

# THE UKRAINIAN AMERICAN EXPERIENCE



1787—1987

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NICHOLAS BERVINCHAK

and

JACQUES HNIZDOVSKY

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# **THE UKRAINIAN AMERICAN EXPERIENCE**

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**NICHOLAS BERVINCHAK  
and  
JACQUES HNIZDOVSKY**

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**an Exhibit sponsored by  
THE PORT OF HISTORY MUSEUM  
CITY OF PHILADELPHIA  
and  
THE UKRAINIAN AMERICAN COMMITTEE  
"WE THE PEOPLE 200"**

**Christina Czorpita, *Guest Curator***

**October 24 to November 29, 1987**

**The Port of History Museum, Penn's Landing  
Delaware Avenue at Walnut Street**

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This catalogue was printed on the occasion of this exhibit in an edition of 1000 and was funded by the donations from the Ukrainian community.

Catalogue compiled by Stephen Czorpita.

Printed by:

Printing Methods, Inc.  
Rochester, New York

## **PORT OF HISTORY MUSEUM**

It is of course impossible to sum up the Ukrainian American Experience through the lives and expressions of two artists. Nevertheless, the very different careers and experiences of these two print-makers must have parallels in the lives of their countrymen who came to America and contributed so significantly to this society, while maintaining their heritage. We are grateful to the Ukrainian American Committee "We The People 200" of Philadelphia, and the resourceful guest curator, Christina Czorpita, for making this exhibit possible.

**Ronald L. Barber**, Museum Director

## **UKRAINIAN AMERICAN COMMITTEE "WE THE PEOPLE 200"**

We wish to thank the Port of History Museum of the City of Philadelphia and its Director Ronald L. Barber and his staff, for making gallery space available and for co-sponsoring this exhibit. The occasion for this exhibit is the Bicentennial of the signing of the Constitution of the United States of America. Nicholas Bervinchak and Jacques Hnizdovsky exemplify all Ukrainian artists who enjoyed freedom of expression in this country and were able to make extensive contributions to its cultural development.

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Chairman

## THE UKRAINIAN AMERICAN EXPERIENCE

This exhibit has been chosen to elucidate the influence of a common national heritage on the work of two Ukrainian American artists: Nicholas Bervinchak and Jacques Hnizdovsky. Although these two men had very different careers and experiences, their intuitive approach to art was clearly based on similar aesthetic values. In this respect they are representative of other Ukrainian artists who lived and worked in this country.

Nicholas Bervinchak's environment was the anthracite region of Pennsylvania, where he was born to a family of Ukrainian immigrants at the turn of this century. His formal education was very limited and his natural artistic talents were developed largely through self-study. An awareness of Ukrainian artistic traditions could have been acquired by Bervinchak only through his exposure to church art and folklore of his small community of Ukrainian miners.

Hnizdovsky, on the other hand, was an erudite academician who grew up in Ukraine and obtained an excellent art education in Europe. His awareness of Ukrainian artistic traditions was therefore conscious and grounded in extensive knowledge.

Tradition, of which longevity and continuity are essential ingredients, is the foundation of all good art. The Ukrainian territory has an immense wealth of artistic treasures, beginning with the Stone Age. The meander, one of the oldest forms of artistic ornament, originated here about 17 thousand years ago, found painted or intricately chiseled on mammoth bones. The Trypillian culture of the Neolithic Age, with pottery ornamentation in the form of cycles of exquisite dynamic abstractions, was discovered here at the turn of the 20th century. The Scythian art, wealthier than anything found in Central America, is also an important part of Ukrainian heritage. Finally, many centuries of Byzantine influence, modified by the already existing aesthetic values, made harmony, dignity and linear rhythm the natural and unavoidable

elements of every artistic expression. Western influences arriving after the 15th century were also modified to conform to these traditions. The continuity of Ukrainian artistic traditions is best demonstrated by the fact that these ancient elements were used extensively in Ukrainian folk art shortly before they were discovered by the archeologists and remain unchanged today. Consciously or not, they influenced the aesthetic values of most Ukrainian artists, including those of Bervinchak and Hnizdovsky. Even the very seminal and significant contributions of Ukrainians to modern art of the 20th century, most notably those of Archipenko, Tatlin and Malevich, clearly show the influence of these traditions. They are still alive in every community and help to shape the views and attitudes toward life of all Ukrainian people.

The peak period of Bervinchak's artistic career extends from the euphoric optimism of the 1920's, through the Great Depression and the Second World War. During that time American art experienced the urban realism of the Ash Can School, the experiments in abstraction of Davis, Weber and O'Keefe, the nostalgia of Benton, Wood and Hopper and the violent protests of Social Realists like Shahn, Soyer, Marsh and Evergood. Yet Bervinchak was untouched by all these upheavals. He avoided the deliberate dramatics of the Ash Can School artists with their overtones of commercialism and chose a much more traditional approach, based on his deep religious convictions and his Ukrainian heritage. To Bervinchak an artist is mainly a teacher and an inspirer, responsible for development of aesthetic and moral qualities of his people by emphasizing the broad human values of their daily struggle for life. "How could I draw what I want to draw when I'm away from it in New York?" was his reply to George Luks, his friend and also a native of the Pennsylvania coal region, who tried in vain to lure him to a more financially rewarding artistic career in the big city. Bervinchak's reaction to injustices and dehumanization of an industrial society was to instill pride in his people for their important contributions to its development. Miners, craftsmen and even ordinary housewives are pictured with the dignity of icon saints, radiating quiet pride

and resourcefulness. In contrast to Social Realists' angry protests and appeals for reforms, Bervinchak offers a message of hope for the future, based on self-reliance, honesty and hard work. He sets a personal example by refusing any WPA handouts and relying on his own wits to survive the difficult times of Depression. This message could be his most important contribution to both American and Ukrainian cultures. The fact that he also created an invaluable visual record of an era of the coal mining industry is perhaps purely coincidental. Therefore, it would be correct to describe Bervinchak's art as primarily very expressive and illustrative, as well as decorative, based on traditions, rendered in terms of the very delicate medium of etching.

The early works of Jacques Hnizdovsky were strictly academic. His primary medium at that time was oil and character portraits were his first love. Although he eventually reverted to Ukrainian artistic traditions, his first woodcuts, executed in Europe, show an unmistakable influence of Albrecht Durer, almost to the point of adoption. Later he refined the robustness of Durer, simplified the line to a clean perfection, sometimes to exaggeration. At this time we also detect a brief influence of oriental art. He brought order to chaos and incorporated pattern and symmetry into all his subject matter, whether the subject was fauna, flora or an urban scene taken from his environment. Durer faded into the background and qualities that gave Hnizdovsky's art its originality emerged.

In the United States he met with some initial success, but soon encountered difficulties while trying to establish himself as an independent artist in New York. The new strange environment of the city confused him. There followed a decade

of intensive search for his artistic identity, interspersed with periods of total inactivity. Hnizdovsky vacillated between realistic oils of urban scenes, abstractions of the icon, modernistic color linocuts, and even ceramics and sculpture. Unable to find cooperative human models among the apathetic and unfriendly people of New York, Hnizdovsky decided "to turn to nature and to lock myself within its inner abstract form". He finally found his "models" in the Bronx Zoo and the Botanical Gardens: "here in nature I was not confronted with so many of the problems I faced with humans".

Born in a small village in Western Ukraine, Hnizdovsky obtained his high school education in the capital city of Lviv, where he was exposed directly to the works of prominent artists who followed the established Ukrainian artistic traditions. The experiences and images which Hnizdovsky retained in his memory played an inherent role in his search to "find himself" as an artist. After many trials and tribulations, he finally found a path which caused him to concentrate on the land, vast and overpowering, and everything that breeds and grows on it. The tree, so simple, yet so complex and mysterious, the plants and the fields with every blade of grass executed with the precision of a surgeon, became his subject matter. This establishment of good order is particularly evident in Hnizdovsky's woodcuts. His art shows both unity and variety, with an occasional element of surprise. It is both decorative and illustrative, filled with expressive qualities of broad human values. This is a part of his Ukrainian experience and is Hnizdovsky's contribution to American culture.

**Christina Czorpita**  
*Guest Curator*

## NICHOLAS BERVINCHAK (1903-1978)

Nicholas Bervinchak was born in the Schuylkill County of Pennsylvania to a family of Ukrainian immigrants who worked in the coal mines. His father was killed in a mine accident when Nicholas was only four years old. His mother remarried but his stepfather also suffered a disabling injury in the coal mines and young Nicholas finally had to leave school at the age of 14 in order to contribute to the support of his family. He worked at odd jobs around the mines, where he began drawing pictures of miners. In return for the pictures, his mining friends would make up for the work he did not do. Through correspondence courses he learned the basics of art, improving his knowledge by studying works of major artists. Since his youth he was also highly intrigued with the traditional icons, murals and decorations of his Ukrainian Orthodox church. In 1924 Bervinchak showed his pen and ink drawings to the ecclesiastical artist Paul Daubner who was then decorating one of Minersville's churches. Daubner recognized immediately the uncommon talent of his young acquaintance and encouraged him to study etching as the most suitable medium for his artistic abilities. Bervinchak became Daubner's apprentice for more than 3 years and mastered the art of church decorating. Using a victrola needle and a crude home-made press, Bervinchak produced his first etching "The Toiling Miners" and won first prize at the Eastern States Exposition in New York City. Bervinchak's artistic career was actually launched when 25 of his etchings were sold in a single day in an outdoor exhibition at the Washington Square show in New York. He was gaining recognition fast and eventually became one of the best regional artists of this country and the most prominent of the anthracite region. Bervinchak's etchings and paintings were exhibited at such galleries as the Whitney Museum of Art, Grand Central Palace, both in New York City; at the Chicago and New York City world's fairs; and abroad in such cities as Milan, Italy, and Stockholm, Sweden. During the 1960s some of Bervinchak's prints were in overseas art tours



Self-Portrait — etching, 1935

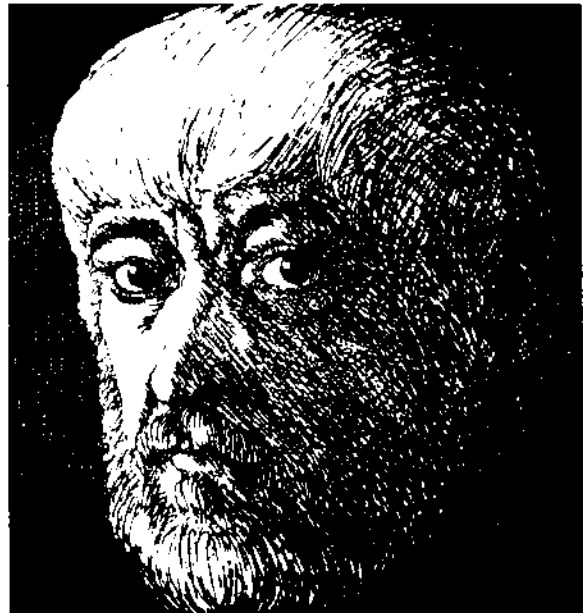
sponsored by the Society of American Graphic Artists, Inc., and in 1970 his art was displayed at the Lions International Convention in Atlantic City. In 1973, Bervinchak was commissioned to do a carving in granite as a monument to the miners of Eastern Pennsylvania. Shortly before his death in 1978 the Philadelphia branch of the Ukrainian Artists Association of America sponsored a retrospective exhibit of his work at a former Ukrainian Art Studio on Poplar Street. His etchings are in the collections of the Library of Congress, the National Gallery of Art and the Smithsonian Institution in Washington, D.C. Major collections of Bervinchak etchings are also owned by the Ukrainian Museum in New York City, the Christina Czorpita Gallery in Philadelphia and Lviv Museum of Ukrainian Art in the USSR. Prominent private purchasers of his etchings included Mrs. Franklin D.

Roosevelt, Presidents Dwight D. Eisenhower and Lyndon B. Johnson and Governors David Lawrence, William Scranton and Milton Shapp of Pennsylvania. Bervinchak received many awards, including a citation from the University of Pennsylvania for his artistic interpretations of miners' life and as a church decorator. He decorated the interiors of at least ten churches, mostly in Pennsylvania, as well as in New Jersey and New York, in Byzantine, Romanesque and Gothic styles. Bervinchak's business letterhead reads: "Religious murals, church decorating, ecclesiastical designing and wood carving." In addition to being an artist, he was also a talented poet and musician. His poetry, written in Ukrainian and English languages reflects a deep love for his Ukrainian traditions, his fellow miners and his hometown of Minersville. In 1975 Bervinchak and his wife Anna visited Ukraine in search for their roots, bringing back several paintings and sketches from the life of Ukrainian peasants. Bervinchak died in Pottsville, Pa., on June 29, 1978.

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## JACQUES HNIZDOVSKY (1915-1985)

Jacques Hnizdovsky was born in the town of Pylyche near Ternopil in Western Ukraine. He attended high school in Ternopil and Lviv and began studying art at the Academy of Fine Arts in Warsaw. When Nazis invaded Poland Hnizdovsky fled to Yugoslavia, where he continued his studies at the Academy of Fine Arts in Zagreb during the war, earning a meager living as a graphic artist. Uprooted and homeless after the war, he went first to Germany as a displaced person, then Italy, and finally emigrated to the United States in 1949, settling in St. Paul, Minnesota. Here he worked as graphic artist with a publishing firm and exhibited his paintings in local shows. A Purchase Award by A. Hyatt Mayor of the Metropolitan Museum of Art for one of his woodcuts chosen at the 1950 Minneapolis Institute of Art print exhibition and a second prize for an oil painting awarded at the



Self-Portrait — etching, 1968

Minnesota State Fair, followed by some publicity in the local media, encouraged Hnizdovsky to move to New York and make his livelihood as an independent artist. Following a decade of search for his artistic identity, which included a two-year stay in Paris, France, Hnizdovsky returns to New York and finally settles into the woodcut as his primary medium by the end of the 1950s. In 1962 he was awarded First Prize at the Boston Printmakers Annual Exhibition. His prints were included in group exhibitions sponsored by the U.S. Information Agency in Europe, Asia, South America and Africa. He was invited to participate in "Contemporary US Graphic Arts" exhibition at the Kennedy Center in Washington, D.C., which later traveled to the USSR in 1963, as well as a similar exhibition to Japan in 1967. Hnizdovsky's woodcuts were included in the "Triennale Internazionale della Xilografia" in Italy in 1972 and in international print exhibition in the Taipei Fine Arts Museum in Taiwan. In 1973 the Winnipeg Art Gallery organized an exhibition of Hnizdovsky's woodcuts for museums and libraries in 14 Canadian Provinces. A similar traveling exhibition was also organized by the Burnaby Art Gallery of British Columbia and the Virginia Center for the Creative Arts.



He enjoyed almost 30 years of close cooperation with the Associated American Artists of New York City who commissioned many of his prints and exhibited them regularly. Other commercial galleries which regularly exhibited Hnizdovsky's work were the Tahir Gallery in New Orleans and Lumley-Cazalet Gallery in London, England. Hnizdovsky had over 100 individual exhibits in major cities of United States and Canada. Most notable were those held at the Long Beach Art Museum in California and Yale University in 1977, and at the University of Virginia in 1978. Hnizdovsky was awarded a Tiffany Fellowship in 1961, and MacDowell Colony Fellowships in 1963 and 1976. In 1978 he was awarded Fellowships to the Yaddo Foundation and Virginia Center for the Creative Arts at Sweet Briar.

Hnizdovsky contributed woodcut illustrations to "The Poems of John Keats", 1964; "The Poems of Samuel Taylor Coleridge", 1967; "Tree Trails in Central Park", 1971; "Flora Exotica", 1972; and "The Poems of Thomas Hardy", 1979. He also illustrated many books published in Ukrainian.

During early 1950s Hnizdovsky published a small book about his art in Ukrainian. In 1976 the Pelican Press published a catalogue raisonne "Hnizdovsky Woodcuts, 1944-1975" compiled by Abe Tahir, Jr. An updated edition of the catalogue will be published by the end of this

year. An extremely well designed book "Jacques Hnizdovsky: Ex Libris" was published by the artist's wife in 1986. This book was chosen as one of the fifty Best Books of the Year by the American Institute of Graphic Arts.

Among the numerous permanent collections with woodcuts and paintings by Hnizdovsky are the Boston Museum of Fine Arts, the Cleveland Museum of Fine Art, the Philadelphia Museum of Art, the New York Public Library, the Library of Congress, The White House and the National Museum of American Art, Washington, D.C.; the New Orleans Museum, the Mississippi Museum of Art, Jackson Chrysler Museum at Norfolk, Virginia; Yale University; the Louisiana State Museum, New Orleans; the Hunt Institute for Botanical Documentation, Pittsburgh; the Winnipeg Art Gallery and many others.

Ukrainians always had a high regard for his art and literally thousands of Hnizdovsky prints adorn Ukrainian homes in the United States, Canada, Australia and in Europe. There is at least one complete set of Hnizdovsky's woodcuts owned by an anonymous Ukrainian collector in this country:

Jacques Hnizdovsky was one of the best woodcut artists in the history of American printmaking, who also enjoyed international reputation. His contribution to Ukrainian and American cultures will be highly appraised by future art historians.



# CATALOGUE

Measurements are indicated in centimeters, height before width. Dimensions of prints are those of the image area only.

## NICHOLAS BERVINCHAK

### 1. PORTRAIT OF JAMES B. NEALE

1933, Etching, 30.2 x 22.9 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 2. BUCK RUN COLLIERY

1933, Etching, 13 x 20.6 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 3. MILKING TIME

1934, Etching, 22.5 x 14.9 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 4. MINERS DRIVING A GANGWAY

1935, Etching, 29.5 x 22.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 5. MEDITATION (ANNA STEN)

1935, Etching, 30.2 x 22.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 6. COAL MINERS

1935, Etching, 22.9 x 15.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 7. INFORMATION-READING TERMINAL

1935, Etching, 22.5 x 14 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 8. SELF-PORTRAIT

1935, Etching, 21.9 x 14.6 cm  
Collection of Anna Bervinchak,  
Minersville, Pa

### 9. MINERSVILLE

1936, Etching, 16.5 x 27.3 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 10. DINNER HOUR

1936, Etching, 20.3 x 12.7 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 11. BOOTLEG COAL MINER

1937, Etching, 24.7 x 15.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 12. LABORING A GANGWAY

1939, Etching, 14.6 x 22.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 13. BOOTLEGGER'S WIFE AND SON

1939, Etching, 21.3 x 15.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

### 14. BETWEEN SHIFTS

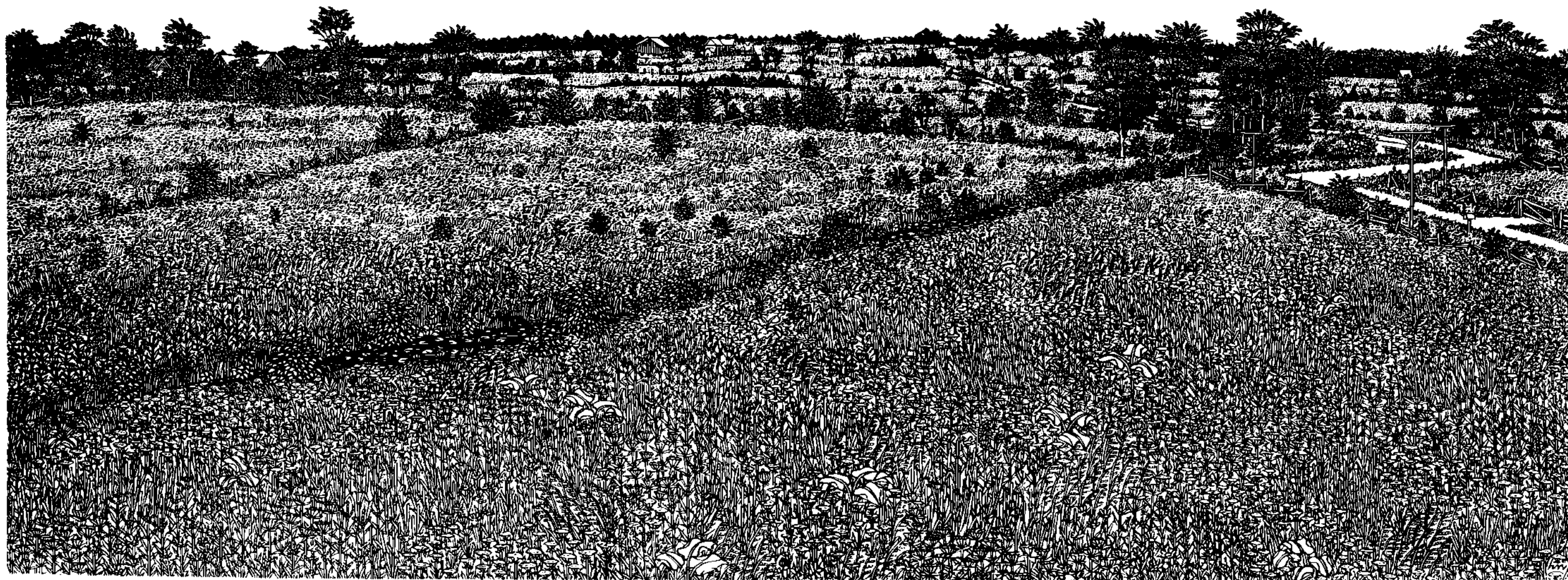
1939, Etching, 27.3 x 17.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

15. **SCHUYLKILL CANAL**  
1939, Etching, 15.2 x 22.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
16. **HEADING HOME**  
1939, Etching, 15.2 x 10.8 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
17. **THE SEAMSTRESS**  
1939, Etching, 24.1 x 19.7 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
18. **TOILING MINERS**  
1939, Etching, 19.7 x 16.8 cm  
Collection of Anna Bervinchak,  
Minersville, Pa
19. **REFLECTIONS**  
1940, Etching, 24.8 x 18.7 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
20. **COLETZ'S BREAKER**  
1941, Etching, 12.2 x 22.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
21. **YE OLD BLACKSMITH**  
1964, Etching, 22.5 x 15.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
22. **SNOW COVERED  
BRIDGE-LANCASTER**  
1967, Etching, 15.2 x 22.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
23. **OLENICK'S BREAKER**  
1968, Etching, 17.5 x 24.1 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
24. **ANTHRACITE'S BREAST WORK**  
1973, Etching, 24.8 x 22.2 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
25. **THE LANDMARK-MINERSVILLE**  
1975, Etching, 25.1 x 40.3 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
26. **THE WEARY MINER**  
1976, Etching, 29.8 x 20.9 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
27. **THE GOSSIPERS**  
1977, Etching, 22.2 x 17.9 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa

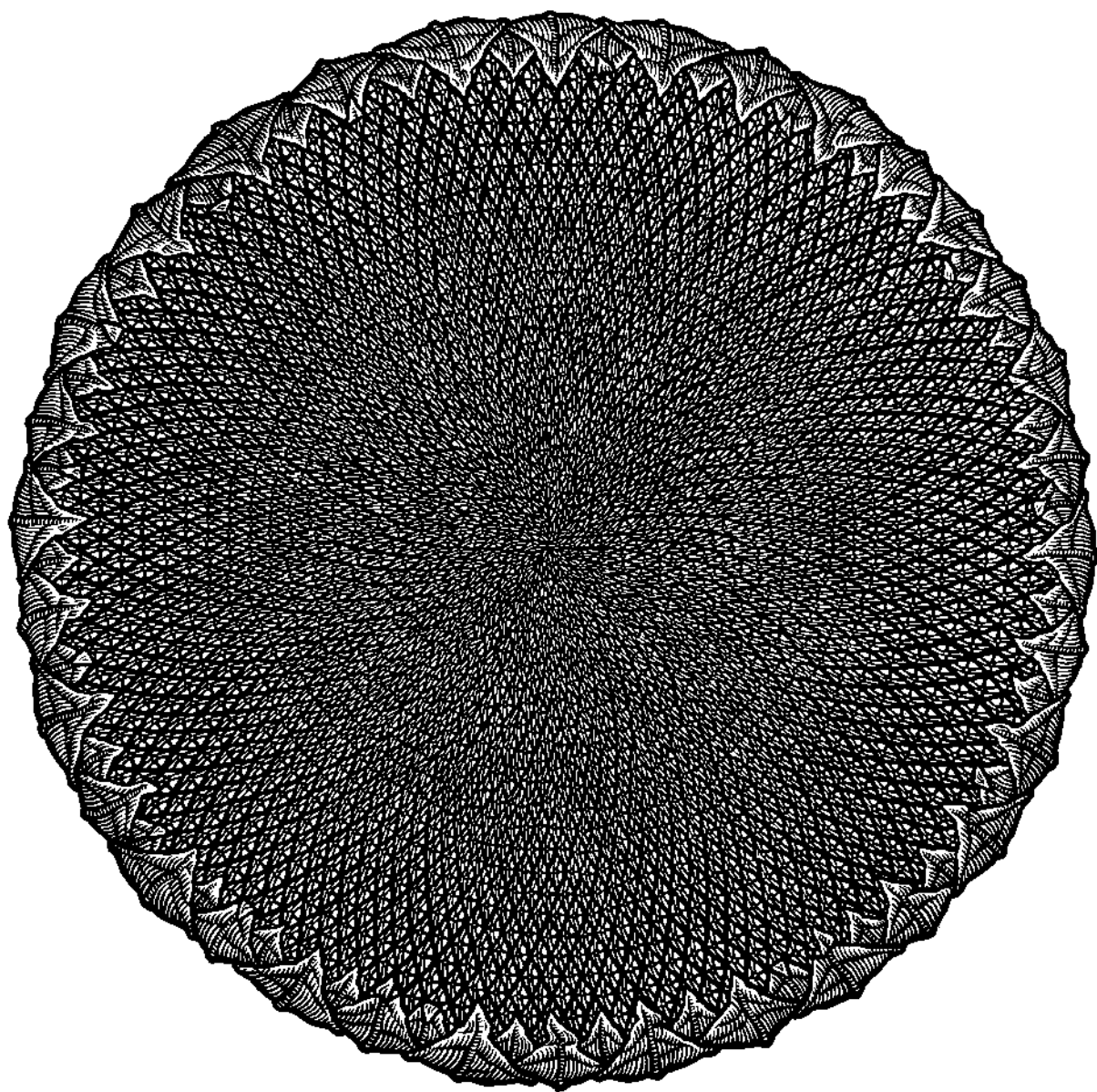
## **JACQUES HNIZDOVSKY**

28. **STILL LIFE WITH POTATOES**  
1958, Oil, 33.6 x 66 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
29. **BRONX EXPRESS**  
1960, Woodcut, 35.2 x 50.8 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
30. **THE SHEEP**  
1961, Woodcut, 61 x 38.7 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
31. **DAUGHTER'S PORTRAIT**  
1962, Oil, 63.5 x 63.5 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.

- 32. SUBWAY PLATFORM**  
1962, Oil, 45.7 x 111.8 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 33. THE FIELD**  
1962, Woodcut, 35.5 x 96.5 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 34. TURKEY**  
1963, Woodcut, 55.9 x 44.4 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 35. OPSUNFLOWER**  
1965, Linocut, 46.3 x 46.3 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 36. LEAFLESS TREE**  
1965, Woodcut, 58.4 x 43.2 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 37. HERD OF SHEEP WITH BLACK  
RAM**  
1966, Woodcut, 43.2 x 50.8 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 38. IRIS**  
1966, Woodcut, 50.8 x 40.6 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 39. CONSTRUCTOR**  
1967, Woodcut, 26.7 x 26.7 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 40. SELF-PORTRAIT**  
1968, Etching, 19 x 19 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 41. CORNFIELD**  
1969, Oil, 121.9 x 91.4 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 42. TWO RAMS**  
1969, Woodcut, 44.4 x 59 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 43. BALD EAGLE**  
1969, Woodcut, 53.3 x 17.5 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 44. WHITE PINE**  
1970, Woodcut, 53.3 x 17.8 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 45. 7:45 AM**  
1972, Woodcut, 40.3 x 61 cm  
Collection of Christina Czorpita Gallery,  
Philadelphia, Pa
- 46. BASKET OF EGGS**  
1974, Oil, 38.1 x 55.9 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 47. TURNIPS**  
1980, Acrylic, 50.8 x 61 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 48. THE ROBE**  
1980, Acrylic, 96.5 x 66 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 49. SCALLIONS**  
1983, Oil, 50.8 x 76.2 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.
- 50. WASHINGTON MONUMENT**  
1985 Woodcut, 40.6 x 55.9 cm  
Collection of Stephanie Hnizdovsky,  
Riverdale, N.Y.



Jacques Hnizdovsky: The Field — woodcut, 1962

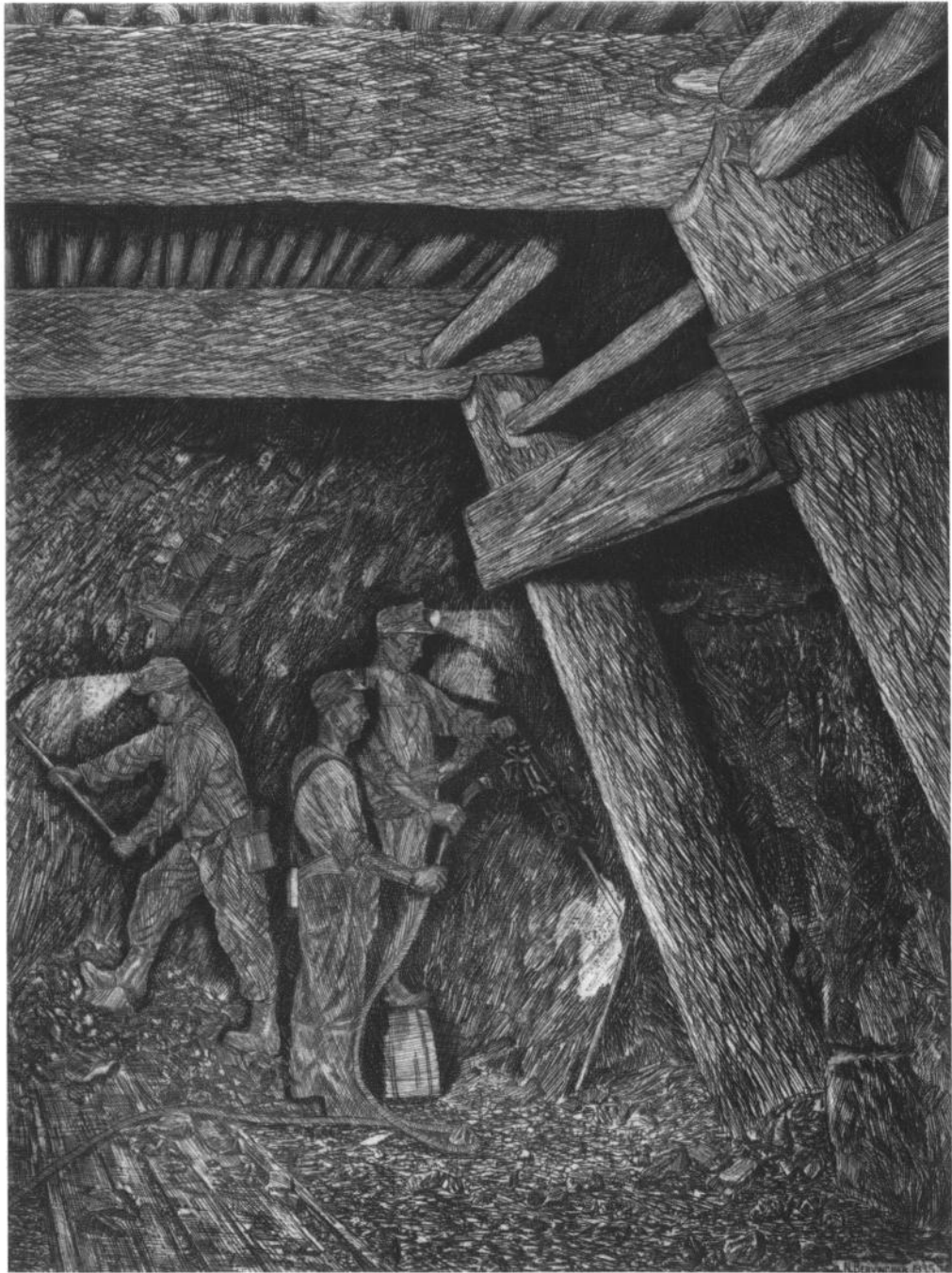


Jacques Hnizdovsky: Opsunflower — linocut, 1965



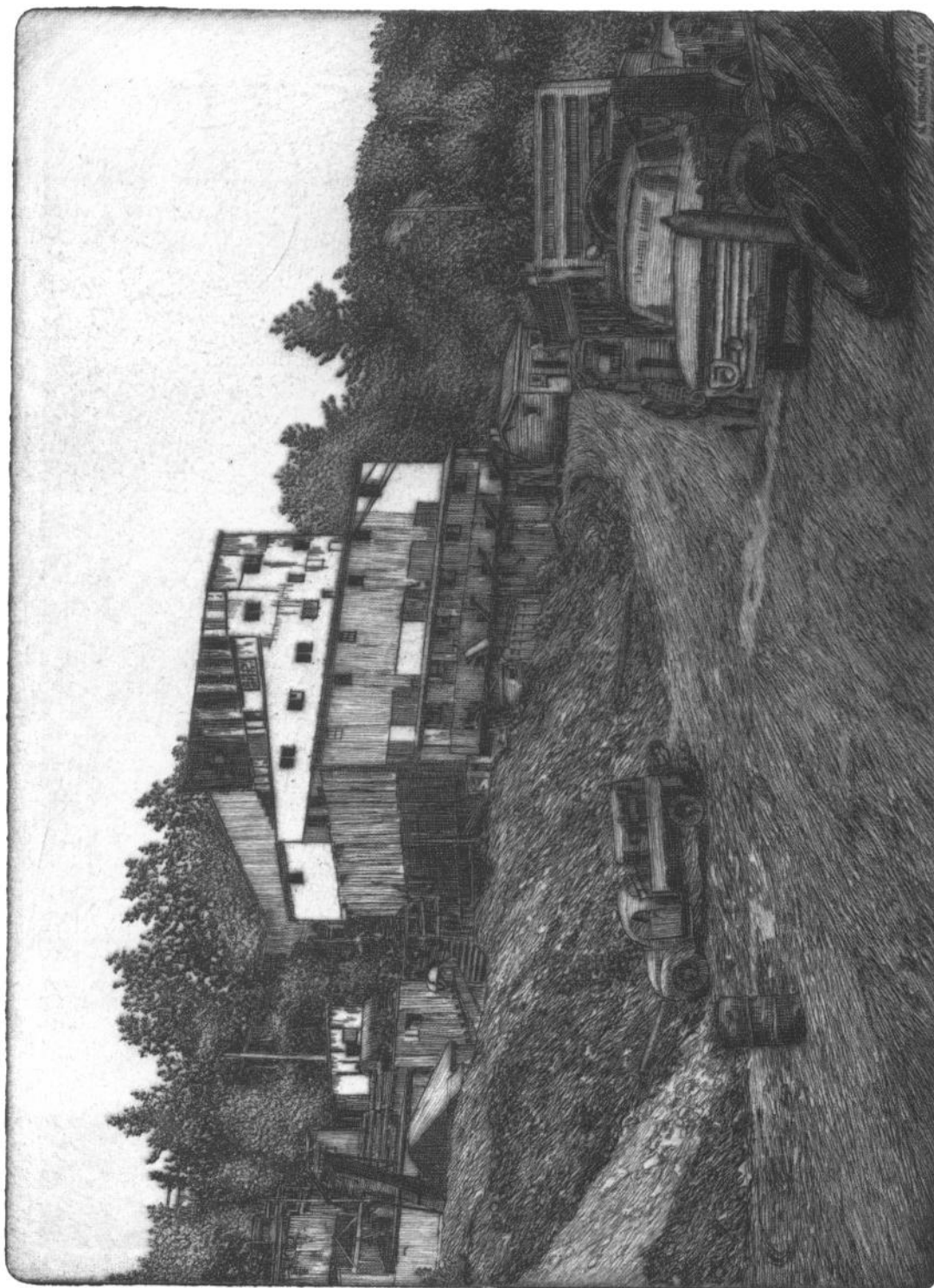


Nicholas Bervinchak: Meditation (Portrait of Anna Sten) — etching, 1935

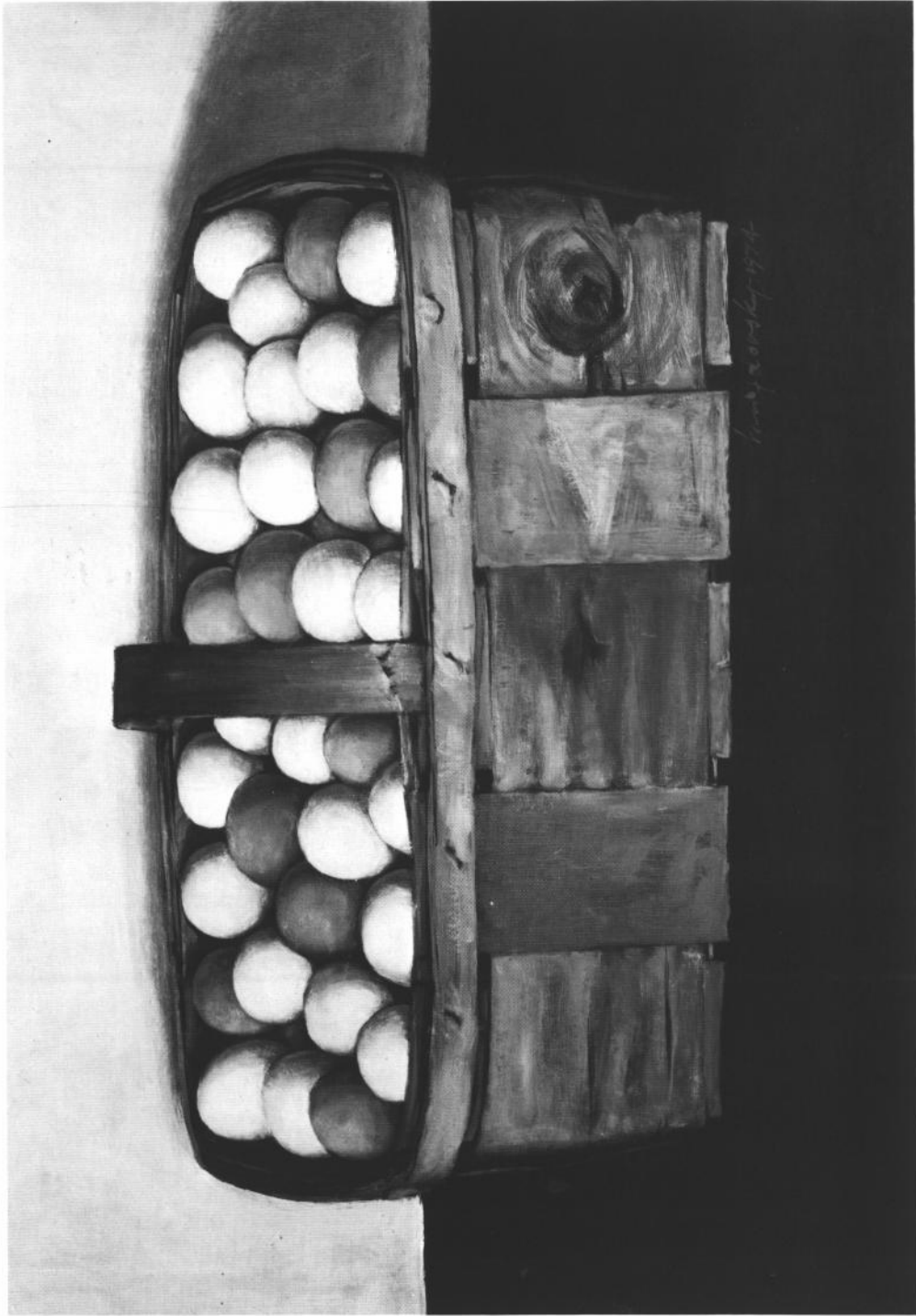


Nicholas Bervinchak: Miners Driving a Gangway — etching, 1935

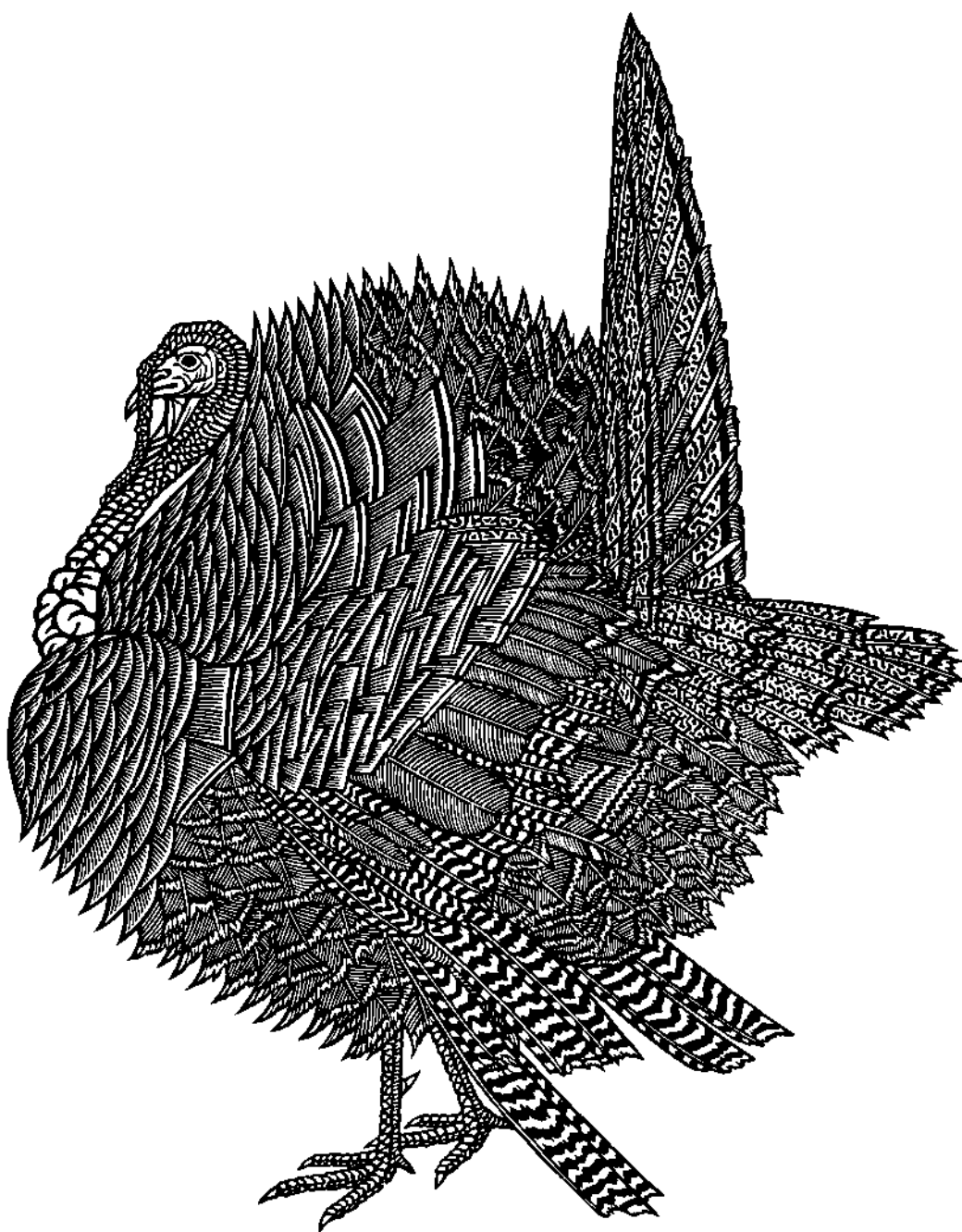




Nicholas Bervinchak: Olenick's Breaker — etching, 1968



Jacques Hnizdovsky: Basket of Eggs — oil, 1974



Jacques Hnizdovsky: Turkey — woodcut, 1963



Nicholas Bervinchak: Bootleg Coal Miner — etching, 1937

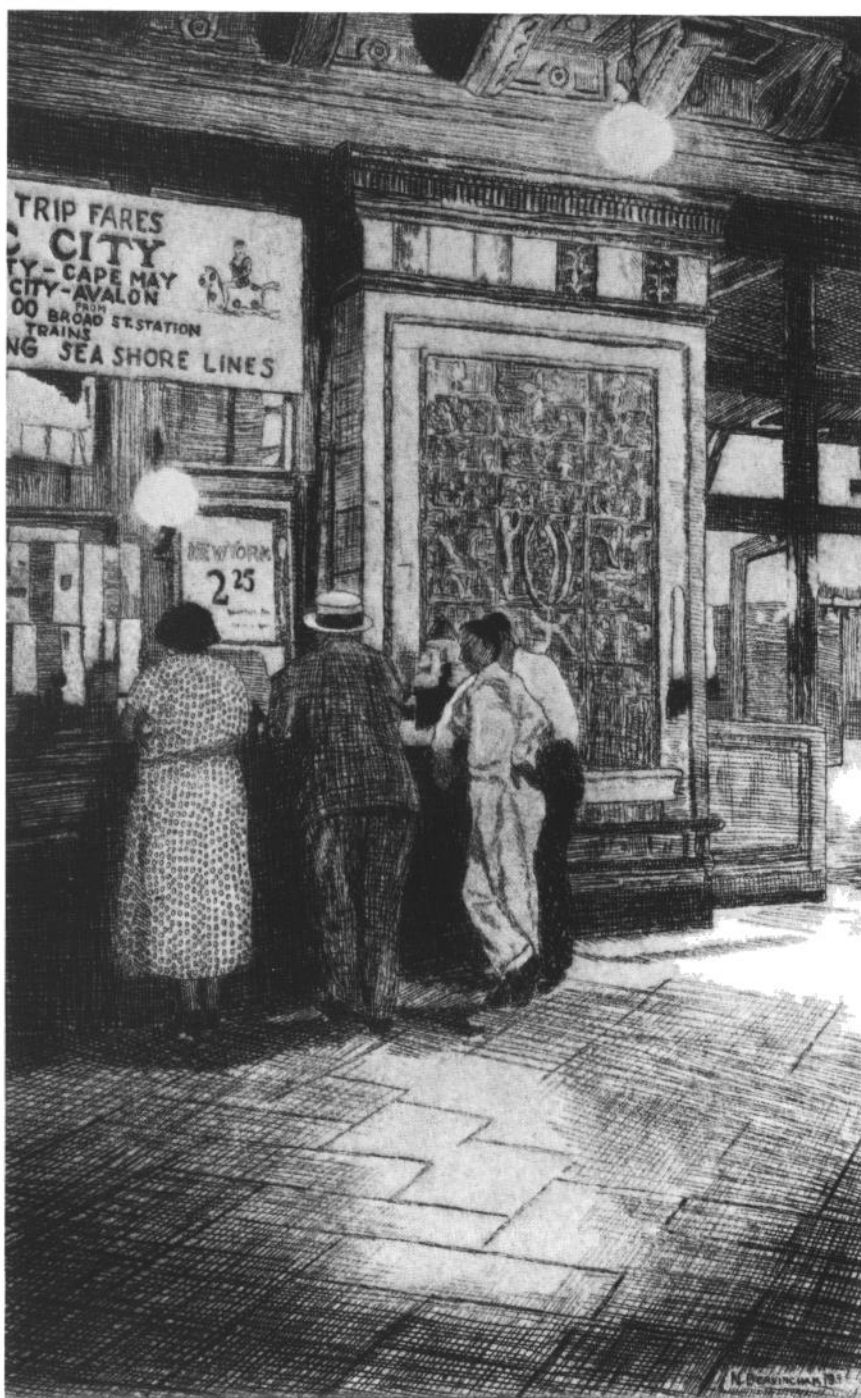


Jacques Hnizdovsky: White Pine — woodcut, 1970

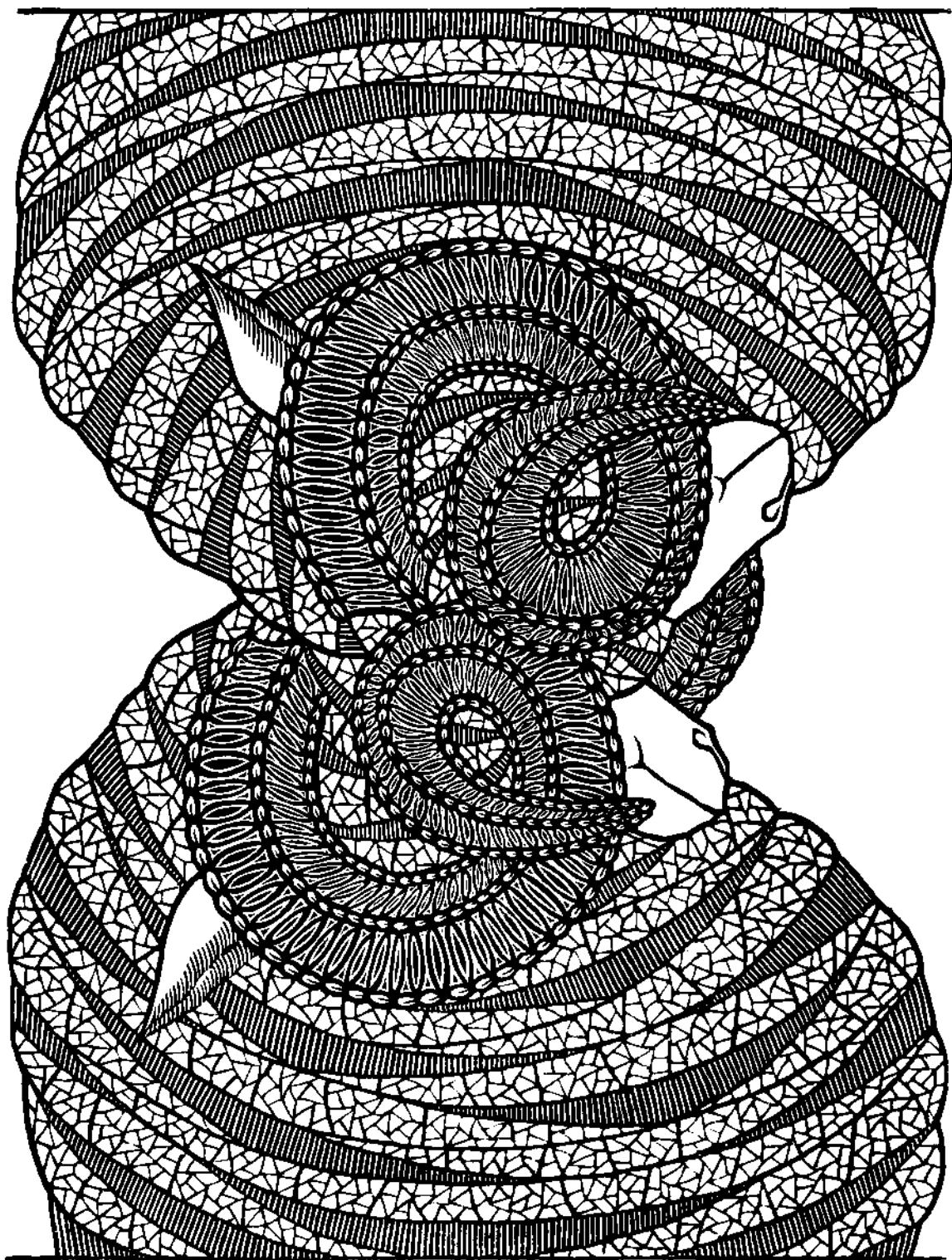


Nicholas Bervinchak: The Landmark Minersville — etching, 1975





Nicholas Bervinchak: Information-Reading Terminal — etching, 1935



Jacques Hnizdovsky: Two Rams — woodcut, 1969



