

WOOD BLOCK PRINTS IN COLOR
BY AMERICAN ARTISTS
DETROIT INSTITUTE OF ARTS
NOVEMBER 20 TO DECEMBER 31, 1919

FOREWORD

Wood block prints in color are made, with some variations, after the following manner:

The artist first makes a sketch, or design, which is cut in its entirety on what is known as a key block. Cherry or basswood is most generally used, although some of our most successful artists have used other varieties of wood, and linoleum is found to be a splendid substitute. The engraving is not made on the cross section of the block, but upon a longitudinal section. Prints of the key block are then pasted upon the other blocks in order to assure accurate registering, and the areas of these blocks, intended for a certain color, are left and the rest cut out with knives, gouges or chisels. Water color or ink is then freely applied to the portion which remains and the paper is laid upon the successive blocks and printed with a press or rubbed with a circular pad, the registry being accomplished by marks at the corner and side of the block.

A simpler method, but one not so inspiring in its craftsmanship, or interesting in its result, is the wood block printing from a single color block, in which the artist manipulates his color variations all on one block. The difference in the two methods may be discerned by a careful study of the prints in this collection.

This exhibition is shown with the desire of giving the people of Detroit a clearer understanding of a method of artistic expression having its origin in the deservedly popular Japanese print, and one which is continually growing in public esteem in the hands of American artists. The exhibition was organized at the instance of the Association of Art Museum Directors, and after its initial display in Detroit will be seen in a number of other cities of the middle west.

Wood block printing in color, by its resources and its limitations, is a beautiful medium to which the true artist responds with the best that is in him. The peculiar pleasure of seeing the same design take on a different character with each printing must ever be a source of fascination to the artist. No two prints need ever be exactly alike. The variation of color arrangement is inexhaustible.

But the limitations of wood block printing are no less fascinating. The composition must of necessity be simple. There must be a good deal of elimination in drawing. A few tones must be suggestive of all the artist wishes to convey in the way of gradation of

color and values. It is as important for him to know what to leave out as what to put in. It develops in him a rare facility of design. By his own manual dexterity in cutting the blocks the artist must learn to adapt his sketch to the possibilities of the block. He is both artist and craftsman, and every print taken from his blocks is entirely a product of his own creation.

From the series of wood blocks shown in this exhibition (Nos. 1 to 7), together with the proofs taken from the same, one may discern the "will-to-do" of the artist from the making of the sketch to the final beautiful outcome. One may see the mastery of design, the infinite patience and manual skill in cutting the respective blocks, and the mathematical exactness in registering the print on the various blocks, with a sympathetic understanding of the artist's joy in his work.

Wood block printing in color is becoming an ever increasing medium of artistic expression with American artists, and happily so. Prints of this character fill a long felt need of a very large number of people of discernment and taste who desire to possess the work of artists, but whose material means do not admit of large expenditures. The painter-graver is making an important contribution in making art democratic, so that it may be shared by a larger number of people. Prints of this character bring one much nearer the creative artist, and they cost scarcely more than the photo mechanical prints of works of art, which have heretofore satisfied the average man's aspiration to possess pictures for his home.

The Detroit Institute of Arts gratefully acknowledges its indebtedness to the artists who have loaned prints for this exhibition, to the Department of Fine Arts of the Carnegie Institute for the loan of cases showing the Japanese method of wood block printing, to Robert B. Harshe and George William Eggers for their invaluable advice in conjunction with the exhibit, and above all to Gustave Baumann, to whose cooperation and interest the success of the exhibit is in a large measure due.

CLYDE H. BURROUGHS

CATALOGUE

- 1 to 4 Four cases showing the Japanese method of wood block printing in color.

GUSTAVE BAUMANN

5 *Sketch:*

Series of wood blocks and successive printings from them illustrating the method of making a wood block print.

6 *Wood Blocks:*

- (a) Blue
- (b) Ochre
- (c) Orange
- (d) Yellow
- (e) Grey
- (f) Green
- (g) Black

7 *Prints from Blocks:*

- (a) Blue
- (b) Print from blocks (a) and (b)—ochre superimposed on blue.
- (c) Print from blocks (a), (b), (c)—orange superimposed on blue and ochre.
- (d) Print from blocks (a), (b), (c), (d)—yellow superimposed on orange, blue and ochre.
- (e) Print from blocks (a), (b), (c), (d), (e)—grey superimposed on yellow, orange, blue and ochre.
- (f) Print from blocks (a), (b), (c), (d), (e), (f)—green superimposed on grey, blue, ochre, orange and yellow.
- (g) Print from blocks, (a), (b), (c), (d), (e), (f), (g)—black superimposed on green, grey, blue, ochre, orange and yellow.

PRINTS

GUSTAVE BAUMANN

- | | | |
|----|-------------------------------|------|
| 8 | The Ridge Road | 2 15 |
| 9 | Leaves, Red and Green | 15 |
| 10 | The Landmark | 15 |
| 11 | Road to Town | 15 |
| 12 | Summer Shadows | 15 |
| 13 | Cherry Blossoms | 15 |
| 14 | Idle Fleet | 15 |
| 15 | Fifth Avenue, September 1917. | 15 |
| 16 | Mending the Seine | 15 |
| 17 | Way of the Years | 15 |
| 18 | The Patio | 15 |
| 19 | El Santo | 15 |
| 20 | Tom a'hunting | 15 |
| 21 | Madison Square | 15 |
| 22 | The Questionnaire | 15 |
| 23 | Rainy Day Promenade | 15 |
| 24 | Palisades | 15 |
| 25 | The Soma, Taos | 15 |
| 26 | Road of a Morning | 15 |
| 27 | Spring Blossoms | 15 |
| 28 | The Sycamore | 15 |
| 29 | Woodland Meadows | 15 |
| 30 | Church, Panchos de Taos | 15 |
| 31 | Summer Breezes | 15 |
| 32 | Spring Freshet | 15 |
| 33 | Provincetown | 15 |
| 34 | Sunny Messengers | 15 |
| 35 | Playroom Symposium | 15 |
| 36 | Day of the Deer Dance | 35 |
| 37 | Deer Hunt Frieze (one) | 20 |
| 38 | Deer Hunt Frieze (two) | 20 |
| 39 | Ceremonial Cave | 15 |
| 40 | Tent Rock Trail | 15 |
| 41 | October Night | 15 |
| 42 | Salt Creek | 15 |
| 43 | Rose Farm | 15 |
| 44 | Large Marigold Piece | 35 |

ELIZA D. GARDINER

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|----|-----------------|----|
| 45 | The Singing Top | 12 |
| 46 | The Balloons | 10 |

ELIZA D. GARDINER (continued)

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|----|------------------------|----|
| 47 | The New Pet | 10 |
| 48 | The White Birch | 20 |
| 49 | Passaconaway | 20 |
| 50 | Baby and Sled | 20 |
| 51 | The Convalescent | 18 |
| 52 | Catching Mummies | 20 |
| 53 | Thirsty Little Brother | 20 |
| 54 | Boy and Cat | 18 |
| 55 | Boy on Dock | 20 |
| 56 | Boy and Goose | 20 |

PAUL HONORE

- | | | |
|----|-------------------|--|
| 57 | Fruit Gatherer | |
| 58 | Head | |
| 59 | Woman with Basket | |
| 60 | The Engraver | |

EDNA BOIES HOPKINS

- | | | |
|----|-------------------------|----|
| 61 | Mountain Women | 20 |
| 62 | Women of the Cumberland | 20 |
| 63 | Homeward Trail | 20 |
| 64 | Garden Flowers | 20 |
| 65 | Cinerarias | 20 |
| 66 | Mule and Sycamore | 20 |

HELEN HYDE

- | | | |
|----|-----------------------|-------|
| 67 | Baby Talk | 28 |
| 68 | Sauce Pan Shop | 15 |
| 69 | Bamboo Tree | 18 |
| 70 | Moon Bridge | 15 |
| 71 | White Peacock | 15 |
| 72 | Teasing the Daruma | 15 |
| 73 | The Baby Mirror | 17.50 |
| 74 | Blossom Time in Tokio | 20 |

Loaned by William O'Leary

H. M. KURTZWORTH

- | | | |
|----|---------------------|----|
| 75 | Characterization | |
| 76 | Mood of the Straits | 15 |
| 77 | Quieta | 10 |

H. M. KURTZWORTH (continued)

- 78 Mood Nocturnal—Old Bridge, Belle Isle 13
79 Mood Nocturnal—Old Bridge, Belle Isle 10
80 Landscape 10

BLANCHE LAZELL

- 81 West Virginia Hills 20
82 Graveyard 20
83 The Monongahela 20
84 Color Organization 20
85 The Violet Jug 20
86 Trees 20
87 Two Boats 20

TOD LINDENMUTH

- 88 Winter 12
89 The Runway 20

BERTHA LUM

- 90 Spirit of the Sea 35
91 Temple Gate 12
92 Rain 10
93 Wind and Rain 20
94 Pines by the Sea 18
95 Road to the Forest 14
96 Oyoki, the Frost Fairy 28
97 Land of the Bluebird 25
98 Tanabata 20
99 Fox Woman 30

ETHEL MARS

- 100 Springtime 20
101 A Garden Party 20
102 Parasols 20
103 On a Balcony 25

JULIETTE T. NICHOLS

- 104 Winding in the Boats 30
105 Pulling in the Boats 30
106 Little Joe 30
107 The Pear Tree 30

BROR J. O. NORDFELDT

- 108 The Tree 15
109 At the Piano 15
110 Anglers 15
111 The Rock, Nahant 15
112 Clam Diggers 30
113 Summer Morning 30

MARGARET PATTERSON

- 114 House at Damme
115 The Swan
116 The Water Lily
117 Torcello
118 The Tall Trees
- } 22

WALTER J. PHILLIPS

- 119 Dying Pines 10
120 The Lake 10
121 The Golden Hour 10
122 Winter 8
123 The Path of Gold 12
124 Winnipeg River at Minaki 10

W. S. RICE

- 125 Moonrise, Eucalyptus Grove
126 Evening Star
127 Rothenburg
128 The Marsh Moon
129 Point Lobos Cypressess
130 Shadows on Frozen Brook
131 Holly
132 Wind Swept Cypress
133 Nightfall
134 Moonrise, Monterey Pines
135 Marina Grande, Capri
136 Over the Housetops, Rome
- } 10

RUDOLPH RUZICKA

137	Along the Monongahela	10
138	The Trevi Mountain	not for sale
139	Riverside Drive Viaduct	" " "
140	New York Public Library	6
141	Liberty Street, New York	10
142	St. Paul's Chapel, New York	12
143	Cornhill, Boston	12
144	Louisburg Square, Boston	10
145	Manhattan	12
146	New York from Manhattan Bridge	12
147	St. John's Chapel, Varick Street	12
148	A Bit of Old New York	6

BIRGER SANDZEN

149	Sentinel Pines	10
150	Old Tree	10
151	Afterglow	10
152	Aspengrove at Sunset	9
153	Summer Breeze	5
154	Late Moonrise	5

FLORA SCHOENFELD

155	The Blue Chair
156	Baby in Chair
157	Mother and Child
158	House on the Hill

MAUDE SQUIRE

159	Landing Fish	25
160	Evening	25
161	Landing Boats	20
162	Clam Diggers	20

ELIZABETH SHUFF TAYLOR

- 163 Bowl of Fruit
164 Self Portrait
165 Flowers

} 20

AGNES WEINRICH

- 166 Along the Harbor
167 Two Girls
168 The Church

} 20

J. SCOTT WILLIAMS

- 169 In September

