



Los Angeles County Museum of Art
Ahmanson Gallery
August 25–November 6, 1983

Paul Landacre: Prints and Drawings

Department of Rights and Reproductions
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90034 USA



Paul Landacre: Prints and Drawings

Los Angeles County Museum of Art
Ahmanson Gallery
August 25–November 6, 1983

The author is deeply indebted to the family and friends of Paul Landacre—Joseph Landacre, Ward Ritchie, Mr. and Mrs. Sueo Serisawa, and Jake Zeitlin—as well as to Landacre biographer Anthony L. Lehman; all gave freely of their time and help and thus greatly facilitated the writing of this brochure.

The Museum wishes to express its thanks to Zeitlin and Ver Brugge Booksellers, Los Angeles, exclusive agents for the Paul Landacre Estate, for their cooperation and assistance in arranging this exhibition and brochure.

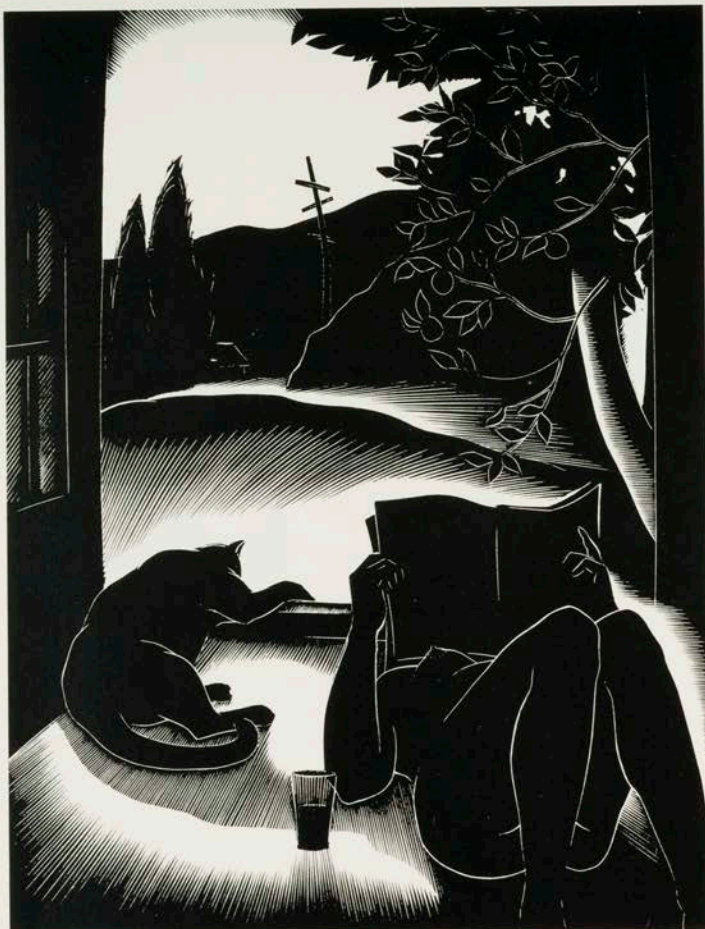
Edited by Phil Freshman
Designed by Sandy Bell

Copyright ©1983 Museum Associates,
Los Angeles County Museum of Art

Cover: *Smoke Tree Ranch* (cat. no. 7c)

Photographs of Paul Landacre at work (pp. 7, 9, 10) appear courtesy of I. Serisawa. The photograph of the Landacres at home (p. 6) appears courtesy of Sueo Serisawa. The photograph of Landacre's linoleum-cut portrait of Jake Zeitlin (p. 5) appears courtesy of Anthony L. Lehman.

Type set in Baskerville typefaces by Continental Typographics Inc, Woodland Hills, California. Printed by Stationers Corporation, Commerce, California.



Sultry Day (cat. no. 14)

CONTENTS

- 4 Foreword
EBRIA FEINBLATT
- 5 Recalling Paul Landacre
JAKE ZEITLIN
- 7 The Art of Paul Landacre
SALLY RUTH BOURRIE
- 12 Catalogue
SALLY RUTH BOURRIE
- 42 Chronology
- 43 Selected Prizes and Exhibitions
- 44 Selected Bibliography

FOREWORD



Growing Corn (cat. no. 21)

The Museum's Department of Prints, Drawings, and Photographs has long been active in developing its holdings of Southern California prints produced before World War II. Among these works, the wood engravings of Paul Landacre have been the best known and admired nationally. The department is fortunate to be the recipient of a number of graphics from the Landacre Estate, thanks to the generosity of Joseph M. Landacre and Barbara McCreery. Included among these are the artist's preliminary drawings and progressive states of prints. Thus the department is able and happy to present the first in-depth exhibition of Paul Landacre's wood engravings, thus affording us insight into his working methods as well as increasing our knowledge of his extraordinary, if not unique, style and technique.

Far from the industrialization of the Eastern seaboard, Paul Landacre in the 1930s and '40s remained primarily absorbed by the character of the California landscape, which he transmuted into stark and rhythmic patterns of light and shade. His purity of vision and tense abstraction rendered his works original and superior among contemporary American wood engravings. Time has proved their abiding quality.

An analysis of this quality is provided by Sally Ruth Bourrie's insightful essay and catalogue entries, while Jake Zeitlin's brief

memoir creates a vivid vignette of Landacre and his milieu. We thank them both for their contributions. Bruce Davis, the Museum's associate curator of Prints, Drawings, and Photographs, has been responsible for guiding the exhibition and the brochure from their inception. Thanks are also due to Phil Freshman and Sandy Bell for their contributions, respectively, to the editing and design of this brochure.

Landacre was contemporary with, and devoted to, the work of the California poet Robinson Jeffers, although he displayed none of Jeffers' passion. These lines from Jeffers' poem "Vices" are appropriate to Landacre's prints:

*Mine, coldness and the tenor of a stone tranquility; slow
life, the growth of trees and verse,
Content the unagitable and somewhat earthfast nature.*

EBRIA FEINBLATT
Senior Curator
Prints, Drawings, and Photographs



Jake Zeitlin by Paul Landacre
(linoleum cut, 1928)

In recalling Paul Landacre, my first thought is of his disability. This infirmity, which he developed in college, left one arm stiff and immobilized at the shoulder and elbow, and his right leg extended and stiffened at the hip. It was painful to see him walk with the aid of a cane, and I always suffered a sympathetic pain when watching him engrave on a hardwood block with a burin.

My second remembrance is of the determination with which he met all obstacles. He brought this attitude to both his personal and creative problems, and was fortified by his remarkable wife, Margaret. She was one of

those legendary women whose dedication to her mate goes beyond any thought of self. Margaret gave her love, her intelligence, her strength, her very being to Paul. She was the other part which his innate genius needed in order to make him a complete person.

In 1929 Margaret came to work for me as a secretary at my bookshop on Hope Street near Sixth Street downtown. She first introduced me to Paul through his work, bringing me his earliest block prints, which were made using the pliant medium of linoleum. Soon afterward I met the man himself and started showing him examples of Old Master and modern printmaking. Many of these had been sent to me by Carl Zigrosser, then the director of the Weyhe Gallery in New York. Paul studied the fifteenth- and sixteenth-century woodcuts of Albrecht Dürer and Hans Baldung Grien, and of the eighteenth-century English woodcutter John Baptist Jackson. He was also enchanted by the engravings of his

American and English contemporaries, such as Stephen Gooden, Agnes Miller Parker, and Clare Leighton, and he was particularly enthralled by the works of Eric Gill and Blair Hughes Stanton. He determined to master the technique of wood engraving in the tradition of the great English artist Thomas Bewick, the inventor of wood engraving. He searched out the woodblocks, the burins, the pallet, and the other tools of the craft, and proceeded with infinite patience and great pain to experiment until he was able to produce not only the textures of his models, but to create a great variety of textures of his own invention.

It is interesting to compare original Landacre sketches with the final proofs of his engraving. It is in no way derogatory to say that his drawings do not display the brilliance of the final print. It was in the consummate mastery of the peculiar qualities that could only be produced by the process of burin on woodblock that Landacre expressed his unique mastery. In a few months' time he leaped the gap between his beginning work and the virtuosity of his new style.

Paul did not learn only from the masters whose works he studied with minute scrutiny. He also attracted and interacted with three contemporaries who were to become the master printers of their generation in this region: Grant Dahlstrom, Saul Marks, and Ward Ritchie. They were all dedicated to the highest ideals of the typographic arts. Among their models were the great printers of the past, including Jenson, Bodoni, Baskerville, and Cobden-Sanderson. So it was inevitable that Landacre commenced to provide decorations and illustrations which were conditioned by the problems of Dahlstrom's, Marks', and Ritchie's book design and presswork. It was the fortunate combination of these three as printers, Landacre as illustrator, and I modestly add myself as publisher, that produced in 1933 what I believe is the best-designed, printed, and illustrated book ever published in Southern California: Alexandre Dumas' fantastic novel *A Gil Blas in California*. Landacre

provided chapter headings, ornaments, and a large wood-engraved map which also served as the book's dust jacket.

It was from his association with these three printers, and with publisher Bruce McCallister, who produced his *California Hills* in 1931, that Paul gained the inspiration and experience that led later to his illustrations for Donald Culross Peattie's works on American trees, and ultimately to the masterful illustrations for a number of volumes published by the Limited Editions Club. In my opinion, the best of these was Darwin's *Origin of Species*, which was also the last book he illustrated.

Throughout all of the years he continued to learn, to experiment, and to invent new techniques and expressions. He performed feats which would have been heroic for a man without his handicaps. He cleaned and restored a historic, decrepit old iron hand press which had been rescued from the abandoned California mining town of Bodie by photographer Willard Morgan. He dug out a garden and sunbathing space on his land in the hills at the end of Echo Park Avenue.

He and Margaret were very poor for most of their years. It was because of the generosity of friends, particularly the late film writer, producer, and director Delmer Daves, that they were able to live and make the repairs that kept them protected from the weather in their deteriorated hillside house. They listened to classical music, enjoyed a succession of English pit bulldogs that their friends loathed, and produced a series of wood engravings that will be their everlasting memorial.

When Margaret died in April 1963 it was the end for Paul, too. He could endure and overcome all the obstacles life had brought him, but he could not endure the thought of living without her.

Paul Landacre's first exhibition of wood engravings was in March of 1930 at my bookshop and gallery. In 1982, at the request of his brother, Joe, I held a fifty-year retrospective exhibition at my present place on La Cienega Boulevard. Now it gives me great satisfaction and pride to see the Los Angeles County Museum of Art do honor to this Los Angeles artist, and to itself, by presenting this full-scale exhibition of his art.

JAKE ZEITLIN
May 1983



Paul and Margaret with Suzy, one of their pet bulldogs

THE ART OF PAUL LANDACRE

by SALLY RUTH BOURRIE
Curatorial Assistant
The J. Paul Getty Museum



Paul Landacre was one of the first artists from Southern California to be recognized across America for his achievements. Although born in Columbus, Ohio, in 1893, he moved at age twenty-three to this area; its landscape inspired him to create prints that established him as a world-class wood engraver. It is appropriate, then, that the Los Angeles County Museum of Art has organized the first major exhibition of prints and drawings by Landacre since his death.

During a career that spanned nearly four decades, Landacre was praised by the most respected people in printmaking. In 1939 John Taylor Arms, president of the National Committee of Engraving, referred to him as "America's no. one wood engraver."¹ In a 1942 profile of Landacre in his book *The Artist in America*, art historian and curator Carl Zigrosser called Landacre "the outstanding wood engraver on the west coast of the United States."² And Aline Kistler, editor of the journal *Prints*, wrote in 1936: "I put Paul Landacre at the head of the list because I believe him to be the most vital art-craftsman living today. He is certainly the finest wood engraver in my estimation."³

Landacre's unique position among wood engravers of the 1930s and 1940s is based on his originality of design and on the quality of timelessness in his work. The other major American wood engraver of the time, Rockwell Kent, depicted man (usually solitary) heroically engaged with the forces of nature, attempting to come to grips with his existence. Kent also expressed his strong left-wing socioeconomic views in his prints. Landacre, by contrast, found meaning in daily experiences and in the landscapes he visited

and imagined. He chose not to idealize figures or orchestrate drama in the style of Kent, but rather to reach the truth of his subject through the elimination of superfluous detail. Unlike Kent's brooding, soul-searching compositions, Landacre's prints never question man's existence; instead, they are the works of a pantheist who celebrated the world around him.

While Landacre was aware of the major schools of wood engraving of the period, he assimilated their fundamentals into a style very much his own. Like many California artists of the time, he eschewed "socially relevant" subject matter, although his *Lot Clearing, Los Angeles* (cat. no. 13) suggests Regionalist influence. His use of undulating lines in this print seems related to Thomas Hart Benton's willingness to distort for the sake of expressiveness.

The technical facility of British artists such as Clare Leighton and Iain Macnab, who were his contemporaries, is reflected in Landacre's range of values and textures. In America, this range is equaled only by that of one other contemporary, the New England wood engraver Thomas Nason, in his depictions of the countryside in the Northeast; his approach was more tonal than Landacre's.

Landacre gained momentum from his conviction that "the possibilities of wood engraving...as a sensitive medium of expression...have never been exhausted by anyone."⁴ This belief had merit. One of the youngest of the relief processes, wood engraving dates from the eighteenth century; it was pioneered in England by the artist Thomas Bewick (1753–1828). From its inception, wood engraving functioned almost exclusively as a reproductive process, being used for newspapers, periodicals, and books. Editions of many thousands could be pulled from a single boxwood block. The demand for images grew so great during the last half of the nineteenth century, however, that electrotypes of blocks were made from which an almost unlimited number of impressions could be produced. Wood engravers of this period thus concerned them-

selves with making reasonably correct images for wide distribution rather than with expressive effect. But at the turn of the century, for a variety of technological, economic, and artistic reasons, a new orientation emerged; and in the decades before World War II artists such as Landacre recognized the artistic power of wood engraving.⁵

During the 1930s and 1940s, when he created his finest works, Landacre expanded the expressive potential of wood engraving, not by exploring the physical qualities of the medium itself, but by producing technically accomplished prints with stylized designs. The final effect of Landacre's works is also due in large part to the quality of his printing. When Landacre began to practice his art, it was unusual for the designer and carver of the woodblock to do the printing himself, but Landacre pulled nearly every print (except large editions and book illustrations) by hand on his own nineteenth-century press (cat. no. 11). In this way he could assure clean, sharp impressions of even the finest and most delicate lines. He set standards simple to articulate but difficult to achieve: "The blacks should be black, the whites white, and every line or dot engraved on the block should show clean on the proof."⁶

For an artist always on the verge of poverty, he threw away a remarkable number of "imperfect" impressions; wood engraving is, after all, the most demanding of printmaking processes. By its nature, the technique allows the artist little room for error; in no other print medium are the restrictions so rigid. The artist carves his design into the end-grain of the smooth, hard boxwood block with tools similar to those used by jewelers and metal-plate engravers. Ink adheres to the uncarved surface and the design is printed in relief. Therefore, any line cut into the block appears white in the final print. Should the tool slip or the artist make a cut he later dislikes, the block is nearly impossible to repair. Landacre advocated incorporating mistakes into the composition, if possible, for he felt that they sometimes fortuitously improved the finished work.

The medium presents two special problems for the artist. Not only must he conceive his composition in reverse because the print will be oriented opposite from the block, but he must also think in terms of white on black as he makes his cuts, which is not simply a matter of reversing a black-on-white design. The expressive effects

of the white line on a black ground are quite different. Rather than adding black to a white surface, the artist must illuminate a black one.

In 1941 Landacre recalled the difficulties he confronted at the start of his career:

My own study of wood engraving, which started about seventeen years ago, was conducted almost entirely by trial and error as my only formal art education consisted of some intermittent classes in life drawing. At that time, much less wood engraving was being done and there was no one in this vicinity to advise me. It was also difficult to find any books on the subject, which necessitated my digging it out for myself.⁷

Struggle was nothing new to Paul Landacre, however. Growing up in Ohio, he had trained to be a middle-distance runner and hoped to enter the Olympics. Unfortunately, he contracted a streptococcus infection in college that left him crippled for life, unable to raise his hands above his head or to walk without a cane.

In overcoming his weak legs and stiff arms, Landacre came to identify with a shy sea bird called the petrel. Petrels launch themselves into flight from the crest of a wave and can soar freely, but their spindly legs allow them to walk only very clumsily. Landacre had once nursed a petrel back to health. In teaching it to fly, he came to admire the little bird which had been bruised and broken and learned to fly again.⁸ Thereafter he sometimes engraved a petrel in his blocks as a signature (see *June A.M.*, cat. no. 27). The petrel estate stamp, printed in red or black on each print, was chosen posthumously by his family to symbolize Landacre's life.

He moved to Southern California in 1916, the year after his illness struck. Two years later he began work as an artist for an advertising agency. Four years later he met Margaret McCreery, a young woman from Missouri who worked as a copywriter at the agency. They were married in 1925. Soon after, Margaret offered to support him, and he devoted himself full time to learning printmaking. By 1927 he had begun to concentrate on wood engraving, having experimented with other media for a few years. Margaret's new boss, Jake Zeitlin, who owned a bookstore and art gallery downtown, brought prints by Old Masters and modern artists to Landacre to familiarize him with the history of printmaking.⁹

For Landacre the special qualities of this medium were ultimately magnetic:

...the beautiful flowing liting qualities of the engraved line on boxwood: the clear-cut modulated white lines that only a graver can make. The clean feel of a sharp engraving tool slicing through the end-grain wood is inspiring in itself.¹⁰

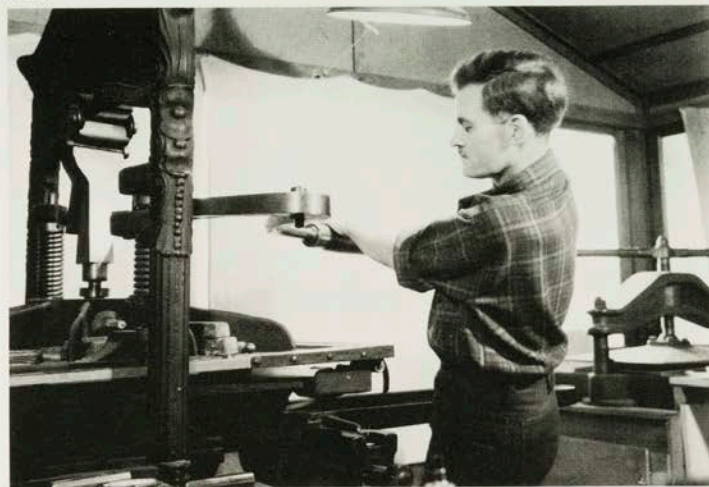
Paul Landacre's facility with design and his technical sophistication developed quickly. In 1929 the Blanding Sloan Workshop Gallery in San Francisco hung his first one-man show, which consisted of linoleum cuts and woodblocks.¹¹

Landacre's early wood engravings, of 1930–31, such as *Headland*, *Big Sur Coast*; *Point Sur*; and *Desert Wall* (cat. nos. 3, 4, 5), rank among his most popular. Although technically simple, they clearly demonstrate artistic concerns that appear repeatedly in his later, more complex works. For example, one lifelong goal, to achieve an abstraction paralleling the abstraction of music, surfaces in these prints. He has distilled the rugged California mountains into a two-dimensional design with long, crisp, although somewhat coarse strokes of the graver. These early wood engravings are his most two-dimensional works; the rhythm of the flowing lines and the design they create are more important than their illusionistic effects.

One year later, in *Smoke Tree Ranch* (cat. no. 7c), an intricate play of light bouncing across the mountain peaks and valleys creates the deliberate rhythm characteristic of his mature works. The bushes scattered across the foreground enrich the pattern. His technical repertoire has grown, with the incorporation of the short, lightning jabs that create the bushes and with the more familiar (but now finer) sweeping lines of the plains, mountains, and sky. In a daring innovation he leaves the focal point of the print a deep, rich black.

By the mid-1930s, the subject matter of Landacre's prints shifted to his home and neighborhood. In *Lot Clearing*, *Los Angeles* (cat. no. 13), first-prize winner at the 1936 Print Club of Philadelphia Annual, he introduced a convincingly drawn figure into a unified design achieved with greater subtlety than ever before. The flames that lick across the hill echo the leaves of the tree and its sinuous trunk. The entire composition coalesces through the quality of light that illuminates the scene.

The variety and contrast of the types of lines he uses in this print convey a new technical and conceptual sophistication. He has replaced the thick, flowing lines of the earlier prints with delicate, closely spaced lines that make his forms palpable. Lines now undulate to convey the flickering flames; thin and fragile, they describe the rounded tree trunk alight with the reflections of the fire.



Landacre at work on his Washington hand press

This print, like many of Landacre's finest from this period, was created for the Paul Landacre Association, which appears to have been founded in 1934. In the brochure announcing the organization's 1938 expansion (from the original twelve to twenty members), the founders explained their motivation:

Realizing that none of us could individually afford to emulate the patrons of the Renaissance, and yet desiring to help an important artist to live by his work and leave him free to develop his art to a greater expression, twelve of us joined to do as a group what we could not do separately.¹²

Landacre made twelve prints per year, with each member, who paid a \$100 membership fee, receiving one per month. All prints were



Landacre inking a woodblock

original, made expressly for the association. Any remaining impressions of the edition were sold by Jake Zeitlin for the starting price of \$10 each.¹³

Between 1936 and 1940 Landacre earned a national reputation. During this time Rockwell Kent reportedly called him the country's greatest wood engraver.¹⁴ During this period, too, his artistic ideas became more complex. The sensuality that had been apparent in his prints from the beginning (*Point Sur*, cat. no. 4) became more pronounced. In *Hill* from 1936 (cat. no. 17), for example, Landacre displays an overtly sexual sensibility. The rounded hills, soft trees, and prominent valleys suggest the female form. The technique of fine cross-hatching which gives the hills a soft, fleshy texture also describes the supple female torso in *Anna* (cat. no. 20). The preliminary drawings for *Hill*, on view in this exhibition, confirm the erotic intentions.

June A.M. (1949, cat. no. 27), one of his last uncommissioned prints, displays Landacre's willingness to explore the medium more extensively than he had before. Irvin Haas' review of the print in *Art News* gives further evidence of the high esteem Landacre received from his contemporaries:

Paul Landacre is the most accomplished wood engraver in America. His technical mastery of the block is unequalled and his sense of design has produced a series of works that almost verge on abstraction but remain rooted in his deep feeling for nature. His designs, with their firm and lovely curves and strong deep verticals, are inspired and expressive.¹⁵

By this time, Landacre was becoming a highly sought-after book illustrator, an occupation that demanded much energy but paid very little. After 1949 his production of new, editioned prints dwindled to a mere handful. He was never again to explore the expressive possibilities of this medium with such freedom.

In the spring of 1963, his wife, Margaret, began to complain of pains and lethargy. For the first time in twenty years, she went to a doctor. Cancer was discovered throughout her body. Within two months she was dead. Landacre felt he could not go on without her; for nearly forty years they had shared virtually every thought. As he once proudly related, their lives had been completely interwoven:

She takes care of the correspondence, answers the telephone, is chancellor of the exchequer, drives me to and from wherever I have to go, helps push the lever of the press when I have to print a large block, delivers prints...keeps house and is an excellent cook. Not the least of her chores is acting as a critic and she's usually a good one. Any art coming out of my studio is a dual production for sure.¹⁶

Early in June, a little over a month after Margaret's death, Landacre died in the hospital, two weeks after attempting suicide in their home.

Paul Landacre's achievement in his chosen medium ranks him with the best wood engravers of his day. A consummate technician, his works are impeccably printed and his blocks are carved with a care and an understanding of the medium that give each mark meaning and expression. His deeply felt renditions of the California landscape and his simple but dramatic scenes based on life in Los Angeles are great achievements in lyricism and reduction of form.

NOTES

1. In a letter from Ernest Watson to Paul Landacre, March 28, 1939.
2. *The Artist in America*, New York: Alfred A. Knopf, 1942, p. 157.
3. *Saturday Night*, April 23, 1936.
4. Paul Landacre, "Wood Engraving," part III, *American Artist*, vol. 5, November 1941, p. 23.
5. Its popularity was great enough by 1946 that the Associated American Artists created a separate prize for wood engraving for its First Annual Print Club Competition that year, which Landacre won.
6. Paul Landacre, "Laguna Cove," an essay accompanying the engraving *Laguna Cove*. Kansas City, Mo.: The Woodcut Society, 1941.
7. "Wood Engraving," p. 23.
8. Zigrosser, *Artist*, p. 153.
9. Interview with Jake Zeitlin, Zeitlin and Ver Brugge Booksellers, Los Angeles, April 27, 1983.
10. "Wood Engraving," part I, *American Artist*, vol. 5, September 1941, p. 13.
11. *San Francisco Chronicle*, November 17, 1929 (ill.).
12. Paul Landacre Association membership brochure, c. 1938.
13. In an article entitled "Paul Landacre Ltd." in the *Los Angeles Times*, March 31, 1935, critic Arthur Millier wrote: "Over a year ago Jake Zeitlin, the book dealer, approached print buyers with a scheme.... This year there is a waiting list eager to invest.... The Landacre Association prints are now on view at the Jake Zeitlin Galleries." (part II, p. 9) Among the charter members were Dr. A. Elmer Belt, Delmer Daves, Mrs. E.L. Doheny, and Mrs. Samuel Goldwyn. The c. 1938 brochure cited above states that the association was organized in 1936. However, Jake Zeitlin, who wrote the brochure, says that "the brochure was incorrect." And, in a list made for his own records, the artist gives a 1934 date to some prints done for his first Paul Landacre Association series.
14. N.A., "'Jean Sibelius', Paul Landacre," *Vo Mag*, 1937, p. 19.
15. "The Print Collector, Landacre and Nason," *Art News*, November 1949, p. 12.
16. Virginia Stewart, "Melodic Ideas in a Refined Art," *Los Angeles Times*, February 9, 1958, *Home* section, p. 47.

CATALOGUE

In the checklist citations that follow:

- a) all wove papers listed are machine-made.
- b) "image" denotes only the drawing or impression, while "sheet" refers to the entire page on which a drawing or print appears.
- c) the second half of the edition number given signifies the number of impressions Landacre projected he would print, while the first half indicates the place the impression occupies in the edition.
- d) height precedes width in all dimensions given; complete dimensions are given for each object, except in the case of prints, where dimensions of the block are given only for the initial trial proof.

1. Wader

1. WADER, before 1928

color linoleum cut, final state,
unnumbered
handmade Japanese laid paper
image: $11\frac{1}{16} \times 6$ in. (28.1 \times 15.3 cm.)
sheet: $15\frac{1}{2} \times 10\frac{3}{16}$ in. (39.4 \times 26.2 cm.)
M.82.238.21

Wader was executed either while Landacre was still working in advertising or shortly after he left that business. The color and simplicity of the composition reflect the style of his commercial work.

During the early 1920s Landacre experimented with a variety of printing processes, searching for the one most appropriate to his own talents. He eventually chose wood engraving, writing later that "it was perhaps an instinctive desire for a medium that appreciated my one virtue, patience, that made me turn to gravers and box-wood."¹

When he left advertising he stopped using color. Although he later made some oil paintings, he never considered himself very successful with color: "I guess I'm just a black-and-white artist."² But, in fact, he created a broader tonal range through engraved white lines on a black background than he achieved in his color prints.

1. "Laguna Cove," an essay accompanying the engraving *Laguna Cove*, Kansas City, Mo.: The Woodcut Society, 1941.

2. Personal papers. Property of the Paul Landacre Estate.

2. Grass Fire

2. GRASS FIRE, 1928

wood engraving, 13/100
thin wove paper
image: $6 \times 7\frac{1}{4}$ in. (15.3 \times 18.4 cm.)
sheet: 11×15 in. (27.9 \times 38.1 cm.)
L.82.10.1

In one of his most dynamic prints, *Grass Fire*, Landacre explores the expressive character of swelling forms. The fire sweeps across the sheet in waves of curling flame. Only in the upper left-hand corner is there a glimpse of the very early manner of the Landacre who viewed the world with a painter's eye, using light alone to describe form. In *Grass Fire*, line plays the paramount role. The thundering flames nearly engulf the man visible to the right of center.

Fire was the subject of a number of Landacre's prints. In *Lot Clearing, Los Angeles* (cat no. 13), for example, he protested the city's practice of burning weeds off vacant lots. But even closer to *Grass Fire* are his later works *Death of a Forest* (1937) and *Fire in L.A. Hills* (n.d.). In them the lines are much finer, and the action takes place in the background rather than right in front of the viewer. Whereas in *Grass Fire* one feels that the fire could actually take place in a circumscribed area, the later compositions suggest such breadth that the fire could be covering acres.

Surface pattern was always a major concern for Landacre. Here he uses a frame to emphasize the two-dimensional character of his design. As he became more sophisticated in the art of wood engraving, he found more subtle ways to emphasize his picture's two-dimensionality.

3. Headland, Big Sur Coast

3. HEADLAND, BIG SUR COAST, c. 1930

a. charcoal drawing
watermark: "Warren's Olde Style"
wove paper
12¹¹/₁₆ × 15⁷/₈ in. (30.2 × 40.5 cm.)
M.81.300.3

b. wood engraving, 9/50
image: 5⁷/₈ × 7⁷/₈ in. (14.9 × 20 cm.)
sheet: 8³/₄ × 11¹/₄ in. (22.2 × 28.6 cm.)
M.81.300.2

In 1930 some neighbors who knew that the Landacres had no car offered to take Paul and Margaret along on their vacation to the Big Sur area.¹ This trip inspired many prints that would later be included in his prize-winning book *California Hills and Other Wood Engravings*.² The charcoal drawing in this exhibition for *Headland, Big Sur Coast* was probably created during that trip. It is very soft and naturalistic and almost identical in composition to his final print.

Comparison of the preliminary drawing with the final print demonstrates Landacre's ongoing concerns in printmaking. As in *Point Sur* (cat. no. 4), he eliminates superfluous details in order to reduce his composition to its essentials. He explores ways in which engraved lines can work together to model form. The grace of the horizontal lines gliding across the sheet combines with the arching vertical lines to create an abstract pattern that can be appreciated without considering its role as a landscape.

The somewhat coarse lines also display many of the basic principles of wood engraving. For example, "color" and "light" are expressed through a range of gray tonalities created by varying the width of the white lines and the spacing between them. In this early effort nearly every part of the block has been worked, unlike some later blocks, such as *Tuonela* (cat. no. 10), in which he experimented with large, dramatic areas of black.

4. Point Sur

4. POINT SUR, c. 1930

wood engraving, 2/50
wove paper
image: 5¹³/₁₆ × 7⁷/₈ in. (15.1 × 20 cm.)
sheet: 8¹¹/₁₆ × 11¹/₈ in. (22 × 28.2 cm.)
L.82.10.155

Point Sur, another print derived from the 1930 Big Sur trip and also included in *California Hills*, is one of Landacre's most popular prints. It was exhibited and reproduced frequently, and in 1931 was the second of his prints to be included in the American Institute of Graphic Art's *Fifty Prints of the Year* exhibition.

Containing very little modulation of tone, the print's effect derives from its juxtaposition of strong areas of black and white and coarse, sweeping lines.

Early in Landacre's career, critic Arthur Millier wrote:

He [Landacre] gradually evolved a conception of black lines and white lines—one kind passing easily and unnoticed into the other—which enabled him to cut into wood the erosive flow which has given rhythmic form to hills and mountains.¹

This print's importance lies in its introduction of three elements that were to characterize Landacre's later work: abstraction, rhythm, and sensuality. Here, form is paramount—fashioned by smooth lines evenly spaced.

The hills become sleek molded forms with only the merest hint of life growing at their feet. The rounded hills suggest the curves and crevices of the human body and prefigure the eroticism prevalent not only in his later nudes, but also in his landscapes, such as *Hill* (cat. no. 17).

1. Anthony L. Lehman, *Paul Landacre: A Life and a Legacy*, Los Angeles: Dawson's Book Shop, 1983, p. 43.

2. *California Hills*....with a foreword by Arthur Millier, Los Angeles: Bruce McCallister, 1931.

1. "Paul Landacre, Wood Engraver," *Prints*, vol. 2., November 1931, p. 43 (ill., p. 44).



12



5 d.

5. DESERT WALL, 1931

a. charcoal drawing
mat inscribed: "Sketch for Desert Wall"
in Landacre's hand
wove sketch paper
image: $9\frac{7}{8} \times 13\frac{1}{2}$ in. (25.1 × 34.3 cm.)
M.81.300.36

b. charcoal drawing
wove sketch paper
image: $5\frac{5}{16} \times 7\frac{1}{16}$ in. (16.2 × 18.1 cm.)
sheet: $7\frac{1}{16} \times 8\frac{7}{16}$ in. (18.1 × 21.6 cm.)
M.81.300.35a

c. charcoal drawing
wove sketch paper
image: $3\frac{3}{16} \times 4\frac{3}{16}$ in. (8.2 × 10.7 cm.)
sheet: $7\frac{3}{8} \times 5\frac{3}{4}$ in. (18.9 × 14.7 cm.)
M.81.300.35b

d. wood engraving, 2/50
Inscribed, lower right: "For ML"
wove paper
image: $5\frac{1}{2} \times 7$ in. (13.9 × 17.7 cm.)
sheet: $8\frac{7}{8} \times 11\frac{3}{16}$ in. (22.6 × 28.7 cm.)
M.81.300.33

5. Desert Wall

In this print Landacre demonstrates increasing mastery of the graver. The lines work together to create modulated surfaces modeled by the brilliant desert sunlight. Landacre's use of broad areas of solid black in the mountains anticipates his more complex *Smoke Tree Ranch* of the next year (cat. no. 7).

In a 1932 article Landacre's wife, Margaret, wrote:

...the rugged "Desert Wall" is a study in bold, sure strokes. It epitomizes the harshness of the desert—jagged shadows are pitch black, rocky slopes steep and hard. Their uncompromising height is accentuated by the naive little houses which have the presumption to huddle at their feet.¹

The three drawings exhibited here illustrate how Landacre developed an idea for a print. The largest, probably drawn from nature, shows a much more panoramic view than the final print. In the smaller drawing, probably the second, he has established the composition, with the black frame motif that he would also use in the final composition.

In the third drawing, which is the size of the block, Landacre has marked the areas of black and white as they appear in the final print. Uncharacteristically, he has drawn the preliminary sketch with the same types of thick, parallel lines one would find cut into the block with the graver.

Landacre's inscription "For ML" on a print meant he was setting it aside for his wife. Because they never had much money, they were unable to afford life insurance. In case he died before Margaret, the artist hoped that she would be able to survive by selling these prints. Because they are not necessarily his finest impressions, it is unclear how he selected them.

1. "The Woodcuts of Paul Landacre," *The Print Connoisseur*, vol. 12, no. 2, 1932, p. 124.

6. Wind from the Sea

Landacre executed *Wind from the Sea* while he was still experimenting with a variety of media. It is the only drypoint known to have been transferred later into a wood engraving (cat. no. 22b). Stylistically, the lines of the hills resemble his prints from the *California Hills* series (cat. nos. 3, 4).

Drypoint is an intaglio process in which the artist incises lines into a polished copper plate. The metal displaced by the motion of the artist's tool stands up in ridges on either side of the cut. The serrated edges of these ridges, called the burrs, hold ink and when the plate is printed, the lines have a very attractive soft, velvety quality, which is especially pronounced in this trial proof. Very few prints can be made from a drypoint plate because the burr wears down quickly.

Because *Wind from the Sea* is a drypoint, that is, black lines on white background, Landacre was able to make revisions directly on the proof in pencil that approximate the printed effect. These types of revisions are very difficult to execute in wood engraving since its lines are white on a black background. And, because most changes must be made directly on the block, which does not allow for mistakes, Landacre's movements in wood engraving were restricted. This *Wind from the Sea* group, then, shows Landacre experimenting in a more flexible medium. Evidently, he liked the pencil additions, for they have been incorporated into the final proof.

According to Landacre's records, 6c is the only final impression of this print he ever made.

6. WIND FROM THE SEA, C. 1932

a. drypoint, first state

watermark: "JAPAN"

wove paper

image: $5\frac{7}{8} \times 7\frac{7}{8}$ in. (14.9 × 20 cm.)

sheet: $8\frac{3}{4} \times 11\frac{1}{8}$ in. (22.2 × 28.2 cm.)

L.82.10.138

b. drypoint and pencil, working proof

wove paper

sheet: $8\frac{3}{4} \times 11\frac{1}{8}$ in. (22.2 × 28.2 cm.)

L.82.10.137

c. drypoint, 1/20

wove paper

sheet: $8\frac{3}{4} \times 11\frac{1}{16}$ in. (22.2 × 28 cm.)

L.82.10.139



6 c.



7 a.



7 b.

7. Smoke Tree Ranch

7. SMOKE TREE RANCH, 1932

a. pencil and charcoal drawing
wove sketch paper
sheet: $9\frac{7}{8} \times 13\frac{3}{8}$ in. (25.1×34.6 cm.)
L.82.10.199

b. wood engraving, trial proof
wove paper
image: $6\frac{3}{4} \times 10$ in. (17.2×25.4 cm.)
sheet: $8\frac{7}{8} \times 11\frac{3}{8}$ in. (22.6×28.9 cm.)
L.82.10.200

c. wood engraving, 18/60
natural-color handmade Japanese laid
paper
sheet: $10\frac{9}{16} \times 16\frac{1}{2}$ in. (26.8×41.9 cm.)
L.82.10.201

Smoke Tree Ranch shows Landacre beginning to develop technically and combining technique with his strongly felt sense of design. The variety of line has increased greatly from his 1930 prints such as *Point Sur* (cat. no. 4). The familiar long lines that describe the mountainside have been joined by short jabs of the graver to delineate bushes in the foreground. The technique also anticipates Landacre's later style: extremely fine, closely spaced lines that model form.

The composition is made up of triangles contained by the black band in the foreground and the placid sky. While some transition from light to dark is apparent, Landacre still relies heavily on strong contrasts. He daringly leaves the center of the mountain black, balanced at left by the silhouette of another mountain and above by the large patch of white—the open sky. The sun shines onto the ground, giving the entire composition a dramatic stillness.

Landacre preferred only to suggest the presence of man in his landscapes and animal subjects; he rarely included figures. Accordingly, the ranch, after which the print is titled, is dwarfed by the expanse of mountains surrounding it.

Landacre exhibited the drawing at the Albany Drawings Annual in 1945. The print was included in the American Institute of Graphic Art's *Fifty Prints of the Year* exhibition in 1933 and won first prize at the Print Club of Philadelphia Annual exhibition in 1932.

8. 2506 El Moran

8. 2506 EL MORAN, 1932

wood engraving, 8/60
natural-color handmade Japanese laid
paper
image: $6\frac{1}{16} \times 5\frac{1}{2}$ in. (15.4×14 cm.)
sheet: $10\frac{7}{16} \times 8\frac{3}{16}$ in. (26.5×20.8 cm.)
M.82.238.3

In 1932 the Landacres moved into the house whose address gives this print its name, and lived there for the rest of their lives. The print shows, in Landacre's typical stylized manner, the curving road and the steps leading to his hilltop home. The home still stands and is occupied.

This print won the Los Angeles Print Group's first prize (the Warren Newcombe Prize) in 1933.

9. Nimbus

9. NIMBUS, March 1934¹

a. charcoal drawing
watermark: "Warren's Olde Style"
Inscribed, front of mat: "First Sketch for
'Nimbus'"
wove paper
 $9\frac{1}{2} \times 12\frac{1}{2}$ in. (24.1×29.7 cm.)
L.82.10.108

b. pencil drawing
image: $5\frac{3}{16} \times 7\frac{7}{16}$ in. (13.2×18.9 cm.)
sheet: $7\frac{3}{8} \times 9\frac{7}{8}$ in. (19.4×25.1 cm.)
wove sketch paper
L.82.10.107

c. wood engraving, 31/60
natural-color handmade Japanese laid
paper
image: $5\frac{1}{4} \times 7\frac{1}{2}$ in. (13.3×19 cm.)
sheet: $8\frac{3}{4} \times 10\frac{1}{2}$ in. (20.9×26.7 cm.)
M.82.238.4

d. wood engraving, 51/60
wove soft surface Japan-style paper
sheet: $7\frac{1}{4} \times 10\frac{3}{16}$ in. (18.4×26.8 cm.)
L.82.10.110

In *Nimbus*, Landacre transformed a dreamy, panoramic view of the clouds over the Sierra Madre Mountains into a dramatic and abstract composition. Appropriately, this print accompanied an interview with Landacre in which he discussed at length his view that "Art is abstract."²

Landacre's choice of papers in the two final proofs results in very different effects, demonstrating the artist's belief that a print is not finished once the block is carved. The smooth yellow paper of the impression numbered 31/60 (9c) allows the ink to stand up, resulting in crisp lines and a rich juxtaposition of blacks and "whites." (In this case, the "whites" are actually yellow.) By using a soft, white wove paper that absorbs the ink for impression 51/60 (9d), he achieves a more abstract, stark feeling.

Nimbus was presented to the Paul Landacre Association in its first subscription series. It was a popular print and appeared in a second edition. It also appeared in advertisements for the Defender Photo Supply Company in 1941.

1. For those cases, such as this one, in which the print can be dated to the month in which it was executed, I am indebted to Anthony Lehman for sharing with me information he took from the logbook kept by Landacre for the period between January 1934 and July 1935. In this book, Landacre also listed the type of paper he used for each print.

2. Thurman Wilkins, "At the Sign of the Black Petrel," *Vo-Mag*, vol. 4, 1936, p. 39.

10. TUONELA, June 1934

a. wood engraving, trial proof III
natural-color handmade Japanese laid
paper
image: $10\frac{3}{16} \times 7\frac{7}{8}$ in. (25.9×19.4 cm.)
sheet: $16\frac{1}{2} \times 10\frac{1}{16}$ in. (41.9×27.2 cm.)
L.82.10.5

b. wood engraving, 22/60
natural-color handmade Japanese laid
paper
sheet: $16\frac{1}{2} \times 10\frac{1}{16}$ in. (41.9×27.2 cm.)
M.82.238.1

10. Tuonela

Landacre seldom named his prints until he had completed them. When he had finished this one, he remarked that it reminded him of Finnish composer Jan Sibelius' tone poem "The Swan of Tuonela." In a letter to Sibelius accompanying the print, which he sent as a gift, Landacre wrote:

The one titled "Tuonela" was not an attempt to illustrate your 'Swan of Tuonela', but was given that title because I felt it had perhaps just a little of the same feeling.¹

The two impressions included in the exhibition, trial proof III and 22/60, point out the uniqueness of *Tuonela*. Trial proof III betrays a much more heavily worked block than the later impression, and this is because *Tuonela* is Landacre's only print for which two blocks were carved. This author examined the two blocks; one was cracked and dirty and the other was very clean, the way Landacre usually left his blocks when he was finished printing from them. Because the cracked block was left uncleaned, Landacre probably abandoned it immediately after it was damaged and began to engrave a new block.

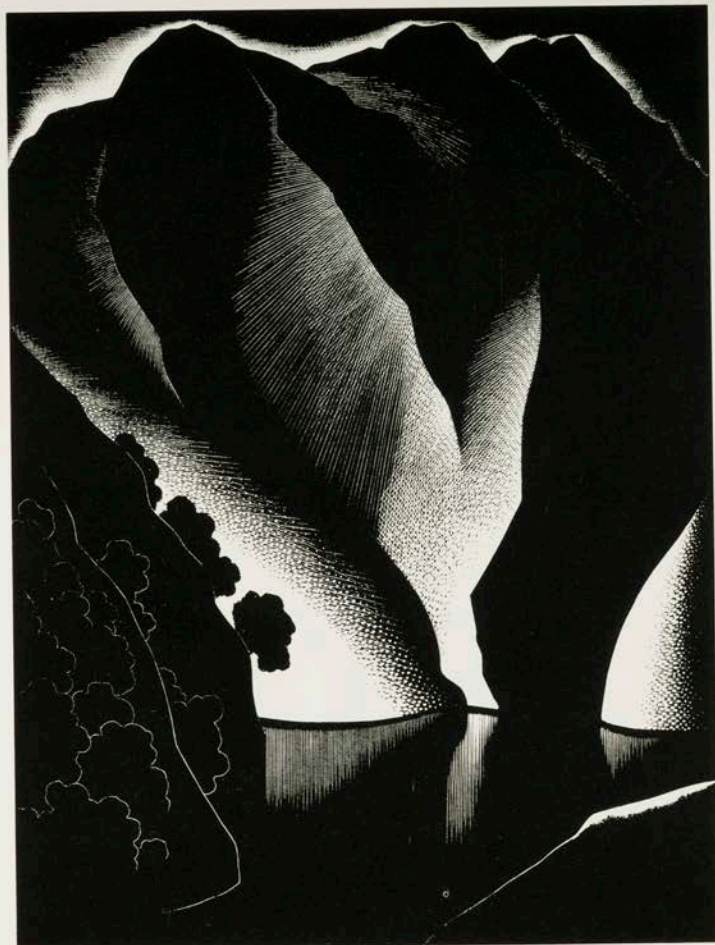
The question of the extent to which the second block was carved remains unanswered. However, because Landacre was aware that the print (10b) was to have "just a little of the same feeling" of the ponderous tone poem, he may have chosen not to carve the block extensively, resulting in a very dark print.

Tuonela was presented to the Paul Landacre Association as part of its first subscription series of prints.

1. To Jan Sibelius, March 14, 1937.



10 a.



10 b.



11 c.



11 f.

11. The Press

Landacre gave the same attention to the process of printing as he did to the carving and design of the block. Appropriately enough, he created one of his finest prints, *The Press*, as a tribute to his nineteenth-century Washington hand press. Landacre carefully cleaned and rebuilt the press, which he had received in shambles on a long-term loan (see Jake Zeitlin's preface to this brochure), when he and his wife moved into their home on El Moran. From 1932 on, Landacre hand-printed all of his wood engravings (except the large subscription editions and book illustrations) on that press.

In addition to its beauty, *The Press* group reveals Landacre's working method. In the small pencil drawing in a horizontal format (11a), probably executed first, Landacre included much of the machinery of the press. In the next stage, he arrived at his final, dramatic composition by cropping the ends of the rectangle to make a tight square around the powerful arm at the center. At this stage, with the drawing in hand, Landacre probably marked only its loose outlines on the block. He preferred to allow the texture and feel of the wood to inspire him.

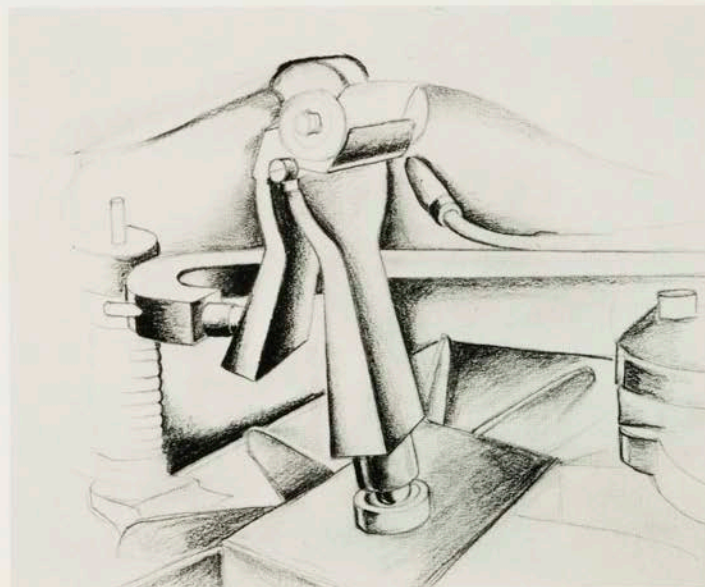
Next, in trial proof I (11c), Landacre tested the balance of the broad areas of black and white. In trial proofs II and III (11d, e), he gradually added the crisp, bold hatchings that give the print its powerful impact. The final proof contains further, subtle shadings added following trial III. Landacre chose a wove Japan-style paper for his final proof to allow the thick black ink to stand up more prominently; this gave the blacks added depth and the whites crispness.

Today many see *The Press* as one of Landacre's finest prints. Landacre's contemporaries also considered this work important, for it was part of the U.S. entry to the prestigious Venice Biennale in 1938, and was in Carl Zigrosser's exhibition *Between Two Wars: Prints by American Artists, 1914–1941* at the Whitney Museum of American Art, New York.

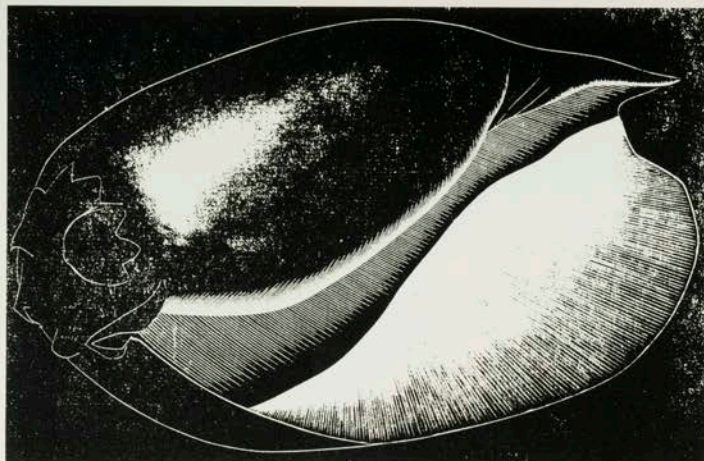
The Press was presented to the Paul Landacre Association in its first subscription series.

11. THE PRESS, November 1934

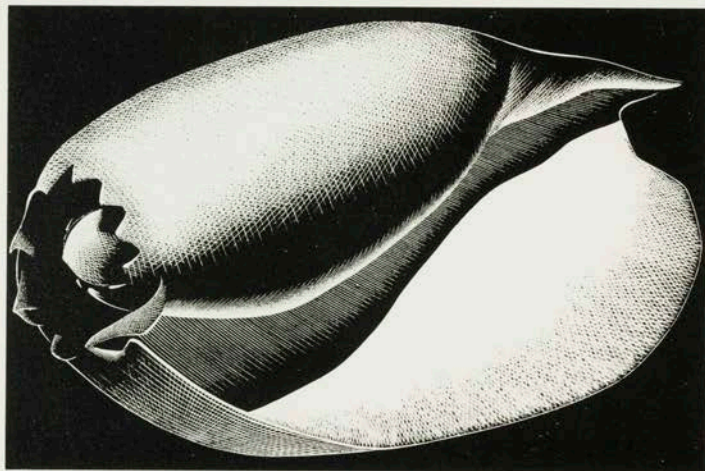
- a. pencil drawing
wove sketch paper
9⁷/₈ × 12³/₈ in. (25.1 × 30.1 cm.)
L.82.10.102
- b. pencil drawing
two-ply card stock
wove sketch paper
8³/₄ × 11⁷/₁₆ in. (22.2 × 29.1 cm.)
L.82.10.103
- c. wood engraving, trial proof I
wove soft-surface Japan-style paper
image: 8¹/₄ × 8¹/₄ in. (21 × 21 cm.)
sheet: 14³/₈ × 10¹/₂ in. (11.8 × 26.7 cm.)
L.82.10.106
- d. wood engraving, trial proof II
wove soft-surface Japan-style paper
sheet: 14³/₈ × 10¹/₂ in. (37 × 26.7 cm.)
L.82.10.105
- e. wood engraving, trial proof III
wove soft-surface Japan-style paper
sheet: 14³/₈ × 10¹/₂ in. (37.2 × 26.7 cm.)
L.82.10.104
- f. wood engraving, 34/60
Inscribed, lower right: "For ML"
wove soft-surface Japan-style paper
sheet: 14³/₈ × 10¹/₂ in. (36.5 × 26.7 cm.)
L.82.10.260



11 b.



12 b.



12 c.

12. Shell

12. SHELL, January 1935

a. wood engraving, trial proof I
natural-color handmade Japanese laid
paper
image: $4\frac{3}{8} \times 7$ in. (11.8×17.8 cm.)
sheet: $7\frac{1}{2} \times 10\frac{1}{2}$ in. (19×26.7 cm.)
L.82.10.130

b. wood engraving, trial proof II
natural-color handmade Japanese laid
paper
sheet: $7\frac{1}{2} \times 10\frac{1}{2}$ in. (19×26.7 cm.)
L.82.10.128

c. wood engraving, 24/60
Inscribed, lower right: "For ML"
wove soft-surface Japan-style paper
sheet: $7\frac{3}{16} \times 10\frac{1}{2}$ in. (18.6×26.7 cm.)
40.27

Shell is one of Landacre's most beautiful prints; it is also one of his most abstract. The artist was more concerned with the shell's shape than with placing it in a context. He simply presented it as a beautiful design floating in space. The light seems to emanate from within the shell itself, in a manner similar to the glow of *Growing Corn* (cat. no. 21).

This print was presented to the Paul Landacre Association as part of its first series.

13. Lot Clearing, Los Angeles
(Original title: Lot Cleaning, Los Angeles)

13. LOT CLEARING, LOS ANGELES,
July 1935¹

wood engraving, 32/60
natural-color handmade Japanese laid
paper
image: 12 1/8 × 6 in. (30.8 × 15.2 cm.)
sheet: 15 3/8 × 10 in. (39.1 × 25.4 cm.)
M.80.30

In this print Landacre commented on the city's practice of burning weeds, which were considered a fire hazard, in empty lots.² This practice angered him primarily because it destroyed the habitats and lives of a good number of birds and other wildlife. After some years of fruitless protest, which included numerous letters to newspapers and civic groups and a petition to the City Council, Landacre executed this print.³ The *Los Angeles Times* recounted the story behind it:

Last summer [1935], armed with a hose, he [Landacre] wet the ground round a noble oak. "Whaddya think you're doing?, drawled a lot cleaner, "This ain't your property." And, Paul says, they deliberately lit a fire under that oak and killed it! That's when he made the prize print!⁴

Although clearly labeled *Lot Cleaning, Los Angeles* at bottom left and entered in the 1936 Print Club of Philadelphia Annual exhibition under that name, Landacre referred to it in his correspondence from 1937 on as *Lot Clearing, Los Angeles*.⁵

Presented to the Paul Landacre Association as part of its second series, this work won the Mildred Boericke Prize as the best entry at the Philadelphia show.

1. *Lot Clearing, Los Angeles* is the last print to appear in Landacre's logbook (see cat. no. 9).

2. "Our Artists in Person; Paul Landacre," *Los Angeles Times*, April 19, 1936.

3. As late as 1950 the Landacres were sending in letters to the local newspapers protesting the practice. See the *Los Angeles Daily News*, July 28, 1950.

4. "Our Artists in Person."

5. Landacre's listing of prints for the association's first two series refers to this print as *Lot Clearing, Los Angeles*.



13.

14. Sultry Day

14. SULTRY DAY, 1935

wood engraving, 14/60
Inscribed, lower right: "For ML"
natural-color handmade Japanese laid
paper
image: 8×6 in. (20.3×15.2 cm.)
sheet: 10½×8⅞ in. (26.7×21.4 cm.)
L.82.10.100

The subject of this print is probably the artist's wife and their pet cat, Smoky.

This wood engraving conveys the palpable sensation of summer heat, the kind of heat one can see rising in waves in the middle of the day. Here even the telephone pole seems to be melting from the oppressive rays of the sun that reflect off the ground.

This print won first honorable mention at the Philadelphia Art Alliance Annual in 1936 and was exhibited in the Venice Biennale in 1938.

Sultry Day was issued in both a limited signed edition hand-printed by Paul Landacre, and in an edition published by the American Artists Group. Although the American Artists Group edition was mechanically printed, Landacre wrote that it was "beautifully printed...and is entirely 'worthy.'"¹

1. To Mrs. Neil B. Taylor, October 4, 1945. He also notes in this letter that the limited edition was nearly gone.

15. Laguna Cove

15. LAGUNA COVE, c. 1935

a. woodcut, trial proof I
wove soft-surface Japan-style paper
image: 9¼×12 in. (23.5×28.5 cm.)
sheet: 10⅞×14⅞ in. (26.5×37.2 cm.)
L.82.10.111

b. woodcut, trial proof II
wove soft-surface Japan-style paper
sheet: 10½×14⅞ in. (26.7×37.2 cm.)
L.82.10.112

c. woodcut, final state, unnumbered
Inscribed, lower left: "FINAL STATE"
wove soft-surface Japan-style paper
sheet: 10½×14⅞ in. (26.7×37 cm.)
L.82.10.113

The charcoal drawing of Laguna Cove (cat. no. 25a) is inscribed "Laguna Cove—charcoal—original sketch for wood engraving," probably in Landacre's hand. The resemblance between it and this earlier woodcut is almost uncanny. Given the marked resemblance, especially the indentation in the crest of the moon and the overall tonality, it would appear that the woodcut is related quite closely to the drawing.

Landacre's choice of a soft wove Japan-style paper provides a smooth yet tactile surface to enhance the wood grain of the block.

This print would appear to be the same one listed by Landacre as part of the Paul Landacre Association's second subscription series, which would establish a date of about 1935.¹ In 1941 the composition was turned into a wood engraving with the same title for The Woodcut Society, Kansas City (cat. no. 25).

1. Landacre kept a chart of the prints he made in the order in which he created them. This print falls between *Brahms* and *Celebration*, both completed in 1935.

16. Jan Sibelius

16. JAN SIBELIUS, c. 1936

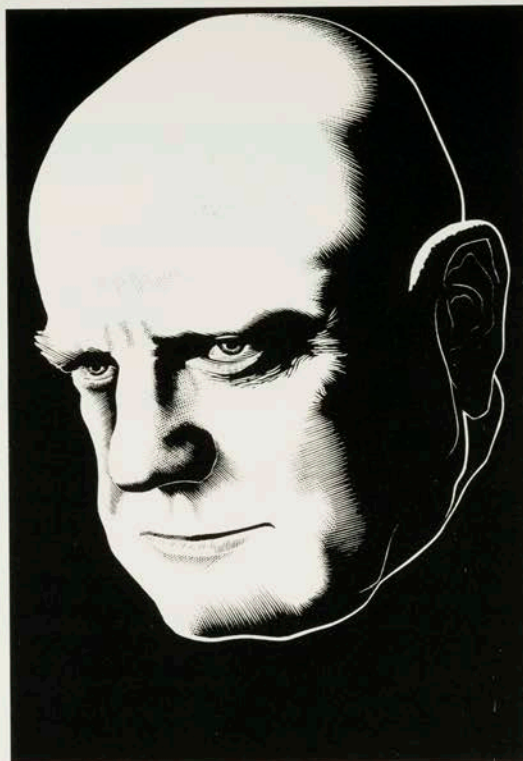
a. pencil drawing
wove sketch paper
14 × 9¼ in. (35.6 × 24.8 cm.)
M.81.300.21

b. wood engraving, trial proof 1
natural-color handmade Japanese laid
paper
image 6¾ × 4⅝ in. (17.2 × 11.8 cm.)
sheet: 10½ × 8¼ in. (26.7 × 20.9 cm.)
M.81.300.20

c. wood engraving, 35/60
natural-color handmade Japanese laid
paper
sheet: 10⅞ × 8 in. (26.5 × 20.3 cm.)
M.81.300.19

In 1935 KECA, a local radio station that, like several others, featured classical music as part of its programming, commissioned Landacre to illustrate its monthly magazine of daily listings. He received the commission on the strength of the only two portraits he had executed, nearly ten years earlier: linoleum cuts of Jake Zeitlin and himself. Twelve portraits of composers appeared from October 1935 to November 1936, with Jan Sibelius appearing on the February 1936 cover.¹ Of all the prints in the series, Landacre praised this as his personal favorite: "I love that bald head. There's a magnificent strength there."²

As printer-publisher Ward Ritchie has pointed out, the composers series as it progresses shows a marked development of Landacre's ability to make the restrictive medium of wood engraving convey an individual character.³ By the time he reached *Sibelius*, Landacre had begun to feel comfortable with portraiture and, with a great economy of line, he conveys a brooding intellectual. Landacre loved classical music, and Sibelius was his favorite composer: "One Sibelius symphony carries me to greater heights than all the graphic art I have seen."⁴ The artist sent the composer an impression of the print. In the letter accompanying it he wrote, "This is from a grateful admirer who happens to be striving in another form of art. Also, by way of sincere gratitude for the pleasure and experiences which your music has given me."⁵



16 c

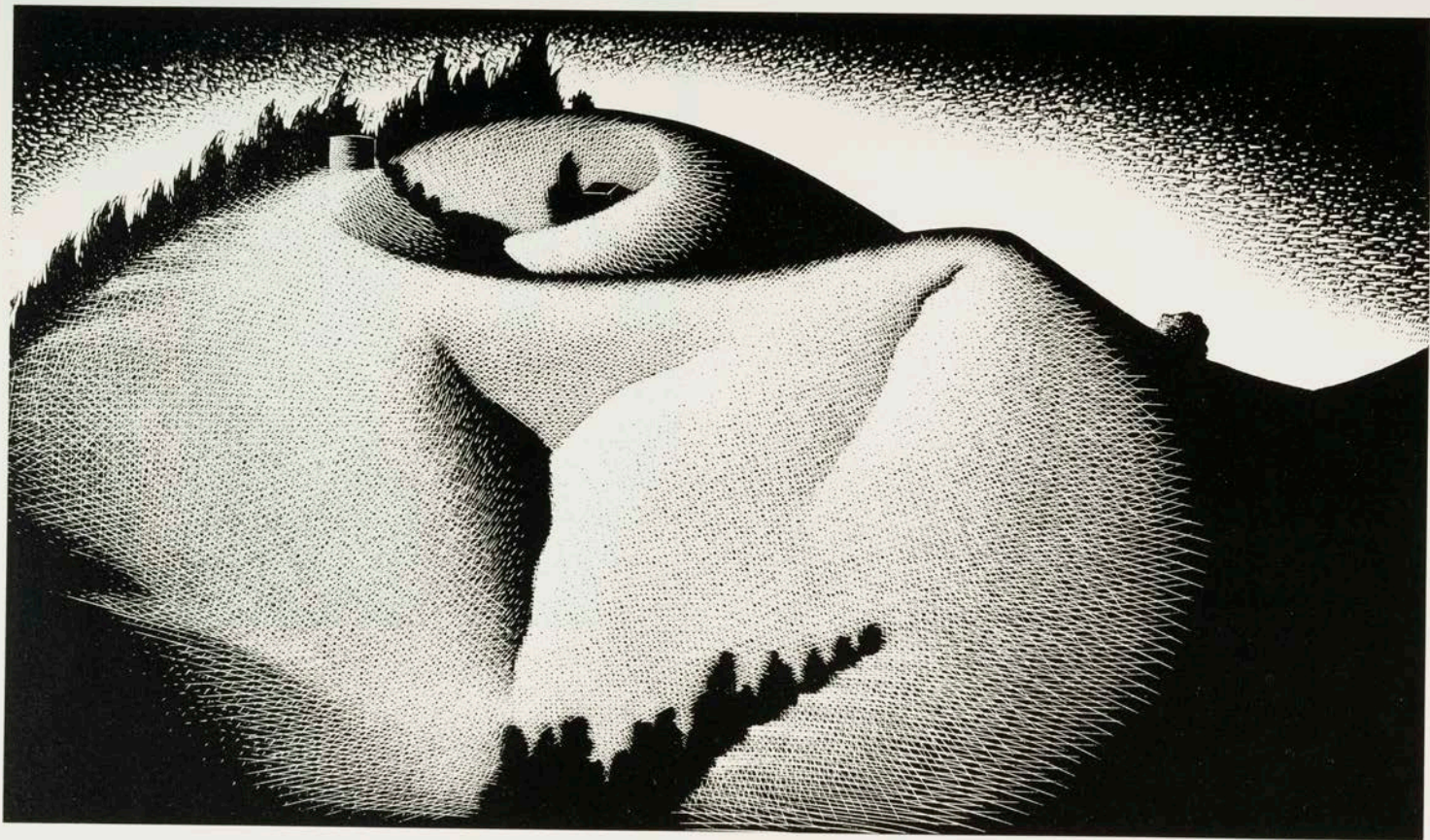
1. Ward Ritchie, *Paul Landacre*, San Francisco: The Book Club of California, 1982. Mozart appeared in October; Beethoven in November; Brahms in December; Bach in January; Franck in March; Debussy in April; Wagner in May; Tschaikovsky in June; Verdi in July; Schubert in August; and Stravinsky in September. Station KECA, whose call letters were the initials of its owner, broadcasting pioneer Earle C. Anthony, is today station KABC (ed.).

2. "Landacre Stops Putting up Prints to Talk about Art," *California Daily Bruin*, November 20, 1936.

3. Ward Ritchie, *Invierno Press booklet*, 1979, p. 2.

4. Carl Zigrosser, *The Artist in America*, New York: Alfred A. Knopf, 1942, p. 155.

5. To Jan Sibelius, March 14, 1937.



17 d.

17. Hill

In *Hill*, Landacre explores sensuality in a landscape more openly than ever before. The flowing lines of the hills in *Point Sur* (cat. no. 4) have been replaced by a soft, slightly rounded cross-hatching that describes the velvetiness of the hillside, the same technique Landacre uses to describe flesh in *Anna* (cat. no. 20b) and *Yesterday* (cat. no. 24e).

The preliminary drawings, which convey Landacre's erotic perspective, are among the clearest demonstrations in this exhibition of how the artist developed ideas while creating a print. Landacre begins with a very broad, panoramic view of the hill, but a frame around the drawing leads one to assume that he was considering the print format. In another pencil drawing he has added a tree and a bush at the top of each of the two hills, which suggests breasts.

The third drawing, larger than the block in size, is nearly identical to the print. Landacre's great ability as a printmaker makes *Hill* much more sensual and atmospheric as a wood engraving than as a drawing.

Hill comprised part of the second series of prints presented to the Paul Landacre Association's members, and was shown in the 1938 Venice Biennale.

17. HILL, May 1936¹

a. pencil and charcoal drawing

wove sketch paper

sheet: 9¹⁵/₁₆ × 14 in. (25.3 × 35.5 cm.)

M.81.300.15b

b. pencil drawing

wove sketch paper

sheet: 9³/₄ × 14 in. (24.8 × 35.5 cm.)

M.81.300.15c

c. pencil drawing

wove sketch paper

sheet: 9¹¹/₁₆ × 14 in. (24.6 × 35.5 cm.)

M.81.300.15a

d. wood engraving, 25/60

wove soft-surface Japan-style paper

image: 5 × 8⁵/₈ in. (12.7 × 22 cm.)

sheet: 7³/₈ × 10¹/₂ in. (18.7 × 26.7 cm.)

M.81.300.14

1. Aline Kistler, "Prints of the Moment," *Prints*, vol. 8, October 1936, p. 47.



18 c.

18. August Seventh

This print, named for the warmth of the day on which it was sketched,¹ was presented to the Paul Landacre Association as part of its second series. As in *Sultry Day* (cat. no. 14), Landacre uses an arching middle ground combined with forms that frame and focus the central space, and hatchings that resemble the sun's rays to emphasize the summer heat.

The inscription on the mat in which the drawing was originally mounted, "Sketch for 'August Seventh,'" clearly shows Landacre was considering a composition with a nude between bowed trees at one stage in the print's development. He resurrected this idea in 1940, when he created *Yesterday* (cat. no. 24).

Delicacy of line, a variety of techniques, and an interest in negative space characterize most of Landacre's mature works. Here he experiments with negative space (an experiment that would be carried much further by *Black Stallion* [1940, cat. no. 23], nearly as interesting upside down as it is rightside up), giving the white spaces nearly as strong a role as the black ones.

Throughout his career, even as Landacre moved toward the use of delicate, closely spaced lines to give his forms a sculptural quality, he tied forms to the block from which they were carved. The spatial depth is limited and the large forms moved to the foreground so that the print has a marked two-dimensional character. In this print Landacre conveys both a brilliant surface pattern and a convincing suggestion of sculptural space.

Landacre used *August Seventh*, which was featured in the 1938 Venice Biennale, as his diploma piece for the National Academy of Design in 1946.

1. Virginia Stewart, "Melodic Ideas in a Refined Art," *Los Angeles Times*, February 9, 1958, *Home* section, p. 47 (ill.).

18. AUGUST SEVENTH, 1936

a. charcoal drawing
Inscribed, front of mat: "Sketch for
'August Seventh'" in Landacre's
handwriting
onionskin paper
sheet: 18 × 12 in. (45.7 × 28.5 cm.)
L.82.10.162

b. wood engraving, trial proof 1
wove soft-surface Japan-style paper
image: 12 1/8 × 8 in. (30.8 × 20.3 cm.)
sheet: 14 1/2 × 10 1/2 in. (36.8 × 26.7 cm.)
L.82.10.194



18 a.

c. wood engraving, unnumbered
wove soft-surface Japan-style paper
sheet: 14 1/2 × 10 3/8 in. (36.8 × 27 cm.)
L.82.10.193

19. Amateurs

19. AMATEURS, 1937

a. charcoal drawing
onionskin paper
sheet: 11 3/8 × 15 13/16 in. (29.5 × 40.2 cm.)
L.82.10.10

b. wood engraving, trial proof 1
wove soft-surface Japan-style paper
image: 7 × 11 1/8 in. (17.9 × 28.5 cm.)
sheet: 10 1/4 × 14 1/2 in. (36.8 × 26.7 cm.)
L.82.10.9

c. wood engraving, 2/60
wove soft-surface Japan-style paper
sheet: 10 3/8 × 14 9/16 in. (27 × 37 cm.)
L.82.10.8

Equally, if not more important than art instruction, is your interest in the everyday life about you. The interest you have in things outside of Art is the raw material you have to work with.¹

— Paul Landacre

Amateurs is based on an incident from Landacre's life. Once, when the Landacres' roof was leaking badly and they had no money to fix it, Paul's friend Delmer Daves, a Hollywood writer-director-producer, bought roofing materials and other friends and neighbors offered their help to complete the job.² The print shows three of them at work on the roof.

This is one of the few Landacre prints with humorous subject matter. Only one of the three people is actually working. In Landacre's view, whenever "amateurs" do a job, they are slow, tire easily (man at left), make many mistakes (the tar spilling down the roof), and complain about their new aches and pains (man at right). But while Landacre's premise is humorous, his presentation is characteristically dramatic. The darkness of the print and the faceless figures detract from the scene's funny aspects. And, eerily, the three figures seem oblivious to one another.

1. To Miss Margaret Loudermill, November 8, 1939. Property of the Paul Landacre Estate.

2. Arthur Millier, "Brush Strokes," *Los Angeles Times*, December 12, 1937.

20. Anna

20. ANNA, 1937

a. pencil drawing
wove sketch paper
sheet: $9\frac{7}{8} \times 8$ in. (25.1 \times 20.3 cm.)
M.81.300.24

b. wood engraving, 54/60
wove soft-surface Japan-style paper
image: $9 \times 4\frac{1}{2}$ in. (22.9 \times 11.4 cm.)
sheet: $10\frac{9}{16} \times 7\frac{1}{4}$ in. (26.8 \times 18.4 cm.)
M.81.300.23

The female nude has fascinated artists since ancient times. *Anna* seems to be Landacre's attempt to refer to this tradition, for she is very sculptural and her pose recalls the contrapposto of antique sources. Landacre concentrates on her eroticism, accentuating her roundness and voluptuousness. She is presented to the viewer frontally, with highly illuminated skin inviting admiration of all her fleshy beauty. Landacre personalizes the figure by entitling the print *Anna*, and in the preliminary drawing, he includes her face, although it is generalized. But in the final print he chooses to represent her in half-length, which preserves her anonymity.

The print displays Landacre's usual flawless technique. He uses no curved lines to create her very palpable three-dimensionality. The routing and stippling create a "halo" that separate the figure from its background, pushing it up to the very front of the picture plane and restricting spatial depth.

Anna was the January 1938 membership print of the Paul Landacre Association, and was on view in that year's Venice Biennale.

21. Growing Corn

21. GROWING CORN, 1938

wood engraving, 12/150 (second edition)
wove soft-surface Japan-style paper
image: $8\frac{3}{4} \times 4\frac{1}{4}$ in. (22.2 \times 10.7 cm.)
sheet: $10\frac{1}{16} \times 7\frac{3}{16}$ in. (27.2 \times 18.6 cm.)
L.82.10.62

Growing Corn was inspired by one of Landacre's favorite hobbies. The graceful, lyrical lines of the plant opening to the sunshine give it an air of celebration, and help rank this among Landacre's finest prints. The corn itself seems to glow. Here, Landacre plays blacks and whites against one another while he creates a whole range of grays to represent the myriad reflections of sunshine on the leaves. Landacre once wrote that he turned to wood engraving because of his "delight in the inherent richness and color of black and white."¹ Line is applied in many different ways: a modulated line that expresses weight and thickness, delicate parallel hatchings, and meticulous cross-hatchings. The quality of Landacre's line is remarkable, both in its delicacy as engraved and in the clarity with which it is printed.

The print appeared in the Paul Landacre Association's third subscription series, as well as in the 1940 Venice Biennale.

1. "Laguna Cove," an essay accompanying the engraving *Laguna Cove*, Kansas City, Mo.: The Woodcut Society, 1941.

22. Campers

Campers was commissioned by the Glendale Art Association in 1939 as a membership subscription print.¹ It is based on *Wind from the Sea* (cat. no. 6), a drypoint Landacre executed about 1932.

Comparison of the wood engraving with the drypoint demonstrates instructive differences in effects of the two media. The wood engraving process is white on black rather than the black on white of most printing processes, including drypoint. In the wood engraving the blacks are broader, richer, and deeper and the juxtaposition of darks and lights is much stronger. The delicate lines of the drypoint have a soft, velvety quality quite unlike the hard-edged lines of the wood engraving. In the wood engraving, design seems much more important, making the scene less believable as an event taking place before one's eyes. In *Campers* one still feels the wood somehow; the entire feeling is much more rigid, while the figures in *Wind from the Sea* seem to be caught up in the blowing wind. Perhaps that is why Landacre chose not to refer to the windiness of the scene in the title of the later print.

Campers is reversed from *Wind from the Sea*, but otherwise the compositions are nearly identical. Although the lines of the wood engraving are much less delicate than those of the drypoint, Landacre's placement of them is very similar. But the scene is much more dramatic in the wood engraving. Landacre has created drama through the heavy clouds that almost coat the mountains like rolls of cotton, reminiscent of *Nimbus* from 1934 (cat. no. 9c, d). In *Wind from the Sea* there appear to be two mountains, one silhouetted (in white) in front of the other; but in *Campers* there are three. There is some spatial confusion in the wood engraving; the drifts of sand in the background could be construed as a continuation of the cliffs into the sea. Landacre also added another woman in *Campers* and has made the clothes of the major female figure more diaphanous than in the drypoint.

According to Landacre's records, this is the only impression in the second edition.

1. *Los Angeles Times*, September 17, 1939, part III, p. 8.

22. CAMPERS, 1939

a. pencil and charcoal drawing
watermark: "Warren's Olde Style"
wove paper
sheet: 12 $\frac{5}{8}$ × 16 in. (30.1 × 40.6 cm.)
L.82.10.134

b. wood engraving (second edition),
9/150
wove paper
image: 5 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in. (14.6 × 21 cm.)
sheet: 8 $\frac{13}{16}$ × 10 $\frac{3}{8}$ in. (22.4 × 26.4 cm.)
L.82.10.135



22 b.

23. Black Stallion

23. BLACK STALLION, 1940

wood engraving, fit-to-print proof

Inscribed, lower left: "FTP"

Inscribed, lower right of sheet: "To Jake
and Joe Dec. 1941 From Paul," in

Landacre's handwriting

wove soft-surface Japan-style paper

sheet: 10 $\frac{5}{8}$ × 12 $\frac{3}{4}$ in. (27 × 30.4 cm.)

M.77.103

In 1940 Landacre produced two prints with a female nude and a horse as the main elements: *Yesterday* (cat. no. 24) and *Black Stallion*. These two prints are among his most provocative.

It is quite possible that both compositions were inspired by Robinson Jeffers' poem "Roan Stallion,"¹ which is about the fascination of a woman called California with a black stallion her husband won gambling. Landacre's *Black Stallion* seems to be related to the dramatic episode in which she, "catching mane/and withers with all sudden contracture/And the strength of her lithe body, leaped, clung hard, and was/mounted."²

On the cover of the first edition of Jeffers' book is a silhouetted rearing horse in a pose somewhat similar to the stallion in Landacre's print.³ Another related composition is the rearing Pegasus with a Mercury figure at its side, which was the press mark of the Pynson Printers and had been engraved by Rockwell Kent a number of times. Landacre would certainly have known this famous press and its mark.

The horses are nearly identical in *Yesterday* and *Black Stallion*, except for the difference in the position of the tail. But in *Black Stallion*, unlike *Yesterday*, in which the horse floats, Landacre's aim is to give the horse a place in tangible space within a highly controlled design. The design is so tightly drawn that the spontaneity of free movement is lost in order to emphasize the abstract shapes of the white areas around the black figures.

This print was the seventeenth subscription print of The Woodcut Society, printed from Landacre's block in an unnumbered edition of 200. However, this is Landacre's fit-to-print proof, which he pulled by hand on his own press.



23.

1. Interview with Jake Zeitlin, April 27, 1983. I am greatly indebted to Mr. Zeitlin for his insight into *Black Stallion* and *Yesterday*. He told me that Landacre read many of Robinson Jeffers' early works.

2. *Roan Stallion, Tamar and Other Poems*, New York: Boni and Liveright, 1925, p. 22.

3. *Ibid.*

24. Yesterday

24. YESTERDAY, 1940

a. graphite and charcoal drawing
wove sketch paper
sheet: 14 × 10 in. (35.6 × 25.4 cm.)
L.82.10.161

b. pencil drawing
wove sketch paper
sheet: 14 × 9¾ in. (35.6 × 24.8 cm.)
L.82.10.160

c. wood engraving, trial proof 1
wove soft-surface Japan-style paper
image: 9⅝ × 6¼ in. (23.8 × 15.9 cm.)
sheet: 14½ × 10⅝ in. (36.8 × 26.4 cm.)
L.82.10.157

Yesterday conveys Landacre's artistic dictum that it was not his desire to illustrate but to "lift one from the realm of the concrete into the realm of abstraction."¹

This composition is closely related to *August Seventh* (cat. no. 18) of 1936, but is conceptually more visionary and abstract. During 1936, while making preliminary drawings for *August Seventh*, he attempted to integrate a female nude within a landscape but abandoned the idea.

Landacre follows the *August Seventh* landscape closely; the trees in *Yesterday* are almost identical in size and shape to those in the earlier print. He has merely reversed the composition and cropped it on all four sides. The result is a more insulated and fantastic atmosphere. It is clear in the charcoal sketch that the horse was drawn last.² Characteristically, each element (horse, nude, landscape) is separated from the others with very little integration or transition between them.

Like *Black Stallion* (cat. no. 23), *Yesterday* was probably inspired by Robinson Jeffers' poem "Roan Stallion."³ The print seems to be loosely based on a passage from the poem where, on a hazy hilltop, the woman, California, "lays a long while, as if asleep, in reach of the fore-hooves, weeping."⁴ She has visions that lead her to question her identity within human history.⁵

Because the graphite and charcoal drawing of the entire composition is very similar to the final print, it was probably the last drawing made before the block was carved.

d. wood engraving, trial proof 11
wove soft-surface Japan-style paper
sheet: 14⅞ × 10⅞ in. (37 × 26.8 cm.)
L.82.10.158

e. wood engraving, 22/60
wove soft-surface Japan-style paper
sheet: 14⅞ × 10½ in. (37 × 26.7 cm.)
42-3-24



24 e.

1. Thurman Wilkins, "At the Sign of the Black Petrel," *Vo-Mag*, vol. 4, March 1936, p. 39.

2. Around the contours of the horse there are some perforations as if someone tried to cut it out. It may have made a useful pattern for Landacre to draw on the block. Because of the extreme confidence displayed in the rather complex contours, the animal appears to have been traced rather than drawn freehand.

3. Interview with Jake Zeitlin, April 27, 1983.

4. *Roan Stallion, Tamar and Other Poems*, New York: Boni and Liveright, 1925, p. 23.

5. *Ibid.*, p. 24.

25. Laguna Cove

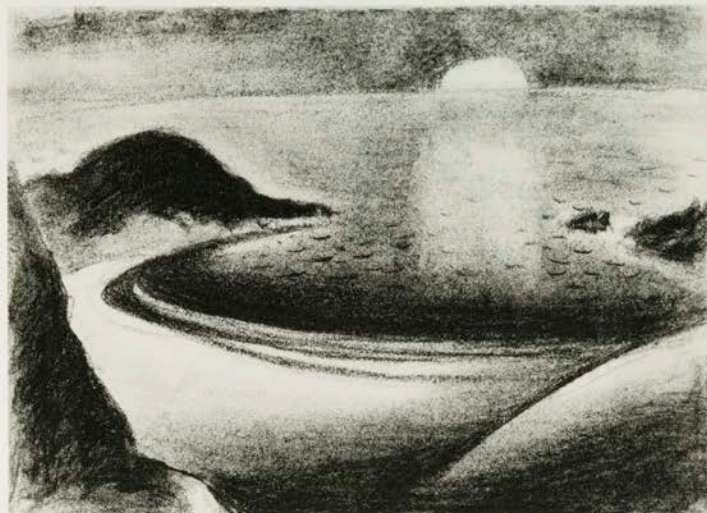
Landacre identified the inspiration for this print in the essay that accompanied it:

The subject of this present engraving, *Laguna Cove*, is a favorite spot near Laguna Beach, California. One summer night the moon seemed to illuminate this particular scene and create a pattern of light and shadow that had to be recorded.¹

Because of the large size of the edition, Landacre did not do the actual printing but either sent the block to The Woodcut Society to be printed or hired a local printer.

The wood engraving appears on a much smoother type of paper than the earlier woodcut in order to enhance the delicately engraved lines. The woodcut, produced by cutting into the softer side grain of the wood with knives and gouges, presents broad areas of black and white that emphasize the grain of the block.

The Woodcut Society published this engraving in 1941 in a signed, unnumbered edition of 200. The print appeared in signed, numbered editions as well. Landacre had created a woodcut of the same subject six years earlier (cat. no. 15). Both are fine examples of the simplicity and rhythm that are the hallmarks of his art.



25 a.

1. "Laguna Cove," Kansas City, Mo.: The Woodcut Society, 1941.

25. LAGUNA COVE, 1941

a. charcoal drawing

Inscribed, lower left: "Laguna Cove—
charcoal—original sketch for wood
engraving"

wove paper

sheet: $8\frac{7}{8} \times 11\frac{7}{8}$ in. (22.6 \times 30.2 cm.)

L.82.10.114

b. charcoal drawing

wove sketch paper

sheet: $8\frac{1}{2} \times 11$ in. (21.6 \times 27.9 cm.)

L.82.10.115

c. wood engraving, trial proof 1

wove soft-surface Japan-style paper

image: $5\frac{1}{4} \times 7\frac{1}{8}$ in. (13.3 \times 18.1 cm.)

sheet: $7\frac{3}{16} \times 10\frac{1}{16}$ in. (18.6 \times 27.2 cm.)

L.82.10.116

d. wood engraving, 14/150 (second
edition)

wove paper

sheet: $12\frac{1}{2} \times 9\frac{1}{2}$ in. (29.7 \times 24.1 cm.)

L.82.10.117



25 d.

26. Children's Carnival

26. CHILDREN'S CARNIVAL, 1946

wood engraving, trial proof
wove Japanese paper
image: $8\frac{1}{2} \times 12$ in. (21.6×28.9 cm.)
sheet: $11\frac{1}{2} \times 15\frac{15}{16}$ in.
(29.2×40.5 cm.)
L.82.10.172

Children's Carnival was inspired by a traveling fair that stopped near Landacre's home.¹

This print won the \$1000 prize for the best American wood engraving of 1946 in the First Annual Print Club Competition sponsored by the Associated American Artists.² The edition, printed mechanically by Grant Dahlstrom, was distributed to the Hogarth Club of the Associated American Artists in a signed unnumbered edition of 265.³

The edition was a difficult one to produce because the paper Landacre preferred, which he usually bought imported from Japan, was unavailable due to the war. Landacre printed the prize-winning impression by hand on one of his last sheets of Japanese paper remaining from before the war.⁴ This impression, which is inscribed "TP" for "trial proof," was printed by Landacre on this kind of paper.

Landacre was dissatisfied with the print. As he explained in a letter to Carl Zigrosser: "I really tried to give it a radically different treatment. I lost out somewhere along the line and except for a few spots, failed to accomplish my purpose. My hand would follow old habits in spite of my determination."⁵

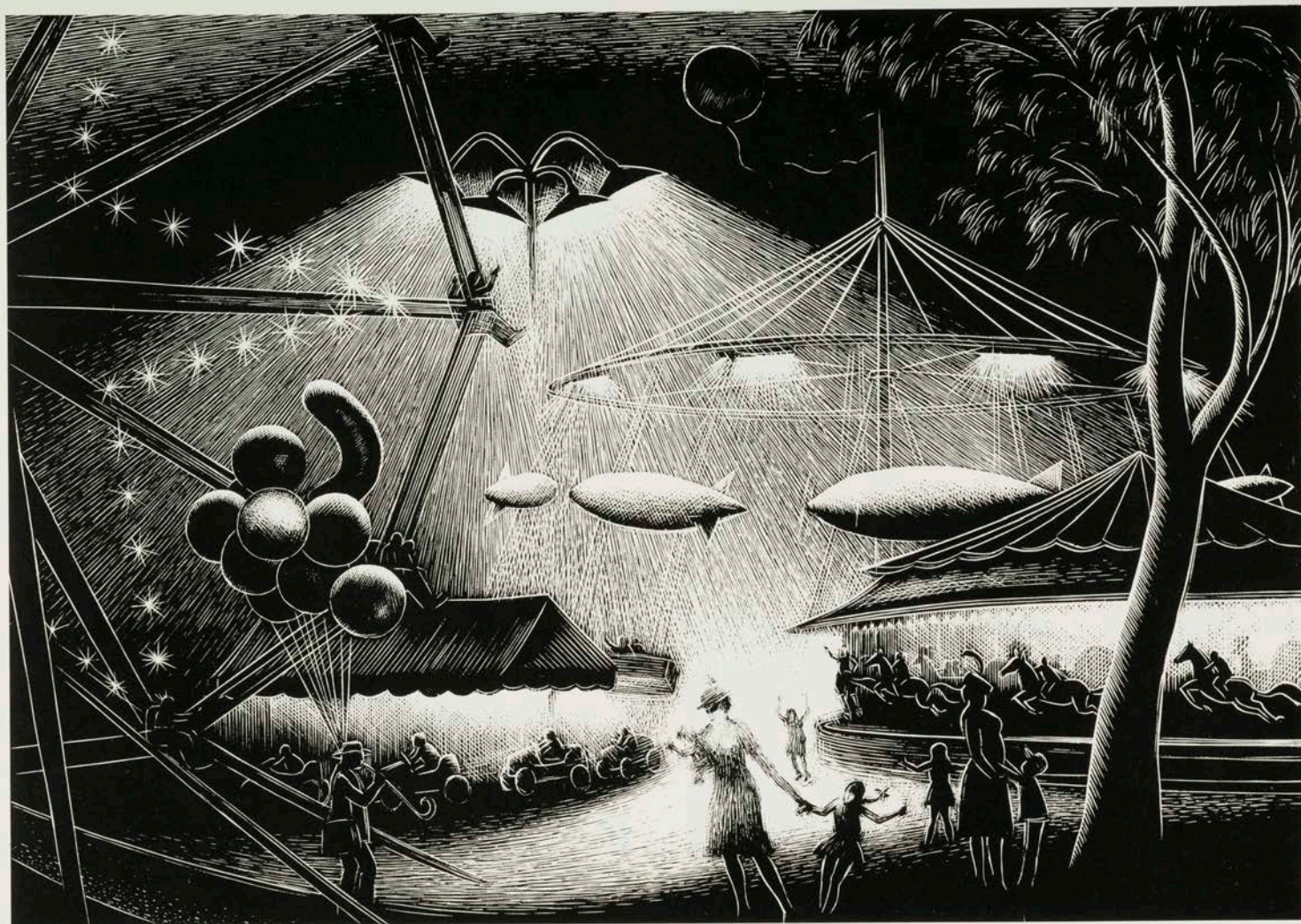
1. Interview with Anthony Lehman, Alta Loma, California, January 6, 1983.

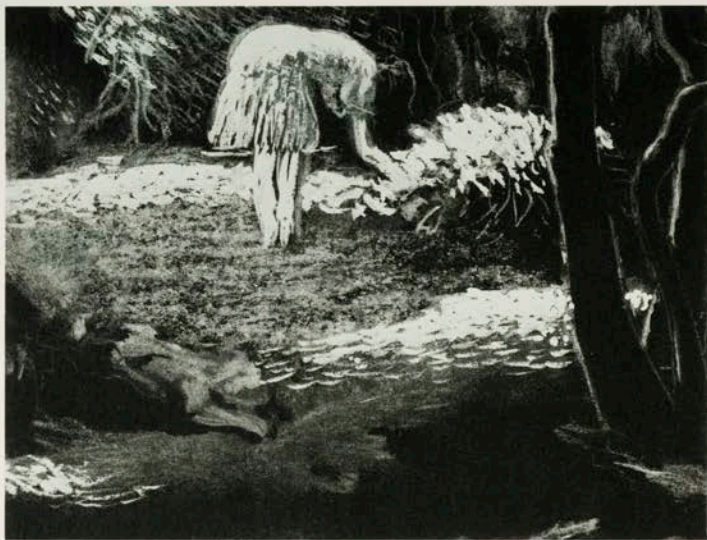
2. Nearly one thousand artists competed for the largest amount of money that had ever been awarded for a wood engraving in the United States. Similar amounts were awarded for etching and lithography.

3. "Mr. Dahlstrom tells me that hand printing with stiff ink on wet paper cannot be duplicated by any other process. In this particular block there was an atmospheric effect I got on my own press that I simply could not get on a power press...." Paul Landacre to Robert Parsons, Associated American Artists, New York, New York, July 11, 1946.

4. Paul Landacre to Reeves Lowenthal, Associated American Artists, New York, New York, June 27, 1946.

5. To Carl Zigrosser, July 15, 1946, as quoted in Lehman, *Paul Landacre*, p. 117.





27 a.



27 b.



27 c.



27 d.

27. June A.M. (Corn and Beans, Margaret and Horace)

This is the only example of Landacre reworking a block so extensively that other impressions were issued under different titles: *Margaret and Horace* and *Corn and Beans*. The number of prints in this edition is unknown.¹

The scene shows Landacre's wife and their pet bulldog Horace out in the garden behind their home.

Given its large scale and immediacy, the pencil drawing (b) was probably sketched from life. After he chose the composition for the final print, Landacre made a white wash drawing on black poster board (a). Landacre was generally adamant that a wood engraver should not merely transfer a white-on-black design onto the woodblock; this is one of only three or four times he did so. The composition is much cropped from the first drawing and appears this way in the final print.

In *Margaret and Horace* (c), Margaret has become slimmer and more graceful than she appears in the pencil drawing. The print has a dreamlike quality, with the sun randomly illuminating parts of the composition. Landacre's usual tightly conceived stylized design has been replaced by a much less rigorous and seemingly coincidental arrangement of elements.

June A.M. is the only one of Landacre's late prints with such an extensively worked surface. Unlike *Margaret and Horace*, in which the contrast of light and dark is highly dramatic and essential to the final print, in the dreamy *June A.M.* the entire surface is covered in a silvery swirl of lines.

27. JUNE A.M., (CORN AND BEANS,
MARGARET AND HORACE), 1944-49

a. white wash drawing
Inscribed, on verso: "Margaret &
Horace"
black poster board
sheet: $8\frac{9}{16} \times 11\frac{5}{16}$ in. (21.8 × 28.7 cm.)
L.82.10.196

b. pencil drawing
Kraft paper
sheet: $14\frac{3}{16} \times 16$ in. (36 × 40.6 cm.)
L.82.10.197

c. MARGARET AND HORACE, c. 1947
wood engraving, 6/
Inscribed, lower left: "Corn and Beans"/
"June A.M."
wove paper
image: $8\frac{1}{2} \times 11\frac{1}{8}$ in. (21.6 × 28.3 cm.)
sheet: $11\frac{1}{2} \times 14\frac{7}{8}$ in. (29.2 × 37.8 cm.)
L.82.10.195

d. CORN AND BEANS
wood engraving, 4/
wove paper
image: $8\frac{1}{2} \times 11\frac{1}{8}$ in. (21.6 × 28.3 cm.)
sheet: $11\frac{3}{8} \times 15\frac{1}{4}$ in. (29.5 × 38.4 cm.)
L.82.10.198

1. The relationship of *June A.M.* to *Corn and Beans* is problematic. Unlike *Margaret and Horace*, which corresponds to the impression inscribed "Margaret and Horace" in the collection of the estate, there are no other prints inscribed "Corn and Beans" that this author has been able to locate. However, prints inscribed "June A.M." in the collection of the Landacre Estate, in the Library of Congress, and at Zeitlin and Ver Brugge Booksellers all correspond to the impression entitled *Corn and Beans* in this exhibition.

CHRONOLOGY

1893	Born in Columbus, Ohio, July 9	1947	One-man exhibition (35 prints), Smithsonian Institution (April)
1915	Illness leaves Landacre crippled	1953–63	Instructor at the Los Angeles County Art Institute (renamed Otis Art Institute of Los Angeles County in 1961)
1916	Moves to Southern California	1963	Margaret dies April 30 Landacre dies June 3
1925	Marries Margaret McCreery July 9		
1926	Quits job as a commercial artist to devote himself to printmaking		
1929	First one-man show (linoleum cuts and woodblocks) Blanding Sloan Workshop Gallery, San Francisco (November)		
1930	First show of wood engravings, Jake Zeitlin bookshop, Los Angeles (March)		
1933	Put on Federal Arts Project payroll December 18		
1934–38	Paul Landacre Association is active		
1938	Appears in <i>Who's Who in America</i> for the first time Exhibits at the Venice Biennale (June–September)		
1939	Elected associate member of the National Academy of Design Exhibits at the New York World's Fair and serves on its Western committee, helping select artworks from this region for exhibition		
1940	Exhibits at the Venice Biennale		
1942	Travels to New York City as judge for <i>Artists for Victory</i> exhibition at The Metropolitan Museum of Art (November). His work appears in the show as well.		
1946	Elected Academician of the National Academy of Design Wins top honors in wood engraving competition in the Associated American Artists First Annual Print Club Competition (June)		

SELECTED PRIZES AND EXHIBITIONS

Fifty Prints of the Year (exhibition), American Institute of Graphic Art

- 1930 – *Physics Building, U.C.L.A.*
- 1931 – *Point Sur*
- 1933 – *Smoke Tree Ranch*

One Hundred Prints (exhibition), The Art Institute of Chicago

- 1930 – *Point Sur*
- 1931 – *Indio Mountains*
- 1935 – *Monday*
- 1937 – *A Woman*
- 1940 – *Counterpoint*

Landacre also showed in the 1929 and 1953 *One Hundred Prints* exhibitions, but it is not known which prints were included.

California Society of Etchers

- 1932 – First Prize, *Edge of the Desert*
- 1938 – Third Prize, *Growing Corn*
- 1940 – First Prize, *Yesterday*

Fifty Books of the Year (exhibition)

- 1932 – *California Hills and Other Wood Engravings*. Foreword by Arthur Millier. Los Angeles: Bruce McCallister, 1931.
- 1933 – *The Boar and Shibboleth, with Other Poems*. Edward Doro. New York: Alfred A. Knopf, 1933.
- 1934 – *A Gil Blas in California*. Alexandre Dumas. Trans. Margaret Eyer Wilbur. Foreword by Phil Townsend Hanna. Los Angeles: The Primavera Press, 1933.
- 1934 – *XV Poems for the Heath Broom*. Peter Lum Quince. Los Angeles: Ward Ritchie, 1934.
- 1954 – *A Natural History of Western Trees*. Donald Culross Peattie. Boston: Houghton Mifflin. The Riverside Press, 1953.

Print Club of Philadelphia Annual (exhibition)

- 1932 – First Prize, *Smoke Tree Ranch*
- 1935 – Honorable Mention, *Storm*
- 1936 – Mildred Boericke Prize (best entry), *Lot Cleaning, Los Angeles (Lot Clearing, Los Angeles)*

- 1939 – Honorable Mention, *Growing Corn*
- 1944 – Eugenia F. Atwood Prize (first prize), *Siesta*
- 1949 – Honorable Mention, *The Quest*

Philadelphia Art Alliance Annual (exhibition)

- 1936 – First Honorable Mention, *Sultry Day*

Northwest Printmakers (purchase prizes)

- 1937 – *August Seventh*
- 1938 – *Death of a Forest*
- 1940 – *Pelican*
- 1944 – *Siesta*

Venice Biennale (exhibition)

- 1938 – *A Woman, Sultry Day, Death of a Forest, The Press, Hill, Anna, August Seventh*
- 1940 – *Growing Corn, Dark Mountain*

Library of Congress

- 1940 – Purchase Prize, *Growing Corn*
- 1942 – Purchase Prize, *Laguna Cove* (woodcut)
- 1943 – Second Purchase Prize, *Three Kids and a Horse*
- 1946 – First Purchase Prize, *Dark Mountain*
- 1953 – Purchase Prize, *Smoke Tree*

Between Two Wars: Prints by American Artists, 1914–1941 (exhibition), Whitney Museum of American Art, New York

- 1941 – *The Press*

Associated American Artists First Annual Print Club Competition

- 1946 – *Children's Carnival*

One-Man Exhibition, Los Angeles County Museum of History, Science and Art

- 1946 – (36 prints)

Wood Engravings by Paul Landacre (exhibition), Smithsonian Institution

- 1947 – (35 prints)

SELECTED BIBLIOGRAPHY

- Arellanes, Audrey Spencer. "Paul Hambleton Landacre, Wood Engraving Artist." *Yearbook of the American Society of Bookplate Collectors and Designers*, vol. 42, Alhambra, California, pp. 44–63.
- "Black and White Magic," *Los Angeles Times Sunday Magazine*, December 10, 1939, pp. 12–13.
- Donat, Joseph S. "A Study of the Art Style of Paul Landacre, N.A." Master's thesis, Pomona College, July 1941.
- Feinblatt, Ebria, and Bruce Davis. *Los Angeles Prints, 1883–1980*. Los Angeles: Los Angeles County Museum of Art, 1980.
- Landacre, Paul. *California Hills and Other Wood Engravings*. Foreword by Arthur Millier. Los Angeles: Bruce McCallister, 1931. Millier's foreword is basically a reprint of his article in *Prints* (see below).
- . "Wood Engraving." *American Artist*, vol. 5, September 1941, pp. 13–15; October 1941, pp. 13–15, 28; November 1941, pp. 21–23.
- . "Wood Engraving Technique." In *The Relief Print*, pp. 24–32. Ed. Ernest W. Watson and Norman Kent. New York: Watson Guptill, 1945. This essay is a reprint of Landacre's articles in *American Artist*.
- Lehman, Anthony L. *Paul Landacre: A Life and a Legacy*. Los Angeles: Dawson's Book Shop, 1983. This is the only full-length biography of Paul Landacre, with an extensive bibliography and list of prints with their dates.
- . "Paul Landacre and His Press." *Quarterly News-Letter of the Book Club of California*, vol. 45, fall 1980, pp. 87–92.
- McCreery, Margaret. "The Woodcuts of Paul Landacre." *The Print Connoisseur*, vol. 12, no. 2, 1932, pp. 121–24.
- Millier, Arthur. "Paul Landacre, Wood Engraver." *Prints*, vol. 2, November 1931, pp. 42–45.
- Partridge, Roi. "Paul Landacre—An American Artist." *Art Instruction*, vol. 2, December 1938, pp. 16–20, 28.
- Ritchie, Ward. *Paul Landacre*. San Francisco: The Book Club of California, 1982. This biography is a collection of reminiscences by a close friend and colleague; it includes a useful list of prints.
- . "Rare Edition." *Westways*, vol. 72, May 1980, pp. 16–19, 77–78.
- . *Some Books with Illustrations by Paul Landacre*. Northridge: The Santa Susana Press, 1978. Very useful guide to Landacre's book illustrations.
- Stewart, Virginia. "Melodic Ideas in a Refined Art." *Los Angeles Times*, February 9, 1958, *Home* section, pp. 26–27, 47.
- Wilkins, Thurman. "At the Sign of the Black Petrel." *Vo-Mag*, vol. 4, 1936, pp. 38–39.
- Zigrosser, Carl. *The Artist in America*. New York: Alfred A. Knopf, 1942.

