

5 west coast printmakers

Hunt Institute for Botanical Documentation

An Exhibition of Botanical Prints by

FIVE WEST COAST PRINTMAKERS

WALTER CLEVELAND, HENRY EVANS, HENRY MOCKEL,
KENJILO NANAO, MARVIN SPOHN

3 November 1975 - 27 February 1976

Hunt Institute for Botanical Documentation
Pittsburgh, Pennsylvania

Foreword

This exhibition of the works of five West Coast printmakers who have chosen to specialize in plant subjects is, by its nature, selective. It does, however, represent the traditionally important types of printmaking: relief, intaglio, planographic, and stencil. (See p. 12 for a brief description of printmaking processes.) The virtue of such a small-group show is that it represents each artist substantially and invites comparisons of individual personalities, styles and techniques brought to bear on a single kind of subject matter. In 20th century terms, these artists reflect the old flower print tradition, each selecting a process that best expresses his particular temperament and vision, each making an artistic virtue of that medium's limitations.

Acknowledgement

The generous cooperation of the five participating artists is hereby gratefully acknowledged. The organization and mounting of the exhibition would have been impossible without the dedication and skill of Mrs. Sally Secrist and Mrs. Ann Howard.

Cat. Nos. 1, 2, 13, 17-52, 56, 60, 70, 72, 76, 85, 91, 93, and 94 are part of the permanent collection of the Hunt Institute. Except for Nos. 22-37, 40-44, 56, 60, 76, and 94, all have been purchased with the aid of funds from the National Endowment for the Arts. All the remaining prints in the exhibition have been lent by the artists.



WALTER CLEVELAND

Born: Santa Barbara, California, 1940. Lives in Seattle, Washington.

Education: Pennsylvania Academy of the Fine Arts; Pasadena City College, California.

Collections: U.S. Information Agency for overseas Embassies.

Exhibitions: Pennsylvania Academy of the Fine Arts; the Los Angeles County Art Museum; the California State Fair; Small Images II at California State UA.

ETCHINGS: Nos. 1-16.
Dimensions are plate sizes
(height given first).

- 1. Yellow California Poppy. 6 3/4" diameter.
- 2. Japanese Iris. 7 1/2" diameter.
- 3. Bowl with Orange Berry and Pink Flower. 7 x 10"
- 4. Yellow Crocus. 9 x 10 1/4"

5. Iris. 17 x 8 1/4"

6. Bowl with Foxgloves. 10 x 14"

7. Rhododendron. 10 1/2 x 9"

8. Hibiscus Flower. 6 1/2 x 6 3/4"

9. Red Impatiens. 6 3/4 x 6 3/4"

10. Pink Impatiens. 10 3/4 x 8 3/8"

11. Two Yellow California Poppies. 10 3/4 x 8 1/8"

12. Chrysanthemum. 7 5/8 (max. ht.) x 5 3/4"

13. Two Hibiscus Flowers. 10 3/4 x 8 1/2"

14. Crown-of-Thorns. 7" diameter.

15. Morning Glory and Wild Grass. 10 x 15"

16. Flowering Japanese Cherry. 8 1/4 x 5 1/4"





HENRY EVANS

Born: Superior, Wisconsin, 1918. Lives in San Francisco.

Education: B.A. University of Arizona, 1942; self-taught print-maker.

Current Position: Owns and operates studio and workshop at 555 Sutter Street, San Francisco, California 94102.

Collections: Numerous institutions, including: San Francisco Public Library; Morton Arboretum, Lisle, Illinois; New York Botanical Garden; Garden Center of Greater Cleveland; Hunt Institute.

One-man Exhibitions: Over 200, across the country and around the world, including: the Smithsonian Institution; Dolman Press, Dublin; Royal Horticultural Society, London; California Academy of Sciences, San Francisco; Ha'aretz Museum, Tel Aviv; Hunt Institute; AID Headquarters, Kabul, Afghanistan; McGill University Library, Montreal; Field Museum, Chicago; Los Angeles County Museum; American Consulate, Salonika; Austro-American Society, Vienna; USIA Library, Amsterdam; the Trans-Siberian Express; the National Arboretum, Washington.

Exhibitions: The Garden Center of Greater Cleveland; Eleventh International Botanical Congress, Seattle; Hunt Institute.

25



LINOCUTS: Nos. 17-35.
Dimensions are for mat openings
(height given first).

17. Magnolia. 1975. 16 1/2 x 11"

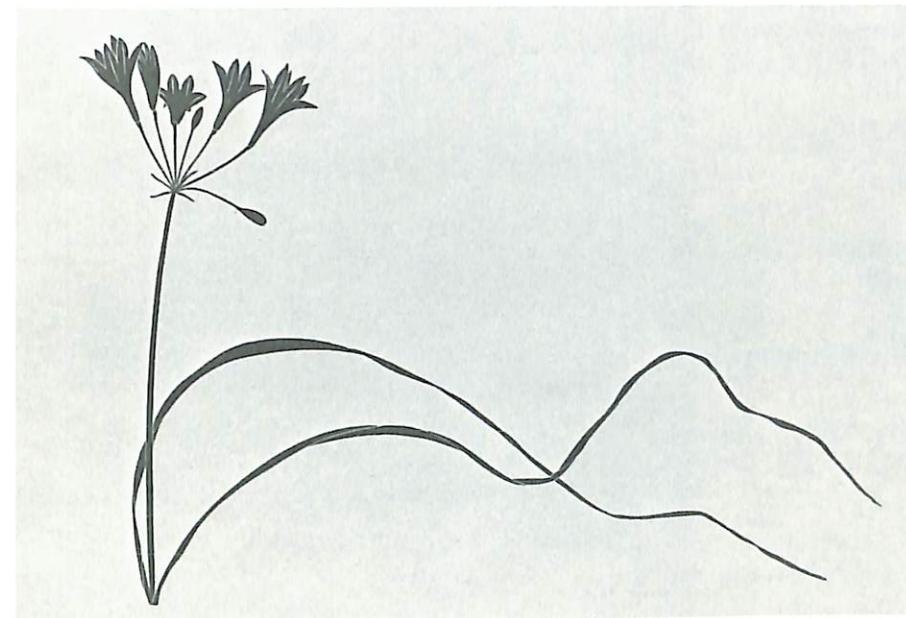
18. Triptych: Twelve Persimmons.
1975. 17 x 34" overall.

19. Tulips. 1975. 17 x 11"

20. Cabernet Sauvignon. 1975.
10 3/4 x 16 1/2"

21. Gamay. 1975. 15 1/2 x 10 1/2"

22. Chrysanthemums and Chicory. 1974.
16 3/4 x 11"



33

23. Black-eyed Susan. 1974.
17 x 10 3/4"

24. [California] Poppy. 1974.
11 x 16 3/4"

25. Daisies. 1974. 17 1/4 x 10"

26. Marigolds. 1974. 12 1/2 x 9 1/4"

27. California Poppy. 1973. 10 x 6"

28. Crocus. 1973. 11 x 15"

29. Sedge. 1973. 16 3/4 x 10 1/2"

30. White Poppy. 1973. 16 3/4 x 10"

31. Wheat. 1973. 11 x 17"

32. Iris. 1973. 10 1/4 x 16 1/4"

33. Brodiaea. 1973. 11 x 15"

34. Cherry Blossoms. 1973. 8 1/4 x
10 1/2" Shown with progressive
color separations.

35. Chrysanthemum. 1972. 18 x 11 1/4"



HENRY MOCKEL

Born: Berlin, Germany, 1905; came to the U.S. in 1923. Lives in Twentynine Palms, California.

Education: Grand Central School of Art, New York.

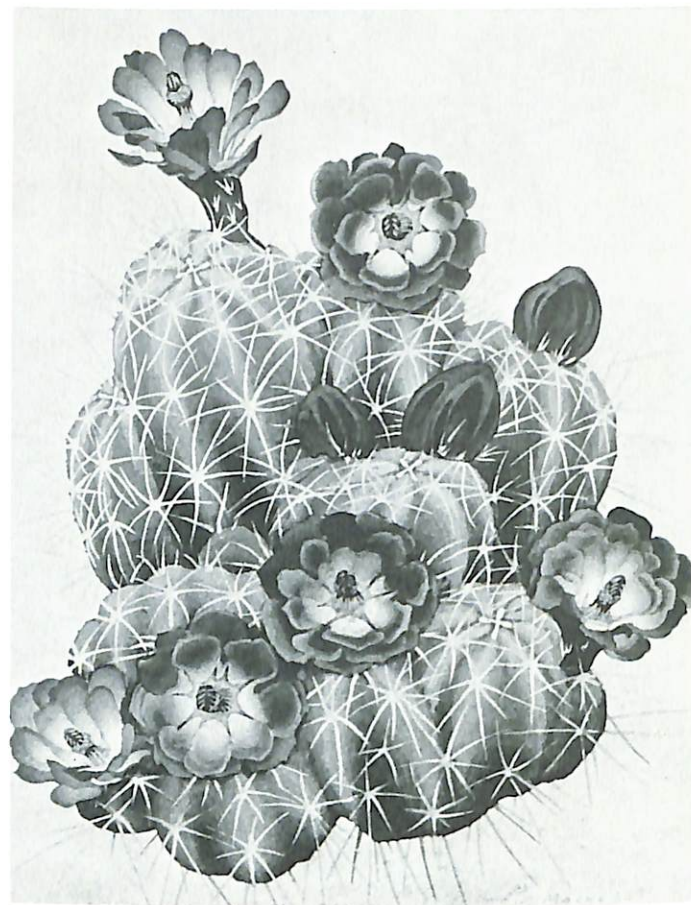
Current Postion: Printmaker and Co-owner (with Beverly Mockel) of the Pioneer Art Gallery, Twentynine Palms, California 92217.

Collections: Over twenty institutions, including: Los Angeles County Museum of Natural History; California State Library, Sacramento; Lycoming College, Williamsport, Pennsylvania; Hunt Institute.

One-man Exhibitions: Over eight, including: Print Club of Albany; Cornell University; New York Botanical Garden; Los Angeles County Museum of Natural History.

Exhibitions: The Garden Center of Greater Cleveland; Eleventh International Botanical Congress, Seattle; Hunt Institute.

52



SERIGRAPHS: Nos. 36-52.
Dimensions are for mat openings
(height given first)

36. Coyote Melon, *Cucurbita palmata*.
14 1/2 x 11"

37. Arbol de las Manitas,
Cheiranthodendron platanoides.
14 3/4 x 11"

38. Mojave Yucca Bud, *Yucca* sp.
14 3/4 x 11"

39. Mojave Yucca in Bloom, *Yucca* sp.
14 7/8 x 10 7/8"

40. Thorn-apple, *Datura meteloides*.
14 3/4 x 9 3/4"

41. Bisnaga, *Ferocactus peninsulae*.
15 x 11 1/4"

42. Desert Paint Brush, *Castilleja
angustifolia*. 14 3/4 x 10 3/4"

43. Desert Sunflower, *Geraea
canescens*. 15 3/4 x 9 1/4"
Shown with progressive color
separations.

44. Thistle Sage, *Salvia carduacea*.
15 x 10 7/8"

45. Yellow Cups,
Oenothera cardiophylla. 14 1/2
x 9 1/2"

46. Desert Catalpa, *Chilopsis
linearis*. 14 3/4 x 10"

47. Desert mallow, *Sphaeralcea
ambigua*. 14 x 9 1/2"

48. Brittle bush, *Encelia farinosa*.
14 1/4 x 10"

49. [False-Mallow], *Malvastrum
rotundifolium*. 15 x 10 1/2"

50. *Echeveria saxosa*. 14 3/4 x 9 1/4"

51. Calico cactus, *Echinocereus
engelmannii*. 15 x 11 1/4"

52. Mojave Mound Cactus,
Echinocereus mohavensis.
14 1/2 x 11"

47





KENJILO NANAO

Born: Aomori, Japan, 1929; moved to the U.S. in 1960. Lives in Berkeley, California.

Education: Nikon University; Asagaya Art Institute; Tamarind Lithography Workshop; Brooklyn Museum Art School; M.F.A., San Francisco Art Institute.

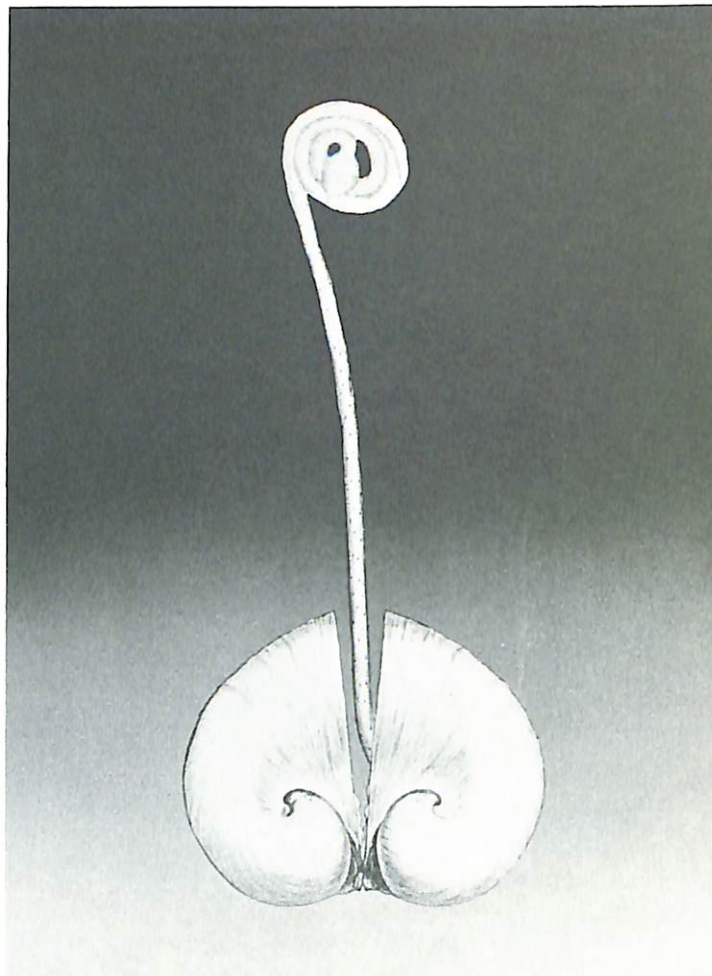
Current Position: Assistant Professor, California State University, Haywood.

Collections: Cincinnati Museum of Art; Honolulu Academy of Art; Achenbach Foundation for Graphic Arts, Palace of the Legion of Honor, San Francisco; Pasadena Art Museum; Los Angeles County Museum; Museum of Modern Art, New York; Hunt Institute.

One-man Exhibitions: Achenbach Foundation for Graphic Arts; Santa Barbara Museum of Art.

Exhibitions: 23rd Annual Library of Congress Show; 2nd Hawaii National Print Exhibition, Honolulu; San Francisco Area Printmakers.

64



8

LITHOGRAPHS: Nos. 53-67.
Dimensions are for mat openings
(height given first).

- 53. Variation on a Sucker. 27 1/2 x 21 1/2"
- 54. Further Variations on a Sucker. 27 1/2 x 21 1/2"
- 55. Silver Flower I. 20 1/4 x 15"
- 56. Silver Flower II. 17 1/4 x 13 1/4"
- 57. Silver Flower IV. 14 3/8 x 17 3/4"
- 58. Silver Flower V. 16 1/2 x 13 1/2"
- 59. Silver Flower VI. 20 x 24"
- 60. Day Plant. 20 x 24"
- 61. Night Plant III. 15 3/4 x 11"
- 62. Last Night Plant. 17 3/8 x 11 3/4"
- 63. Silver Plant I. 18 3/4 x 14"
- 64. Silver Plant II. 21 x 15"
- 65. Avocado in a Bottle. 19 3/4 x 15 3/4"
- 66. Cactus A [*Aeonium arboreum*]. 18 3/4 x 13 1/2"
- 67. Succulent [*Kalanchoë beharensis*]. 20 x 13"

60



9



MARVIN SPOHN

Born: Fredonia, Kansas, 1934. Lives in Los Gatos, California.

Education: B.A., Business Administration, Washburn University, Kansas; Master of Library Science, University of California, 1967; studied etching in studio of Kathan Brown.

Printing: Jeanne Gantz, Eldorado Press, Berkeley, California.

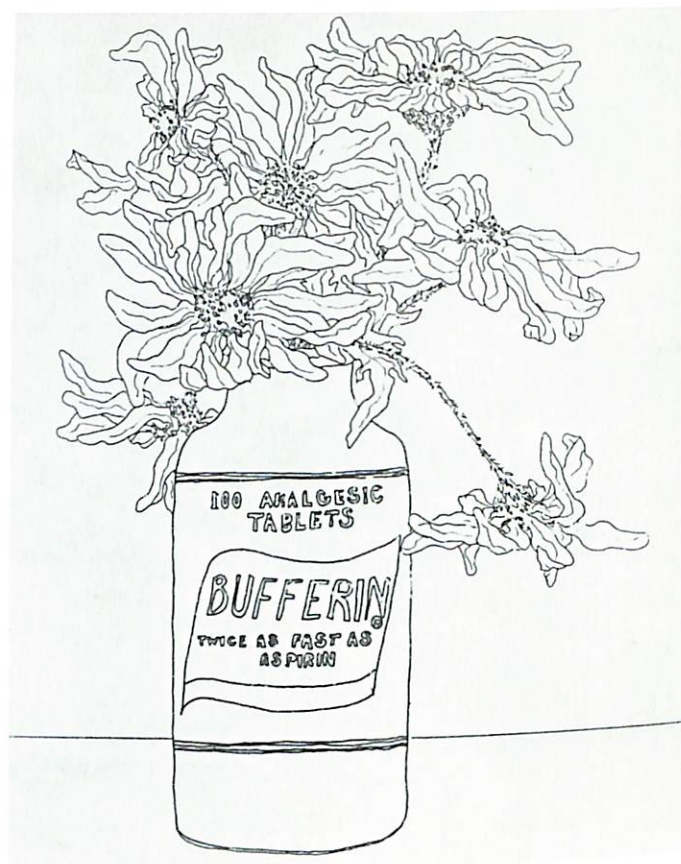
Current Position: Reference Librarian, West Valley College, Saratoga, California.

Collections: Wichita Art Museum; City of San Francisco; Hunt Institute.

One-man Exhibitions: Wichita Art Museum; Fredonia Art's Council.

Exhibitions: Boston Printmaker's Annual, 1970; Kingsley Club Annual, 1966, 1969; Mississippi Art Association's Images on Paper National Annual, 1970; National Academy of Design Annual, 1969; San Francisco Hall of Justice competition, 1967; Society of Western Artists Annual, 1967, 1969, 1971; Los Angeles Printmaking Society Annual, 1969, 1971; Library of Congress, Smithsonian Institution 24th National Exhibition of Prints.

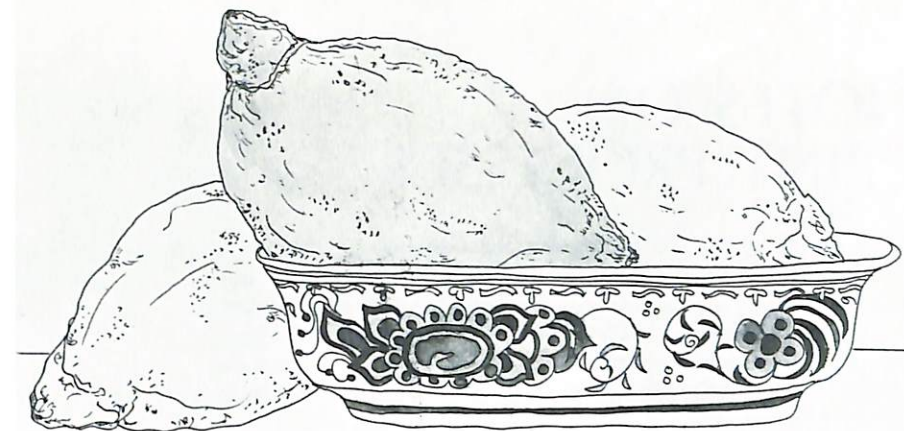
83



10

ETCHINGS: Nos. 68-94.
Dimensions are plate sizes
(height given first).

- 68. Seven Lemons. 3 x 12 1/4"
- 69. Two's a Company. . . [Persimmons]. 2 7/8 x 6 3/4"
- 70. Pat's [Hibiscus]. 5 x 4 1/2"
- 71. Oops! [Marigolds]. 6 1/4 x 5 1/8"
- 72. Frangipani. 9 x 6"
- 73. Mushrooms No. 2. 6 3/8 x 4 1/4"
- 74. Mushrooms No. 3. 5 x 5 7/8"
- 75. Family Reunion [Mushrooms]. 1 3/4 x 10 7/8"
- 76. Thank You, Don Francisco. . . [Pineapple]. 11 7/8 x 24 3/4"
- 77. Quince. 4 x 21 3/4"
- 78. Rumor has it that one in five. . . [Onions]. 2 3/4 x 12 7/8"
- 79. The Chinese Tea Cup [Hawaiian Wood Rose]. 4 7/8 x 6 1/2"
- 80. *Poinciana* sp. 8 x 5 7/8"
- 81. There's Comfort in a Small Basket [Onions]. 3 3/8 x 5 7/8"



82

- 82. Delft Lemons. 4 1/8 x 7"
- 83. Lazy Daisies. 6 1/2 x 5 1/8"
- 84. Choke [Artichoke]. 17 3/4 x 35 1/2"
- 85. Artichoke. 3 1/4 x 5"
- 86. Camellia. 3 x 3"
- 87. April Onions. 10 1/4 x 12"
- 88. Favorites [Nasturtiums]. 11 1/2 x 9"
- 89. Depression Glass with Lemons. 13 3/4 x 11 5/8"
- 90. Tiger Lily. 35 1/8 x 9 3/8"
- 91. Four-Way Stop [Artichokes]. 9 7/8 x 9 7/8"
- 92. Sunflowers No. 2. 21 3/4 x 17 3/4"
- 93. Sunflower Head. 5 3/4 x 11 3/4"
- 94. Bombax Two. 9 3/4 x 11 3/4"

11

NOTES ON PRINT PROCESSES

Printmaking techniques enable the artist to make a number of identical images by preparing a printing surface (wood or linoleum block, metal plate, lithographic stone, etc.) to receive ink in a design that is then transferred to paper. Controlling each step of the process, the artist produces a limited edition of "original prints," to be distinguished from reproductions turned out wholesale by photomechanical means. A few of the chief processes are described below.

Etching (Cat. Nos. 1-16; 68-94) is an intaglio process, in which the incised line in a metal plate holds the ink. Whereas the engraver cuts his lines directly into the plate, the etcher covers the plate with an acid-resistant "ground," then scratches his design through it, exposing the metal. The plate is then submerged in an acid bath which "bites" into the exposed metal. The longer the plate is left in the acid bath, the deeper the bitten line, and the darker the resulting image will be. Multi-color etchings can be printed by means of separate plates for each color, or by daubing different colors onto separate areas of a single plate. Like any print, of course, an etching may be hand colored with watercolor after printing.

Linocut (Cat. Nos. 17-35) is a relief process, as exemplified by the common rubber stamp. Ink is printed onto paper from the

raised surfaces of the block. The design is drawn on a smooth linoleum block and all areas of the surface outside that design are cut away by knife. Thus the ink roller touches only the lines and areas of the design, which, in turn, is transferred to paper in the press. For multicolor prints, a separate block for each color is required.

Lithography (Cat. Nos. 53-67) is a planographic process in which ink is held on a smooth surface with neither incision or relief. On a smooth limestone surface a drawing is made with greasy crayon or ink, and "fixed" by an acid and gum arabic solution. The stone is dampened, then inked. The ink, repelled by the damp stone, adheres only to the greasy areas and lines of the drawing, and is transferred to paper in the press. Again, a multi-color print requires a separate stone for each color.

Serigraphy (Cat. Nos. 36-52) is a stencil process in which ink passes through open areas of a stencil material. Silk is stretched on a frame and drawn on with lithographic *tusche* (ink). Glue is spread thinly over the silk and allowed to dry; a benzene application dissolves only the *tusche* drawing, leaving open areas through which ink is forced by a squeegee. A separate stencil is prepared for each color of the design.