovering women doing
miniatures or calligraphy--they could have done it--

556 I'm thinking back to the 12th or 13th centuries--but to get on into
the graphic artists--because you've got more graphic artists (i.e., in
this collection)--I think that the scale of graphic art is one of the

- 570 reasons why we have more talent emerge in it than in painting which goes beyond 16" x 20". To be a good painter involves creative composition. You've got to have real professional craftsman's skill in handling color. Some artists are only able to work with a borrowed palette; a limited, a formula-type palette. A lot of the great, academic, salon-type paintings are enlargements on a formula. The
- 578 kind of time as well as life energy that has to go into carrying a talent to the level that a Courbet, or a Daumier, or a Monet, or a Manet - - -
- 585 CDR Well, consider some of the women in the 20th century--in the 20s or 30s, some of whose work is here--Marjorie Ryerson, who has a very nice etching of a child hanging out laundry--the question I have is: these women who were training in the 1919s, 1920s and 1930s--did they feel constraints as to the types of subject matter they would undertake?
- 597 HFS I really don't think so. When I was going to the (Art Students) League in 1927 and on, there wasn't any at all, unless it was your own (unable to understand several words).
- CDR Of course, one tends to do what one is interested in.
- 603 HFS Oh yes. Now Peggy Bacon started making prints about 1918.
- 607 HFS There was at that time this interest in American city life--what we would really call humanism--with different degrees of assimilating what you wanted from the modern movement and that runs through the whole
- 617 period from 1910 on--that assimilation. I don't think that surrealism really took hold in this country. Dadaism did not really take hold--just little brief moments--when we are thinking of subject matter. You take somebody like Alice Neal--this is an off-beat talent and an off-beat person. We were talking of both the male and the female. It's a disturbed personality with a tremendous skill.
- 630 CDR Another thing that occurred to me when we were talking of Mabel Dwight Most of the art of the 1930s was lithographs. Is that simply because that particular aesthetic appealed to the artist at that time, or were there financial pressures? Is it cheaper to do lithograph than work on plates?
- 640 HFS It is easier to do lithography but some artists did not continue to do it because of the cost of printing. If you did your own printing, then it wouldn't cost much.
- 646 CDR Is there a difference in cost between printing a lithograph and printing an etching?
- HFS (With) an etching, the plate is yours and it does not take up much space, doesn't weigh too much. Lithograph stones are heavy. Drawing on prepared zinc metal plates for lithography does not give you the quality--it is not as sensitive--not to do with how fine the grain is--it is not as responsive. Sloan did a few lithographs and he said he couldn't afford to have them printed. Whereas Bellows--he sold right away and he still
- 661

664 owned a lot of his stones.

CDR Well, then, really the amount of lithography you see in the art of the 1930s is really more of an aesthetic response--they simply liked the look you get from a lithograph better than an etching.

673 HFS Besides that, the etched line is very explicit and fundamentally you've got to be able to draw better. You are exposing inadequacies much faster with an etching.

CDR When you think of Depression art, the image that comes up is almost always black and white lithograph.

682 HFS Another think would be that probably the WPA projects produced more lithographers than etchers. I saw a whole show of the WPA-----

690 End of side two on Cassette #1.

026 Announcement of Cassette 2, Side 1, March 11, 1981

CDR We were talking of the show of WPA printmakers.

HFS It was about a year ago. It was about 90% lithographers. It just occurred to me there is another reason for that. Etching is much more difficult to print. There is a lot of hand process (in etching). You have to heat the plate, ink it, wipe it. Depending on how you wipe it you are going to get a print with quality. It has to be printed with just the right pressure. Whereas the lithographic stone or metal plate can just
040 be turned over to a master printer. They print much faster. The ink is just rolled up on the wet stone. There isn't the problem of wiping the plate, making sure the lines are all filled, and if you want plate tone, you are getting it.

CDR So there just may have been not as many skilled printers available.

HFS Yes. It could be part of the answer. Actually, Will Barnett was the assistant printer at the Art Student's League working under Arnold who was the chief printer under Charles Locke. I knew Will Barnett--he printed my lithographs.

052 HFS This is good we are having this conversation this way because you are throwing out ideas for discussion which wouldn't come up if we were just identifying things on this checklist.

CDR Well it seems to me that this collection you formed can be used to illustrate so many different things--it is a very eclectic collection. It can be grouped in different ways. It has been interesting to work on it.

HFS This was the purpose of giving this quantity of things at the time the University was ready--I'm glad I still had it.

062 CDR You mentioned earlier that some things were for the purpose of Art Conservation students working on them, so they could work on real things rather

- 065 than make-up things: did you have specific things in mind or simply some of these older things which are in poor condition?
- HFS Some of the things that I bought at Argosy's. Some are even 16th century--but certainly there are 17th century things. They are authentic--on old handmade paper, but they are not irreplaceable. So, particularly for the conservation students, they would have real things to work with and even experiment on.
- 072 CDR So it would just be a matter for the Gallery or the Art Conservation Department to go through and pick out what they thought.
- HFS Certainly. Suppose there are five things of a kind and you only need one in a graphic survey, the other four could be set aside and wouldn't need to be elaborately catalogued. They could be used to experiment on--for different chemicals or different timings for bleaching or cleaning. That was quite deliberate--I would take time off and go to Argosy's and look for things for that purpose.
- 085 HFS Let's turn to page 4 (on the inventory list). #77 (G77-77) the Claude Lorraine. With Claude's etchings, it takes a specialist to know if it's his (work) which he drew on the plate or if it was done by one of these very skilled reproductive draughtsmen.
- CDR Of his own period or of a later period?
- HFS Well, it could be of a later period. There are things of Claude's that are by someone named Richard Earlom and there may be an example of his work in the collection somewhere.
- 095 CDR The inventory calls this a very late impression which probably indicates it is posthumous.
- HFS But it's genuine.
- CDR Genuine but posthumous.
- 096 HFS Could be a plate wearing out.
- CDR Or a very light plate (i.e. lightly bitten).
- HFS Some plates have held up through a lot of printing, especially the Hogarths. Apparently the copper was pounded instead of being rolled into sheets. We know there are Hogarths with editions of as many as 1000 because of subscriptions. But if 200 out of the 1000 are extant--there is an attrition caused by nature. We did not have limited editions until really the early 90s.
- CDR The early 1890s?
- 109 HFS Yes.
- CDR Was this a commercial matter?
- HFS I think it was Legros who started the thing of having little editions of

- the different states. It was sort of an exploitation--a prestige kind of thing. Also, at the time they would draw a remarque on the outside margin of the plate. The remargqued print would cost more. Then they would rub it (the remarque) off. I think that Elizabeth Ross (Roth?) from the print collection at the New York Public Library told me that there is an 1892 Mary Cassatt that in her hand identifies so many--that it is a limited edition. As I said, Legros did it and Whistler did it somewhat, and possibly Seymour Haden. But it is pretty rare even to have a signed impression until about 1830. There is a book by an Englishman on the history and technique of printmaking in the same technical series as the Lowery book on painting. He tells about the time they began to have limited editions and signed prints. Once in a while you will find a signed print by Mary Nimmo Moran or the others in that Print Club group but it won't say how many are printed. Even up until about 1915 in this country (you did not have) the thing of the limited edition with the quantity established in the artist's contract. That doesn't mean they all got printed but that he wouldn't print any more than that. A. E. Gallatin, who gave a lot of modern things to NYU, was one of the people in this country who started to establish professional standards about editions. He did a little, small----the beginning of catalogue raisonnés on Sloan's prints and on Davies' prints. It was published about 1916 or 1917. My copy has gone to the Philadelphia Museum. On early impressions of Sloan's proofs you sometimes see AEG No. so & so. That is what that means.
- 117
- 129
- 135
- 148 CDR On #78 Greenbaum (G77-78), which Greenbaum?
- HFS You will have to ask Mrs. Dennis from Weyhe Gallery because I bought it from them. I think Gertrude (Dennis) told me she is a woman well up in years doing work of distinguished quality.
- CDR It is a very nice print.
- 159 HFS Yes, it is a good example of that kind of inprinting. Now, #81 (G77-81), it is James Penney. He studied with Sloan. He was in the WPA Project; and then for years he taught up at Hamilton College. I think this is an example of someone who had a college degree. After the depression, artists who taught in the various WPA projects, the settlement houses or the community centers, who may or may not have had college degrees, bit by bit, after WPA times, began to teach in universities or liberal arts colleges in creative workshops. There weren't any at all back in the 20s. Vassar had a little one and Syracuse had some because they were a teaching university. Alfred University could give a degree in crafts but not in anything else. It's all new.
- 171
- CDR You mean the BFA type programs?
- 176 HFS Yes, it's all new. It's wonderful! But, unfortunately students coming out with a BFA or an MFA have a tendency to feel they are now equipped to go out and earn a middle managerial income. Or that they are equipped the same way as a doctor or lawyer. But because this depends on creativity, it (the fine arts degree) is not the same thing at all.

- 183 So while it is a lovely opportunity, it has also meant conflicts between the professional art schools like Pratt and the one on 8th Street which also had engineering [i.e. Cooper Union] where you took four years and got real training in textiles or mechanical drawings or illustration with a structured sequence in drawing, perspective, anatomy, composition, some art history; and then you majored in one thing or another. It used to be that the Art Students League, or the Pennsylvania Academy, the National Academy, was where you went to be taught by professional artists. Now, we've got a profession of academic, teaching
- 200 artists. Well, to get back to Jim Penney--he was one of the first of of these artists-in-residence, teaching artists, in the liberal arts colleges, where the arrangement was that they taught three days a week and had time for themselves. It was not fulltime teaching. Whereas before, up at Syracuse, the teachers taught five days a week. There is no creativity left in you if you teach five days a week. You routinize your teaching--turn it into a formula. This is one of the ways that creative artists have survived in the post-depression years--by teaching parttime. And bit by bit there has become an academic profession (with) degrees in education and degrees in studio art--all across the country.
- 214 HFS Jim Penney is a man who has grown--I've watched his work for years--
217 during the depression years he worked with a sort of the Depression-earth color-Woodstock palette--like many other artists. He moved up to the country, had place to work, space to work, began to see nature and his palette opened up through discovery of nature.
- CDR Both of the pieces in this collection are in black and white.
- 224 HFS Yes, they are. It was more in painting that he worked with color. #83 & #84 (G77-83 and G77-84)--that is Legros who carried from France to England a good, academic, creative point of view about printmaking. His things are pedestrian. Everybody bought him for a while. Then he was under the carpet. Now he's being discovered again. #86 (G77-86) (after Rubens) is one of those reproductive engravings which take great skill.
- CDR Koberl- (G77-87), I don't remember that.
- 237 HFS I don't remember that. We'll have to get it out. #90 (G77-90) Jacques-- is probably late 19th c. French. Sebastian LeClerck (G77-91) was a skillful line draughtsman in etching. But this is a mezzotint. Wonder if it's the same LeClerck I'm thinking of? We'll have to get it out. Samuel Prout (G77-92). He did a lot of soft ground etchings and landscapes. Many of them were part of teaching portfolios. In the late
- 248 18th century and the 19th century, there were a lot of amateur artists. You learned how to sketch--Jefferson did it, Goethe did it, Edward Lear did it--
- CDR In the 18th century that was part of the equipment of an educated individual.
- HFS Yes, you were not a man of letters if you didn't also draw a little bit.
- 255 So some of these things of Prouts were what I would call independent prints; but a number of them were for semi-teaching purposes.

- CDR You mean they were the sort of thing someone could buy for models to sketch after.
- 259 HFS Seymour Haden (G77-95).
- CDR He was Whistler's brother-in-law.
- HFS Yes. He was a surgeon. You always hear how he drew right on the plate, from nature. I have read that he drew on the plate while the plate was in the acid bath. I would want to look that up. But, it could be. It's possible. I don't know what kind of acid he was using. He was one of those etchers who, when imitated, have been not such a good influence, because the combination of etching with some deluxe drypoint, you know, with the burr left with a lot of nice, rich, juicy ink going on under the burr, and with plate tones, they were what we call romantic landscaping. But he was a skillful draughtsman and that's the difference between these men who had these talents and the followers who are not drawing from life. (The followers) might actually go out and look at a landscape but they are seeing it through somebody's else's technique. So they are drawing technique instead of hard-to-handle description being their own personal response.
- 269
- 278
- CDR It is strictly through someone else's accomplishments, not their own accomplishments.
- HFS Yes. Like students who studied anatomy with Bridgman. He taught a certain way of drawing with charcoal. It wasn't really anatomy, it was Bridgman.
- 286 HFS "Landscape" by Mary Nimmo Moran (G77-97). Through the years I have tried to buy women printmakers, wherever I found them, of any period. First, out of respect and appreciation. Also, to demonstrate we had women artists before 1950.
- 294 HFS #103 (G77-103) Mielatz. He was an administrator, I'm sure it's the same one, either at the National Academy or the Pennsylvania Academy, and his prints of New York City are now emerging at auctions. 1950 was sort of the cut-off date for a lot of printmakers who were just innocently doing urban scenes of all kinds. For one reason or another they stopped producing very much. There is not another generation in the same tradition. Now everybody is buying -----
- 304
- CDR Is it because of the impact of abstract expressionism (that they stopped producing)?
- HFS That is one thing, yes. And then ever since the Bicentennial (in 1976) there is a new interest in American art all the way back. Some of the review of the 19th century came after the French Impressionists got too expensive to buy. Some collectors began to buy Prendergast's and Glackens' landscapes, and Theodore Robinson and Childe Hassam. This was all after the pioneering work Lloyd Goodrich did on Homer, Ryder, and Eakins. Now the painters have gotten expensive. (So) collectors began to buy drawings, first color drawings, and now prints. Buying

- prints is good because there is draughtsmanship in prints, no matter what style. You begin to have collectors buying with an informed eye, according to their own taste and judgment, instead of buying for signatures and for investment. They are buying for the joy of finding things.
- 323
- 330 CDR In Riva Castleman's book, History of Twentieth Century Prints, she quotes someone--Joseph somebody--who says an artist's work tends to be revived when it has something usable for the present generation.
- 336 HFS For another generation; and there is usually a generation gap.
- CDR In other words, you would go from grandfather to grandson.
- HFS (Yes) more normally; because first there is an inheriting of something when you go to art school--the environment of the art school, the teacher you have gone for--there is what I call the primitive period. Your work might be better than you will do ten years later. There is also a stage of taking what you wanted from your immediate past and pushing against it. Maybe it is overripe, or has become decadent, or your talent does not belong in it; so the wiser artist looks for fresh subject matter, fresh technique and goes to the museum. He may not realize where he has picked up a new starting point.
- 350
- CDR I think we are talking about two things here: we are talking about collectors going back and buying things because they like them and they are in financial reach; and then we are talking about artists going back and seeking things because it speaks to them in their own----
- 358 HFS You take David Park, out in California, who spearheaded the group that Diebenkorn was part of; Park was first an abstractionist. Then he discovered Matisse on his own. When he (Park) started to paint representational, lyrical, big, loose, bold kinds of things, this was a no-no out there. He was a friend of a very old family friend of mine, so when he came to see me in New York he told me that he was just plain shunned by the group he grew up with. Then Diebenkorn followed him and then others. You don't hear more about David (Park) because he was dying of cancer of the spine and he had only maybe three years in this flowery cycle. This whole thing of Matisse and Fauvism and color and response to life meant something to him because he had never had it.
- 371
- 380 Whereas somebody like Steve Tanis who teaches here at the University--when he started at Cincinnati--I'm sure he had at the beginning a semi-academic training where you do all kinds of things. Then he had a long period of completely non-representational things. Then he got back into representational work on his own when he was ready for it. But I think it happened on his own. Luckily, he had the training for it. Now he is not working using the camera. He is drawing with mental skills. But there is a whole group who have gone back to life via the camera. They don't have the conceptual, creative quality of the representational artists who were first trained as illustrators. The illustrators are drawing from the imagination and their memory----
- 395

- CDR In other words, coming from an illustration background, you have to be able to put it together in your mind. If you work with a camera, you must take the images the camera has given you and then change it.
- 406 HFS Yes. Lots of them don't change it very much except to make it soft focus or something. I think of the illustrator as like the playwright or the novelist. He has to imagine the scene. He has to have stock characters but which he can also change around. Now there are illustrators who did work with a camera, who took lots of photographs, either from life or from models who came in and posed in costume. Then they would take those photographs and put them together in a sort of montage--a piece here and a piece there. Then they would do them in oils so that they looked handpainted. They do not have the kind of creative imagination as the men who really drew it, as a
- 418 novelist does. It is different. This is the thing about the teaching that goes on now. You cannot replace the apprenticeship that the men like Sloan and Glackens and Shinn had as creative illustrators. Even in the days when I studied at the (Art Students) League with Sloan and Boardman Robinson who had also been an illustrator, they could tell us to go out into the parks, docks and streets and draw and do things from memory and we would. But it is not the same kind of thing as the years that those men illustrated newspapers, books, and magazines, with editors, with drawing for an audience where they really had to communicate with what I call the standard prose of drawing so that when they went to draw for themselves they had the craftsmanship and they had the creative control so that they knew what they were doing when they wanted to distort. In other words, if they wanted to move from prose to poetry--
- 441 CDR ---they could move.
- HFS Yes. You take a man like Picasso. Picasso had the training from childhood, so he could draw anything in all of its normal structure. That's what Picasso has when he distorts. He has a perfect concept of what a normal human being's concept of normality is. So, therefore, when he orders proportions, or when he shifts around the perspectives or angles, or breaks up the structure of the head or the body, it's complete
- 454 control. But the imitators who have never had that concept, or that training, are just literally throwing it at the audience. You know, we went through a period when the artist was not meant to care what the audience thought about his work.
- 460 CDR Do you think that they really didn't care? Or do you think that it was more a matter of despair that the audience would not understand them in any event?
- HFS There were certainly men like Gorky who had a lonely exterior or a man like Jackson Pollock who was rootless and whose expression of a meaningless world was genuine for him. But there was a phase when they were telling the art student that you shouldn't, in a sense, know what you are doing, and the audience shouldn't know or care; but on the other hand that what the audience thought of the thing was part of the
- 477 picture. It ended up that it was what the critics were writing about; this interaction ~~(which)~~ appeared to be more important than the work itself. You get that feeling from reading the criticism of the period.

CDR What period specifically do you have in mind?

HFS I would say--about the abstract expressionists and their imitators whose names you wouldn't even know any more.

CDR In other words, post World War II and--

492 HFS --in a sense its a lost generation. Now we must get back to business. #110 (G77-110) Elizabeth Olds; a lithograph. Elizabeth Olds was a student of George Luks.

CDR It shoulds like a Western subject: "Sheep Skinners."

HFS It could be. Or it might be something done while she was on the WPA. She also was a great friend of Gottlieb's later. A very intelligent woman. A talent that fluctuates. I think perhaps she was divided between the men she cared for and her interest in politics and her work. An unresolved thing there. Whereas someone like Isabel Bishop, since we keep reverting to how women handle things--Isabel was married to a neurologist--Howard Wolf. She put her work first. When her baby was born she was back in the studio in three or four days and the in-laws brought the boy up. She has been just as professional in this as an opera singer has to be. When women have talents in the performing arts it is understood that they must do their work in their prime and help must be found through patrons so they are able to do it. You wonder, with the broader view, with women who put their work before everything else, that perhaps what we feel is missing in their work is this---- I remember Sloan saying after we were married, he was surprised the way I would just put my brushes down to go start lunch, or tend to business or do the laundry. We had discussed before we were married whether two artists could get along because we had seen couples where it didn't work. Well, with Sloan, there was no problem with that, with his being first. We were not going to have too many years together. But for women artists where I saw them being harsh or creating animosities and jealousies, those marriages fell apart.

508
515
529
538
549

CDR You think it also showed up in their work, right?

HFS Yes. Now I'm not saying this is always so. You look at Peggy Bacon. This is another story. Peggy Bacon raised her two children herself and did a good job of it. She stuck to Alexander Brook longer than anybody else would have because he was just a mean man. But she discharged her full domestic responsibilities and she is just a grand old lady right now.

569

571 Cassette stopped.

573 Recording resumed.

575 HFS Here is Margery Ryerson (G77-112).

CDR That is a very nice etching. It is just a few lines but it has-----

578 HFS Are we on tape again?

- CDR Yes. I turned it on again.
- HFS Margery Ryerson is now over 90 but she has kept on working, even up to the last few weeks. She is often sick now and in the hospital right now. You were asking if women were constrained either by the outside world or by certain conflicts or divisions in what subjects they did or, shall we say, what their image of the world was, in going to art school from the turn of the century on. Since she is 93 or so, and--
- 593 CDR She probably was in art school then.
- HFS Yes, She studied with Robert Henri. She kept some notes on his teaching and then went to put them together in a book like the William Morris Hunt notes. And frankly,--we'll let this be on tape because she won't hear it--Sloan told me they were repetitive and not comprehensive enough for
604 Henri to want them published. Henri spent a lot of time collecting things he had written himself and added them. But the title page says "Compiled by Margery Ryerson". Fortunately, there were long passages which Henri had written himself. Many of Margery Ryerson's paintings were closely
616 derivative of Henri's--her portraits of children and all--although I don't think she made an effort to be falsely strong. Sometimes you see that in women artists. In their effort to not be feminine, there is a pressure to be very, very positive and to be--
- 624 CDR Macho?
- HFS Yes. Not necessarily sexy, but to make the forms positive, dynamic. And there is a loss of delicacy which is one of the powers of a good artist. A good man artist as well. You know, when you meet good artists, they are
634 like many good doctors, or good ministers, there is a good quality of being bi-sexual. There is the sensitivity to the feminine without being effeminate. I think you find that with all people of understanding. You know, I have taught many children, girl children, and I have worked as an
646 assistant teacher in many different situations with adults. (I have found that) a great many women have facility that is ahead of what they have to say. Very often there is an effort to find style before the content has been found. There will be a borrowing from two or three artists instead of just one, in an effort at synthesis. It will be a little artificial.
661 You can see this in men artists also.
- CDR Do you see that only, or primarily, in women or is it simply in young artists before they really know what they are trying to do?
- 665 HFS I have seen it as a problem for women. You are better off if the talent has to be pushed and stretched to reach what you want to say. Sloan used
678 to say that it is better not to have genius, not to have too much talent, not to have too much virtuosity.
- CDR Because then you'd have to buckle down and work more?
- HFS You have to work harder. His sister, Mary Anna, had more facility than
683 he did. She could imitate Henri, Corot, Breckinridge. There were periods when she did original work but eventually her talent ran dry in her early forties. That happens to lots of people--writers or artists.
691 If they don't get a second wind, they start to repeat.

- CDR That happens to scientists also.
- HFS Certainly
- 699 End of side one on cassette #2
- 005 Announcement of cassette #2, side #2. March 11, 1981 . . .
- HFS We were talking about women artists but also about the broader thing of the creative talent and whether the originality runs dry within the person or whether historical or cultural circumstances are such that there isn't new material to assimilate or life has interrupted them or they have been forced to earn money with their talent and gotten into a way of life that interferes with--
- CDR --original work?
- HFS Yes, one way or another.
- CDR You have to make a living.
- 014 HFS Yes, and today it is more difficult then it used to be. Even a person on welfare is living in an electrified age. You can't go back to the Kerosene lamp and well water which is what lots of artists did in the 1930's. They had shacks in the country and survived that way.
- 020 HFS Well, let's get back to page 5. Here is another woman artist, Beulah Stevenson. (G77-117) She was a pupil of Sloan's. This is a lithograph of an adobe church in New Mexico.
- CDR Was she from New Mexico?
- HFS No. She was a teacher from New York. She did her best, most interesting work in the short period when she studied at the (Art Students) League from 1916 to the early twenties. Thereafter, any work of hers that I've seen has been repetitive. It was that synthesis of the generation who were still representational painters (but) who had learned something from the Cubists and Fauvists. There were many vital little talents in the period from the Armory Show (1913) to the late twenties who might have lived another twenty years but who disappeared from sight. Either they stopped working, or they were teaching, or went into administration--
- 031
- 035 CDR Were almost traumatized by the Depression, I suppose.
- HFS Some of them were. Some of them blossomed during the Depression. They were on the art projects and maybe had more time to work. Then there was the Second World War and you lose talent, both men and women. Of course, getting back to women: women get married and have responsibilities. They are not all strong enough to carry a double or triple load of being a wife and a mother and having a professional career. The headmistress at Brierly where I went had two sets of twins and another child. She was married to a doctor and had all the servants she needed. She had 20 minutes a day to play with the children. She was strong as a horse. She expected all the girls in high school to be prepared to go equivalently at this triple career. We can't all do that.
- 044

- 049 CDR Could we back up to #114 (G77-114) Polly Knip Hall?
- HFS I think I bought that at Kennedy's six or seven years ago (1974-75). I was collecting prints by women for an exhibition at Mount Holyoke.
- CDR It resembles what we might call the Sloan School. Was she a pupil of your husband, because it seems to show a Sloan influence?
- 055 HFS I know nothing of her. Paul McCann, the print man (at Kennedy's) showed it to me. I've never seen other things of hers.
- CDR I have never seen the name before. It is humorous and lively; sitting around in a kitchen pitting cherries; quite a bit is going on.
- 060 HFS This kind of print, I feel, is an opportunity to rescue something or to find something. I might spend more to buy something like this which was a find--a singleton--than to buy four Daumiers because prints by Daumier are plentiful. I think a print like this will, sooner or later, be
- 067 noticed by someone who will ask questions: Who is this person? What happened to this artist? Still living? What other works did this artist do? It is very important that these fine people with talent, who made sacrifices to carry their talent that far, be recognized--given an opportunity for their work to be seen and shown--for collectors to discover it--
- 079 for students attending an exhibition to see it--because if it is buried, it is buried twice over: the artist is buried as an ongoing, creative person, and we are deprived of seeing the print. And that means a third group of people are deprived because the art world suffers a constriction so that each succeeding generation is exposed to less and less while at the same time there are these encyclopedic books on the cultures of all time so one feels one knows all about all the art ever made.
- 091 HFS This is a side light to the same thing: Lewis Mumford has said that we are punch drunk on seeing too many images. This makes it hard for art students of our time to be natural and find their own originality. We were better off when the discovery of the different areas of art and culture were more precious. I am paraphrasing (Mumford) but it is an important point.
- 101 HFS Up until about ten years ago art historians were saying that America was just provincial--was just imitating Europe. This put blinders on art historians, critics, even artists themselves. We did not begin to consider American art as to whether it had originality until, really, after the Bicentennial.
- CDR You mean, you think that only in the last 4 or 5 years?
- HFS Yes. Dr. Homer is doing a pioneering job in developing this department. This is, really, the first really major department in American Art History from the period of 1880 on. True enough, Yale had the interest in American art up until about 1860. Harvard does not have a department in American Art History; Princeton doesn't either. When Milton Brown did his Ph.D. on American Art from the Armory Show to the Depression, it was avant-garde Art History. It is partly because printed words seem to be more authoritative than the visual things they are written about unless you have people who really go and look at pictures.
- 113

- 121 CDR Yes. The problem in studying Art History is that if you always study from the books, the illustrations, the slides, you are getting it at second hand and you never really have the immediate relationship with the work.
- HFS Besides that, it has been filtered--you don't know what you are not seeing.
- 125 HFS We go back to page 5 (of the inventory)--a little group of prints by George Constant (G77-121, G77-122, G77-123). George Constant was a Greek who came to this country. I remember him well as being a trustee of the Society of Independent Artists. He used to help hang the exhibitions.
- 131 HFS Emil Ganso (G77-127) was shown a lot at Weyhe Gallery. Carl Zigrosser liked him and published a lot about him. Now we have Bolton Brown (G77-128). He was a professional printer of lithographs and he did lithographs himself, too. This is one of his own. His own lithographs have a nice, sensitive touch. They are not very original--I don't mean they are copies of anything but (that) he did not leave a mark as an original talent. His wife was a patient of my father. One of the reasons my father, an old New Englander, mistrusted all artists was that he did not pay his bills. There is a reason for this story: actually Mrs. Brown gave my father some prints--Japanese prints. I didn't know he (Bolton Brown) did prints until I found this piece. Brown printed (George) Bellow's prints. He also printed 3 stones for Sloan. One was a stone that Sloan did as a demonstration at Pratt Art Institute; and he printed two others.
- 145
- 157
- 163 HFS #145 J.B. Neagle "Independence Hall" (G77-145). That is a reproductive engraving.
- 164 CDR I think, too, that it was cut out of a book. I remember that one. I tried to do a little work (on it) down in the library. So far I have not identified the source.
- HFS I don't know if it is the same family as the American painter. It is hard to do research on the middle period of 19th century Americans when they are not in the top group.
- CDR Well, you learn you just go to certain sources and if they are not in those sources, you are in trouble.
- 174 HFS Right. #153 Ira Moskowitz (G77-153). He was a pupil of Harry Wickey. Moskowitz came from Czechoslovakia. His father was a rabbi. His father thought he was studying to be a rabbi. Ira was looking to earn money working in the dye shops on the Lower East Side. In order to try to become an American citizen, or to get into school, he studied English a couple hours a week. He ceased to go to rabbinical school without telling his father. Somehow he got interested in art and landed at the Art Students League at the age of 16. Harry Wickey took him into his home. Wickey had a place at Stormking--near Newburgh. Harry paid Moskowitz's tuition at the Art Students League and paid his carfare back and forth. Harry had nothing--he got \$100 a month for teaching at the League. He used to have special pupils--businessmen who came for sketching lessons--sort of an art club. He also had a print club, and you could buy his prints for \$5.00 each.
- 190

- 196 HFS Well, Ira at first had the kind of talent where he could draw almost like Breughel, the Flemish artist. Beautiful, clear line; lovely feeling for descriptive detail. Then he began to be able to sell some of those things. Then, unfortunately, emerged the ability to imitate-- to become eclectic. Years later, he did some very interesting lithographs of Indian dancers. A book of his lithographs of Indian dancers was published by Dutton and Sloan wrote the introduction.
- 205 CDR I think there are some others--New Mexican dancers--
- HFS That is his wife, Anna Barry. (G77-223a-1)
- CDR And then there is one which looks like two rabbi's.
- 208 HFS Could be--could be done when he went to Israel. Grant Reynard (G77-155) was a pupil of Harry Wickey. Grant did great public service for the Montclair (N.J.) Museum. He was president of their board, and he traveled around the state of New Jersey lecturing to women's clubs-- raising the level of taste. His own work has an interesting naivete. It is the kind of naivete found in students of the period 1915 to about 1935. Because they were not illustrators they had never learned how to draw people or animals with normal proportions or city scenes with normal perspectives which you must be able to do before you modify these things. Many of them have an admirable sort of semi-primitive naivete. In time, some weakness emerges. There is a lack of consistency, of control, of self-judgment in a lot of this work.
- 217
- 230 HFS #164 Vertue after Holbein. (G77-164) Vertue was a well known interpretative engraver who did many of these portrait engravings. Because they are interpreting paintings and have also a personal, graphic technique, if they were compared with photographs of the paintings they would show a _____? kind of sculptural form in the graphic.
- 240 HFS #175 mezzotint J. Smith after Kneller (G77-175). He is one of the really good mezzotint engravers. It is interpretative printmaking but (has) something personal which, if we did not have them, there would be a little loss to art history. Philip Beam, professor of art history at Bowdoin, in his book, used the word "unique" about artists whose work, if removed from the flow of art history, would be a loss. He didn't mean this was the link in the chain which was the necessary link, but that without it the world of culture would be the less.
- 246
- CDR They added a little different shade, or tone, or fleshed it out a little.
- HFS They made a unique contribution. Albert Pinkham Ryder is out of the general flow. Art critics who try to predict the next wave of fashion, or what the zeitgeist is, allow no place for these off-beat talents. Nobody knows when a talent will be born. He or she may be so out of sync with the zeitgeist that they are crushed by the circumstances of history; or they may survive.
- 264

- CDR Or they may come back later because fifty years later some artist finds what he needs.
- HFS Or someone may draw things together and draw a comparison; for example, between Berkland and Arthur B. Davies and Albert Pinkham Ryder. There are others whose names have come back to the fore.
- 279 HFS Now here are some Howard Pyle wood engravings from Harper's (G77-182, -183, -184). Pyle knew these things were to be interpreted as wood engravings. Harper's Weekly continued to have handmade wood engravings after they could have used photomechanical processes. It is more costly. Reducing these things to the scale of the page requires taste of the craftsman. Also wood engraving is more graphic than a photograph of a painting. Very often these were from paintings. Very likely the wood engraver in these cases was working from a photograph.
- 294 CDR The technique in many cases was to photograph onto the block.
- 295 HFS Yes. They could photograph onto the block by the time Pyle was working. #197 Charlet and #199 after Charlet (G77-197 and -199).
- CDR They are both Charlet; I've looked at them.
- HFS He was a contemporary of Daumier and Gavarni.
- CDR That is another interesting situation. You can look at those things and say 1830s much as you can look at Depression art and say 1930s. You don't even have to have heard of Charlet.
- HFS Yes. But there are some good draughtsmen. There is a spark to it and they are often beautifully printed.
- 312 HFS #206 Lois Murphy (G77-206). She taught at the Art Students League for years. She had classes for children. #207 (G77-207) Marion Greenwood studied with Boardman Robinson.
- CDR Do you know what happened to her?
- HFS No. Her work was handled by AAA. (Association of American Artists). They should have some biographical material.
- 320 CDR Very distinctive style; close up to the picture plane; very dramatic contrast. Did she work out in New Mexico?
- HFS She did some things out there--I have found some of them. Maybe in Mexico--old Mexico. Now #210 (G77-210)--a lithograph of mine--of Angna Enters, the dance mime; a pupil of Sloan's. And the two etchings
- 329 (G77-211 and -212) I did in Harry Wickey's workshop.
- CDR Were they done out in New Mexico? They look like it.
- HFS No, they are New Mexican subjects, though.

- 336 HFS #217 (G-77-217) lithograph by Hamerton. I have a questions about this subject--let's pull it. I think of Hamerton as doing landscapes. I know he did copies of other artists.
- CDR This #220 Earlom after Reni--that is the same Earlom you spoke of before in connection with interpretative engraving?
- 346 HFS Yes, he did mezzotints, aquatints, this kind of thing. Now #222 (G77-222) I. S. Agar after Charlotte Jones----
- CDR That is a great, big----
- 352 HFS Yes, but that is one of my early woman artists. #223 (G77-223a-c) Anna Barry--that was Mrs. Moskowitz. Very skillful technician; a good draughtsman; very fine sense of color--much better color sense than Ira. Very often there would be 15 or 16 separate screens for the colors.
- 360 CDR This #225 (G77-225)--this is a sheet with a number of figure sketches by Louis Vallet.
- HFS I'll have to look at it. #226 Wharton Esherick. I think he has done some sculpture and is also, maybe, an architect; lived in the Philadelphia area.
- CDR Yes, I think so. The next ones (G77-228 through G77-231)--Josephine du Collet and three from Sipmann's School. These all look alike as though she had been the artist who did the others or else she had studied there.
- HFS I don't recall them at all.
- CDR They are great, big, line drawings of heads--look like the kind of thing that would be done in a school.
- 379 HFS Or are they part of the collection that was demonstration for teaching? What is the date? the period?
- CDR I would have to look at them again, but I think I'd put them late 18th or early 19th century.
- HFS I did pick up any handmade prints for teaching folios.
- CDR This is what it looks like--some kind of teaching material.
- HFS There are earlier ones which show a series of faces with different emotions.
- 393 CDR Like whats-his-name did in the 18th century--the chap at the Academy in France--Charles LeBrun. Only this looks more German somehow.
- HFS #234 - Louie Ewing (G77-234) silkscreen. That would be personally done. Silkscreen is supposed to be an old Chinese technique. When (modern) artists first began doing them, the artist did it himself. This is

404 before the days of using the camera to transfer part of the image onto the prepared silk. A great many modern things that have been done by Rauschenberg and others make use of the camera to throw part of the image onto the screen.

CDR Was Ewing part of the artist colony in Taos?

HFS Yes. He was probably a New York artist who went out there with T.B. Now #238 Clara Skinner (G77-238). I don't know what became of her. She was on the board of the Art Students' League in '32 when I was on the board. She was anxious to have us get Hans Hoffman teach there. After 1932--she could have married, (or) moved to the West Coast, (or) 421 stopped painting--unless the Art Students League has a record----. They (ASL) are now beginning to go through their archives. Wherever we've got that association (i.e. with the Art Students League)--she would have been a life member of the Art Students League.

CDR Did they keep records of their alumni?

426 HFS Oh yes. We all get the Alumni Bulletin every month. For years all of the archival material was kept by the superintendent who wouldn't let anybody in it--it was all in the basement. Dale B _____, as he got older he got more difficult. But for the last two years they have had somebody going through it.

435 HFS #248 (G77-248) an etching by Harry Wickey. This would have been one of the etchings he was selling for \$5.00 a piece in his print club. I don't know if that is when I got it or if I bought it much later. I'd have to see it.

CDR I'll make a note to pull it.

HFS A gallery in Washington did a show of Harry's work two years ago. Harry's widow lives in Englewood (N.U.). I'm trying to think if 447 they published a checklist. I know how to track it down: Harry's book, Thus Far, published by the American Artists Group about 1940. It's about his growing up in Ohio, going to study in Detroit and then coming to New York, working as a subway guard while he studied art. It is a real homespun, grassroots story of an artists life: going to Paris, learning to love good music, read great books; a farmer's son; lovely, sweet, gentle, grand person.

464 Now #251, Lumsden (G77-251). Lumsden is the man whose name I was trying to remember, who wrote that English book on printing techniques in the same series as Lowry's book on painting methods.

CDR English? You mean British?

473 HFS Yes, I think it's on the art of etching--I don't think it includes lithography (in this book). When you have left Rembrandt and Piranesi, you come down to the English taste. I was delighted when I found that (book) which I may have found in a high priced flea market in the Philadelphia area. I have a friend I go with--to all the different 486 thrift shops periodically. Philadelphia was the Athens of America up until the turn of the century. You still have many houses with things coming out of the attics. It is the best place for browsing.

- 491 HFS #253 (G77-253) Fred Shane, a pupil of Sloan's. When I say "pupil of Sloan's," he may have just studied with him one year. Men and women who were teachers in the midwest or far west would come to New York on sabbatical to study with Sloan, or Benton, or Boardman Robinson or other men at the Art Students League to be exposed to the demands of facing up to what degree you've got an original, professional talent. Fred Shane went back to Missouri. He was a professor at the University of Missouri. His work has that quality I was trying to describe earlier-- work done from 1915 to 1935--whose drawing at first sight has that naive seen in certain illustrators for the New Yorker, like Mary T _____ and Whit McDowell, only not as well honed.
- 503
- 518 HFS Samuel Chamberlain, #256 and 257 (G77-256 and G77-257). He was also a photographer. This is standard, academic, architectural printmaking. That's just what it is.
- 526 CDR But it's pretty good; of its kind it's pretty good.
- HFS Oh yes. It's good. They are pacesetters. One sees that he is no John Taylor Arms. But if you don't draw architecture well like that, unless you are a John Marin, who knows what he is doing, because he was trained as an architect and architectural draughtsman, there is a gauchness in between that is phony, or incompetent.
- 540 HFS #265 (G77-265). A steel engraving by Sartain. Sartain was one of the great American reproductive engravers who's done some of Benjamin West's. They were done early enough that he was working from great, big original pictures, or else from a drawing he made of them. Some of the reproductive engravings were done from drawings made by somebody else from the original paintings. Later Sartain was able to work from photographs made of the paintings he was reproducing. He is one of the very skillful reproductive engravers. His daughter became the head of the Moore College of Art, in Philadelphia, which was the women's art school, where Sloan's sister went and where Henri taught. Harriet Sartain, the daughter, was a friend of Sloan's sister.
- 550
- 561
- 566 HFS Ainslie Burke, #271 (G77-271). Lives in Woodstock and teaches parttime at Syracuse. His work has grown a lot since he started to teach. His color opened up after he left Woodstock.
- HFS We don't have to say anything about Daumier (G77-273a-c).
- 576 CDR I learned while doing research on these Daumiers that in the 1920s fake Daumiers were made. Why would anybody have faked Daumiers in the 20s?
- HFS There were pirated Daumier's done in his own lifetime. I have an example of this here.
- CDR Yes, but why in the 1920s would somebody forge Daumiers? There were so many of them around and they were cheap. It would be like counterfeiting nickels.

- 588 HFS I didn't know there were fakes (like that); and they were printed on white paper? All the others have type on the back.
- CDR There were prints in Daumier's own lifetime issued by his publisher on white paper.
- HFS Yes, that's right and they are all right.
- CDR But these are apparently real, honest-go-goodness fakes. And I can't imagine what the motivation was.
- 597 HFS Yes, because really good ones were \$5.00 and \$10.00 each.
- CDR They still are not terribly expensive.
- HFS No. Only certain famous ones (cost very much). Well, that's something to think about. Where did you learn about it?
- CDR In doing reading for some research on the Daumiers in this collection--trying to identify certain ones.
- 611 HFS This Rosenthal after Peale of George Washington (G77-277a,b). There
615 were a pair of Rosenthal brothers in Philadelphia who did portrait prints. Some are large size, They were quite successful in the 1890s. They left a very nice collection of prints and drawings to the Philadelphia Free Library. Sloan said they were very nice people. They knew their own limitations and had a broad taste in art.
- 627 HFS #228 Joseph Bakos (G77-280). He was an artist in New Mexico who was a member of the Cinco Pintores--the Five Painters. They lived up on the Camino. Nordfeldt, Will Schuster, Henderson, maybe; and maybe Willard Nash was the fifth. There is a book on the artists of New Mexico that would fill this out. Joe Bakos came from Detroit; was of Polish extraction. Worked for years as a cabinet maker for the
642 Pullman Company while he went to art school. He moved to Santa Fe. Was married to an Italian countess who was an interesting artist in her own right. Joe was a little uneven. He took what he wanted from the modern movement. He was the best critic Sloan ever had.
- 653 CDR You mean critic of Sloan's work?
- HFS Yes. Sloan had bought land from him and built a house outside of Santa fe. Joe would stop by. He would always be chewing on a match stick. He had the tact and the judgment that he would look at a picture and
663 take the matchstick out of his mouth and point to someplace here or there and say, "Now, John, I know that you know there is a _____ ? here and you know that you haven't solved it." Maybe it needed a diagonal, or vertical, or a change of color or something. First he would have said something about the picture as a whole--that he liked it, or the direction of it--and he never was a disturbance in pinpointing
675 an area that he would see was unresolved. Nor would he say to Sloan what to do because he wouldn't know himself. Whereas Walter Pach, the art critic and art historian, would look at an unfinished picture and

681 say that he couldn't judge it until the picture was finished, and in his own painting he had no judgment at all.

685 CDR How is that name spelled?

HFS Pach. He was a really good international art historian from 1906 to 1929. Without Walter Pach we would have had no Armory Show because he knew all the European artists. He worked in Paris for years. He was the manager for it. He took Davies and Kuhn to visit the artists. He had the judgement to see the catalog through the press. He had an eidetic memory; spoke I don't know how many languages, But, in some sense, he could remember too much.

703

CDR Some things are better forgotten.

HFS You try to put Ingres and Gericault together with a shot of Duchamps-Villon and you're in trouble!

End of side #2, Cassette #2. March 11, 1981

017 Announcement of Cassette #3, Side #1

HFS I think we finished off Water Pach.

CDR That was the end of him. Have the Cinco Pintores been written on?

HFS No. They are being revived right now. For instance, you see Dasburg's name a lot now. He could have been one of those five.

CDR Dasburg?

HFS Dasburg.

026 CDR That is the first time I've heard the term Cinco Pintores and I've lived in the West.

HFS Well, with the Taos artists, today there is a great to-do, Blumenschein and everybody, because all the Texans are buying Westerns. But actually there were more good artists in Santa Fe.

029 Cassette stopped while Dr. Barbara Butler came to greet Mrs. Sloan.

030 Recording resumed.

HFS There is a book called The Artists of Santa Fe by Edna Robertson and somebody else. It has inaccuracies but it does tell something about them. And there is a book on the artists of New Mexico by Van Deren Coke and that has errors in it. He is a specialist in photography. On the record, it has this kind of mistake in it: He would take notes when he interviewed you. I explained to him that Sloan had diplopia--double vision which later got corrected.

CDR O, really!

HFS He had an eye doctor for years before I was married to him who was an elderly man and who said "What do you care that you don't have vision in both eyes together. It was very trying for him because he couldn't get stereoscopic vision and he didn't want to give up the use of one eye. After we were married I got him to a different eye doctor and he had an operation to correct it.

048 CDR Had that been going on all his life?

HFS He had had it seriously for over twenty years. It was one reason that for the last twenty years he was not painting genre scenes derived from observing complex subjects. I told this to Van Deren Coke. He was taking notes. But he writes in the book that Sloan did not paint outdoors in New Mexico because he could not stand the sunlight. This is how it came out in black and white. So if I know that about that, I wonder about facts that are about people I don't know. That is why I am very glad to get facts in collections, into print somewhere else. It is not that one wants to be overly critical of people, but that kind of error is inexcusable. And it becomes very difficult to correct because he is an eminent scholar.

061 HFS Now to #287 Kerr Eby (G77-287 an etching. (The inventory) says "Kerr Eby, printer" and the subject is "Soldiers." What it really means is Kerr Eby printed it himself: Kerry Eby, Imp.

CDR He is an artist who is a little out of favor at the present time but was very popular in his day.

HFS Yes, he sold like hot cakes! I think he is related to John Taylor Arms as a cousin. #292 (G77-292) Clare Leighton, wood engraving. She is a very competent women draughtsman and printmaker. Did a lot of book illustrations. #294 (G77-294) an etching by Ira Moskowitz--the one of Israel.

071

CDR That is the one I was telling you about--the two rabbi's--very nice hand colored etching.

HFS Ira said he had Mourlot do some of his printing because he was going back and forth to France.

CDR In Paris?

HFS Yes. It was in the time we were beginning to hear of extra editions being printed underhand. They were pulling a whole lot more prints.

076 CDR Some for him and some for their own account?

HFS Yes. He said when he found that out he just stayed there while they did all the printing. That is happening in this country with some of the contemporary Americans. An extra edition is pulled and sold under the table. People who are expert forgers do the signatures. They thought

090 having a numbered edition, like 2/50, is a protection. It is no protection at all! There might be five proofs marked 5/50! Years ago we thought if we could see the signature in real graphite we were looking at an original signature because some prints had a half-tone of the signature and you had to examine it with a hand lens. No longer! Now you would have to have a bank expert to know if you are looking at a real signature, especially with the Europeans. There might be a limited edition of 200 signed by Picasso on the lithograph. But there could be 500 or 1000 more printed that are identical. Just as good!

CDR Just as original!

100 HFS Naturally that is a great temptation to have signatures put on. Andrew Wyeth has had color reproductions done of his work, some of which he signs and they are sold at a big price for the benefit of the Brandywine Museum. But there were a lot without his signature which have gotten onto the market on the West Coast. What would be \$900 here--just color reproduction--might be \$5000 or \$10,000 being sold as original--and with a fake signature! It is a lesson about the problem of signatures--of people buying for signatures. There is a lot of work around now, 20th century American, late 19th century, any old picture with no particular style to it, with beautiful copies of the artists' signatures on them, and people are buying them. Yet they are buying bad things. Greed is involved, and ignorance. They are overpaying for things which are no good. These things are on the market. Student art historians must be aware of these things, because some day they must be advisors to other people and they need to know that this (kind of thing) can happen.

112
116 HFS Well, back to our list. #297 (G77-297) an etching by Mahonri Young. Mahonri Young was married to either Alden Weir's daughter or sister who was an artist in her own right. Mahonri Young was a very good sculptor in an "American Rodin" tradition. He did bronze athletes; some etchings; some paintings. He did some Westerns.

CDR He was from the West, wasn't he?

HFS I don't know if he was from the West but his estate has gone to the University of Utah. He was a Mormon. His son is Mahonri Sharp Young who writes books about American art. He was director of the museum in Columbus, Ohio.

129 Tape stopped.

132 Recording resumed

HFS #301 (G77-301) a lithograph by Charles Locke who was an excellent teacher. His own work is a little clumsy; well meaning, a rather nice touch, but a little gauche, forced.

CDR He taught at the Art Students League?

HFS Yes. He was a lovely teacher who knew his own work was not very good.

- CDR It is interesting how sometimes people who are not the finest practitioners can be very fine teachers. They can bring it out in others.
- HFS #302 (G77-32) etching by E. Norton. We looked him up. As I recall, he is an American who lived in England.
- 143 CDR There is a note here on this copy of the inventory "American living in England." I don't recall the etching.
- HFS There are more than one. (G77-303, -304, -305a,b, are also by Norton). They have the look of an English kind of semi-classical line. Wouldn't you hate to be on the witness stand and have to prove these statements?
- CDR I remember these Slocombes (G77-306, -307, -308). They are very nice.
- HFS Are they English?
- CDR Yes, they are English. Very nice; very good etchings.
- 153 HFS Agnes Tait (G77-310). She lived in Sante Fe.
- CDR That is (of) a little cat up in front of a mirror.
- HFS She did some beautiful watercolors and prints. Either she came from Wilmington or she studied with someone from Wilmington.
- CDR There was a Wilmington connection?
- HFS Yes.
- 159 CDR This piece, #310, reminds me a little of the pieces by Marian Greenwood (G77-72 and -207) in that it is so close to the picture plane.
- HFS Yes. More sensitive than Marian Greenwood.
- CDR Must-have-been-working-with-the-same-material-type of thing. Really looks very close.
- HFS Oh, yes. Pretty much the same period.
- CDR Did they work together?
- HFS I don't think so.
- 166 HFS Andrée Ruellan (G77-313). She lives up in Woodstock. A lovely sensitive, intelligent Frenchwoman--French-American. Her work is shown at Krauschaar's. She has continued to grow, both in color and variety of work. She is what I call really professional.
- CDR The "old pro" type? Or---?
- 173 HFS No. What I mean is: there is a standard of competence and good draughtsmanship. This is not a dilettante's talent stretched.

- 178 HFS Well, the perchance that I have a Duchamp (G77-315 Marcel Duchamp etching from a cancelled plate). That was from, not the Roten Gallery, but one of those art companies that sends prints around to universities.
- CDR Sometimes you can pick up some good things.
- HFS Yes. They used to be cheaper. #317, that Bridgman. (#G77-317 F. A. Bridgman). I think he was a 19th century man who did the Moroccan type thing. You know, American in Paris, American in Spain, that kind of thing. #321, a lithograph by Pennell, (G77-321, Joseph Pennell). Julia Rogers "Mine Disaster" (G77-323).
- 189 CDR That piece looks like 1930s.
- HFS I think so, yes. Whereas, #325 (G77-325) Mabel Wellington Jack. I bought that at Kennedy's; Paul McCarron dug it out for me. I bought it, very surely, to have shown up at Mt. Holyoke, whether they showed it or not. #328 (G77-328) Grant Arnold. I think he still lives up in Woodstock.
- 197 He's written a book on lithography. He was the chief printer for Charles Locke. Lots of people used the Art Students League graphic department to get their work printed, especially lithography. I don't think they printed etchings.
- CDR Did they come in and print it themselves or did the printers at the League do the work?
- HFS Usually the printers at the League did the printing.
- CDR Were they training printers as well as artists?
- HFS Not deliberately. As I said, Will Barnett was the assistant to the printer (at the Art Students League).
- CDR Not in the same sense that they later did at places like the Tamarind Workshop?
- HFS No. There wasn't any such big, commercial production. It was quite innocent.
- 209 HFS Minetta Good #329 (G77-329). That is probably of the 1930s.
- CDR Yes. Somehow it brings to mind that piece over there by Aline Fruhauf (G77-420). I think it is much the same style.
- HFS But what became of her (Minetta Good)? I don't know. Whereas Aline kept on producing. When she died she was writing a book that included her vignettes that she wrote about artists, composers, and writers whom she knew and had drawn. There was a show of her work at Graham Gallery after she died.
- CDR When was this?
- 218 HFS (about a year and a half ago (late 1979). #330 (G77-330) mezzotint by David Lucas, "A Heath." Now that is probably of Constable, because he did a whole series after Constable or Turner.

- 225 CDR Let me mark it down and we'll pull it later. Is he American or British?
- HFS British. A great technician; just superb. Then there is this Short after Turner (G77-331, F. Short, mezzotint). Short did work of his own, too. Technically, those English craftsmen, (were very fine).
- 230 HFS #333 (G77-333) Mildred Williams was a student of Sloan's. Either she taught school or she had a little independent means. Again, her work (had) a naive innocence; the work (was) lifted up by being in with other artists who were doing genre subjects of the city.
- CDR If I remember this one correctly, it has very difficult perspectives. You know the kind of walks you get in Central Park where you are coming up a hill--I looked at it a long time when I catalogued it because it was hard to describe it even, because of the difficult perspectives. It is interesting.
- 243 HFS Yes. The quality is in there. Nan Lurie (G77-334). I am trying to remember.
- CDR I do not remember it at all.
- HFS Let's get #334 out. That may be from Kennedy. #335 (G77-335), I am sure is Adelman (Ida Adelman). She may have been Will Barnet's wife.
- CDR That's another one that looks like the 1930s.
- HFS Yes. It would be. Beatrice Mandelbaum, she is the one who was the wife of Louie Ribok (G77-338). Claire Millman (G77-339). I probably bought that at AAA (Associated American Artists). I can't pinpoint where she studied or what her group is.
- CDR Let me put her down to pull.
- 258 HFS #342 (G77-342) Prentiss Taylor. He was using the lithography workshop (at the Art Students League) when I was. We were far enough advanced that we just brought in the ideas we wanted to do. We were just using it (the workshop) to learn the technique and use the equipment.
- CDR That looks like a New Mexican subject; a little village street outside a cantina. Pulque is a sort of fermented cactus or something.
- HFS Could be Mexican. Prentiss is alive. He lives down in Washington. His later work is a little more simplified.
- 272 HFS Frank Kleinholz (G77-346). This is WPA period, very much. Ethel Magafan (G77-347). I think she did some work out in Colorado.
- 277 CDR This particular impression is also now in this month's (Feb. 1981) sale catalog from Associated American Artists.
- HFS It's as though he has the plate because I've bought it more than once.
- CDR Could we back up to #340 (G77-340) A. J. Lorentz, caricature of Georges Sand? The name isn't familiar?

- HFS I'd have to look at it.
- CDR I'll put that down to pull.
- 286 HFS Armin Landeck (G77-348). The work is handled by Kennedy and by June _____ . He's doing a lot of things of the city that are his personal kind of semi-modern.
- CDR He also has a piece in the current AAA sale catalog. It is a studio interior.
- 294 HFS Now the woodcut by Helen Siegl of the rhinoceros (G77-349) is something that I got from Lakeside Press rather recently. I think she is a living Chicago artist. I mean I bought it within the past five or six years.
- 297 Whereas, #350 (G77-350) Wenzel Hollar, there have been times when the print dealers have been trying to get collectors to collect him. I always suspected that they had a large supply.
- CDR Is he an American?
- 305 HFS No, he would be late 17th century or early 18th century. I wonder if #351 (G77-351) is Landeck and not Bandeck?
- CDR It is corrected on this (other) copy of the inventory. Armin Landeck.
- HFS #354 (G77-354). Another Clara Skinner. And another Mildred Williams (G77-355). Nancy Gray (G77-357) silkscreen. Let's get that out. I think I got it at AAA (Associated American Artists). Madeline Forster (G77-358) at the moment I don't recall.
- 314
- CDR Oh, that shows a scene on Fifth Avenue across from the Guggenheim-- where that wall is.
- HFS Oh, that wall--yes now I remember. AAA--oh, she is good.
- CDR It is very lively, very humorous.
- 322 HFS Yes, we wish her well. To continue #360 (G77-360) William Morris Hunt; who had studied with Couture. The brother of the architect. William Morris Hunt knew Millet (Millais?) very well but I think he studied with Couture. His talks on art were used by Henri when he started to teach. Sloan said he looked them up when he started to teach. Hunt was a painter of the 1880s and 1890s who is just being kind of re-discovered a little bit.
- 332 HFS #363 (G77-362) Harry Sternberg. You remember I said that Harry Sternberg had studied with Harry Wickey. Sternberg's image of the human concept is derived from Wickey's but Harry Sternberg is much more fluent and more skillful and not as grand.
- 340 HFS Irwin Hoffman, "The Barbershop" #363 (G77-363). I think he went to the National Academy but somehow or other he knew the Henri-Sloan crowd. #365 (G77-365) the Gropper. (William Gropper).
- 346 CDR He was a pupil of Henri's. And his first name was William, right?
- HFS Yes. And (G77-366) Margoulis, I think it is Sidney Margoulis.

- CDR That one is very much blue tones--a winter, country scene.
- 351 HFS It is an aquatint and etching, with snow. He also did New York City things.
- CDR Is it Sidney?
- HFS I don't know.
- 354 CDR It's hard to read the signature. I looked at it yesterday and couldn't decide if it was SL or JL--Joseph Margolies, maybe.
- HFS Joseph Margolies sounds much more like it.
- CDR Why don't I put that down to get out because I wasn't sure of the identity of the artist on that one.
- 361 HFS With the AAA things (Associated American Artists) I usually kept the AAA printout thing. I used to go through their stacks of things. They used to have stacks of prints for \$20. They still have things for \$25.
- 366 HFS #372 Martin Lewis (G77-372). Nowadays, the books say it was Martin Lewis who taught Edward Hopper to etch. It could be. This "Boss of the Block" is one of those things with an unknown edition; you can't tell how many (were pulled). #374 (G77-374) LaMore. It's Chet La More. He was on the WPA projects.
- CDR I'll have to check that one because we may have assigned a title to that one, too. We try to give things titles rather than put down everything "untitled."
- HFS You have to give it a descriptive title at least because otherwise you can't retrieve anything.
- CDR You don't know what you've got. I'll pull that one to make sure what we have there.
- 383 HFS #375 and 376 (G77-375 and -376). Bernard Schardt. I'm pretty sure he was a pupil of Sloan's. Whereas, #379 (G77-379) Edgar Imler, "Circus"-- I suspect I got that from AAA.
- 388 CDR That has, as one of the spectator's looking on, a Gaugin face; he was copying Gaugin's famous image of himself as a clown.
- HFS Oh yes, uh huh. And #380 (G77-380) Harry Gottlieb. We had another one of his.
- CDR That is the one we were looking at earlier before we went to lunch.
- 398 HFS R. Swain Gifford (G77-383). Another member of the New York Etcher's Club group. There are two Giffords: R. Swain Gifford and then---
- CDR Were they related?

- 404 HFS Not at all. One was from New Bedford. I don't know where the other was from. I think this is the New Bedford one. And then this A. F. Bellows (G77-385) is part of this New York Etchers Club. In fact, this group down through #390 (G77-383 through -390) is part of the New York Etcher's club group.
- CDR He is not related to George Bellows is he?
- HFS No. I thing Garret (77-386 and -387) and Fred Freer (77-388) were part of the 80s group.
- 416 CDR Do you know Smillie's first name? (G77-389 and -390)
- HFS He was 19th century. Right now there is an exhibition in a private gallery in the East 70s or 80s (in NYC). They have gotten a whole sketch-
422 book of his drawings. This F.S. Church, not the Frederick Church, helped to found the Art Students League. He did book illustrations and things of birds. And I have a funny, old, hand-drawn, hand-watercolored manuscript that he did that I picked up at Park-Bernet years ago.
- CDR That is F.S. Church.
- HFS Frederick S. Church.
- 431 HFS Anton Refregier #401 (G77-401). He is one of the artists who retained representational subject matter and adapted what he wanted from the French semi-moderns. I feel that Jacob Lawrence did it better.
- HFS Now, Pop Hart (G77-402). We had another one of his.
- CDR Yes. It is over there (on the table).
- HFS He was a good artist who got forgotten for a long time. Now he is beginning to be noticed again. It is interesting and strange, because you see things in the auction market which you are glad to see because people have been forgotten or their work is not circulating. Certain subjects will go way, way up in price but other subjects by the same artist, equally good work, will just fall by the wayside.
- 451 CDR From the collector's point of view, I think you simply have to look at it and decide if you really like it.
- HFS Certainly! Do you really like it?
- CDR Because you can never figure what the prices are going to do in the art market, really.
- 456 HFS I always say you should only spend money that if you were saving it, you would be going without a second dress or a new refrigerator; or the money you'd spend on a second hand rug (so) that you can buy on impulse, opportunity buying, by eye, up to a certain point. I used to say up to \$300. Now maybe it is \$400 or \$500. Those are the prices we used to say for the over-the-mantel picture. But when you go over that, no matter how much money you might have, you should be a professionally minded collector. I don't mean investment minded. But to spend \$500, you've got to give the government \$250.

- 471 CDR Yes. You always have to figure, do you really like it 50% more? To spend \$500, you had to have had \$750 to begin with.
- HFS You are saying, this is money I've saved and I'm just going to set it aside and say goodbye.
- CDR You can never figure that you are going to get it out again. It has to come out of it in enjoyment, because you may never see the money out of it again.
- 478 HFS Now, I've lost my voice and it won't come back.

End of Side #1, Cassette #3; end of interview on March 11, 1981.