

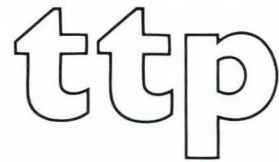
ttp

# THE TAMARIND PAPERS

*Technical, Critical and Historical Studies on the Art of the Lithograph*



*Summer 1981*



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*Technical, Critical and Historical Studies on the Art of the Lithograph*

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*Summer 1981*

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References to TBL in articles and footnotes are to *The Tamarind Book of Lithography: Art and Techniques* by Garo Antreasian and Clinton Adams (New York: Abrams, 1971).

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## The Role of the Printer

ALL TOO FREQUENTLY in the past, the important role of the lithographic printer has been overlooked or ignored by critics, art historians, and museum curators. Books are published—even catalogues raisonnés—in which artists' lithographs are discussed without mention of their printers. Museums seldom include the printer's name on a wall-label, even in the case of a lithograph such as the color version of Cézanne's *Bathers*, where Auguste Clot was a full collaborator in the making of the drawings on the color plates, as well as the edition's printer. Historically, credit was not often given to individual printers within professional workshops. It is commonly thought, for example, that Whistler's lithographs were printed by Thomas Way, whereas the printing was actually done by H. P. Bray, a fine printer who worked in Way's establishment.

In the United States, during the first half of the twentieth century, the identification of printers varied widely. George C. Miller and his son, Burr Miller, did not mark the lithographs they printed. Neither did some other printers, with the result that it is all but impossible to identify who printed many lithographs from that period. Bolton Brown, by contrast, signed in pencil each of the fine impressions he pulled for George Bellows, John Sloan, John Taylor Arms, and the other artists with whom he worked; and some printers developed the practice of putting a mark or chop on their editions, among them Lynton Kistler, Grant Arnold, Robert Blackburn and Jacob Friedland.

Since 1960, when Tamarind was founded, we have placed the individual printer's embossed chop (or blindstamp) upon each of our editions, and we are gratified that most other workshops have also adopted this practice. We believe it to be a means through which fine printers receive just recognition. Beyond this, we believe that knowledge of artist-printer relationships is historically important. Too much such knowledge has been lost or obscured in the past; every effort should be made to assure that it is not lost henceforward.

We have published in *TTP* (Vol. 2, No. 1, Autumn 1978) the chop marks used by Tamarind printers, and we will add to that survey from time to time. In this issue, we are publishing a survey of the lithography workshops which presently provide printing services to artists in the United States and Canada. We intend that, through publication of such surveys, information will be placed on the record for use by historians and curators of the future. With this issue, we also begin publication of an annual photographic yearbook, in which we will identify the printers who have completed their study at Tamarind, or who are currently on our staff. We also continue our established practice of describing new workshops founded by recent recipients of the *TMP*—the Tamarind Master Printer certificate.

We hope you will find these surveys, news reports, and photographs of interest. They are a part of our commitment to the vital role of the printer in contemporary American printmaking.

Clinton Adams



**Robert Motherwell.** *Automatism B.*

Lithograph, 1964. 765 x 540 mm (paper).

Printed by Irwin Hollander.

Collection: University of New Mexico Art Museum.

The artist, Robert Motherwell; the author, Stephanie Terenzio; and the publisher, The American Federation of Arts, are each to be congratulated upon a superb catalogue,

***The Painter and the Printer:***

***Robert Motherwell's Graphics 1943–1980,***

which, more than any essay, book, or catalogue previously published, acknowledges and illuminates the collaborative role of the printer.

Included are interviews with twelve of Motherwell's printers and publishers, among them Irwin Hollander, Tatyana Grosman, Donn Steward, Kenneth Tyler, Catherine Mousley, and Robert Bigelow. These interviews, the artist's comments, and Terenzio's perceptive introduction together create a document of importance and distinction.

*What earthy and lovely characters these printers are! My respect for such artisans has no limits. Their words reveal intimate knowledge and the blunt truths of a craft. They give a vivid description of what goes on in the artist's studio, a more accurate picture than most critics and historians give. To work with such craftsmen has been a joy and a welcome break from the essential solitude in which the artist works. I hope this book succeeds in expressing what I wanted most, a clear recognition that no modern artist is an island, individual as he is—that he works and lives owing in large part to the willingness and skills of others.*

Robert Motherwell, 1980

## BOOKS IN REVIEW

**American Prints and Printmakers: A chronicle of over 400 artists and their prints from 1900 to the present. By Una E. Johnson**

*Published by Doubleday & Co., Garden City, New York, 1980. 266 pp. 178 illustrations, including 29 color. \$24.95.*

This is a most worthwhile book. The author devotes at least a paragraph each to some 250 American printmakers of the 20th century. Each artist is given a brief biography and a description of his or her artistic style. (Other artists are mentioned in summary lists.) As a reference work, this book will certainly be used well into the 21st century. Any future collector or curator will be able to turn to it for identification of an American artist or print of this century.

The 178 illustrations (29 in color) are indispensable to the book's reference value. They bring the verbal descriptions to life. They are well chosen and well distributed (only 16 artists have more than one illustration), and they are well co-ordinated with the text. The quality of reproduction and color fidelity are excellent. One fault is that the reproductions are all the same size. It is a serious falsification of the prints when a tiny Max Weber woodcut (4 by 2 inches) is presented at the same size as a huge Chuck Close self-portrait (45 by 36 inches). The viewer should always note the true size of the images (given in all the captions) and make the necessary mental adjustments.

We need to be thoroughly grateful for what this book is, without being too critical of what is not. It is not, for instance, a history of American printmaking—a book that still needs to be written. The artists' biographies make up the greater part of the text, providing essential source material for that future history. The written text actually takes only about a hundred of the 300-plus pages in the book, in addition to an excellent bibliography, notes, and an index. The rest of the pages are devoted to illustrations.

The vast majority of Miss Johnson's artists have had their work in the Brooklyn Museum's National Print Exhibitions since 1947. This is a strength in her choices, not a weakness. Most of America's top printmakers have chosen to show in these comprehensive exhibitions, which have given the Museum's former curator a unique opportunity to become familiar with their prints. No series of shows has had such a comprehensive sampling of the best in America's prints over this period. At the same time, however, we must recognize that this perspec-

tive does create some gaps in areas outside the scope of the Brooklyn National. It is all too easy for a reviewer to display his own tastes or erudition by criticizing an author's choice. Instead, I would venture to mention only a few artists who might have been worth a paragraph, by virtue of their intrinsic quality or their influence on others.

Among the printmakers of the early part of this century, some consideration might have been given to the work of J. Alden Weir, Frank W. Benson, Herman Webster, and Charles W. Bartlett. Fine artists who worked outside of the New York area but with strong regional reputations include Edward Borein, Andrew Dasburg, Peter Hurd, and Nicolai Fechin. Some contemporary artists who may not have submitted prints regularly to the Brooklyn National but who stand, in my opinion, in the first rank of modern printmakers deserve more than peripheral mention. Their numbers include Thomas B. Cornell, a widely known contemporary "old master" etcher, William Dole, who has made important contributions in adapting the art of collage to lithography, Wayne Thiebaud, one of the earliest and best of the "pop" artists, and Mark Hicks, whose achievements as a printmaker were the subject of an Academy Award film. Other serious omissions include Stanton Macdonald-Wright, Jack Coughlin, Richard Swift, John McLaughlin, Jan Stussy, Richard Florsheim, Gene Davis, Norman Ives (as an artist, not a printer), Tom Wesselmann, Millard Sheets, Don Freeman, Man Ray, and Ellsworth Kelly. This is admittedly a personal list; some are mentioned by name in Miss Johnson's book, but only on summary lists. It can be taken only as a suggestion from this reviewer to the reader to look at the prints of these artists.

Three omissions are more serious. Fritz Eichenberg gets two short sentences. As a powerful and highly original printmaker, he deserves much more thorough treatment. His woodcuts have influenced a whole generation of artists and illustrators, several of whom get more extended treatment than Eichenberg. Furthermore, his long tenure as director of Pratt Graphics Center and editor of *Artist's Proof* helped form the craft and taste of modern printmakers and collectors alike.

Clinton Adams stands in a similar position (I am not saying this just to flatter the editor of this journal!) His cool abstract color lithographs are widely collected and appreciated across the country. His long association with Tamarind, beginning as Associate Director of Tamarind Lithography Workshop in 1960, and continuing as Director of Tamarind Institute to the present day, has had a powerful influence

on the whole course of American lithography. His co-authorship of *The Tamarind Book of Lithography* has spread his work and his knowledge of the craft into every classroom in the United States.

Jean Charlot lived in the United States for more than fifty years. Most of his 800 prints were made in this country. This body of work deserves more than two sentences in a chronicle of American printmakers. This may seem a bit of special pleading by this reviewer, who devoted several years to compiling a catalogue raisonné of Charlot's prints (University Press of Hawaii, Honolulu, 1976). The fact is, however, that Charlot is one of the relatively few American artists whose work is appreciated and collected internationally, whose technical innovations have influenced the course of American lithography, and whose teaching and writing have affected uncounted numbers of artists and connoisseurs. He surely deserves a place in American printmaking equal to many of the foreign-born artists whom the author quite rightly includes in her book.

On the other hand, we must thank Miss Johnson particularly for bringing artists to our attention who otherwise might have escaped our notice. Likewise, she has brought new attention to printmakers we may not have thought about in a long time. Personally, for example, I am delighted to renew my acquaintance with and appreciation of the prints of George Elbert Burr, Michael Ponce de Leon, Robert Conover, and Ansei Uchima, all splendid artists.

Una Johnson performs a real service in bringing to our attention many woman artists who are less known than some of the men on her list. There is great pleasure in being introduced to the work of such excellent artists as Worden Day, Bertha Lum, and Agnes Denes, to mention only three who were only names before now. Perhaps a separate history of American women as printmakers might be written one day. If so, it could also include the work of Henrietta Shore, Terry Haass, and Margaret Philbrick, to cite only three.

The question of balance between artists is an exceptionally difficult one for an author. The author's solution may be the only possible one under the circumstances. Every artist of her 250 needs a minimum space for biography and description. Each of these artists receives about the same space. This format makes it very difficult for an outsider to distinguish the very finest artists from the main body of good ones. John Sloan, for instance, is arguably the most important of all American printmakers. Yet his life and work receive only one long paragraph, the same space devoted to a hundred other

artists. As an antidote to this homogeneity, I have made a short list of American printmakers who have each been the subject of a published catalogue raisonné, more or less complete: Archipenko, Avery, Barnet, Bellows, Benton, Borein, Burr, Castellon, Charlot, Curry, Davies, Hassam, Hnizdovsky, Hopper, Johns, Kainen, Kent, Lasansky, Margo, Marin, Marsh, Milton, Nevelson, Pearlstein, Pennell, Peterdi, Schrag, Shahn, Sloan, Rafael Soyer, and Weber. To these we might add the names of the three great American expatriates: Cassatt, Feininger, and Whistler. This list—and I would be grateful for any additions to it—may give some idea of the scholarly attention given to some printmakers over others. It may also, by inference, give hints to future scholars about artists who still need such attention.

Miss Johnson gives many guideposts towards a future history of American printmaking. She has a whole chapter on print workshops in America, giving good attention to the pioneers of artistic lithography, George Miller and Lynton Kistler, and to the modern leaders, Tamarind and ULAE. She also gives a good summary account of the activities of Atelier 17. A full-fledged history might give a great deal more space to printers, past and present, and their important relationship with artists. Historically, there is little mention of Bolton Brown, Peter Platt, and Albert Carman, among many other great printers.

The development of many different styles and techniques of printmaking are presented under the headings of the artists who used them. Further study needs to be given to the uniquely American contributions to printmaking. The history of the serigraph or silk-screen print, developed mainly at the WPA in New York under Anthony Velonis in the late 1930s, deserves a whole book to itself. The astonishing extension of intaglio techniques, especially under William Hayter and Mauricio Lasanky, could take up another volume.

Stylistic groupings of artists are made here from the retrospective viewpoint of a museum curator. This is perfectly valid. Another approach, however, might be to consider the groupings recognized by the artists themselves. In New York in the 1930s, for instance, the artists considered themselves to be either "traditionalists" (John Taylor Arms and the Brooklyn Society of Etchers), "modernists" (Sloan and the Art Students League), or "radicals" (the Stieglitz group and others). There are many more. Such self-recognized groupings give considerable insight into artistic interactions and new developments as they actually happened. The role of key teachers is important. Why do Sloan's students show an enor-

mous variety of styles, while Hayter's, for example, tend to resemble the master? It is not Miss Johnson's intent to pursue such questions, but they need to be considered some day.

She gives some notice to important competitive exhibitions and print societies that have spread the knowledge and appreciation of prints through the country. Another author might give equal attention to the activities of American print dealers. The activities of Kennedy Galleries in the 1920s and beyond, of Associated American Artists from the 1930s to the present, and Ferdinand Roten's travelling exhibitions of recent memory all played an important part in creating a market for American prints and thus in stimulating their production. Yet another area for consideration is the influence of foreign artists who worked in this country for a while and measurably affected the course of American printmaking. Among them, I think particularly of artists as diverse as Max Ernst, George Grosz, Yves Tanguy, Jules Pascin, Shiko Munakata, Marc Chagall, and James McBey. These are in addition to pioneers such as Hayter, Albers, and Seligmann, who are given full credit by Miss Johnson.

Some minor errors are bound to creep into a work of such a magnitude. A few ought to be mentioned, though they do not detract from the value of the book as a whole. John Marin's last prints (p. 16) were done in 1951, not 1932. Neither the Stieglitz group (p. 18) nor the "Eight" (p. 41) were met with "massive hostility" in their early exhibitions, though some of the artists liked later to claim they were; it is a long-standing misconception that needs to be put firmly to rest. A couple of John Sloan's etchings are mistitled (p. 36) and one is misdated. The artist is Mitchell Siporin (p. 116), not Michael. The Tamarind Institute does not have "Lithography" in its name (p. 130). William Kent is the artist of "Leave the Moon Alone" (p. 145), not the sculptor, William King. Arthur Davies' etchings were printed by Frank Nankivell (misspelled), not his lithographs; things are stated correctly on page 18. Lynton Kistler began printing artists' lithographs in 1930 (p. 166), only thirteen years after George Miller opened his shop. Jean Charlot's "Mother with Child on Back" (p. 167) was the first color lithograph for both Charlot and Kistler, but not the first lithograph. It is quite large, 25 x 19 inches. I have suggested in print, without contradiction so far, that it may be the first American artistic color lithograph of the 20th century. Garo Antreasian is misspelled three times on pp. 169-170. Elsewhere his name is given correctly. Antreasian entered the discussions about Tamarind far later than Clinton Adams, who was already Associate Director in

1960 (p. 169). Tamarind customarily retained nine signed impressions of each lithograph, not five (p. 170). Fritz Glarner (p. 189) seems oddly placed in a list of Abstract Expressionist artists. Gabor Peterdi (p. 194) has visited Hawaii at least three times, and its landscape has made a powerful impression on his imagery. Sam Francis (p. 214) completed just 15 lithographs at Tamarind in 1963; the author was probably referring to "more than a hundred" separate plates or stones. It is Walasse Ting (p. 229, etc.), not Wallasie. The artist Moti (p. 235) is Keiko Moti. The artist's name is Robert Bechtle (p. 236), not Becktle.

None of this nitpicking should detract from the very great value of Una Johnson's *American Prints and Printmakers*. It joins Karen Beall's Library of Congress catalog on the reference shelf—a very narrow shelf—about American prints. I will find myself turning to it time and again for a brief summary of an artist and a sample of his work. This is the measure of its true value.

**Peter Morse**

*Peter Morse, a member of TTP's Editorial Board, is author of numerous books and articles on American prints and printmakers.*

#### **The First National Invitational Color Blend Print Exhibition, 1978-80. By Tom Dewey, II.**

*An exhibition catalogue published by Georgia Southern College, Statesboro, Georgia. 59 pp. 41 illustrations, including 8 color.*

During the College Art Association conference last February in San Francisco, the World Print Council sponsored an all-morning meeting of printmakers and interested individuals to discuss the general state of the art of contemporary printmaking, particularly in terms of its goals and accomplishments. One area of virtually full concurrence was the general sense of satisfaction that, indeed, printmaking had "arrived" and finally was generally regarded as one of the "high" arts, along with painting and sculpture. The longstanding battleground of craft versus art, of technique as opposed to content, and of secret "cooking recipes" that provide the final magic in the creation of a successful print were all happily acknowledged as finally having been put to rest. The discussions subsequently eased into the more serious concerns appropriate for one of the "high" arts, including effective lobbying at the state and regional levels.

This was a splendid morning to experience. Rarely does one leave a meeting, a conference, or even a panel discussion at these learned gatherings with an upbeat set of emotions. Yet it happened. The traditional polemics of the distinctions between the printmaker and the artist/printmaker, the artist and the artist/craftsman, how one teaches the art of printing in relation to the art of printmaking, the "pure" print as opposed to the collaborative one, all seemed swept away by the general optimism of the hundred or so professionals attending the meeting. In contrast to the traditional technical "kitchen" workshops offered at so many universities, an emphasis was placed on the necessity for printmaking departments to give higher priority to lecture presentations by guest artists who are known more for their images rather than their methodology. Printmakers were actually heard discussing financial matters, including the newly developed problems of the tax-sheltered print. The conversations of this notable group sounded like those of painters and sculptors dealing with art market concerns. In short, printmakers were discussing the *real* art world, the one in which *real* artists participate: the one which more and more exerts its influence over the curriculum of our academic programs (e.g., business and art, alternative job markets, art and law, small business management practices, careers in art, professional practices, etc.).

With this newly determined collective awareness have come additional responsibilities. Tom Dewey II's exhibition catalogue, *The First National Invitational Color Blend Print Exhibition 1978-80*, raises questions regarding traditional views of printmaking and our recent technical discoveries versus our present level of cultural acceptance. Conceived by Bernie Solomon of Georgia State University, the exhibition traveled from April, 1978, through February, 1980, to fifteen university affiliated galleries, in nine states in the south (11 galleries), midwest (2 states, 3 galleries), and one state on the East Coast. In his introduction, Tom Dewey II states: "It is important to note that the organizers of this exhibition do not advocate color blend techniques or any other technical approaches as ends in themselves; however, the strong possibility of technique as subject matter in contemporary printmaking is hereby recognized." This quasi-disclaimer serves as a reasonable guide for assessing the intent of the exhibition. Quotations from various artists included in the show send out additional red flags warning: beware of traditional techniques which are the trap of the printmaker! Garo Z. Antreasian states: "By its very nature it (color blend) tends to produce

overly pretentious and showy effects which can be easily distracting to the interaction of the work. I have a strong opinion that the technique has been overexploited for superficial and obvious surface effects. Because of its ease of execution, I feel that many artists use it thoughtlessly and excessively." And Edward Bernstein indicates: ". . . I become a little worried when a technique, especially one with such dazzling results as color blend become the focus of an exhibition; not because it isn't valid, but because it emphasizes a tool as a possible end . . . we have an obligation to ourselves, contemporary printmaking and the students many of us teach, to keep in mind that all these processes are tools for better expressing our creative ideas and yet to not become just technique freaks." In the space of several pages of the catalogue, some serious questions about the very nature of the exhibition are raised.

In seeking historical references for color blend printing, Dewey tells us that the exhibiting artists most frequently named nineteenth century hand colored Japanese woodcuts, Antreasian's 1966-67 "Quantum Series," Jasper Johns' "Color Numeral Series" of 1969, Jürgen Strunck's relief blend prints from the late 1960's to the present, and natural atmospheric phenomena (presumably sunsets, rainbows and the like) as sources of inspiration. Dewey expresses a sense of disappointment as he explains that the works of Jenkins, Louis, Newman and the Pop Art movement have not seemingly had any particular influence on attitudes toward color blend printing.

What with few historical precedents to work with and notwithstanding several pointed comments from the artists themselves, the exhibition proceeded. We are presented with a catalogue of over forty prints, all of which to a greater or lesser degree utilize the pleasures of the rainbow roll. In terms of showing the means by which the split fountain has become manifest in the works of these artists, the exhibition succeeds. In terms of presenting to the public an exhibition of works of art worthy of "high" art status in the art world, the exhibition tends to falter. The perpetuation of the idea of printmaking as craft, as the overbearing handmaiden, is very much in evidence, and in the context of the thoughts expressed on that San Francisco morning it seems all the more troublesome. It is all too easy to see the announcements of forthcoming spectrum-printing workshops and split-color-roll symposia. Norie Sato comments: "This and other techniques are merely tools and I am afraid that I cannot place any more importance on the use of the tech-

*continued on page 53*

## THE COLLÉ PROCESS

by Elizabeth N. Jordan

with John Sommers

*Papier collé* is the term given the process in which a thin sheet of paper is printed and mounted simultaneously on a larger and heavier backing sheet.<sup>1</sup> The following is an edited and abridged version of a research paper written by Elizabeth Jordan while a Tamarind printer-fellow. In it she provides valuable information about a delicate procedure too little used by contemporary print-makers.

EMPLOYED in lithographic and intaglio processes, the technique of *papier collé* (chine collé) produces an intimate, appealing print reminiscent of the early nineteenth century. *Papier collé* was developed in 1820 by Godefroy Englemann, who claimed that his publication of Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* was the first series of books to be printed entirely in this manner.<sup>2</sup> Initially used to imitate the subdued hue of lithographic stones or the popular tint paper, *papier collé* also provided many nineteenth century artists with a soft and absorbent surface which accepted a full tonal range, even in the most delicately drawn areas.

The terms *papier collé* and *chine collé* are often used interchangeably, however it was the pale, straw-colored paper from India which was first used in the simultaneous printing and mounting process. Later, a soft waterleaf paper made from bamboo fiber was imported from China, hence the name *chine collé*. These nineteenth century papers contained sizing or a residual starch which made the mounting process extremely simple. The sizing or starch in the thin sheets of collé paper was activated when pressed against the damp backing paper during printing; no additional glue or paste was required.

### Paper Choice and Preparation

Contemporary papers for collé offer a wide range of possibilities to the artist. They may be smooth or textured with fibers or rough chips. While lightweight Oriental papers are traditionally used, collé with heavier papers from various sources should also be considered. The color range available in collé papers has in-

creased with current developments in paper-making. A variety of cool and warm whites, tans and buffs, greys and pastel colors provide countless possibilities in combination with available white and toned backing papers. The collé papers tested in this project are listed at the end of the article with a brief summary of their printing qualities and characteristics.

Backing sheets can be chosen from the many fine rag papers made worldwide. A suitable backing paper must withstand handling when wet and must not lose surface fibers. It should not be so rough that it causes uneven printing or imparts its texture to the impression sheet. If a colored backing paper is to be used, black, for example, it should neither discolor the collé paper nor change its own characteristic color when dry.

Cutting or tearing of collé papers must take into consideration the nature of the particular paper and the artist's aesthetic intent. Irregular deckles, often the mark of handmade papers, may show excessive massing of fiber at the edge and can cause uneven printing or mounting. Some Oriental papers leave a feathered edge when torn; the alternative is to razor-cut the sheets. Apply registration marks (T-and-bar or side marks) to the back of each sheet of collé paper.

Rag paper backing sheets should be torn or cut, marked for registration and dampened the day before printing. Dampening may follow the description in *TBL*, pages 414-417. Alternatively, each sheet may be sprayed with water and stacked one on top of another, the whole wrapped in a thick plastic sheet and weighted evenly until printing begins. Backing sheets ready for use should feel cool and slightly damp to the touch, with no visible surface water. If excess water is present, place the papers between dry blotters and press lightly with a hard surfaced roller. If dry spots appear, mist lightly prior to printing.

### Glues and Preparation

Today's collé papers do not contain an inherent adhesive and must be sized with a thin layer of glue and allowed to dry at least three hours before printing. Any adhesive used in *papier collé* must be archival—acid free and immune to mold or insect attack. Bonding properties should be strong, even in this thin application. Recommended substances are wheat, rice or cornstarch pastes or rabbitskin glue, all with the addition of a fungicide.<sup>3</sup> Wheat, rice and cornstarch pastes have excellent bonding properties, yet they require preparation time. The rice and wheat pastes tend to clump and thicken quickly and have a shelf life of about four days. Cornstarch paste is smooth and lasts approx-

imately one week, although it tends to curl collé papers. Wheat paste is the most durable of the three starch glues. Although wheat and rice starch may be purchased ready to use, wheat starch may also be prepared from wheat flour prior to cooking the paste. Rabbitskin glue is a very reliable bonding agent and can be reheated and used after refrigerated storage. Its disadvantage is that it can discolor some papers, tinting them yellow, or it can completely penetrate many thin papers, causing an incomplete transfer of the image. However, if rabbitskin glue is carefully applied in a thin coat, it will not affect printing.

#### **Preparation of thymol fungicide:**

Add a teaspoon of thymol crystals to 50 ml denatured alcohol, stirring until dissolved. Continue to add more crystals in smaller amounts, stirring after each addition until they are slow in dissolving, giving a solution close to saturation. Make in small quantities, as the solution may darken with time. Store in a dark glass container in a cool place away from sunlight. The fungicide should be used sparingly as it will darken the paper with time. This mixture is toxic and should be marked accordingly.<sup>4</sup>

#### **Preparation of wheat starch:**

Soak wheat flour in water for one month. Gluten will rise to the top and should be strained off each day. Refrigerate the mixture while soaking. Strain off the wheat starch and dry it for future use.

#### **Alternative starch recipe:**

If pure wheat starch is purchased dry, it must be soaked prior to cooking to expand the starch particles. To 113 grams (4 ounces) of soaked starch add 828 ml (28 ounces) of distilled water and stir, thinning it with water until the consistency of skimmed milk. Cook over high heat until it comes to a rolling boil. Lower the heat to medium and cook one-half hour, stirring constantly. If it becomes too hard to stir, add boiling water. Strain to remove lumps. The mixture should not be refrigerated after cooking.

#### **Preparation of wheat, rice or cornstarch paste:**

Put 200 ml water in the upper part of a double boiler, and before cooking, soak 30 grams of starch (wheat, rice or cornstarch) in it for half an hour with occasional stirring until the starch is thoroughly saturated. Cook over slowly boiling water with constant stirring for thirty minutes. The mixture will become thick and opalescent. It will go through a very stiff stage until, toward the end, it will become less stiff and easier to stir. Add 9 or 10 drops of thymol solution, remove the lower part of the boiler, and cook directly on the hot plate for about two minutes while stirring rapidly. Put

in a jar which, with its lid, has been wiped with a swab dipped in thymol solution.<sup>5</sup>

The cooked paste must be pushed through a strainer or cheesecloth and thinned with distilled water to a thin, creamy consistency before application to the collé sheets. These pastes may also be used to secure rice paper hinges in the matting and framing of finished paper pieces.

#### **Preparation of rabbitskin glue:**

Mix 15 ml of dry rabbitskin glue into 60 ml of distilled water and soak overnight. Add an additional 60 ml of distilled water and heat the mixture over boiling water until it is too hot to touch. To increase the glue's flexibility add a few drops of glycerine. Finally, mix in two or three drops of thymol solution and keep the mixture hot during use. As evaporation takes place additional small amounts of boiling distilled water may be added.

#### **Coating Procedure**

Once the paste or glue is prepared, the torn and marked collé paper is ready to be coated. Place a single sheet on glass and apply the adhesive quickly and thinly with a rabbit hair brush. Depending on the size and absorbency of the paper, the glass may need to be cleaned often. Remove the coated sheet to a piece of wax paper to dry. Change the wax paper periodically to avoid sticking. Handle these papers carefully, as moisture increases their fragility.

When dry, stack collé sheets between fresh wax paper and place them under even weight overnight to smooth out curling caused by the glue. Shrinking may occur with some collé papers, so measure the sheets before and after gluing and drying. Proofing will indicate any necessary adjustments for preparation of the edition paper.

#### **Printing and Mounting**

The processes of collé and printing are performed simultaneously and may take place from any lithographic surface: stone, aluminum or zinc. Registration marks placed on the printing element correspond to the positioning of the collé paper and to the placement of the backing sheet. Inks for collé printing should be slightly softer than usual and of low tack to insure proper gluing action. To print fully, collé papers need less ink than heavier rag papers.

The printing element is fanned dry, the collé paper is registered, and the backing sheet is laid down last. This is covered with a sheet of Mylar followed by a newsprint and the tympan, then run through the press under medium to moderately heavy pressure. When the print is carefully removed, it should be examined for printed qualities and for secure attachment, then placed between dry blotters. Upon completion of the edition, the stack of blotters and

## TABLE OF COLLÉ PAPERS

Paper, color, size (in cm)	Characteristics	Printing qualities	Paper, color, size (in cm)	Characteristics	Printing qualities
<b>Bodleian</b> Light beige (cream) 50.7 x 71	100% rag. Normally used in restoration. Large watermark, delicate woven pattern.	Good, produces rich tones.	<b>Rinzu</b> White 61 x 91.5	Translucent, repeat zigzag pattern which dissolves in the backing sheet during collé. Good for extreme tonal ranges. Difficult to tear.	Good for delicate tones.
<b>Charter Oak</b> Pale green-grey 50.7 x 71	100% rag. Opaque. Weight buckles the backing sheet slightly, but collé bond can be completed. Provides subtle contrast with grey Rives BFK.	Good.	<b>Roma</b> Grey (eight colors available) 50.7 x 66	100% rag. Extremely large watermark. Not suitable for collé as its weight distorts backing paper.	Rough texture causes an uneven trapping of ink.
<b>Cha-u-ke</b> Light brown 61 x 91.5	Japanese, fibrous paper with a rough texture and warm tone.	Captures considerable detail.	<b>Sakamoto</b> Warm light yellow 61 x 91.5	Soft texture. Bonds well but buckles slightly on backing sheet. Difficult to tear.	Excellent, picks up fine washes.
<b>Chiri</b> Light tan 58.5 x 90.2	Japanese, fibrous with dark flecks of mulberry bark. Translucent, will be affected by the backing paper tone. Bonds well.	Very good.	<b>Sekishu</b> Cream 61 x 99	100% Kozo fiber. Difficult to tear.	Very good.
<b>Dover</b> Light brown (tan) 43 x 59.7	100% rag with large watermarks. Heavy weight causes the backing sheet to buckle. Laid texture.	Texture and non-absorbency give image a dry quality.	<b>Silk Tissue</b> Warm white 61 x 91.5	100% Gampi fibers with no deckle. Very lightweight, thin, fragile. Difficult to handle. Extremely smooth surface.	Excellent for finely detailed images.
<b>Goyu</b> Cold white 53.4 x 73.7	100% natural Kozo fiber. Beautiful, soft, with fine texture.	Excellent printing surface.	<b>Taiten</b> Pale pink, yellow or blue 61 x 91.5	Translucent pastel shades work well with toned backing sheets. Very fibrous, deckle may need trimming as it may not adhere or may indent backing paper surface.	Very good.
<b>Hoshu</b> White 48.2 x 61	Japanese handmade paper with smooth side and toothy side.	Good.	<b>Tovil</b> Cream 39.4 x 52	100% rag. Opaque with four watermarks, one in each corner.	Fair. Texture of paper gives image dry quality.
<b>Kitikata</b> Light tan 44.5 x 53.5 cm	Handmade, 100% Mitzumata fiber. Bonds well.	Good.	<b>Unryu</b> White 61 x 99	Fibrous, wide, distinct laid pattern.	Very good.
<b>Linen</b> White or brown made to order	Handmade neutral pH paper. Tissue thin, smooth, strong. White takes on a soft grey tone when bonded on Italia. Tears with great difficulty and should be razor-cut.	Prints well, needs less ink with less tack to prevent incomplete bonding.	<p>The papers listed above are available through one or more of the following suppliers: (1) Aiko's Art Materials Import, 714 North Wabash Avenue, Chicago, Illinois, 60611 (\$8.75 for sample booklets); (2) Andrews/Nelson/Whitehead, 31-10 48th Avenue, Long Island City, New York, 11101; (3) HMP Papers, Woodstock Valley, Connecticut, 06282; (4) Guy T. Kuhn, Box 166, Keedsville, Maryland, 21756 (\$5.00 for sample sheets); (5) Tom Pupkiewicz, 1400 West 25th Street, #302, Cleveland, Ohio, 44113.</p>		
<b>Moriki</b> White (colors available) 63.5 x 91.5	100 Kozo fiber. Soft and strong.	Good.			
<b>Okawara</b> Cream 31.7 x 40.7	100% Kozo fiber. Translucent. Difficult to tear.	Prints well.			

prints is again placed under weights. Four to seven days are required for drying, with the damp blotters replaced with dry ones daily.

If during printing any impression shows evidence of insecure mounting, the ink tack should be adjusted and/or the backing sheets examined for uneven dampness or dry spots. An impression which is insecurely mounted might be rescued if it were immediately placed back between the damp blotters. When the edition is complete, first lay Mylar on the stone and then the insecurely mounted print, image

side up. Cover it with a newsprint and the tympan. Under light pressure, run it through the press; if excessive blotting does not occur, the impression may be of edition quality and should now be securely attached to the backing sheet.

Several layers of collé may be attempted in one printing, but this will only be successful with thinner papers. In addition, the backing must be proportionately more moist to insure penetration of the water through all paper layers.

*continued  
on page 47*

## NOTES ON CONTROL OF IMAGES

by John Sommers

ONCE A LITHOGRAPHIC DRAWING has been correctly etched and rolled up, the printer has a new concern: its stability must be maintained. No part of the image can be allowed to become richer; no part can be allowed to recede. Small grey areas in a wash must be maintained, along with expressive scrapes and scratches; rubbed tones and solvent washes must remain consistent; delicately drawn crayon tones must remain full. Nothing can become clogged, nothing can be lost. The printing of long, consistent editions will constantly challenge the printer's skill, a challenge that will be heightened by the complexity and range of the drawing. As each fresh impression is compared to the *bon à tirer*, the printer must remain alert to detect any change on the surface of the printing element. In the ballet of edition-printing the printer's timing and handling of the roller will constantly interact with knowledge of inks and printing elements, their properties and characteristics, and the awareness of the prevailing conditions on both grease-attractive and water-retentive surfaces. This interaction makes up the technique of printing.

The same skills are used in printing consistent impressions from zinc, aluminum and stone, but expectations of stability vary with each of the elements and so must the printer's responses to changing conditions. When a drawing is particularly greasy, zinc might be expected gradually to become richer during printing, a change even more likely to occur when printing with a greasy ink. Under the same conditions aluminum might also be expected to grow richer, although the printer may at the same time be concerned with retention of delicately drawn passages which might be inclined to fade. Stone, although the ideal lithographic surface, when under duress can also be subject both to filling and image-loss.

Changes in images during printing have many causes, among which are these: counter-etching during image-making, as a result of which various areas of the surface become un-

equal in stability and different in grain and image-footing; the artist's approach to drawing and use of drawing materials, which may lead to divergent demands in kind, quality and application of ink; excessive printing pressure; consistent or occasional overinking; use of inappropriately modified ink; printing on buffered papers; and, possibly the most significant, printer-inexperience or lack of attention or concentration on the task at hand. It can, therefore, be of great value to the printer to know of techniques that can be employed to control or restore areas that are changing or have changed. Good judgment in the evaluation of existing conditions is essential in choice of the procedure that should be followed in order to maintain or regain image quality. First, however, the printer must be *aware* that changes are occurring. The excellence of printed results is measured by fidelity to the *bon à tirer*; that fidelity will depend not only on detecting and evaluating small changes as they occur but also in making correct procedural choices and in executing them skillfully and without hesitation. Before considering these procedures, it will be well to keep some precautions in mind:

1. The printer must learn to recognize a changing or unstable condition immediately and stop printing until its treatment has been undertaken.
2. The choices available to the printer are different when the image is in lacquer. *In no case should lacquer be changed if the image is overinked or filled.*
3. An image which is overinked or filled should not be etched in that state because to do so is to risk making the condition permanent. Before proceeding, an overinked image must be washed out through a gum stencil and rolled up correctly. A filled image on lacquer should be returned to its normal appearance (or a very close approximation thereof) through one or more of the processes listed below.
4. If at any time the printer is unsure of the condition of an image or of the procedure that might best return it to its original state, he should either consult an expert or seek information from reliable sources.

The procedures for image-control and maintenance are discussed below in a sequence which first lists mild or conservative methods, then those more drastic or severe. If the printer maintains concentration while printing, observes the printing surface carefully, and compares each printed impression to the *bon à tirer*, he will never allow the image to deteriorate to such an extent that a severe procedure is necessary. Instead, the printer will maintain the

image as part of the printing process and consistent impressions will be the result.

**THE FIRST AND MOST GENTLE OPTION** available to the printer when an image is darkening is a change in the ink being used. It may be possible to use a less greasy ink, with less tack, or to add magnesium carbonate to the ink to stiffen the body, reduce the tack, and modify its greasy quality. If changing or modifying the ink alone is not sufficient to correct the darkening image it may be helpful first to roll up the image in a crayon black ink, preferably one with a low grease content, low to moderate tack, and high viscosity. A mild etch could follow the roll up and, if warranted, any problem area could then be spot-etched. If the printing is in black, mixtures of various black inks which control the grease and tack yet maintain the color quality may be made and modified as necessary.

When one area darkens but the entire image is not involved, the problem may be a local instability. In such a case gum-massage, gum-patting or gum-pounding may correct the printing problem; occasional gum-massage may remove excess ink and grease sufficiently so that the area may stabilize. Gum-massage has both a cleaning and an etching action and its careful use during printing can control a problem area. The etching activity of gum-massage is cumulative; it can cause the area eventually to become printable, often without continued application.

To use gum-massage on a surface that is not in lacquer and which is being printed in black ink, pour gum arabic on the darkening area and massage it with a half-piece of sponge. The area will be seen to lighten as it is massaged and ink particles will be seen in the gum-pool and on the sponge, an indication that unwanted ink is being forced off the image area. After a few seconds of such massage, wash off the gum and debris with water, complete the roll up, pull a proof, and assess the results. If necessary put on two more passes and apply gum-massage again. Complete the roll up, pull a proof and again assess the results. When the image is printing correctly return to edition printing. An occasional massage of the area should then be sufficient to maintain control. The action of the massage causes gum to be adsorbed to negative areas among the image dots and the presence of arabic acid, a natural component of gum arabic, causes further and immediate etching of any unstable grease reservoirs. While the mildness of this action may not stabilize the grease reservoirs immediately, occasional use of the procedure will ultimately lead toward stabilization.

There are degrees of severity within the gum-massage procedure which result from the method of application, the amount and kind of ink on the image at the time, and the types of gum employed. In addition to gum arabic, hydrogum or cellulose may be used. Both of these generally have a lower pH than gum arabic, and supply more acid to the surface being treated. Of the three gums, hydrogum has the smallest molecules and therefore cleans ink away rapidly and thoroughly. Gum arabic has the highest pH and adsorbs to the negative areas readily, and while the larger molecules of cellulose do not clean as efficiently, its pH indicates that more acid is present. The etching action of cellulose is more rapid than that of the other gums; it is extreme on zinc, a metal for which cellulose has great affinity. It is possible to use mixtures of these gums or to use them alternately. It is also possible to choose a felting solution but its application to any surface is radical and dangerous.<sup>1</sup>

Along with choices of materials the method of application must be considered. The action of massage on the image has been discussed; among alternative corrective procedures its action is slower and its application is more easily controlled. A rapid cleaning action may be obtained by patting the area under the gum-pool with the sponge, then massaging it. In an extreme case the area may be pounded with the sponge. Such action will rip away ink and force the deep penetration of gum. One or more of these methods may be used, according to the degree of cleaning and etching that is desired.

The whole gum-massage process may be further subdivided by the amount and kind of ink applied to the image. Any of these procedures may be used on a lightly inked surface (one pass), on a moderately inked surface (two passes), or on a fully inked image (three or more passes). It is most effective to massage or pat on a surface which has received one or two inking passes, but pounding should be used only on a more fully inked image. The whole procedure should be employed no more often than necessary; if it is used too frequently the image may become cumulatively burned. If the massage technique has been used three times consecutively and the problem is not improving, it may be necessary to consider either a modification of the ink or a wash out, roll up and spot etch procedure as discussed above. If the procedure has corrected the problem, it is advisable to roll up as for printing and, after applying rosin and talc, to etch the whole surface lightly, spot etching the problem area through the overall etch. Another option is to vary the time this etch is left on after being buffed down with a cheesecloth; in general it

*The printing of long consistent editions will constantly challenge the printer's skill.*

should not be less than thirty minutes and need not be more than an hour. The etch strength used in this situation should be determined in relation to the nature of the drawing, the ease with which the problem was corrected, and the kind of ink that will be used in printing.

If the darkening image is not in a lacquer base and is being printed with a color ink, each situation becomes a special case, as each color ink has its own properties and characteristics. Color inks vary in grease content from high (stone purple) to almost none (opaque white); they vary in viscosity from moderately body (stone purple) to extremely thin (chrome yellow) and in tack from great (stone purple) to relatively little (opaque white). Each of these properties affects their resistance to acid, that is, their ability to protect the grease reservoirs. An ink with a higher grease content will always protect a grease reservoir better than one with a low grease content. The ease with which each ink may be dislodged by the progressively more active action of massage, patting and pounding will be dependent upon both tack and viscosity. An ink with greater tack is less easily removed than one with moderate viscosity, however it is the tack of the ink that gives it the ability to cling to the grease reservoir. As a general rule, when treating images in color ink—there may be exceptions—gum-massage procedures should be kept on the mild side and spot etching should not be used.

WHEN IMAGES ARE IN LACQUER they are more resistant but not impervious to gum-pounding and massaging techniques; if filling is severe it is probably due to an unstable situation beneath the lacquer. In such a case the image must be rolled up in a crayon black ink and put under a buffed down gum stencil. The printer should then proceed as follows: Wash out the image with lithotine and remove the lacquer with a lacquer solvent.<sup>2</sup> When the grease reservoirs are thoroughly clean, rub in asphaltum diluted with lithotine, wash off the gum mask and roll up the image, using a crayon black ink. Employ proofing and gum-massage procedures as needed until the image has returned to the appearance of the original drawing, at which time it may be spot etched to achieve stability within the problem area. After stability has been achieved the image may be returned to a lacquer base if desired.

Materials which remove scum from aluminum plates are made for the offset industry. Two such products are Richardson Graphic's Plate conditioner, 7251 (available on special order from the manufacturer) and Handschy Chemical Company's Scum Off, MS-8605. Neither should be used alone; in hand printing

processes they should be diluted with at least an equal amount of gum arabic. In the industry they are used on highly resistant photo-lacquered plates where they cannot harm the image. In hand printing they may be used on an aluminum plate which is in lacquer base and has been rolled up. They may also be used on zinc and stone with further gum dilution. They may be used in gum-massaging processes with the realization that their activity in removing excess ink or in removing ink from negative areas is very rapid, as is their ability to etch on unlacquered surfaces and to penetrate weak lacquer films. Indiscriminate and prolonged use may cause a very quick burning of the image area to which they have been applied; use of these materials on negative areas always results in some damage to the adsorbed gum film, and the effect is cumulative with multiple use.

THE RADICAL CHOICE, THE WET-WASH, is the printer's final option in order to regain control of a darkening, filling image. It should be undertaken only with the greatest caution and exercise of skill. The well-known and too frequently used "wet-wash" should be considered only when all else has failed. In some situations where long-term or improper storage of a printing element has caused an image to darken and fill, it will be the only means through which the printing element may be returned nearly to its original state. (It is my personal belief that there is no process which is capable of returning any grease-made image to an *exact* likeness of its original state.) The ability of stone to survive the wet-wash approach and to be coaxed back nearly to its original condition is greatest, zinc follows in second place, and aluminum which is not in a lacquer base is not in the running. When an image on aluminum is not in a lacquer base, a wet-wash will essentially destroy everything but the most vigorous drawing.

The procedure may be done delicately or with severity depending on the amount of water and lithotine (or other solvent) used, on the length of time employed in wet-washing and/or the number of times the image is wet-washed, and the severity of the scrubbing action.

To perform the wet-wash procedure prepare a fresh leather roller in crayon black ink. Wash the gum film from the stone and flood the stone surface with distilled water (water with minerals will cause uncontrolled and unwanted burning), squirt lithotine into the water and, mixing the water and solvent together with a clean wash-out rag, remove the ink in the image. This can be carried to any degree of cleanliness but the more thoroughly it is done, the less will roll up. Rapidly wash off the surface and sponge it

down with distilled water in preparation for rolling. Quickly roll up the image, executing passes and applying ink in relation to the visual evidence of the response to the rolling. Upon judging the resultant roll up, additional wet-washing and roll up can be done until the image is as close to the original as is deemed possible, at which time, the image may be etched to achieve stability. In formulating the stabilizing etch it must be remembered that the image is not on an asphaltum base and that the roll up ink is of low grease content. Prolonged wet-washing and deep cleaning during the process may never be desirable on zinc; instead several quick, shallow, wet-washes may be employed. This procedure will both protect the delicate grease reservoirs, which are always tenuous on metal, and remove grease from excessively rich areas. This printing element may also be etched when a desired image-fidelity has been reached but it should not be put into a lacquer base until its stability has been proven on the press. Indeed, after a wet-washing procedure has been used on zinc, it may be possible to return to stability only in stages. To etch in stages, wash out the image through a gum stencil, rub in diluted ink as an ink-base rather than the more greasy asphaltum, and roll up the image leanly with crayon black ink. Employ mild overall etching after each roll up and spot etching as required.

A filled aluminum plate that is in lacquer may be wet-washed as described for zinc. As long as the image is in lacquer and the lacquer is secure, wet-washing may be repeated, but wash-out during the process must not be either deep or prolonged. After each wet-wash and roll up, sponge-etch the image; that is, sponge a mild etch (one-quarter or one-third TAPEM to three-quarters or two-thirds gum arabic) over the entire plate for one to three minutes, then wash it off completely.<sup>3</sup> Repeat the wet-wash and roll up until the image has reached the desired (or best possible) fidelity to its original state, at which time apply talc and buff it into the ink. Apply a 50/50 mixture of Pro Sol and gum arabic to the plate, moving it over the surface for five minutes. Wash the plate completely clean and apply an etch of one-third TAPEM to two-thirds gum arabic, spreading it over the entire plate surface, and buff it down to a smooth, tight film.

A printing element that is in lacquer may be filled under the lacquer. If this is the case, there is a limit to what can be accomplished with a wet-wash and when that limit has been reached the lacquer is removed from the printing element using normal wash-out processes, it is returned to grease by rubbing in asphaltum or diluted ink (asphaltum on aluminum), the gum

stencil is washed off and the image is rolled up in crayon black ink. These steps can be repeated frequently with etches and rest periods between each roll up until the image is returned to normal and stability is reached. Wet-washing could be applied to stone or zinc following the removal of lacquer and a roll up in grease, but the decision to do so should come only after properly assessing the results of milder procedures. In any event wet-washing must not be used on aluminum unless it is in a lacquer base.

The safest and most secure method of returning a darkened image to fidelity is the repeated normal wash-out through a gum stencil followed by a roll up of the image with crayon black ink. Darkening grease reservoirs can be further robbed of grease if diluted black ink is used as a base rather than asphaltum. Mild etching may take place between these stages of the roll up but the printing element should not rest under an etch until the image has returned to normal. To etch at any stage and allow a rest period will encourage stability at that stage.

THE FADING IMAGE is a phenomenon of image-change that is too frequently encountered. Its causes include wear through abrasive action in printing, multiple or too frequent etching and counteretching, starvation of the grease reservoirs when non-greasy inks are used, accumulated water-burn when printing has proceeded for long intervals with few rest periods, very rapid printing in the case of delicately drawn imagery, consistent underinking, use of various chemicals in cleaning negative areas and—a common failure—neglect of the needs of healthy grease reservoirs. It is probable that no single cause is ever totally responsible for image-change; rather it is cumulative and interacting occurrences that are at fault. Constant concerned and knowledgeable care will do much to insure healthy printing elements. The proper care of the grease reservoirs that comprise the printing image should include normal rest periods in which the rolled up image is under a sponged down gum film. This allows the grease reservoirs to refresh themselves and to continue to print with fidelity. When runs are long, grease reservoirs are delicate, and/or inks of low grease-content are being used, care of grease reservoirs must include the periodic return of the image to a black roll up ink and the subsequent mild etch and resting period. Regular use of these procedures is preventive maintenance and will preclude the occurrence of most problems. When printing images from a lacquer base, although the grease reservoirs are protected from most harmful attacks, they are also robbed in large part of their

*Printing elements which have been counteretched must not be wet-washed.*

*The safest method of returning a darkened image to fidelity is the repeated normal wash-out.*

normal function, as a result, the starved and receding grease reservoir is commonly experienced. Each image has a printing life which is based on the properties of the printing element and, in the case of stone, on the quality (hardness) of the stone. The materials and methods with which the image was drawn as well as the skill of the printer are also factors that determine printing life, and thus are factors which place natural limits on the size of an edition. Lack of printer experience, improper care during a run, excessive haste in printing, an inability to see a changing image, a lack of concentration, and simple wear and tear can all lead to the fading image. In the case of excessive wear, little can be done to restore fidelity, for wear on stone results in irreparable loss of grain and the image carried on the grain. When this happens, the edition has reached its limit. Most other situations, however, can be treated if they are recognized in time. The simplest form of image-restoration is performed with a roll up and etch. The roll up ink should be a moderately greasy black and the etch should be mild, with a normal one-hour rest period after which printing can continue. A more severe problem may require roll up in a greasy ink (Charbonnel Noir à Monter is suggested), a mild etch and an overnight rest period. When the fading is severe or persistent the following procedure is advised: Roll up the image in a black ink of low to moderate viscosity and good tack—Noir à Monter or, alternatively, a black ink with number three varnish added. Apply rosin and talc and buff in smoothly; apply gum arabic and buff down tightly. Wash out the ink with lithotine, then deep-clean the image with Lacquer "C" Solvent (Lith-Kim-Ko) or with a good lacquer thinner. With these solvents, thoroughly clean the grease reservoirs until the image appears bleached and dry. Apply Cornelin, with a little lithotine added if necessary, so as to make it possible to rub it out until it is smooth; fan it dry and allow it to rest for a few minutes; apply a second coat of Cornelin and rub it out smoothly. After a few minutes, wash off the gum stencil and roll up the image with an ink of moderate-to-rich grease content. Proof the image and if full fidelity has returned, roll up the image and apply a mild etch; allow a one-hour rest period. The image may then be rolled up in the black ink commonly used for storage and stored under a two-to-three drop etch; alternatively, it may be put in lacquer for printing in color or returned to regular printing. The Cornelin rub-up may be repeated until the image has returned to normal, however the image should not be etched with more than the equivalent of three-to-five drops of acid per ounce of gum arabic until full

fidelity has been reached. Again, the return of the image to its full printing state may come slowly and in stages and, in images which are composed of various weights of drawing, it may be necessary to be selective in the application of Cornelin, avoiding those areas that are not receding and substituting diluted ink or asphaltum as their ink base. In this process, grease reservoirs are being fed grease, they are being encouraged to grow; thus the process is most easily applied to drawings which are of a consistent weight and made with uniform materials. Once the growth-process has been started in grease reservoirs, it must be stopped when full fidelity is reached. The printing element must then go through processes of restabilization before printing can continue.

THE EFFECTS OF COUNTERETCHING on image-printing and control are much too important to be neglected. It is true that counteretching offers the artist an opportunity to enrich or correct a drawing. Additions and deletions are essential to some images and techniques. Nevertheless, it must be understood that counteretching cannot be done without *some* consequent loss of nuance, image-control and image-life. Each subsequent counteretch causes greater loss. The first counteretch interferes with printability of the image and each added counteretch adds to the problem. On a stone both physical and chemical considerations are involved. Each counteretch chemically removes a layer of stone and places the added drawing on a level different from the previous one; after three counteretches the stone is printing from four levels—certainly an infringement on the accurate printability of one or more areas. But that is only part of the now knotty problem. Each counteretch, drawing addition and etch has caused each set of grease reservoirs to be of a different chemical nature and maturity, each surface now holds an adsorbed gum film less well and each is less water retentive and grease resistant. The deterioration of the image will not begin with printing of a few impressions, but with many counteretches as part of its history, the image will in all probability not print a long edition with fidelity. To regain a fading image when the stone has been counteretched a number of times is improbable and to restore an image which is growing, or which manifests instability, while not impossible is difficult and risky. The printer has fewer options in all cases, and he can do nothing except after careful consideration of each separate area and its basis.

Counteretched metals are similar to stone in that the grain has changed, although the grease-dot remains an adsorbed one, albeit on a

smoother surface. Metals also are subject to counteretch by many chemicals, each of which causes the metals to interact with etching processes in manners different from normal. It is therefore suggested that only the mildest and least corrosive counteretches be used on metal—a suggestion that applies to stone as well. Counteretched additions on zinc, depending on the material added, tend toward instability and resultant grease-growth. Counteretched additions on aluminum are tenuous and are subject both to loss and grease-growth.

When attempting to stabilize darkening imagery, wet-wash must not be performed on any printing element which has been counteretched. Only the most delicate of means must be used in attempts to restore it. Gum-massage is possible, although when it is used, loss is likely to be sustained in proportion to the frequency and vigor of application.

Processes for encouraging growth of grease will work well on both stone and zinc and with some success on aluminum, but once growth is achieved, stabilization may be more difficult; on stone the varying maturity of counteretched areas may result in varying growth. Zinc, always easily encouraged in grease-growth, may vary extremely in response to attempts to stabilize it.

In attempting any restorative techniques, positive or negative, on surfaces which have been counteretched, elements should be approached with extreme caution and whatever is done should be done with care. The methods used should be gentle; in the case of multiple counteretches, states of maturity of grease reservoirs should be considered at every stage. Frequency of application should be held to a minimum, multiple strong etching should be avoided on metal and any expectation of grand results should be kept in control. □

## THE COLLÉ PROCESS

*continued from page 41*

Traditionally used in small works, collé can also be used at a large scale, although problems of gluing, handling, printing and stretching are compounded by the expanded size. When wet the larger sheets will be difficult, if not impossible, to move without special handling procedures. Glue will be more difficult to apply evenly and will consequently cause greater wrinkling and curling as it dries. In small prints, curls and wrinkles not completely pressed out under weight will generally press out in printing, but large sheets, being subject to greater stretch, are likely to retain wrinkles.

Artists who are interested in collage may want to experiment with the possible applications of the collé process. Others may wish to explore an expanded range of papers within a traditional approach. Each of the papers now available has unique characteristics of color, texture and printing capability, and each can inspire the artist to combine imagery and paper in beauty and elegance. □

1. See *TBL*, page 417, for a general description of the process.
2. Michael Twyman. *Lithography 1800-1850* (London: Oxford University Press, 1970), page 233.
3. Supplies are available from the following sources: thymol crystals, wheat and rice starch; Tales Technical Library Service, 104 Fifth Avenue, New York, New York, 10011 (catalogue available); rabbitskin glue is obtainable at local art supply stores.
4. Anne F. Clapp. *Curatorial Care of Works of Art on Paper* (Oberlin: Intermuseum Laboratory, 1978), page 90.
5. Clapp, page 93. Additives and preservatives should be used with caution. Thymol, for example, is known to cause glue to discolor as it ages.

1. The felting solution is mixed as follows: 30 ml, gum arabic; 60 ml, water; 2 to 6 drops, phosphoric acid. It should be freshly mixed each time it is used. The purpose is to control scum on metal and stone surfaces which do not have an adequate adsorbed gum film. The solution cleans the surface and promotes gum adsorption. It should *not* be used continuously; such use would cause acid to accumulate, attacking the image and causing deterioration of the gum film. A cotton pad, dampened with felting solution, is used to wipe up the scum along the edge of the image. It is applied between inking passes and is wiped up with a separate sponge and water after each use and before normal sponging.
2. See "Wash Out Procedure," *TTP* 2 (Autumn 1978), pages 13-15.
3. See "Tannic Acid Plate Etch," *Ibid*, page 15.

### Photo Credits:

Robert Reck: pages 34 and 54; cover.  
Lindsay Green: page 51.  
Courtesy Gemini G.E.L.: page 49.  
Courtesy Solo Press: page 50.  
Courtesy Angeles Press: page 55.

## Lithography Workshops in the United States

### LITHOGRAPHY WORKSHOPS: A SURVEY *Compiled by Susan von Glahn*

BEGINNING IN THE LATE 1950s and early 1960s, a new interest in lithography was generated by the founding of Universal Limited Art Editions on Long Island and Tamarind Lithography Workshop, Inc., in Los Angeles. As a consequence, the demand for printers and workshops grew immensely. Among those who received training in the technical and collaborative aspects of the medium at Tamarind in Los Angeles, or later at Tamarind Institute in Albuquerque, many went on to establish workshops of their own or to teach lithography in schools throughout the country. Artists in almost every part of the United States many now create limited-edition lithographs in collaboration with experienced printers.

This survey was undertaken to provide a current listing of professional lithography workshops and their locations in the United States and Canada. Though perhaps not definitive, it includes all of the lithography workshops which responded to our questionnaire. They are listed alphabetically by the name of the establishment. An asterisk follows the names of printers who have participated in Tamarind's Professional Printer program and (TMP) appears after the names of those who received a Tamarind Master Printer certificate. Each listing indicates which printmaking media are available in addition to lithography, the number of presses in the workshop, and the arrangement or arrangements under which artists may make prints. Where N/A appears, information was either not available or not applicable.

**ANGELES PRESS, 800 Traction Ave., Los Angeles, CA 90013.** Established 1980. Director/Owners: Toby and Mary Michel. Printer: T. Michel (TMP). Stone and plate lithography. 2 presses. Custom, occasional publishing.

**ROBERT H. ARBER & SON, Box 10121, Alameda, NM 87184.** Established 1974. Director/Owner/Printer: Robert H. Arber\*. Stone and plate lithography, intaglio, relief printing, embossing. 5 presses. Custom, publishing.

**ARCHER PRESS, 6139 Wood Dr., Oakland, CA 94611.** Established 1971. Director/Owner/Printer: Charles Gill. Stone and plate lithography. 1 press. Custom, publishing (part-time).

**ARTISAN PRESS, 1009 Nutter Blvd., Billings, MT 59101.** Established 1981. Director/Owner/Printer: John Pollock. Stone and plate lithography. 1 press. Custom.

**ARTIST'S PROOF GRAPHICS WORKSHOP, 460 Magnolia Ave., Larkspur, CA 94939.** Established 1974. Director/Owner/Printer: Harriette Frances. Stone and plate lithography. 2 presses. Custom, publishing, membership/co-op.

**ATLANTIC EDITIONS, One S. 12th St., Richmond, VA 23219.** Established 1980. Director/Owners: David Adamson and Bob Hornung. Printers: D. Adamson and Jack Brumbaugh. Stone and plate lithography, intaglio. Number of presses N/A. Custom, publishing.

**B & K LITHOGRAPHERS, 100 Cleveland Blvd., Fayetteville, NY 13066.** Established 1979. Director/Owner/Printers: Ted Braggins\* and Melissa Katzman-Braggins\*. Stone and plate lithography. 2 presses. Custom, publishing.

**BLUE MOTH WORKSHOP, 6020 Adeline St., Oakland, CA 94608.** Established 1975. Director/Owner/Printers: Marvin Schenck and Richard Schroeder. Stone and plate lithography, intaglio. 2 presses. Custom, publishing, membership/co-op.

**BOODY GRAPHIC ARTS, 1318 Rear East McCarty, Jefferson City, MO 65101.** Established 1979. Director/Owners: Steven C. Boody and Diane Cone Boody. Printer: D. C. Boody. Stone and plate lithography. 1 press. Custom.

**CARRIAGE HOUSE PRESS, 328 S. Church, Grass Valley, CA 95945.** Estab-

lished 1975. Director/Owner/Printers: Howard Levine and Margaret Warner Swan. Stone lithography, intaglio, screen printing. 3 presses. Membership/co-op.

**CIRRUS EDITIONS, LTD., 542 S. Alameda St., Los Angeles, CA 90013.** Established 1970. Director/Owner: Jean Milant. Printers: J. Milant (TMP) and David Ordaz. Stone and plate lithography, screen printing, relief printing. 2 presses. Custom, publishing.

**CLARY LAKE FARM/STUDIO, RFD 1, Box 416, North Whitefield, ME 04353.** Established 1976. Director/Owner/Printer: Frances Hodsdon. Stone and plate lithography, intaglio. 2 presses. Custom.

**CREAM CITY GRAPHICS, 341 N. Milwaukee St., Milwaukee, WI 53202.** Established 1977. Director/Owner/Printer: John Gruenwald. Stone lithography. 1 press. Custom, publishing.

**CREATIVE ARTS WORKSHOP, 80 Audubon St., New Haven, CT 06511.** Established 1960. Director/Owner: Deborah Weaver. Printer: Flo Hatcher. Stone and plate lithography, intaglio. 3 presses. Custom.

**DRAKE PRINTS, INC., 2809 Forest Ave., Des Moines, IA 50311.** Established 1976. Director/Owner: Richard Black. Printers: Kathryn Reeves and Vicki Adams. Stone and plate lithography, intaglio, relief printing. 5 presses. Publishing by invitation only.

**ECHO PRESS, 1805 E. 10th St., Bloomington, IN 47401.** Established 1979. Director/Owner: Rudy Pozzatti. Printer: David Keister. Stone and plate lithography. 1 press. Custom, publishing.

**EDITIONS PRESS, 915 Bryant St., San Francisco, CA 94103.** Established 1972. Director: Walter F. Maibaum. Printer: Brian R. Shure. Stone and plate lithography, intaglio, screen printing, cast paper. 4 presses. Publishing.

**EFRAM WOLFF STUDIO, 14535 Arminta St., Unit E., Van Nuys, CA 91402.** Established 1980. Director/Owner/Printer: Efram Wolff. Stone and plate lithography, intaglio, relief printing. 5 presses. Custom, publishing.

**ESTAMPE-WORKS OF ART ON PAPER, 110 E. 5th St., Royal Oak, MI 48067.** Established 1976. Director/

Owners: D. K. Semivan and L. Avasdenka. Printer: D. K. Semivan. Stone and plate lithography, intaglio, relief printing, bookmaking. 4 presses. Custom.

**FISHY WHALE PRESS, 411 Lincoln Ave., Rockford, IL 61102.** Established 1963. Director/Owner: Roland Poska. Printers: R. Poska and David Panosh. Stone and plate lithography, intaglio, screen printing, relief printing, papermaking. 6 presses. Publishing.

**FOUR BROTHERS PRESS, 1312 W. North Ave., Chicago, IL 60622.** Established 1980. Director/Owners: Fred Gude and Leslie Wolfe. Printer: F. Gude. Stone and plate lithography. 1 press. Custom, publishing.

**FOX GRAPHICS EDITIONS LIMITED, 36 Bromfield St., Boston, MA 02108.** Established 1971. Director/Owner/Printer: Herbert A. Fox\*. Stone and plate lithography, intaglio, relief printing, monoprints. 3 presses. Custom, publishing.

**THE GALAHAND PRESS, 1001 W. 34th, Austin, TX 78705.** Established 1971. Director/Owner/Printer: C. R. Bryan. Stone and plate lithography, intaglio, relief printing. 7 presses. Custom, publishing.

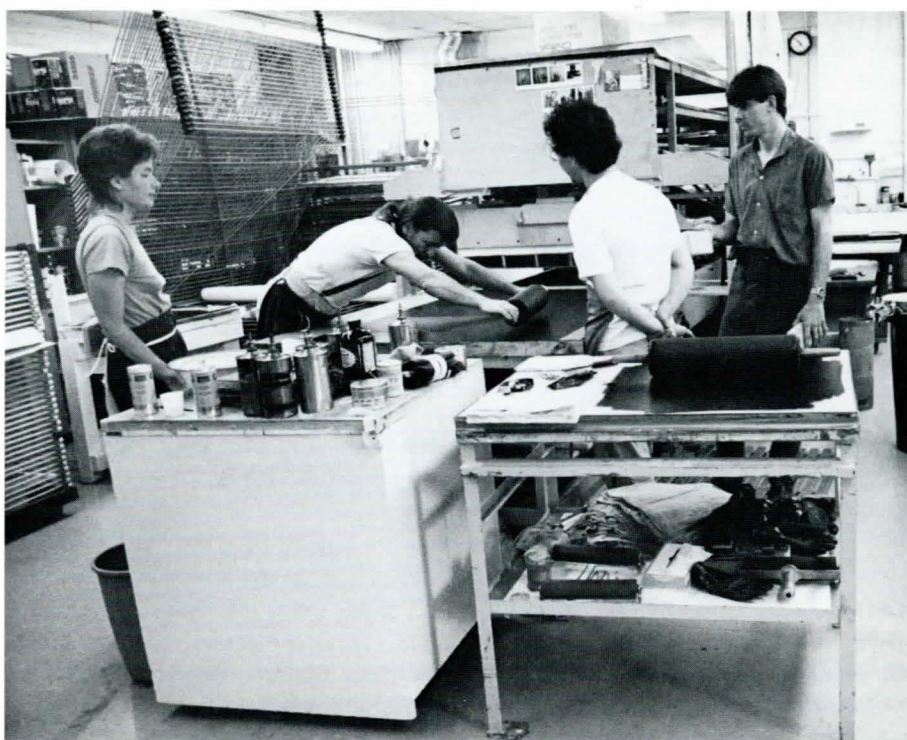
**GEMINI G.E.L., 8365 Melrose Ave., Los Angeles, CA 90069.** Established 1966. Directors: Sidney Felsen and Stanley Grinstein. Printers: Serge Lozingot (TMP) and Anthony Zepeda. Stone and plate lithography, intaglio, screen printing, relief printing, sculpture editions. 7 presses. Publishing.

**HAMPTON EDITIONS LIMITED, PO Box 520, Sag Harbor, NY 11963.** Established 1971. Director/Owner/Printer: Dan Welden. Stone and plate lithography. 4 presses. Custom, publishing.

**HAND GRAPHICS, LTD., 418 Montezuma, Santa Fe, NM 87501.** Established 1973. Director/Owner/Printer: Ron Adams. Stone and plate lithography, intaglio, cast paper. 4 presses. Custom, publishing.

**HANDWORKS, 236 W. 27th St., New York, NY 10001.** Established 1979. Director/Owners: Frank and Janet Versaggi. Printer: F. Versaggi. Stone and plate lithography, screen printing, relief printing, offset lithography. 2 presses. Custom, publishing.

**HARD PRESS EDITIONS, 1101 N. Paulina, Second Floor, Chicago, IL 60622.**



**GEMINI G.E.L.:** Master printer Serge Lozingot rolls up a lithograph by Richard Serra.

Established 1978. Director/Owners: Keith Taylor, Lee Stoops, Bill Cass and Shirley Swanson. Printers: K. Taylor, B. Cass, L. Stoops. Stone and plate lithography, intaglio. 2 presses. Custom, membership/co-op.

**HOLLENHORST GRAPHICS, 212 4th Ave., S., St. Cloud, MN 56301.** Established 1980. Director/Owner/Printer: Randal Hollenhorst. Stone and plate lithography, screen printing. 1 press. Custom, publishing.

**K. J. H. PRESS, 1009 Dove Dr., Manchaca, TX 78652.** Established 1979. Director/Owner/Printer: Kenneth J. Hale. Stone and plate lithography. 1 press. Custom.

**KALĀ INSTITUTE, 1060 Heinz, Berkeley, CA 94710.** Established 1976. Director: Archana Horsting. Printer (Editioning Supervisor): Yuzo Nakano. Stone and plate lithography, intaglio, screen printing, relief printing, photography. 6 presses. Custom, membership/co-op, classes.

**THE KELYN PRESS, 254 Hampton, Venice, CA 90291.** Established 1976. Director/Owner: Ruth Weisberg. Printer: Chris Fox. Stone lithography. 1 press. Custom (occasionally).

**KIMBALL LITHOGRAPH COMPANY, LTD., 1328 E. Harvest St., Mesa, AZ 85203.** Established 1980. Director/

Owner/Printer: W. Wayne Kimball, Jr. (TMP). Stone and plate lithography. 1 press. Custom, publishing.

**LAKESIDE STUDIO, 150 S. Lakeshore Rd., Lakeside, MI 49116.** Established 1970. Director/Owner: John D. Wilson. Printers: various (each year visiting printers complete work through the bon à tirer, then print editions in their own shops). Stone and plate lithography, intaglio. 2 presses. Publishing.

**LANDFALL PRESS INC., 63 West Ontario St., Chicago, IL 60610.** Established 1970. Director/Owners: Jack and Ethel Lemon. Printer: J. Lemon\*. Stone and plate lithography, intaglio. 2 presses. Publishing.

**LAND MARK EDITIONS, 111 N. Fifth St., Suite 409, Minneapolis, MN 55403.** Established 1980. Director/Owners: Jon M. Swenson and Bernice Ficek-Swenson. Printer: J. M. Swenson. Stone and plate lithography. 1 press. Custom, publishing.

**LIMITED EDITIONS WORKSHOP, INC., 610-12 N. American St., Philadelphia, PA 19123.** Established 1979. Director/Owner: Shawn Crowley. Printers: Cindy Ettinger, Lee Kempf and S. Crowley. Stone and plate lithography, intaglio, screen printing, relief printing, papermaking, hand bookbinding. 5 presses. Custom, publishing, membership/co-op.

**THE LITHO SHOP INC., 2058 Broadway, Santa Monica, CA 90404.** Established 1968. Director/Owner: Sam Francis. Printer: George R. Page. Stone and plate lithography, monoprints. 2 presses. Publishing (Sam Francis).

**THE LITHOGRAPHER'S WORKSHOP, 39 Green St., Jamaica Plains, MA 02130.** Established 1979. Director/Owner/Printer: John Brennan. Stone and plate lithography. 2 presses. Membership/co-op.

**PAUL M. MAGUIRE, INC., 27 Stanhope St., Boston, MA 02116.** Director/Owner: Paul Maguire. Printers: P. Maguire and Jennifer Hilton. Stone and plate lithography, relief printing. 2 presses. Custom, occasional publishing.

**MAINE PRINTMAKING WORKSHOP, Westbrook College, Portland, ME 04103.** Established 1977. Director/Owner/Printer: John Muench\*. Stone and plate lithography, intaglio, screen printing. 4 presses. Custom, publishing, membership/co-op.

**MASTER EDITIONS, LTD., 4885 S. Broadway, Englewood, CO 80110.** Established 1980. Director/Printer: Bill Lagatutta (TMP). Stone and plate lithography. 1 press. Custom, publishing.

**MILESTONE GRAPHICS, 170 Elm St., Bridgeport, CT 06604.** Established 1976. Director/Owner/Printer: James Reed\*. Stone and plate lithography. 3 presses. Custom.

**GEORGE C. MILLER & SON, INC., 20 W. 22nd St., New York, NY 10010.** Established 1917. Director/Owner: Burr Miller. Printers: B. Miller and Steven Miller. Stone and plate lithography, Mylar method. 3 presses. Custom.

**NARAVISA PRESS, 128 Nara Visa Rd., N.W., Albuquerque, NM 87107.** Established 1980. Director/Owner/Printer: Stephen Britko (TMP). Stone and plate lithography, monoprints. 1 press. Custom, publishing.

**NATIVE IMAGES, INC., 2539 Mission St., Santa Cruz, CA 95060.** Established 1978. Director/Owners: Daniel Stolpe and Eric Mathes. Printer: D. Stolpe. Stone and plate lithography, intaglio, screen printing, relief printing. 4 presses. Custom, publishing.

**NEW HARMONY PRINT WORKSHOP, PO Box 551, New Harmony, IN 47631.** Established 1976. Director/Owner/Printer: John P. Begley. Stone & plate lithography, screen printing, letterpress. 3 presses. Custom, publishing.

**NORMAL EDITIONS WORKSHOP, Art Department, Illinois State University, Normal, IL 61761.** Established 1976. Director/Printer: Richard Finch. Stone and plate lithography. 1 press. Custom, publishing.

**NORTH LIGHT EDITIONS, 1624 N.W. Lovejoy, Portland, OR 97209.** Established 1980. Director/Owners: Myrna Burks and Vicki Vanderslice. Printer: M. Burks\*. Stone and plate lithography. 1 press. Custom, publishing.

**OCEAN WORKS, 2811 Villa Way, Newport Beach, CA 92663.** Established 1979. Director/Owners: Steven Andrews and Conrad Schwable. Printer: C. Schwable (TMP). Stone and plate lithography, monoprints. Custom, publishing.

**ORIGINS PRESS, PO Box 2111, Tubac, AZ 85640.** Established 1976. Director/Owner: Peter C. Holmes. Printers: Gary F. King and Richard Frush. Stone and plate lithography. 3 presses. Custom, publishing.

**CARL PAPENDICK LITHOGRAPHER, 300 E. Durham St., Philadelphia, PA 19119.** Established 1974. Director/Owner/Printer: Carl Papendick. Stone and plate lithography. 1 press. Custom.

**SOLO PRESS:** Master printer Judith Solodkin stands behind the press.



**PETERSBURG PRESS, 17 E. 74th St., New York, NY 10021.** Established 1968. Director/Owner: Paul Cornwall-Jones. Printer: John Hutcheson (TMP). Stone and plate lithography, intaglio. 6 presses. Publishing.

**PLUCKED CHICKEN PRESS, 212 N. Canal St., PO Box 5941, Chicago, IL 60680.** Established 1977. Director/Owners: Cynthia Archer and Will Peterson. Printer: W. Peterson. Stone and plate lithography. 3 presses. Custom, publishing.

**THE POLARIS WORKSHOP, 264 Fairchild Ave., Fairfield, CT 06430.** Established 1981. Director/Owners: Mel Hunter and Fred Schulton. Printer: M. Hunter. Plate lithography (Mylar method). 2 presses. Custom, publishing.

**PRASADA PRESS, INC., 4303 Hamilton Ave., Cincinnati, OH 45223.** Established 1980. Director/Owner: Janice Forberg. Printers: Mark Patsfall and Terri Ruggerie. Stone and plate lithography. 1 press. Custom, publishing.

**PRINT RESEARCH FACILITY, School of Art, Arizona State University, Tempe, AZ 85281.** Established 1978. Directors: W. Wayne Kimball, Jr. and Daniel R. Britton. Printer: Joseph M. Segura\*. Stone and plate lithography, monoprints. 2 presses. Publishing.

**PRINTMAKING WORKSHOP, 114 W. 17th St., New York, NY 10011.** Established 1949. Director/Owner: Robert Blackburn. Printers: various. Stone and plate lithography, intaglio. 11 presses. Custom, membership/co-op.

**THE QUIET SUN PRESS, 2351 Sonoma, Torrance, CA 90501.** Established 1953. Director/Owner: Connor Everts. Printers: Richard Garst, M. P. Harrigan and Pat Surgalski. Stone and plate lithography, intaglio, screen printing, relief printing, typography, colotype. 5 presses. Publishing.

**ROOM 306, 225 Lafayette St., New York, NY 10012.** Established 1980. Director/Owners: Diane Hunt, Leonard J. Gray, Nora Crain and Lynn Peterfreund. Printer: N/A. Plate lithography, intaglio, screen printing, relief printing. 3 presses. Custom, membership/co-op.

**ST. CLOUD GRAPHIC STUDIO, St. Cloud State University, St. Cloud, MN 56301.** Established 1968. Director: William Ellingson. Printers: W. Ellingson and Randal Hollenhorst. Stone and plate



**TYLER GRAPHICS, LTD:** Master printer Kenneth Tyler proofs Potted Daffodils by David Hockney.

lithography, intaglio, screen printing, relief printing. 6 presses. Custom, visiting artist program.

**SANDSTONE GRAPHICS, 177 St. Paul St., Rochester, NY 14607.** Established 1977. Director/Owner/Printer: William Chester Lyman III. Stone and plate lithography, intaglio, screen printing, relief printing. 3 presses. Custom, publishing.

**SHARK'S LITHOGRAPHY LTD., 2020 B 10th St., Boulder, CO 80302.** Established 1976. Director/Owner/Printer: Bud Shark\*. Stone and plate lithography. 2 presses. Custom, publishing.

**SIN CITY GRAPHICS, 1005 S. Una Ave., Tempe, AZ 85281.** Established 1980. Director/Owner: Daniel R. Britton. Printers: D. Britton and J. Segura\*. Stone and plate lithography, monoprints. 1 press. Custom, publishing.

**SOLO PRESS, 461 Park Ave., S., New York, NY 10016.** Established 1975. Director/Owner: Judith Solodkin. Printers: J. Solodkin (TMP), Victoria Sclafani, Pamela Moore, Arnold Samet and James Martin. Stone and plate lithography, relief printing. 3 presses. Custom, publishing.

**SOLSTICE PRESS, PO Box 10-1272, Anchorage, AK 99511.** Established 1980. Director/Owners: Guitta Corey, Dianna Orren, Bill Pedrick. Printer: G. Corey. Stone and plate lithography. 1 press. Custom, publishing.

**STONETRACES, 1912 S. Calhoun St., Ft. Wayne, IN 46804.** Established 1980. Director/Owner/Printer: Craig Steketee.

Stone and plate lithography, relief printing. Custom, publishing, membership/co-op.

**TAMARIND INSTITUTE, 108 Cornell Ave., S.E., Albuquerque, NM 87106.** Established 1970 as successor to Tamarind Lithography Workshop, Inc., of Los Angeles. Director: Clinton Adams. Printers: Catherine Kirsch Kuhn (TMP), Lynne Allen\*, Melissa Katzman-Braggins\* and William Haberman\*. Stone and plate lithography, monoprints. 6 presses. Custom, publishing, curatorial and printer training programs.

**TELOS GRAPHICS WORKSHOP, 1220 W. Alameda, Suite 117, Tempe, AZ 85282.** Established 1979. Director/Owner/Printers: Michael Raburn and Daniel Emerson. Stone and plate lithography, intaglio, screen printing, relief printing. 4 presses. Custom, publishing.

**TRILLIUM GRAPHICS, 181 S. Park, San Francisco, CA 94107.** Established 1979. Director/Owner: David Salgado. Printers: D. Salgado\* and Glenn Brill (TMP). Stone and plate lithography, monoprints. 3 presses. Custom, publishing.

**TRISOLINI PRINT PROJECT, Trisolini Gallery, Ohio University, Athens, OH 45701.** Established 1977. Director: H. Lin. Printer: Donald Roberts\*. Stone and plate lithography, intaglio, screen printing, relief printing. 3 presses. Publishing.

**TYLER GRAPHICS, LTD., PO Box 294, Bedford Village, NY 10506.** Established 1974. Director/Owner: Kenneth E.

Tyler. Printers: K. Tyler (TMP), Rodney Konopaki, Lee Funderburg, Roger Campbell and Steve Reeves. Stone and plate lithography, intaglio, screen printing, relief printing, papermaking, letterpress. 8 presses. Publishing.

**UNION PRINTMAKERS, 1900 L St., N.W., Rm. 712, Washington, DC 20036.** Established 1976. Director/Owner/Printer: Scip Barnhart. Stone lithography, intaglio, relief printing. 7 presses. Custom, publishing, membership/co-op.

**UNIVERSAL LIMITED ART EDITIONS, 5 Skidmore Place, West Islip, Long Island, NY 11795.** Established 1956. Director/Owner: Tatyana Grosman. Printers: John Lund, Keith Brintzenhofe, William Thomas Cox, James V. Smith and Bill Goldston. Stone and plate lithography, intaglio, relief printing. 5 presses. Publishing.

**UNIVERSITY OF HARTFORD PRINT WORKSHOP, Hartford Art School, 200 Bloomfield Ave., W. Hartford, CT 06117.** Established 1975. Director: Fred Wessel. Printers: contracted for specific job. Stone and plate lithography, intaglio. 5 presses. Publishing.

**UNIVERSITY OF WISCONSIN LITHOGRAPHY WORKSHOP, Department of Art, University of Wisconsin,**

**Madison, WI 53706.** Established 1972. Director/Printer: Jack Damer. Stone and plate lithography. 5 presses. Publishing.

**VERMILLION EDITIONS LIMITED, 400 First Ave., N., Minneapolis, MN 55401.** Established 1977. Director/Owner/Printer: Steven M. Andersen. Stone and plate lithography, intaglio, screen printing, relief printing, offset lithography. 7 presses. Custom, publishing.

**VISUAL ARTS CENTER OF ALASKA, 4911 International Airport Rd., Anchorage, AK 99507.** Established 1974. Director: Gordon A. Smith. Printer: Toby Rubey. Stone and plate lithography, intaglio, relief printing, papermaking, fiber design, metals. 4 presses. Membership/co-op.

**VISUAL STUDIES WORKSHOP, 31 Prince St., Rochester, NY 14607.** Established 1970. Director/Owner: Nathan Lyons. Printers: Joan Lyons, Tom Sullivan and Kieth Smith. Plate lithography (primarily offset), intaglio, screen printing. 6 presses. Custom, publishing, classes.

**WATER ST. PRESS, LTD., 223 Water St., Brooklyn, NY 11201.** Established 1979. Director/Owners: Frank J. Martinez and Suzanne Williams. Printer: F.

Martinez. Stone and plate lithography, intaglio, relief printing. 4 presses. Custom.

**WESTERN GRAPHICS WORKSHOP & GALLERY, 2428 Baylor Dr. S.E., Albuquerque, NM 87106.** Established 1975. Director/Owner: Ben Q. Adams. Printers: B. Q. Adams (TMP), Russell Hamilton (TMP), Tim Sheesley (TMP) and Linda Seckinger. Stone and plate lithography. 2 presses. Custom (occasional), publishing.

**WESTERN ILLINOIS FOLIO PRESS, Western Illinois University, Macomb, IL 61455.** Established 1979. Director: Frederick Jones. Printer: N/A. Stone and plate lithography, intaglio, screen printing. 3 presses. Publishing, membership/co-op.

**WESTERN WEDGE, 5400 Trask St., Oakland, CA 94601.** Established 1980. Director/Owner/Printers: Barbara Foster and Jack Stone. Stone and plate lithography, intaglio. 2 presses. Custom, occasional publishing.

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## Lithography Workshops in Canada

**CARIBOO STONE PRESS, RR #1, Lone Butte, British Columbia, V0K 1X0.** Established 1976. Director/Owners: Roy and Olga Tomlinson. Printer: R. Tomlinson. Stone lithography, relief printing. 2 presses. Publishing.

**CROWN PRINTERS, 2221 Ontario St., Vancouver, British Columbia, V5T 2X3.** Established 1976. Director/Owners: Robert Wilson and Dianne Ostoich. Printer: R. Wilson. Stone and plate lithography, relief printing. 2 presses. Custom.

**EDITIONS CANADA INCORPORATED, 30 and 13 Prospect Ave., London, Ontario, N6B 3A4.** Established 1975. Director/Owner: Rudolf Bikkers. Printers: R. Bikkers, Tim Wheeler and Lucy Thorel. Stone lithography, intaglio, screen printing, relief printing. 4 presses. Publishing.

**GRAFF, 963 est Rachel, Montreal, Quebec, H2J 2J4.** Established 1966.

Director/Owners: Madeleine Forcier and Pierre Ayot. Printers: N/A. Stone and plate lithography, intaglio, screen printing, relief printing, photography. 3 presses. Membership/co-op, annual grant.

**MALASPINA PRINTMAKERS WORKSHOP, 1555 Duranleau St., Granville Island, Vancouver, British Columbia, V6H 3F3.** Established 1976. Director/Owner: Tamra Farrow. Printer: N/A. Stone and plate lithography, intaglio, screen printing. 4 presses. Membership/co-op.

**MOOSEHEAD PRESS, 503-99 King St., Winnipeg, Manitoba, R3B 1H7.** Established 1977. Director/Owners: D. C. Umholtz and A. K. Faber. Printers: D. C. Umholtz, Marc St. Pierre and Charles Marsh. Stone and plate lithography, intaglio, relief printing. 2 presses. Custom, publishing, some rental of facilities.

**PRESSWERK EDITIONS TORONTO,**

**98 Richmond St., E., Suite 420, Toronto, Ontario, M5C 1P1.** Established 1978. Director/Owners/Printers: Dieter and Deborah Grund. Plate lithography, intaglio, screen printing, relief printing. 4 presses. Custom, publishing.

**ST. MICHAEL'S PRINTSHOP, St. Michael's, Southern Shore, Newfoundland, A0A 4A0.** Established 1974.† Director: Heidi Oberheide. Printers: N/A. Stone and plate lithography, intaglio, relief printing. 3 presses. Membership/co-op.

**SWORD STREET PRESS LIMITED, 10 Sword St., Toronto, Ontario, M5A 3N2.** Established 1978. Director/Owners: Don Phillips and Geraldine Davis. Printer: D. Phillips. Stone and plate lithography. 2 presses. Custom, publishing.

†Supported in part by a grant from the Canada Council and administered by the Memorial University Extension Service.

**L. Cornelissen & Son**

THE FIRM OF L. CORNELISSEN & SON, long a principal supplier of lithographic materials to artists and printers, was listed in TBL, pages 441-47, as a recommended source for inking rollers, lithographic tusche, and transfer papers. The following letter from Nicholas Walt reports on changes that have taken place within the firm since 1971:

L. Cornelissen & Son of 22 Great Queen Street, London WC2, was closed in 1977 following the death of the last member of the family interested in the business. A friend purchased the business and I joined him as a partner. We reopened in the same premises in February 1979.

Sadly, the reputation of the shop even in 1977 was far in advance of its ability to support it. Relative to the mentions you gave us in TBL in 1971 and our current and likely status, this is still the case.

We do sell pigments, gums and resins still, probably with more competence and variety than the Cornelissen family did. Beyond that we import Korn's and Charbonnel in the same way as several other people do in London. Michael Putman of 151 Lavender Hill, London SW11 5QJ, is probably the best informed outlet for lithographic materials in England at the moment.

TBL mentions us in Appendix A for the following: inking rollers, liquid writing ink, transfer papers. The larger rollers in the shop are now imported from Botcher & Renger in Germany, the Cornelissen ink is no longer made, and the two types of transfer paper we sell are imported from Charbonnel. Sadly, it is a different story from the sixties and before.

Nicholas Walt  
Nicholas Walt Associates  
72 Sydney Street  
London SW3 6NJ

**Tamarind Catalogue Raisonné**

WE ARE PLEASED TO ANNOUNCE PUBLICATION of a complete catalogue of lithographs printed at Tamarind Institute during the period, 1970-79. The catalogue was compiled by Rebecca Schnelker and Judith Booth and edited by Schnelker; the introduction is by Clinton Adams. Entries provide full information with respect to each edition, including the title, date, Tamarind number, size of the edition (including all proofs), dimensions, colors and papers used, and the identity of the collaborating printer. It is alphabetically arranged by artist, and includes brief biographical data.

**80 pages, paperbound (not illustrated): \$12.00 postpaid (in the United States and Canada).**

**COLOR BLEND EXHIBITION**

*continued from page 38*

nique of color blending than that." This is not to say the catalogue does not reproduce what appear to be some first rate images: Antreasian's "Untitled 5/20," Strunck's "Calonim," Tim High's serigraph "Circunferencia/Cañon De los Muertos," Marc Bjorklund's "1/11 Object," Misch Kohn's "Blue Rainbow," Sato's three entries, et al. Even in form of catalogue reproductions these seem engagingly provocative works of art, quite apart from the fact that they incorporate continuous color printing techniques.

The goals of the exhibition were stated in the catalogue: that color blend printmaking be recognized; that a national invitational exhibition be held; that a catalogue be published reproducing the prints along with technical data and related material; that a purchase fund be established from the sale of the catalogue and poster for the purchase of as many of the exhibited prints as possible for inclusion in a university print and drawing study collection. The first three goals were clearly met, and it is hoped that many purchases were made possible by the intent of the fourth goal. Yet, there are serious concerns which remain. Printmaking has achieved its elevated status in part because it has effectively overcome longstanding associations with the "minor" arts. Continued exposure of printmaking in the public arena must meet the criteria and responsibilities required of any major art form. While the rainbow roll has and will continue to have considerable interest for the practitioner of the craft of printmaking, an exhibition with technique as its *raison d'être* tends to support an artisan tradition which may no longer be either appropriate or necessary.

By its very title *The First National Invitational Color Blend Exhibition 1978-80*, strongly infers there will be the *Second National Invitational* . . . and a *Third National* . . . Perhaps with the same concerted effort, efficiency and dedication, "The Second" or "The Third National Invitational Color Blend Exhibition," will promote formal, thematic or stylistic concerns somewhat removed from the craft of printmaking and more concerned with the *total* contribution of printmaking. Such an expanded subject of consideration would provide an aesthetic arena worthy of the additional effort.

**Leonard Lehrer**

*Leonard Lehrer's tusche wash lithographs were the subject of an article in TTP, vol. 3, no. 1, Autumn 1979. Lehrer is Director of the School of Art at Arizona State University, Tempe.*

## TAMARIND

### *A Photographic Yearbook*

HEREWITH, we are pleased to present the first in a series of photographic yearbooks, presenting those who have recently completed Tamarind's Master Printer and Curatorial Training Programs. Admission to the Master Printer Program is based upon successful completion of an initial nine-month Professional Printer Training Program. Those who become printer-fellows assume full collaborative responsibility with artists working at Tamarind, proof and print editions, participate in workshop management, and conduct individual research. Fellowship appointments are usually for a period of twelve to fifteen months. The Curatorial Training Program, which comprises one academic year, provides interns with necessary skills and experience in the care and handling of fine prints, their documentation and exhibition, and catalogue research, preparation and publication.



**ABOVE:** After one year at Tamarind, **Elizabeth N. Jordan**, a graduate of Douglass College, Rutgers University, completed her TMP with master printer Julio Juristo at Topaz Editions in Tampa, Florida.

**LEFT:** **Catherine Kirsch Kuhn** is now Tamarind's Studio Manager. "Cappy" received her baccalaureate degree, *magna cum laude*, at Syracuse University in 1977 and became a TMP in May, 1980. With a large roller she inks a stone for artist Jo Sickbert.



**ABOVE:** **Yashutoshi Ishibashi** (TMP, 1981) talks with artist John Brennan. "Yashi" earlier printed in Japanese workshops with Hitoshi Takasaki, formerly a printer for Sam Francis.



**ABOVE CENTER:** **Brynn Jensen** (TMP, 1981) mixes ink for proofing. Brynn studied at the Universities of Illinois and Oregon, then taught in Oregon and California before coming to Tamarind. **ABOVE RIGHT:** **Kathleen Leavitt** (TMP, 1981) prepares a leather roller. Kate studied at the University of Maine/Portland-Gorham, and took an M.A. degree at SUNY/Albany, in 1979.



**ABOVE:** **Timothy Sheesley**, who earned a B.A. with high honors at SUNY/Oneonta, also studied lithography at Banff Centre. Tim completed his TMP in May, 1981, and is now on the staff of Western Graphics, Albuquerque. **CENTER LEFT:** **Christine Coniff** curates a lithograph by Margo Humphrey. Chris has received a summer internship at the Hirshhorn Museum, Washington.



**CENTER RIGHT:** **Charles Heasley** prepares a Roy DeForest lithograph for shipping. A UNM alumnus ('75), Charles did his graduate work at Western Michigan University; this fall he will teach at SUNY/Cortland. **RIGHT:** **Paul Rangell** (TMP, 1981) compares proofs of a lithograph by John Sommers. A Californian, Paul came to Tamarind from UC/Santa Cruz; he is currently working with Robert H. Arber & Son, Alameda, NM.





ANGELES PRESS: Mary Foster Michel assists master printer Toby Michel.

ANGELES PRESS is located in a light industrial-warehouse district in downtown Los Angeles. Opened in May 1980, the shop offers local artists an opportunity to create limited edition lithographs with Tamarind Master Printer Anthony (Toby) Michel. Mary Foster Michel, curator and technical assistant, received training in Tamarind's Curatorial Program.

Now a growing art community, the Traction Avenue area, east of "Little Tokyo," was once the railyard for the old Pacific Electric "Red Line." The building which houses Angeles Press also accommodates twenty artists in private studio-loft spaces, the Los Angeles Printmaking Society, and other art related businesses. It is near the site of the new Los Angeles Museum of Modern Art.

The workshop comprises approximately 4500 square feet of the studio/living space. The studio is illuminated by many windows and skylights and the brick walls are painted white, creating a comfortable working area for artists and the Angeles Press team. Equipped with a large Takach-Garfield electric press and a similar Griffin press, Michel can accommodate a 36 by 60 inch format. A selection of fine handmade and mouldmade papers, aluminum plates and stones is available for artists' use. Printing is undertaken primarily on a custom basis with artists, dealers and publishers.

NORTH LIGHT EDITIONS operates on the second floor of a large brick building with several windows on the north side, overlooking the city of Portland, Oregon. The building is rumored to have been a livery stable at the turn of the century; through renovations in 1980, 1700 square feet were remodeled as space for the lithography workshop of Myrna Burks and Vicki Vanderslice.

Burks participated in both the Professional Printer Program and the Curatorial Training Program at Tamarind Institute, and earned her M.A. and M.F.A. degrees at the University of New Mexico. Before moving to Portland, she was instructor of printmaking and gallery director at the University of Missouri, Kansas City.

North Light Editions is the first facility in Portland to offer professional collaborative services and equipment for printing from stone and aluminum plates. Burks presently works with artists on a custom basis; she plans to publish artists in the future, as well as to offer public workshops and lectures regarding prints and print collecting.

### *Three New Lithography Workshops*

MASTER EDITIONS, LTD., was founded in June 1980 by Tamarind Master Printer Bill Lagattuta and artist Frank Howell. Situated in Englewood, Colorado, south of Denver, the workshop offers 1000 square feet of working space in a two-story brick building, with print shop, curating area and gallery space on the first floor and artists' studios on the second floor.

Bill Lagattuta has printed lithographs for many artists including Arakawa, Sam Gilliam, Red Grooms, Louise Nevelson, Joseph Raffael, James Rosenquist, Fritz Scholder, and Steven Sorman, either at Tamarind Institute or at Vermillion Editions, Ltd., in Minneapolis.

The goal of Master Editions, Ltd., is to provide artists in the Rocky Mountain area with a facility which prints fine limited edition lithographs either on contract or publishing terms. By offering a choice of fine papers, nineteen stones ranging in size from 13 by 16 to 29 by 38 inches, aluminum plates and equipment for photolithography, Lagattuta assists artists who employ classic as well as experimental techniques.

## DIRECTORY OF SUPPLIERS

*Listings in TTP's Directory of Suppliers are available to all manufacturers and distributors of materials and services appropriate to use in professional lithography workshops. Information regarding listings will be sent upon request.*

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**Andrews/Nelson/Whitehead.** 31-10 48th Avenue, L.I.C., NY 11101. (212) 937-7100. New Rives BFK in 280 gram weight (buffered), white and soft cream. Handmade and mouldmade printmaking papers in colors. Rolls. Large sizes. Custom watermarks. Acid-free mat boards and litho stones.

**Charles Brand Machinery, Inc.** 84 East 10th St., NYC 10003. (212) 473-3661. Manufacturers of custom built litho presses, etching presses, polyurethane rollers for inking, electric hot plates, levigators and scraper bars. Sold worldwide. Presses of unbreakable construction and highest precision.

**Crestwood Paper Co.** 315 Hudson St., NYC 10013. (212) 989-2700. Handmade and mouldmade printmaking papers. Somerset printmaking paper: mouldmade, 100% rag, neutral pH. Avail. white, cream, softwhite, & sand, textured & satin finishes, in 250 gr. & 300 gr., asstd. & custom sizes.

**Dolphin Papers.** 624 E. Walnut St., Indianapolis, IN 46204. (317) 634-0506. Dolphin Litho Transfer Paper. Acid-free papers for printmaking, drawing and painting. Arches; Rives; Fabriano; Richard de Bas; Barcham Green; Lenox; others. Free catalog and price list available on request.

**Evermon's Lithograph Stones.** 249 Duns-muir St., Vancouver, BC, Canada V6B 1X2. (604) 224-7230. The alternative lithograph stone at an alternative price. 30 x 40 x 3" Grade A, \$495; Grade B, \$275. 24 x 36 x 3" Grade A, \$300; Grade B, \$200.

**Galaxy Industries, Inc.** 27 Proctor Hill Rd., Hollis, NH 03049. (603) 465-2400. Durethane hand rollers, electro-hydraulic etching presses, Evermon air powered levigators. Plasti-Seal shrink packager systems, roll racks, plastic mailing tubes, publishers of *Graphics* magazine of Original and Fine Art Prints.

**Glenn Roller Co. Dept. H,** 2617 River Ave., Rosemead, CA 91770. (213) 283-2838. Lightweight hand rollers for printmaking, durometers from 20 to 75, all sizes available, chrome handles. Very high quality. A must for the professional.

**Graphic Chemical & Ink Co.** 728 N. Yale Ave., Box 27T, Villa Park, IL 60181. (312) 832-6004. Complete line of supplies for the lithographer. Rollers, all kinds and made to order. Levigators, grits, stones, tools and papers. We manufacture our own specially formulated black and colored inks.

**Handschy Industries, Inc.** 528 North Fulton, Indianapolis, IN 46202. (317) 636-5565. Manufacturer Hanco printing inks and lithographic supplies, including gum arabic, cellulose gum, etc.

**William Korn, Inc.** 111 8th Avenue, NYC 10011. (212) 242-3317. Manufacturers of lithographic crayons, crayon tablets, crayon pencils, rubbing ink, autographic ink, asphaltum-etchground, transfer ink, music plate transfer ink; tusche in liquid, stick and solid form (1 lb. can).

**Light Impressions Corp.** 131 Gould St., Rochester, NY 14610. (716) 271-8960. Exclusive distributors of Kwik Print light sensitive color imaging materials. Complete line of archival storage, framing and display products. 64-page Archival Supplies catalog free on request.

**Printmakers Machine Co.** 724 N. Yale Ave., Box 71T, Villa Park, IL 60181. (312) 832-4888. Sale of printmaking presses only. Sole manufacturer of Dickerson, Sturges & Printmakers litho presses. Quality presses, manufactured by skilled workmen, sold worldwide.

**Rembrandt Graphic Arts. The Cane Farm,** Rosemont, NJ 08556. (609) 397-0068. Etching and litho presses, yellow and grey litho stones, Hanco inks, Western Litho plates, KM rollers, printmaking paper, chemicals, solvents, tools. Relief, etching, litho and silkscreen supplies.

**Daniel Smith Ink Co., Inc.,** 1111 W. Nickerson, Seattle, WA 98119. (206) 783-8263/Toll Free 1-800-426-6740. Manufacturer of fine Lithographic and Etching Inks and distributor for Handschy, Graphic Chemical, Faust, L&B. Various materials for Printmakers including Aluminum Plates, Carborundum, Rollers. Large selection and inventory of European and Oriental Papers.

**The Structural Slate Co.** 222 E. Main St., Pen Argyl, PA 18072. (215) 863-4141. "Pyramid" brand Pennsylvania slate stone: backing slate, slate plate supports.

**Takach-Garfield Press Co., Inc.** 3207 Morningside Dr. N.E., Albuquerque NM 87110. (505) 881-8670. Hand or electric operated lithograph presses. Hand operated etching presses. Inking rollers, automatic tympan and punch registration systems, polyethylene scraper bars and straps.

**Twinrocker Handmade Paper, Inc.** Brookston, IN 74923. (317) 563-3210. Custom handmade papers in any color, size up to 35 x 48". Watermarks, shapes, inner deckles, laminations, sizing. Visiting artists program. Custom paper pulp, cotton fiber, Howard Clark Hollander beater, hydraulic press.

**Wepplo Press Co., Inc.** 8412 Haeg Dr., Minneapolis, MN 55431. (612) 881-0982. Table model etching, manual or electric etching and lithographic floor models. Also electric hydraulic litho press. Accessories include scraper bars, color rollers, levigators, hot plates, sinks, acid bath. Brochure available.