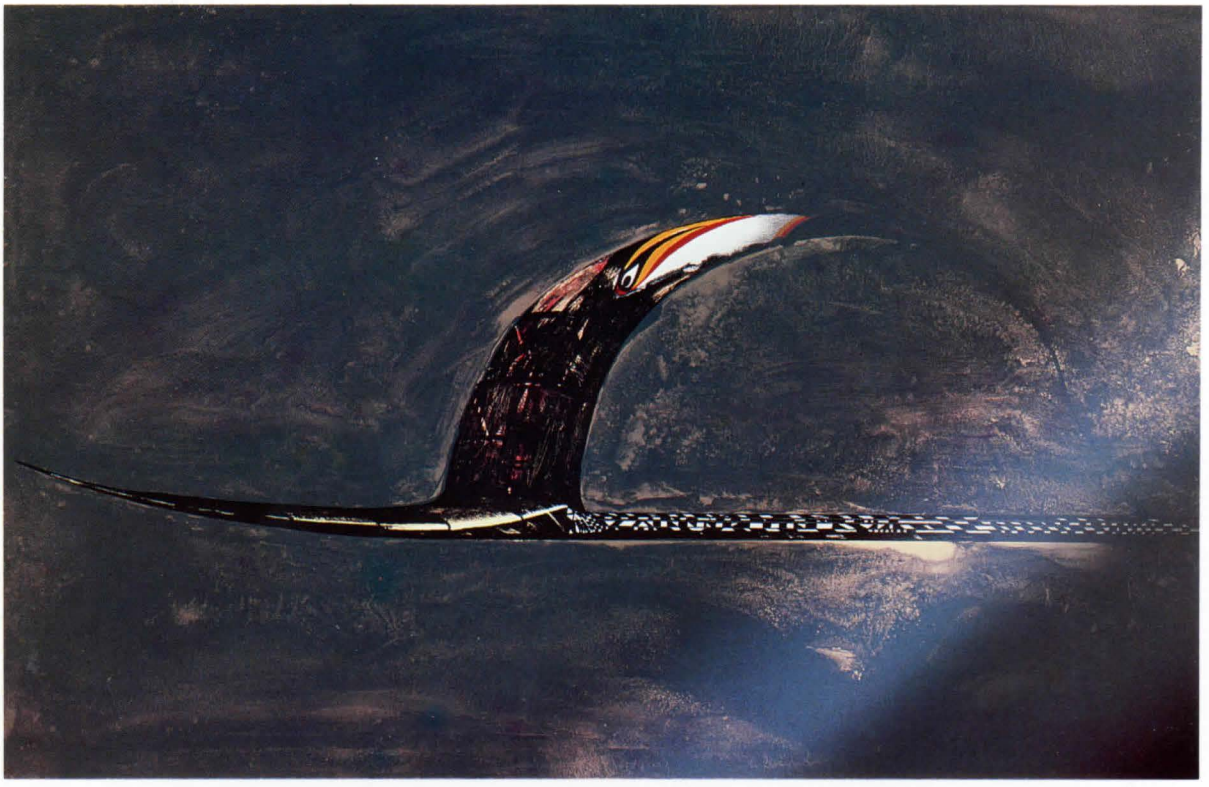
ttp

THE TAMARIND PAPERS

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



Volume 6, Number 1
Winter 1982–83

Volume 6, Number 1
Winter 1982–83

ttp

THE TAMARIND PAPERS

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

CONTENTS

COVER: Nathan Oliveira. *Tamarind Site*, 1983. 410 × 630 mm. Printed by Catherine Kirsch Kuhn. [T 83-621]

Tamarind Site is the second annual presentation print published for the Tamarind Collector's Club.

A Cumulative Index to Volumes 1 through 5 has been published and distributed to current subscribers with this issue of *TTP*. Others may obtain this index upon request: $2.00 (postpaid).

PHOTO CREDITS:
Louis Dienes. Page 6.
Todd Frye. Pages 25, 26.
Barbara Puorro Galasso. Pages 18-21.
Robert Reck. Cover, page 4.
Susan von Glahn. Page 27.
Museum of Modern Art, New York. Pages 12, 13.

The Tamarind Papers are published twice each year by Tamarind Institute, 108 Cornell Avenue, SE, Albuquerque, New Mexico 87131. Telephone 505: 277-3901.

Manuscripts and photographs on subjects related to the art of the lithograph are welcomed, however no advance commitment can be given with respect to publication of unsolicited material. Such material will be returned only if accompanied by a stamped, self-addressed envelope. Tamarind Institute is not responsible for the loss of or injury to manuscripts or photographs. The views expressed in articles are those of the individual writers and not necessarily those of Tamarind Institute or the University of New Mexico.

Reference 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).

SINGLE COPY PRICE: $4.00. SUBSCRIPTIONS: two years (four issues), $15.00.

Printed in the United States of America by the University of New Mexico Printing Plant.

ISSN: 0276-3397.

Nathan Oliviera at Tamarind Institute, 1975.

THE PERSONALITY OF LITHOGRAPHY

A Conversation with Nathan Oliveira

The distinguished American painter and printmaker Nathan Oliveira made his third working visit to Tamarind in the summer of 1982. During this stay he completed his color lithograph *Tamarind Site* [cover], the second in a series of lithographs to be published annually for members of the Tamarind Collector's Club. Oliveira later discussed his work in lithography in a conversation with Clinton Adams. Adams begins the conversation:

Among the artists who were working in the Bay Area in the late 1940s—Park, Bischoff, Diebenkorn, and others—you are the only one who has made lithographs over a period of years. How do you account for your interest in lithography? Why is it that other artists who might have found it a creative medium did not in fact do so?

When I made my first lithograph in 1948, my heroes as a student were the artists of Europe. Throughout history there had been a tradition of graphics parallel to painting and sculpture. It goes all the way back to Rembrandt, Dürer, Goya, Lautrec, and the German Expressionists—the ones I was most fond of. I patterned my own efforts, my own concerns, after those artists. But while the European artists made prints collaboratively, I had to learn how to make my own—for as you know there were then only one or two printers in the country. Even if there had been more printers, I was a student then. I couldn't have afforded to have my work printed.

I also felt the influence of twentieth century artists, artists who were still alive: Picasso, Matisse, Giacometti, and Max Beckmann, the German Expressionist with whom I worked one summer, just before he died.

You studied with Beckmann?

Yes, he was a visiting artist at Mills College in the summer of 1950. My first class in lithography was at California Arts and Crafts with a craftsman Raymond Bertrand, who was an oldtime lithographer—quite a guy, a wonderful man. The second experience in lithography at Arts and Crafts was with

Leon Goldin. Around that time Richard Diebenkorn, Frank Lobdell, and others had made lithographs . . .

They made some black-and-white lithographs in 1948, apparently printed by offset by a commercial printer in San Francisco.

Right. But the attitude that was prevalent at that time—not only with those people but among the Abstract Expressionist artists in New York—was that printmaking had to do with craft and technique; and this was part of the ethic that the Abstract Expressionists were destroying. So that in some ways they looked on printmaking with contempt; they couldn't really accept the concern for craft and felt that it was better to ignore it than to become involved in it. I think that was basically the attitude.

A little later on, I met Milton Resnick, the New York painter who was then a visiting artist at the University of California in Berkeley. We became friends, and in the course of our friendship—over a glass of wine or beer on a number of evenings—he became really concerned that I was so involved with printmaking. He wanted to know why I made prints, and I gave him the same answer I just gave you. Resnick really looked on printmaking as a hobby; I think that was the general attitude.

But that attitude didn't carry any weight with me, because when I looked at the great Max Beckmann woodcuts and the Picasso lithographs, I found them to be really incredible statements. At that time, I believe, many people didn't know how to look at a print. They didn't know how it was different from looking at a painting; they somehow looked on the print simply as a reproductive process.

The images in your paintings and prints of that period were closely related one to the other. Did you find that there was an interchange of creative development between them?

Oh yes. I have to qualify my work as a printer then. I was not interested in making editions. For me, the print had a particular identity. I thought of it—of lithography, which was my major effort—as a means to make a series of progressive states related to a fundamental idea. I would make a first proof, then, after looking at it, observing it, and reflecting on the concept, I would go back, counteretch, alter the concept, and proof again, so as to extend the concept. My prints paralleled my painting, the images certainly carried over.

In recent years, artists who begin to make prints—particularly painters who begin to make prints—usually tend to think of them as multiples; they are concerned with publication of editions. What you are saying is that you were very much less interested in that aspect of printmaking. Would you have gone on making lithographs even if you could have printed only one impression from each stone?

Nathan Oliveira.
The Elder, 1957. 644 × 474 mm.
Printed by the artist.

Yes, many times that was actually the case, sometimes from a lack of technical knowledge. There were times when I wanted to print an edition of a particular state in those early days, but still couldn't print more than one.

You weren't discouraged by that? The medium was giving you what you wanted from it?

Right. You see at that time, what we were trying to do—my colleagues, my students, and I—was to alter lithography to relate to the general attitude of Abstract Expressionism, this in spite of the opinions of the Abstract Expressionist artists. That made it necessary to break down a number of the barriers that somehow controlled printmaking. This was certainly going on in painting as well; painters were using lacquer and enamels. But as we all know, once you start to fool around with materials on a lithograph stone—which is a very precise graphic art form—you can run into trouble. But this was of no concern to us, because what we were trying to do was to develop a language within lithography which would foster our ideas.

I know that you once printed for de Kooning. Did you often make an effort to get other painters interested in lithography?

No, that was an isolated event. While I was a student there was a core of people such as myself who were concerned with the print, but after I got out of school I found that few artists were sympathetic to a similar involvement. Most had been captured by the Abstract Expressionist concern for the major art forms of painting and sculpture. Very few people related to prints.

Then how did the de Kooning print come about at Berkeley?

Lithography always has its own personality, its own identity, and one can get at it only in a circumstance that allows the artist to explore it.

Let's go back a bit. I was in the army from 1953 to 1955. In 1956 I started my own work in lithography, away from art school. I launched into this great involvement of my own, and at that time came into contact with many artists whom I hadn't met before. I executed a good number of lithographs, and subsequently received a Tiffany grant and a Guggenheim fellowship to travel in Europe.

When I came back from Europe in 1958 I stopped making lithographs—which had really been just series of progressive states, sometimes with editions of five or ten, or in some cases twenty impressions—and focused mostly on painting. I was starting to exhibit in New York regularly, and I was introduced to a number of painters there. I met de Kooning briefly in New York. After I returned to California, I was pleased to learn that de Kooning had come to San Francisco. . . . Erle Loran at the University of California had had some contact with Bill and had invited him to make a print . . .

That's a curious thing. One would not have associated de Kooning with printmaking at that time. And Erle wasn't a printmaker either. How did Erle get the idea that de Kooning might make a lithograph?

Karl Kasten may have suggested it. De Kooning may in some way have felt trapped, because he shared the Abstract Expressionist ethic of looking at printmaking with some contempt. But de Kooning is really a pleasant and congenial person, and he may just have wished to accommodate Erle.

There were—and still are—some very large and beautiful stones at Berkeley. Erle contacted me—I was the only artist around who had made lithographs, although I had stopped at that time—and asked if I would print for de Kooning. I felt very insecure about it, so I called George Miyasaki, who had spent some time at Tamarind in Los Angeles. I felt confident, having George with me, so the two of us showed up at Berkeley, ready to print these things. All we had to print on was architectural paper that came in rolls; we didn't have any of the things you need to print a fine edition of prints. Even so, we all went to the print shop on a given day, including de Kooning. Everyone was in awe of this man who was such a great giant in New York City. I was a bit apprehensive because I was playing a role that I had never played before. I showed de Kooning what tusche was and instructed him as to how the process worked. We then left to go to the faculty club, to wait all day, while he developed an image.

The faculty club is about a quarter of a mile away from the print shop at Berkeley. We were getting settled in—some people were shooting pool—when we looked up and there at the door was de Kooning. We naturally thought something was wrong. So I asked him what it was, and he said, "Nothing, I'm finished." This was after less than an hour.

We all traipsed back to the shop, and there were these two great brush drawings—which I never regarded as comparable to any statement he had made in painting. I felt they simply indicated his lack of concern for the making of a print. In any event, George and I did our best: we printed small editions, and that was it. The gesture, on his part, was about as far as he could go.

As far as the Bay Area artists were concerned, I gather that the de Kooning lithographs remained, as you said, an isolated event.

Yes. After 1958, after my long work in lithography, I had only short encounters with the medium until I went to Tamarind in 1963. I had been moving away from a personal involvement and was really intrigued by what Tamarind was representing in Los Angeles.

Had you made prints collaboratively before going to Tamarind in 1963?

No. In 1958 when I went to Europe, I intended to contact Mourlot and possibly Lecourier. Rather naively, I expected to be able to walk into a shop and go to work. Most of the master artists whom I regarded so highly had had involvement with master printers, and I was looking forward to it. Later, when June Wayne invited me to work at Tamarind—which was a very spontaneous invitation during a year when I was visiting artist at UCLA—I accepted the opportunity and I enjoyed it thoroughly.

Since that Tamarind experience, you have again printed for yourself, and you have worked collaboratively off and on. What can you say about the advantages and disadvantages of these two alternative ways of making lithographs?

I like the intimacy and the directness when I work with the medium myself. For me, the real advantage when the artist prints the lithograph is that there is a heavy personal investment, one that does not involve another person. To draw and process a stone, open it again, extend the idea, process it again, open it, extend the idea and process it over and over again: this is not a desirable approach for many of the master printers with whom I have

worked. They are sympathetic, but only to a degree. If I were to work with a master printer the way I worked in those early years it would create a certain amount of tension. It would take a very special printer to understand that kind of interest in the personality of the single print, and the extension of ideas through progressive states. I find that now in the monotype.

But many remarkable lithographs have been made collaboratively in the manner you describe. Some of Picasso's lithographs with Mourlot extended into many states, with radical changes between them.

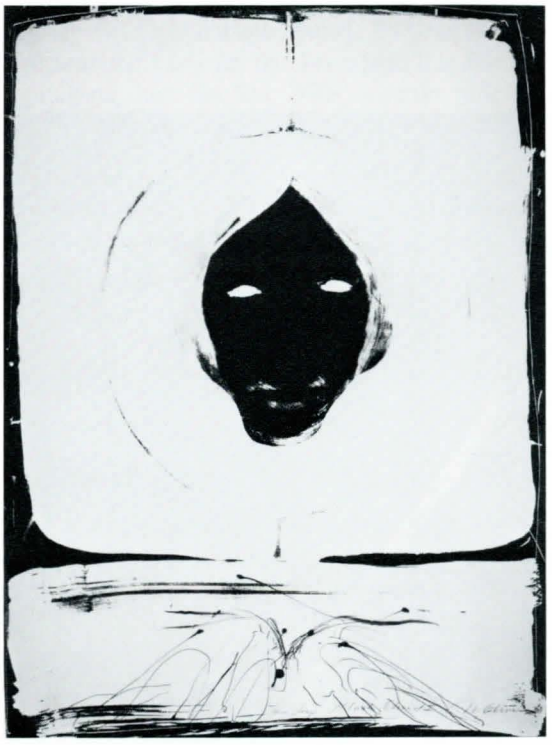
Yes. I do feel that the most successful lithographs produced in the past twenty years were those in which an artist and a master printer collaborated on a very high level. The printer served the artist in terms of progressive states, allowing the artist to arrive at a conclusion. But, as I say, in most cases such a practice is not that acceptable. When I worked with Bobish [Bohuslav] Horak at Tamarind in Los Angeles he hesitated after the second time the stone was opened to go back into it for a third or fourth time. Irwin Hollander, on the other hand, was extremely sympathetic to my attitude and encouraged it.

What you are saying, then, is that the ideal circumstance might not necessarily be to work alone, but rather to work with a printer under conditions which made it possible to develop an image through a series of states. An edition might result at some point, but it would not be the goal.

Exactly. One of the attitudes I had—I still do—is that every lithograph that is made should somehow incorporate the personality of the medium. The medium is incredibly capable of assimilating technical effects—from watercolor, pen and ink, drawing, whatever. But lithography always has its own personality, its own identity, and one can get at it only in a circumstance that allows the artist to explore it. I know that in my own case, working personally and directly with it, I would open the stone many times; and as I did this the stone would become coarse, would be put in relief, and I could do strange reversals that couldn't be done through other methods—so that an identity was evolving that satisfied me that I had touched a particular nature of lithography—a nature that I recognized in Redon, in Bresdin, in Carrière, in the work of all of those great artists who somehow made lithographs that were not reproductions of drawings or watercolors.

But to answer your question, yes, if a printer were available who could tolerate the violation of the ethic of multiplicity, this would be ideal for me. From my work with master printers, I know that every time they couldn't print an edition because of an overworked stone, they would feel the pain inside their hearts; that was part of their intention—that was part of the craft. If they couldn't realize an edition, if certain areas were mounting and others were opening, they felt as if they had failed. For me, that was never the case, but I could never really convince them that it was all right.

Nathan Oliveira.
Black Christ I, 1963. 764 × 562 mm.
Printed by Aris Koutroulis. [T 925A]



But you didn't regard it as a failure if you arrived at one proof which gave you what you were looking for?

Not at all. In my involvement with monotype, this is exactly what I have. This is why I stopped making lithographs.

But many artists who make lithographs are very much concerned with editions. It is the concept of multiplicity that attracts them to the medium. What do you see to be the effect of this attitude?

During the past twenty years, during which the collaborative attitude has been fostered by workshops and print publishers, a great service to artists has certainly been created, but as with many other things in our country, this service has been abused. Popular artists went into shops, wanting little more than 150 impressions of reproductions of their paintings or drawings. Artists who were not worthy of touching a lithograph stone were encouraged to come into the shops and make editions. Thousands and thousands of editions were made—many of which, I think, never should have been printed. As these publications flooded the market, they brought about a change in attitude toward lithography and toward multiples in general.

Nathan Oliveira.
Acoma Hawk IV, 1975. 765 × 569 mm.
Printed in four colors by Ben Q. Adams
and Glenn Brill. [T 75-160A]

What you are saying suggests that you feel that things have in some degree come full circle. Prints were at low ebb in the 1950s because the abstract-expressionists really did not take them seriously as a creative medium. More recently, they have been taken very seriously, but have also been abused. Do you think we are now back at square one, or have we come to a different point? What is your guess as to what may happen next?

I think we have come to a different point. First, let me say that there has been great abuse heaped upon the medium, so far as I am concerned. By the same token, among an important group of publishers—Tamarind, Tatyana Grosman, Irwin Hollander, and other fine workshops—an integrity has been maintained. If I have any sense at all about the abuse of lithography, I think the people who have held it in high regard are those who have suffered most from the rape of this medium. For the others I have no feeling at all.

We have to look at the last twenty years as a beginning. I think that this present moment—this moment of low ebb—is probably the time at which the really significant period can begin, because now only the people who wish to be involved in lithography will be involved in it, whether as printers, artists, or as publishers. So I am looking forward to an important moment around the corner. Now that all the hysteria is out of the way, people who are concerned for lithography—those who love the medium—can get down to business. I look forward to some very important statements being made in this form, and I anticipate it.

All of the artists whose work you have mentioned and admired are artists who devoted themselves extensively to the print. Do you see that as an essential condition for the fine lithographs of the future?

Yes, I really do. I think an example of that can be found in Richard Diebenkorn. During the early days, he did not want to participate in making prints. But since his first work at Crown Point, Dick has continually been involved with etching and aquatint; it has become a very important aspect of his whole production.

I do feel that in these years we have come to a point where we have been educated to realize that a lithograph is not simply a reproduction of a painting. When we look at a lithograph it has its own identity, its own personality. It has the ability to create an added dimension of an artist's personality, of his or her total work. This is very important.

As I have watched artists come to Tamarind to make lithographs during more than twenty years, I find that the prints that cling in my memory are most often those made by artists who have become deeply concerned with the medium. Seldom, it seems, does a casual first encounter with lithography produce

a great print. More frequently, extended involvement seems to be required.

You recently returned to lithography in the print that you made here, Tamarind Site, *after a long period away from the medium, during which you made many monotypes. You remarked that you were discovering a new dimension of lithography, perhaps as a consequence of your work with monotypes. Can you add to that?*

Let me start by saying that I have never considered myself a master printer. I can make a very decent lithograph, but I am not a master printer. I am a hand-proofer, as I hope that Rembrandt was in proofing his works, or as Goya was in his close association with the progressive states of his etchings.

This aspect of my work concluded in 1970 when I spent the year producing the last works I ever printed in lithography, the Edgar Allen Poe series, dedicated in part to Martha Jackson (who thought of the idea before she died) and in part to Odilon Redon. I spent the year with Richard Newlin, who later became a printer at Tamarind, and with Charles "Hank" Hine, a young poet and writer at Stanford who accompanied me on this artistic journey. We spent a year and did some fifty progressive states; from these we did seven editions which I felt were worthy to put into a suite. After that year I discovered that I couldn't raise my arms above my shoulders, that I was worn out from the experience. I thoroughly enjoyed the exploration of the concepts, and certainly these two young men helped me a great deal. It was an incredible experience, but I never wanted to do it again. Never. Ever.

Shortly thereafter, I was introduced to the plate monotype through the Eugenia Janis catalogue of Degas's monotypes, and I found that the process made it far easier to realize what had taken me a year to accomplish with the Poe series. One simply paints on the surface of this plate, then prints an impression. The nature of the monotype—the reversal of image, the reflective nature of paper, the brilliance of paper through veils of ink—had all the qualities of printing that I wanted, technically, and it had one other: it left a remnant or ghost of the idea after the impression was made. I could enter back into that image that was still malleable—that I could still manipulate—and extend that initial concept to a different state, so much more easily in monotype than in lithography, which, as we know, is a very complicated process, requiring the opening and reopening the stones.

I found it easier to explore concepts or ideas with monotype. In one day I could go through eight progressive states, each one different from the previous one, each one modifying my initial idea. By the end of the day I would find myself visually in a place that I couldn't possibly have anticipated at the beginning. Through a long series of some ninety sequential impressions—related to a print of Goya, a dialogue with Goya—I found an incredible, rich experience that took me on a great journey and provided me, as it went on, with a unique visual language that grew out of the process itself: a language that I had not anticipated. And that language became the basis for the *Site* series that has been going on since the late 1970s, a series which has been important not only for itself, but also as it has spun off into paintings, and now into a lithograph. It also relates to my ventures into sculpture, which I am just now starting to touch on.

So I found that a monotype could be valued for one impression, in and of itself, and as I went on into a greater and deeper involvement I was led in a very convincing way to realize that the medium is one that deals with extending ideas and concepts: essential conditions in any print, whether it is a monotype, a lithograph or an etching.

When you were working on the color stones for Tamarind Site *you made a similar comment. You said you saw variant possibilites, ways in which you might extend one image into other images.*

I've always had that kind of nature. But with monotype it is so immediate. It is pure printing, it is pure indulgence.

Why then do you think of doing lithographs again?

Once bitten . . .

Earlier, you spoke of the luminosity of lithography, a quality that you have not been able to achieve in monotype.

My monotypes do have an incredible sense of light, but a different luminosity than we experience in the *Tamarind Site*—where that blend is printed over the dark areas. That is a quality I would like to explore.

Essentially, it comes from the multiple layers of ink, and the possibility of printing evenly and translucently over another ink, which is something that lithography can do that monotype cannot do as well, just as there are things that monotype can do that lithography can not do as well.

Right. I have to have reasons to make a piece of sculpture, or a monotype, or a lithograph. Too many lithographs were made without having the right reasons. I think the artists I have admired in the past have always had those reasons. Picasso, for instance. He had a very definite need, right after the war, to become involved in lithography—it was a new medium that charged his imagination, that challenged his sensibilities . . .

Certainly the small size of Picasso's editions suggests that his concern was much more for the evolution of the image on the stone than it was for editioning. Many fine states were printed only in two or three impressions. The attitude is similar to the one you have expressed in our conversation.

Let me come back to your remark that many CONTINUED ON PAGE 17.

Group of artists with **Chaim Koppelman** *(second from left)* and **Robert Blackburn** *(fourth from left)* in the Seventeenth Street Workshop, 1956.

ROBERT BLACKBURN
An Investment in an Idea

by Elizabeth Jones

THE HISTORY OF AMERICAN LITHOGRAPHY is populated by many colorful, talented figures. One man who stands out among them, in spite of his self-effacing nature, is Robert Blackburn. He deserves not only the gratitude of the artists and students who have been fortunate enough to work with him, but also the acknowledgement of those who have felt his influence indirectly. During his long and distinguished career, he has been the first to explain the technical complexities of lithography to many of the noted artists for whom he has printed. Although he has never sought personal fame or fortune in the world of lithography, Blackburn has striven with determined consistency to maintain the rich heritage of the medium through periods of economic depression and to develop its potential in times of prosperity. In so doing, he has encountered and overcome enormous hurdles in a struggle to protect and stimulate the medium that he loves.

Robert Blackburn first became acquainted with lithography in 1938 at the Harlem Community Art Center on 125th Street in New York City.[1] As a young artist, he shared a studio adjacent to the Art Center with Jacob Lawrence, Romare Bearden, Ronald Josephs, and Claude McKay. While these artists provided artistic stimulus to one another, Father Divine provided them with comfort and cheap meals. The Art Center gave them a forum in which they could express themselves and expect to be heard; it also offered them opportunities, free of charge, to become acquainted with new techniques and media.

Riva Helfond Barrett, a practicing artist and gallery director, introduced Blackburn to the "mysteries of lithography" at the Harlem Art Center. Only the simplest techniques were used: black and white drawings made with crayons and tusche on stone, in the "so-called Ash Can School" style. More elaborate techniques took a back seat to the necessities of "learning how to draw and print the stone."

Barrett's initial inspiration captured Blackburn's imagination and made him hunger for a better understanding of the medium. He went to George C. Miller, the dominant professional printer in New York City between 1917 and 1960, and asked him for information on printing techniques. Blackburn recalls his disappointment when, as he tells it, Miller responded: "Young man, if you want to learn any-

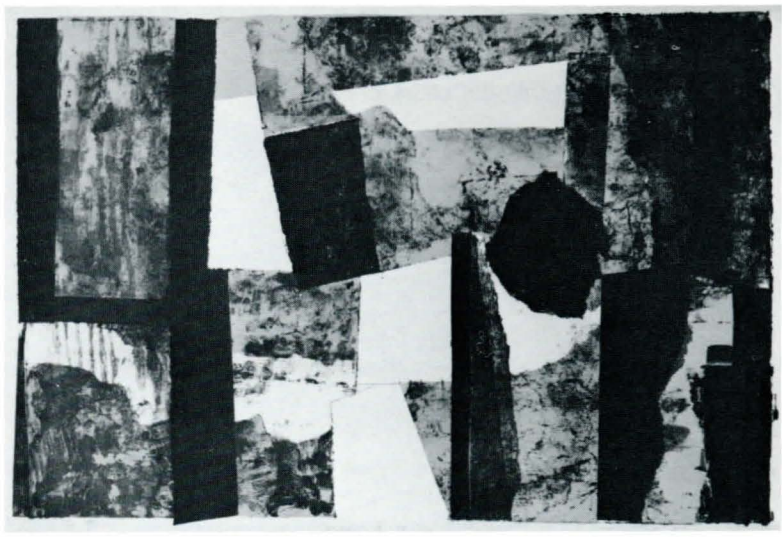
1. Interview with Robert Blackburn, The Printmaking Workshop, New York, 13 July 1978. This and all subsequent quotations, not otherwise footnoted, are from this interview.

thing from me, you'll have to spend a hundred dollars a week, and I'll teach you something." A hundred dollars a week was a fortune at the time, a fortune too great for young Blackburn, who though turned away by Miller was determined not to be defeated.

His opportunity came in 1940 when he received a scholarship from the Harmen Foundation to attend the Art Students League of New York, where he studied lithography with Will Barnet. Unlike the League's earlier instructors and lithographic printers—among them, Joseph Pennell, Charles Locke, and Grant Arnold—Barnet was a painter as well as a printmaker; he taught classes in painting as well as lithography at the League.[2] This multimedia experience made Barnet especially sensitive to the expressive qualities of color, which was little used by the printmakers of the thirties. While experiments with color enlivened the woodcuts and etchings of the forties, many lithographers continued to work solely in black and white and, characteristically, in traditional, figurative styles of drawing.[3] It was with Barnet's encouragement that Blackburn began his discovery of color in lithography.

It was the policy of the Art Students League to separate art from technique in the lithography classes, where students were seldom allowed to print their own work. Professional printers were hired to supervise the technical aspects of the classes and to pull the editions. A few students, fascinated with the possibilities of the medium, offered their services as spongers and paper-handlers in order to have an opportunity to observe the well-guarded technical secrets of the printers. It was thus that Will Barnet gleaned Grant Arnold's secrets and, in turn, that Bob Blackburn learned from Barnet. At the League on weekends Blackburn would assist Barnet in the printing of the accomplished work of Raphael Soyer and other prominent artists, as well as the work of students; it was through such work with Barnet that Blackburn gained the basis of his technical knowledge.

This hard-earned apprenticeship—an exchange of work for free lessons—paid off in 1948 when Blackburn set up his own workshop at 111 West Seventeenth Street in New York. Bob Blackburn's Printing Workshop (renamed the Creative Graphics Studio in 1955) provided equipment and working space for students and artists who wanted to make lithographs. Lithography was the only printmaking medium initially offered at the workshop, since facilities for etching were then available at Atelier 17 under the directorship of Stanley William Hayter. Subsequently, however, Blackburn added one etching press to the five lithograph presses that already shared his limited space.



Robert Blackburn. *Windowed Shapes,* 1963.

Although Blackburn offered structured classes in lithography several nights a week, he conducted the workshop itself in an open arrangement. Students and artists had access to unlimited use of the facilities; more important, they received inspiration and support from the enthusiasm shared by the community of artists. While intaglio printmaking was experiencing a lively revival through the encouragement of Hayter and Atelier 17, lithography had fallen on hard times. The medium was snubbed by the abstract expressionist painters of New York who saw it as a "sad, retrograde" art,[4] good in their opinion only for the colorless, figurative drawings of the social realists. The Bob Blackburn workshop safeguarded lithography for a nucleus of artists who refused to abandon a medium they loved. Will Barnet, John von Wicht, Romas Viesulas, Clare Romano, Arnold Singer, Antonio Frasconi, and other established artists strengthened the workshop program with a free exchange of ideas and techniques. Their spiritual leadership bolstered Blackburn's efforts and kept the workshop alive.

Spiritual support counted for a lot in those days when lithography was, on the one hand, despised by the avant garde and, on the other, jealously guarded by the craft unions. The dearth of technical literature and the secrecy of the unions frustrated even the most devout lithographers. Every scrap of Blackburn's technical knowledge was thus acquired through determined struggle. He remembers that

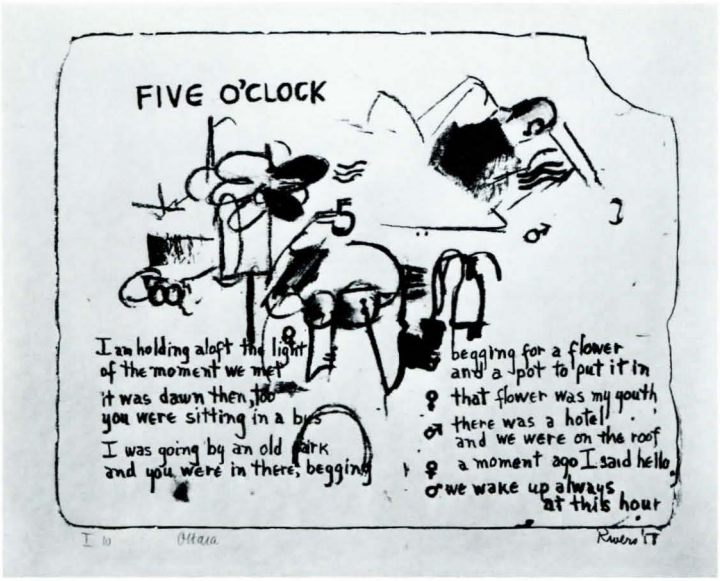
> we didn't have any idea how something like photolithography worked. We couldn't get the chemicals; they made it a secret. Even though I worked in offset houses, one of the strangest things was to find that, although I was interested and I knew all the people

Elizabeth Jones, who received her Ph.D. degree at the University of New Mexico, now teaches at the University of Wisconsin, Green Bay.

2. Interview with Will Barnet, New York, 23 April 1978.

3. Although a major emphasis had been placed upon color lithography at the graphics workshop of the Federal Art Project in New York during the 1930s, the effect of that stimulus was not strongly felt during the 1940s.

4. Interview with George McNeil, New York, 21 April 1978.



Larry Rivers and **Frank O'Hara.** "Five O'Clock . . ."
Plate 10 from *Stones*, 1957-60. 366 × 456 mm.
Collection, The Museum of Modern Art, New York.
Gift of Mr. and Mrs. E. Powis Jones.

> I worked with, union rules prohibited them from letting me know anything about anything because I was not in the union. They would hide formulas behind the calendars on the walls, and I would see them sneaking . . . to see the formulas so I would not know how to do it. We now find that these things are so basic and simple, a child can almost do them, but it was part of the craft secrecy that abounded at that time to keep the competition out.

Blackburn gradually expanded his knowlege of lithography through the experience of printing for others. He printed editions for artists at the National Academy (1949), Cooper Union (1950-1967), and at the New School for Social Research (1950-51). Functioning both as a technician and as a "how-to" teacher, Blackburn was one of the first black men to instruct students in schools which were "not that sympathetic to third world people teaching there." His devotion to lithography as a printer eventually earned him teaching positions at New York University, Cooper Union, and Columbia University (1970-1982).

In addition to his work as a printer for artists, Blackburn also contributed to his lithographic expertise through work in France during 1953 and 1954 while on a fellowship from the John Hay Whitney Foundation. Exhibitions at the Cincinnati Art Museum and the Museum of Modern Art stimulated a revival of American interest in lithography in the early fifties. Artists began to travel abroad, seeking to avail themselves of the printing services of the workshops that had produced the lithographs of Picasso and Chagall. Blackburn went to the Desjobert workshop, where he worked as an artist, hoping to absorb the techniques of the master printers through close observation. He came away frustrated once again since, as in America, "they would not let me even go downstairs to see the stones being ground." Although Blackburn failed to glean any technical knowledge from the workshops, he later said that the European experience

> changed my whole attitude about being here in America and made me a different person. It made me very much freer in my relationships with Americans in general. Many things that existed in Europe for me as a Black American made me aware of some things that did not exist in America but it also made me aware of some of the things that did exist in America—positive things.

The Blackburn workshop continued to operate while the printer was in Europe. Upon his return in 1955, Blackburn faced difficult responsibilities which caused him to consider closing the shop. A number of artists, including Chaim Koppelman, Larry Potter, and Gus Leiber, prevailed upon him to keep the shop going by forming a cooperative. Gradually, however, these supporters drifted away and Blackburn was left on his own again:

> They could always disappear whenever they wanted. Their investment was not so great but *mine was an investment in an idea*. We never operated on dollars and cents. If I had believed in that, the workshop would have been closed ten times over. The shop has never made money and it possibly will never make any unless it becomes a commercial venture. The minute it becomes that kind of venture, it will no longer be available to the younger up-and-coming artists. If it's money you want, then don't run workshops. But if you love what is going on, then it is an interesting area to get into. The true artistic spirit has to be the basis of the organization.

Soon after his return from France, Blackburn received an offer to print for Tatyana Grosman, director of the newly-formed Universal Limited Art Editions (ULAE). From 1957 to 1962 Blackburn commuted to West Islip, Long Island, where he collaborated with many of America's finest artists, often introducing them for the first time to the technical possibilities of lithography. Larry Rivers, Jasper Johns, Robert Rauschenberg, Robert Motherwell, Helen Frankenthaler, and Grace Hartigan are among the artists who worked in close collaboration with Blackburn while he printed at ULAE.

Grosman insisted that everyone and everything in the workshop be put totally at the service of "her" artists and their creative needs. Blackburn was in complete agreement with Grosman's philosophy. He was aware that some workshops "push the artist into a mold" which is "limited by [the] printer" and by the restrictions of time and money. Both Grosman and Blackburn chose to devote their lives to a creative ideal which carried no guarantee of fame or fortune. It demanded, on the contrary, extraordinary perseverance and sacrifice, only promising returns of spiritual profit.

Blackburn's first collaboration at ULAE illustrates the miraculous power of pure will, which, alone, produced impressive results without financial support or technical prowess. Working on a small Fuchs and Lang press in the living room of Grosman's West Islip house, Blackburn encountered his first challenge. The artist Larry Rivers had made drawings on two stones which Grosman had found imbedded as paving stones in the garden. The surfaces had been badly grained, and Grosman had insisted that the impressions of the stones themselves be imbedded in the paper, a technical characteristic of intaglio printing, not of lithography. These problems taxed the talents of the printer who, in spite of all obstacles, succeeded in producing the editions for the first ULAE publication, *Stones*, a collaboration between Larry Rivers and the poet Frank O'Hara.

In the technologically sophisticated climate of lithography today it is difficult to image the primitive conditions under which these lithographs were produced. Grosman often carried the lithograph stones to the artists' studios where the drawings were made; later, she transported them back to the workshop for printing. Only after the artists themselves experienced the difficulty of unloading the stones did they begin to travel to the West Islip workshop. Blackburn worked alone at the press in the small living room. Sometimes Tatyana Grosman or her husband Maurice assisted him in handling the paper or sponging the stones. Grosman insisted that once a stone was prepared for printing, it must be completely editioned on the same day:

> I like that they start in the morning. In this mood he has today, and then he has 50 sheets of paper. If he prints these 50 sheets of paper during the day, I think it's good. Because the next day to start he would have been copying the emotions of the first day. So it becomes something mechanical . . . but a stone a day, I love that.[5]

Blackburn believes this attitude originally derived from a traditional "intaglio mentality," as in that medium the first prints pulled are often better than the later ones. Grosman's insistence on impressing the stone into the paper in the first edition also indicates that she initially thought of lithography in intaglio-like terms. Her fresh, though amateurish, viewpoint provided a stimulus to new ways of thinking about the medium which, through the interpretive hands of Blackburn, resulted in fine and highly original prints.

Blackburn and Grosman shared a common belief in the near-sanctity of the artist's work: a belief which sustained them through the early periods of sacrifice and deprivation. Blackburn has the following memories which well illustrate their devotion to the cause:

5. Interview with Tatyana Grosman, ULAE, West Islip, Long Island, 14 July 1978.

Robert Rauschenberg. *Accident*, 1963. 978 × 692 mm. Collection, The Museum of Modern Art, New York. Gift of Celeste and Armand P. Bartos Foundation.

It is the marriage of the printer's expertise with the creative energy of the artist that makes the fine print.

> The importance that she [Grosman] placed on the artist is very important. She wanted "her artists" (she always referred to them as "her artists") to have whatever they wanted. To me this was so beautiful; this is what kept me there. For instance, Maurice would be sent to Bay Shore to get scallops because Rauschenberg or Jasper [Johns] wanted scallops. So he would go all the way to Bay Shore, spend money which she did not have, spend money on scallops, bring them back. Maurice would cook them and the artist would eat. After everybody had gone, she would go and make a little bowl of soup for herself because she had no money. And she would also try to include me, but I was always second to the artist. Many times she paid me money which hurt because she did not have money to pay her telephone bill. She was like a bundle of intense energy; somewhere she acquired a kind of inner strength that made her able to focus on what she was doing and make it her life. I think this is the poetry of the woman, this is the poetry of her creation. Very few people are willing to offer so much.

Blackburn, too, subordinated himself in order to fulfill the artist's promise:

> Each artist is a distinctly different individual. You cannot take the same yardstick for Jasper and apply it to Rauschenberg. I think it's so important to preserve the creative identity of the artist. It is the marriage of the printer's expertise with the creative energy of the artist that makes the fine print, that makes the exceptional, the unusual and the distinctive print.
>
> If an artist comes in and wants to step on the stone, then the printer's genius is to find out how to capture that. If he can do that, then he is a great printer. He is a creative printer. The basic techniques are extremely simple; there is nothing so complicated. It's being able to interpret the mood of this individual who has something important to say that is important because what he has to say is the *real* truth.

In 1962, after five years of devoting his energies to the work of other artists, Blackburn began to feel that he was "losing touch" with himself and his work. He had the misfortune of breaking two stones in the press. Ironically, this misfortune led to creation of the first American lithograph to win international recognition in contemporary competition. The artist, Robert Rauschenberg, insisted on printing from the broken stone, a feat later accomplished by Zigmunds Priede in 1963.[6] The appropriately titled result, *Accident,* won the first prize at the Fifth International Biennial of Graphics in Ljublyana; the next year Rauschenberg won the Grand Prize at the Venice Biennale. American lithography had arrived at last.

Blackburn, however, was overwhelmed by the accident which later proved to be so fortuitous. This incident, coupled with his desire to work independently, caused him to return full-time to his own workshop in 1963, now renamed The Printmaking Workshop.

Blackburn has managed his workshop continuously from 1948 to the present; it is thus the oldest non-profit lithography workshop in the United States. For many years he resisted seeking outside funds, preferring to run a freely-based, artist-managed establishment. Ultimately, however, the survival and growth of the workshop necessitated additional support. In 1970 he incorporated the workshop and shortly thereafter began to receive funding from the New York State Arts Council, the National Endowment for the Arts, and the New York State Department of Cultural Affairs.

The Printmaking Workshop has expanded its program far beyond the open workshop concept. The major emphasis of the shop is still that of providing workspace for newly arrived aritsts, graduate students, and mature artists who cannot afford the services of commercial workshops. Classes are offered in lithography, intaglio printmaking, and the photographic processes. Woodcut is also presented on occasion. The shop provides a small gallery space for exhibition and sale of artists' work and it frequently prepares and distributes print exhibitions. Blackburn and his staff often present printmaking demonstrations for the public as well.

In an effort to popularize printmaking beyond the confines of the art world, artists from The Printmaking Workshop go out into the community and work with persons of all ages, from children to senior citizens. Blackburn believes this involvement with the community "feeds the workshop in some ways," by which he means in more ways than mere monetary returns:

> It gives the artists who come through the workshop an opportunity to work with young people and to experience the joy of seeing young people being turned on by art. At the same time, they learn from the young people through their spontaneity, their directness, their freedom. The people who have worked with these young people in the community programs have felt charged by their experience. I think that to neglect the young people in our society is a drastic mistake to make.

Robert Blackburn has devoted his whole life to the enrichment and support of young people seeking the joys of printmaking. As an artist, a printer, a workshop manager, and a teacher, Blackburn has touched many lives. His effect has been felt not only in his immediate contacts, but also in the art works he has created and printed. In spite of this impressive record of effectiveness and devotion, Blackburn remains modest and unassuming. When complimented on his service to the art world through The Printmaking Workshop, Blakburn responded: "The artists are doing it themselves; the artists make the organization, and I am just one of the artists here." □

6. Calvin Tomkins, "Profiles: The Moods of a Stone," *The New Yorker,* 7 June 1976, p. 68.

ART THAT IS REALLY NOT ART

by Gustave Harrow

IN THIS AGE OF DISSEMBLING, simulating, copying, and fakery in all areas, including art, I thought I would choose as my topic "Art That Is Really Not Art." The title has reference to the transportation of art from the original to the form it takes, at times, when it is prepared for public dissemination, or when it is copied for wider distribution.

I must confess, however, that the title itself is not entirely original. It was stimulated by an experience I had some two years ago, while an Assistant Attorney General for New York State. At that time I received a complaint with respect to art being sold at the "Not Really Gallery," which was promoting certain art works as "fabulous fakes." Among the artists whose works were being shown was one David Stein, who had, some ten years earlier, been convicted for forging paintings of master artists. At the earlier time he had copied works of famous artists but affixed his own name to the bottom front of the canvasses. Now, he was again copying works of famous artists, but his name only appeared on a certificate affixed to the back of the painting. The signature of the original artist was placed on the front. The works so copied by David Stein, as well as by several other artists, were of famous artists such as Matisse, Picasso, Braque, Renoir, Chagall, and Dali. These copies were touted as created in the "style of" the famous artists. They were available for sale at prices ranging from $1,000 to $3,000. Copies of prints of famous artists ranged from $175 to $250. At the time, we succeeded in having the Gallery agree not to sell any more of these works. It is not known whether they have surfaced elsewhere, in other jurisdictions or other countries.

My objective, however, is not to focus upon this type of fakery. Rather, it is to use this type of abuse as illustrative of a far more profound problem affecting the arts today. This involves, as I see it, conflict between the forces propelling all of us toward standardization, on the one hand, and the essentials of artistic creativity on the other. Today consumer products are all mass produced and mass distributed. Communications are received through

While Assistant Attorney General of the State of New York, Gustave Harrow played a principal role in the discussions and hearings that led to the enactment of print disclosure legislation by the New York Legislature. Earlier, he served as lead counsel in protracted litigation involving the estate of Mark Rothko.

Harrow is now Associate Professor of Law at the New York Law School and Director of the Center for Law and the Arts, a unique institution designed both to recognize the impact of the arts upon contemporary society and to respond to the repercussions of law and economics upon art and artistic creativity. Harrow describes the Center's purposes as twofold: "to serve as a focal point for theoretical inquiry into areas where fine arts, law and commerce converge; and to provide specialized educational programs for professionals who will practice at these critical junctures."

Harrow's speech "Art That Is Really Not Art" was published by the New York Artists Equity Association in June 1982 and is reprinted by permission.

It behooves us all to rise against "art that is not really art." You as artists are at the center of this battle.

mass media. Art itself is frequently mass produced for mass audiences or mass consumption. Pitted against these forces is the need for expression through an art which is individual and spontaneous. Serious artistic creativity, after all, is by definition the creation of something that is unique. As such, it must of necessity be "different" and not standardized. Accordingly, while standardization imposes constraints and repression upon individual expression, whether externally or internally induced, the need for free, spontaneous individual expression is integral to art. Moreover, vital creative expression must of necessity often be overtly critical of standardization and constraints upon the individual.

In a broader sense this tension involves the conflict between repressive forces in all forms and freedom generally. In addressing himself to the definition of freedom. Erich Fromm in *Escape from Freedom* wrote:

> . . . positive freedom consists in the spontaneous activity of the total, integrated personality . . . it is not the activity of the automaton, which is the uncritical adoption of patterns suggested from the outside. Spontaneous activity is free activity of the self and implies, psychologically, what the Latin root of the word, *sponte*, means literally: of one's free will.

He then goes on to write:

> . . . we know of individuals who are—or have been—spontaneous, whose thinking, feeling, and acting were the expression of their selves and not of an automaton. These individuals are mostly known to us as artists. . . . As a matter of fact, the artist can be defined as an individual who can express himself spontaneously. . . . There are other individuals who, though lacking the ability—or perhaps merely the training—for expressing themselves in an objective medium as the artist does, possess the same spontaneity.

Former Supreme Court Justice Arthur J. Goldberg has written:

> In a complex, modern society like our own, art of all kinds is called to one of the essential services of freedom—to free man from the mass. Art—whether on the stage, in a gallery, or in a concert hall—asserts the supremacy of the individual.

The following situations, all of which involve "art that is not really art," illustrate the manner in which commercial forces have the capacity to control, corrupt, and standardize art.

First, there is the example of the Not Really Gallery and its "fabulous fakes," already referred to.

Then there is the example of the advertisements which appeared in the *New York Times* not too long ago, which promoted a Wyeth reproduction of one of his paintings. These advertisements were designed to induce purchasers to think they were buying something "original." In fact, these copies were the product of high-grade, photo-mechanical processes. In other words, what was being sold was a good quality poster. Normally, posters of this kind can be purchased in museum shops for some ten, fifteen, twenty, or thirty dollars. These, however, were being promoted at four hundred dollars each, on the assumption that the purchaser would forget that what was being purchased was nothing more than a "reproduction."

Another example involves the Picasso heirs. They have entered into contracts giving the right to copy, in a print medium such as a lithographic process, the original works of Picasso, whether on canvas or in other mediums. The probable design is to sell the copies, made after Picasso's death by a different artist, as something more closely connected to Picasso than in fact they are. In reality, there is no connection to Picasso, since the process involves an artist copying an original Picasso in a different medium—with the consent of Picasso's heirs.

In this connection, Robert Bronner, President of the Society of American Graphic Artists, noted that one of his students informed him that he regularly receives large sheaves of blank paper from abroad, each one signed by a well known contemporary European artist. The student than makes prints in the artist's style, and they are sold by unscrupulous merchants as works of the named artist. Also in this connection, a well known sculpture collector, B. G. Cantor, recently almost purchased a Rockefeller reproduction of a Rodin sculpture, thinking it was an original. It was only in the nick of time that he discovered the object he was about to purchase was not in fact an original Rodin, but only a copy of an original that was in the Rockefeller collection.

In another context there was the recent report in the *New York Times* of how Stephen Crane's great Civil War novel *Red Badge of Courage* was distorted. The article, which appeared in the *Times* on April 2, 1982, includes the following statements:

> The novel was cut and changed for publication in 1895 to popularize it and play down some of its gloominess. The new edition is 55,000 words—5,000 longer than the edition that students consider the last word. . . . Henry Binder, the editor who reconstructed the edition, acknowledged that, even in its 1895 version, the novel is a masterpiece; nevertheless, he said in an interview: "The book's perceptions and the author's motives will now have to be reexamined by scholars and students. For the full novel emerges as a richer work of the imagination and a much more modern view of the ambiguities in the American character. It is not simply an improvement, but comes close to being a different novel. . . . Now the characteristic psychological and moral irony that runs through Crane's other work is restored because this is the book he really wrote."

Illustration of the manner in which commercialism has the power to corrupt artistic creations is easily found in movie-making and television as well. Orson Welles and Tennessee Williams have

complained of the manner in which their films have been cut so that the end product distorts the artist's art. So too, there is the emerging problem of corporate sponsors of television programs. Even classics can be portrayed so as to lessen "gloomy" aspects. Hollywood, of course, prefers "happy endings." We hear statements such as "PBS means Petroleum Broadcasting System," and references to television as the "lube tube."

What these illustrations have in common is the danger—even the likelihood—of distortion: distortion of the artist's work as originally imagined and conceived. When this happens, the artist's portrayal, statement, or image, while marketed as the artist's art, in fact is not really the art of the artist.

The impact of "art that is not really the artist's art"—that is, the corruption of art—is felt on three levels. First, there is the consumer fraud involved. On this level, the consumer is paying for something with the understanding that it is one thing—that it is genuine art—but is receiving something that is quite different. On another level, the perception of art is impaired. The observer or perceiver of such art necessarily experiences something quite different from the original work of art. This fosters confusion or misunderstanding as to the real work of the artist, what the artist is capable of producing and what the artist intended to express. On this level, we have the potential of widespread misunderstandings as to the capacity of art to stimulate deeply felt responses. Finally, there is the level at which the artist's work is simply being misrepresented. The artist's statement, as in Stephen Crane's *Red Badge of Courage*, is distorted into something not intended by the artist. The result, whether from the point of view of the purchaser-consumer, or from the point of view of the observer-perceiver, or from the point of view of the artist, is something that is diluted, inappropriate, and perhaps entirely untrue. Additionally, if art which is not really art proliferates, curatorial, archival, scholarly, and critical functions will be impaired. In this area, in addition to the traditional difficulties confronted, there is the need to discover and separate the original from its diluted or corrupted copy or facsimile.

We must come to grip with these corrosive forces. If art is a way of expressing spontaneous perceptions; if art is a way of making contact with our individualized selves; if art is a way of holding the mirror to our social and personal experiences; and if art is an indispensible way of critiquing and integrating contemporary experience, then the corruption of art—through the dissemination of that which is "not really" the artist's art—constitutes a pervasive threat to freedom.

If serious art—in its various modalities and mediums—is essential in coping with our mass, technologically dominated society—and I think it is; if serious art is interdependent with, and essential for, the preservation of individuality in the face of all the pressures gravitating towards standardization—and I am convinced that it is; and if free and robust artistic expression is a precondition for freedom of expression generally and therefore freedom—and I know that it is; then it behooves us all to rise against "art that is not really art."

You as artists are at the center of this battle, and much turns and will turn upon your energies and dedication. New York Artists Equity, I know, was born in, and nurtured by, urges to preserve and develop capacities for producing art of integrity, and I am confident it is in that area where your greatest contribution will be felt. □

OLIVEIRA CONTINUED FROM PAGE 9.

lithographs have been made for the wrong reasons. Your implication would seem to be that the right *reason for an artist to use a medium is as a means of extending a creative statement, and that all other motivations are wrong. Is this what you mean to say?*

Right. I have been in the situation of making a lithograph that simply had to be printed in a large edition. There was very little desire to get involved in it. It was a terrible feeling.

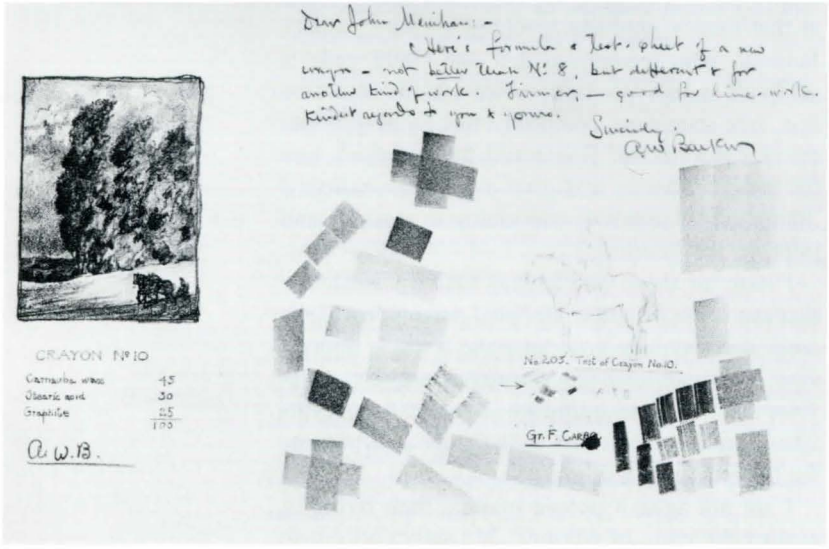
At certain times there are certain needs. Work must be done because of its significance. That is an essential condition for the fine prints that I believe we are to see.

Getting back to monotype: We were talking about the potential of the monotype medium, and I expressed how much easier it was to deal with the monotype in changing concepts and ideas. I had at that time a graduate teaching assistant, James Janecek, who recognized that one could make a series of monotypes and, when one arrived at a fine, rare statement, could take that monotype and transfer it to stone. One could then go back into the image, alter it, and give it the personality of lithography. Janecek is continuing to research and improve this process.

I look for those instruments that are available, that can serve the artist, the total personality of the artist. In monotype you can make a single impression, or it can take you through a sequential development. It can stimulate concepts—concepts which can be transferred to the stone and become the beginning of a lithograph.

I am not against people making their living or against the ethic of editions. My only concern in that area is that an artist should be able to make the finest lithographs he or she can make. One aspect of true *master* printers is a desire to extend themselves so as to explore and realize an idea or an attitude that might be of a high degree of intimacy for the artist. The spirit of the idea is crucial.

This is where I sit, so to speak. □



ABOVE: **Albert W. Barker.** *Tenth Month, Second,* c. 1935-36. Collection, John Menihan. This lithograph was included in Barker's 1936 pamphlet in which he described his graphite crayon and printing process (see text).
BELOW: **Albert W. Barker.** *Crayon No. 10 (Test Sheet).* Barker's note to John Menihan reads: "Here's formula and test-sheet of a new crayon—not *better* than No. 8, but different and for another kind of work. Firmer—good for line-work."

ALBERT WINSLOW BARKER
Graphite Crayons and Sea Salt

by Ronald Netsky

ALTHOUGH THE TECHNICAL INNOVATIONS of the past twenty-five years have made lithography into a highly complex art form, it is important from time to time to look back on those made by some of the men who contributed to the evolution of the medium at an earlier time.

Albert Winslow Barker, one of the most successful of the students of Bolton Brown, was responsible for a technical innovation that has been undeservedly forgotten.[1] Born in 1874 into a family of quarry owners (for three generations before him),[2] Barker broke from tradition to study art. Ironically, after a variety of college degrees and careers, he spent the last twenty years of his life very much involved with stone.

Admitted to the Pennsylvania Academy of Fine Arts at the age of sixteen, Barker was graduated five years later. At twenty-nine he was teaching industrial arts at the Pennsylvania Museum School of Art. He received an A.B. degree from Haverford College in 1917, graduating with highest honors and winning a fellowship to Harvard University. Because of Harvard's participation in the war effort, the courses (in Greek) which Barker wished to take were not to be offered in 1918; so, regretfully, he declined the scholarship. In 1921 he earned a Ph.D. degree in classics and classical Greek archeology from the University of Pennsylvania.

From 1922 to 1929 Barker served as director of art education in the Wilmington Public School system in Delaware. In the summer of 1927, like other artists before him, he was drawn to Woodstock to study with Bolton Brown, the one true master of crayonstone lithography in that period.[3] The weeks he spent with Brown proved to be the turning point of his life.

1. The writing of this article would not have been possible without the help of John Menihan, an artist-friend of Albert Barker and a student of Bolton Brown. Mr. Menihan now lives in Rochester, New York.
2. See Elizabeth Whitmore, "Albert Winslow Barker: Poet and Lithographer," *Print Collector's Quarterly* 27 (1940): 274-99.
3. See Bolton Brown, "My Ten Years in Lithography," *TTP* 5: 8-25 and 36-54.

Bolton Brown's obsession with lithography was passed on to many of his students; Barker was no exception. The black and white medium may have had an added appeal for Barker, who was partially colorblind.[4] From 1927 on, he channeled his creative energy into making lithographs and experimenting with crayon formulas and printing techniques.

He set up a studio at his home in Moylan, Pennsylvania, and spent the rest of his life drawing the surrounding countryside and its inhabitants on stone. Barker maintained an active correspondence with his teacher until Brown's death in 1936. Over one hundred letters were written in a ten year period. Brown, who sometimes stayed at Barker's house in Moylan on his way to of from Bluffton, Georgia, where he spent the winter months during his later years, wrote to thank Barker warmly for his hospitality. Though they became great friends and wrote of personal as well as professional matters, they continued throughout their correspondence to refer to one another as Mr. Brown and Mr. Barker.

Barker knew that Brown had completed a book on lithography and was anxious to see it published. He wrote several letters to the University of Chicago Press praising Brown and inquiring about the book. Barker had at this time written his own book on lithography, and soon after the publication of Brown's book (*Lithography for Artists*. Chicago: University of Chicago, 1930.), Barker sent his manuscript to Brown for comments.

Bolton Brown read it with a critical eye and a biting pencil. He did not think the proposed title, "Printmaker's Lithography," was clear enough, and he found fault with much of the method Barker described. His comments ranged from a simple "Ouch!" marginally noted in the chapter on etching to more reasoned explanations. When Barker suggested putting the stone away for two or three weeks after etching it, Brown commented, "This is extraordinary and certainly news to me. [Few artists] would want to wait long enough for a summer vacation after they had done their drawing." He added that he often printed on the day after George Bellows drew on a stone.

Brown thought that Barker's suggestion about "clamping the block or stone in place" was "quite superfluous." As for allowing "clearance for the handle and the run of the press," Brown declared, "anybody who needs to be told this is an idiot." He frequently advised Barker not to scare the beginner with needless complications. He warned against including prices in the book ($9.50 for a Schmatz hand roller, for example), as "price has no stability," and also against suggesting limitation of the size of the stone: "[If] some genius like Bellows love[s] to make big drawings—no use discouraging him."

Brown had misgivings about a second book following so closely on the heels of his own just published manual. "To speak plainly," he wrote in July 1930, "I have spent fifteen years of time in extensive study of every side of artistic lithography." Brown proposed a book "written by you [Barker] and revised and approved by me."

In August 1930 Barker agreed to Brown's suggestion to publish the book under both their names, with an introduction by Brown. Barker did not wish to see the words, "revised by," appear on the title page, but he agreed that the use of both of their names would add to the strength of the book.[5]

In 1936 Barker published a pamphlet, including an original lithograph, in which he described his most innovative contribution to the study of lithography. In it he disclosed the formula for a versatile #8 crayon, using amorphous graphite, "a chemically inert mineral lubricant," as its primary ingredient.[6] But the most striking part of his pamphlet was the announcement of a lithographic printing process which did not make use of an acidified etch. This was accomplished by mixing magnesium chloride (the chemical closest to sea salt) in the damping water.

Barker had noticed that sea water with a high salt content made people feel damp long after they left the water. When printing his lithographs, Barker desired a perpetually wet stone, so he tried adding "sea salt" to his damping water. He included this suggestion in his unpublished manuscript. (Brown penciled a comment in the margin: "I, at least, do not know what sea salt is." In a letter of 20 July 1929, however, Brown stated, "In hot dry weather the printing goes better if you put salt or glycerine in the damping water.")

Barker's crayon was capable of drawing in the rain because it was water resistant: a quality of which both he and Brown were fond. In his pamphlet, Barker explained the three advantages of this crayon and of the procedures for processing and printing drawings made with it: The crayon contains no soap; it is not soluble in water; and, with use of magnesium chloride in the damping water, the surface of the stone will stay evenly damp on both image and non-image areas. Because of these three advantages, Barker stated, the image would

4. Alice P. Barker, "Albert W. Barker," unpublished manuscript, 1949. In the collection, Papers of Albert W. Barker, the Bryn Mawr College Library, Gift of Elizabeth Barker and Agnes Davis.
5. A manuscript copy of Barker's book, "Printmaker's Lithography," with comment by Bolton Brown, is included among the Barker papers in the Bryn Mawr College Library. Also included in this collection is correspondence between Barker and Brown. Quotations from this correspondence are used with permission of the Bryn Mawr College Library.

   Barker's daughter Agnes Davis believes that Barker completed a final version of his manuscript some years later. This manuscript has not been found, although she believes it may still exist.
6. See also articles on use of graphite in lithography published in *TTP* 1:65-69 and 110-15; and *TTP* 2:15.

Ronald Netsky is Assistant Professor of Art at Nazareth College in Rochester, New York.

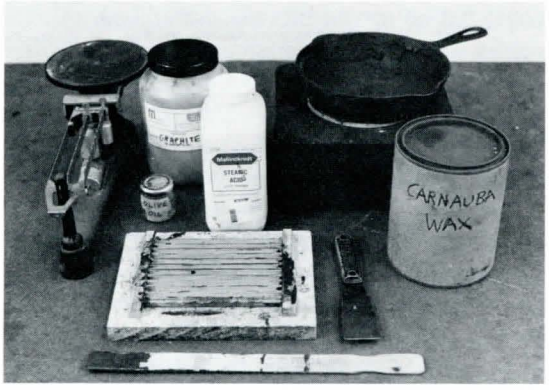
not darken or "gain" ink over the course of an edition.

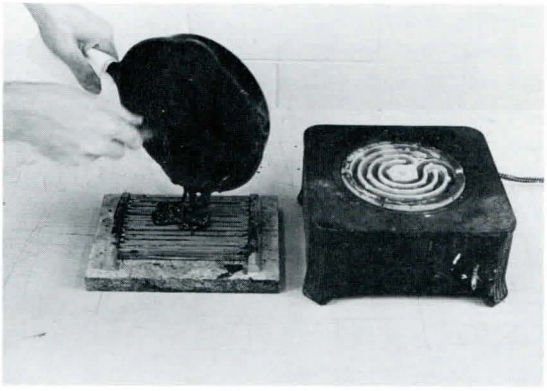
In December 1935 Brown wrote to his friend, "As for me I shall not go south for fear I should die there—I'd rather die at home." Barker, who knew that Brown was suffering from cancer and rapidly weakening, answered, "Though I am a hundred miles away, I might still be a help if I know what and how." Brown died the following year, in 1936.

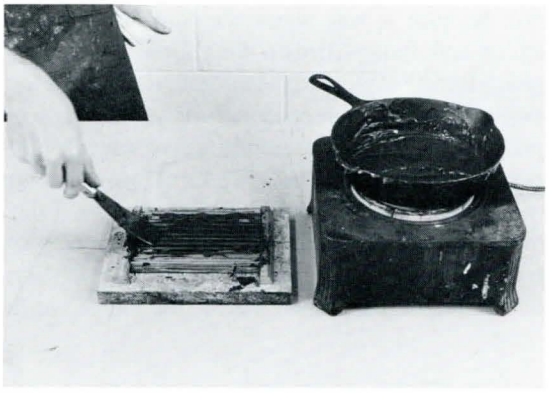
Barker continued to make crayons and lithographs, carrying on the traditional dedication of his teacher and friend, until his death in 1947. His lithographs are wonderful, timeless images that transcend the fashionable movements of the time. Beautifully composed landscapes reveal a thorough knowledge of lighting, tone, and texture. Fine draftsmanship together with expressive strokes of crayon and razorblade are uniquely and successfully combined in his drawings. Respect for the common man and the land he inhabits are evident in Barker's many lithographs of his neighbors working the soil.

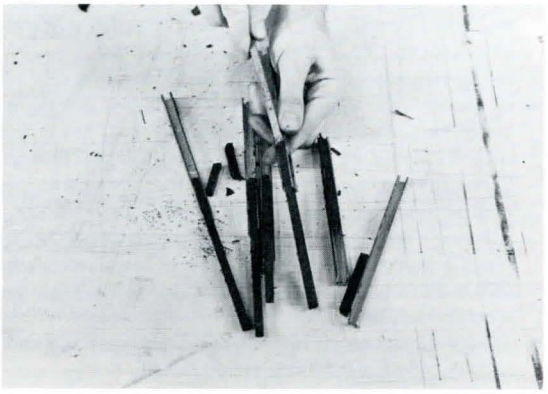
Like Brown, Barker believed that only those who etched and printed their own stones were fully deserving of the title, "lithographer." In this sense, Albert Barker was certainly one of the finest lithographers of the early twentieth century.

FROM TOP TO BOTTOM: 1. The materials are assembled, including a scale to weigh the ingredients. 2. The heated mixture is poured into the mold. 3. A spatula is used to press it firmly into the mold. 4. The hardened crayons are turned out of the mold.







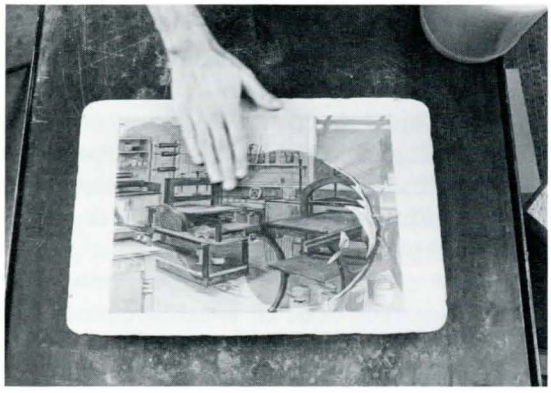


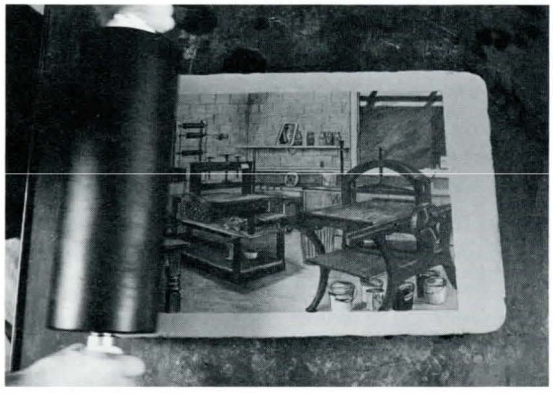
Barker's Graphite Crayon

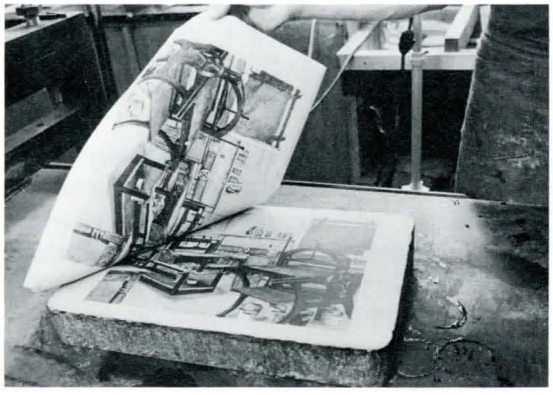
Barker's graphite crayon will be found to be extremely stong and versatile. Much harder than a Korn's crayon, it holds a point well and provides a drawing tool that closely resembles a lead pencil. The crayon should be made in a well-ventilated room, in the following manner:

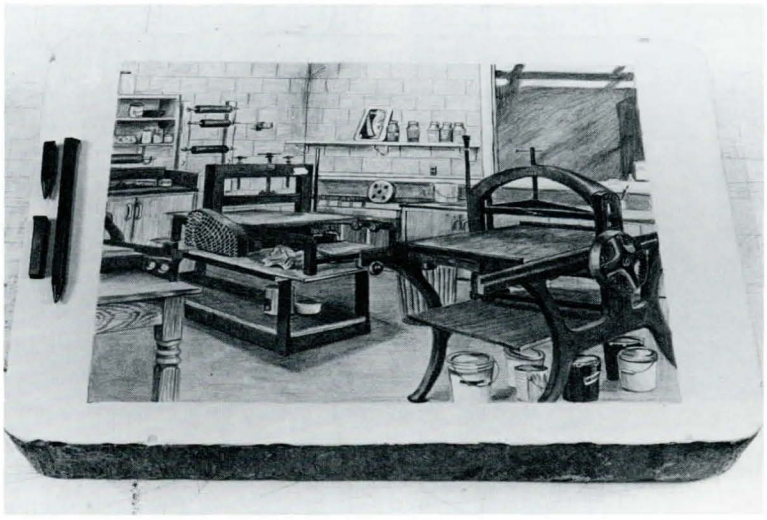
1. Melt together 19 parts (by weight) carnauba wax, 30 parts stearic acid, and 3 parts olive oil. An old frying pan on a hot plate is suitable for this purpose. For a softer crayon, use 14 parts carnauba wax and 35 parts stearic acid.
2. Stir in 48 parts amorphous graphite and mix in the pan for about five minutes, or until all ingredients are thoroughly melted together.
3. Quickly pour the contents of the pan into a mold made of one-quarter inch aluminum channel. Heating the mold with a hair dryer before pouring the mixture into it will cause the mixture to spread more evenly and dry more slowly.
4. Quickly spread and smooth with a palette knife.
5. Let the crayons harden in the mold. Cold air or water will speed up the hardening without harming the crayons.
6. Push the hardened crayons out of the mold. Small, unusable pieces can be remelted and recast.

FROM TOP TO BOTTOM: 1. Gum is applied to the stone. 2. The image is washed out. 3. The stone is inked with the roller. 4. A proof is pulled at the press.









Test drawing by **Robin Stephens.**

Processing and Printing Images Drawn with Barker's Crayon

Drawings made with Barker's crayon may be processed immediately after their completion. An acidified etch is not required. The procedure is as follows:

1. Pour and spread gum arabic on the stone and buff it down to a tight film.
2. Pour on lithotine and wash out the drawing.
3. Add a few drops of asphaltum to the lithotine (not yet dry on the stone) and buff it down.
4. Wash off the gum with a wet sponge and roll up the stone, using normal water on the damping sponge.
5. When the image is rolled up to full strength, wring out the sponge and switch to Barker water. Barker water is water mixed with magnesium chloride to a specific gravity of 1.022. If you do not have a hydrometer, use one level teaspoon to a quart of water.
6. From this point on, ink, sponge (with Barker water), and print normally. If dampened paper is used, it should be dampened with Barker water.

It is possible, within limitations, to make additions to Barker-method images without counteretching. These additions can be made with a Barker crayon after pulling a proof but before re-inking the stone. When the stone is inked some of the added lines and tones may not be visible, but most will be retained and will remain stable throughout an edition. By building up areas gradually over two or three impressions, it is usually possible to achieve a desired result. Through experience, one can gauge the subtleness that can be achieved. □

TAMARIND TESTS OF THE BARKER CRAYON

USING SOME BARKER CRAYONS supplied by Ronald Netsky, Tamarind printer-fellow Wayne Kline conducted a series of tests in which drawings made with these crayons were processed and printed as described above. Kline found the Barker crayon to be a most attractive and versatile material. It sharpens and holds a point well—far better than Korn's copal crayon (No. 5); it moves easily across the stone, and facilitates the development of even grey tones. Tones may be developed rapidly with the side of the crayon, without the risk of the characteristic irregularities caused by the "sticky" Korn's crayons with which all lithographers are familiar. Kline found, however, after processing the stone according to the Barker method, that when the image was printed, it had a pronounced tendency to scum.

Other test drawings were made and processed using conventional processing techniques. Rather than add asphaltum into the still wet washout, Kline first washed the drawing out, dried the stone, then applied asphaltum and buffed it down, as is our standard practice at Tamarind. Alternative etches were then applied to different parts of the test drawings. The Barker crayon demonstrated its great stability through a range of etches from pH 4.0 to 2.5. Even the hottest etches Kline used did not burn the pale tones drawn with the Barker crayon. With etches at pH 3.5 it was still possible—as with unacidified gum arabic (pH 4.6)—to make additions to the image without first counteretching the stone. These additions appeared to be stable throughout the small edition that Kline subsequently printed; additions made on areas etched at pH 3.5 printed somewhat lighter than those made on areas etched with unacidified gum.

Our conclusion is that the Barker crayon is an excellent material, although we would prefer to modify the Barker processing method. Barker water has little effect other than to retard the drying of the stone—perhaps a convenience to a printer working in conditions of low humidity or without a press assistant. When an image is etched with straight gum, a full coat of asphaltum should be applied after it is washed out; this will cause the image to roll up more quickly, thus preventing scum. Alternatively, a very mild etch (pH 3.5) may be used, while retaining the advantages of the Barker method. In either case, before printing an edition, rosin and talc should be applied in preparation for a second etch—at about pH 3.0, depending upon the character of the drawing—so as to produce an adsorbed gum film sufficiently stable to support sustained printing.—C.A. □

LO-SHU WASHES

by Rebecca Bloxham

LO-SHU translates: Patterns of the river Lo. It is a cosmic plan which, according to legend, was said to have been given to the great cultural hero Yu by a god in the form of a tortoise that rose from the depths of the river Lo with the sacred markings on its shell.

The Discovery

LITHOGRAPHY IS A MYSTERIOUS PROCESS. I became intrigued with it the first time I saw a drawing disappear from a stone and then, not only reappear, but do so with the ability to reproduce itself through printing.

The first four prints that I made came so easily that I assumed anyone could print. I entered these prints in a student art show and they won the printmaking award. This unwarranted success only confirmed my feelings about the ease with which the art of lithography could be mastered. Then the truth of what actually had happened suddenly dawned on me: The achievement had been the result of my ability to trust completely in an intuitive feeling for the lithographic process. As soon as I realized how much an intuitive response—as opposed to sound knowledge—had determined my initial success in lithography, my confidence gave way to doubt. I could not bring myself to return to class.

A year went by before I had the courage to enroll in another lithography class. The experience then proved to be a disaster and a nightmare; anything that could go wrong, did. I was trying too hard. In desperation I realized that I somehow had to integrate the intuitive with the rational. The catalyst became my discovery of Senefelder's autobiographical account of his invention of lithography. Reading about his experience once again ignited in me the sense of excitement I had felt in making my first prints, that of being on the edge of discovery.

The second semester was spent painfully, as was the third. Without a repetition of my early success in lithography, my struggles with the rational and the intuitive gave way to grit. All my efforts proved unsuccessful, yet the feeling persisted that there was something for me in the medium. I enrolled for a fourth semester and by the end of the third week finished two drawings that I liked. As I was

about to process the two plates a fellow student, anxious to use the press, volunteered to assist me. In our haste, we processed the two plates together and when the image was completely open, having just been cleaned with a powerful solvent, a few drops of water fell on the surface. I stared in disbelief at my ruined drawing, watching with despair as the water droplets gradually grew smaller. I then noticed that as they disappeared they left behind a beautiful design of shrinking concentric circles, a reticulation pattern.

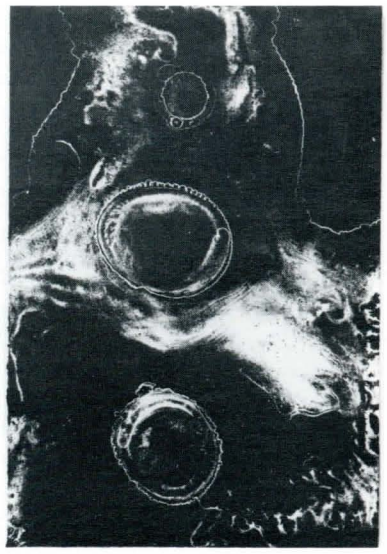
The profound apologies that were forthcoming went unnoticed by me as I began to recognize on the otherwise ruined plate, physical evidence of something visually new. I rubbed lacquer and asphaltum over the plate, wondering if the reticulation patterns would survive. I picked up the inking roller with expectant anticipation and when I finished rolling they were there: delicate white lines in beautiful contrast to a velvety black background. To me they were exquisite and I savored the moment, realizing that there were many unsettling questions to be answered before this discovery could be used as a technique in drawing. Was the image stable? Could it be repeated? Could the washes, the line, and the reticulation be controlled? What sort of variety might be achieved? Was this a useful and printable drawing method? Did it have aesthetic merit? What had taken place between the plate and the water to cause these images to appear?

I still do not have a satisfactory answer to the last question, other than the obvious observation that it is a stop-out process. Since that time, extensive tests have been conducted on both plates and stones and the validity of these washes—which I call Lo-Shu—has been established. The drawing process can be controlled, the plate can be stabilized and the image can be printed. Not only can a great variety of materials and methods of drawing be employed but, what is more, additions can be made and the drawing restabilized. Several artists—among them Wulf Barsch and Wayne Kimball—have used the Lo-Shu technique and each has realized a visually unique result. The variety of expression that has been achieved with Lo-Shu washes has convinced me that I have seen only the beginning of their possibilities and that their range of expression is as extensive as are traditional lithographic tusche and crayon.

The Method

DRAWING WITH LO-SHU WASHES is nearly the same as drawing with tusche washes. The differences are that there is no pigmentation and that the resulting reticulation will be white line in a dark field. The fluid-mix chosen for the Lo-Shu wash can be applied with a brush and guided by the artist just as any other wash can be, the reticulation patterns becoming delicately visible as the wash dries. Washes

Cellulose gum in alcohol.

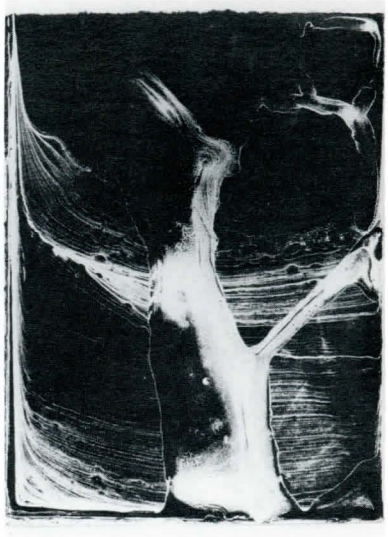


Hydrogum in alcohol.

ABOVE: Hydrogen peroxide.
BELOW: Hydrogum in alcohol.

Gum arabic in water.

Red wine vinegar, undiluted.



Cellulose gum in water, with overwash of hydrogum in water.

may be applied to stone, aluminum, or zinc; they may be applied in the sun, on a heated plate, air dried, or dried with a hair dryer.

The variety of material that may be used in making Lo-Shu washes seems endless. Pure tap water or isopropyl alcohol may be used, alone or with other materials added. Initially, hydrogum, gum arabic, or cellulose gum was added to tap water (1 drop in 15 ml.); generally, the greater the gum concentration, the whiter the image will be. Of the three gums, hydrogum gives the finest reticulation, while the results with cellulose may be slightly more unpredictable. Other substances which have been used include gelatine, mucilage, ox gall, rabbit skin glue, and salt. Any material which will dissolve in water will deposit a crystalline material or some other substance as it evaporates. It has been observed that if the wash dries quickly, more material may be needed in the solution than if it dries more slowly. With stone the following applies: hard stones require less solution in a pool to provide a good wash pattern, reticulation lines are finer when the stone has been grained with fine grit, and a stone fresh from the graining sink will require less solution than a dry stone.

To prepare a drawing, first enclose with pencil lines all areas in which a wash is to be laid. Washes may be applied with a brush and pooled from two to eight mm. thick, depending on the surface tension of the material in use. When the wash begins to dry away from the edges, more solution may be added to the middle of the pool, or the brush may be used to bring the solution from the middle toward the edges. This may be continued until the exact reticulation pattern sought is achieved. The more solution added to the wash, the thicker will be the reticulation lines and the more slowly they will be formed. Directional changes in pattern can be made by adding solution to different sides of the wash. The thinnest part of the wash will be the fastest to dry, leaving lines which go in the direction of drying. A variety of grey tones, rather than line, are achieved by allowing thin coats of solution to dry quickly, one on top of another, however it may be necessary to double the gum concentration.

Processing

LO-SHU WASHES may be processed either with lacquer or with an asphaltum base, however to put the wash directly into lacquer will stop out the grey tones that result when the element is first rolled up in grease. Following in the step-by-step procedure for a roll-up with asphaltum:

1. Apply a coat of asphaltum to the image area and buff it thoroughly into the plate. When it is dry apply a second coat in the same manner.
2. Wash off the surface residue and roll-up the image with a soft black ink.
3. Apply talc and buff it into the ink.
4. Etch the plate with ¼ to ⅓ TAPEM.
5. After a one-hour rest period, apply two gum films, and buff them smoothly with a cheesecloth.
6. Wash-out the ink with lithotine, then clean the image with Lacquer C Solvent.
7. At this point the image may be drawn over with more Lo-Shu washes or lacquer may be applied and the image rolled-up again for processing.

If drawing is added the plate must be reprocessed as described above. The procedure for rolling up an element in a lacquer base is as follows:

1. Apply a thin coat of lacquer and buff it thoroughly as in normal processing.
2. When the lacquer is dry, apply asphaltum and buff it into the image.
3. Wash-off the gum, lacquer and asphaltum residue and roll-up the image in a soft black ink. Note: If this not a re-drawn Lo-Shu plate and there are no washes on top of other washes, and the image will remain stable during proofing provided that it is not heavily dry-rolled. If this is a redrawn plate and there are washes or drawings on top of the original washes, then after roll-up, apply several well buffed gum films, wash out the image with lithotine, apply asphaltum, and roll-up the image a second time.

Redrawing a Lo-Shu plate

The following process works equally well on drawings made with conventional lithographic materials and those done with Lo-Shu washes:

1. Apply two coats of gum, buffing each coat smoothly into the plate.
2. Wash out the ink with lithotine and clean the image with Lacquer C solvent.
3. Draw on the open plate with water or diluted gum solution and allow to dry.
4. Process with an asphaltum or a lacquer base.

Printing

It is generally best to use soft ink when processing and printing Lo-Shu washes. Primary washes (those that do not have other washes on top of them) are extremely stable. During printing they can be repeatedly dry-rolled and snapped back. More complex patterns of washes over washes must be given special consideration during printing, as the top layer of washes is not as strongly attached to the element as are the original washes. They will survive editioning if the element is regummed after five or ten impressions. If the problem is not solved through such regumming, then wash out the element and roll it up in fresh ink.

Rebecca Bloxham is a gradute student in printmaking at Brigham Young University. She participated in a professional stone and metal plate workshop at Tamarind Institute in June 1981. It was at this workshop that she presented her new technique, not yet named Lo-Shu, and sought guidance in its research and documentation.

A MICROSCOPIC STUDY OF INK AND WATER EMULSIONS

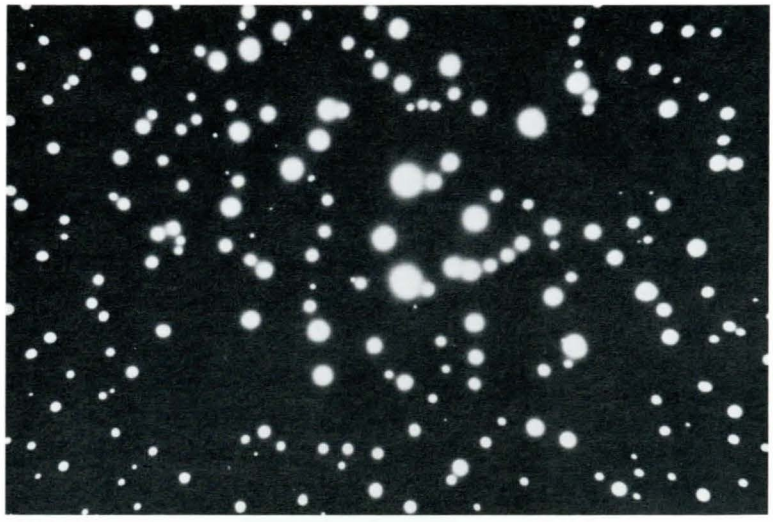
by Todd Frye

A STRANGE PHENOMENON TAKES PLACE when pulling the last few impressions in an edition, an "end of the run phenomenon" which has been experienced by most printers: everything prints profoundly well. In some degree, this can be attributed to the understanding that has developed between the printer and the press assistant, their knowledge of the printing element, and the other mechanics which have been building to their optimum level, but no small part has been contributed by an activity inherent in printing, that is, the emulsification of ink and water by the roller.

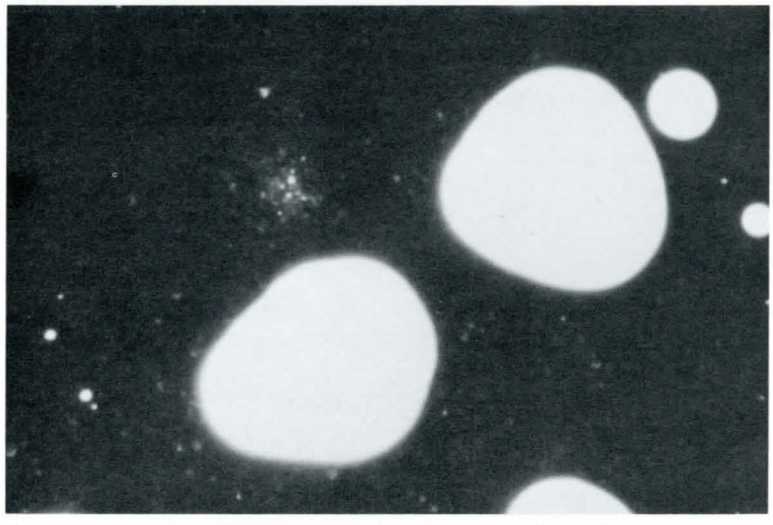
An emulsion is formed when one fluid is suspended in another. The basic principle of lithographic printing is that two fluids (ink and water) of differing surface tensions compete with one another to make contact with the printing element at the respectively proper points. It is at these points that the explanation of lithographic printing (grease and water do not mix) must be scrutinized.

It should not be imagined that the mutual repulsion of ink and water is so absolute that the water completely repels the ink on the non-image areas of the element. What actually occurs is that the water which adheres to the non-image surface is influenced by being partially split at the point between image and non-image area, as well as at the ink-carrying surface of the ink roller. In this manner, water is introduced into the ink and returns on the roller to the ink slab, where it is emulsified. The obvious result, as water is carried back to the ink slab, is that the ink becomes flocculated.

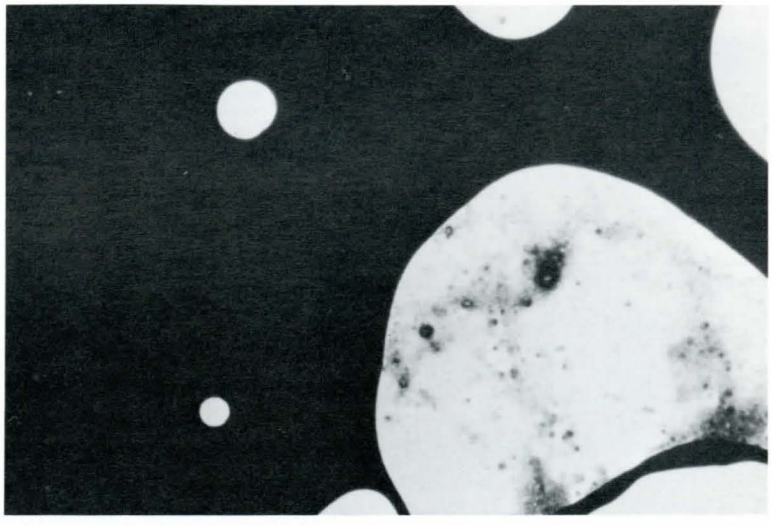
Figures 1 through 6 illustrate ink and water emulsification. The condition of a stable emulsion has been established after fifteen percent water, in approximate proportion to ink, has been introduced. This is seen in figures 1 and 4. It is at this proportion of water to ink that some ink-related printing problems come under control. It is also here that the printer must guard against allowing the proportion of emulsified water to exceed twenty-five percent. The water-accepting capacity of most inks does not exceed thirty percent. The problem of how to reach and stabilize the ideal emulsion of ink and water



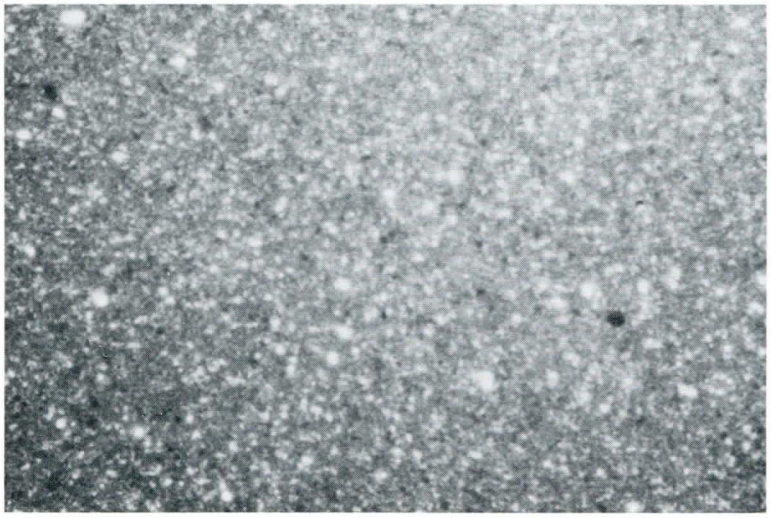
1. Shop mix, 15% water-saturated. End-of-run sample (2.5 × 8 magnification).



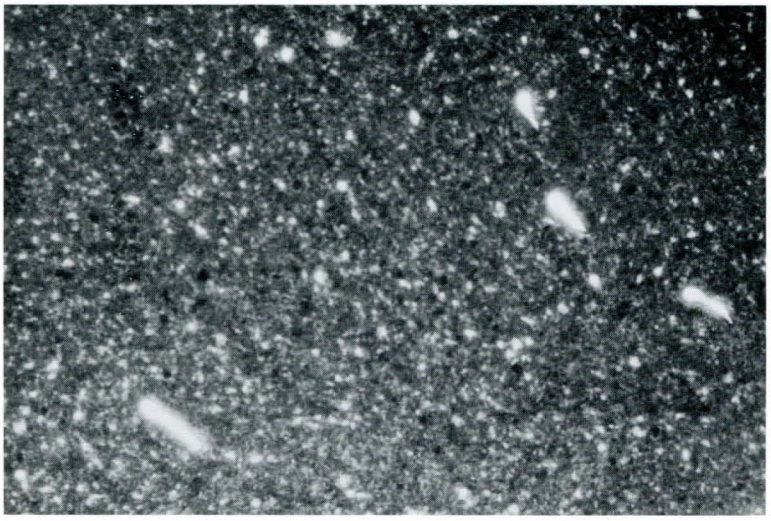
2. Shop mix, verging on over-saturation, i.e., flocculation (2.5 × 8 magnification).



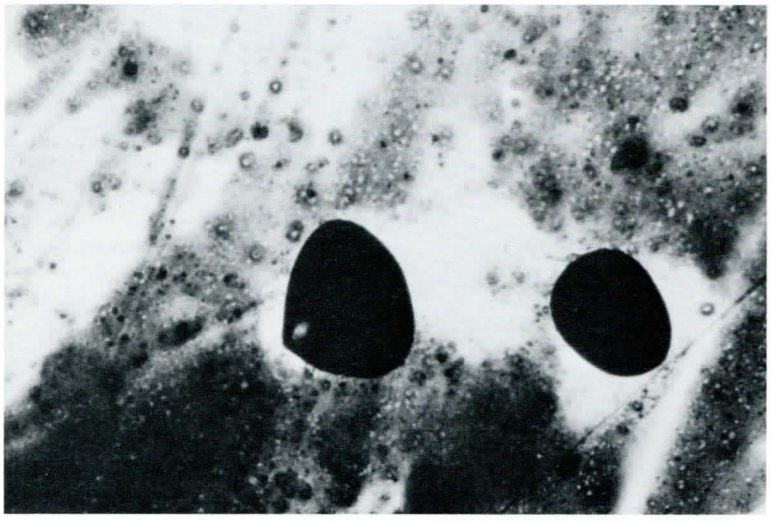
3. Shop mix, pigmentation separation (tinting out), detected only in flocculated ink (10 × 8 magnification).



4. Vermillion, 15% water-saturated.
End-of-run sample (2.5 × 8 magnification).



5. Vermillion, verging on over-saturation, i.e., flocculation (2.5 × 8 magnification).



6. Vermillion, over-saturated emulsion with suspected large pigment particles.

exists at the beginning of printing, and it should be considered by the printer before the flow of editioning begins. If a stable emulsion could be achieved within the first two proofs, it could contribute greatly to lessening printer fatigue and to shortened run time. The practice of misting water lightly over the ink slab or directing humidified air in the direction of the slab may initiate an emulsion faster than waiting for water to be emulsified through normal inking and sponging functions. Old ink may be removed from the ink slab systematically, in proportion to the amount of suspected water saturation, and new ink may be introduced to the slab to keep the ink-to-water ratio within the proper proportions.

That color inks accept water more slowly than do black inks is illustrated by comparison of Graphic Chemical lithographic black #2244 and Daniel Smith vermillion #50628. In the former, the presence of water in the ink was detected almost immediately and a stable ink-to-water ratio was reached very quickly through normal printing procedures. In the latter, a smaller water droplet and a more random pattern of water particles was noted. The emulsion of water with Daniel Smith vermillion was not achieved rapidly, although the ink still exhibited the traits of a stable emulsion. This comparison indicates that the printer may have to direct greater attention to achievement of the desired fifteen percent water-to-ink proportion when printing in color.

The influence which water has on printing may be far more complex than has been imagined. Such factors as the pH of water—hard as compared to soft water—water pollutants, and ionization affect interfacial tensions, surface tensions, and wetability. They are by no means unimportant characteristics in their influence upon printing. Among the many ways in which water affects printing, the qualities provided by its emulsification with ink, as evidenced in the "end of the run phenomenon," are significant. They can be controlled by the perceptive printer. □

Todd Frye was enrolled in Tamarind Institute's professional lithography classes in 1979-80. He is currently starting KODA LITHOGRAPHIK, a firm which will engage in the production of leather and color hand rollers, hand lithographic chemicals, and, possibly, a new hand press; and is conducting research into modification of water rather than ink.

TAMARIND

A Photographic Yearbook

FOREMOST AMONG TAMARIND'S OBJECTIVES since its founding in 1960 has been the training of master printers, with the consequence that most American workshops are or have been staffed by Tamarind printers. All who complete the program have had intensive experience in the workshop, including full responsibility for collaboration with artists in the proofing and printing of editions, participation in workshop management, and conduct of research projects. Beginning in June 1984, the program will be modified so as to follow a brief but intensive summer course in professional lithography by a fifteen- to eighteen-month fellowship in the master-printer program.

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. As these fellowships are half-time appointments (20 hours a week), it is possibly concurently to enroll in graduate study in the history of art at the University of New Mexico.

Detailed information with respect to the printer and curatorial training programs is available upon request.

LEFT: **William Haberman** (TMP, 1982) is shown mixing ink for a technical research project undertaken as a part of his study at Tamarind. Bill attended the University of Wyoming before coming to Albuquerque in 1980. He is now enrolled as a student at the University of New Mexico.

Lynne Allen (TMP, 1982) first studied art education at Kutztown State College in Pennsylvania, then earned her Master of Arts degree in that field at the University of Washington. She taught for several years in Norway and in The Netherlands before entering Tamarind's printer-training program. Following completion of the requirements for the TMP, she joined Tamarind's staff as a printer and as coordinator of the printer-training program.

RIGHT: **Melissa Katzman-Braggins** (TMP, 1982) is seen comparing an impression of a lithograph by Susan Crile to the bon à tirer impression. Melissa received her baccalaureate degree from the Rochester Institute of Technology. Before becoming master printer at Master Editions, Ltd., Englewood, Colorado, she worked for a year as a printer at Southwest Graphics Workshop in Arizona.

Meredith Watson (Curator-fellow, 1981-82) packages a lithograph. "Murfy" is a graduate of Southwestern at Memphis, where she majored in art history. She later served as assistant manager of an art gallery in Memphis. Following further graduate study, she plans to work as a curator in the museum field.

Deborah Kirsch (Curator-fellow, 1981-82) unrolls a large lithograph by Steven Sorman. Deborah completed her undergraduate studies at Hamilton College and at Smith College. She plans to pursue a career as an artist-printmaker after completing graduate study at the University of New Mexico.

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.

Andrews/Nelson/Whitehead. 31-10 48th Ave. LIC, NY 11101. (212) 937-7100. Largest selection of papers for printmaking. Sheets & rolls, colors, special markings, large sizes, custom watermarks, 100% rag Museum Board in 4 shades of white 2, 4 & 6 ply. Acidfree Colored Matboard.

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.

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 list 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, hot plates, yellow and gray litho stones, Hanco inks, Faust inks, aluminum plates, KM rollers, printmaking papers, chemicals, solvents, tools. Relief, etching, litho and silkscreen supplies.

Daniel Smith, Inc. 1111 W. Nickerson, Seattle, WA 98119. (206) 282-4329. Toll free 1-800-426-6740. Complete selection of professional artist materials for all mediums. Send for catalog.

The Structural Slate Co. 222 E. Main St., Pen Argyl, Box 187, 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.

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.