

KANSAS PRINTMAKERS

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*Exhibited at the Helen Foresman Spencer Museum of Art,
The University of Kansas, Lawrence,
June 7-August 2, 1981*

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Catalogue by
Gregory Gilbert and David C. Henry

Exhibition and catalogue coordinated by
Elizabeth Broun

The Helen Foresman Spencer Museum of Art
The University of Kansas, Lawrence

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cover:

*Birger Sandzen
Twilight, 1917
lithograph
(Birger Sandzen Memorial Gallery, Lindsborg)*

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Director's Foreword

The present exhibition is proof of the adage that each generation ignores the culture of its parents, while discovering anew that of its grandparents. Many of the prints here exhibited in 1981 have been in the University of Kansas art collections since records were kept; in some cases, we know not even when or how they came into the collection. In the past decades they have only rarely been exhibited or studied.

With fifty or more years' time, however, there is new interest now in the art of the 1920s and '30s, and particularly in that produced under the federal government's Works Progress Administration. Five of the six artists represented here belong to the same generation which was mature and active during the 1920s and '30s—a generation in which the survival of such a fragile culture as that of printmakers in Kansas was very much in doubt.

These six artists were selected to represent the early development of printmaking in Kansas, though six others, or sixteen, might as easily have been included. The selection was made to include several of the different printmaking media in which Kansas artists have worked. F. O. Marvin, for instance, represents the popular etching revival of 1880-1910; Birger Sandzen excelled at both lithography and woodcut. Margaret Whittemore worked primarily with color linoleum blocks, Arthur Hall with drypoint, Mary Huntoon in engraving, and Charles Capps in aquatint. An effort was also made to diversify the regions of the state from which the artists were selected, although this meant having to leave out a number of printmakers from Wichita, which was a particularly important Kansas art center in the early decades of this century.

Acknowledgements

This project was undertaken primarily by two undergraduate students in the Kress Foundation Department of Art History, Greg Gilbert and David Henry, who worked during the past year under the direction of Elizabeth Broun, Curator of Prints and Drawings. The project has involved every aspect of exhibition preparation, from selection of artists, location of objects and preparation of loans to archival research for the catalogue, interviewing surviving artists and dealers and meeting deadlines for publication. We are proud of the work of these students, and pleased that this kind of individualized museum training provides both important educational experience for them and a valuable exhibition and publication for the public. Such museum experience is frequently arranged in most university museums for promising graduate students; it is more rare to be able to offer such opportunities to undergraduates.

These prints have been selected from the much larger holdings of regional art work in the Spencer Museum and in the collections of the lending institutions. Readers are encouraged to follow the leads opened here, for there remains a great deal to be discovered in the history of printmaking in Kansas.

This venture, like many others before it, has been made possible by the generous support of the Spencer Museum's Corporate and Business Members. I greatly appreciate the kind generosity of these good neighbors from the regional business community, without whose assistance such public offerings as this could not be made.

Charles C. Eldredge, Director

Catalogue

- 1 *Landscape with a Bridge*, 1884
Watercolor
Image: 6¾ x 9¾ inches (17.1 x 24.9 cm.)
SMA, 79.65
- 2 *Railroad Tracks into Town*, 1884 (fig. 8)
Pencil
Sheet: 7 x 9¾ inches (17.8 x 24.8 cm.)
SMA, 00.445
- 3 *Bridge*
Crayon
Image: 7¼ x 10 7/8 inches (18.5 x 27.7 cm.)
SMA, 71.159
- 4 *The English Lutheran Church, Lawrence*, 1884
Pencil
Sheet: 6 7/8 x 5 inches (17.5 x 12.8 cm.)
SMA, 00.436
- 5 *The Kaw at Lawrence*, July 26, 1889
Pencil
Sheet: 3¾ x 7 inches (9.6 x 17.7 cm.)
SMA, 00.433.1
- 6 *Santa Fe Freight Depot, Near Lawrence*, July 26, 1889
Pencil
Sheet: 3¾ x 7 inches (9.6 x 17.7 cm.)
SMA, 00.433.2
- 7 *Factory by the River* (fig. 9)
Etching
Plate: 4 7/8 x 6 inches (10 x 15 cm.)
SMA, 00.456.b
- 8 *Wilder Brothers Factory, Lawrence* (fig. 10)
Etching, printed in brown
Plate: 6 x 7 7/8 inches (15 x 20 cm.)
SMA, 00.466.c
- 9 *Lighthouse and Ships*
Etching, printed in black on pink paper
Plate: 3¼ x 5 inches (8 x 12.8 cm.)
SMA, 00.459.a
- 10 *Lighthouse and Ships*
Etching, printed in red
Plate: 3¼ x 5 inches (8 x 12.8 cm.)
SMA, 00.459.d
- 11 *Lighthouse and Ships* (fig. 11)
Etching, printed in black on oriental paper
Plate: 3¼ x 5 inches (8 x 12.8 cm.)
SMA, 00.459.e
- 12 *Stream Near a House*
Etching (1st state)
Plate: 5 x 6½ inches (12.8 x 16.8 cm.)
SMA, 00.457.a
- 13 *Stream Near a House*
Etching (2nd state)
Plate: 5 x 6½ inches (12.8 x 16.8 cm.)
SMA, 00.457.b
- 14 *Lake with a Lighthouse* (fig. 12)
Etching
Plate: 4 x 8½ inches (10.2 x 21.6 cm.)
SMA, 00.470.c

- 15 *Pleasant Lake, Cape Cod*
Etching
Plate: 4 x 7 $\frac{3}{4}$ inches (10 x 19.7 cm.)
SMA, 00.455
- 16 *The Lawrence Windmill (fig. 13)*
Etching on chine appliqué
Plate: 5 $\frac{1}{2}$ x 8 inches (13.8 x 20.3 cm.)
SMA, 32.35

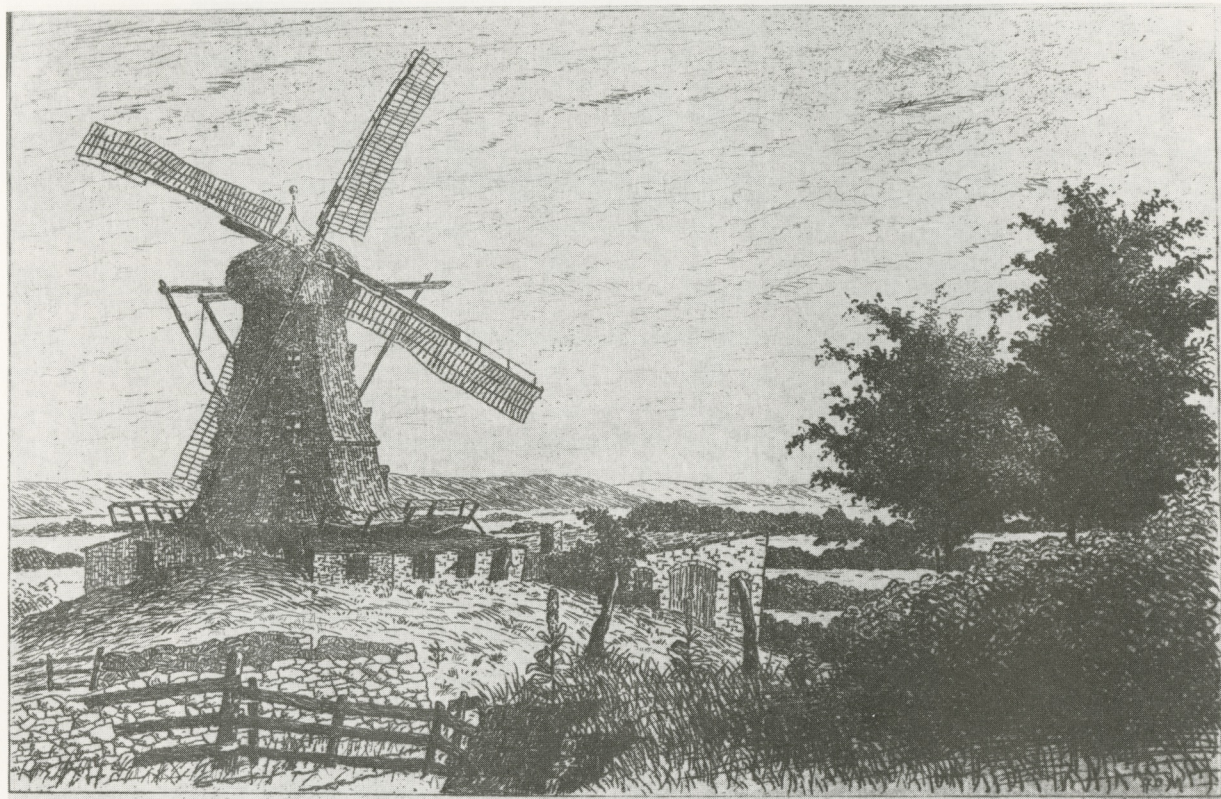


Fig. 13 Frank Olin Marvin, *The Lawrence Windmill*, etching

Cynthia Mines' excellent biography of Birger Sandzen in For the Sake of Art provided much of the information for this biography. Margaret Greenough, daughter of Birger Sandzen, also generously cooperated in preparing the essay.

- 1 Quoted in *The Kansas City Star*, July 8, 1934.
- 2 Cynthia Mines, *For the Sake of Art* (North Newton, Kansas: Mennonite Press, Inc., 1979), p. 42.
- 3 *Ibid.*, p. 54.
- 4 Quoted in *The Kansas City Star*, July 8, 1934.
- 5 Quoted in "An Essay on Birger Sandzen," (typed manuscript) Bethany College of Fine Arts, Lindsborg, Kansas, 1931?
- 6 *Ibid.*
- 7 *Ibid.*
- 8 Carl J. Smalley, *In the Mountains* (McPherson, Kansas: Western Lithography Co., 1925), p. 3.

Catalogue

- 1 *Colorado Pines*, 1916 (fig. 14)
Lithograph
Image: 16½ x 11½ inches (42 x 29 cm.)
SMA, 73.100
- 2 *Chinese Woolflowers*, 1916
Woodcut
Block: 14 x 19 inches (35.2 x 22.7 cm.)
SMA, 00.813
- 3 *Twilight*, 1917 (cover)
Lithograph
Image: 12 x 17¾ inches (30.3 x 45.7 cm.)
Birger Sandzen Memorial Gallery, Lindsborg, Kansas



Fig. 18 Birger Sandzen, *White Trumpets*, 1935, lithograph
(Birger Sandzen Memorial Gallery, Lindsborg)

- 4 *Rocks and Clouds*, 1918
Drypoint
Plate: 7 x 11 inches (17.5 x 27.7 cm.)
Nelson Gallery of Art, Kansas City, Missouri
- 5 *Lake in the Rockies*, 1921
Woodcut (nail-punch technique)
Block: 12 x 10 inches (30 x 25.3 cm.)
SMA, 00.924

- 6 *Temple of the Great Spirit*, 1922 (fig. 15)
Woodcut (nail-punch technique)
Block: 16 x 12 inches (40.4 x 30.5 cm.)
SMA, 70.64
- 7 *Portrait Study: A Pioneer*, 1922 (fig. 16)
Lithograph
Image: 17 x 16 inches (43 x 40.5 cm.)
Birger Sandzen Memorial Gallery, Lindsborg, Kansas
- 8 *Sunshine Creek*, 1931 (fig. 17)
Woodcut
Block: 12¾ x 18½ inches (32 x 46.8 cm.)
SMA, 00.917
- 9 *Glimpse of Taxco*, 1935
Lithograph
Image: 16 x 20 inches (40.6 x 51 cm.)
Birger Sandzen Memorial Gallery, Lindsborg, Kansas
- 10 *White Trumpets*, 1935 (fig. 18)
Lithograph
Image: 17 x 22 inches (43 x 55.9 cm.)
Birger Sandzen Memorial Gallery, Lindsborg, Kansas
- 11 *Temple of Quetzacoatl*, 1935 (fig. 19)
Lithograph
Image: 15¾ x 20 inches (40.2 x 50.5 cm.)
Birger Sandzen Memorial Gallery, Lindsborg, Kansas
- 12 *Pastures*, 1939
Lithograph
Image: 16 x 20 inches (40.4 x 50.8 cm.)
SMA, 00.920

The information for the biography of Arthur Hall was taken from an interview with Wilma Wethington, a friend of the artist and his gallery dealer in Wichita, in winter 1980.

1 Quoted in *The Wichita Eagle*, Nov. 7, 1930.

Catalogue

- 1 *Entrance to the Rue de Mai* (fig. 20)
Etching
Plate: 7 x 10 inches (17.6 x 25.1 cm.)
Collection of Mrs. Wilma Wethington
- 2 *Early Snow* (fig. 21)
Etching and aquatint
Plate: 6½ x 11¼ inches (16.6 x 28.5 cm.)
Collection of Mrs. Wilma Wethington
- 3 *Hay Meadow* (fig. 22)
Etching and drypoint
Plate: 5 7/8 x 10 inches (14.8 x 25.2 cm.)
Collection of Mrs. Wilma Wethington
- 4 *Crab Wharf, 1932* (fig. 23)
Etching
Plate: 7½ x 10 inches (18.8 x 25.2 cm.)
Collection of Mrs. Wilma Wethington
- 5 *Kansas Farm in Winter*
Etching
Plate: 8½ x 9¾ inches (21.3 x 25 cm.)
Collection of Mrs. Wilma Wethington
- 6 *Wet Weather Branch*
Etching
Plate: 4 x 7½ inches (10 x 19 cm.)
Collection of Mrs. Wilma Wethington
- 7 *Stone Bridge in Winter, 1932* (fig. 24)
Drypoint
Plate: 7½ x 8 7/8 inches (19 x 22.6 cm.)
Collection of Mrs. Wilma Wethington
- 8 *Field Hand* (fig. 25)
Drypoint
Plate: 7 7/8 x 8 7/8 inches (20 x 15.5 cm.)
Collection of Mrs. Wilma Wethington
- 9 *Arabella, 1932*
Drypoint
Plate: 9 3/8 x 7 3/8 inches (23.7 x 18.8 cm.)
Collection of Mrs. Wilma Wethington
- 10 *Sospel, France, 1933*
Drypoint
Plate: 7 7/8 x 11¾ inches (29.8 x 19.9 cm.)
Collection of Mrs. Wilma Wethington

Catalogue

- 1 *Joseph Pennell, c. 1923 (fig. 26)*
Lithograph
Image: 8 x 6 inches (20.3 x 15.2 cm.)
SMA, 73.122
- 2 *New York Telephone and Telegraph, c. 1923-25 (fig. 27)*
Drypoint
Plate: 8 x 6 inches (20.3 x 15.2 cm.)
SMA, 73.131
- 3 *Federal Reserve from 11th & Grand, Kansas City, Missouri, 1926*
Drypoint
Plate: 9 x 7 inches (23 x 17.8 cm.)
SMA, 73.128
- 4 *A Room in Paris, c. 1926 (fig. 28)*
Engraving
Plate: 6½ x 9¼ inches (16.5 x 23.5 cm.)
SMA, 73.239
- 5 *Peaceful Harve Cartoonist, c. 1926 (fig. 29)*
Engraving
Plate: 8½ x 11 inches (21.5 x 27.9 cm.)
SMA, 73.121
- 6 *Girl with Sand Painting (fig. 30)*
Aquatint and etching
Plate: 6¾ x 7¾ inches (17 x 19.8 cm.)
The Topeka Public Library, Gallery of Fine Arts
- 7 *Rural School in Moonlight*
Aquatint and soft-ground etching
Plate: 8¼ x 11 inches (21 x 27.9 cm.)
SMA, 00.580
- 8 *Kansas Harvest (fig. 31)*
Etching
Plate: 8¾ x 11 5/8 inches (22.2 x 29.5 cm.)
SMA, 00.371
- 9 *Kansas Harvest*
Crayon
Sheet: 8½ x 11 inches (21.5 x 27.9 cm.)
SMA, 73.140
- 10 *Grain Elevators—Kansas City, Kansas*
Soft-ground etching
Plate: 7 x 10¾ inches (17.8 x 27.3 cm.)
Topeka Public Library, Gallery of Fine Arts
- 11 *8th Street—Kansas City, 1929*
Crayon
Sheet: 11 x 8 ½ inches (27.9 x 21.5 cm.)
SMA, 73.125
- 12 *8th Street—Kansas City, 1929*
Etching
Plate: 11 x 8½ inches (27.9 x 21.5 cm.)
SMA, 73.132

Catalogue

- 1 *Post Office Oak—Council Grove*
Lithograph
Image: 12½ x 8½ inches (31.7 x 21.5 cm.)
SMA, 00.543
- 2 *Statue of John Brown, Osawatomie*
Color linocut
Block: 10¼ x 7½ inches (26 x 19.1 cm.)
SMA, 00.523
- 3 *Old Stone Bridge near Seabrook*
Color linocut
Block: 9 x 7 inches (23 x 17.8 cm.)
SMA, 00.529
- 4 *Lawrence Windmill (fig. 32)*
Color linocut
Block: 14 x 10½ inches (35.6 x 26.3 cm.)
SMA, 00.528
- 5 *The Old Castle, Baldwin (fig. 33)*
Color linocut
Block: 11 x 9¾ inches (27.9 x 24.7 cm.)
SMA, 00.516
- 6 *Sod House, Logan County*
Color linocut
Block: 8 x 10 inches (20.3 x 25.4 cm.)
SMA, 00.518
- 7 *Reamsville Windmill*
Color linocut
Block: 11¼ x 9½ inches (28.5 x 24.2 cm.)
SMA, 00.508
- 8 *Bridge over Wakarusa River (fig. 34)*
Color linocut
Block: 8 x 10 inches (20.4 x 25.4 cm.)
SMA, 00.509a
- 9 *Soden's Mill, Emporia (fig. 35)*
Color linocut
Block: 8 x 10 inches (20.3 x 25.4 cm.)
SMA, 00.532
- 10 *Cardinal*
Color linocut
Block: 11 x 6¼ inches (27.9 x 15.9 cm.)
SMA, 00.538
- 11 *Red-Winged Blackbird (fig. 36, frontispiece)*
Color linocut
9½ x 5 inches (24.2 x 12.7 cm.)
SMA, 00.535
- 12 *Young Robins (fig. 37)*
Color linocut
Block: 12 x 6¾ inches (30.5 x 17 cm.)
SMA, 00.537

Catalogue

- 1 *The Barn*
Etching
Plate: 5¾ x 10 inches (14.6 x 25.4 cm.)
The Wichita Art Association
- 2 *Harvest Moon, 1935* (fig. 38)
Aquatint
Plate: 8¼ x 9½ inches (21 x 24.2 cm.)
The Wichita Art Association
- 3 *Mexican Barber Shop, 1938* (fig. 39)
Aquatint
Plate: 8½ x 11½ inches (21.6 x 29.2 cm.)
The Wichita Art Association
- 4 *Trees at Questa* (fig. 40)
Etching
Plate: 8¼ x 10¼ inches (21 x 26 cm.)
The Wichita Art Association
- 5 *The Pool—Monterey*
Aquatint and etching
Plate: 6¾ x 9 inches (17.1 x 23 cm.)
The Wichita Art Association
- 6 *Two Gates—Monterey*
Aquatint and etching
Plate: 6 x 7½ inches (15.2 x 19.1 cm.)
The Wichita Art Association
- 7 *Sangre de Cristo*
Aquatint and etching
Plate: 7½ x 10½ inches (19.1 x 26.7 cm.)
The Wichita Art Association
- 8 *Taos* (fig. 41)
Aquatint and etching
Plate: 8 x 12½ inches (20.3 x 31.8 cm.)
The Wichita Art Association
- 9 *Into the Hills, 1949* (fig. 42)
Aquatint and etching
Plate: 7 x 12 inches (17.8 x 30.5 cm.)
The Wichita Art Association
- 10 *Mission at Trampas, 1949* (fig. 43)
Aquatint and etching
Plate: 8½ x 14½ inches (21.5 x 36.1 cm.)
The Wichita Art Association