

# *In the Center of It All:* *90 Years of the Prairie Print Makers*



PRAIRIE PRINT MAKERS  
WICHITA, KANSAS

MEETING OF CHARTER MEMBERS AT STUDIO OF BIRGER SANDZEN, LINDSBORG, KANSAS, DECEMBER 28, 1930

*Edmund M. Kopietz*

*Arthur Wray*

*Carl J. Smalley*

*Norma Bassett Hall*

*Herschel C. Logan*

*A. E. WARD*

*Lloyd C. Folch*

*Birger Sandzen*

*C. A. Hotvedt*

*Charles M. Kapps*

*Leo Courtney*



**Birger Sandzen**  
- MEMORIAL GALLERY -

November 8, 2020, through January 3, 2021

On the cover: The founding members of the Prairie Print Makers in front of Birger Sandzén's newly expanded studio on December 28, 1930. From left to right: Edmund M. Kopietz, Carl J. Smalley, Herschel C. Logan, Lloyd C. Foltz, Clarence A. Hotvedt, Arthur W. Hall, Norma Bassett Hall, Coy A. Seward, Birger Sandzén, Charles M. Capps, and Leo Courtney



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## Forward

I'll be frank, compared to many of my colleagues involved in Kansas art history, I don't know as much as I should about the Prairie Print Makers. Yes, I've read the books and appreciate the artists and their work, but I've never taken time to grasp the immensity of their accomplishments. I think that's why this exhibition and the accompanying catalog are so important – to help all of us get a deeper understanding of what the group did and how vital they were for the advancement of art from the mid-20<sup>th</sup> Century through today.

The Prairie Print Makers started 90 years ago about a block from the Birger Sandzén Memorial Gallery – in the studio of our namesake. They set lofty parameters on a very tight Depression-era budget and started with a core group of just eleven. From there, the group grew to over 100 members and gained national attention. Most importantly, they worked to get fine art into the homes of the general public and built interest in printmaking. I am

forever grateful for their endeavors and we are honored to host this expansive showing of their works.

Special thanks go to the Barton P. and Mary D. Cohen Charitable Trust for underwriting the exhibition and catalog. They have given great support to the Sandzén Gallery for many years and we are forever grateful for this and their other charitable endeavors. Also, quite simply, this show would not have been possible without the vision and work of Cori Sherman North, who organized, mounted, and wrote about it. Administrative Assistant Muriel Gentine, the Sandzén Foundation Board, and all of our donors, members, and friends make exhibitions like this possible. We are also deeply appreciative to the Sandzén and Greenough families for making the effort to collect many of the works in the show – it's helped to create a lasting legacy.

Ron Michael, Director



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## In the Center of It All: 90 Years of the Prairie Print Makers by Cori Sherman North, Sandzén Gallery Curator

*Once upon a time, in a little Swedish settlement in the wheat belt of central Kansas eleven determined souls became charter members of an organization they called the Prairie Print Makers.<sup>1</sup>*

Art Historian Karal Ann Marling's words set the stage for the story and enduring legacy of the Prairie Print Makers, an international print society founded on the cusp of the Great Depression that aimed to popularize fine art printmaking and get affordable art in every home and school. The eleven charter members met in Birger Sandzén's Lindsborg studio on December 28, 1930, to establish a print society that would attract a wide audience of both artists and collectors and popularize inexpensive works on paper: Birger Sandzén (1871-1954), C. A. Seward (1884-1939), Charles M. Capps (1898-1981), Leo Courtney (1889-1940), Lloyd Foltz (1897-1990), C. A. Hotvedt (1900-1991), Edmund Kopietz

(1900-1988), Herschel Logan (1901-1987), Carl J. Smalley (1885-1965), Arthur William Hall (1889-1991), and Norma Bassett Hall (1889-1957), who designed the society's sunflower logo.

More than 100 printmakers participated as active members over the thirty-six years of the print society's run, submitting work to the seasons of traveling exhibitions and some commissioned to create the 34 annual gift prints published. Most were realists, creating glimpses of actual people and places. Birger Sandzén's gift print commissioned in 1931, *A Kansas Creek*, was expressionist in style but is readily identifiable as Wild Horse Creek in western Kansas. Active member John Steuart Curry (1897-1946) sent his lithographs traveling the 1939 through 1943 seasons, including *John Brown* (1939) depicting a historical figure of the abolition movement. Art critics over the years assessed the Prairie

Print Makers beginning years as “cutting edge activism” with a shift to “gentle anachronism” in the post war years as abstract expressionism became popular in American art circles.<sup>2</sup> The print society disbanded in June of 1966, at the close of its last traveling season via the Kansas State Federation of Art.

### **Art for All in the Midwest**

When he accepted a faculty position at Bethany College in Lindsborg, Kansas, in 1894, the twenty-three-year-old Swedish artist Birger Sandzén intended to stay and explore the American West only a few years. Instead, the artist remained in place and shaped the cultural history of Kansas and influenced the spread of public art programs throughout the nation. As the artist's daughter Margaret Sandzén Greenough (1909-1993) reflected in later years, when the adventurous artist came to the middle of the country to settle in a Swedish farming community, “he found that a great deal needed to be done to bring art closer to the people” as “there was very little interest in art throughout the state.”<sup>3</sup> Sandzén felt the need for fine art and good design in every aspect of everyday life, subscribing to the Swedish motto “*Vackrare Vardagsvaror*” [More Beautiful Everyday Goods].<sup>4</sup> As an extension of this conviction, Sandzén firmly believed original art belonged in public schools for every child to learn about a world fashioned with creative beauty. The long-running art exhibitions and democratically-minded organizations that Sandzén helped establish over decades contributed to art collections being formed in grade schools and universities throughout Kansas and neighboring states. In 1911, he was called on to assist organizing the inaugural, juried *Swedish-American Artists Exhibition* held at the Swedish Club in Chicago, returning year after year as juror, keynote speaker, and source of the gift painting presented to Chicago's mayor Carter Harrison after the second annual in 1912. By 1917 the artist's efforts were acknowledged in the Washington, D.C.-based *American Magazine of Art*, which headed an article with the statement, “Birger Sandzén has lit little candles of art appreciation throughout the Midwest.”<sup>5</sup>

Through the tireless efforts of Birger Sandzén and his contemporaries an early twentieth-century golden age of a democratic arts culture flourished in the American Midwest, with the Prairie Print Makers and the Kansas Federation of Art connecting artists to audiences of all description. The roots of this flowering are found, perhaps surprisingly, in 1880s Sweden. In 1881 a young, radical Anders Zorn (1860-1920) broke with the elite Royal Academy of Fine Arts [*Kungliga Akademien för de fria konsterna*] in Stockholm over issues of artistic freedom, the monopoly on the art market, and a curriculum that had changed very little from the 17th century. This paved the way for a democratic art movement now known as Swedish National Romanticism. Zorn and other disgruntled Swedes established a de facto artists' colony at Grèz-sur-Loing just outside Paris, absorbing new modernisms of impressionism and independence from state-driven dictates. Swedish artists including Zorn, Richard Bergh (1858-1919), Per Hasselberg (1850-1894), Carl Larsson (1853-1919), and Bruno Liljefors (1860-1939) were among those who banded together in 1885 and resolved to go back to Sweden and change everything. In their minds an authentic Swedish art would reflect its own time, interpret nature and the land, and be independent of artificial conventions while keeping Swedish folk traditions alive. The young artists returned to Stockholm and mounted the first independent exhibition ever seen in the capital city, *From the Banks of the Seine* [*Från Seines banker*]. The National Museum purchased several works from the show, delighting the young artists and affirming their efforts to transform an entrenched institution. The radical artists were determined to change the status quo of the Swedish art world, and also worked diligently politically to usher in the Swedish National Democratic party that was peacefully voted into being in 1889.

In January of 1891 when Birger Sandzén decided to embark upon a career in art, there was still only one place to study in Sweden—the Royal Academy. Applicants were required to draw every day under supervision in hopes of eventually being ranked high enough to be invited to enroll. The hopeful Sandzén drew every day for months

without recognition or invitation, but was in the right place, right time to join the new Artists League [*Konstnärsförbundet*] that opened in October the same year. Free teaching studios were established in the city, and Sandzén joined Anders Zorn's first class of six student painters.

During the first years of Sandzén's sojourn in the middle of America establishing the art department at Bethany College, he became serious about creating an environment in which every person had the opportunity to live and grow up with original art in their communities. In a 1916 letter to his former student Oscar Brousse Jacobson (1882-1966) at the art department of the University of Oklahoma, Sandzén shared his thoughts:

*I feel more and more that we Western artists have to work out our own artistic salvation quite independently of the East. We cannot expect any support. We have to do the great work that is to be done ourselves. I believe our contribution to our national art will be something of real value by and by.*<sup>6</sup>

Going forward, Sandzén intentionally set out to develop an American art, attuned to a national need just as his Swedish, Artists League mentors had been. Later in 1916 Sandzén delivered a lecture on "Art in the Southwest" at the Wichita public library auditorium. The local paper reviewed the talk in detail and subtitled the article "Birger Sandzén, Who Wants Culture More Than Wealth."<sup>7</sup> The journalist's report began with the striking announcement that "Kansas Stands the Best Chance to Waken Nation," and proceeded to explain that the artist had a vision for the future, that "It is his dream for Kansas and America that each town and city should have a "Hall of Beauty" devoted to the fine arts, not only painting, but music, storytelling and dramatics."<sup>8</sup> Even in the desperate times of the Great Depression, the arts did flourish on the prairie with regular concerts performed and art exhibitions organized. "Art for All" became a catchphrase in Kansas by the

1940s, stemming from efforts of local artists to offer reasonably-priced paintings and prints so that every citizen could have original art in their own homes to lead a richly cultured life.

### **The Midwest Art Exhibition**

Birger Sandzén was known for establishing and directing long-running exhibition series. In the spring of 1899 he and two colleagues put together the first *Midwest Art Exhibition* at Bethany College to accompany the annual Eastertide performance of Handel's *Messiah* oratorio. The exhibition quickly became an anticipated annual show, with a good mix of well-known, established artists such as those of the Taos Society of Artists invited alongside promising Bethany students. In 2020, the annual exhibition marked its 122th year. Sandzén curated every spring show until his retirement in 1946, personally organizing the checklist and issuing invitations. Sharing his philosophy about exhibitions, Sandzén wrote to Jacobson in 1915, "As a rule, there is very little satisfaction in getting an expensive loan exhibition. It is far better to invite a few artists and to save the money to buy something for a permanent collection."<sup>9</sup>



Birger Sandzén in 1895

By 1926 Sandzén had also initiated the Midwest Art Contest for grade schools, concurrent with the annual spring exhibition, to encourage promising youths to follow an artistic career. He stayed in touch with elementary and secondary art teachers of the mountain-plains region over decades with a call for submissions every year and awarded inscribed lithographs as prizes. Many of the high school award winners went on to study with Sandzén at Bethany College, including Charles B. Rogers (1911-1987) of Great Bend, who not only attended the school 1938-41 and participated in the art professor's Prairie Print Makers and Prairie Water Color Painters exhibiting societies, but was chosen as Sandzén's successor at the college when the professor retired in 1946.



## McPherson High School Annual Exhibitions

With help from art dealer Carl Smalley, McPherson School District superintendent Ross Potwin organized a high school art show in the fall of 1911 as a fundraiser to build a school district art collection. McPherson annuals went on until 1937, with Smalley and Sandzén collaborating to borrow works from contemporary artists along with interesting works from local collections. Every fall a full weekend program of concerts and lectures would accompany a contemporary art exhibition, and the 10-cent admission fees would be pooled for the district to purchase a work or two from the show that were displayed around the McPherson school buildings. Many artists showed in both McPherson and Bethany College annuals over the years, including regionalists Thomas Hart Benton (1889-1975), Grant Wood (1891-1942), and John Steuart Curry (1897-1942), who were all friends of Sandzén. The Washington, D.C.-based *American Magazine of Art* often reviewed the McPherson, Kansas, annuals for its national readership, much impressed with the level of work on display. The district continued to maintain and add to its art collection amassed over decades for the benefit of school children being able to grow up with fine art constantly around them. Today, some paintings and prints can still be found in school buildings around the city, but many pieces are held and shown to the public in the McPherson Museum.<sup>10</sup>

## The Smoky Hill Art Club at Bethany College

With regular exhibitions established in Kansas, Birger Sandzén resolved to galvanize a membership into intentional collecting through a subscription pool. Bethany College's *Daisy* yearbook of 1913 stated the new Smoky Hill Art Club was being established on campus and would gather \$1 per year member dues "for the purpose of promoting arts and crafts in Lindsborg and vicinity. The society endeavors to raise a fund for the support of Bethany Art School, to build up a good permanent Art Collection and to popularize good art."<sup>11</sup> Over time, the club also sponsored the college's annual *Midwestern Art*

*Exhibition*, mounting the show in the college's Swedish Pavilion gallery spaces. By 1942 the club had grown to 200 members strong, with funds purchasing oil and watercolor paintings but primarily prints—woodcuts, etchings, lithographs, and engravings—for the college collection. When Prairie Print Makers exhibitions traveled to Lindsborg, the Art Club usually purchased several works for the college's permanent collection.

After the spring *Midwest Art Exhibition* in April, 1935, the Smoky Hill Art Club held back several prints, including Charles Capps' award-winning *Night Silence* aquatint from the 1934-35 circulating Prairie Print Maker exhibition, and voted to purchase for the Bethany College collection the sales price of \$8. The impression shown in this 2020 exhibition was acquired by Birger Sandzén who acquired another for his own collection. Kansas City, Missouri, artist E. Hubert Deines' *A Kansas Landmark, (Shawnee Mission)* wood engraving was purchased for the college in 1936, for \$10. In 1937, the club bought Doel Reed's *Oklahoma Barn* for \$25 to add to the school's rapidly growing art collection, and at the same time, Sandzén also collected his own impression of the aquatint through a trade of prints with Reed. While writing to a former student in 1936, Birger Sandzén reflected "I have more requests for lectures and exhibitions than I can take care of. Next Monday I show part of my print collection and give a lecture on Anders Zorn before the Print Club of Kansas City in the Nelson Gallery. I have lectured on Mexican Art, Swedish



*Night Silence* by Charles M. Capps, 1934, aquatint etching,  
5 3/8 x 8 3/8 inches, Greenough Collection

Art, Chinese painting, 'My Hobbies' (by request), Carl Milles, Vincent van Gogh, lithography, engraving, and a few other subjects this fall."<sup>12</sup> Sandzén went on to assert, "My principal hobby is my print collection."<sup>13</sup> The Smoky Hill Art Club continued to buy fine art, art supplies, and art books for the college library through 1948, ending shortly after Sandzén's retirement in 1946.

### Printmaking in Kansas

Although he was exposed to the dynamic etching practices of his painting teacher Anders Zorn while training at the Artists League in Stockholm, Sandzén did not take up printmaking himself until February of 1916. Carl Smalley, a seed and tack merchant turned fine print dealer of McPherson, Kansas, was accustomed to visit with the Sandzén family, regularly bringing prints up to Lindsborg for the artist to peruse, and finally insisted that Sandzén try lithograph designing, himself. As Sandzén related to a former student, "Smalley has been after me a long time to do some work of this kind. When I did not get started quickly enough, he bought an outfit of lithographic crayons and sent it to me. I drew two landscapes, *Colorado Pines* and *Dry Creek*...[then] Smalley sent them to a lithographic printing house in Philadelphia."<sup>14</sup> In his excitement, Sandzén immediately wrote to his brother in Sweden to tell him of the new endeavor: "These proofs are exquisitely successful and so like the original drawings that one could hardly see the difference. I have ordered several prints. These cost me 15 dollars for 50...I will sell them for 10 dollars a piece."<sup>15</sup> Sandzén enjoyed the printmaking process so much that he created seven more lithographs in quick succession over the next few months. By that fall he initiated woodcutting experiments, and was on his way to achieving a career total of 328 print designs—207 lithographs, 94 blockprints of wood and linoleum, and 27 metal plate drypoints.

Sandezén exhibited his prints regularly in the Art Institute of Chicago's print annuals, in the Chicago Society of Etchers shows, at the Los Angeles County Museum's exhibitions put on by the Print Makers Society of California, and the contemporary print shows with the Brooklyn Society of Etchers (now the Society of American

Graphic Artists), and at the New York Public Library. All of this exposure helped to disseminate Sandzén's work into print collections throughout the country while providing organizational blueprints for planning a Kansas-based print society. From the outset, Birger Sandzén's printmaking efforts met with popular success and garnered encouraging commentary from other printmakers of the day. Joseph Pennell (1857-1926) frequented the same master printer at Ketterlinus Lithographic Manufacturing Company in Philadelphia, and saw Sandzén's first lithographs off the stone in 1916. Pennell wrote from London to the Ketterlinus manager Robert Leinroth to say, "I am very glad to have Mr. Sandzén's lithographs...they are the only ones I have seen done in the U.S. which have any character...and I shall send them to the next exhibition of the Senefelder Club," and ending with the injunction, "Send more Sandzéns."<sup>16</sup>

Birger Sandzén may have been influenced by painter-graver Zorn's etching practice of creating etchings that echoed subject matter of his paintings, to be able to distribute low-cost multiples alongside singular oils that commanded high-dollar private commissions. Just a few years before the twenty-year-old Sandzén began painting study at the League in October of 1891, Zorn and Carl Larsson collaborated with the National Museum of Sweden to found the Association for the Graphic Arts [*Föreningen för Grafisk Konst*] in 1887, for the purpose of promoting graphic work as an affordable, vibrant expression of contemporary art. It offered a mail order subscription program for collectors all over Sweden, commissioning several printmakers per year to produce editions from which members could choose to buy impressions. Today, the Association continues advocating for printmaking by supporting publications, awarding printmaking scholarships, and issuing portfolios of new prints for collectors, just as they have for more than a century. Zorn's model promoting the democratic nature of fine art printmaking by creating etchings alongside his oil paintings seems to have had a profound effect on Birger Sandzén's own "Art for All" approach to art-making, exhibiting, and collecting.<sup>17</sup> In an 1894 letter home to his father, Sandzén describes a thrilling visit to his



mentor's apartment in Paris. After discovering how all his old pupils were faring and telling about his travels to America and his latest paintings, Sandzén noted the enthusiasm with which Zorn showed "all of his etchings, new and old and all old studies, and more."<sup>18</sup>

### Wichita Block Print Annuals

From the early 1920s, Kansas evolved into a printmaking hub of the Midwest. In March of 1922, the exhibition *Wood Block Prints in Color by Leading American*

*Wood Block Artists* organized by C.A. Seward for the Wichita Art Association and shown at the Wichita City Library made a splash in American art circles. Artists from all over the country submitted work, as it was only the third known museum exhibition of block prints recorded in the U.S.<sup>19</sup> Many of the printmakers who joined the Prairie Print Makers in following decades also showed in the Wichita block print annuals: such as Santa Fe artist Gustave Baumann (1881-1971), Norma Bassett Hall of Howard, Kansas, California printmaker Frances Gearhart (1869-1958), Canadian artist Walter J. Phillips (1884-1963) in Winnipeg, and Birger Sandzén. Seward reprised the contemporary show in 1928 as the *Exhibition of American Block Prints*, which became an annual event through 1946, adding lithographs to the mix in 1938. In the 1931 block print exhibition, Kansas State University (K-State) professor John F. Helm, Jr. (1900-1972) showed his wood engraving *Amaryllis Lily*, which also appeared later in the Prairie Print Maker's first exhibition in 1931, and Edwin Holgate (1892-1977) of Montreal sent his woodcut on tissue paper, *The Bather*, which also circulated in the 1933-34 Prairie Print Maker tour and was purchased by the Smoky Hill Art Club for \$8.

Taking on the position



C. A. Seward

of Secretary-Treasurer for the Wichita Art Association established in 1921, Seward became interested in printmaking and brought many traveling exhibitions of prints to the region, notably shows from the Chicago Society of Etchers and the Print Makers Society of California. Seward had studied under Birger Sandzén at Bethany College around 1906 as a painter, but when he became enamored with printmaking, returned to learn about lithography from his professor in Lindsborg around

1922. Seward's earliest lithographs, such as *Smoky Hill Meadow* of 1924, reveal a close observation of Sandzén's signature mark marking. Seward was enthusiastic about the lithography process, stating: "I have always liked to draw with a pencil. It was, however, some of Sandzén's lithographs which gave me the idea. You see, the lithograph is the medium for the man who wants to draw. It permits him to draw a thing not once but a hundred times—and that without the difficulties which attend an etching or a drypoint."<sup>20</sup> Gradually Seward developed his own lithographic style with heavier outline and fully-modeled forms, such as seen in *Elk Valley Farm* of 1936 that appeared in the 1937 Prairie Print Makers' traveling exhibition.

### American Print Societies

Birger Sandzén often established long-lasting personal relationships with other artists. By 1919

he was corresponding with Bertha Jaques (1863-1941) of the Chicago Society of Etchers and beginning to exhibit with the group. In a letter dated May 8, 1919, Sandzén thanked Jaques for clippings sent, and assured her that "We are quite familiar with your fine etchings. Several of them have been exhibited here and a few sold here and in the neighborhood."<sup>21</sup>



Birger Sandzén and C. A. Seward, circa 1925



Sandzén invited Jaques to show in the 1928 Eastertide *Midwest Art Exhibition* at the same time as he sent the metal plate for his *Mesa Verde Cedars* drypoint to her to print three trial proofs. The next year he invited Jaques to give lectures on etching at Bethany College in Lindsborg and at Stephens College in Columbia, Missouri, where he was a visiting professor. Jaques' etching *Three Fishers, Venice* included in this 2020 exhibition is inscribed: "To Birger Sandzén—who saw it printed Apr. 25, 1929." Jaques was known for demonstrating the etching process during her talks and must have printed this impression from her 1912 plate during that 1929 visit. Sandzén invited Jaques to join the Prairie Print Makers early on, and she exhibited with the group by the second season of traveling exhibitions in 1933, continuing to be an active member and submitting her etchings each year until her death in 1941.

The Chicago Society of Etchers was founded in 1910 by Bertha Jaques and nineteen other artists. Jaques was the Secretary-Treasurer through 1936, keeping up membership and doing most of the organizing for an annual exhibition at the Art Institute of Chicago (AIC), with 10% of members' dues earmarked for print acquisitions for the AIC's permanent collection. Memberships were classified as "active" artists and "associate" but both types required \$5 dues for newsletters and for the annual presentation print, which was selected by a jury committee. Editions of each presentation print were only as large as the number of associate members, so the first in 1912, Ernest D. Roth's *A Rainy Day*, was only printed in an edition of 44 impressions. The society organized two traveling exhibitions of active members' and other invited printmakers' prints, with host museums allowed 10% of print sales. Many of the society's active, etcher members who were selected to create presentation prints also joined the Prairie Print Makers, such as William Auerbach-Levy (1889-

1964), Maurice R. Bebb (1891-1986), Arthur Hall, Roi Partridge (1888-1984), Louis Rosenberg (1890-1983), and James Swann (1905-1985), who was the society's Secretary-Treasurer after Jaques, through 1946.

In 1929, Frances Gearhart sent Birger Sandzén a formal invitation to join the Print Makers Society of California as an active member, after he had been showing with that organization since its first exhibition in 1920. Sandzén promptly sent his \$3 member dues.<sup>22</sup> The California print society had been founded by brothers Benjamin and Howell Brown in 1914, despite the unfortunate

timing. In 1924 the club's president Howell C. Brown (1880-1954) wrote of the organization's first years: "The first meeting coincided with the outbreak of the Great War, which should have prevented rapid development but that was not the case. The society is free of local prejudices and welcomes all good artists," working in any print medium.<sup>23</sup> Along with the annual *International Print Makers Exhibition*,

the society maintained two to five travelling exhibitions each year. Sandzén sent three lithographs to the inaugural show in 1920, which was held at the Museum of History, Science and Art in Exposition Park in Los Angeles, and he continued exhibiting with the California group for many years. Brown's lithograph in this 2020 exhibition, *Loretto Chapel, Santa Fe* (ca. 1925) is personally inscribed: "To Birger Sandzén with best wishes Jan. 5, 1926."

The first presentation print for the Print Makers Society of California was commissioned from Frances Gearhart, who provided a color block print, *On the Salinas River*, for the 1920 members' offering. The society issued annual gift prints from 1920 through 1964. Just as with the Chicago Society of Etchers, active printmakers in the California society also felt free to join other print clubs around the nation. Gearhart, John



Bertha Jaques

Taylor Arms (1887-1953), Charles M. Capps, Leslie Cope (1913-2002), Gordon Grant (1875-1962), Polly Knipp Hill (1900-1990), Alfred Heber Hutty (1877-1954), Orville Houghton Peets (1884-1968), and Stow Wengenroth (1906-1978) were just a few of the artists who became active, exhibiting Prairie Print Makers.

John Taylor Arms was a founding member of the Society of American Etchers, which had been established in 1916 first as the Brooklyn Society of Etchers, and today is known as the Society of American Graphic Artists. Allied with the Brooklyn Museum, the society's mission was to educate the public about printmaking as an art form. The museum hosted the club's annual exhibition and took care of the sales, while the society's officers organized traveling exhibitions and commissioning the annual presentation prints offered to the membership from 1923. Arms served as the corresponding secretary for the group, with Will Simmons (1884-1949) as recording secretary, before he became president for the organization in 1931 and directed operations through 1947. As was the case with the Chicago Society of Etchers and the Print Makers Society of California, many of the this club's active membership also became Prairie Print Makers: Arms, Brown, Simmons, Samuel Chamberlain (1895-1975), John Edward Costigan (1888-1972), Gene Kloss (1903-1996), Luigi Lucioni (1900-1988), and Reynold Weidenaar (1915-1985).

### **The Prairie Print Makers**

The 1930 Bethany College *Midwest Art Exhibition's* checklist of artists invited by Birger Sandzén reads as the precursor to the Prairie Print Makers' founding later that year: Arthur Hall of Howard, Kansas, and the Wichita crowd of Charles "Chili" Capps, Leo Courtney, Lloyd Foltz, C.A. Hotvedt, C.A. Seward, plus Sandzén's own work. The Kansas-based artists drew from experience working with the Chicago Society of Etchers, the Print Makers Society of California, and the Society of American Etchers, using their organizational models to structure the new, Midwestern print society. Bertha Jaques, Howell Brown, and John Taylor Arms freely gave hard-earned advice on managing voluminous

correspondence, organizing traveling exhibitions with all the packing and shipping, commissioning presentation prints, and keeping useful records.

The Prairie Print Makers set up a subscription program for a three-tiered membership. "Associate" members would be offered a newly-commissioned gift print each year for annual dues of \$5, a modest amount that was never increased over the 35-year history. "Active" members were the printmakers themselves who owed \$1 per year to participate in traveling sales exhibitions. And, "Honorary" memberships were given to those who promoted the field of fine prints to an extraordinary degree. Charter member Carl Smalley was awarded the first honorary membership for his nationally-recognized work as an art and fine print dealer. Will Simmons of Baltimore, Maryland, was given an honorary membership after he retired from printmaking and active membership.<sup>24</sup> The organization was in no way competitive—no juries or awards were ever involved—however, each of the Active, Associate, and Honorary memberships were by invitation only.

Leo Leander Courtney was voted the first President, Charles Capps the Vice-President, and C.A. Seward, art director for the Western Lithograph Company and secretary for the Wichita Art Association, took on the most responsibility as the new Secretary-Treasurer. This was a paid position at \$25 per month and entailed keeping the membership lists; organizing, scheduling, packing, shipping, and replacing prints in the annual three or four traveling exhibitions when impressions sold; and assisting selection, production, and distribution of the annual gift print. Over ensuing years, duties also included coordinating with the Kansas State Federation of Art's academic season of rental exhibitions.

In January of 1931, soon after the December 28 organizational meeting in Lindsborg, Seward typed a letter on new Prairie Print Makers stationery to artist William Dickerson (1904–1972), director of the school of the Wichita Art Association, explaining, "The object of this group is to further the interest of both artists and laymen



in printmaking and collecting.”<sup>25</sup> Seward went on to announce the “Gift Print for 1931 is the work of Birger Sandzén, a world figure in Art, who is too well known in Art circles to need further introduction to our friends. ...Your name has been suggested for Active membership.”<sup>26</sup> A personal, cursive note was added to the foot of the letter, “You were the first active member voted in—and the vote was unanimous.”<sup>27</sup> John F. Helm, Jr., K-State was also invited as an active member early in 1931.

The group quickly organized its first traveling show of active members’ work, sending an exhibition to Appleton, Wisconsin, for the library of Lawrence College (now Lawrence University) in March of 1931. Doel Reed (1894-1985) had been invited to join the society and sent aquatints of Mexican scenes around with the traveling Prairie Print Maker exhibition in the 1932-33 season,<sup>28</sup> along with charter members and other new active members including Levon West (1900–1968) from New York City, H. M. Luquiens (1881–1961) of Honolulu, Will Simmons then of Roxbury, Connecticut, Frances Gearhart of Pasadena, Walter J. Phillips of Winnipeg, and Bertha Jaques of Chicago.<sup>29</sup>

The membership expanded rapidly. By 1933 there were members in nineteen states and two in Canada. Over the first four years Associate membership rose to more than 150 and Active printmakers to more than fifty. The *Hutchinson News* reported in February 1934 that the “Prairie Print Makers was first organized to show the work of artists in the central section of the nation but requests came from men and women in the east and west to have their work included in the exhibits sent out.”<sup>30</sup> The annual report for 1935-36 shows artists from twenty-two states as members, with exhibitions held at thirty-one venues in various cities’ schools, city halls, libraries, art centers, museums, and social clubs. Four sets of 75-90 prints each were in almost constant circulation from October through May—sent to eastern and southern regions of the U.S., to the West and Hawaii, and around the Midwest in cooperation with the Kansas State Federation of Art. A fourth group of prints was generally held in reserve for emergencies and fulfilling

sales requests. Artists were asked to keep print prices modest, usually between \$3 and \$15, and to submit new prints each season to keep audiences engaged. Traveling shows were sent out with prints neatly matted and only a rental fee of a few dollars charged. To contribute, each venue was scheduled to pay shipping costs from the previous exhibition site. After the April 1936 showing at Bethany College, Sandzén noted that the Prairie Print Makers exhibition was to be forwarded on to the LaSalle Hotel in Kansas City. In 1945, Sandzén’s day book notes the April exhibition had a fee of \$2.50 and was to be sent on to Miss Edith Sealy of the Pratt Public Schools in time for their opening on April 13.

### **Prairie Print Makers Gift Prints**

The Prairie Print Makers issued thirty-four annual gift prints, from 1931 through 1965, missing only the year 1963. The three officers of President, Vice-President, and Secretary-Treasurer were charged with selecting an artist to commission for a limited edition print. Associate members’ dues of \$5 were requested to be paid by May 1st of each year to fund a gift print artist with \$150 to create an edition of 200, in the medium of their own choosing. The gift prints were matted and mailed with a presentation folio, which provided a short biography either written by one of the officers or by the artist.

Arthur William Hall was tapped to create the second gift print for the Prairie Print Makers in 1932, the drypoint *Stone Bridge in Winter*. Arthur and Norma Bassett Hall contributed prints to the travelling exhibitions every season through the late 1950s. Arthur’s etching *Old Cottonwoods* is just one example of a print purchased from a Prairie Print Makers show by the Smoky Hill Art Club in 1935 for the Bethany College permanent collection. The Halls had met at the School of the Art Institute of Chicago and after honeymooning along the Oregon coast making woodcut prints, went to Edinburgh in 1925 for serious study. Arthur learned intaglio methods from E.S. Lumsdum (1883-1948), author of *The Art of Etching*, before the couple embarked upon a two-year sojourn in Britain and France. Hall’s landscape etchings are sensitive and quietly dramatic renderings of place and time, while his



*Church at Canyoncito* by William Dickerson, 1942, lithograph, 8 7/8 x 11 7/8 inches, Greenough Collection

portraits such as *Eighth Grandchild* (ca. 1928) are simply captivating.

Although gift print subject matter varied greatly, most print scenes created for the Prairie Print Makers were in the realist tradition and heavily favored landscapes, creating glimpses of actual places. Landscape views of the American Southwest and exotic Mexico were particularly popular, such as Charles Capps' 1938 aquatint *Mexican Barber Shop*, the 8th gift print; William Dickerson's 1942 lithograph, *Church at Canyoncito*, the 12th gift print; Gene Kloss' 1945 aquatint, etching, and drypoint *Southwestern Summer* as gift print number 15; and Ted Hawkins' 1951 aquatint etching, *Sleepy Afternoon*, which depicts San José, New Mexico, was gift print number 21.

Many of the Prairie Print Makers were influenced by Japanese prints of the Edo period (1600-1868). Norma Bassett Hall studied Japanese color woodcut method with Mabel Royds (1874-1941) in Edinburgh in 1925, learning how to carve and register multiple blocks for use with translucent, water-based inks. Her color woodcut *La Gaude—France* commissioned as the 1943 gift print reveals her mastery of the techniques. James Swann's *Lake*

*Biwa* drypoint that was the 1964 gift print shows his attraction to Asian art, complete with a red signature "chop" in the bottom left corner.

Whatever the style or subject matter chosen, Prairie Print Maker artists were masters of their craft. Stow Wengenroth's detailed lithographs are able to convey mood through complex lighting effects, as seen in his 1940 gift print, *New England Village*. Clare Leighton literally wrote the book on her favored techniques, *Wood Engraving and Woodcuts*. Her 1951 gift print *Corn Pulling* shows wood engraving's possibilities to advantage in creating depth, texture, and dramatic contrasts. Luigi Lucioni's 1955 exquisite etching, *Theme in White*, is a perfectly peaceful scene of

birch trees in Vermont that belies the intense focus required to create it. Maurice Bebb was of the very few printmakers attempting color etching, as registering multiple metal plates is a daunting, exacting task. His 1960 gift print *White-Breasted Nuthatch* required four different plates, and impressions' varying color combinations and supports of paper or silk fabric reveal Bebb's love of experimentation. Leo Meissner used wood engravings to capture views of the sea in motion, as seen in his gift print *Tidal Surge* of 1961. The final gift print was Charles Capps' *Idyl of New Mexico* of 1965, easily demonstrating why his Prairie Print Maker colleagues specifically requested he create aquatints for his two commissions.



*Idyl of New Mexico* by Charles M. Capps, 1965, aquatint etching, 7 1/8 x 12 1/4 inches, Gift of Mosby Lincoln Foundation



## Kansas State Federation of Art

On Saturday, March 12, 1932 a meeting was called in Salina for the purpose of re-organizing a state federation of art associations. An earlier rendition, the Kansas Federation of Art, was established in 1916 from Topeka, Kansas' capital city. Carl Smalley, Birger Sandzén, and George Stone (1858-1931) initiated and attempted to schedule exhibitions around the state for the new organization but it was an idea ahead of its time. Kansas art institutions were reluctant to join the membership, and thus the idea of cost sharing was not successful so the Federation ended in 1919. For a revised Kansas State Federation of Art, representatives from the Topeka Art Guild, the Salina Art Association, and the art department of K-State began planning.<sup>31</sup> A second meeting on May 21st with art organizations from nine cities was held at K-State to elect officers for the new federation: Paul Weigel, head of the architecture department at K-State was elected President, Fayebe Williams Wolfe of the Topeka Art Guild was elected Vice-President, John F. Helm, Jr. as Secretary-Treasurer, and C.A. Seward of the Wichita Art Association as Director. A distinguished Board of Trustees was also appointed: Maude Prescott of the Salina Art Association, W.A. Vincent, Fayebe Williams Wolf, Albert Bloch of the art department at the University of Kansas, Paul Weigel, John Helm, Mrs. D.W. Basham, Birger Sandzén, and Mrs. J.E. Jontz of the Kansas Federated Women's Clubs.<sup>32</sup>

The new association aimed to "make exhibitions, lectures, and other attractions available to its members through cooperation at a minimum of expense and develop a greater art appreciation throughout the state," especially to serve rural areas that had no art centers or museums nearby.<sup>33</sup> In July, Director Seward sent out bulletins with three categories of available resources for the 1932-33 academic calendar, October through April: a list of exhibitions available, including the Prairie Print Makers with "75 prints done by members of America's newest print organization"; a list of art lecturers from in state and out; and a list of Kansas teachers, artists, and connoisseurs who would travel to deliver edifying lectures on various topics.<sup>34</sup>

Annual meetings of the Federation were held in cities around the state each year to decide upon new exhibition themes and lecture offerings. Usually programs were also scheduled that the public was invited to attend. The 1934 annual meeting was held in Topeka on April 27<sup>th</sup> and 28<sup>th</sup>, concurrent with a Prairie Print Maker exhibition in town that people could tour. Birger Sandzén was to give a talk on "Community Art Developments" and Paul Gardner, Director of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri, was invited to give a keynote address, "Modern Art in the Community."<sup>35</sup>

The traveling Prairie Print Maker exhibitions sent out via the Kansas State Federation of Art reached an enormous number of people across the U.S. over the 35 years of the print society's existence. Shows traveled regularly to Rochester, New York; to Richmond, Virginia; to Cincinnati, Ohio; to Jackson, Mississippi; to St. Louis, Missouri; to Chicago, Illinois; to Cottonwood Falls, Kansas; to Tulsa, Oklahoma; to Kenosha, Wisconsin; to Fort Worth, Texas, to Salt Lake City, Utah; to Fort Collins, Colorado; to Spokane, Washington, to Sacramento, California; and to Honolulu, Hawaii, just to name a few.

## Through the Years

Etcher H.M. (Huc Mazelet) Luquiens was art faculty at the University of Hawaii when he joined the Prairie Print Makers. The artist studied at Yale and was an early, elected member to the Chicago Society of Etchers, then moved to



*Little Landings* by H. M. Luquiens, 1932, drypoint, 7 x 9 ¾ inches, Bethany College Collection

Hawaii in 1919. Inspired by all the American print societies he had exhibited with, Luquiens co-founded the Honolulu Print Makers in 1933, serving as its first president for many years. His drypoint *Little Landings - Hawaii* circulated in the 1932-33 Prairie Print Makers exhibition, and an impression was purchased by the Smoky Hill Art Club for the Bethany College collection. That same year Luquiens was able to engage a few of the Prairie Print Makers—Arthur Hall, Norma Bassett Hall, Birger Sandzén, and C.A. Seward—to show at the Honolulu Academy of Arts, and in 1934 he arranged for a complete Prairie Print Makers exhibition to travel to Hawaii.

C.A. Seward had enormous influence on many of the Kansas printmakers, setting some onto the career path as was the case with Herschel Logan. Seward sparked the interest, and served as a mentor in honing the skills as a talented woodcut artist. As a Kansas farm boy Herschel spent many hours with his pocket knife carving pieces of wood, so it was natural to continue employing the materials to translate an artistic vision onto paper. Logan trained in Chicago then returned to his native state to work at the commercial printer McCormick-Armstrong in Wichita, before settling in Salina as art director for Consolidated Printing. Logan participated



*Kansas Pond* by Margaret Miller, 1938, etching, 5 7/8 x 7 3/4 inches, Greenough Collection

in the early Prairie Print Makers traveling exhibitions, sending woodcuts *Hartley's Elevator* and *A Kansas Landscape* around the country in 1932. His woodcut *Old Farmhouse* circulated in the 1938-39 season, and previously-made prints continued to be included in the traveling exhibitions through 1941. Logan's body of about 140 woodcuts created from 1921 were considered among the finest in the country, despite the fact that he gave up printmaking in 1938. In later years Logan explained his abandoning the craft, remembering "...after my friend Seward's long illness and death [in 1939],

I simply lost interest in making prints."<sup>36</sup> Logan retired and moved to California but in a 1981 letter to Topeka artist Charles L. Marshall (1905-1992) Logan confessed "I too, recall often the good old days. Among the artists back in Kansas. Seward, Sandzén, etc..etc.," before catching Marshall up with news that Chili Capps had recently passed away, Hotvedt was still in Wichita, Foltz was doing architectural renderings, and all "the main Print Societies have folded up some years ago."<sup>37</sup>



*Hartley's Elevator* by Herschel C. Logan, 1932, woodcut, 5 1/2 x 7 inches, Greenough Collection

Some artists are only known to have had extremely short active memberships with the Prairie Print Makers. Records such as exhibition





*In Old Provincetown* by C. A. Hotvedt, undated, etching, 5 x 6 ½ inches, Bethany College Collection

checklists and membership rosters were not saved after 1966, so reconstituting the Prairie Print Makers story from newspaper mentions and borrowing institutions' archives cannot be considered complete. As far as is known, Margaret Marie Miller (1910-1986) only submitted two etchings to the 1939-40 exhibition, *Tree* and *Kansas Pond*, while she was teaching at Ohio Wesleyan University in Delaware, Ohio. Miller graduated from Bethany College in 1936, having shown with Sandzén's Prairie Water Color Painters from 1934 through 1945. Chicago Society of Etchers member Eugenie Fish Glaman (1873-1956) is only known to have exhibited with the Prairie Print Makers in the 1955-56 season, the last year of her life. She is represented in this 2020 exhibition by the undated etching *October Landscape – Illinois*.

In April 1941, the Smoky Hill Art Club bought an impression of charter member C. A. Hotvedt's etching *In Old Provincetown* for \$6. On the advice of Edmund Kopietz, Hotvedt moved to Wichita in 1923 to work with C.A. Seward at the Western Lithograph Company, and

became proficient enough to be offered jobs in Fort Worth, New York City, and Providence, Rhode Island, before returning to Wichita as art director for Western Lithograph in 1946. Through all the moves, the artist stayed connected and submitted prints to the traveling shows.

John Helm at K-State had taken over directing the Kansas State Federation of Art and its exhibition schedules for the Prairie Print Makers and the Prairie Water Color Painters after Seward died. In 1944 notice was published in newspapers that henceforth all Prairie Print Maker "arrangements for sales [were to be] made through Professor John F. Helm, Jr. of the Department of Architecture."<sup>38</sup> Helm maintained his own active membership in the print society from 1931 through its last years of the mid-1960s. His early aquatint etching with drypoint, *Guardians of the Mesa*, was printed in a very small edition of 25 impressions but sent on tour with the Prairie Print Makers exhibition in 1933. The impression shown in this 2020 exhibition was acquired by Birger Sandzén at the time, but another was also purchased by the Smoky Hill Art Club for Bethany College for \$5.

C.A. Seward's unexpected death in 1939 was hard on all the Kansas printmakers. Chili



*Guardians of the Mesa* by John Helm, Jr., ca. 1932, aquatint, etching, and drypoint, 4 x 5 inches, Greenough Collection



Capps immediately took over responsibilities of Secretary-Treasurer for the Prairie Print Makers, but soon relinquished to Arthur Hall. By 1946, Hall was finding the job too time-consuming and wrote to James Swann in Chicago:

*It is becoming more and more apparent that I am not going to be able to carry on with the secretaryship...The fact is, I have always thought that these jobs should be handled by someone who is not a practicing artist, and my own experience confirms me in this belief...How Mrs. Jaques carried on as well as she did I never could understand, but her work suffered more or less, unavoidably. Also, our good friend Seward had to set his own work aside...and this was a pity.<sup>39</sup>*

After resigning from his office of Secretary-Treasurer for the Chicago Society of Etchers in 1946, Swann did take over the same taxing position for the Prairie Print Makers, continuing in the role until the group dissolved in 1966.

James Swann maintained a demanding printmaking and exhibiting schedule his entire career. He studied at Sul Ross College in Alpine, Texas, with Anna Keener (1895-1982), who

had herself been a student of Birger Sandzén at Bethany College, graduating in 1918. While working for commercial printing firms in Texas, Swann helped establish the Dallas Print and Drawing Collectors Society and was invited to join the Chicago Society of Etchers in 1935 and the Prairie Print Makers the summer of 1936. After moving to Chicago for further study, the artist took over Secretary-Treasurer duties directly from Bertha Jaques and additionally, took care of printing the edition of her 1939 presentation print, the drypoint *Jimson Weed*. Swann was also elected to the Society of American Etchers, and participated in other group and solo exhibitions around the country. He also spent a good amount of time traveling the world, meeting other printmakers and enjoying unfamiliar landscapes in places such as England, Hong Kong, and Japan. Swann was an active member of the Prairie Print Makers through the end, regularly submitting prints to the yearly traveling exhibitions and producing two of the society's gift prints.

Back in Kansas, Lester Raymer (1907-1991) who was originally from Alva, Oklahoma, but studied at the Art Institute of Chicago, was hired as the interim painting professor at Bethany College for the academic year 1946-47 when Sandzén retired at the end of the spring term. Raymer was invited to join the Prairie Print Makers after he relocated to Lindsborg to teach painting and printmaking. His woodcut *Deposition* was carved specifically for the 1949-50 travelling season, and an impression was acquired by the Sandzén-Greenough family. Charles B. Rogers had been chosen to succeed Birger Sandzén as chair of the art department but needed another year to finish his Master of Arts degree at the California College of Arts and Crafts in Oakland. Rogers had been something of prodigy, building his own etching press at the age of seventeen and being the youngest member ever elected to the illustrious Society of American Etchers. Rogers also belonged to the Chicago Society of Etchers, the Print Makers Society of California, as well as the Prairie Print Makers with which he exhibited from the latter 1930s until around 1960.



*Deposition* by Lester Raymer, 1949, woodcut, 5 ½ x 6 3/8 inches, Greenough Collection

From Lindsborg, Birger Sandzén's son-in-





*Reflections at Finchingfield* by John Taylor Arms, 1938, etching, 7 x 17 inches, Bethany College Collection

law and fellow print collector Charles Pelham Greenough, 3rd (1908–1983) published the catalogue raisonné *The Graphic Works of of Birger Sandzén* in 1952. Many copies were mailed to friends, including to John Taylor Arms who was then still the president of the Society of American Graphic Arts in which Sandzén had participated since the late 1920s. Arms sent a letter in thanks, congratulating and writing, “You have a rich accomplishment to look back on. You are, I believe, one of the few men of our day who have made a contribution of lasting significance to graphic art.”<sup>40</sup>

Arms had become an active Prairie Print Maker in 1937, submitting etchings for the travelling exhibitions every season through his death in 1953. His *Reflections at Finchingfield* etching circulated in 1940, and an impression was purchased by the Smoky Hill Art Club for the Bethany College collection. His family continued to share Arms’ prints posthumously through the very last Prairie Print Makers exhibition cycle, ending in June of 1966. In turn about, Arms regularly invited Sandzén to show in the prestigious National Academy of

Design annuals held in New York City during the 1930s and ‘40s, including a larger collaboration of the National Academy and the Society of American Etchers for a comprehensive exhibition to be displayed in Italy in 1940. Arms wrote requesting a print submission of Sandzén’s own choosing to an “exhibition of American Graphic Art which is to occupy the American Pavilion at the *Venice Biennial*, May 18<sup>th</sup> to October 20<sup>th</sup>.”<sup>41</sup> The Italian government agreed to transport all the art but due to wartime conditions could not guarantee safety, thus it would be at each artist’s own risk to exhibit.

New Yorker Stow Wengenroth was another long-time Prairie Print Maker, exhibiting with the group first in 1933 and continuing active participation



*New England Village* by Stow Wengenroth, 1940, lithograph, 7 3/8 x 13 3/4 inches, Greenough Collection



in the traveling exhibitions through the society's last days. An impression of Wengenroth's *Cape Cod Dunes* was sold from the Prairie Print Maker Exhibition at the Bethany College spring *Midwest Art Exhibition* in 1945. Considered one of the finest lithographers of twentieth century, it is not surprising to find several Wengenroth examples in the Sandzén-Greenough Collection. His lithograph *The Far Shore* of 1957 was the second commissioned for Prairie Print Makers gift print purposes, after his lithograph *New England Village* had been so successful with the associate membership in 1940.

### Coming to the Close

More than 100 printmakers participated as active members of the Prairie Print Makers over the society's thirty-five years of promoting fine art printmaking. James Swann in Chicago was the last Secretary-Treasurer, beginning with the 1947-48 season, and he found the job quite demanding. In 1965 Swann wrote to Oklahoman Maurice Bebb, the artist of the 1960 gift print *White-Breasted Nuthatch* color etching, complaining that he needed to slow down due to health reasons. The following May, Swann let Bebb know that he was wrapping up the last six of the *Nuthatch* impressions to return, declaring "As of this coming summer I am resigning as Secretary-Treasurer of the Prairie Print Makers. I feel that nineteen years is long enough to hold the office. ...Then too it is very difficult to get enough prints to make up the three exhibitions. As far as I know, the organization will fold up. ...There seems to be no one who is willing to take over the work. So with the exhibition in St. Louis in June, the activities of the P. P. M. will be over."<sup>42</sup>

A letter was sent out June 27, 1966, to all members announcing the end of the organization and adding:

*There are still some remainders of past Publication Prints available to associate*

*members at the original price, and all income that will be derived from these, along with whatever may remain in our treasury after this summer, we plan to use from year to year, as long as it may last, to finance a C.A. Seward Memorial Purchase Prize for the Wichita Art Association, chosen from its annual Graphic Exhibition. Seward was the prime mover in organizing the Prairie Print Makers, and leading spirit in the early days of the Art Association.*<sup>43</sup>

The society begun by eleven optimistic heartlanders had fulfilled its mission, raising appreciation for fine art printmaking and helping to build collections all over the country.

### Birger Sandzén Memorial Gallery

Birger Sandzén died in 1954, but his daughter Margaret and spouse Pelham Greenough spearheaded the construction of the Birger Sandzén Memorial Gallery on the corner of the Bethany College campus, opening doors in October of 1957. The leading exhibitions were of Birger Sandzén's paintings and a complete set of 44 presentation prints published by the Woodcut Society, an international organization founded in Kansas City in 1932. Some of the active Prairie Print Makers artists were also members of that society, including Gustave



*Winter Sun* by Doel Reed, 1967, aquatint etching, 11 x 19 inches, Greenough Collection



Baumann, Howard Cook (1901-1980), James D. Havens, Norman Kent, J.J. Lankes (1884-1960), Clare Leighton, Warren Mack (1896-1952), Robert von Neumann, Walter J. Phillips, Nora Spicer Unwin (1907-1982), Ernest Watson, and Glenn (1884-1965) and Treva (1890-1963) Wheete, The Sandzén-Greenough family had established the museum as a private, non-profit foundation with the mission to ensure preservation and promotion of the art of Birger Sandzén and his contemporaries, as well as to enhance the cultural life of Kansas and the nation. The Gallery's permanent collection holds around 11,000 objects of which almost 8,000 are works on paper, encompassing "old master," etching revival, Japanese *ukiyo*e, and American regionalist prints, along with multiple impressions of the 328 print designs created by Sandzén, himself.

A few younger artists of the Prairie Print Makers were able to continue long relationships that outlasted the print society, such as Doel Reed. Reed was chair of the art department at Oklahoma State University when he joined the organization as an active member in 1932 and created the 1941 gift print edition, *Spring*. By the time the Sandzén Gallery opened, Reed had retired and set up a home studio on the outskirts of Taos, New Mexico. The artist sent several painting and print exhibitions to the Gallery, the last being *Doel Reed Aquatint Prints & Drawings*, held March 27 through April 28, 1985. Reed had sent a list of sixty-two prints in his personal collection from which thirty could be chosen to show, but not sell. One of Reed's final, generous acts was to present the Greenoughs with his own artist's proof impression of *Winter Sun* (1967), which had been included in that spring's print exhibition. Reed inscribed the aquatint gift "To Charles and Margaret Greenough in appreciation"—which seems a fitting acknowledgment of the shared enjoyment and mutual esteem found between printmakers and print collectors.

## Notes

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- 2 Marling, 2.
- 3 Margaret Sandzén Greenough, "From Sweden to Kansas: The Story of a Living Memorial to Birger Sandzén Whose Life's Work Inspired its Creation in 1957," *American Artist* 25, no.1 (Jan 1961): 26.
- 4 Ibid., 28.
- 5 Leila Mechlin, *American Magazine of Art* (1917), quoted in Naboth Hedin, "Artist on the Prairie," *American Swedish Monthly* (Aug 1957): 12.
- 6 Birger Sandzén to Oscar Jacobson, 12 Jan 1916; Sandzén Archives, Birger Sandzén Memorial Gallery, Lindsborg, KS (hereafter BSMG).
- 7 Elmer T. Peterson, "Sees Art Center Out West: Birger Sandzén, Who Wants Culture More Than Wealth, Deplores Lack of Temperament in America," *Wichita Eagle* (25 Nov 1916).
- 8 Ibid.
- 9 Birger Sandzén to Oscar B. Jacobson, 14 Oct 1915; Sandzén Archives, BSMG.
- 10 For the full history of the McPherson Schools collection, see Cynthia Mines, *For the Sake of Art: The Story of a Kansas Renaissance* (McPherson, KS: Friends of the McPherson Schools Art Collection, 2015).
- 11 Bethany College yearbook lists Sandzén as president, G.N.Malm as secretary, and various students serving as other officers over the years; "Smoky Hill Art Club," *The Daisy* (1915): 77.
- 12 Birger Sandzén to Sue Jean Hill Covacevich, 13 Nov 1936; Sandzén Archives, BSMG.
- 13 Birger Sandzén to Sue Jean Hill Covacevich, 8 Mar 1942; Sandzén Archives, BSMG.
- 14 Birger Sandzén to Evelyn Johnson, 16 February 1916; Sandzén Archives, BSMG.
- 15 Birger Sandzén to Gustaf Sandzén in Järpås, Sweden, 15 February 1916, trans. Emory Lindquist; Sandzén Archives, BSMG.
- 16 Joseph Pennell to Robert Leinroth, 28 Nov 1916; copy in Sandzén Archives, BSMG.
- 17 For a more complete history of the effect of the radical Swedish National Romantics on American art of the mountain-plains region, see Cori Sherman North, "Art for All: The Swedish Experience in Mid-America," *Swedish-American Historical Quarterly* 70, no. 4 (Oct 2019): 242-60.
- 18 Birger Sandzén to Johan Peter Sandzén, Järpås, Sweden, 21 March 1894, trans. Emory Lindquist; Sandzén Archives, BSMG.

- 19 Barbara Thompson, *In the Middle of America: Printmaking & Print Exhibitions, C.A. Seward and Friends, 1916-1946* (Barbara Thompson, 2013), 103.
- 20 Barbara Thompson O'Neill and George C. Forman with Howard Ellington, *The Prairie Print Makers* (Topeka, KS: Kansas Arts Commission, 1981), 17.
- 21 Birger Sandzén to Bertha E. Jaques, 8 May 1919; copy in Sandzén Archives, BSMG.
- 22 Sandzén Art Register, "Letter from Frances H. Gearhart, 611 South Fair Oaks Ave., Pasadena, Cal. Inviting me to join the Print Makers' Society. Sent \$3." 15 April 1929; Sandzén Archives, BSMG.
- 23 Howell C. Brown, "The Print Makers Society of California," *American Magazine of Art*, (1924): 296.
- 24 "Will Simmons Noted Painter, Sculptor Dies in Baltimore at 64," *Boston Globe* (2 Jan 1949): 2.
- 25 C.A. Seward to William Dickerson, 26 Jan 1931; copy in Sandzén Archives, BSMG.
- 26 Ibid.
- 27 Ibid.
- 28 Reporting on Reed's trip to Mexico earlier that summer, it is noted that aquatints of Mexican scenes the artist produced were currently "in the traveling exhibition of the Prairie Print Makers." *The Daily O'Collegian* (13 Oct 1932).
- 29 "Exhibition Prairie Print Makers at College," *Morning Chronicle* (Manhattan, KS) (2 Mar 1933): 6.
- 30 "To Show Work of Prairie Artists: Interesting Art Exhibit to Be Viewed Tomorrow at Civic Center Club," *Hutchinson News* (Hutchinson, KS) (15 Feb 1934): 5.
- 31 Carl P. Bolmar, "Gleanings from the Field of Art," *Topeka Daily State Journal* (19 Mar 1932).
- 32 Carl P. Bolmar, "Gleanings from the Field of Art," *Topeka Daily State Journal* (28 May 1932).
- 33 "City Club Joins Art Federation," *Emporia Gazette* (14 Sep 1934): 6.
- 34 Carl P. Bolmar, "Gleanings from the Field of Art," *Topeka Daily State Journal* (2 July 1932).
- 35 Carl P. Bolmar, "Gleanings from the Field of Art," *Topeka Daily State Journal* (17 Mar 1934).
- 36 Barbara Thompson, *C.A. Seward Memorial Guest Print Maker Program* (Barbara Thompson for Wichita State University, 2011), 10.
- 37 Herschel Logan to Charles L. Marshall, 11 Oct 1981; copy in Sandzén Archives, BSMG.
- 38 *Manhattan Mercury* (25 Apr 1944).
- 39 Quoted Joseph S. Czestochowski, *James Swann In Quest of a Printmaker* (Cedar Rapids IA: Cedar Rapids Museum of Art, 1990), 11; A.W. Hall to Swann, 12 Aug 1946, James Swann Archives, Cedar Rapids Museum of Art.
- 40 John Taylor Arms to Birger Sandzén, 25 Jun 1952; Sandzén Archives, BSMG.
- 41 John Taylor Arms to Birger Sandzén, 10 Apr 1940, transcribed into Sandzén Art Register; Sandzén Archives, BSMG.
- 42 James Swann to Maurice Bebb, 9 May 1966; copy in Sandzén Archives, BSMG.
- 43 Barbara Thompson O'Neill and George C. Forman with Howard Ellington, *The Prairie Print Makers* (Topeka, KS: Kansas Arts Commission, 1981), 10.





## Selected Images



*Adobe Brick Maker* by Kenneth Adams, 1931, lithograph, 9 3/8 x 9 7/8 inches, Greenough Collection



*Springtime in Dalarna* by Maurice Bebb, 1961, color aquatint and softground etching on silk, 11 x 13 7/8 inches, Sandzén Gallery Collection



*Summer Shadows* by Samuel Chamberlain, 1940, drypoint, 8 1/2 x 10 7/8 inches, Greenough Collection



*Soo Chow Canal* by Cyrus LeRoy Baldridge, 1944, drypoint, 11 3/4 x 8 7/8 inches, Greenough Collection



*Cliff Dwellings* by Gustave Baumann, 1924/31, color woodcut, 7 x 6 inches, Sandzén Gallery Collection

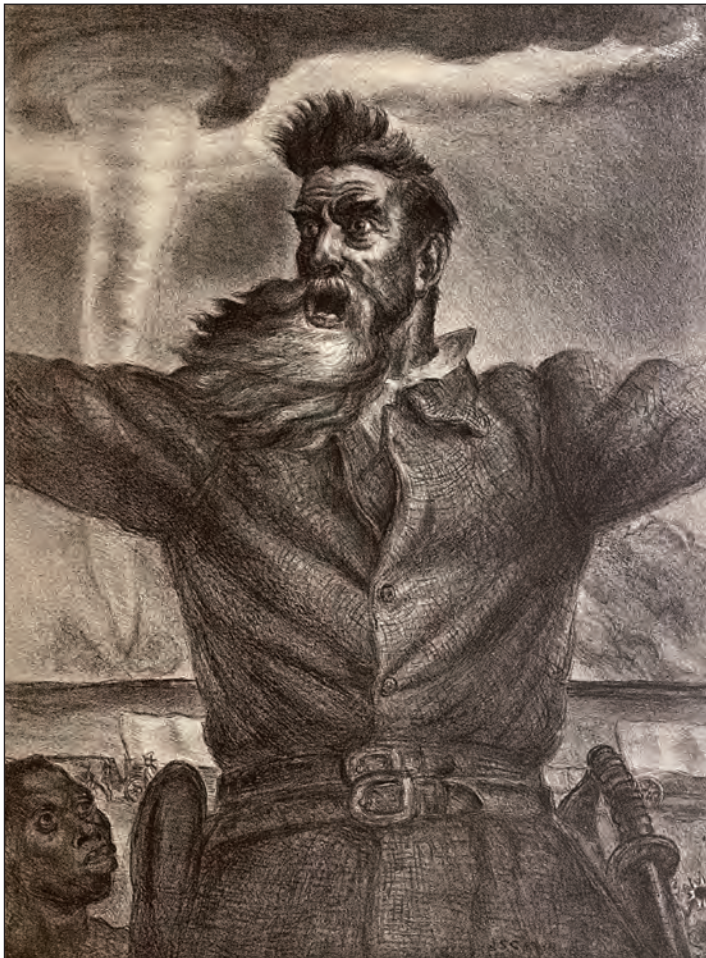




*The Old Tree - Taos* by Leo Courtney, woodcut,  
6 1/8 x 8 1/2 inches, Greenough Collection



*Fisherman's Cove* by Alan Crane, 1943, lithograph,  
9 7/8 x 13 7/8 inches, Greenough Collection



*John Brown* by John Steuart Curry, 1939, lithograph,  
14 3/4 x 10 7/8 inches, Nelson Krehbiel Collection



*A Kansas Landmark* by E. Hubert Deines, wood engraving,  
10 1/2 x 8 1/2 inches, Bethany College Collection





*Backyard Garden (aka Picket Fence, No. 2)* by William Dickerson, 1933, lithograph, 9 7/8 x 11 7/8 inches, Greenough Collection



*Narrow Gauge Station* by Lloyd Foltz, 1943, lithograph, 6 1/8 x 8 5/8 inches, Greenough Collection



*October Landscape - Illinois* by Eugenie Fish Glaman, etching, 7 7/8 x 9 7/8 inches, Sandzén Gallery Collection



*Ozark Valley* by Lloyd Foltz, 1935, etching, 7 1/8 x 10 1/8 inches, Greenough Collection



*Birthplace of Jesse James* by Fred Geary, 1937, wood engraving, 6 7/8 x 10 1/2 inches, Bethany College Collection





*Wytham Village* by Margaret Sandzén Greenough, 1933, aquatint etching, 5 x 7 inches, Gift of Kempton Lindquist



*Eighth Grandchild* by Arthur W. Hall, ca. 1928, etching and drypoint, 3 5/8 x 4 5/8 inches, Bethany College Collection



*Indian Country - Arizona* by Arthur W. Hall, circa 1942, etching, 6 7/8 x 13 5/8 inches, Greenough Collection



*The Village Fountain* by Norma Bassett Hall, 1929, color woodcut, 4 7/8 x 5 1/4 inches, Greenough Collection



*Work and Play* by Norma Bassett Hall, 1949, color screenprint, 8 x 10 inches, Gift of James and Virginia Moffett





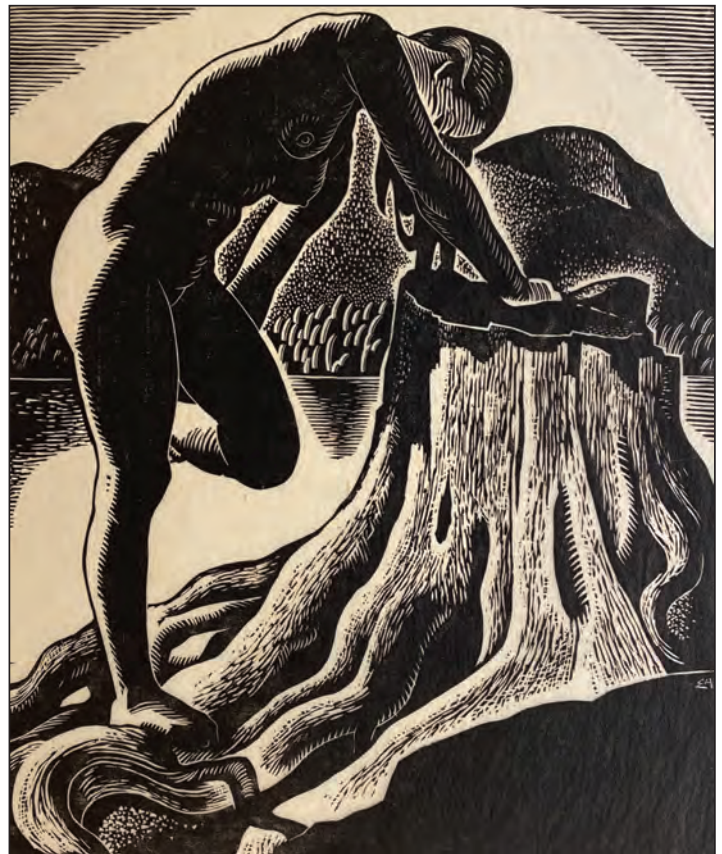
*Oak Creek Canyon—Autumn* by Arthur W. Hall, circa 1955, color aquatint, etching, and drypoint, 11 7/8 x 8 7/8 inches, Greenough Collection



*San Jose* by Ted Hawkins, aquatint etching, 8 x 11 inches, Greenough Collection



*Gattieres - France* by Norma Bassett Hall, 1931, color woodcut, 9 1/8 x 11 1/8 inches, Gift of James and Virginia Moffett



*The Bather* by Edwin H. Holgate, ca. 1933, woodcut on tissue, 8 x 6 3/4 inches, Bethany College Collection





*Street in Taxco - Mexico* by Mary Huntoon, 1934, etching, 7 3/8 x 5 1/4 inches, Gift of James and Virginia Moffett



*Three Fishers, Venice* by Bertha Jaques, 1912, etching, 7 x 4 inches, Greenough Collection



*Winterberries* by Bertha Jaques, 1920, color etching, 6 7/8 x 6 3/4 inches, Greenough Collection



*Odds and Ends* by Norman Kent, woodcut, 7 1/8 x 9 1/2 inches, Greenough Collection



*Christmas Eve Fires* by Gene Kloss, 1960, aquatint and drypoint, 12 x 18 inches, Greenough Collection





*Southwestern Summer* by Gene Kloss, 1945, aquatint, etching and drypoint, 8 1/4 x 11 inches, Greenough Collection



*Hilly Farm, No. 2* by Edmund Kopietz, 1930, lithograph, 11 x 13 3/4 inches, Greenough Collection



*Corn Pulling* by Clare Leighton, 1952, wood engraving, 6 5/8 x 5 3/8 inches, Gift of Mosby Lincoln Foundation



*Old Farmhouse* by Herschel C. Logan, 1938, woodcut, 5 x 8 inches, Greenough Collection



*Theme in White* by Luigi Lucioni, 1954, etching, 8 1/2 x 11 3/8 inches, Gift of Mosby Lincoln Foundation





*Tidal Surge* by Leo Meissner, 1961, wood engraving,  
8 ½ x 10 7/8 inches, Gift of Mosby Lincoln Foundation



*The Big Haul* by Robert von Neumann, 1949, lithograph,  
8 3/8 x 10 5/8 inches, Bethany College Collection



*A House in Hessie* by Roy (Roi) Partridge, 1913, etching,  
11 x 8 7/8 inches, Greenough Collection



*Rushing River* by Walter  
J. Phillips, 1958, wood  
engraving, 4 3/8 x 7 ½  
inches, Gift of Mosby  
Lincoln Foundation

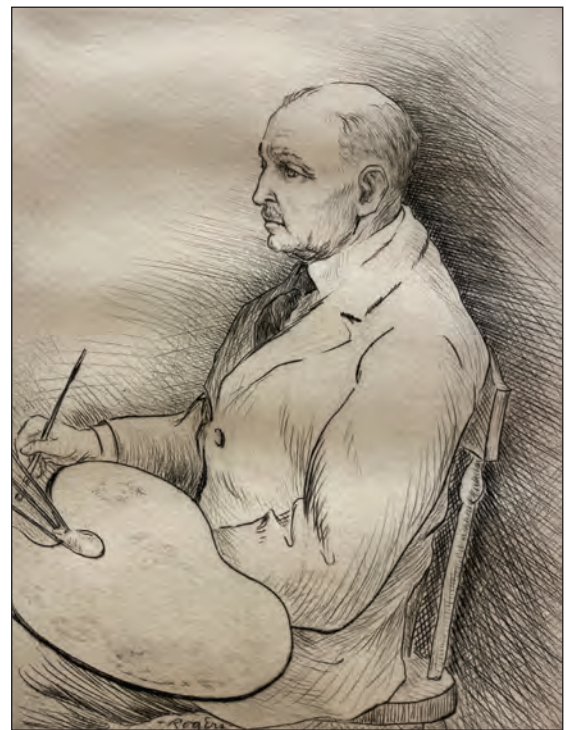




*Mexican Kitchen* by Doel Reed, 1935, aquatint etching,  
10 1/2 x 12 3/4 inches, Greenough Collection



*Spring Thaw* by William S. Rice, ca. 1925, color woodcut,  
8 7/8 x 12 inches, Greenough Collection



*Portrait of Sandzen* by Charles B. Rogers,  
ca. 1950, drypoint, 5 3/4 x 4 3/8 inches,  
Greenough Collection



*Gloxinias* by Elizabeth Saltonstall, 1950, lithograph,  
9 5/8 x 11 1/4 inches, Gift of Mosby Lincoln Foundation



*Kansas River* by Birger Sandzén, 1951, lithograph,  
10 x 14 1/4 inches, Greenough Collection





*Sunset* by Birger Sandzén, 1921, linoleum cut,  
9 x 12 inches, Greenough Collection



*Elk Valley Farm* by C. A. Seward, 1936, lithograph,  
9 x 11 5/8 inches, Greenough Collection



*Lake Biwa* by James Swann, 1964, drypoint,  
11 x 6 1/2 inches, Gift of Mosby Lincoln Foundation



*Smoky Hill Meadows* by C. A. Seward, 1924 lithograph, 7 x 10  
inches, Greenough Collection



*Woodbine* by Ernest Watson, 1934, color linoleum cut,  
6 3/4 x 9 inches, Greenough Collection



# Prairie Print Makers

\* indicates founding member

Kenneth Adams, 1897-1966	*Edmund M. Kopietz, 1900-1988
John Taylor Arms, 1887-1953	J.J. Lankes, 1884-1960
William Auerbach-Levy, 1889-1964,	Clare Leighton, 1901-1988
Ralph H. Avery, 1906-1976	*Herschel C. Logan, 1901-1987
Gerhard Bakker, 1906-1988	Louis Lozowick, 1892-1973
Cyrus LeRoy Baldridge, 1889-1975	Luigi Lucioni, 1900-1988
Gustave Baumann, 1881-1971	H. M. (Huc Mazelet) Luquiens, 1881-1961
Maurice R. Bebb, 1891-1986	Warren B. Mack, 1896-1952
Henry Eric Bergman, 1893-1958, Winnipeg, Canada b.	Joseph Margulies, 1896-1984
Germany	Alexander Masley, 1903-1996
Howell C. Brown, 1880-1954	Blanche McVeigh, 1895-1970
*Charles M. Capps, 1898-1981	Leo J. Meissner, 1895-1977
James Cassell, 1921-2013	Margaret Marie Miller, 1901-1986
Gerald Cassidy, 1869-1934	Hubert Morley, 1888-1951
Samuel Chamberlain, 1895-1975	Robert von Neumann, 1888-1976
Howard Norton Cook, 1901-1980	Elizabeth Norton, 1887-1985
Leslie Cope, 1913-2002	Louis Novak, 1903-1983
John Edward Costigan, 1888-1972	Roselle Hellenberg Osk, 1884-1954
*Leo Leander Courtney, 1890-1940	Reinhold H. Palenske, 1884-1954
Alan Horton Crane, 1901-1969	Roi Partridge, 1888-1984
John Steuart Curry, 1897-1946	Orville Houghton Peets, 1884-1968
E. Hubert Deines, 1894-1967	Walter J. Phillips, 1884-1963, Canada, b. England
William Dickerson, 1904-1972	Max Pollak, 1886-1970
Maynard Dixon, 1875-1946	Lester Raymer, 1907-1991
*Lloyd Chester Foltz, 1897-1990	Doel Reed, 1894-1985
Margaret Ann Gaug, 1909-1994	Grant Tyson Reynard, 1887-1968
Frances Gearhart, 1869-1958	William Seltzer Rice, 1874-1963
May Gearhart, 1872-1951	Luigi Rist, 1888-1959
Fred Geary, 1894-1946	Charles B. Rogers, 1911-1987
Eugenie Fish Glaman, 1873-1956	Louis Conrad Rosenberg, 1890-1983
Glenn Golton, 1897-1988	W. L. Rowe, 1894-1975
Gordon Grant, 1875-1962	Chauncey F. Ryder, 1868-1949
C. Winston Haberer, 1905-1958	Elizabeth Saltonstall, 1900-1990
*Arthur Hall, 1889-1981	*Birger Sandzén, 1871-1993
*Norma Bassett Hall, 1889-1957	Margaret Sandzén Greenough, 1909-1993
James D. Havens, 1900-1960	*C. A. Seward [Coy Avon], 1884-1939
Ted Hawkins, 1910 -1969	Will Simmons, 1884-1949
John F. Helm, Jr., 1900-1972	Paul A. Smith, (in Lawrence in the 1920s?)
Polly Knipp Hill, 1900-1990	Ivan F. Summers, 1889-1964
Edwin H. Holgate, 1892-1977, Montreal	James Swann, 1905-1985
Nicholas Hornyansky, 1896-1965, Canada, b. Hungary	Agnes Tait, 1894-1981
*C. A. (Clarence) Hotvedt, 1900-1991	Frederick B. Taylor, 1906-1987
Mary Huntoon, 1896-1970	Nora Spicer Unwin, 1907-1982
Peter Hurd, 1904-1984	Ernest Watson, 1884-1969
Leonard Hutchinson, 1896-1980, Canada b.England	Eva Watson, 1889-1948
Alfred Heber Hutter, 1877-1954	Reynold Weidenaar, 1915-1985
Bertha Jaques, 1863-1941	Stow Wengenroth, 1906-1978
John M. Kelly, 1879-1962	Levon West, 1900-1968
Norman Kent, 1903-1973	Glenn Wheete, 1884-1965
Eugene Kingman, 1909-1975	Treva Wheete, 1890-1963
Gene Kloss, 1903-1996	Charles Wilimovsky, 1886-1974

# Exhibition Checklist

**Kenneth Adams, 1897-1966**

*Adobe Brick Maker*, 1931, lithograph, Greenough Collection

**John Taylor Arms, 1887-1953**

*Reflections at Finchingfield*, 1938, English Series #2, etching, 2<sup>nd</sup> state, ed. 156, Bethany College Collection

*Basilica of the Madeleine, Vészeley*, [aka *The Abbey Church of Ste. Madeleine*] 1929, French Church Series #28, etching, 3rd state, Greenough Collection

**William Auerbach-Levy, 1889-1964, b. Russia**

*Job*, 1937, etching, ed. 200, GP#7, Greenough Collection

**Cyrus LeRoy Baldridge, 1889-1975**

*Soo Chow Canal*, 1944, drypoint, ed. 200, Gift Print (GP) #14, Greenough Collection

**Gustave Baumann, 1881-1971**

*Cliff Dwellings*, 1924/31, color woodcut, ed. 76/125, Gift of Alice Mannard, Denver, Colorado

**Maurice R. Bebb, 1891-1986**

*White-Breasted Nuthatch*, 1959, published 1960, color etching, ed. 200, GP#30, color etching, Gift of James and Virginia Moffett

*Red-eyed Vireos*, 1963, color etching on silk, ed. 106/150, Gift of John and Garrick Mallery

*Springtime in Dalarna*, 1961, color aquatint and softground etching on silk, ed. 111/150, Sandzén Gallery Collection

**Howell C. Brown, 1880-1954**

*Loretto Chapel, Santa Fe*, ca. 1925, lithograph, Birger Sandzén collection, Greenough Collection

**\*Charles M. Capps, 1898-1981**

*Night Silence*, 1934, aquatint etching, ed. 75, Birger Sandzén Collection, Greenough Collection

*Mexican Barbershop*, 1938, aquatint etching, ed. 200, GP#8, Greenough Collection

*Idyl of New Mexico*, 1965, aquatint etching, ed. 130, GP#34, Gift of Mosby Lincoln Foundation

*Be it Ever so Humble*, 1932, etching and drypoint, ed. 7/75, Bethany College Collection

**Samuel Chamberlain, 1895-1975**

*Summer Shadows*, 1940, drypoint, ed. 300, Greenough

**Leslie Cope, 1913-2002**

*Going Home*, 1949, drypoint, ed.200, GP#19, Gift of Mosby Lincoln Foundation

**\*Leo Leander Courtney, 1890-1940**

*The Hilltop*, blockprint, Birger Sandzén Collection, Greenough Collection

*The Old Tree - Taos*, woodcut, Greenough Collection

**Alan Horton Crane, 1901-1969**

*Oaxaca Burritos*, 1942, lithograph, ed. 50, Birger Sandzén

Memorial Gallery

*Fisherman's Cove*, 1943, lithograph, ed. 40 Greenough Collection Birger Sandzén collection

*Amecameca Pilgrims*, 1944, litho, ed. 50, Bethany College Collection

**John Steuart Curry, 1897-1946**

*John Brown*, 1939 published 1940, lithograph, ed. 250, Associated American Artists, Nelson Krehbiel Collection

**E. Hubert Deines, 1894-1967**

*A Kansas Landmark, (Shawnee Mission)*, 1935, wood engraving, ed. 5/50, Bethany College Collection

**William Dickerson, 1904-1972**

*Church at Canyoncito*, 1942, lithograph, ed. 200, GP#12, Greenough Collection

*Backyard Garden (aka Picket Fence, No. 2)*, 1933, lithograph, Birger Sandzén Collection, Greenough Collection

*Wheat Country in Winter*, 1945, lithograph, Greenough Collection

**\*Lloyd Chester Foltz, 1897-1990**

*Ozark Valley*, 1935, etching, ed.200, GP#5, Greenough Collection

*Ghost Town*, 1962, lithograph, ed. 200, GP#32, Gift Mosby Lincoln Foundation

*Among the Mines*, ca. 1932, woodcut, ed. 6/100, Bethany College

*Narrow Gauge Station*, 1943, lithograph, Greenough Collection

**Margaret Ann Gaug, 1909-1994**

*Ballerina*, 1956, aquatint etching, ed.200, GP#26, Gift of Mosby Lincoln Foundation

**Fred Geary, 1894-1946**

*Birthplace of Jesse James*, 1937, wood engraving, ed. 11/50, Bethany College Collection

**Eugenie Fish Glaman, 1873-1956**

*October Landscape - Illinois*, etching, ed. 7/75, Birger Sandzén Memorial Gallery

**Gordon Grant, 1875-1962**

*Heave and Haul*, 1947, etching, ed. 200, GP#17, Greenough Collection

**\*Arthur Hall, 1889-1981**

*Stone Bridge in Winter*, 1932, drypoint, ed. 150, GP#2, Greenough Collection

*Old Cottonwoods*, 1935, etching, Bethany College Collection

*Oak Creek Canyon—Autumn*, ca. 1955, color aquatint, etching, drypoint, Greenough Collection

*Indian Country - Arizona*, ca.1942, etching and drypoint, Birger Sandzén Collection, Greenough Collection.



*Eighth Grandchild*, ca. 1928, etching and drypoint, ed. 50, Bethany College Collection

**\*Norma Bassett Hall, 1889-1957**

*Gattieres-France*, 1929, color woodcut, Gift of James and Virginia Moffett

*Haying in Vermont*, 1936, color woodcut, ed. 40, Gift of James and Virginia

*La Gaude--France*, 1943, color woodcut, ed. 200, GP#13, Greenough Collection

*The Village Fountain*, 1929, color woodcut, ed. 2/40 Greenough Collection

*Work + Play*, 1949, color screenprint, Gift of James and Virginia Moffett

**James D. Havens, 1900-1960**

*Cinnamon Fern and Veery*, 1948, color woodcut, ed.200, GP#18, Greenough Collection

**Ted Hawkins, 1910 -1969**

*Sleepy Afternoon*, 1951, aquatint etching, ed. 200, GP#21, Gift of Mosby Lincoln Foundation

*San Jose*, ca. 1940, aquatint etching, Greenough Collection

**John F. Helm, Jr., 1900-1972**

*Amaryllis Lily*, ca. 1930, wood engraving, ed. 30, Greenough Collection

*Guardians of the Mesa*, ca.1932, aquatint, etching, drypoint, ed. 25, Birger Sandzén Collection, Greenough Collection

**Edwin H. Holgate, 1892-1977**

*The Bather*, ca. 1930, woodcut, Bethany College Collection

**\*C. A. (Clarence) Hotvedt, 1900-1991**

*In Old Provincetown*, ca. 1940, etching, Bethany College Collection

**Mary Huntoon, 1896-1970**

*Taxco Roofs*, 1934, trial proof, Gift of James and Virginia Moffett

**Alfred Heber Hutty, 1877-1954**

*Loblolly Pines*, 1939, drypoint, ed. 200, GP#9, Greenough Collection

**Bertha Jaques, 1863-1941**

*Plaza Minelli - Venice*, 1911, etching, Greenough Collection

*Three Fishers, Venice*, 1912, etching, Greenough Collection

*Winterberries*, 1920, color etching, Greenough Collection

**Norman Kent, 1903-1973**

*Odds and Ends*, 1930s/40s, woodcut, ed. 8/25, Greenough Collection

**Eugene Kingman, 1909-1975**

*Ozark Farm*, ca. 1940, lithograph, Bethany College Collection

**Gene Kloss, 1903-1996**

*Southwestern Summer*, 1945, aquatint, etching, drypoint, ed. 125, GP#15, Greenough Collection

*Christmas Eve Fires*, 1960, aquatint and drypoint, ed. 48/50, Greenough Collection

**\*Edmund M. Kopietz, 1900-1988**

*Hilly Farm, No. 2*, 1930, lithograph, Greenough Collection

**Clare Leighton, 1901-1988**

*Corn Pulling*, 1952, wood engraving, ed.100, GP#22, Gift of Mosby Lincoln Foundation

*The Birdcage*, 1940, wood engraving, ed. 30, Bethany College Collection

*Bee on Bramble*, 1937, wood engraving, Gift of James and Virginia Moffett

**\*Herschel C. Logan, 1901-198**

*Hartley's Elevator*, 1932, woodcut, Greenough Collection

*Old Farmhouse*, 1938, woodcut, Greenough Collection

*A Kansas Landscape*, 1932, woodcut, Greenough Collection

**Luigi Lucioni, 1900-1988**

*Theme in White*, 1955, etching, ed. 100, GP#25, Gift Mosby Lincoln Foundation

**H. M. (Huc Mazelet) Luquiens, 1881-1961**

*Little Landings – Hawaii*, 1931, drypoint, Bethany College Collection

**Joseph Margulies, 1896-1984 (also AAA)**

*Bridges*, 1976, aquatint etching, ed. 134/250, Gift of Robert and Edith Rights

**Leo J. Meissner, 1895-1977**

*Tidal Surge*, 1961, wood engraving, ed.200, GP#31, Gift of Mosby Lincoln Foundation

**Margaret Marie Miller, 1910-1986**

*Grandfather's Homestead, Phillips County, Kansas*, 1937, blockprint, Bethany College Collection

*Kansas Pond*, 1938, etching, Greenough Collection

**Hubert Morley, 1888-1951**

*Back Stairs Parley*, 1930s, etching, ed. 8/100, Bethany College Collection

**Robert von Neumann, 1888-1976**

*Fishing off the Main Coast*, 1959, lithograph, ed.200, GP#29, Greenough Collection

*The Big Haul*, 1949, lithograph, Bethany College Collection

**Roi Partridge, 1888-1984**

*A House in Hessia*, 1913, etching, Greenough Collection

*Donner Summit*, 1950, etching, Greenough Collection

**Walter J. Phillips, 1884-1963 Canada, b. England**

*Rushing River*, 1958, wood engraving, ed.200, GP#28, Gift of Mosby Lincoln Foundation



*Above Lake Louise*, 1945, color woodcut, publ. Woodcut Society, ed. 200, Bethany College Collection

**Lester Raymer**, 1907-1991

*Deposition*, 1949, woodcut, Greenough Collection ,  
*Chanticleer*, 1945, linoleum cut, Bethany College Collection

**Doel Reed**, 1894-1985

*Oklahoma Barn*, 1936, aquatint etching, ed. 8/50, Bethany College Collection  
*Spring*, 1941, aquatint etching, ed. 200, GP#11, Greenough Collection  
*Winter Sun*, 1967, aquatint etching, ed. 50, artist proof, Greenough Collection  
*Mexican Kitchen*, 1935, aquatint etching, ed. 10/50, Birger Sandzen Collection, Greenough Collection

**Grant Tyson Reynard**, 1887-1968

*The Pianist*, 1946, etching, ed.200, GP#16, Greenough Collection

**William Seltzer Rice**, 1874-1963

*Spring Thaw*, ca. 1925, color woodcut, Greenough Collection  
*Giant Sequoia - Calaveras Grove, California*, ca. 1938, lithograph, Greenough Collection

**Charles B. Rogers**, 1911-1987

*Portrait of Sandzen*, ca. 1950, drypoint, Greenough Collection  
*The Broken Tree*, ca. 1948, aquatint etching, ed. 100, Greenough Collection

**Louis Conrad Rosenberg**, 1890-1983

*Le Puy*, etching, Greenough Collection

**Elizabeth Saltonstall**, 1900-1990

*Gloxinias*, 1950, lithograph, ed.200, GP#20, Gift of Mosby Lincoln Foundation

**\*Birger Sandzén**, 1871-1993

*A Kansas Creek*, 1931, lithograph, GP#1, Greenough Collection  
*Sunset*, 1921, linoleum cut, edition of 100, Greenough Collection  
*Mountain Stream*, 1928, drypoint, edition of 50, Greenough Collection  
*Republican River*, 1945, linoleum cut, edition of 200, Greenough Collection  
*Kansas River*, 1951, lithograph, edition of 100, Greenough Collection

**Margaret Sandzén Greenough**, 1909-1993

*Wytham Village*, 1933, aquatint etching, Gift of Kempton Lindquist

**\*C. A. Seward** [Coy Avon], 1884-1939

*Adobe Village—New Mexico*, 1936, lithograph, ed. 200, GP#6, Greenough Collection  
*Elk Valley Farm*, 1936, lithograph, Greenough Collection

*Smoky Hill Meadows*, 1924, lithograph, Birger Sandzén Collection, Greenough Collection

**James Swann**, 1905-1985

*Willow*, 1953, drypoint, ed.200, GP#23, Gift of Mosby Lincoln Foundation  
*Lake Biwa*, 1964, drypoint, ed. 130, GP#33, Gift of Mosby Lincoln Foundation

**Agnes Tait**, 1894-1981

*The Old Friend*, 1954, lithograph, ed.200, GP#24, Gift of Mosby Lincoln Foundation

**Ernest Watson**, 1884-1969

*Woodbine*, 1934, color linoleum cut, ed. 200, GP#4, Greenough Collection

**Stow Wengenroth**, 1906-1978

*New England Village*, 1940, lithograph, ed. 214, GP#10, Greenough Collection,  
*The Far Shore*, 1957, lithograph, ed. 200, GP#27, Gift of Mosby Lincoln Foundation  
*Cape Ann Willows*, 1947, lithograph, ed. 272, publ. Society of Print Connoisseurs, Greenough Collection

**Levon West**, 1900-1968

*The Prairie Rider*, 1933, etching, ed. 200, GP#3, Gift of Mosby Lincoln Foundation

**Charles Wilimovsky**, 1886-1974

*Fisherman's Shack, Wisconsin*, 1924, linocut, Gift of Roland and Marcia Sabates





On the front:



*A Kansas Creek* by Birger Sandzén, 1931, lithograph on paper, 7 x 10 inches.

The first gift print issued by the Prairie Print Makers



Birger Sandzén  
- MEMORIAL GALLERY -