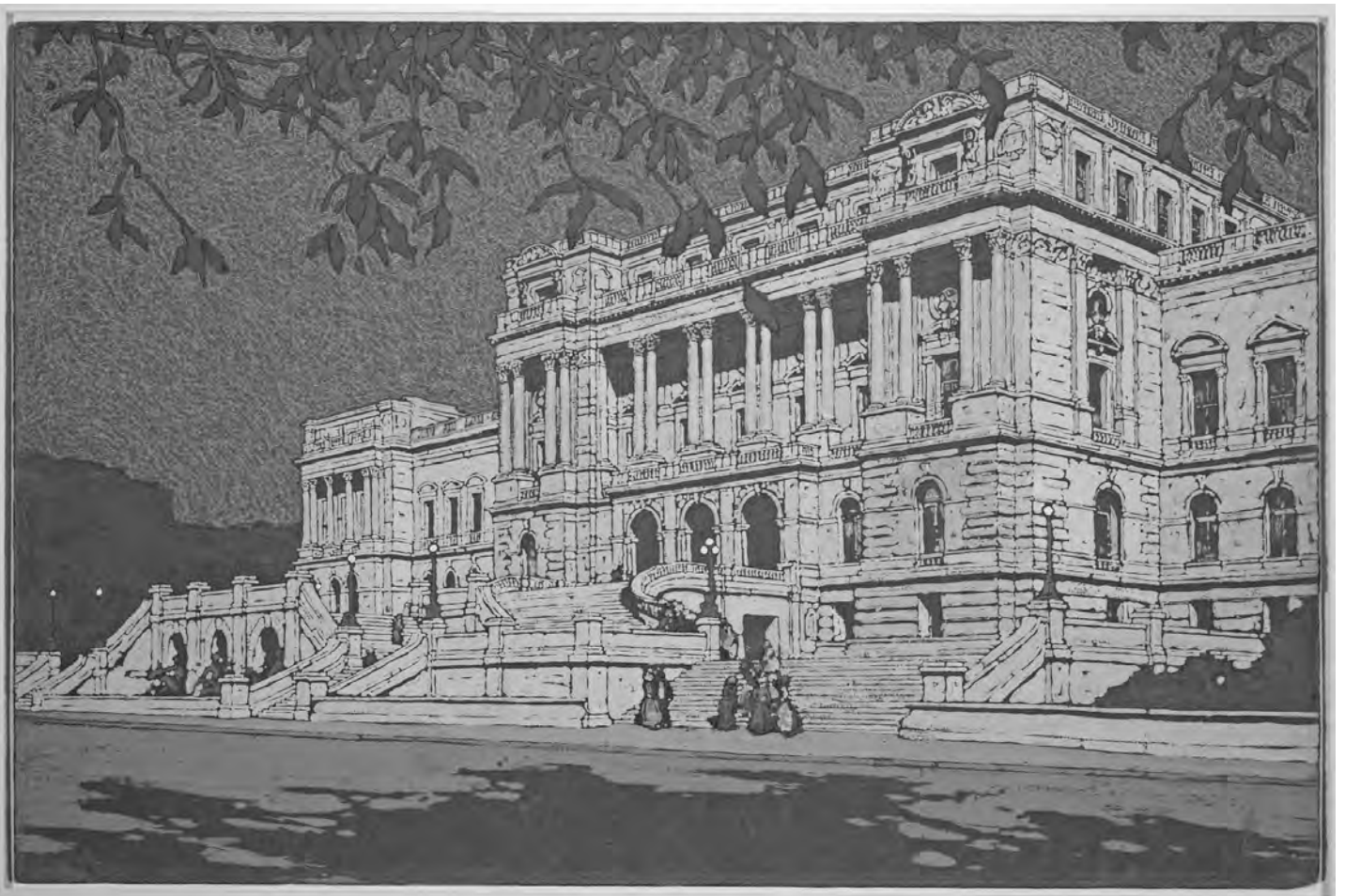


The Washington Print Club



QUARTERLY

Collections of Works of Art on Paper in the Library of Congress

The Washington Print Club Quarterly (ISSN 0896-7598) is a publication of The Washington Print Club, a non-profit organization established in 1964 in the District of Columbia to encourage interest in prints and other works of art on paper. Its members are collectors, artists, dealers, educators, curators, students, and others interested in works on paper.

Contributions to the WPC and membership dues are tax deductible. Membership categories and annual dues are: Contributor, \$50; Student, \$20; Gallery, \$75; Donor, \$75; Collector, \$200 (includes original print). Nonmembers outside the DC metropolitan area may subscribe to the *Quarterly* (\$25). To join or subscribe, send a check payable to The Washington Print Club, attn Joan Cooper, 13804 Dowlais Drive, Rockville MD 20853-2957. For more information, visit www.washingtonprintclub.org; e-mail, WashingtonPrintClub@comcast.net; or call (301) 460-5019. WPC President Chris With can be reached at cwith@me.com or (202) 797-8789.

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COVER ART:

Jules Guérin, *View of the Library of Congress, Jefferson Building*, n.d. (between 1898 and 1915), color gouache drawing.

The Washington Print Club

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Works of Art on Paper: Prints, Photographs, Drawings, and Rare Books at the Library of Congress

OPEN to the public at large, the Library of Congress serves as the national library of the United States and research arm of the U.S. Congress. Founded in 1800, it is also America's oldest federal cultural institution. After acquiring Thomas Jefferson's extensive, multi-disciplinary library in 1815, the Library followed that Enlightenment thinker's example by collecting works encompassing virtually every facet of knowledge and culture, including extensive holdings of visual art. Today, its collections offer researchers and visitors nearly 147 million items, from printed books and electronic resources, manuscripts, maps, and works of art on paper, to movies, music, and sound recordings, and its reference services for the general public respond to more than half a million inquiries each year.

Original art can be found in myriad forms and places in the Library's vast number of special collections. However, the principal repository of its visual collections is the Prints and Photographs Division, which today holds about 15 million photographs, prints, and drawings, dating from the 15th century to the present day. In addition, the Rare Book and Special Collections Division holds an impressive collection of materials relating to the art and technology of the print, ranging from 15th-century illustrated books and the grand productions of the Renaissance and the Enlightenment to contemporary book arts.

Members of The Washington Print Club, which was founded in 1964, have long been familiar with P&P and RBSCD holdings, and we are delighted to be given an opportunity to reach out to new audiences by inaugurating a series of occasional *WPC Quarterly* special issues on major public collections of works on paper. We begin with an historical perspective on the Library's pictorial collections by Alan Fern, who from 1961 to 1982 played a strong role in shaping the Library's collections, initially as a curator, then P&P Chief, and ultimately Director for Special Collec-

tions. My own offering explores the potential of P&P's fine prints and posters as primary research resources in their own right but also in tandem with primary materials housed in other multi-format and multi-disciplinary divisions in the Library. Martha Kennedy gives us a tour of P&P's large collections of cartoons, illustrations, and documentary drawings and prints with a focus on how the great artists of these genres, for example, Herblock, met, but also often transcended, the demand that they address the political and social issues of their day. We then get a taste of P&P's vast holdings of documentary and art photography in Verna Curtis's article on the history and philosophy of our collecting in this field. Next, RBSCD Chief Mark Dimunation provides a brief history and overview of the division's collections of some 800,000 rare books (the largest in the U.S.) and describes its two collections specifically devoted to contemporary book arts, the Fine Press Collection and Artists' Book Collection. He also indicates ways in which the RBSCD collections can be used to study the development of graphic and printing techniques, the history of printing, and the physical book, in all its manifestations over the centuries.

Daniel De Simone then takes us on a behind-the-scenes journey through key curatorial projects and programs in which he recently participated as the RBSCD Rosenwald Curator. We conclude with P&P Chief Helena Zinkham's article describing ongoing P&P efforts to make the wealth of its visual resources more accessible to the public at large as well as to researchers, students, collectors, and artists. In addition, its sidebars list online P&P research resources on its collections, acquisition and appraisal policies, reference aids, exhibitions, and special programs, as well as selected publications on the Library's pictorial collections.

Given the space constraints of a periodical print publication, we have necessarily given short shrift to many other

remarkable visual collections in the Library. For example, P&P houses the Center for American Architecture, Design and Engineering, founded in 2002 to promote the study of its extensive collection of drawings and photographs, which runs the gamut from Benjamin Henry Latrobe's stately design drawings for the U.S. Capitol to the archive of Modernist master Paul Rudolph. This hallmark collection has been the source of numerous books, including a recent series, published in partnership with Norton, on such subjects as barns, lighthouses, theaters, railroad stations, and public markets.

Also notable for its visual holdings is the Library's Geography & Map Division, whose Martin Waldseemüller's 1507 map (the first known document to use the name "America") is the crown jewel in its wide-ranging collection of cartographic works, many of which are masterful works of art as well as functional objects. Indeed, works of art on paper are found in research centers throughout the Library, including those dedicated to the study of manuscripts, music and performing arts, motion pictures and television, sound recordings, and American folklife collections, but also its area studies centers, which focus on different parts of the world.

Though these articles provide only glimpses of our pictorial holdings, we at the Library and our WPC friends hope that this inaugural special issue of the *Quarterly* will inspire readers to explore them further. These are in fact your collections and resources: they are freely available on our Web site and in our research centers, where you can confer with our curators and reference specialists, as well as attend special programs on the visual arts, such as tours, lectures, panel discussions, and exhibitions. Meanwhile, we hope you will enjoy the articles in this issue.

KATHERINE L. BLOOD

Library of Congress Curator of Fine Prints, Guest Editor; The WPC Quarterly Winter 2011-2012 Special Issue

The Prints & Photographs Division of the Library of Congress: Some Historical Background

IN 1800, when the seat of the U.S. government was transferred from Philadelphia to Washington, the Congress established a reference library for its use, and housed it in the U.S. Capitol. Almost immediately after the British burned the Capitol Building (including the Library of Congress) during the War of 1812, former President Thomas Jefferson offered his personal library as a replacement. In advocating Congress's purchase of his comprehensive library, Jefferson asserted that the Congressional library should cover, not just books on law and legislation, but every subject in which an educated man should be interested. In January 1815, when Congress accepted Jefferson's offer, in effect it accepted Jefferson's vision of the expanded role of the Library as well as his books. And since they included many illustrated volumes in the fine and decorative arts and architecture, the Library's involvement in the visual arts commenced with its acquisition of that historic collection.

The Copyright Act of 1870 made the Library the national copyright depository, and because many artists and publishers protected prints (and later photographs) by copyright, this new function brought ever-increasing numbers of prints and photographs into its collections. Indeed, the influx of earlier copyright deposits, transferred from the Departments of State and Interior and the Federal Courts, so overwhelmed the Library's rooms in the Capitol that the Librarian was able to persuade Congress that it needed a new building. (Not surprisingly, however, over the

decades that followed, neither the influx nor the need for more space abated; today, the Library is housed in three buildings adjacent to the Capitol: the Jefferson Building, 1897; the Adams Building, 1939; and the Madison Building, 1981.)

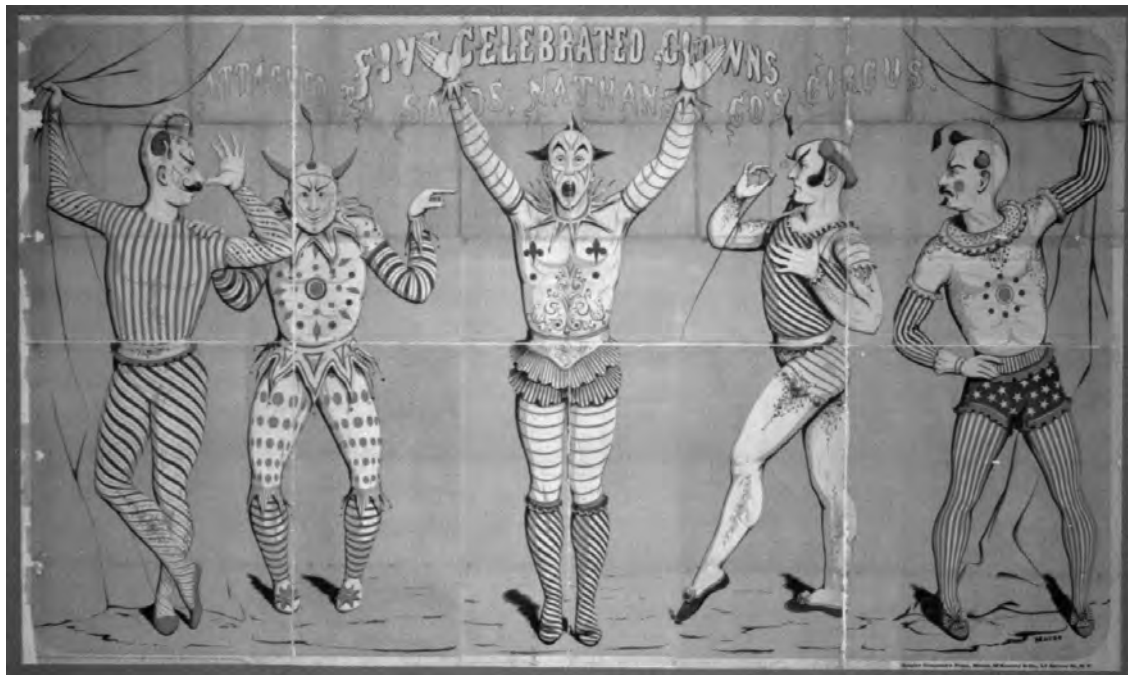
In 1897, just four months before the Library's resplendent new building officially opened, Congress authorized the establishment of a Division of Prints in the Library. As its holdings were painstakingly sorted during the move, 833 books and 54,000 prints and photographs were assigned to the care of this new division. Among them were 7,000 engravings and etchings, and 5,000 lithographs, most received as copyright deposits.

The new building included a generous gallery space on the second floor. This permitted the Library, for the first time, to mount exhibitions open to the public. The Division of Prints was given responsibility for this new program, which it wasted no time in fulfilling: by 1901, it had mounted 30 print exhibi-

tions, and the Library's gallery had become known as one of Washington's major cultural resources.

As the bulk of the Library's works of art on paper received before the Division of Prints was established were copyright deposits, most were of American origin. However, the acquisition in 1898 of the Gardiner Greene Hubbard Collection not only added works by Schongauer, Dürer, Rembrandt, Lorrain, Hogarth, Reynolds, Turner, and many other European artists, but also prints by important American artists from Paul Revere onwards. It also provided a fund to support future print acquisitions.

Shortly after the arrival of the Hubbard bequest, the Librarian of Congress, John Russell Young, (1897-1899) decided that the expansion of the division's responsibilities and scope of its holdings warranted the appointment of an administrator with a background in the visual arts, and Arthur Jeffrey Parsons was chosen to fill that post. During his tenure, from 1899 to 1911,



Joseph Morse, *Five Celebrated Clowns Attached to Sands, Nathan Company's Circus*, 1856, color woodcut, printed by Morse, M'Kenney & Company.

A remarkable early American circus poster and copyright deposit.

the collection grew to 340,000 works, including important architectural drawings and prints, and prints and drawings by Asian and Russian artists.

Each successive Chief of the Division of Prints expanded the collection into new areas. Richard A. Rice (1911-1925) added Civil War drawings by important artist-journalists, including Winslow Homer and A. J. Waud; posters from the Art Nouveau period and World War I; a notable collection (once at Windsor Castle) of 18th-century British political and social satiric prints; and the Joseph Pennell Collection of prints and drawings by his compatriot and friend James A. McNeill Whistler, along with manuscripts relating to the artist and his career.

Although Pennell, a much-lauded artist in his own right, had considered placing his own prints and drawings in New York or in his native Philadelphia, he was so struck by the Division of Prints' active exhibition and acquisition programs that he decided to bequeath to the Library his own work (as well as his wife's important collection of books on cookery, now in the Rare Books and Special Collections Division). The Pennells also left a substantial fund to support the continuing acquisition of prints by contemporary artists.

When Leicester B. Holland (1929-1943) became Chief, the name of the division was changed to Division of Fine Arts, to reflect the growing breadth of its holdings. Holland added large collections of original drawings and paintings by American illustrators, and continued building the collection of works by contemporary printmakers, now European as well as American. In 1943, he inaugurated the Library's first National Exhibition of Prints, a juried show held annually until 1977. These exhibitions at once introduced the public to the prints of a wide array of international as well as American contemporary artists and served as a new source for the acquisition of contemporary prints through the Pennell Fund. After Dr. Holland's resignation in 1943,

the post of Chief remained open until after the end of World War II.

In 1944, Librarian of Congress Archibald MacLeish (1939-1944) brought to the Library the landmark Farm Security Administration-Office of War Information Collection of more than 250,000 documentary photographs covering America from the Great Depression to World War II, as well as its cataloguer, Paul Vanderbilt. In recognition of the now extensive photographic holdings, the division was given its current name, the Prints & Photographs Division, and in 1947 Vanderbilt was appointed its Chief.

Edgar Breitenbach followed Vanderbilt as Chief in 1956; when he retired, in 1973, I was appointed to that post. There have been several administrators of P & P since my time—the longest serving was Stephen E. Ostrow (1984-1996), who greatly expanded the cataloging of the collections and began the digitization of images to enhance both in-house and public access to them. The current Chief is Helena Zinkham, who was appointed in 2010.

As is evident from this account, every director of this division broadened the scope as well increased the number of works in its collections. Today, thanks to them, their staffs, and a growing roster of generous donors, both large and small, its many collections together comprise more than 15 million images. Among them are a substantial number of great treasures. I have been pleased to see recent exhibitions and research projects on the remarkable collections of chiaroscuro woodcuts from the Pembroke Album, 18th- and 19th-century Japanese woodcuts and albums, and original cartoons and caricatures by both American and foreign artists. One of my favorite posters among the thousands in the Division is the enormous woodcut, *Five Celebrated Clowns*, a precursor of the energetic posters of Chéret and Lautrec. Nor have I ever forgotten an exceptional album of drawings by the British artist and engraver James Pollard, who

was famed for the hunting and coaching scenes he produced during the first half of the 19th century. And I take special pride in the acquisition during my time of the daguerreotypes by John Plumbe, Jr., which are among the earliest photographic depictions of the U. S. Capitol, the White House, and the Patent Office Building.

Lastly, it is worth noting that the Library of Congress has been collecting works of art on paper for almost 200 years—ever since its acquisition of Jefferson's library—and since 1897 it has been increasingly making them available to the public. Other world-renowned libraries that were established for the public, like the New York Public Library (1895), or became public institutions centuries after they had been founded, such as the Bibliothèque Nationale in Paris (1792), the Bibliothèque Royale in Brussels (1837), and the Albertina in Vienna (1920), also focused strongly on collecting prints, drawings, and photographs throughout their histories—often well before museums entered the field. Today, art museums may claim most of the attention in the public mind, but anyone wishing to see some of the most rare and historically significant works of art on paper to be found in the United States must not omit a visit to the Library of Congress.

ALAN FERN

Alan Fern came to the Library of Congress in 1961 after teaching at the University of Chicago, where he received his BA, MA, and PhD in the history of art. Starting as Assistant Curator of Fine Prints, he became Curator, Assistant Chief, and Chief of the Prints & Photographs Division, and then served as the Library's Director for Special Collections. In 1982 he was appointed Director of the National Portrait Gallery, Smithsonian Institution, where he remained until his retirement in 2000. He has been an advisor to The Washington Print Club since its inception.

Not Just Pretty Pictures: Fine Prints, Posters, and Interdisciplinary Research at the Library of Congress

LIKE literature, poetry, and music, visual artworks operate in powerful ways as primary documents that reflect culture and history. They carry with them countless strands of research DNA, including the histories of their creators and audiences; the ideas, technologies, and styles of their time and place; and trajectories of influence between artists. The Library's Prints & Photographs Division currently preserves some 15 million prints, drawings, and photographs, which are regularly mined by scholars in many fields as well as artists, collectors, students, teachers, the general public, and our own staff specialists. For me and for many of the researchers I meet, one of the most exhilarating features of working with these visual collections is that there are so many opportunities to study them in tandem with primary materials housed in other divisions of the Library. This article introduces some highlights of P&P's fine print and poster collections¹ and provides a few examples of the rich interconnections researchers can discover when exploring the Library's multi-format, multi-disciplinary collections.

Fine Prints and Posters in P&P

Prints. Today, P&P houses about 100,000 fine prints, dating from the 15th century forward, by both celebrated artists and lesser-known printmakers meriting further study.² Our European Old Master prints include substantial Dürer and Rembrandt holdings and an important collection of Italian Renaissance chiaroscuro woodcuts.³ P&P's collections are particularly strong in works by American and European artists active from the time of French Impressionism in the late 19th century to the 1946-1964 post-World War II baby boom period. Most major printmakers active during that period are represented, with particularly large bodies of prints by such leading figures as James McNeill Whistler, Mary Cas-

satt, Joseph Pennell, Käthe Kollwitz, Helen Hyde, John Sloan, George Bellows, John Taylor Arms, and Reginald Marsh.

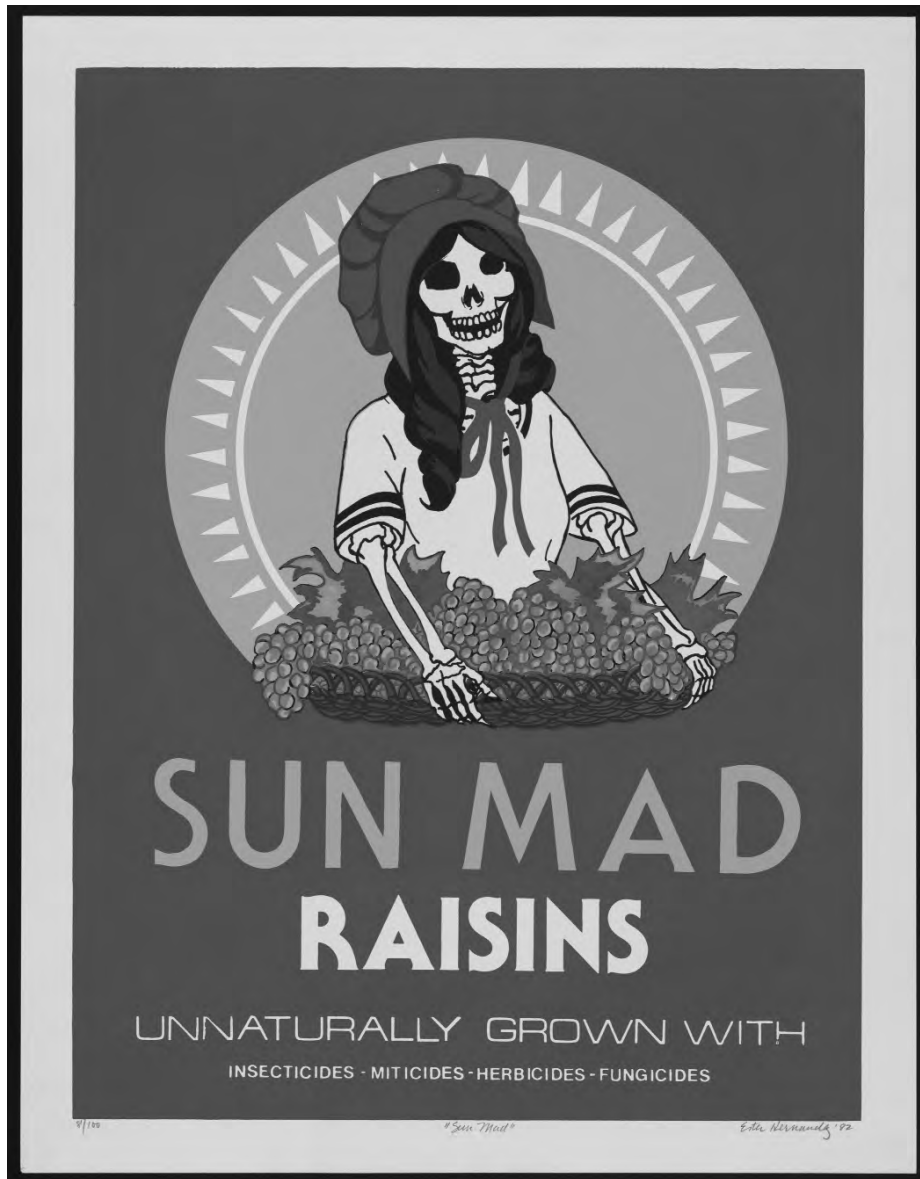
A number of hallmark collections in P&P were assembled by noted collectors. They include the Gardiner Greene Hubbard Collection of 15th to 19th century European and American prints,

the Ben and Beatrice Goldstein Collection of American Social Realist prints and drawings, the Charles R. Dean Collection of American Abstract Expressionist prints, and many others. We are also fortunate to preserve the core collection of prints from American artist Robert Blackburn's legendary Printmaking Workshop in New York. Acquired



Rembrandt van Rijn, *St. Jerome beside a Pollard Willow*, 1648, etching and drypoint.

Rembrandt's *plein air* view depicts St. Jerome as a scholar at work while surrounded by his attributes, including the lion reputed to have been his constant companion after he removed a thorn from the animal's paw.



Ester Hernandez, *Sun Mad*, 1982, screenprint.

One of the most influential artists of the Chicano art movement, Ester Hernandez made *Sun Mad* after discovering that pesticides had contaminated the water table in her hometown barrio in California's San Joaquin Valley. Reproduced courtesy of the artist.

from the artist directly, the collection includes his own artwork and prints by an international roster of artists active in that workshop from the 1940s to the early 2000s. We also have exceptional holdings of 18th-century to contemporary Japanese prints and Latin-American and American Latino prints from the 19th century to the present, with primary strengths in Mexican and Chicano printmaking. The latter includes large holdings of social and political protest

prints and posters by José Guadalupe Posada, Taller de Gráfica Popular artists, and a number of artists represented in the Library's recently acquired La Raza Graphics/ Mission Gráfica collection, and many printmakers in the latter group count Posada among their influences. Moreover, both Mexican and Japanese printmaking traditions had a widespread influence on U.S. (as well as French and British) printmakers. For example, after Japan was opened to the

West in the 1850s-1860s, traditional Japanese printmaking and decorative arts were avidly collected and sparked such hybrid Western aesthetic expressions as *Japonisme*.⁴

Our extensive and growing holdings of contemporary artist prints represent another special facet of the Library's collection. As Alan Fern discusses in his article, American artist Joseph Pennell's bequest to the Library⁵ included support for an ongoing acquisitions committee, one that includes printmakers. Since the late 1930s, the Pennell Committee has steadily, selectively acquired prints, guided by Pennell's mandate to pursue: "...original prints by modern artists of any nationality living or who have produced work within the last one hundred years...of the greatest excellence only." Artist members of the Pennell Committee have included such luminaries as John Taylor Arms, Gabor Peterdi, Yvonne Jacquette, Michael Mazur, and, currently, Jane Hammond and Judy Pfaff.⁶ Recent P&P acquisitions, including works recommended by the Pennell Committee, feature a number of narrative or issue-driven contemporary prints by such artists as Eric Avery, Ambreen Butt, Elizabeth Catlett, Enrique Chagoya, Art Hazelwood, Ester Hernandez, Hung Liu, and Kerry James Marshall (to name a few), whose works address a wide range of topics, such as war and peace, health and the environment, cultural identities, civil rights, and women's history.

Posters. Our poster collection of some 100,000 works ranges from large-scale 1840s woodblocks to recent "born digital" works.⁷ We hold fine art posters by such early masters as Jules Chéret, Théophile Steinlen, Alphonse Mucha, Henri de Toulouse-Lautrec, Edward Penfield, Pierre Bonnard, Will H. Bradley, and Aubrey Beardsley (many also known for their fine prints). War posters, including substantial holdings related to both world wars from the U.S., Britain, France, Germany, Italy, and Russia, are another strength.

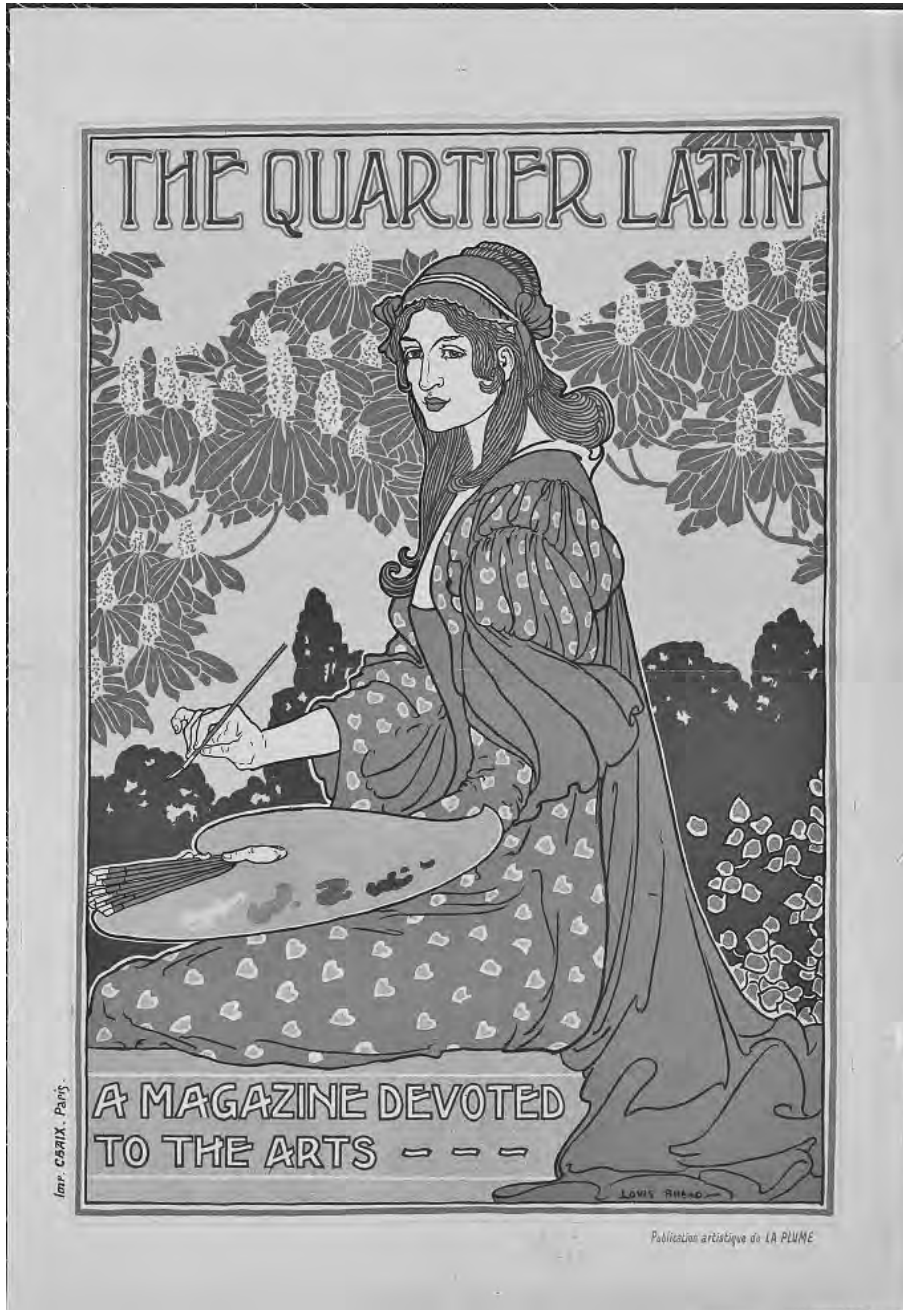
Among them is James Montgomery Flagg's *I Want You for U.S. Army*, with his iconic Uncle Sam, thought to have been modeled after the artist's own likeness. Other strengths include political

propaganda posters from the U.S. and beyond; advertising and promotional posters for a dizzying array of products and events; rock concert posters from California's 1960s psychedelic move-

ment; and posters for the performing arts, from circuses and theaters to magic shows and movies. Recent acquisitions of American posters include 1930s National Park Service screenprint posters, such as a stunning opalescent depiction of the Grand Canyon; David Klein's 1956 modern design classic *Fly TWA New York*; Guerilla Girls 1989-1990 posters lambasting discrimination against women in the art world; and contemporary political posters for the 2008 *Art of Democracy* project.⁸

Visual Art as a Primary Research Source in P&P and in Tandem with Primary Materials throughout the Library

More often than not, P&P's holdings of works of art on paper can be studied in conjunction with related, multi-format materials in other Library collections. Cross-division research of primary materials in the Library is of potential value to many different kinds of researchers. For example, art historians, cultural historians, musicologists, specialists in literature, and other kinds of experts (including collectors and artists) can explore mid-20th-century Abstract Expressionist prints and experimental jazz and poetry—all are well represented in major Library collections. Photography historians, textile specialists, folklorists, artists, and others can study P&P's photos of the famous Gee's Bend, Alabama, quilters taken by Farm Security Administration photographer Arthur Rothstein in the 1930s and by contemporary documentary photographer Carol Highsmith in 2010, in tandem with our exquisite 21st-century softground etchings by Gee's Bend quilters, such as Loretta Pettway's *Remember Me* (2006-2007) and Mary Lee Bendolph's *Mama's Song* (2005). Theater and film historians and devotees can examine in P&P's collections the original 1951 movie poster for *A Streetcar Named Desire* and photographs and drawings of the actors in character (this film was selected for inclusion in the Library of Congress National Film Reg-



Louis Rhead, *The Quartier Latin, A Magazine Devoted to the Arts*, Paris: Chaix, Imp., 1890-1900, color lithograph poster.

A leading turn-of-the-century poster artist, Rhead created poster designs for *Century Magazine*, *Harpers Magazine*, *Scribners*, *Lady's Home Journal*, and other journals of the day. In his article, "The Moral Aspect of the Artistic Poster" for the June 1895 issue of *The Bookman*, Rhead proposed that "...the moral aspect of the artistic poster, then, is that it may be, if done well, an important factor in the community, and it is best to begin aright, with high ideals and aims, to educate, ennoble, and make men and women think of life not as a silly dream, but as earnest and sublime."



James Latimer Allen, *Students Working on Art Projects, Soap Models in Foreground, Harlem Art Workshop—Georgette Seabrooke Powell, Jacob Lawrence, and Others*, 1933, gelatin silver photograph.

istry in 1999). They can also read, in the Manuscript Division, the original correspondence between Jessica Tandy and Marlon Brando, who originated the lead roles in the Broadway production of Tennessee Williams's play. Opportunities like these to study inter-related primary documents, be they textual, visual, aural, or otherwise, can lead researchers in various fields to uncover unexplored (or underexplored) relationships that potentially expand their understanding of their subject.

New Deal Art and Related Collections. New Deal art and documentation projects of the 1930s and 1940s represent a Library-wide collection strength⁹ and offer a smorgasbord for researchers working on this era. The

term itself encompasses multiple government-sponsored arts projects, including the Works Progress Administration, established during Franklin Delano Roosevelt's presidency to provide jobs for unemployed artists and to promote American art and culture. P&P holds one of the largest extant collections of WPA posters (over 900), as well as hundreds of WPA prints by such notable artists as Blanche Lazzell, Louis Lozowick, Dox Thrash, Raphael Soyer, Richard Floethe, Fritz Eichenberg, Richard Correll, and Anthony Velonis.

The Mexican muralist movement of the 1920s and 1930s, featuring government-sponsored art promoting Mexican culture, was a key inspiration in founding the New Deal art projects. The muralist movement was led by three

widely influential muralist/printmakers, known as *Los Tres Grandes*, José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, whose prints can be studied in P&P along with those by the New Deal printmakers.

Moving from printmaking to photography, P&P's renowned collection of Farm Security Administration-Office of War Information photographs chronicles rural and urban America from the Great Depression to World War II mobilization efforts. Many FSA-OWI images straddle the line between documentary and art photography and they often depict subjects similar to those of New Deal printmakers, many of whom were also interested in portraying the everyday life and work of ordinary Americans. This was a dominant sub-

ject in much American art of the time; for example, in Regionalist and Social Realist prints, which P&P also holds in abundance. Furthermore, many New Deal printmakers participated in the Abstract Expressionist movement of the 1940s-1960s, which famously turned international attention to American art for the first time. In fact, our collections include many examples of representational and abstract prints by the same artists that merit further exploration.

Another collection that is ripe for cross-division research of primary materials is The Historic American Buildings Survey, a National Park Service project for out-of-work architects established in December 1933 to document “America’s antique buildings.” This collection includes photographs, architectural drawings, and written histories of such diverse examples of America’s built environment as the Acoma Pueblo in New Mexico; a one-room schoolhouse in Wyoming; and Chicago’s Robie House, designed by Frank Lloyd Wright. Today, this collection and still ongoing survey of historic American buildings is part of our exceptional Architecture, Design, and Engineering collections.¹⁰

As previously noted, New Deal primary materials abound throughout the Library. For example, the Manuscript Division contains the records of the WPA Federal Writers’ Project. And in the Music Division/Performing Arts Reading Room, researchers can access the WPA Federal Theatre Project and WPA Federal Music Project collections, which include a wide variety of visual works, such as costume and set designs, photographs, playbills, and posters, as well as radio and play scripts, and other production materials. Considered together, the wide array of New Deal collections at the Library provides particularly rich avenues of inquiry for researching different aspects of federal art and documentation projects from that seminal period in American history.

Researching a Notable WPA Artist’s Early Work at the Harlem Art Workshop (1933-1937). P&P’s Harmon Foundation¹¹ archive presents yet another entryway for researching primary materials on New Deal art. Established in New York City by real estate

magnate and philanthropist William E. Harmon (1862-1928) in 1922, the Foundation was an active promoter of African-American artists during and after the Harlem Renaissance. In the 1920s-1930s, it sponsored visual arts awards and traveling juried exhibitions



Katherine L. Blood, *Georgette Seabrooke Powell Looking at her “Tropical Scene” linocut in the Prints and Photographs Division Reading Room, Library of Congress, 2007, digital photograph.* We thank Ms. Phyllis Washington for kindly granting permission to reproduce this image of her mother.



James Latimer Allen, Screen, "Tropical Scenes," by Georgette Seabrooke, Art Workshop, 1933, gelatin silver photograph.

to bring national attention to the achievements of African-American artists at a time when such opportunities were rare. A true research gem, given to the Library by the Foundation when it closed its doors in 1967, the Harmon Collection contains over 120 rare prints, drawings, and photographs by such notable artists as photographer James Latimer Allen and printmakers Robert Blackburn, Allan Rohan Crite, David Driskell, William H. Johnson, Georgette Seabrooke Powell, James Lesesne Wells, and Hale Woodruff, as

well as some 37,800 manuscript items.

In 2007, my colleagues and I were honored by a visit from the groundbreaking artist Georgette Seabrooke Powell (1916-2011), who was the youngest WPA master artist hired to work on the prestigious Harlem Hospital Center mural project, which was commissioned in 1936.¹² The artist came to P&P to see works that she had produced as a student at the Harlem Art Workshop,¹³ which was administered by the Harmon Foundation and Harlem Adult Education Committee,

with funding initially from the Carnegie Foundation and then the WPA. Ms. Powell looked at our impressions of three of her black-and-white linocuts, *Tropical Scene*, *Young Mother and Child*, and *Tropical Moon*. All were made around 1933, the year the HAW began its life at the 135th Street branch of the New York Public Library, where its Schomburg Center for Research on Black Culture is now located. She also carefully examined a 1933 photograph by James Latimer Allen of a group of young artists working in the HAW studio. Allen's arresting photograph depicts students and teachers busily making paintings, drawings, and masks with an arrangement of small soap sculptures in the foreground. Powell is a captivating presence in the image: the only person in the room to lift her gaze toward the photographer. She was then sixteen or seventeen.

Powell confirmed that Allen's photo showed Jacob Lawrence, also a student at HAW, and an unidentified young woman helping her work on a painting. Inspired by her visit, I took a closer look at all the related prints and photographs I could find

in the Harmon Collection. This led me to some exciting discoveries. Powell's *Tropical Scene* linocut depicts two women in a lush landscape, one standing and one kneeling while collecting water from a small pool. I compared this with a photograph by Allen of a three-panel, painted wooden screen by Powell. Not only is the screen's title, *Tropical Scenes* (as recorded on the photograph and in Harmon Foundation records), a variant of the title written at the bottom of the linocut, the scenes are closely related, though the screen is



Ron Adams, *Blackburn*, 2002, lithograph. Reproduced with the artist's kind permission.

This homage from one master printmaker to another imagines Bob Blackburn at the press, pulling a lithograph from its stone matrix. Blackburn first learned lithography as a teenager at the WPA-sponsored Harlem Community Art Center. The Library of Congress preserves the most comprehensive collection of his oeuvre as well as a core collection of work from his celebrated Printmaking Workshop in New York.

surrounded by a prominent border with African design elements.¹⁴ With those details in mind, I looked again at Allen's HAW studio scene, and realized that he had photographed Powell when she was in a very early stage of painting this screen. I later discovered that glimpses of the finished screen, which was painted in rich colors, can be seen in *Renaissance Woman*, a 2008 Ron Hurtibese video interview of the artist.¹⁵

A subsequent search in the Manuscript Division's Harmon Foundation records¹⁶ provided considerable contextual information about the Harlem Art Workshop, for example, the detailed lesson plans of its young director, James Lesesne Wells (1902-1993), and the workshop's supply lists, as well as documentation related to its 1933 student exhibition, which included Powell's screen. I also unearthed a September 28, 1933 *New York Herald Tribune* article that sheds more light on Powell's work at HAW. Entitled "Art by Negroes

of Harlem Put on an [*sic*] Exhibition," it singles out a charcoal portrait by her as "perhaps the finest single piece of work in the exhibition" and describes her ornamental screen: "...done in reds, browns and blacks, depicting two nude African women posed beside a tropical spring. Miss Seabrooke drew the design and it was executed by other students in the class."¹⁷

Also among the Harmon records is a modest-looking typescript. It turned out to be a draft of an article published in the *Journal of Adult Education* by Alain Locke,¹⁸ a Harvard-trained philosopher and Howard University professor who was a leading architect of the Harlem Renaissance's "New Negro Movement." Locke's article describes the collaboration between the Harlem Committee on Adult Education and the Harmon Foundation in launching "an interesting experiment in art education...an art studio workshop under the direction of Mr. James Lesesne Wells,

one of the most talented and versatile of the younger Negro artists."¹⁹ He then discusses HAW's design and philosophy, mentioning cultural diversity in student groups and artistic appropriation of motifs from African design and direct African-American experience. Locke concludes this draft by noting that Wells, who had co-founded Howard's art department, would soon return to his "regular duties as instructor in design in the art department of Howard University."

These related primary materials including visual art, documentary records, and (thanks to a special opportunity) the artist's personal recollections help to amplify our understanding in ways both wide and deep. In this case, we gained insight into the specific journey of a pioneering WPA artist, beginning with student works she produced at the Harlem Art Workshop in 1933, its daily activities, training and working methods, and guiding aesthetic and educational philosophy—all influenced by (and affecting) the artistic, cultural, and intellectual forces of the Harlem Renaissance and the New Deal arts programs—a watershed period of time and place in American cultural history.

Conclusion

I have always loved the Library's mission and share it in tours, talks, and conversations at the slightest provocation. It is no less than to help "...further the progress of knowledge and creativity for the benefit of the American people." An inspiring, if daunting, job description. This 360-degree vision, which began with its 1815 acquisition of Thomas Jefferson's multi-disciplinary personal library, colors all we do, from collection building, research, and publications to public outreach. The resulting comprehensiveness and accessibility of our collections is a large part of what makes the Library a vibrant, generative research institution. I hope these few research examples demonstrate the potential of the Library of Congress visual art collections as primary

resources in their own right and in the broader context of related collections. Wonderfully, these collections are public and freely available, not only to members of Congress, but to anyone, anywhere. All you need to get started is a questing spirit.

KATHERINE L. BLOOD

Library of Congress Curator of Fine Prints, Katherine Blood oversees its collection of some 100,000 artist prints. She has co-curated such exhibitions as "Sakura: Cherry Blossoms as Living Symbols of Friendship" (2012), "On the Cutting Edge: Contemporary Japanese Prints" (2007), "Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop" in collaboration with the New York International Print Center (2003-2004), and "The Floating World of Ukiyo-e" for which she also co-authored the exhibition catalogue (Abrams, 2001). Other publications include contributions to Limited Editions: Joseph Holston Prints, 1974-2010, A Retrospective (University of Maryland David C. Driskell Center, 2011), Eyes of the Nation (Bunker Hill, 2004; Knopf, 1997), and David Roberts: Travels in Egypt and the Holy Land (Pomegranate, 1999). Her degrees include a BA from the University of Oklahoma with interdisciplinary studies in history, art history, literature, languages, and philosophy and an MLS from Catholic University, where her studies focused on visual art collections. A member of the Print Council of America, Blood previously worked at the Smithsonian Institution museums of Natural and American History, and the Bishop Museum in Honolulu.

NOTES

1. Most of the fine prints and posters referred to in this article can be found in our searchable P&P Online Catalog at www.loc.gov/pictures, where they are often accompanied by digital images.
2. P&P also houses a Master Drawings Collection containing about 5,000 original drawings, some 4,700 of which are by American artist, illustrator, printmaker, and writer Joseph Pennell. It also contains drawings by such artists as American artist/printmakers James McNeill Whistler (1834-1903) and Rockwell Kent (1882-1971); English etcher, cartoonist, and illustrator Charles Samuel Keene (1823-1891); Leonetto Cappiello (1875-1942), the Italian-born French caricaturist and poster designer; and Brazilian painter Cândido Portinari (1903-1962), who created preparatory drawings for his 1941 murals on the walls of the Library's Hispanic Division. See www.loc.gov/pictures/collection/drwgma/pennell.html.
3. As of this writing, Library of Congress paper conservator Linda Morenus is working with LC colleagues and a multi-institutional team of curators, conservators, and artists to investigate Italian chiaroscuro printing inks and methods.
4. There are roughly 1,300 prints and posters in this collection of work from three community workshops in San Francisco, California: Mission Gráfica, La Raza Graphics, and Alliance Graphics. Artists include Enrique Chagoya, Juan Fuentes, Rupert Garcia, Ester Hernandez, Calixto Robles, and Jos Sances, and many others.
5. The Pennell bequest included numerous examples of his World War I posters, drawings, prints, printing plates, and personal papers, plus an extensive collection of James McNeill Whistler manuscripts, prints, drawings, and ephemera, assembled by Pennell and his wife, Elizabeth Robins Pennell, who were close friends of Whistler.
6. The Committee currently meets every two to three years to consider potential new acquisitions.
7. The author is indebted to P&P poster specialists Jan Greci and Brett Carnell for their help in preparing this article, which also draws on descriptions in the P&P Online Catalog and those published by former LC poster curator Elena Millie (see *Eyes of the Nation*, New York: Knopf, 1997 and *The Poster Collection in the Library of Congress*, Washington DC: Library of Congress, n.d.).
8. The 2008 Art of Democracy project was a nationwide series of coordinated exhibitions and events featuring original political posters by a number of notable contemporary printmakers. For an archive of its posters and exhibitions, see www.artofdemocracy.org.
9. For an online guide to New Deal collections throughout the Library, see www.loc.gov/rr/program/bib/newdeal.
10. The Library's Architecture, Design, and Engineering Center in P&P was founded in 2002.
11. Harmon Foundation collections are also held in other local institutions including the National Archives and the Smithsonian. For an excellent source of information about the Foundation, see Gary A. Reynolds and Beryl Wright, *Against the Odds: African-American Artists and the Harmon Foundation*, exh. cat., Newark NJ: The Newark Museum, 1989, which includes essays by David Driskell and others.
12. To learn more about Georgette Seabrooke Powell and her work on the Harlem Hospital Center murals, see www.columbia.edu/cu/iraas/wpa/artists/gseabrooke.html.
13. Powell also studied in New York with Gwendolyn Bennett at the WPA-sponsored Harlem Community Art Center and at the Cooper Union School of Art.
14. Another Allen photograph in this collection documents the existence of another HAW ornamental screen: Chester Dames's *Metropolitan Skyline*. Comparison of Allen's photographs of the Dames screen and the HAW studio reveals that this studio scene shows a young man, very likely Dames, painting the same (or a similar) screen. As with Powell, the collection includes a related linocut by Dames, also titled *Metropolitan Skyline*.
15. *Renaissance Woman* was made in 2008 for the *Daytona Beach News-Journal* by Ron Hurtibese and journalist Kenya Woodard; today, it can be seen at <http://blackartiamerica.com/video/georgette-seabrooke-powell>. During Powell's visit with us, she recalled that she had been able to keep the screen in her personal collection (but only after purchasing it from the Harmon Foundation). This is also briefly mentioned in her 1992 interview with Camille Billops, published in Volume XII of *Artist and Influence* (New York: Hatch-Billops Collection, Inc., 1993).
16. For a finding aid to this collection, see <http://lcweb2.loc.gov/service/mss/ead-xmlmss/eadpdfmss/2010/ms010300.pdf>.
17. See Harmon Foundation, Inc., Records, Container 119, scrapbook of newspaper clippings, Library of Congress, Manuscript Division.
18. Alain Locke, "Negro Art Exhibition," *Journal of Adult Education*, January, 1934, 86-87.
19. See Harmon Foundation, Inc., Records, Container 2, Art Workshop and Studies Harlem Adult Education Committee, Library of Congress, Manuscript Division.

Timely and Timeless: Cartoons, Illustrations, and Documentary Drawings and Prints at the Library of Congress

Timeliness is a defining feature of much cartoon art, which often comments on current events; however, the messages and artistry they embody frequently transcend the period in which they were created so that they become timeless reflections on the human condition and society.¹ These popular works of art on paper, housed in the Prints & Photographs Division, provide researchers in many fields, as well as collectors and artists, pictorial time capsules. Editorial cartoons, for instance, comment on current political issues, as do satirical prints and caricatures; documentary drawings record and distill unfolding events; and illustrations visually enhance and expand upon narrative texts and reflect the concerns and tastes of their day. Produced primarily for broad dissemination in newspapers, periodicals, and books (usually in print but increasingly in electronic formats), these works are shaped by deadlines of varying degrees of urgency as well as by their artists' purposes, messages, and aesthetic concerns. Nevertheless, significant numbers of illustration and documentary drawings also share the apparently contradictory qualities of timeliness and timelessness. The text that follows describes the Library's core collections of popular works of art on paper and briefly discusses examples in terms of the times that gave rise to them and the purposes for which they were created.

P&P Cartoon Collections.²

P&P has been acquiring original cartoon art for over 140 years and currently holds more than 128,000 draw-

ings and prints in this genre. These large holdings encompass diverse sub-genres: political cartoons, caricatures, comic-strip and comic-book drawings, gag and other single-panel cartoons,

work of individual cartoonists and special collections assembled by generous donors. Our largest archive is the Herbert L. (Herblock) Block Collection, which includes more than 14,000 original editorial cartoon drawings donated by the Herblock Foundation in 2002. Most were published during the cartoonist's long, illustrious tenure at *The Washington Post*, from 1946 to 2001 (born in 1909, Block died in 2001). When combined with an estimated 46,000 of his rough sketches, this collection accounts for almost half of our cartoon drawings. (In addition, Herblock papers are available for research in the Library's Manuscripts Division.)

Block's 1965 *Jericho, U.S.A.*,³ is a searing commentary on what would become a turning point in the African-American

struggle for civil rights. This drawing was published in *The Washington Post* on March 21, 1965, the day that more than more than 1,000 people began yet another peaceful march (the first was held March 7) from Selma to Montgomery, Alabama, to protest the denial of their right to vote; the date became known as "Bloody Sunday." By depicting a multitude of tiny figures beginning to circle a massively walled city, Herblock boldly likens the civil rights marches against the exclusionary walls of public segregation to the Biblical account of the miraculous fall of the walled city of Jericho after the exiled Israelites marched around it for seven days. His inspired and superbly drawn visual metaphor and evocative title transcend the historically specific event and invite the viewer to consider American racial political struggles of the 1960s as



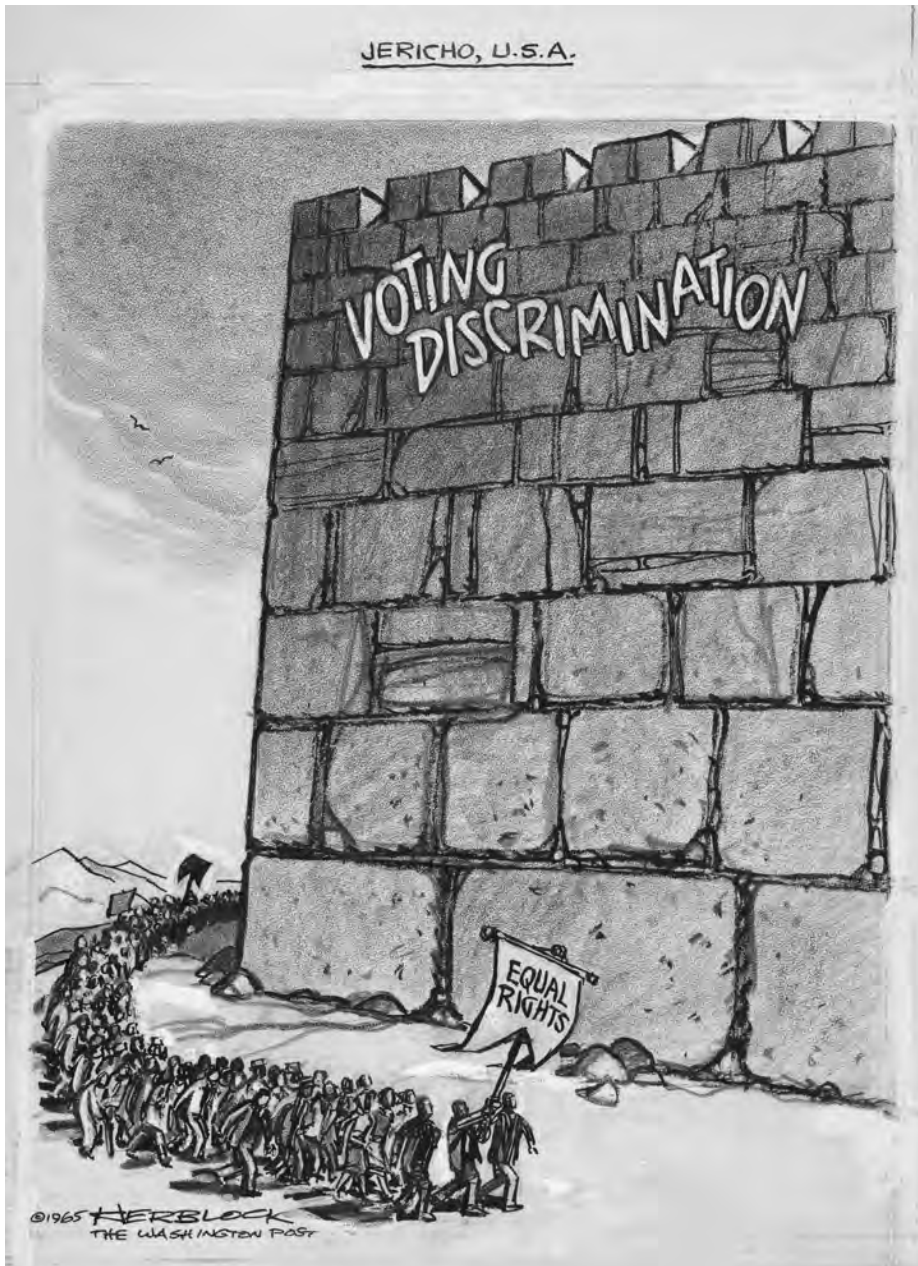
Joseph E. Baker, *Columbia Demands her Children*, 1864, lithograph on wove paper, Cartoon Prints, American.

Baker decries the enormous human toll of the Civil War in this impassioned critique of the President's war policy.

and animation drawings. Most number in the thousands.

Political and social satire is a major strength. Our unrivalled holdings of 19th-century American political and social satirical prints grew from the copyright deposits mandated by the 1870 copyright law, but they were quickly augmented by the acquisition of works dated as early as the 1830s. Since timeliness is the driving force underlying most political cartoons, these 19th-century American prints provide invaluable information about popular perceptions of social and political issues of the day, chronicle national leaders' standings with the populace, and demonstrate the evolving use of allegory and social and political symbols to shape or express public opinion.

The 20th century is even more richly represented through collections of the



Herb Block, *Jericho, U.S.A.*, 1965, ink, graphite, and opaque white over graphite underdrawing on layered paper. Herbert L. Block (Herblock) Collection.

a contemporary reflection of the age-old, timeless struggle of the oppressed to exact justice from the powerful. One of the most influential and accomplished American political cartoonists of the 20th century, Herblock frequently addressed fundamental issues of civil and human rights in his cartoons and they continue to resonate.

Like his predecessors, peers, and cartoonists today, Herblock drew inspira-

tion from the rich cultural heritage of issue-driven, popular art. P&P holds fine impressions of iconic prints by such masters as Francisco Goya, Honoré Daumier, and Thomas Nast in our Fine Print collections and our “Case Book” collection includes *Harper’s Weekly* and other periodicals famed for their cartoons. In addition, our prized collection of nearly 10,000 British cartoon prints,⁴ purchased from

the Windsor Castle Library in 1921, includes many beautiful, hand-colored examples by such well-known caricaturists as James Gillray and George Cruikshank.

Two other key P&P collections, the Cartoon Drawings Filing Series of more than 9,000 drawings by some 700 artists⁵ and the large Art Wood Collection of Cartoon and Caricature of 36,600 drawings (and a few prints) contain exemplary works by such notable 19th- and 20th-century American political cartoonists as Homer Davenport, John T. McCutcheon, Jay N. “Ding” Darling, Ollie Harrington, Bill Mauldin, Bill Conrad, Garry Trudeau, and master caricaturists Miguel Covarrubias and David Levine.⁶ In addition, the important Ben and Beatrice Goldstein Foundation Collection and Sam Willner Collection of American Realist Art include hundreds of works by notable political cartoonists of the early 20th century.

P&P has also acquired spectacular collections of more recent 20th-century works of social and political commentary from cartoonists as gifts or combinations of gift and purchase. To our great pleasure, Library of Congress solo exhibitions of eminent contemporary artists working in this genre led to donations from several artists, including 1,000-plus works by Jules Feiffer, 100-plus by Pat Oliphant, and 150-plus by Ann Telnaes. In addition, both the Art Wood Collection and the Cartoon Drawing Series have outstanding holdings of comic strip, single-panel humor cartoons, and caricature drawings. And *The New Yorker* Cartoon Drawings Collection of some 4,000 drawings is a predictably rich repository of stunning gag cartoons and cover art by a wide array of well-known cartoonists.

Formed by New York advertising executive Erwin Swann, the landmark Caroline and Erwin Swann Collection of Caricature and Cartoon came to the Library in 1974 and 1977, and contains 2,085 drawings, prints, and paintings produced between 1780 and 1977.⁷ It

includes exemplary comic strips, periodical illustrations, and editorial cartoons drawn by American artists between 1890 and 1970; moreover, its numerous works by British, European, and Latin-American artists brought greater diversity to the Library's coverage of pictorial satire. Among the luminaries represented in this collection are R. F. Outcault, Winsor McCay, George Herriman, George McManus, John Held, Jr., Peggy Bacon, Peter Arno, Dale [Dalia] Messick, Milton Caniff, Edward Sorel, and Claude Suares.

The Caroline and Erwin Swann Foundation for Caricature and Cartoon, also established in 1977, supports the Swann Collection, the preservation, processing, and development of caricature and cartoon collections at the Library, and ongoing exhibitions of cartoon, caricature and illustration art.⁸ In addition, its annual fellowship awards for graduate or postgraduate research in the field of caricatures and cartoons⁹ (few of which are otherwise available) are intended to foster new findings and perspectives in the field, as well as increase awareness and documentation of the Library's collections.

Similarly, the 2002 Herb Block Foundation gift of Herblock's drawings and papers to the Library was accompanied by funding for the conservation, processing, and exhibitions of Herblock's cartoons.¹⁰ Last, but not least, thanks to support from both foundations, the Library's new Graphic Arts Galleries opened in the Jefferson Building in 2011. Together, they comprise the Swann Gallery and the Herblock Gallery, two entry spaces with cartoons on view at all times, that open into its third, larger gallery for changing exhibitions, which focus primarily on cartoon and illustration art.

P&P American Illustration Drawings and Prints

The Cabinet of American Illustration,¹¹ the heart of our illustration art, contains 4,000 drawings and some prints that illustrate literary classics and late



Elizabeth Shippen Green, *Halley's Comet at Dawn, 1909*, charcoal drawing, Cabinet of American Illustration.

19th-century and early 20th-century popular fiction and non-fiction and were published in periodicals and books. The collection features magnificent works by many master illustrators of the Golden Age of American Illustration (1880-1930) and their immediate predecessors, such as Daniel Chester Beard, Edwin Austin Abbey, Alice Barber Stephens, Jessie Willcox Smith, Charles Dana Gibson, William Glackens, Elizabeth Shippen Green, and Mary Hallock Foote. Formed in the 1930s largely through the dedicated initiative of William Patten, the art director of *Harper's Magazine* during the 1880s and 1890s, the Cabinet contains some of our most fragile works, many of which can fortunately be seen in P&P's online catalog. As a complement to this treasured collection, acquisitions in recent decades include work by more modern and contemporary illustrators, such as Lynd Ward, Bernarda Bryson Shahn, and Jerry Pinkney.

As suggested above, strong representation of several prominent women illustrators distinguishes the Cabinet's

excellent overall coverage of Golden Age illustration. To give only one example, the collection contains 140 drawings by Elizabeth Shippen Green (1871-1934), a leading illustrator and worthy rival of her male peers. Her entrancing 1909 drawing, *Halley's Comet at Dawn*,¹² embodies qualities that both typify and deviate from many artists' works in the collection. Most of Green's drawings illustrate narrative fiction published in *Harper's Weekly*; hence, her imaginative depiction of this actual event is atypical of her own work. This fine example, nonetheless, indicates the wide range of subjects and the exceptional artistry of many drawings in this collection. While many illustrators depicted the comet after the fact (Halley's Comet appeared on April 21, 1910). Green executed her drawing in 1909 at the height of anticipation of its arrival (nevertheless her depiction was not published in *Harper's Weekly* until May 21, 1910). In the upper left of her drawing, Green has captured the event by envisioning the comet's passing sweep. This provides a strong contrast with the stillness of the early morning sky, with the fixed forms of the Morning Star and crescent moon on the lower right, and even the dark silhouette of the earthbound trees, which anchors this celestial scene. In her poetic rendering of a major scientific phenomenon, Green has appealed to her viewers' imaginations and thus has transcended the traditional, purely timely context of illustration art.

P&P American Documentary Drawings and Prints

The drive to produce visually accurate records of people, places, and historical events to meet public demand for timely information (but also to preserve them for posterity) underlies our substantial holdings of documentary drawings and prints. Until the advent of photography, documentary drawings did—and still do—provide visual records of two age-old subjects: war and courtroom proceedings.

P&P's collection of more than



Alfred R. Waud, *African American Soldiers mustered out at Little Rock, Arkansas, 1866*, pencil and Chinese white on green paper. Morgan Collection of Civil War Drawings.

100,000 19th-century American documentary prints features views of American cities, historic buildings, significant landmarks, and geographical wonders; battles and portraits of the famous and infamous; and advertisements of products for the rising middle class by such prominent, and still well-known, publishers as Currier & Ives and Prang.

Although far less numerous than the prints, our 7,000-plus documentary drawings by more than 150 artists on a surprising number of subjects range in date from 1750 to 2008. Key artists include John Rubens Smith, whose drawings recorded the early industrialization of the American East Coast and the re-building of the U.S. Capitol, drawings by the Academic painter Kenyon Cox and the Romantic painter

and illustrator Elihu Vedder (both of whom also painted murals in the Library's Jefferson Building); Civil War sketch artists Edwin Forbes and Alfred Waud; and courtroom artists Howard Brodie and David Rose. Of special note, a recent purchase and gift of 4,000-plus courtroom drawings by Marilyn Church¹³ brought our courtroom art up to date.

Considered by many as the most accomplished of the Civil War newspaper sketch artists, British-born Waud is reputed to have been present at every battle of the Army of the Potomac between the First Battle of Bull Run in 1861 and the Siege of Petersburg in 1865. The more than 1,200 sketches he created for *Harper's Weekly* constitute a remarkably comprehensive and candid

view of life within and around the Union forces that exemplifies the historical and aesthetic riches of the documentary drawings under our care. Like his meticulously observed scenes of Civil War battles and troop movements, Waud's 1866 *African American soldiers mustered out at Little Rock, Arkansas*¹⁴ not only meets, but surpasses, the essential requirements of documentary drawing. It records specific actions occurring at a specific time and place, rendered with exceptionally fine draftsmanship, attention to composition, detail, and atmosphere—all qualities for which he was justifiably acclaimed. A large building in the center of the background and a partial view of a small one on the right stabilize the dynamic scene filled with men, women, and children caught

in excited anticipation at the soldiers' release from combat. Dominating the figures greeting one another, a couple joyfully embraces in the foreground. The young girl near the pair, probably their daughter, reaches toward them, as an exhausted soldier and young boy on the right walk toward her. Thus, like Herblock's *Jericho, U.S.A.*, 1965, Waud's 1866 depiction of the mustering out of a specific troop of African-American soldiers in a specific place during another pivotal era of American history also speaks to the timeless impact of war on human relationships, families, and the soldiers themselves.

MARTHA H. KENNEDY

As a Curator of Popular & Applied Graphic Art at the Library of Congress, Martha Kennedy has published articles or essays in American Art, The International Journal of Comic Art, Cartoon America: Comic Art in the Library of Congress (2006) and Humor's Edge: Cartoons by Ann Telnaes (2004). In addition to responsibility for promoting and monitoring the Swann Foundation Fellowship in Caricature and Cartoon program, she has curated or co-curated

eight cartoon and illustration art exhibitions at the Library. Her current show, "Timely and Timeless: New Comic Art Acquisitions," runs from September 15, 2011 through March 10, 2012. Kennedy holds an MA in the History of Art and an MLS from the University of California, Berkeley.

NOTES

1. For an online version of the exhibition "Timely and Timeless: New Comic Art Acquisitions," see: <http://myloc.gov/exhibitions/timeless/Pages/default.aspx>.
2. For a detailed overview of the Library's cartoon resources, see Harry Katz & Sara Duke, "Cartoon-Related Research at the Library of Congress," *Inks: Cartoon and Comic Art Studies*, vol. 1, no. 3 (1993), 30-36. An updated version is available at: www.loc.gov/tr/print/swann/cartoon_research.html. Examples of specific cartoonists' works can be accessed online by searching the artist's name in the P & P Online Catalog at www.loc.gov/pictures.
3. See www.loc.gov/pictures/item/00652224. For more information about Herb Block and the division's holdings of his work, see www.loc.gov/pictures/collection/hlb and Haynes Johnson & Harry Katz, *Herblock: The Life and Work of the Great Political Cartoonist*, Washington DC, New York: Herb Block Foundation & Library of Congress in association with W.W. Norton and Company, 2009.
4. See www.loc.gov/pictures/collection/cpbr.
5. See www.loc.gov/pictures/collection/acd.
6. The acquisition of the Art Wood Collection of Cartoon and Caricature was made possible in part by a generous contribution by H. Fred Krimendahl II and the generosity of collector and political cartoonist Art Wood himself.
7. See www.loc.gov/pictures/collection/swa.
8. See www.loc.gov/tr/print/swann/swann-exhibits.html.
9. See www.loc.gov/tr/print/swann/swann-fellow.html for titles of projects funded; www.loc.gov/tr/print/swann/swann-fellowslist.html, for a list of Swann Fellowships Awards.
10. To date, the Library has mounted four special exhibitions of Herblock cartoon drawings. For online versions, see www.loc.gov/tr/print/swann/herblock, www.loc.gov/tr/print/swann/hbgift, <http://myloc.gov/exhibitions/enduring-outrage/pages/default.aspx>, and <http://myloc.gov/exhibitions/herblock/pages/default.aspx>.
11. See www.loc.gov/pictures/collection/cai.
12. See www.loc.gov/pictures/item/2010716345. The drawing was published in *Harper's Weekly*, vol. 10, no. 490 (1866 May 19), 308. See also www.loc.gov/pictures/item/2009630216.
13. For examples, see www.loc.gov/pictures/search/?q=marilyn%20church.
14. See www.loc.gov/pictures/item/2004660198.

CONTRIBUTIONS TO THE *QUARTERLY* ARE WELCOMED

Contributions to the *Quarterly*—essays, exhibition or book reviews, information of interest to lovers of works of art on paper—are welcome. The deadline for submissions to the Spring 2012 issue is March 1; Summer 2012 issue, June 1; Fall 2012 issue, September 1, and Winter 2012-2013 issue is December 1. Material to be considered should be sent to Muffie Houstoun, Mfh614@gmail.com or 739 10th Street SE, Washington DC, 20003. For more information, call (202) 544-2128. All material must be in the hands of the editors by those dates.

Documentation & Art: Collecting Photographs at the Library of Congress

Photography, an invention less than two hundred years old, has made an enormous contribution to the visual arts. Its dual role as documentation and art has affected how, when, and why the Prints & Photographs Division's still photographic collections were formed. Among the 15 million works on paper in P&P, 12.5 million are photographs and negatives, while 1.5 million photographic materials are held in other divisions of the Library. This introduction to P&P's holdings describes their acquisition history via copyright, government transfer, donation, and purchase and discusses major recent gifts from photographers and collectors.

After the Library became the home for U.S. Copyright Deposit in 1870, its pictorial holdings vastly increased, and photographs were regularly entering the collections.¹ By 1896, more than 73,000 photographs had piled up "in heaps in Library rooms, in unlet [*sic*] chambers above the Library, in vaults in the basement."² This accumulation of photographs hardly constituted what we would consider a "collection." But over

time, librarians in the division began culling photographs by generalized subject and by format and they became valuable sources for research, attaining in the aggregate the status of collections themselves. An example of the latter is our Panoramic Photograph Collection of some 4,000 American cityscapes, landscapes, and group portraits.³

Photography as Documentation

Landmark Federal Government Collections. Because the Library predates the U.S. National Archives, the National Gallery of Art, and the Smithsonian's art museums, it was for many years the only repository to which federal agencies could transfer their photographic holdings once they had outlived their original purpose. Our outstanding collection of Civil War photographs from the War Department⁴ and the extraordinary landscape photographs from the Army Corps of Engineers-sponsored surveys of the West from the 1860s to the 1880s are stellar "acquisitions," so to speak, which came to the Library via government transfer. Thus, Timothy O'Sullivan's finest impressions

of the American West in our collection were invaluable to the Smithsonian American Art Museum when, in 2010, it mounted the first major retrospective devoted to the master in nearly 30 years.⁵

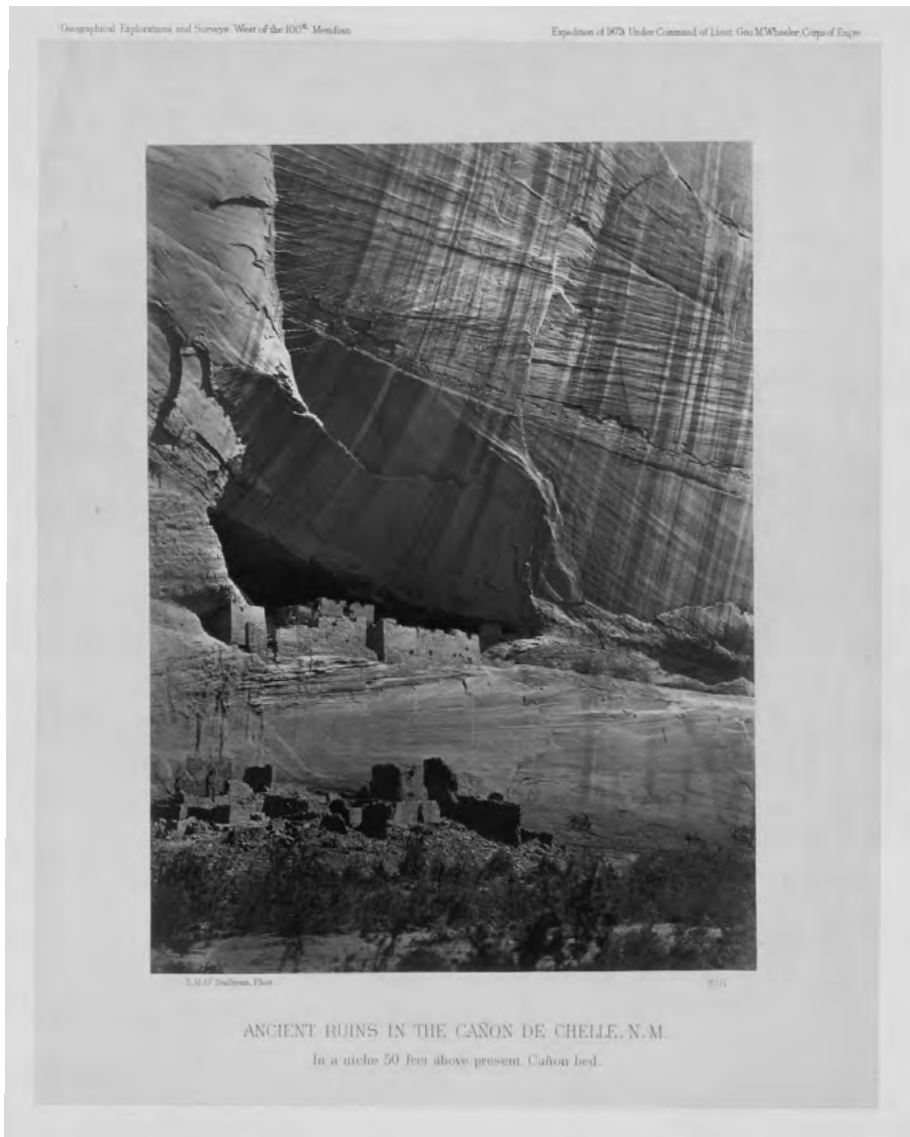
But the best known of P&P's photography holdings obtained from a government source are the negatives and prints in the Farm Security Administration-Office of War Information Collection, which contains some of the most famous photographs ever produced. The FSA-OWI photographers, who included Dorothea Lange, Walker Evans, and Arthur Rothstein, initially worked for the Historical Section of the Resettlement Administration, which was established in 1935 to ameliorate the dire rural poverty in the American heartland wrecked by the Great Depression and severe drought, and the task they were given was to introduce that "America to Americans."⁶ Although the RA became the Department of Agriculture's Farm Security Administration in 1937, the mandate of its photographers remained unchanged, and their images chronicling the effects of those economic and environmental catastrophes on ordinary people⁷ revolutionized photographic documentation, as their enduring influence on subsequent photographers shows.

Newspaper and Magazine Collections.

The Library's mandate to document the development of American life since the founding of the United States by acquiring visual as well as non-visual records continues to guide our acquisition of documentary photographs. George Grantham Bain (1865-1944), who inaugurated the American news syndicate business and was a news photographer himself, founded the Washington, D.C. picture agency Bain News Service in 1898. During his lifetime, Bain deposited for copyright the photographs he had commissioned. After his death, P&P purchased his company's files of photographs, including those he



Photographer unknown, *Protest against Child Labor in a Labor Parade, New York City, 1909*, gelatin silver print, George Grantham Bain Collection.



Timothy O'Sullivan, *Ancient Ruins in the Cañon de Chelle, New Mexico in a Niche 50 feet above Present Cañon Bed*, from *Geographical Explorations and Surveys West of the 100th Meridian*, Expedition under Command of Lieut. Geo. M. Wheeler, 1873, albumen silver print mounted on original board. Transfer, War Department, 1915.

had bought from European sources. The 40,000 photos in the Bain Collection thus provide worldwide documentary coverage of sports, theater, celebrities, crime, strikes, disasters, and political activities, including the women's suffrage campaign, conventions, and public celebrations, primarily from the 1910s.⁸

As other news organizations ceased to exist or could no longer store the photographs in their own files, P&P acquired them as donations. The National Photo Company Collection,

which continues our photographic news coverage into the 1930s, and the Harris & Ewing Collection, which follows through the mid-1940s, typify such "news morgues." Acquired in the same manner was The Eric and Edith Matson Collection, which consists primarily of negatives that were made by the Photo Department of the American Colony, Jerusalem, a commercial photo service started by the millennial religious community in order to produce photographic images of the Middle East.⁹ Among our largest collections of

news photography, however, are the *New York World-Telegram and the Sun* Newspaper Photograph Collection of 1 million photographs, dating primarily from the 1940s to 1967, and the *U.S. News & World Report Magazine* Photograph Collection from the 1950s through the 1980s.¹⁰ The latter comprises about 45,000 contact sheets in black and white and more than 1 million negatives. A recent gift of over 250,000 photos produced for Capitol Hill's *Congressional Quarterly* and *Roll Call* in the 1980s and 1990s takes our pictorial coverage of political events through the 20th century.

The *Look* Magazine Photograph Collection, spanning the magazine's existence from March 1937 to October 1971, is by far the largest of P&P's news company holdings. Its owner, Cowles Communications, donated the bulk of its archive of 5 million black-and-white negatives, contact sheets, and color transparencies, including published and unpublished images, when the magazine closed. During the 1930s, *Look* played a historic role in fostering editorial photography and photojournalism, and was a giant in the then-thriving magazine industry. Many of its photographs date from the 1950s and 1960s, *Look's* most influential decades.¹¹ While the tabloid-style biweekly began by covering sports, movie stars, and sensational subjects, it later became more family-oriented and included articles about society and politics. David Seymour (Chim), John Vachon, Arthur Rothstein, Charlotte Brooks, Michael A. (Tony) Vaccaro, Stanley Kubrick, Paul Fusco, James H. Karales, and Douglas Kirkland are among the *Look* photojournalists recognized for their contributions to the medium.

Acquiring Art Photography, Photographers Archives, and Historical Collections

Photography as Fine Art. Like The Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, the Library of Congress was one of the first



Marion Post Wolcott, *Negro Going in Colored Entrance of Movie House on Saturday Afternoon, Belzoni, Mississippi Delta, Mississippi, 1939*, modern positive from nitrate negative. Transfer, Office of War Information, 1944.

institutions in the United States to collect photography as art. In 1926 we purchased the work of Clarence H. White (1871-1925), the highly influential American art photographer and educator, from his widow Jane Felix White. This seminal collection inaugurated our in-depth collections of photographers who took part in the international Pictorialist movement, which began in 1891 with the first photographic art exhibition in Vienna. Major gifts and bequests of work by the earliest wave of American art photographers—in particular, Alfred Stieglitz, F. Holland Day, Gertrude Käsebier, Frances Benjamin Johnston, and Joseph Keiley—followed. Their work, exemplified here by F. Holland Day's superlative impression, is a major strength among P&P's holdings.

Seven decades later, in 1998, we

were especially fortunate to acquire the Warren and Margot Coville Collection of the Clarence H. White School of Photography.¹² Opened in New York in 1914, White's innovative school fostered an aesthetic approach to advertising, illustration, and documentary photography. White helped train some of the world's most celebrated 20th-century photographers, photojournalists, and early cinematographers, including many women, Margaret Bourke-White, Dorothea Lange, Laura Gilpin, Doris Ulmann, and Margaret Watkins, among them. By building both an intellectual and historical bridge from Pictorialism to Modernism, the Coville Collection perfectly complements our holdings. And in 2004, Kathleen B. White, the widow of Clarence H. and Jane Felix White's grandson, Maynard Pressley White, Jr., launched The White Family

Collection in their memory. This ongoing major gift further enriches the depth of our important holdings in American art photography.

Photographers Archives. P&P's acquisition of photographers archives has become increasingly selective over time: today, acquiring the massive output of a photographer must be justified not only by the quality of execution but also by the relevance of its subjects to the Library's collections in general.

Significant archives acquired in the 1940s included those of Sergei Prokudin-Gorskii, whose 1905-1915 tour of Russia produced a detailed picture—remarkably, in color—of the Empire and its people at the end of the Czarist era,¹³ and Arnold Genthe (1869-1942), who began chronicling life in San Francisco's Chinatown as an



F. Holland Day, *The Novice (or Mater Dolorosa)*, circa 1898, platinum print on original mount. The Louise Imogen Guiney Collection, Anonymous Bequest, 1934.

amateur before the 1906 earthquake and moved to New York in 1911, where he became a famed portraitist of society figures and the greatest talents of his day.

Happily, many of the archives we have been eager to acquire were donations to the Library by the photographers themselves. Key examples are Frances Benjamin Johnston (1864-1952), whose output encompassed art, documentary, architectural, and landscape photography; Theodor Hordyczak, who photographed architecture and social life in Washington, D.C. from 1920 to 1950; the Gottscho-

Schleisner firm, which recorded New York City buildings and interiors from 1935 to 1955; and Toni Frissell (1907-1988), who began her outstanding career as a fashion and society photographer, became a World War II photojournalist, and later, a specialist in women's sports.¹⁴ More recently, Milton Rogovin (1909-2011) gave the Library his archive of some 29,000 negatives. He also gave us 1,200 photographs that represent the full scope of his work, above all, his internationally acclaimed social documentary photographs of those whom he called "the forgotten ones"—workers and their families in

Buffalo, Appalachia, and mining communities across the globe.

Our Carol M. Highsmith Archive continues to be assembled. This distinguished and much-published Washington, D.C. photographer took Frances Benjamin Johnston as her model and has already spent 16 years comprehensively photographing the contemporary American scene from the restoration of the District's Willard Hotel to the devastating effects of 9/11. Like Johnston, who gave her collection to the Library during her lifetime, Highsmith is making her work available copyright-free for downloading from the Prints and Photographs Online Catalog.¹⁵

Historical Collections. P&P also continues to fill gaps in its historical collections. In the mid-1990s, we purchased a portion of the William A. Gladstone Collection of African-American Photographs and the Marion S. Carson Collection of Americana,¹⁶ then considered the most extensive private collection in that field. The former comprises 350 photographs of African-American life, primarily from the Civil War era, including images of Sojourner Truth, fugitive slaves, Buffalo soldiers, plantations, and a panoramic view of the opening game of the 1924 Colored World Series. The Carson Collection, whose subject is early Philadelphia and Pennsylvania history, contains some 10,000 historical prints and drawings, books, pamphlets, and manuscripts—and more than 100 daguerreotypes, ambrotypes, paper negatives, and calotypes by America's earliest photographers. In 2010 Tom Liljenquist and his sons donated the Liljenquist Collection of 1,000 ambrotype and tintype portraits, mostly of Civil War Union and Confederate enlisted soldiers. The Liljenquists continue to search for these unique mid-19th-century photographs on glass or iron. As these acquisitions indicate, the driving force behind many private collections is an intense interest in history, and we have benefited greatly from the acumen of such collec-

tors, who continue to seek out these increasingly rare kinds of photographs from dealers, auctions, and the Internet.

P&P Initiatives

In recent years, we have acquired photographs and other works of art on paper that reflect issues affecting the nation in our time, such as AIDS, 9/11, the natural and built environment, and food and nutrition, through combined gift purchases. The Minichiello Collection of Environmental Landscape Photography contains a selection of over 370 photographs by key American photographers of the 1980s, including John Pfahl, Emmet Gowin, Frank Gohlke, Joan Myers, and Mark Klett. This generous 2001 donation from Kent and Marcia Minichiello was part of the Library's "Gifts to the Nation" for its Bicentennial in 2000, and it spurred curators to buy other environmental work by such contemporary photographers as Edward Burtynsky¹⁷ and Robert Adams.

We curators at the Library continue to analyze our collections by medium and topic as part of Library-wide strategic acquisition planning, acquire significant new collections, and fill important gaps in our holdings. As technology advances the medium of photography, and the lines between documentary and fine art photography continue to blur, these tasks increasingly require perception and discernment, as well as commitment and goodwill, from a wide community of creators and collectors.

VERNA POSEVER CURTIS

Verna Posever Curtis has been curator of photography since 1989 in the Prints & Photographs Division, where she oversees the collections of art photography. Before moving to Washington, D.C., she was founding curator of prints, drawings and photographs at the Milwaukee Art Museum, where she organized numerous exhibitions, catalogues, and checklists on

such topics as the Tauromaquia series of Goya and Picasso, 19th-century French posters, the Hope and Abraham Melamed Cubist Print Collection, Georgia O'Keeffe's drawings, Chuck Close's and David Hockney's grids, and photographers, e.g., Eugene Atget, Walker Evans, Lewis Hine, Nic Nicosia, Irving Penn, and Alexander Rodchenko. Her publications on photography include Ambassadors of Progress: American Women Photographers in Paris, 1900-1901, F. Holland Day: Selected Texts and Bibliography, and Photographic Memory: The Album in the Age of Photography. Curtis is a member of the Print Council of America and a Washington Print Club Advisor.

NOTES

1. See Alan Fern's article, p 3. Even before 1865, when the "deposit for use" provision of the copyright law specifically mentioned photographs, daguerreotypes were copyrighted through the deposit of engravings, woodcuts, and photographic prints of them. See also Verna Posever Curtis, "American Photographs at the Library of Congress: Highlights and a History" in Bicentennial Celebration United States Patent and Copyright Laws, Proceedings, Events, Addresses, Washington DC: Foundation for a Creative America, 1991, "635-48.
2. David C. Mearns, *The Story Up To Now: The Library of Congress 1900-1946*, Washington DC: Government Printing Office, 1947, 97.
3. Another example, the Stereograph Collection, contains mostly copyright photographs, but includes some gifts. We also have Geographical, Foreign Geographical, Biographical, Presidential, and Specific Subjects "open files" of original photographs and sometimes printed images, culled from copyright deposits as well as other sources that readers can consult in the P&P Reading Room.
4. In 1920, the United States Army War College transferred the Mathew Brady daguerreotypes to the Library; in 1943, the Library purchased his company's negatives and prints. The 1953 gift to the Library of glass plate negatives and other materials from Brady's successor studio, which was operated by his nephew Levin-Handy and is known today as the Brady-Handy Collection, rounds out our Brady holdings.
5. See Toby Jurovics et al. *Framing the West: The Survey Photographs of Timothy H. O'Sullivan*, New Haven: Yale University Press in cooperation with the Library of Congress and the Smithsonian American Art Museum, 2009.
6. It is worth noting here that the OWI collection generally records World War II mobilization efforts.
7. See www.loc.gov/pictures/collection/fsa for the 175,000 FSA black-and-white negatives and 1,600 color transparencies now available online; in addition more than 100,000 prints can be viewed for research in the P&P Reading Room. For a bibliography of the vast number of publications about these documentary photos, see www.loc.gov/rr/print/resource/030_pub.html.
8. See www.loc.gov/pictures/collection/ggbain.
9. For more information about the American Colony, its Photo Department, and the Matsons, see www.loc.gov/pictures/collection/matpc/colony.html. In recent years, the successor American Colony of Jerusalem, Ltd. gave the Library more early photographs and other materials (see <http://memory.loc.gov/ammem/collections/americacolony>), as did the heirs of John D. Whiting, the first child born at the American Colony (www.loc.gov/pictures/item/2008676355).
10. See www.loc.gov/rr/print/coll/130_nyw.html and http://memory.loc.gov/ammem/awhhtml/awpnp6/usnews_coll.html.
11. See www.loc.gov/pictures/collection/lmc.
12. In 2008 we purchased a significant portion of the Covilles' separate collection of prize-winning news photographs, which augmented our outstanding collection of photojournalism.
13. The entire Prokudin-Gorskii Collection of negatives and album pages and an explanation of his pioneering early color process can be accessed at www.loc.gov/pictures (see its alphabetical list of online P&P collections).
14. This acquisition spawned P&P photography curator Beverly W. Brannan's ongoing project to bring together the work of women photojournalists in our collections (see www.loc.gov/rr/print/coll/596_womphotoj.html).
15. See www.loc.gov/pictures/collection/highsm.
16. See *Gathering History: The Marian S. Carson Collection of Americana*, Washington DC: The Library of Congress, 1999.
17. The Burtynsky acquisitions were exhibited at the gallery of the Canadian Embassy (see Verna Posever Curtis, *Edward Burtynsky in the Wake of Progress: Images of the Industrial Landscape*, Washington DC: Canadian Embassy, 2003).

The Persistence of the Image: The Visual Arts in the Rare Book Collections

DURING his five years as Minister to France, Thomas Jefferson set about the serious business of building his personal library. When his collection was eventually sold to the American people in 1815, the titles he obtained at the book stalls along the Seine laid the foundation for the Library of Congress. At the time, Jefferson collected across a vast range of interests. While politics, law, and history predominated as major subjects, Jefferson also included the domestic sciences, foreign language dictionaries, rhetoric, poetry, music, landscape architecture, and rou-

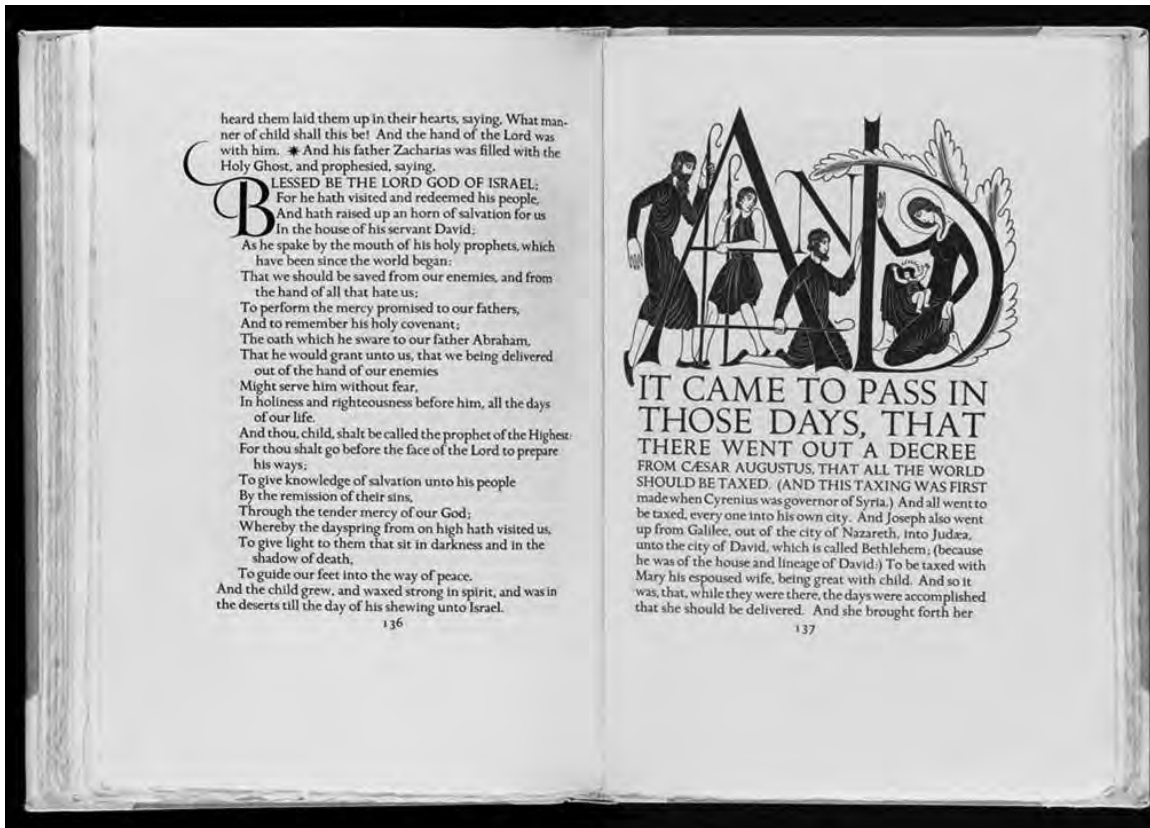
tine working manuals. The arts were ever-present in his mission—especially the visual arts of painting, printmaking, and architecture. “You see I am an enthusiast on the subject of the arts,” Jefferson wrote to Madison while in Paris in 1785. “But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world & procure them its praise.” This interest launched what would emerge as one of the great subject strengths of the Library of Congress.

The study of visual art at the Library of Congress extends well beyond the central collections devoted to prints and photographs. The history of printmaking and the persistence of the visual image can also be traced in the Library’s repository for rare books. The Rare Book and Special Collections Division was formed in 1944 to serve as the home for the Library’s rare book holdings, which today comprise 800,000 books, including over 8,000 15th-century publications—the largest rare book collection in the United States. It is home to a magnificent collection cover-



The Entrance to Thomas Jefferson's Library, The Jefferson Building, Library of Congress.

When the British burned the nation's Capitol in 1814, they destroyed as well the Congressional Library. Thomas Jefferson had offered to sell his library, the largest personal collection of books in the United States, to Congress as a replacement. Congress purchased Jefferson's library for \$23,950 in 1815. A second fire on Christmas Eve of 1851, destroyed nearly two-thirds of the 6,487 volumes Congress had purchased from Jefferson. To commemorate the Library's Bicentennial in 2000, a project was launched to reconstruct Jefferson's 1815 collection as it was sold to Congress. The Jefferson Collection is now on permanent display at the Library.



The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I., decorations by Eric Gill, Waltham Saint Lawrence, England: Golden Cockerel Press, 1931. Press Collection, Rare Book and Special Collections Division.

One of the most important fine press books produced in the 20th century, this 1931 Golden Cockerel press edition of the Four Gospels set the text of the King James gospels into a modern book design. Eric Gill (1882-1940), philosopher, sculptor, and type designer (he developed Perpetua type), designed the text and illustrations to weave and intertwine, producing a modern homage to the tradition of illuminated text.

ing the history of written communication from pre-Columbian glyphs to illuminated medieval manuscripts and from the Renaissance and the Reformation through the subsequent long stretch of European and American history. RBSCD was also the fortunate recipient of one of the most celebrated collections on the history of the illustrated book, from the 15th century through the 20th century, the Lessing J. Rosenwald Collection.

The RBSCD Collection is an amalgam of many collections. For example, it includes perhaps Congress's second most famous purchase for its Library, the 1930 \$1.5 million purchase from Otto H. Vollbehr of a collection of

3,000 incunables, including our copy of the Gutenberg Bible, which became the basis for our 15th-century holdings mentioned above. The division now maintains well over 100 separate special collections, whose stories mimic the history of collecting and selling in the antiquarian market and mirror the nature of American philanthropy over time. These collections bridge the span of the book from medieval Europe to the 19th-century, with prominent strengths in the Renaissance and Reformation, the History of Science, Travels and Voyages, the Encounter, and the rise of American politics, arts and letters. Moreover, many of them in their own right offer valuable resources for

Vast numbers of natural histories, for example, such as Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* (1731-1743) or John James Audubon's *Birds of North America* (1827-1839) contain magnificent plates of flora and fauna. Geological studies, architecture and engineering surveys, furniture and apparel catalogs, and the whole show of science all offer a similar parade of visual images.

RBSCD collections can also be used to track the development and application of various graphic and printing techniques, such as engraving and etching, mezzotint, lithography, and modern machine applications. Technical advances in the 19th century

the study of the visual image. In particular, subject collections that intensively document areas, such as gastronomy, paper-making, the French Revolution, Sir Francis Drake, and magic (to name only a few) give historians, art researchers, collectors, and artists, access to a variety of printmaking techniques and stunning visual images.

At the center of all RBSCD holdings is the core rare book collection, a profound gathering of materials that documents the book from its earliest European context to the full vista of the book in America. It is here that the entire history of printmaking and graphic techniques can be explored—at the popular as well as at the connoisseur level.

prompted the rise of the embellished book, including exquisite plate books, as well as an avalanche of popular publications with glossy four-color lithographs, mezzotints “suitable for framing,” and elaborate machine-press bindings. The visual culture emerging at that time would propel graphic arts into the marketplace. Collections of chapbooks, gift books, and popular magazines trace the rise of illustration and the graphic novel. And thanks to the 1870 copyright deposit law, the division built the largest collection of dime and half-dime novels in existence—nearly 40,000 titles. Their color-printed cover art is the precursor to modern dust jackets and paperback covers, such as those found in the Division’s comprehensive collection of Dell paperbacks or its collection of 6,000 cowboy novels.

These collections hold even further promise when they are considered as a source of exemplars of the book as a material object. Various historical devices used to transmit text, such as cuneiform tablets, papyri, scrolls, and vessels, gave way to modern devices such as horn books and moveable objects. The physical book, with all of its resonance as a conveyer of text and meaning, can be easily examined by studying the RBSCD collections. Similarly, various collections document all aspects of the making of the physical book with devices that are employed in printing, binding, and papermaking, such as woodblocks, matrices, hand moulds, binding tools, paper moulds, and copper plates.

There are two collections in the division specifically devoted to book arts, the Fine Press Collection and the Artists’ Books Collection. The foundation of the Division’s holdings of book arts is built on the narrative thread of the story of letterpress printing. With 500 years of the history of the printed book preceding the Fine Press Collection, it is, in effect, the extension of the

rare book collection into the contemporary realm of the fine press book. We have built an extremely strong book arts collection over the years—one that is highly representative of the field and, in many cases, comprehensive. Thousands of titles plot the chronology of the modern letterpress tradition, beginning with a comprehensive collection of the Kelmscott Press and then moving through the decades of presswork from the early English movement to the American fine presses, from the California Printers to the present. Many are represented by complete and comprehensive holdings, such as Victor Hammer, Bruce Rogers, the Gehenna Press, and Granary Books. But the division also holds in other collections large gatherings of materials that sit at the fringe of our consideration—shaped books, comic books, pop-up books, miniatures, juvenile collections. All in all, we have a vast collection of the modern fine press tradition and one of the earliest established efforts in collecting artists’ books.

These collections are bolstered by archival collections in the book arts that provide significant opportunities for research. The division holds the archives of two of the greatest American book designers of the first half of the 20th century: Frederic Goudy and Bruce Rogers. Goudy commands a special place in the American book arts. In addition to his work as a printer, book designer, and writer, he was the first American to make the designing of type a separate profession. Bruce Rogers, American typographer and type designer, is known for his classical style, his own design of Centaur, and the production of the Oxford Lectern Bible. In addition, RBSCD also holds the papers of type designer and artist Victor Hammer and the extensive archives of Claire Van Vliet’s Janus Press.

Finally, printmaking is documented directly in the division’s Artists’ Books

Collection, which includes examples of printmaking from the traditional *livre d’artiste* to the dynamic experiments of Futurism. Today this collection is the repository for hundreds of contemporary artist’s books, highlighting the collaborative ventures between artist, printer, and binder that characterize the postmodern book.

MARK DIMUNATION

Mark Dimunation was appointed Chief of the Rare Book and Special Collections Division in 1998. He came to the Library from Cornell University, where he had served since 1991 as Curator of Rare Books and Associate Director for Collections in the Division of Rare and Manuscript Collections and taught in the English Department. He had his start with rare books in 1981, when he was appointed the Assistant Chief of Acquisitions at The Bancroft Library at the University of California, Berkeley until 1983, when he became the Rare Book Librarian and Assistant Chief for Special Collections at Stanford University. A graduate of St. Olaf College in Northfield, Minnesota, after course work at Christ Church College in Oxford, he entered the graduate program in American History at the University of California, Berkeley. Dimunation specializes in 18th- and 19th-century English and American printing and has considerable experience working with antiquarian materials as well as fine press and contemporary artist’s books. On behalf of the Library, he recently completed a major project to reconstruct Thomas Jefferson’s Library. In addition, he has lectured extensively about book collections and has written a number of exhibition catalogues. Dimunation is a Fellow of the American Antiquarian Society, a member of the Grolier Club, the International Federation of Library Associations, the English Short Title Catalog Board, and the Board of the Council on Libraries and Information Resources.

A Behind-the-Scenes View of the Library's Rare Book & Special Collections Division

THE most surprising benefit of working at the Library of Congress is the number of opportunities that have come my way. As the curator of the Lessing J. Rosenwald Collection, a library of books that document the origins of printing, the history of bookmaking, and book illustration over six centuries, I am in the enviable position of being able to poke my nose into just about every subject collection that comprises the Rare Book and Special Collections Division. This does not mean that my nose has not been rapped on occasion, but it has allowed me to help develop programs, events, and projects that foster relationships between the Library and the international research community.

Being a specialist in the development of printing technology and the art of the book as it evolved from the manuscript tradition, my skills are well suited to an institution as large and varied as this. My favorite part of the job is the interaction with colleagues here at the Library and with the scores of researchers from all over the globe who come to use our collections. Working with them has sharpened my curatorial skills and broadened my knowledge of the Library's collections and its vast potential as a resource for the study of just about any aspect of western culture.

When I first arrived here in January 2000, after some three decades in the rare book business, my immediate goal was to get a handle on the Rosenwald Collection. For me there was no better way than to take a physical inventory of the books. I had the good fortune to be assigned a young conservator named Beatriz Haspo, who at the time was a Getty fellow working in the Conservation Division. She had skills I lacked, and she helped me record our findings as we examined every book in the collection. This experience was transformational. First, I learned that collaborating with colleagues was the key to producing high-quality work. Second, by han-

dling the books and learning their secrets, the potential of the Rosenwald Collection to both educate and delight was revealed to me, and my understanding of the responsibilities of a curator began to take shape.

The traditional mission of libraries has been to collect, preserve, and provide access to the accumulated record of mankind in all of its manifestations. The stunning postwar growth of American libraries at once expresses and demonstrates our commitment to the preservation of our cultural patrimony. The simultaneous development of the nation's collections of antiquarian materials was so extensive that, by the end of 20th century, the collections of rare books and special materials collections in American institutions came to rival their European counterparts. Moreover, the application of computer science and digital technology to library systems over the course of the last 20 years has turned the mission of most American libraries on its head. Libraries are now charged with the responsibility of providing public access first, followed by the preservation and growth of their collections. This message has not been lost on the Library of Congress. Custodial divisions like Rare Book and Special Collections and Prints & Photographs are diligently working to provide greater access to their materials through more numerous public programs, Web presentation of exhibitions, blogs, and online digital collections.

The enhanced emphasis on public access is one of the most important parts of my job as Rosenwald Curator. I have been encouraged to take an active role in bringing the Library to the people, so to speak, and opening our collections to the public through exhibitions, speeches, and collaborative projects. It is this aspect of the job that has provided me the most opportunity to develop as a curator. Along with it have come unexpected rewards, some of which I have been asked to describe.

I was lucky early on to come up with a concept for an exhibition that as it developed became ever more compelling. It incorporated a strong scholarly component with a beautifully designed public presentation. I call it lucky because as I was going through the Rosenwald reference library, I came across an auction catalogue that contained Mr. Rosenwald's notes on the 84 lots that he bought from the Dyson Perrins sale in 1946. Dyson Perrins was one of the great English collectors of early woodcut books printed in the major commercial centers north and south of the Alps. Mr. Rosenwald's purchase was a significant addition to his growing collection of 15th- and early 16th-century illustrated books. One of the principal goals of the exhibition was to document the mid-20th-century transfer of rare book collections from one generation to the next and highlight the philanthropic impulse that led these two giants of the book collecting world to bequeath them to their respective countries. The exhibition, its accompanying catalogue, and the symposium that followed all focused on the themes of philanthropy, the stylistic development of the woodcut in Western Europe, and the interrelationship of descriptive bibliography and art history. Its success brought significant benefits to the Library and its users and reinforced RBSCD's commitment to developing new ideas for outreach and program development.

In April 2000 the Library celebrated its 200th anniversary. As a part of the yearlong celebration, Librarian of Congress James Billington initiated a project to reconstruct the library of Thomas Jefferson, which had been partially destroyed by fire in 1851. This project was to be funded by a member of the Madison Council, the donor group which supports Library programs. As Katherine Blood's introduction and Alan Fern's historical overview of the Library discuss, when Congress bought

Jefferson's library in 1815, it became the cornerstone of the nation's new library, and today it is on permanent exhibition in the Thomas Jefferson Building. By 2006 RBSCD Chief Mark Dimunation, working from the desiderata list he created for the Jefferson Project, had purchased about 1,200 titles, each the exact edition found in Jefferson's original library. Because of my connections with the European book trade, I was asked to organize an expedition to Europe to locate the 600 titles needed to fulfill our goal. This quest opened doors that led me to visit some venerable bookshops in London, Paris, and the Netherlands. In London, Quaritch, Maggs, and Pickering & Chatto gave me carte blanche to scout their old inventories, while my other friends in the trade, using the desiderata list, scoured their databases for the missing titles.

One unforgettable moment came when the owner of Pickering & Chatto informed me that one of his clients had a book described in the Jefferson desiderata that I never thought we would find: four titles, separately published between 1754 and 1756, bound together in one volume. But there it was, a single volume of Hoyle's rules of chess, twist, backgammon, and quadrille.

As you can imagine, hunting through the ancient inventories in the bookshops of Paris was like living a dream. Jefferson's great reputation in France led shops as famous as Thomas-Scheler, Chamonal, Lardonchet, Magis, Forgeot, Girout-Baden, and Viardot to open their attics and basements to me, and numerous titles on the list emerged from those great repositories. A good example came from my visit to Jean Magis, who took my list and suggested I return the next day. Upon my arrival he proudly produced a 16-page pamphlet, published in Paris in 1791. By normal standards this was not a significant purchase, but because it was an

ephemeral title we had been seeking for nearly a decade, it was a great find (and at 125 Euros a bargain).

In the Netherlands, Laurens Heselink, the son of one of the great booksellers in that country, helped me explain the Jefferson Project to his Dutch colleagues. Together we visited shops in The Hague, Haarlem, Amsterdam, Utrecht, Vianem, Vorden, t'Goy Houten, Egmond aan Den Hoef, Apeldoorn, and Leisdchendam. This trip was especially rewarding. In addition to looking at thousands of books, I became reacquainted with booksellers whom I had not seen in over a decade, and traveled to many small towns in North Holland that I had never visited before. By the end of the trip, we had added about 300 items to the Library's Jefferson Collection. To date we are missing about 200 titles—and we are still looking.

This past summer another assignment took me to Europe, this time to Italy. I was sent to help curators from libraries in Rome, Florence, and Siena organize displays of some of their rarest cultural materials to coincide with a visit by the Madison Council. The Council was hoping to encourage Italian libraries to participate in the World Digital Library, a global Website (www.wdl.org), created by the Library to foster international and intercultural understanding by providing free digital access to primary documents from cultural institutions around the world. My job was to help the curators identify important items in their collections that would fit WDL requirements and then create small exhibitions of them for the Council. In Rome we worked with the Biblioteca Angelica, the Istituto Nazionale degli Grafica, the Biblioteca Lincei, the Vatican Library, and the Biblioteca Casanatense. In Florence, the Biblioteca Laurenziana, the Biblioteca Riccardiana, the Uffizi Gallery Library, and the Biblioteca Nazionale Centrale di Firenze participated, and in Siena,

the Biblioteca Comunale degli Intronati di Siena. The outcome of this project will take years to unfold, but the impact of the Madison Council on initiating partnerships with the Italian libraries was immediate and will no doubt prove highly important for the development of the WDL.

From a curatorial perspective, this trip to Italy was the highlight of my career at the Library, as it allowed me to do two of the things I like best in the world: work with rare materials and with others who share my love for rare books and manuscripts.

When I was asked to write an article describing some of the curatorial opportunities I have been given since arriving at the Library 12 years ago, I was reluctant to focus on myself. I have been extraordinarily fortunate to be given the assignments that I briefly describe above. But it goes without saying that none of this would have been possible without the help of fellow curators and administrators, especially the support of Mark Dimunation, Chief of my division. For this I am very grateful.

As this issue of *The Washington Print Club Quarterly* documents, curators like Katherine Blood, Verna Curtis, and P&P Chief Helena Zinkham, and dozens of others working at the Library, all have remarkable stories to tell. It is the nature of the place and the mission of the agency. I hope that my stories provide insight into what we do and why we do it.

DANIEL DE SIMONE

Daniel De Simone has been Curator, Lessing J. Rosenwald Collection of the Library of Congress, since January 2000. Previously, he ran his own rare book company in NYC. Over the past 35 years he has developed expertise in antiquarian bibliography, early illustrated books, and 18th-century French, Italian, and Irish books. He is now doing research on the origins of printing in Ferrara, Italy.

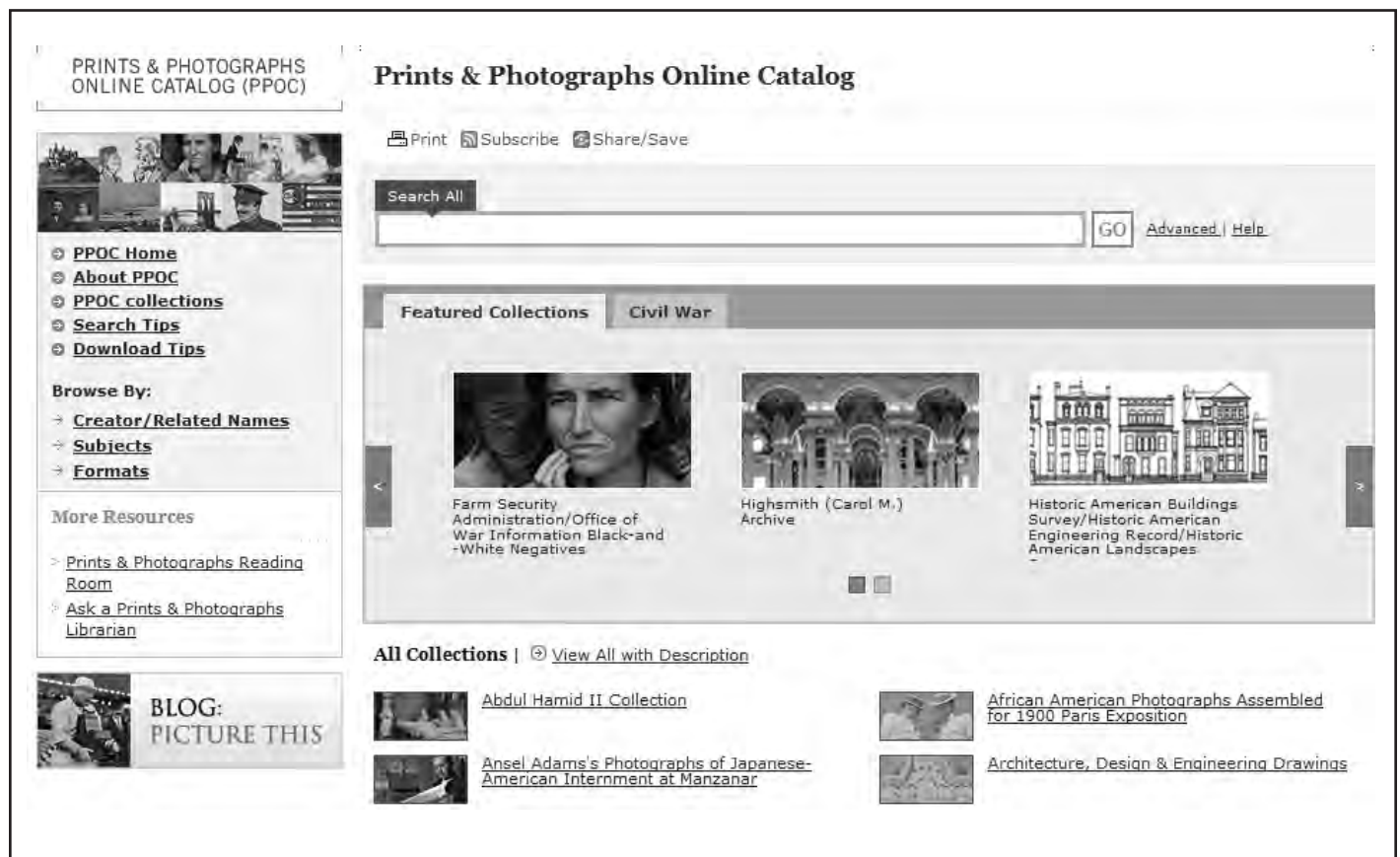
Connecting People with Collections: Visiting the Prints & Photographs Division in Person or Online

ONE of the best parts of my job as chief of the Prints & Photographs Division at the Library of Congress is preparing special displays of works of art on paper for visitors. For general tours in our Reading Room, I pull out original Civil War drawings, child labor photos by Lewis Hine, or historical political posters to tell some of the fascinating stories about how these images influenced their era and how they can teach us about our own time. Visitors express warm appreciation for this kind of special program, which is gratifying. But more importantly, in a world filled with digital copies of pictures, people need to see the original works and have an opportunity to examine them closely. With this objective in mind, P&P staff members participated in more than 125 displays, courses, and lectures last year alone.

These special programs can also be mini-courses in visual literacy. P&P's mission is not only to acquire and preserve the myriad kinds of pictorial works in our collections but also to make them accessible to many audiences. Therefore, we make a point of helping college students, schoolteachers, documentary filmmakers, the news media, and even printmakers and photographers to learn how to read narrative and documentary images, such as 18th-century satirical prints and Civil War photographs. We sometimes ask visitors to look at one picture for two minutes (which seems like a lifetime to some), and then describe what they see in it. We also challenge them to think about why and how a picture was made and for whom, as a way of teaching, by example, the pitfalls of false assumptions. The need for more visual literacy

has become so critical that our staff has created online tip sheets, case studies, and Webcasts to demonstrate visual literacy methods in our "Researcher's Toolbox" and "Picture This" blog.

Nurturing visual literacy is not, however, P&P's biggest challenge. Like every cultural heritage enterprise, the Library of Congress could use more resources: funding for acquisitions, conservation, digitizing, cataloging, and staff. But the special problem for P&P is that we are always seeking ways to make more people aware of our collections because libraries generally house books and periodicals, not pictures; therefore when people want to see original works of art on paper, they tend to turn to art museums, not to libraries. However, those who do discover the depth and uniqueness of P&P's collections use them to produce doctoral dis-



A View of the Prints & Photographs Online Catalog

sertations and master's theses as well as books, articles, exhibitions, TV shows, classroom presentations, and family histories. While staff spend considerable time helping professionals in diverse fields undertake research with our collections, we are also committed to introducing people unfamiliar with P&P to its wonderful collections, whether they can visit us in person or need to contact us through e-mail and use the collections available on the Web. In addition, we offer people, from college students to retirees, internship

and volunteer posts that provide hands-on opportunities to work with our historical collections.

The Internet has made P&P's pictorial collections vastly more visible. For example, in order to share our documentary historical photographs with the public at large, we reached out to the popular photo-sharing Web site, Flickr, where millions of people upload their photographs and comment on images that attract their attention. In 2008, the Library and Flickr launched a pilot program, Flickr Commons, whose mission

is to facilitate access to public photography collections and to invite people to contribute any information they may have about these photographs in their comments. The response of the Flickr community was overwhelmingly positive, and today more than 50 libraries, archives, and museums share photographs with no known copyright restrictions in their collections on this landmark interactive online public outreach project. So far, Flickr statistics report more than 30 million views for the Library's Flickr collection of 14,000

EXPLORE THE P&P PICTORIAL COLLECTIONS ONLINE

GENERAL INFORMATION

Prints & Photographs home page: www.loc.gov/rr/print

Ask a Librarian: www.loc.gov/rr/askalib/ask-print.html

Prints & Photographs Online Catalog:

www.loc.gov/pictures

"Picture This" blog: <http://blogs.loc.gov/picturethis>

LC Research & Reference Services (lists all reading rooms): www.loc.gov/rr

LC Duplication Services: <http://lcweb.loc.gov/preserv/pds>

P&P ACQUISITION & APPRAISAL POLICIES

Criteria for donating works of art on paper:

www.loc.gov/rr/print/acquis.html

P&P REFERENCE AIDS

Lists of images on popular topics:

www.loc.gov/rr/print/list/listguid.html

For example, Civil Rights, Columbus, Dry Years, First Ladies, Lincoln

Researcher's Toolbox:

www.loc.gov/rr/print/resource/researchertool.html

Includes the Webcast, "Looking at Pictures," visual literacy aids, and other tips for exploring P&P collections

Collection and Subject/Format Overviews:

www.loc.gov/rr/print/coll/collguid.html

Examples include:

Albums of Photographs, 1850-present

Baseball Cards

Cartoon-Related Research at the Library

Civil War Photographs

Illustrated English Language Periodicals

Images of Indians of North America

Middle East Images

"Opinionated Art": A Window into the Fine Art Print Collections

Pembroke Album (chiaroscuro woodcuts)

Popular Photographic Print Processes

Researching Historic Washington, D.C., Buildings

Women's History Resources

EXHIBITIONS

The Library usually has several exhibitions open to visitors, including the Graphic Arts Galleries that highlight works of art on paper. Information about current shows as well as images from current and past exhibitions are online at www.loc.gov/exhibits/all

Examples of the latter include:

"Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop"

"Empire That Was Russia: The Prokudin-Gorskii Photographic Record Recreated"

"Floating World of Ukiyo-e: Shadows, Dreams, and Substance"

"Timely and Timeless: New Comic Art Acquisitions"

P&P SPECIAL PROGRAMS

Center for Architecture, Design & Engineering:

www.loc.gov/rr/print/adecenter/adecent.html

Flickr Project: www.loc.gov/rr/print/flickr_pilot.html

Swann Foundation for Caricature and Cartoon:

www.loc.gov/rr/print/swann/swannhome.html

images. We also use Flickr to gather information about old photographs that arrived in our collections with sparse descriptions. A strong corps of virtual volunteers, with expertise in everything from aircraft, cars, and ships to baseball, boxing, and World War I, has provided thousands of comments that have helped us add extensive information to our catalog records—including the identification of places in photos with no titles at all.

The Prints & Photographs Online

Catalog on the Library of Congress Web site, remains, however, the primary online window on our collections. The entries in this searchable catalog cover about 95% of the 15 million-plus works in our holdings. When PPOC users know what they want to look for, they can simply type those words into the blank “Search All” box. To find out which artists and topics can be researched in PPOC, they can turn to the “Browse by” indexes that alphabetically list creators and related names

(including artists, printmakers, photographers, and donors); subjects (which include even place names); and formats (which include genres and printing processes among other things). In addition to searching all our online collections at once, PPOC users can explore almost 70 collections individually, for example, the Cabinet of American Illustration, Cartoon Drawings, the Farm Security Administration/Office of War Information Photographs, Fine Prints, Master drawings, and WPA posters.

ENJOY BOOKS ON THE LIBRARY'S PICTORIAL COLLECTIONS

More than 50 books sponsored by the Library highlight P&P pictorial collections. For a full checklist, see www.loc.gov/rr/print/resource/030_pub.html. Core sources include:

Cole, John Y. and Jane Aikin, eds. *Encyclopedia of the Library of Congress: For Congress, the Nation & the World*. Washington DC: Library of Congress, Lanham MD: Bernan Press, 2004.

Goodrum, Charles A. *Treasures of the Library of Congress*. New York NY: H.N. Abrams, 1991.

Ham, Debra Newman, ed. *African American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture*. Washington, DC: Library of Congress, 1993.

Prints & Photographs: An Illustrated Guide. Washington DC: Library of Congress, 1995. (also online at www.loc.gov/rr/print/guide)

Virga, Vincent and curators of the Library of Congress, with historical commentary by Alan Brinkley. *Eyes of the Nation: A Visual History of the United States*. Charlestown MA: Bunker Hill, 2004. 1st published, Knopf, 1997.

CARTOONS, DRAWINGS, AND PRINTS

Beall, Karen. *American Prints in the Library of Congress: A Catalog of the Collection*. Manfield CT: Martino Publishing, 2002. 1st published, The Johns Hopkins Press, 1970. (itemized checklist of P&P fine prints)

Katz, Harry, ed. *Cartoon America: Comic Art in the Library of Congress*. New York NY: Abrams, 2006.

Kita, Sandy, et al. *Floating World of Ukiyo-e: Shadows, Dreams, and Substance*. exh. cat. New York NY: Abrams in association with the Library of Congress, 2001.

Peatross, C. Ford, ed. *Capital Drawings: Architectural Designs for Washington, D.C., from the Library of Congress*. Baltimore MD: The Johns Hopkins University Press in association with the Library of Congress, 2005.

Shaw, Renata V., comp. *Graphic Sampler*. Washington DC: Library of Congress, 1979.

PHOTOGRAPHY

Collins, Kathleen. *Washingtoniana: Photographs: Collections in the Prints and Photographs Division of the Library of Congress*. Washington DC: Library of Congress, 1989.

Curtis, Verna Posever. *Photographic Memory: The Album in the Age of Photography*. New York NY: Aperture Foundation, 2011.

Fleischhauer, Carl, and Beverly W. Brannan, eds. *Documenting America, 1935-1943*. Berkeley CA: University of California Press in association with the Library of Congress, 1988. (Farm Security Administration-Office of War Information Collection)

Jurovics, Toby, et al. *Framing the West: The Survey Photographs of Timothy H. O'Sullivan*. exh. cat. Washington DC: Library of Congress and Smithsonian American Art Museum, New Haven CT: Yale University Press, 2010. (chapter on P&P stereographs by Carol M. Johnson)

Shaw, Renata V., comp. *A Century of Photographs, 1846-1946*. Washington DC: Library of Congress, 1980.

Moreover, these collections are often accompanied by a special feature that provides biographical and other information that helps researchers understand the scope and content of the collection.

Many PPOC entries are accompanied by digital images (to date about 1.25 million images of original works of art have been scanned, and thousands of new images are added each year). Most of our online images can also be downloaded, because we use our limited scanning resources to digitize our most popular and copyright-free collections. If we do not know whether a work is in the public domain, we display only thumbnail-size images of them on our Web page; however, the full-size digital images can be seen online at the Library.

Researchers who do not find images of the works they want online can still begin their research on P&P's Web page by consulting the PPOC entries. These records provide summary descriptions for individual works, but also for groups of related works in our holdings, such as sets of architectural drawings for construction projects and all the photographs taken for a photojournalism story. The original works can then be seen in the P&P Reading Room; in addition, digital reference copies can be ordered from the Library's Duplication Services. For fine prints and posters, however, our extensive card catalogs in the Reading Room remain the principal

tool for learning about those holdings (conversion of these data to online information is one of the large projects on our to-do list).

Besides looking at the original works, another good reason to visit the Library in person is to tap into the hundreds of databases to which we subscribe, for example, ArtFACT, Ancestry.com, and Oxford Art History online. In addition to researching related holdings in other divisions of the Library (the subject of Katherine Blood's article), many researchers also benefit from the hundreds of thousands of magazines, newspapers, and illustrated books in the Library's general collections. These published texts are often essential resources for establishing the original context in which a work of art was created.

What is the most important thing to remember about P&P's public services? That students, teachers, collectors, artists, and amateur as well as professional researchers in a wide range of disciplines should not hesitate to ask us for help when seeking information about our holdings. A dedicated group of staff is hard at work caring for our more than 15 million architectural designs, cartoons, documentary and master drawings, fine art and documentary prints, and photographs and posters of many kinds, but we have a long way to go before every item is fully cataloged and digitized. Above all, however, any collection as vast as ours can be difficult

to navigate. Our special e-mail service, "Ask a Librarian," is the best method for contacting reference and curatorial staff for information about using our resources, because we can connect you to whomever can best respond to your specific needs. The contact information on our home page (www.loc.gov/rr/print) lists our telephone, fax, and Reading Room numbers—and we're open Monday-Friday, 8:30 am-5:00 pm.

HELENA ZINKHAM

For nearly 30 years, Helena Zinkham has helped shape collections and programs in the Library of Congress Prints & Photographs Division where she is Chief. Her essays on visual literacy appear in Photographs: Archival Care and Management (Chicago: Society of American Archivists, 2006) and Working in the Archives (Carbondale, IL: Southern Illinois University Press, 2009). Her publications by the Library of Congress include Descriptive Terms for Graphic Materials: Genre and Physical Characteristic Headings (1986). Before coming to the Library, she worked at the New-York Historical Society and wrote A Guide to Print, Photograph, Architecture & Ephemera Collections: at the New-York Historical Society, (New York: The Society, 1998). In 2008, Zinkham was elected a Fellow of the Society of American Archivists in recognition of her national contributions to research collection description and access.

Recent & Forthcoming Programs for WPC Members

Recent Programs

Sunday, November 20. A discussion and demonstration of the Corcoran College of Art + Design's "Book Art" program at the Corcoran Gallery of Art.

Friday, December 9. A well-illustrated lecture, "18th-Century French Illustrated Books: Masterpieces of Printing and Design from the Rosenwald Collection," by Daniel P. De Simone, Curator, Lessing J. Rosenwald Collection, Rare Book and Special Collection Division, The Library of Congress.

Saturday, December 17. A walking tour of "Print by Print: Series from Dürer to Lichtenstein," at The Baltimore Museum of Art by its curator, Rena Hoisington, BMA Curator of Prints, Drawings & Photographs.

Friday, January 13. A walking tour of "Multiplicity," 83 multiple prints by such notable contemporary printmakers as

John Baldessari, John Cage, Chuck Close, Sol LeWitt, Martin Puryear, and Kara Walker by its curator, Joann Moser, Senior Curator, Smithsonian American Art Museum and WPC advisor.

Forthcoming Programs

In February, "Collecting with Artists, 1940s-2011," a behind-the-scenes display and discussion by Library of Congress Curator of Fine Prints Katherine L. Blood of contemporary fine prints selected by the Library's Joseph and Elizabeth Robins Pennell Fund's Acquisitions Committee, established in the 1940s, which has always included eminent contemporary printmakers, ranging from John Taylor Arms, Stow Wengert, Gabor Peterdi, Yvonne Jacquette to Jane Hammond and Judy Pfaff. A walking tour of "Picasso's Drawings, 1890-1921: Reinventing Tradition" at the National Gallery of Art by the exhibition's co-organizer Andrew Robison, Mellon Senior Curator of Prints and Drawings and WPC advisor.



"DRAWN TO WASHINGTON 2" EXHIBITION

This is to announce the results of our 2nd juried print exhibition of Mid-Atlantic printmakers, co-sponsored by The Washington Print Club and the Metropolitan Center for the Visual Arts in Rockville MD. The show, installed in the Center's stunning VisArts Kaplan Gallery, was on view September 26-October 23, 2011. More than 50 works in a wide variety of print media were selected for exhibition by juror Christine Neptune, a longtime fine print dealer and publisher in NYC and, more recently, also in DC. In addition, Katherine L. Blood, Library of Congress Curator of Fine Prints, awarded Maryland artist Max-Karl Winkler's woodcut, *Karisa*, The WPC Purchase Prize for inclusion in the permanent collection of the Library's Prints & Photography Division.

Max-Karl Winkler, *Karisa*, 2010, woodcut,
24¼ x 5½ inches, edition of 10.