

woldemar neufeld



Woldemar Neufeld

his block-prints:
a retrospective 1928-83

wilfrid laurier university

waterloo

canada

september 22—october 7, 1983

wilfrid laurier university

the concourse gallery

and

faculty lounge

opens: thursday, september 22, 8:00pm.

introduction

THE 1983 GRADUATING CLASS OF W.L.U. PURCHASED, FOR DONATION TO THE UNIVERSITY, AN IMPORTANT COLLECTION OF EARLY BLACK AND WHITE BLOCK PRINTS (EXECUTED BETWEEN 1928 AND 1934) BY WOLDEMAR NEUFELD. THE OPENING OF THIS SHOW OF COLOURED BLOCK PRINTS BY NEUFELD COINCIDES WITH THE PRESENTATION OF THIS COLLECTION TO THE UNIVERSITY. WITH THE BLACK AND WHITE COLLECTION, THE PRINTS CHOSEN FOR THIS SHOW, REPRESENT A RETROSPECTIVE OF BLOCK PRINTING BY THIS TALENTED ARTIST. THEY INCLUDE PRINTS FROM HIS CLEVELAND DAYS, NEW YORK SUBJECTS, AND WATERLOO AND NEW ENGLAND SUBJECTS.

FOUR OF THE LARGE COLOURED BLOCK PRINTS WATERLOO TOWN HALL, WATERLOO FIRE HALL, THE PLOUGHMAN AND THE POST OFFICE WERE DONATED TO W.L.U. BY THE ARTIST.

about the artist

WOLDEMAR NEUFELD WAS BORN IN SOUTHERN RUSSIA OF MENNONITE PARENTAGE IN 1909 AND AFTER THE REVOLUTION, IN 1924, EMMIGRATED WITH HIS FAMILY TO WATERLOO.

HIS FORMAL ART TRAINING BEGAN IN TORONTO WHERE HE STUDIED EVENINGS FOR ONE YEAR AT THE ONTARIO COLLEGE OF ARTS. FROM 1935-1939 HE STUDIED AT THE CLEVELAND ART INSTITUTE RECEIVING THE PRESTIGIOUS AGNES GUND SCHOLARSHIP UPON GRADUATION. TWO YEARS LATER HE RECEIVED HIS B.S. DEGREE IN ART EDUCATION FROM WESTERN RESERVE UNIVERSITY.

IN 1939 WOLDEMAR HAD MARRIED PEGGY CONRAD OF WATERLOO (CLASS OF '37) IN THE WATERLOO COLLEGE CHAPEL. AFTER SPENDING THE WAR YEARS IN CLEVELAND THE COUPLE MOVED IN 1945 TO NEW YORK CITY WHERE WOLDEMAR DEVOTED HIMSELF VIGOROUSLY TO DOCUMENTING THE TUGS AND BRIDGES AND SHORELINES OF THE EAST RIVER IN WATER COLOUR, OIL AND BLOCK PRINTS.

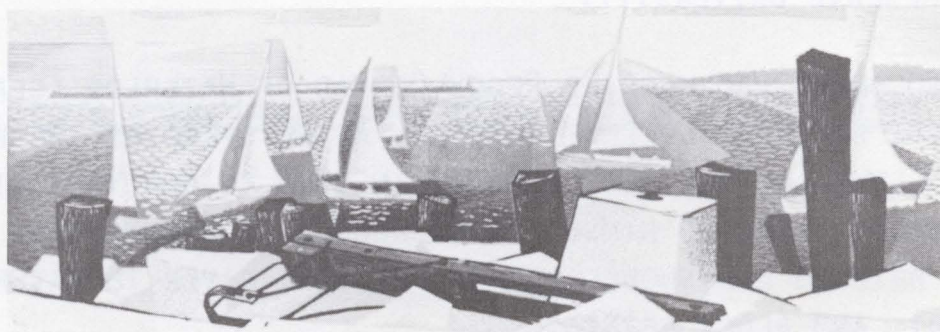
SINCE 1949 THE NEUFELD FAMILY HAS LIVED IN NEW PRESTON, CONNECTICUT AND WOLDEMAR HAS CONTINUED WORKING IN MANY MEDIUMS.

technique

AFTER HAVING WORKED WITH BLACK AND WHITE BLOCK PRINTS FOR ALMOST A DECADE, THE ARTIST STARTED COLOUR BLOCK PRINTING IN THE MID 30'S. THE ORIGINAL COLOUR BLOCK PRINTS BY WOLDEMAR NEUFELD ARE INDIVIDUALLY EXECUTED BY THE ARTIST THROUGH EVERY STEP. HE PERFECTED HIS COLOUR BLOCK PRINTING TECHNIQUE WHILE LIVING IN NEW YORK, AN ADAPTATION OF THE JAPANESE METHOD OF PRINTMAKING BY USING TWO OR MORE COLOURS ON THE SAME LINOLEUM BLOCK. SOME OF HIS PRINTS HAVE AS MANY AS FIVE BLOCKS WITH A CORRESPONDING INCREASE IN THE VARIETY OF COLOUR AND SHADING.

USING HIS OWN HOMEMADE PRESS HE MIGHT PRINT UP TO 10 BLOCK PRINTS IN A DAY INKING EACH BLOCK IN TURN WITH A ROLLER OR BRUSH. THERE ARE NO TWO IDENTICAL PRINTS, EACH HAVING IT'S OWN IRREGULARITIES IN ITS VARIATION OF COLOUR AND DENSITY CREATING A TOTAL EFFECT OF INDIVIDUAL CRAFTSMANSHIP.

ALTHOUGH, NEUFELD IS ACCOMPLISHED IN OTHER MEDIUMS ALSO, IT IS HIS BLOCK PRINTS THAT COMBINE MOST OBVIOUSLY HIS INTEREST IN BOTH ARTISTIC FORM AND DOCUMENTARY CONTENT. IT IS PERHAPS BEST EXPRESSED BY A. REESE OF THE KENNEDY GALLERIES IN NEW YORK WHEN HE SAID, "A CAPTIVATING QUALITY; TECHNICALLY ABLE AND GAY IN COLOUR, THEY ARE A DELIGHTFUL RECORD OF PLACES AND THINGS SEEN AND LIKED." THE 'JOIE DE VIVE' OF HIS PRINTS REFLECT THE MAN.



THE BROKEN PULPIT 8 x 22 Ed. 100 revised 1968

Light blue water with olive green and brown foreground.

the show

No.	Title	Size of Edition	Size	Date
1	R.F.D. Country Mail in B.C.		20.3cm x 17.8cm	mid 30's
2	Snow on the Rooves	50	20.3cm x 17.8cm	mid 30's
3	Dorothy's Window		20.3cm x 19cm	mid 30's
4	Brooklyn Heights Promenade	50	47cm x 31.5cm	1968
5	Hellgate in Summer	100	47cm x 32cm	1967
6	Beekman Place Houses	50	47cm x 31cm	1967
7	Car Floats	50	36.8cm x 14.5cm	circa 1949
8	Houses on East End Avenue	50	31cm x 18.5cm	1970
9	El Station	100	11.5cm x 21.8cm	1946
10	One Light, Two Lights, Three Lights	100 ea.	23cm x 17.7cm	1965
11	Stone Bridge in Carl Schurz Park	100	45.5cm x 30.5cm	1974
12	The Broken Pulpit	100	56cm x 19.5cm	1968
13	Washington Depot in Winter	200	59.5cm x 34cm	1977
14	New Milford Green	100	35.5cm x 37.2cm	1983
15	New Preston in Spring	200	59.5cm x 33.7cm	1977
16	Gunnery Hill in Snow	200	17.5cm x 28.5cm	1962 revised 1980
17	The Covered Bridge, Westmontrose	100	33cm x 20cm	1940 revised 1966
18	The Millpond, Bridgeport	100	33 x 20cm	1966
19	The Cabbage Patch	100	33cm x 20cm	revised 1966
20	Woods in November	100	31cm x 45.5cm	1971

* most of the pieces in this show are in display frames only.

**all of the block prints in this show can be purchased through Gallery Blue,
107 King Street West, Kitchener, (519)743-5782.

the collection

world art



Artist's Studio on King Street. c. 1928-1934.

Black-and-white block-print, 9.9 x 7.7 cm.



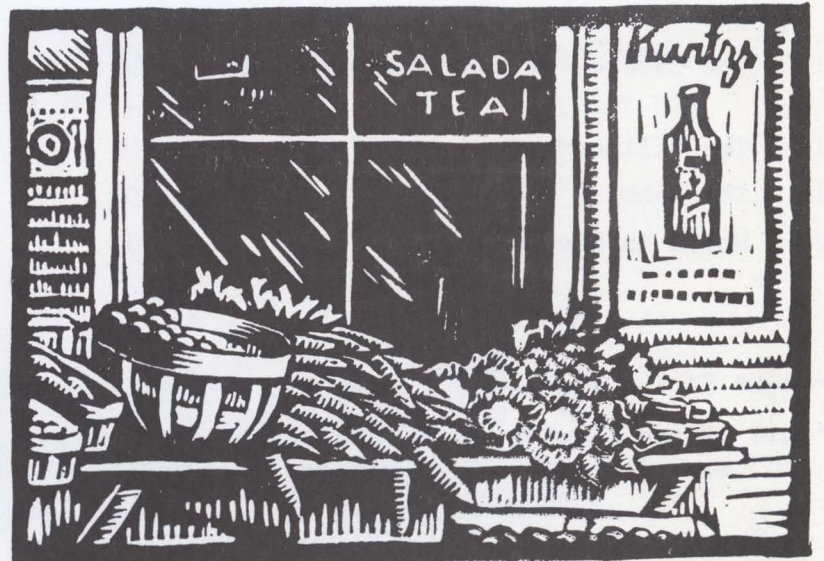
Central School Entrance. c. 1928-1934.

Black-and-white block-print, 14.6 x 11.1 cm.



Backyards. c. 1928-1934.

Black-and-white block-print, 16.6 x 11.3 cm



Vegetable Stall. c. 1928-1934.

Black-and-white block-print, 10.9 x 15.7 cm.



United Church. c. 1928-1934.

Black-and-white block-print, 16.8 x 17.1 cm.



Heidelberg Station. c. 1928-1934.

Black-and-white block-print, 9.7 x 15.0 cm.



Waterloo Park Boat House. c. 1928-1934.

Black-and-white block-print, 8.1 x 11.3 cm.



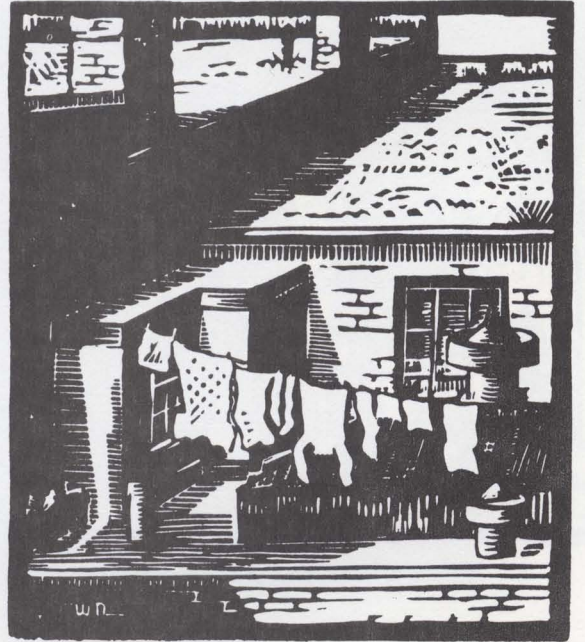
Dominion Life. c. 1928-1934.

Black-and-white block-print, 16.2 x 12.7 cm.



Kumpf Residence. c. 1928-1934.

Black-and-white block-print, 12.8 x 16.8 cm.



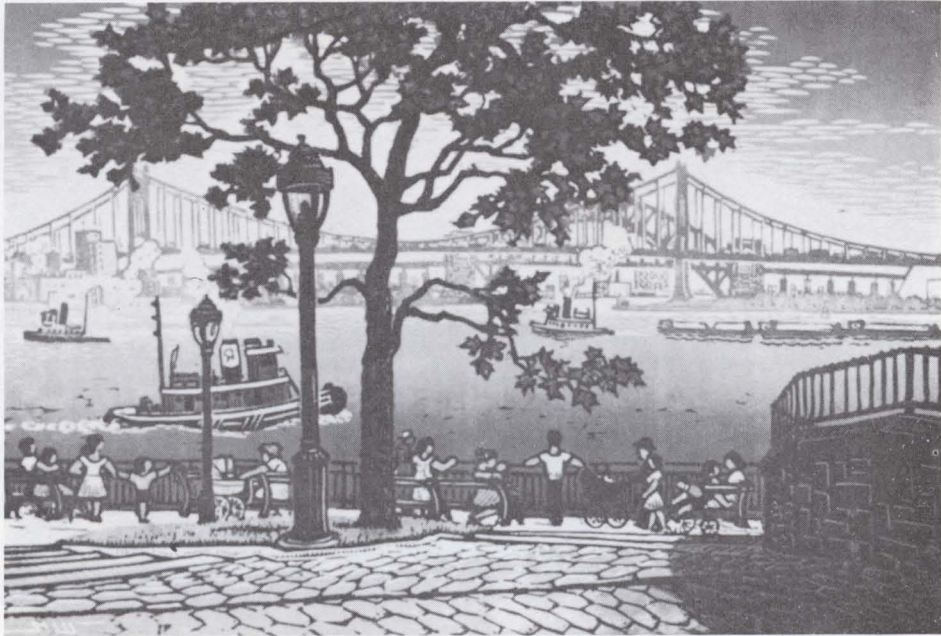
Washline on Back Roofs. c. 1928-1934.

Black-and-white block-print, 17.4 x 15.3 cm.



Kitchener-Waterloo Collegiate Steps. c. 1928-1934.

Black-and-white block-print, 13.5 x 19.7 cm.



HELL GATE IN SUMMER 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ Ed. 50 1967

Dark green foliage, sparkling blue river and brilliant red tug.



BROOKLYN HEIGHTS PROMENADE 12 $\frac{1}{4}$ x 18 $\frac{1}{4}$ Ed. 50 1968

A pattern of verdant green foliage with warmly colored houses.



BEEKMAN PLACE HOUSES 12⁷/₈ x 18¹/₂ Ed. 50 1967

High key red and orange houses with light green foliage are against a pale yellow sky and distant buildings. Blue water and red boat.

acknowledgements

THE PHOTOGRAPH OF THE ARTIST AND HIS WIFE PEGGY IS COURTESY OF PHOTOGRAPHER DAVID L. HUNSBERGER, ST. JACOBS, ONTARIO.

SOME OF THE PHOTOGRAPHS OF THE BLOCK PRINTS WERE MADE AVAILABLE BY THE AUTHORS (PAUL AND HILDE TIESSEN) AND THE PUBLISHER (SAND HILLS BOOKS, ST. JACOBS, ONTARIO) OF THE BOOK "WATERLOO PORTFOLIO". WE THANK THEM ALSO FOR INFORMATION OBTAINED FROM THE BOOK.

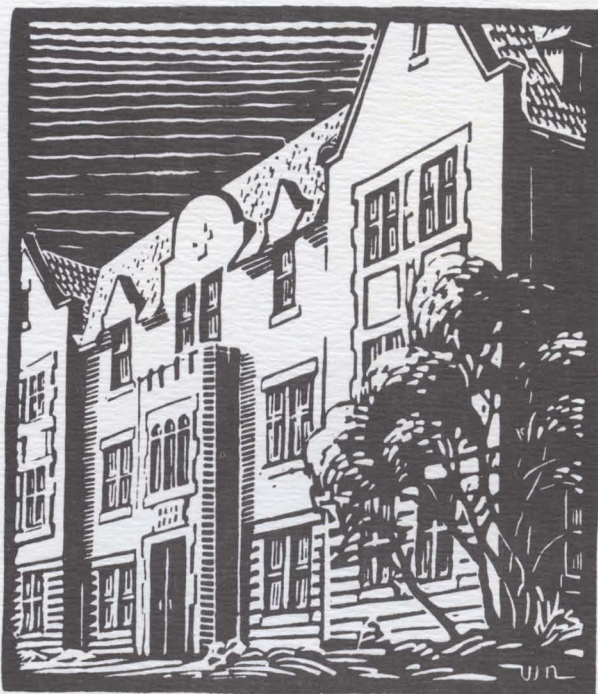
A SPECIAL THANKS TO JAMES S. MCWILLIAM WHO DONATED HIS TIME AND TALENTS TO THE DESIGN OF THIS CATALOGUE AND THE SET UP OF THE SHOW.



Some of the Museums and Institutions that own his work

Metropolitan Museum of Art, N.Y.C.
Museum of the City of New York
Cleveland Museum of Art
New Britain Museum of American Art, Ct.
Springfield Museum of Fine Arts, Mass.
Mattatuck Museum, Waterbury, Ct.
Library of Congress, Washington, D.C.
New Milford Savings Bank, Ct.
Derby Savings Bank, Ct.

Conrad Grebel College, Waterloo, Ont.
City of Waterloo, Ont.
City of Kitchener, Ont.
Regional Municipality of Waterloo, Ont.
The Heritage Group Inc. Waterloo, Ont.
Several Public Libraries:
New York City, Boston, Brooklyn, Philadelphia
and many others.



Waterloo College. c. 1928-1934.

Black-and-white block-print, 16.6 x 14.3 cm.

commemorating homecoming '83