

ttp

THE TAMARIND PAPERS

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



*Volume 6, Number 2
Summer 1983*

COVER: Robert Riggs. *Tumblers*, 1934
361 × 480 mm. [Bassham 54]
Printed by George C. Miller
Collection, Tamarind Institute

A Cumulative Index to Volumes 1 through 5 of
TTP may be purchased for \$2.00 postpaid.

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**National Museum of Antiquities of
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Robert Reck Photography. Cover, pages 37
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Courtesy, Ben Bassham. Page 35.

Courtesy, Maltby Sykes. Page 40.

FORMED IN 1981, the Tamarind Collector's Club has invited the prominent New York artist Yvonne Jacquette to create its third annual presentation lithograph. Earlier editions created for the club were *Magic Warrior* by Fritz Scholder (1981) and *Tamarind Site* by Nathan Oliveira (1982).

ALTHOUGH 1960 seems like yesterday, Tamarind will celebrate its 25th anniversary in 1985. In recognition of that event a major symposium on American lithography—past and present—will be held in Albuquerque on 12 and 13 February 1985. The symposium will then move to Los Angeles, where its final events will be concurrent with the annual meeting of the College Art Association of America, 14-16 February 1985. So put these dates on your calendar.

FILLING A VOID in a prosperous and productive region of the United States is the new *Winstone Press*, established by Catherine "Cappy" Kuhn, who served as Tamarind's master printer and studio manager from 1980 to 1983. Situated in a peaceful country location, about twenty minutes outside of Winston-Salem, North Carolina, Kuhn's new press will provide facilities for contract printing from stones and plates. The studio provides excellent and well-lighted workspace, as well as an efficiency apartment available to visiting artists.

Needless to say, Cappy is much missed at Tamarind, where she successfully collaborated with a diversity of artists, among them Billy Al Bengston, Nathan Oliveira, Mel Ramos, Deborah Remington, and Steve Sorman. We wish her all possible success in North Carolina where, we understand, this summer's weather has already given her the warmest possible welcome.

The address: RFD 2, Box 161-A1, Mocksville, NC 27028. (919) 998-3330.

IT IS GOOD NEWS to American lithographers that the University of South Florida has re-established *Graphicstudio*, a lithographic workshop justly renowned for its earlier accomplishments. *Graphicstudio* will now operate as an Institute within the College of Fine Arts; David Yager will serve as its director.

Graphicstudio is fortunate in that August L. Freundlich, recently appointed as dean of the college, has had a long interest in lithography and is author of catalogues raisonnés on Federico Castellón, William Gropper, and Karl Schrag. "As before," Freundlich writes, "the thirty or so member-subscribers [will] provide the University with

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THE TAMARIND PAPERS

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

Editor: Clinton Adams

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LETTERS FROM NEW ZEALAND

by Barry Cleavin

While in the United States in the spring of 1983, the New Zealand artist-printmaker Barry Cleavin visited workshops from coast to coast, including stops in Los Angeles, Albuquerque, and New York. When about to return home in late May, he wrote a letter from San Francisco in which he put forth the highly personal but witty observations of one visitor to our shores. Subsequently, after returning to his home in Stewart's Gully, outside the city of Christchurch, he wrote a second letter, interspersing his first comments with further thoughts and reflections. Here, then, is a trenchant view of American printmaking by a colleague from down under.

Stewart's Gully, 17 June 1983

At this distance from Europe, in a country that has until recently referred to England as "home" or "the old country," it seems understandable that America, for reasons of independence and dignity, had to seek its own fast-track identity. What could not be solved by normal chronology emerged from a rampant enthusiasm to possess a cultural—or philosophic, or aesthetic, or whatever—heritage. From such desperation, distortions occurred. These distortions provide much of the character of what is now accepted as "American Art," a viewpoint relayed mesmerically and convincingly by this or that medium to countries such as mine. This warp concerns me. To see through—to penetrate—the transpositions of the media was a side effect of my visit to the United States. I do not have answers. I am an image-maker, printer, and educator, so I have my own problems. I will only tarnish the artists as a collective. You may recognise the trademarks.

At an early stage of my visit, it became obvious that in America printmaking was not necessarily attended to by artists who were committed to "the way of the print." To me it seems that during the 1950s and 1960s America embraced its visual artists and created around these unlikely diplomats an enthusiastic and powerful media-sales-pitch that

challenged Europe's arrogance. It appears that the artists became established; the investment had then to be protected, its credibility preserved—and, if possible, pushed—to retain the initial cultural impact.

A painting sells once. It has its financially appropriate and high return. A book on an artist sells a number of times and indoctrinates a wide audience but, depending upon its content, yields only a reasonable return to its publisher and author, and some gratuity to the artist. It is a low-yield return all around, which is perhaps responsible for the escalation in desirability (or financial return) of the "one-of-a-kind" art work. The original print solves all this. We insist that it is original. It indoctrinates a moderately wide audience. It sells at some fraction of the price of the other sort of *original* original. It is a highly desirable item for the artist, publisher, dealer, and public alike, but generally for the wrong reasons.

San Francisco, 22 May

The Californian crazies are more hopeful than the replays of style encountered in New York. Printmaking in San Francisco seems to be in dangerously good health. "Autographic" prints are wound out of moulds and presses every second. At the workshops that I have seen—Editions, Ernest de Soto, Crown Point, Experimental—they never miss. The artist's work (or idea) is sometimes less, sometimes more; but the vehicle, the print's manipulation, is beyond reproach.

Stewart's Gully, 17 June

The printmaker's art has more or less concerned itself with repetitions of an original idea, and the clarity of the printed message is important to everyone. The medium intrudes only if it is obvious. In New York, I had become unhappy after encountering medium after medium. The medium was recognisable, the style was recognisable: this was the information. The questions and cynical adventures of the 1960s and 1970s seemed to have declined into a system of mannerism upon mannerism, the artists emulating themselves. Productivity apparently high, creative output low. Seemingly to shift mediums, to create a renaissance of this or that medium, or to attach a "newness" label (and the notion of artist-X's breakthrough into lithography, the woodcut, or experimental printmaking) was what it was all about. A breakthrough is as disturbing as was the first renaissance which squeakily-cleaned printmaking. The potency of the image has gone with the sophistication. A real work of art will clarify, never obscure; but the artist has become willful with his freedoms, and it is now often only the printer's dedication to the process that serves to clarify. The artists have been reduced to their roles as romantic entrepreneurs, having relinquished much of their material involvement with and commitment to the mediums. Marcan-

tonio and Goltzius are being revisited. Perhaps the pop pieces gain greater significance as images pulled from a woodblock—a trifling link with Gutenberg, an at best tenuous rebirth for the artist and the material. The storytelling has lost its passion.

San Francisco, 22 May

I was especially interested at Crown Point, where the technical procedures for intaglio printmaking were overwhelming. At times the processes were so refined that the ideal of the workshop seemed to have become a technical continuum simulating high technology. The autographic print mimics the machine-finished.

Stewart's Gully, 17 June

There is no criticism implied in this, just an observation and, hopefully, the detection of a paradox. Certain works, through extremes of handcraftsmanship, seem to divest themselves of human involvement and, apparently, to pay homage to the machine. Or. Does man, once claimed as ape of nature, now mock technology? Hopefully, the latter. Tailoring a medium to an image is a regression; an idea subservient to a medium is an aberration. Is the low-key image embraced by technical perfection about the medium?

San Francisco, 22 May

This concern with procedure is now penetrating through to the woodblock (where the German Expressionists had opened the medium up after thinking, I suppose, "what the hell can you do after Dürer, anyway?"). The effort now seems to be to close it down again.

Stewart's Gully, 17 June

Well, Dürer, the German Expressionists, the Ukiyo-e; then Crown Point; William T. Wiley; Shi-Un-Do, Kyoto, Japan: they really stirred woodcuts about. I had commented (in San Francisco) on the Wiley print, *Eerie Grotto? Okini* (1982): "... that the print is unbelievable, but that I think something has become twisted along the way." I am still uneasy, but who cares when the results from the association of artist-publisher-cutter-and-printer are so salutary.

San Francisco, 22 May

I prefer Redon's devotion to lithography, in that it allowed him his *noirs*: the simplicity of using a medium because it is the emotional and spiritual vehicle for a particular vision.

Stewart's Gully, 17 June

Redon made his *noirs* and the series of works emphatically collaborating with Poe's narrative. Redon was not submissive to his medium; he was equal to his writer, and his images in series were never mild repetitions. An audience viewing the Kennedy assassination does not require a continuous replay of the three-minute event. The appropriate frame (after the initial replay-videotapes) is not before or after, but the part with the impact.

Like music: there was nothing; there is a note which dies away. It is for the artist to find the note. The fashionable suites of works now so favoured in print publishing appear to be stylistic repetitions which serve to provide the artist with respite from engagement in further, demanding, significant thought. The works become recognisable stylistically (I can attach an artist's name to a bullseye or a flag, but I can't think of the actual author's signature) but many of the suites with their thematic unity have repetitive emptiness, though unquestionably they link the public with the artist's identity. The artist and publisher alike are fearful of relinquishing this pictorial identity. This is understandable with the more established publisher and mature artist: the house style, identity, and investment were set in the 1960s. That investment is to be protected if the publisher's and artist's positions are to be maintained as commercially viable. Philip Guston must have created some problems of credibility.

San Francisco, 22 May

The Experimental Workshop was all very impressive, although newness as a concept bores me, and monoprints cast into paper rather than put on paper seem a less than skin-deep achievement.

Stewart's Gully, 17 June

The statement speaks for itself, and reveals my prejudice as an educator upon encountering vacuous but necessary experiments. I acknowledge and applaud progressive media workshops that provide or create conditions and equipment that inquisitive artists may usefully avail themselves of. But to transcend the simply experimental, or newness for the sake of newness, is surely the creative object. I do believe that such a facility requires a similar concept of creative progression from the artist, not simply the performance of an artist who has plotted his contracts from workshop to workshop terminating at the (notionally) most enterprising, there to be confessed with a personally progressive tag. Really it is the vehicle that is reformist: the works are rather the same, though in new raiments.

Stewart's Gully, 18 June

A conclusion from afar.

Upon reflection, I was most saddened by encountering medium after medium, and repetitions of style. The medium was recognisable, the style was recognisable: this was the information. The medium was the medium. How sad, after the Impressionists had so immaculately defiled etching; what a pity, after Daumier and his publishers had so modestly, aesthetically, and commercially exploited lithography, and Redon had found an ink-spirit equal to his vision!

Gabor Peterdi magificently noted in 1959 that he was interested in printmaking, not as a means

CONTINUED ON PAGE 56

THE LITHOGRAPHS OF ROBERT RIGGS

by Ben Bassham

ROBERT RIGGS is still recalled by many as the prize-winning creator of those massive, heroic figures that stalked the pages of the *Saturday Evening Post*, *Fortune*, *Life*, and other popular magazines from the mid-1930s to the end of the 1940s. During these years Riggs rose to the top of his profession; few other illustrators either commanded his prices or produced work so consistently high in quality. Riggs's illustrations helped sell wristwatches, airplane tickets, medicines, oil filters, and dozens of other goods and services. His dramatic style lent dignity and a sort of grandeur to all the products with which it was associated and gave an air of solemn importance to even the most ludicrous of sales pitches. Magazines called on Riggs to supply illustrations for stories dealing with masculine themes of high adventure; baseball, battles, prizefights, and the settlement of the frontier were frequent subjects in his commercial work.

By 1940 advertising firms were paying Riggs as much as \$1,500 for a large illustration.¹ With an income impressive for any period, but extraordinary by the standards of the late years of the depression, Riggs treated himself to an eccentric style of living that makes his life one of the strangest in the history of American art. A lifelong bachelor, he filled his apartment in the Germantown section of Philadelphia with a first-rate collection of primitive art from Africa, Asia, and the South Pacific. He also collected artifacts of American Indian tribes from throughout the continent. Some of his masks from the Iroquois of upstate New York were of historical importance and appeared in scholarly publications.² Visitors to the artist's small museum could also listen to some of the 250 or so recordings of non-Western music he had begun to collect in the 1920s.³ Most impressive, perhaps, was Riggs's collection of live snakes, alligators, lizards, and turtles, the more dangerous of which were kept in glass cases, while others were allowed to roam about quite literally underfoot. And Riggs frequently demonstrated to visitors his elaborate electric railroad set with its four trains, miniature buildings of his own creation, and tracks that passed

from one room to another through holes cut in the walls. It is not at all odd, then, that many still recall Riggs's crowded rooms and unsettling menagerie before they begin to speak of his art.

But his eccentricities should not be allowed to obscure the fact that he was one of the most unusual artists of his time and a draftsman of technical brilliance and power. Although he supported himself handsomely throughout most of his life by his illustrations, his reputation rests more securely and justifiably on the best examples of the some eighty-four lithographs he produced over a period of about twenty years. When Riggs, along with many other American artists, discovered lithography during the depths of the depression, he found to his delight that the medium, in his words, "uncorked" his talent and allowed his feelings about the subject to flow effortlessly.⁴ Having reached dead ends in his struggles with watercolor and oil paint, he took up printmaking with a remarkable enthusiasm and energy: between early 1932 and the end of 1934 he produced fifty-five prints, or about two-thirds of his entire oeuvre. "When I have a piece of charcoal or crayon in my hand," he said, "it assists, rather than opposes me. The point rather than the brush is what assists me."⁵ At the same time he discovered that he was fundamentally a "black and white" artist whose ideas could be fully realized with the "dry" medium of lithographic crayon on limestone.

Combining a reporter's fussiness for the facts and a childlike curiosity and excitement in the presence of the novel and the bizarre, Riggs concentrated on a documentation of life at the fringes of society: the dark, seedy underworld of boxing; the carefully designed pandemonium of the circus; the patterns of living and the rituals of primitive peoples, and the sick, the brutalized, and the dying in Philadelphia hospitals. Working almost always from detailed sketches made before the subject, seen with the cool eye of the neutral observer, he channeled his emotional response to these strong doses of experience into the development of images on the stone. In the privacy of his studio, working almost always at night with black window shades drawn, he projected a dark, personal vision of the world onto his statuesque boxers, manic clowns, charity ward patients, and asylum inmates. His attraction to the grotesque dominated almost everything he drew.

Although Riggs took great pains to ensure that every detail was drawn with absolute correctness, he was not a pedantic recorder of things. He was interested above all, he said, in "people and light."⁶ He loved pageantry, crowds, noise, and the abrupt separation of light and dark in smoke-filled interiors illuminated by naked bulbs. The circus and the boxing ring are by their very natures arenas of stylized movement or violent action, but Riggs exaggerated the flow of forms and the impact of bod-

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ies by setting in motion compositional forces barely under control: large masses seem to spin off from the picture's center while a cold light flickers from the freely distorted forms. "I don't try to make an inventory," Riggs once said, "I want to show how I felt. . . ." And he added, in perhaps the most telling statement he ever made about his own work: "A good picture should have a feeling of unearthliness—a little of the 'dream quality.'"⁷

Although his lithographs parallel Reginald Marsh's contemporary work in their driving energy and focus on the dark underside of life, the eccentric expressiveness of Riggs's art defies easy categorization. Technically, his work varies so much that he seems to be several different artists. Drawing with the pencil and crayon, he created sketches of dazzling spontaneity; working from black to white with a razor blade, he developed complicated and meticulously detailed compositions that required weeks to complete. On an emotional scale his work ranges from the exhilaration he felt at spectacles like the circus to the blackest gloom of hospital charity wards. Although Riggs joined many other American artists in turning away from the temptations of modern European art to find subjects and inspiration in commonplace scenes and activities, he became neither a flag-waver nor a social reformer. Lithography, rather, became the vehicle through which he could express his personal opinions about the world in a unique style of drawing which must have delighted him as much as it astounded his contemporaries.

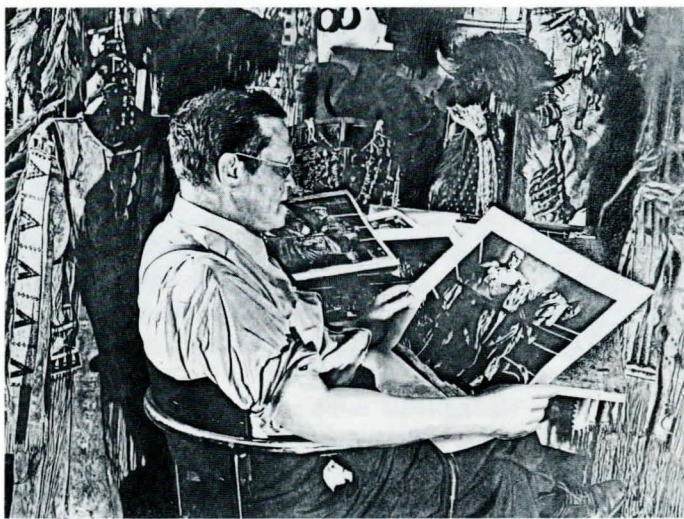
Although he never said so for the record, Riggs recognized the peculiarly expressive potentialities of lithography: the sensuous feeling of soft crayon on hard, grained limestone; the "bloom" of the ink on fine, handmade papers; and the medium's ability to say big and complicated things in a small format. Certainly, he put the best that was in him into the lithographs, for in general his illustrations lack the stark, taut drama of his prints and technically seem flabby and half-hearted by comparison.

On rare occasions when he talked about his prints, the "aw shucks" simplicity of his remarks made him sound like one of the Regionalists. Riggs liked to hear his work praised by the "pugs," clowns, and cops who were his subjects. He said he wanted to create pictures which they would find "correct in every detail." He professed to know or care little about art. One writer called him a "fellow as plain and modest as a dirt farmer."⁸ This was the folksy façade he liked to put on when facing reporters and the rest of the public, and, while perfectly in keeping with the native artistic spirit of the thirties, it masked a more complicated intellect and obscured the irony and bitterness of his art, perhaps even from himself.

At almost the same moment he took up lithography, Riggs became aware of his identity as an American artist. He came to feel that there was

"no such thing as an art that rises above national frontiers." One couldn't grow up in Decatur, Illinois and think in terms of Constantinople, he said. "If you try you dissipate your energies."⁹

Riggs was born in Decatur, the third son of a typesetter, on 5 February 1896. Until he was fifteen there was little about his youth that distinguished him from other boys. He "played tennis, fished, fought, swam" and did all the other "normal" things.¹⁰ But in 1911 he attended a lecture and demonstration by Lorado Taft, the prominent Chicago sculptor and author of *The History of Amer-*



Robert Riggs examining an impression of *Club Fighter* in his Germantown studio, c. 1940.

ican Sculpture, and was inspired to make himself an artist.¹¹ Soon afterwards he completed a few vaguely neo-classical figures in plaster which caught the attention of the local newspaper and made him something of a celebrity, the town's artistic prodigy. Four years later, while studying art at the local college, now Milliken University, he won a scholarship to the Art Students League of New York for the 1915-16 season.¹² He was a good student with a gift for draftsmanship. By 1917 he was already working as a commercial artist for N. W. Ayer and Son, a Philadelphia advertising agency.¹³ When the United States entered World War I, Riggs was rejected for combat service but was allowed to join the Enlisted Men's Reserve to serve in a Red Cross medical unit, Base Hospital No. 48, organized in New York City. He served in France, probably as an orderly, from July of 1918 until several weeks after the Armistice.¹⁴ This early and important experience of working with surgeons as they sought to repair the wounded had a strong influence on the artist, and he was to have a special affinity with physicians for the rest of his life.

While he waited for his unit to be shipped home, Riggs studied at the Académie Julian in Paris and continued to fill sketchbooks with drawings.¹⁵ This was to be his last effort at the formal study of art.

Back in Philadelphia he resumed his position

with N. W. Ayer and Son, where he quickly rose to the position of an illustrator with full responsibility for developing the final drawings. But by 1924 he had saved enough to enable him to resign his job and embark on a tour around-the-world. He lived in Algeria on the edge of the Sahara for several months, then went on to Thailand where he spent half a year.¹⁶ In both countries he painted large watercolors and made many drawings in colored pencils and conté crayon.¹⁷ He also began to collect masks, drums, native musical instruments, and other artifacts which were later to become part of his little Germantown "museum." When he returned to Philadelphia in 1925 he exhibited the watercolors, first in his adopted city, then at the Art Institute of Chicago, where one of them, *Orchestra, Siam*, was awarded a prize.¹⁸ During the remainder of the decade he continued his work in watercolor, now with a keen interest in the life of Philadelphia's streets, parks, and waterfronts. He also essayed his first paintings of boxing matches. To support himself he resumed his career as a commercial illustrator; his first short story illustrations made their appearance in *Collier's* and *Liberty* in the late summer of 1929.¹⁹

During these same years Riggs was struggling to come to terms with European modernism, especially the art of Cézanne and Picasso, by trying his hand at oil on canvas. His friend Earl Horter, a fellow alumnus of N. W. Ayer and Son, had a large and important collection of modernist art that included works by Picasso, Braque, Matisse, and Brancusi, and may have attempted to convert Riggs to abstraction.²⁰ Riggs found the experience particularly frustrating and ultimately destroyed all of the evidence, saying later that he personally did not "get any kick out of" abstract art. The abstractionist has only the "skeleton" of the picture, he believed, and a successful work of art had to possess a skeleton, that is, an organization of form in the abstract, and "meat," Riggs's word for the signs, symbols, and images clothed with human, and especially American associations.²¹ Nevertheless, his experiments with abstraction proved to be very useful, for many of Riggs's later lithographs and illustrations in other media succeed because the images are supported by solid formal structures.

The decisive moment in Riggs's conversion to lithography was almost certainly his visit to an exhibition of thirty-one lithographs by George Wesley Bellows at The Print Club in Philadelphia in October 1931.²² That Riggs finished some two dozen prints during the following few months and that all but a handful depicted boxers and prizefights could hardly be coincidental. Although Riggs could certainly have known Bellows's prints earlier, especially during the spate of memorial exhibitions that followed Bellows's death in 1925, the 1931 show became the catalytic agent that transformed Riggs from a modestly successful watercolorist and frus-

trated painter in oils to a lithographer who, three years later, would be called "Philadelphia's number one man in the field of lithography."²³

Unfortunately, Riggs began his career as a printmaker in Bellows's long shadow and invited characterizations of himself as an opportunist who elected himself to fill the considerable vacuum Bellows left behind in American art. Actually, when Riggs's lithographs were first exhibited at Frank M. Rehn's Gallery in New York City in March 1933, critical estimates of the prints were generally positive and Riggs suffered little in comparisons with the more famous artist. A typical comment was that of the *New York Times* critic who wrote: "To the artist's praise be it said that he is not a little George Bellows. Mr. Riggs's work is individual, strong, sometimes brutal, despite its finish."²⁴ Many of Riggs's ringside views of 1932 resemble the inimitable, controlled messiness of Bellows's drawings on stone, but the Philadelphian could never be called a slavish follower. Although, the subject matter is the same, and similarly treated, the evolution of Riggs's style of drawing and composing his images does not parallel Bellows's shift from spontaneous sketches to tight, hieratic designs. Riggs's early works are more abstract and his later prints are more realistic, in an obsessively severe style, than Bellows's work of any period.

Riggs's feverish activity as a lithographer from 1932 onward was not accompanied by the kind of meticulous bookkeeping that makes art historians so happy. He had no interest in the numbering of editions and impressions, and his printer had neither the time, space, nor inclination for record keeping.²⁵ Unlike John Taylor Arms (who signed, dated, and numbered each of his prints, added up the total number of hours involved in each aspect of their production, and noted each day's temperature and wind direction in his diary), Riggs cared next to nothing about such affairs. When a curator at the Library of Congress wrote to Riggs in 1966 to ask him for the dates of his prints, the artist sent the letter back with a note at the bottom written in a shaky hand: "I am very sorry to report that I never kept track of dates, and there is no possible way to date these prints."²⁶

This was something of an exaggeration but he made his point: after having toyed briefly with the custom of signing and dating his prints, he modified that practice and thereafter penciled only signature and title on the paper. With a few unhelpful exceptions, he pointedly ignored the numbering of impressions and recording of edition sizes that catalogues raisonnés are made of. Perhaps Riggs, virtually alone in his day, recognized the incompatibility of bitterly realistic imagery with the connoisseur's precious tradition of giving dates and numbers a status separate and distinct from artistic quality.

Whatever his intentions may have been, he left behind an oeuvre which from the historian's view-

point is as untidy as was the artist's bachelor apartment in Germantown. Moreover, the problem of cataloguing Riggs's work is compounded by the presence of a bewildering variety of related yet different styles and techniques of draftsmanship that appear in his work prior to his first one-man show of ten prints in March 1933. Of the eighty-four lithographs Robert Riggs produced between 1932 and about 1950 only two, *Third Round* (13)* and *Trial Horse* (14) were dated by the artist, and these two prints, both of 1932, are dissimilar in so many ways that they might almost have been done by different artists.

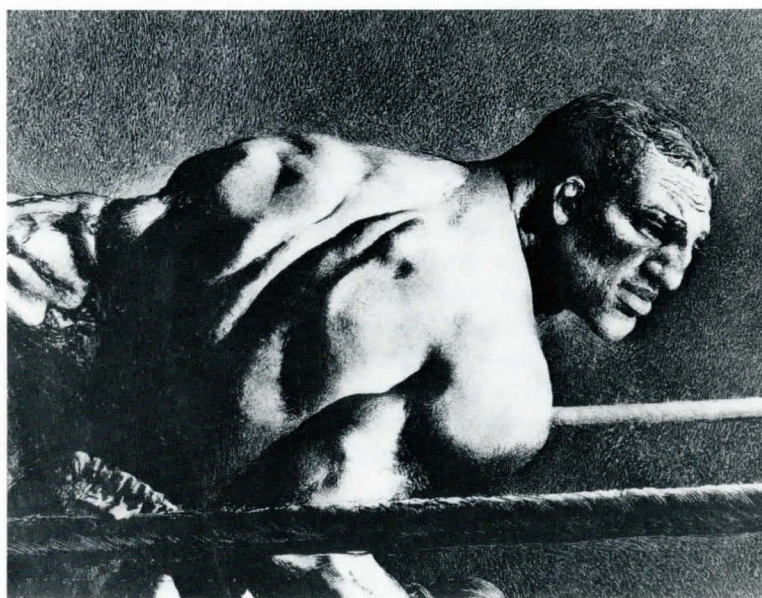
Riggs's first lithographs were drawn with a lithographic pencil or crayon, the sharpened point of which made hard, dark contour lines, masses of opaque shadows, or hatched and cross-hatched lines slanting in varying directions (for example, *Winner*, 20). Other drawings in this early group exhibit the more extensive use of the crayon turned on its broad side to create pebbly, transparent planes (*Cops*, 4). The drawings are sketchy and spontaneous, their compositions open; some are vignettted with a concentration of masses at the center of the sheet. Forms are generalized and in a seemingly unfinished state. An initial interest in abstraction (*Rub-down*, 10) gives way to an increasing illusionism of a more illustrational character. In the former there is a continuation of the kind of composition seen in his semi-abstract watercolors of the late 1920s. Three rather different and striking prints, *Boxer* (2), *Child* (3), and *Model* (8), reveal Riggs's initial indebtedness to Bellows's fluid and facile style as seen in *Girl Fixing Her Hair* (Mason 184). Scratched lines make their first tentative appearance (*Afternoon at Max's*, 21). Few of these prints appeared in exhibitions, suggesting that the artist was less than completely happy with his first attempts at printmaking. Only two prints in this group, *Little Brown Brother* (7) and *Third Round* (13), were signed in the stone, and with a printed signature in capital letters which he never used again.

Two later lithographs are problematical. *Tight Rope* (52), a drawing of uniformed circus roustabouts working on safety nets and lights while the tightrope walker Con Colleano performs in the background, was drawn in the same style as most of the boxing pictures in this group, yet Riggs did not begin his circus scenes until 1933, and drawings of Colleano appear in sketchbooks of 1933 and 1934. Riggs must have had a fondness for this early manner and returned to it both in *Tight Rope* and in *High Bars* (31), also, probably, of 1934. Both prints have many incised white lines as well.

Riggs's "second style" may be seen in a group of ten lithographs, most of which, along with *Afternoon at Max's*, probably appeared together in his



Robert Riggs. *Afternoon at Max's*, c. 1932-33. 385 × 525 mm. [Bassham 21].



Robert Riggs. *Club Fighter* (detail), c. 1933-34. 358 × 460 mm., full image [Bassham 35].

*The numbers in parentheses are those of entries in the author's unpublished catalogue raisonné of Riggs's lithographs.

first one-man exhibition. These constitute a series dealing mainly with the spectacle of prizefighting as viewed from ringside or from within the ring. Here Riggs combined crayon and scratched work in more fully developed, heavier, and darker drawings. The spontaneity of the earlier group is replaced by a tighter control of form. Figures and drapery take on a strong sense of plasticity, and the boxer emerges as an isolated, monumental, heroic, and even tragic figure. The ring's ropes play an important part in holding compositions together, while establishing spatial contexts for the action. The faces of ringside spectators range from generalized masks, as in 7—8—9 (29), to highly individualized characters, as in *On the Ropes* (27). Riggs signed each of these prints in the stone with a written signature. He used a monogram (R) for the first time in an advertising illustration for the Otis Elevator Company (*Untitled*, 34). A circus subject, *Ready to Go* (50), of about 1934, was also executed in a style similar to this group.

The rest of Riggs's printed oeuvre was executed in the subtractive technique that became his trademark. After blackening the stone with crayon or tusche, he scratched, scraped, sanded, or rubbed away the greasy areas to bring forms out of blackness, the way the illustrator works with his scratchboard or the mezzotinter with his grounded plate. After discovering this method, Riggs not uncommonly would work on a stone for weeks, developing the image a square inch at a time by adding scratch after microscopic scratch. Because he worked from dark to light, Rigg's big lithographs have weight and boldness; because the images are mainly developed with short, thin lines, they are astonishingly detailed.

Around 1934, with the illustrations for his father's book, *The Hermit Priest* (40 through 44), Riggs began his custom of using a second, tint stone to print a light grey or a warm tan tone on top of which the black image was then printed, a technique reminiscent of the method used in chiaroscuro woodcuts.

Riggs's first printer was almost certainly Theodore Cuno, who printed lithographs in a basement workshop in North Philadelphia for more than thirty years. Cuno, who had learned lithography in his native Germany before arriving in the United States early in the century, was a full-time color proofer for the Ketterlinus Company, a large commercial firm. He printed for Pennell (before 1926), Benton Spruance, Peter Hurd, and many other artists in addition to Riggs. The small, wiry German did work of a high quality and presided over a *gemütlich* studio atmosphere which many artists remember with affection. He was close-mouthed about the intricacies of lithography, however, guarding them jealously as trade secrets: Spruance learned the craft of printing by watching Cuno, not by listening. Other artists remember Cuno as a very

traditional craftsman who "held strictly to conventional methods." He didn't believe in tusche washes, for example. Another complaint about his work was that he used very strong etches which caused light tones to drop out.²⁷ Cuno continued to print until the late 1950s, but he and Riggs probably worked together during the first months of 1932 before Riggs's technique became so complex that the difficulties of printing his drawings no doubt eventually surpassed the limits of Cuno's capabilities. It is possible that, because of Riggs's unconventional, not to say mischievous method of drawing and erasing the stone as if it were a schoolboy's chalkboard, he and Cuno parted company by mutual agreement.

Riggs probably began sending his stones to George Miller in New York before the end of 1932. According to George's son Burr, his father "was the master printer in this country and even he had trouble with Rigg's stones."²⁸ In fact, so important was Miller's role in bringing Rigg's large and intricate pictures to realization, that he might well be called a collaborator, rather than simply the artist's printer.

Miller also offered the service of shipping stones to artists who lived outside New York and printing editions from them upon their return. Riggs, who hated New York City, frequently took advantage of this practice, as Burr Miller has related:

While doing the illustrations for Parke-Davis and Dole Pineapple [in 1936 and 1937] the stones were delivered to us from his studio by Western Union messenger. I remember my father commenting on the messenger boys, struggling up the stairs with these fifty- or sixty-pound stones. Quite different from a telegram. Evidently the commissions from these jobs were sufficient to afford the cost of a special messenger.²⁹

On other occasions, Riggs, who rationed neither luxuries nor necessities in flush times, sent stones to Miller by taxicab, a one-hundred mile trip.

Although Riggs and Miller seldom got together, the two developed a mutual respect and admiration for one another's talents. Burr Miller has said: "In this business where we associate with many artists, styles, techniques, and sensitive egos we have to remain basically neutral. However, if George Miller was ever forced to name the finest technician he ever worked with, Riggs might head the list."³⁰

This would be high praise indeed from one who had so much difficulty printing Riggs's drawings. The younger Miller also recognized Riggs's powerful use of the medium: for years he has used *Dust Storm* (79) of 1941 as an example of the extraordinary possibilities of lithographic draftsmanship and printing.³¹

The creative process Riggs used to bring his images into being was unusual in the extreme, like most aspects of his life. After a painstaking study of his subject, undertaken to insure himself that he

knew how every detail actually looked, he combined his factual knowledge with an intuitive, improvisational method of drawing and composing on the stone.

Riggs began his drawings by finishing completely the head of the most important figure, a small area he called the "point of ignition,"³² He then developed the composition from the center to the edges; the many false starts and necessary corrections he made as the drawing radiated outward served to keep his interest alive while at the same time enriching the depth, complexity, and texture of the image. He once told an interviewer that he didn't know how to plan a picture and, besides, he never got "any fun out of starting a picture if he knew in advance how it was going to look."³³ Working with the crayon, and limiting himself to the narrow but rich range between black and white, he could create spontaneously, tapping "the well of things *felt* more than *understood*,"³⁴ and always allowing the accidental to open up stimulating and surprising new directions to explore. Isa Barnett, an artist friend and protégé, remembers that Riggs's lithographs were "very abstract to begin with, just lights and darks":

He created chaos, then put it in order. When he didn't know what to do with an area he would deliberately create chaos in that area; in other words, he would dump grease and everything there and then two hours later come back to it and begin to do almost a Rorschach on it . . . observing what he could see in it and . . . starting to build around it, so it could take off.³⁵

But in treating the surface of a limestone block as if it were a canvas, Riggs created a nightmare for the man who etched the stones and pulled the proofs, as Burr Miller recalls:

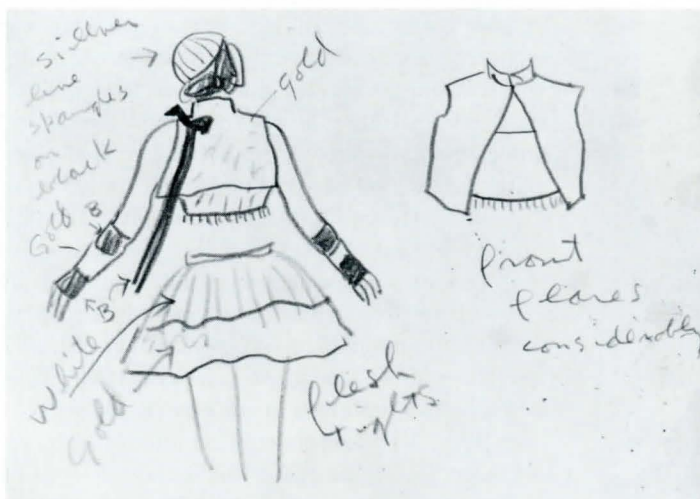
Riggs would create right on the stone, without much planning, and half way through he would decide that a clown's head, or an elephant, was not in the right place. He would remove it, by picking with a needle, or scraping with a razor, and put it elsewhere. This was fine to the naked eye, but when George Miller was part way through printing the edition, a clown's head would start appearing where it should not, or a ghost of an elephant would appear in the grandstand as the grease from the crayon that had not been completely removed would start to surface.

My father would spend hours and hours picking out, reworking and re-etching these areas. The dedication to his craft and the admiration he had for Riggs were the only things that kept him from shipping the stone back to Philadelphia with a note "to fix it yourself."³⁶

One reason Riggs worried over his big drawings on the stones was that, like Thomas Eakins, the greatest of Philadelphia realists, he valued his own work in part in proportion to the amount of effort he put into it. Perhaps he fought to repress a natural

facility that came too easily. One observer of Riggs's working methods has pointed out that the artist was "so thoroughly convinced . . . that the good things in his pictures result from the hard labor that goes into them that he almost makes it a rule never to allow any area to remain permanently until he has changed it at least once."³⁷

It is not my intention here to suggest that Riggs was an urban realist who had discovered the attractions of "pure psychic automatism," for he was fundamentally a methodical man for whom long study of his subject matter served as prelude to the adventures of composing on the stone. If improvisation of the overall design provided an activity that kept his creative instincts alert, the many hundreds of detailed drawings made on the scene and accompanied by the artist's scribbled notes concerning color, texture, size, and other salient features of objects and people insured that the finished work of art would be faithful to the smallest details of his subject. A drawing for *Tumblers* (54) from a 1934 sketchbook, for example, indicates that he was particularly careful to get ribbon, rhinestone, and belt loop of performers' costumes just right before beginning the lithograph. The seventeen



ABOVE: Robert Riggs. Drawing for *Tumblers*, 1934. 153 × 210 mm. From a sketchbook in the University of Oregon Library, Eugene.

BELOW: Robert Riggs. *Tumblers* (detail), 1934. See cover.

sketchbooks Riggs gave to the University of Oregon are full of such aide-mémoire but do not contain a single drawing of an entire composition.

In addition to providing much useful information, Riggs's dated sketchbooks can be used to sort out the chronology of some of the undated prints. The drawings in the sketchbooks show that Riggs worked out nearly every constituent part of such pictures in advance of beginning a print. Riggs drew to make notes for later reference and also to come to an understanding of intricate forms and structures such as boxing ring corner posts, circus fliers' riggings, or the patterns of fighters' robes. The artist's friends recall that he also used the camera as a tool to collect information in the form of snapshots, but never became seriously involved in photography, and always put his snapshots away before beginning a lithograph or an illustration.³⁸ We are told elsewhere that Riggs went to the circus with "a photographer friend who photographs knots in ropes and other details which must be exact."³⁹ Such painstaking research combined with free-wheeling inventiveness in design gave rise to a strange hybrid, a kind of kaleidoscopic, even hallucinatory verisimilitude.

Riggs's critical and popular success as a lithographer during the 1932-37 period enhanced his reputation among advertising agency art directors who called upon him again and again to supply his stark, no-nonsense brand of imagery to suit a multitude of commercial purposes. In the late 1930s while functioning as an artist-reporter for *Fortune* Riggs toured Coney Island and spent a week among New York City policemen.⁴⁰ The illustrations he produced after his wanderings on the dark side of urban life reflected a jaded cop's view of humanity. Like the photographer Weegee, Riggs became something of an ambulance chaser. In the early 1930s he had professed to see glamour in the brutality of the prizefight and in the controlled madness of the circus. At the end of the decade, in four of his last great lithographs [*Accident Ward* (74), *Children's Ward* (75), *Psychopathic Ward* (77), and *Ward Rounds* (78)] he took as his theme the timeless victimization of human beings by disease and violence. Around 1940 Riggs was commissioned by the pharmaceutical firm Smith, Kline and French (now SmithKline Corporation) to create these lithographs for a portfolio of reproductions the company made available to its clients.⁴¹ Riggs spent hours in the emergency room and in the children's ward of the Graduate Hospital of the University of Pennsylvania to make sketches for *Accident Ward* and *Children's Ward*.⁴² To research *Psychopathic Ward* he visited the Philadelphia State Hospital for the Mentally Ill, called Byberry, in north Philadelphia.⁴³

Psychopathic Ward is justifiably Riggs's best known and most reproduced lithograph. It presents a disturbing glimpse into a mental hospital in the

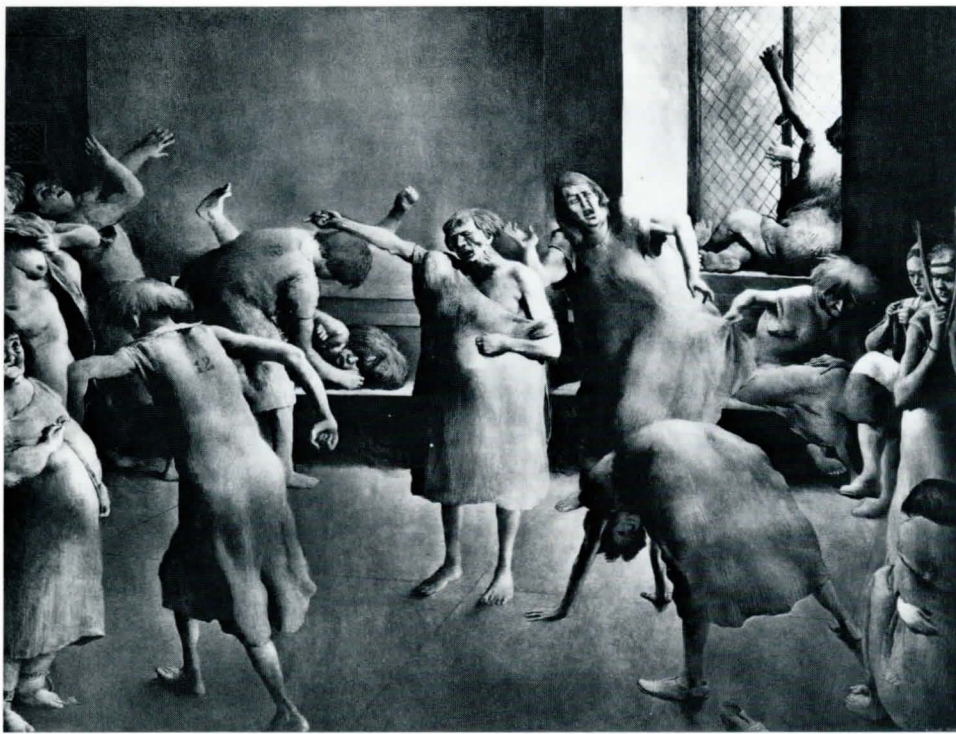
days before such patients were sedated with drugs such as Thorazine, which Smith, Kline and French began to market in 1954.⁴⁴ As Carl Zigrosser pointed out in his catalogue of the Ars Medica collection he assembled for the Philadelphia Museum of Art, "the treatment is not literal or photographic, but rather a composite derived from many observations in a ward for disturbed patients."⁴⁵ Riggs freely distorted anatomical features and architectural perspective to underscore the eeriness of this *danse macabre*: the image is like a Degas ballet rehearsal gone mad. Did he know Hogarth's scene in *Bedlam* of *The Rake's Progress*, Goya's *Lunatic Asylum*, or Bellows's *Dance in a Madhouse*? Perhaps. Clearly, in this lithograph he reached into that same center of dread where Goya resided when he produced *Los Caprichos*, and, on his brief visit there, touched greatness.

But Riggs's medical prints seem terribly gloomy to be used as imagery in a drug company's public relations campaign. What was their message? Doctors, join us in the great struggle that lies ahead? When *Ward Rounds* and *Psychopathic Ward* appeared in the travelling Ars Medica exhibition and in its catalogue, the two lithographs seemed to have more in common with sixteenth-century illustrations of archaic medical practices than with their contemporary counterparts. Riggs's images possess a grim, Gothic fatalism and a dark fear of the unknown. Their heavy preponderance of black tones, distorted spaces, and human forms, and the cold and impersonal manner with which the artist executed them were calculated to show that human beings are the victims of forces they cannot control or understand.

In all four prints the sick and the injured, not the physician, are the focus of the artist's concern. Far from taking on the role of the rational man of science, as seen in Rembrandt's *Anatomy Lesson of Dr. Tulp* or of the heroic healer in Eakins's *The Gross Clinic* (in which the patient is almost of incidental concern), the doctors are nameless, faceless, or absent altogether. They are seen to be fighting a rear guard action with mixed results. In *Accident Ward* they repair the maimed but have no power to change the conditions that caused such violence; in *Ward Rounds* they can only bring comfort of a sort to the dying; and in *Psychopathic Ward*, the institutional storage of the insane appears as an admission that medical science has progressed little in this area since the middle ages.

It is Riggs's tragic view of the human condition that, among other things, raises him above the level of the "mere illustrator" and makes his work worthy of reappraisal. Riggs succeeded in raising the commonplace to the level of art, while never wholly departing from the illustrator's tendency to sharpen the edge of reality with distortion and exaggeration.

CONTINUED ON PAGE 56



Robert Riggs. *Psychopathic Ward*, c. 1940. 363 × 479 mm. [Bassham 77]. Collection, Tamarind Institute.

DETAIL: *Psychopathic Ward* (actual size).





Maltby Sykes at his press, pulling an impression of *Lunar Survey*, 1970.

RECOLLECTIONS OF A LITHOGRAPHER

by Maltby Sykes

MALTBY SYKES, who began work in lithography at the age of 24 as apprentice to George C. Miller was an influential teacher at Auburn University from 1942 until his retirement in 1977. Recipient of numerous honors and awards, among them a grant from the National Endowment for the Arts in 1966-67, Sykes has conducted extensive research into the applications of multimetal plates in artists' lithography. His work is in many major collections, among them the Museum of Fine Arts, Boston; Brooklyn Museum; Cincinnati Art Museum; Metropolitan Museum of Art and Museum of Modern Art, New York; Philadelphia Museum of Art; and the Stedelijk Museum, Amsterdam.

LITHOGRAPHY HAS BEEN MY SPECIAL INTEREST during nearly half a century, but when I have tried to record recollections of my career as a lithographer, I have found it impossible to isolate lithography from painting, intaglio printmaking, teaching, and other interests which have dominated my life.

My interest in printmaking began while I was studying portrait painting with Wayman Adams at his summer colony in Elizabethtown, New York in 1934-35. Adams liked to make lithographs himself, and he wanted his painting students to have an opportunity to try lithography. By coincidence, George C. Miller, who was then the best-known lithographic printer in the East had a summer place not far from Elizabethtown. An arrangement was

made whereby Adams would furnish studio space at his school and Miller would provide lithographic printing services and instruction.

The students and visiting artists who worked with Miller did not expect to learn how to print lithographs. They wanted guidance in working on the stone, and they wanted expert processing and printing of the images they put on stone. To inaugurate the classes, Adams drew on a stone, and Miller etched it and pulled proofs. I was hooked on the process from the moment that I first saw the drawing washed out and rolled up with printer's ink, then emerge as a printed image when it went through the press. This printing routine has never lost its fascination for me!

In exchange for my tuition, I did several jobs for Adams, so it came about naturally that I should eventually assist Miller. Hill Sharp, a photographer from Indiana who was one of Adams's students, was Miller's first assistant. When Sharp's photographic duties made it impossible for him to handle both operations, I inherited the assistantship.

Miller etched and printed all the stones himself, and my job was mainly to relieve him of such menial tasks as cranking the press, grinding the stones, and keeping the studio clean and in order. Printing was a team effort between printer and assistant. I usually dampened the stone, put down the tympan, and cranked the press. Miller inked the image, put down the paper, and lifted the print.

Since Miller performed all operations requiring experience, skill, and judgment, I took no part in etching or inking stones that he had contracted to print. As a result, I learned mainly from observation, but it was valuable experience. The most important thing was that I acquired a benchmark against which to judge my own work and the work of others. I also became aware of the degree of excellence that a fine printer could achieve.

I never achieved that excellence as a printer myself, but I learned what to expect from good printing. I also learned that good printers are more than technicians. Miller dealt with artists of varying degrees of temperament and ability, and he helped them all to make the most of their potentials. He had the respect of the artists for whom he printed. Many good printers are failures in dealing with people; many artists who learn to print their own work cannot print for others.

Miller had a basic set of instructions for artists who were drawing their first stone: Leave an inch of margin around the image; make preliminary guide lines in sanguine conté crayon; draw with a very sharp #4 Korn's crayon or pencil and build up tones gradually from light to dark; make firm strokes in one direction, do not scrub the crayon back and forth; if a change is made to a harder or softer crayon, be sure to let him know so that he might adjust the etch; keep a paper or cardboard insulating pad under the hand while drawing on the stone, as

body heat can otherwise darken the image. There were also instructions for lightening tones with a pick and for scraping out lights with a razorblade. When it was necessary to remove or alter parts of an image with acid, Miller preferred to do it.

The stones Miller provided were of uniform quality and color. By encouraging artists to use similar techniques and materials, he could prepare a single etch for use in processing most of the stones. Because Miller always used a teaspoon to measure the acid, I never knew the precise proportion of nitric acid to gum arabic in Miller's basic etch (although I have since calculated that it must have been about ten minims of nitric acid to one ounce of gum).¹ He generally made up one or two cups of etch at a time, and it sat on the press shelf in a glass refrigerator dish. Both gum and etch were always brushed on.

Of course, many of the artists who came to the shop in Elizabethtown already had their own methods of working, some of which were unorthodox. Miller also rented and shipped stones to artists. After putting an image on the stone, the artist shipped it back to Miller for etching and proving. Proofs were mailed to the artist and, when these were okayed, Miller went ahead with the edition.

I learned a great deal about the relationship of printer to artist from these stones handled by shipment. Occasionally, they would come in with instructions for Miller to make additions to the image. I recall one prominent artist who returned a stone with the image completed except for the sky. Attached was a note reading "please wipe in a sky like the last one you did for me." Miller grumbled, but stretched silk over his finger, pressed it against a stick of rubbing ink, then wiped in a sky with two or three strokes. It looked just right! Occasionally, stones arrived which had been blacked in completely with a crayon, then scraped out from dark to light to form the image. Miller treated such techniques as special projects, and the outcome was partly the result of his judgment and aesthetic sensibility. I mention these incidents because there has been some controversy as to whether printers should have any part in creating or adjusting the artist's image. The fact is that, in many cases, the printer cannot avoid being part of the image!

When Miller learned that I was to be in Mexico in 1936, he gave me a letter of introduction to Diego Rivera, for whom he had printed when Rivera was in New York City. As a result, Rivera employed me in the summer of that year as an assistant on his frescoes in the Hotel de la Reforma. This experience relates to lithography only because, while plastering for Rivera, I was struck by the fact that the surface of lime plaster prepared for fresco painting looks and feels like a lithograph stone. This might have some bearing on the obvious relationship between Rivera's fresco and lithograph techniques.²

The summer of 1937 was the last I spent at Elizabethtown, and the Adams school continued only a few years longer. By that time, I had a good understanding of what a lithograph stone provides for the artist as a vehicle for self-expression. I had participated in the printing of a number of lithographs by other artists, as well as some of my own, and I was very familiar with Miller's printing routine. I had become knowledgeable about printing without having actually become a printer. In fact it had never occurred to me that I would ever have occasion to print my own work or the works of others at a later date. I fully expected to go through life making lithographs occasionally with the help of a professional printer, and this would have been the case if I had remained in an area where such printers were available.

My greatest regret about the Elizabethtown experience is the fact that I lacked the background to question Miller about the finer points of printing. I could not ask him how to solve problems because I did not know what the problems were! Miller never got into trouble, so I could never learn from observation how to get out of trouble. Nevertheless, I learned enough to recognize problems and solve them when I began to print for myself thirteen years later at Auburn University. Within a year, I was printing color lithographs that were accepted in major exhibitions.

After the summer of 1937, I did not see Miller again until 1944, when I was inducted into the Air Force and stationed for a year near New York City. This gave me an opportunity to work at Miller's studio while on three-day passes. For the type of lithograph I was making at that time, three days was about right to do a stone. Miller editioned three subjects, *Chow*, *Flying Time*, and *Service Shoes*, all drawn from sketches made during my basic training at Sheppard Field in Texas.

A number of well-known artists were working at Miller's atelier, or coming in from time to time. Some were making multicolor illustrations for children's books, but most were working in black and white. Miller did not seem to encourage color lithography except for illustrated books; this work was sometimes transferred from stone to zinc, so as to be printed on a rotary, offset press at another location. Miller was a very businesslike person, and I imagine that his greatest income was from book publishers, and from the editions he printed for dealers or print societies. His prices for artists were very reasonable. Miller told me that he printed for artists as inexpensively as possible in order to get them interested in lithography and the marketing of prints. Obviously, he profited from this when the artists he trained as lithographers became successful.

Although my printmaking came to an end for a time when in 1945 I was sent to the Marianas Islands as a combat artist for the 20th Air Force,

the drawings that I made for the Air Force were done with a sharp carbon pencil in a technique similar to the one used in my lithographs. Consequently, I was able to pick up lithography about where I left off when the war ended.

I had just begun to teach at Auburn University when I was drafted, and I returned there after separation from military service. Auburn had no printmaking classes or equipment at that time; I taught painting, drawing, and graphic design, and made lithographs on my own, using stones shipped to me by Miller. The graphic design classes included illustration, and I worked lithography into the course by encouraging students to order stones from Miller, who would then process and print them.

Richard Zoellner was doing the same thing at the University of Alabama, although he worked with a different printer. We laughed about the fact that we had to grade the work after it came back from the printer. The printing was impeccable, of course, so we could only grade on basics such as composition and drawing.

The importance of work done on stones shipped, processed, and printed by professional printers—mail-order lithography, as it might be called—has not been fully appreciated. Until recently, professional printers were available to artists only in a few metropolitan centers. Artists in remote areas had no alternative but to work on rented stones shipped to them by the printers.

Between 1943 and 1949 Miller printed sixteen editions for me. Thirteen of these—all but the three prints executed in his shop during my military service—were done by mail order. The prints did well in national exhibitions, and I would have been perfectly happy to have continued my work in this way were it not for the fact that the mail order operation made it impracticable to print in color, to use experimental techniques, or to make prints in large format. I had begun to feel an urge to change the type of image I had developed, and the last two stones that Miller printed for me show a shift from realism to semi-abstraction.

IN 1950, THE ART DEPARTMENT AT AUBURN moved into a new building with a printmaking studio. New presses were difficult to secure at that time, so we purchased a used lithograph press from George Miller. The Graphic Chemical and Ink Company converted an old "D" press into an etching press for us, and also sold us our first lithograph stones. Later, an early lithographic establishment in Columbus, Georgia, gave us a number of small stones (their large stones had already been given to friends as pavement stones for patios!). In any event, I now had equipment to do my own printing and to begin classes in lithography.

The urge to develop a more contemporary image and to begin to make prints in color coincided with the fact that I would lose my educational benefits



Maltby Sykes.
Chow, 1944.
 Printed from stone.

under the G.I. Bill unless I used them at once. As a result, I went to Paris in the summer of 1951 to study painting with Fernand Léger and intaglio printmaking with Stanley William Hayter at his Atelier 17. I continued thereafter to work and travel in Europe during alternate summers until the late 1950s. Léger's ideas concerning color and form became a continuing influence on my color prints, and some of Hayter's methods for arriving at an image worked as well in lithography as in intaglio. My lithographic work after 1950 took on an entirely different character because I no longer used the stone purely as a surface for drawing. Hayter's Surrealist philosophy of allowing material and process to influence—and sometimes dictate—the image became increasingly appealing to me. Also, I was working almost entirely in color and was doing all of my own printing.

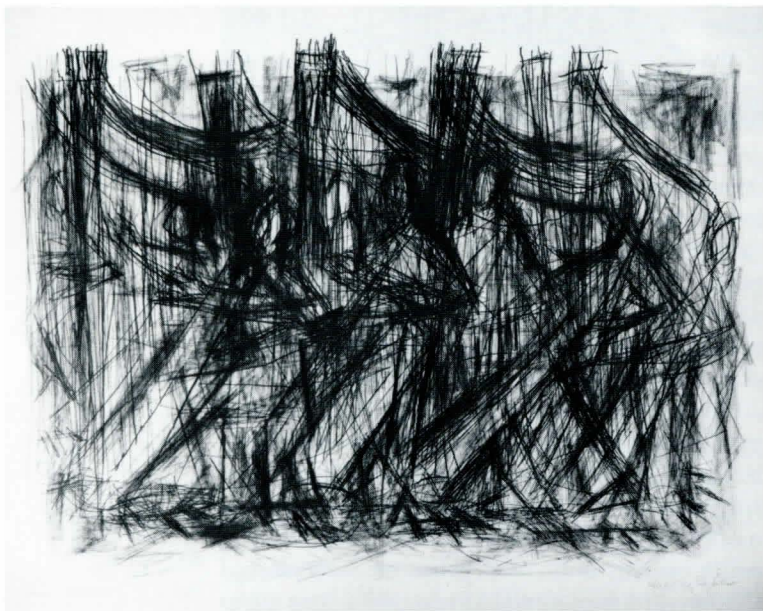
Energetic Lines, executed in 1951 and exhibited in the Second International Biennial of Contemporary Color Lithography at the Cincinnati Art Museum, was my first completely non-objective color lithograph, and was related to some of Hayter's intaglio practices. I made a linear image on a zinc plate with rubber cement, gummed the plate, peeled off the rubber cement, rubbed asphaltum into the image, and etched it. The first printing was in red. The position of the plate was then reversed and printed in black. A texture to add visual interest was secured by sprinkling a greasy sweeping compound on a second zinc plate, letting it stand, then etching it, and printing it in yellow. Such a procedure would not be surprising today, but it was at that time an unusual technique which resulted in an image characteristic of the Abstract Expressionist tendencies then appearing in American art.

Interest in printmaking was growing at Auburn and in other college art departments in the Southeast. Caroline Durieux already had well-organized classes in lithography at Louisiana State University when I visited there in the early 1950s. I recall that she and I had both arrived at similar patterns in the handling of new students, staying with them for three stones, and doing much of the etching and

printing; then gradually allowing them more freedom, until they could work independently. Durieux's clear and concise syllabus included directions for etching and printing. Strong lithographic programs were developing at the Universities of Alabama, Georgia, Mississippi, and Tennessee, and it was only a few years before lithography became commonplace in Southern schools.

When I first began printing, my editions never exceeded thirty impressions and were sometimes as small as ten. This was partly because my responsibilities at the university did not leave me much time to print. Also, I had no reason to print larger editions until 1955, when the International Graphic Arts Society (IGAS) commissioned me to make an edition of color intaglio prints for its membership. In those days, IGAS editions included 210 impressions. The nature of my print made it necessary for me to rework the plates several times in the course of printing in order to preserve full printing tone. My difficulties with this edition led me to steel-face the plates in two later intaglio editions executed for IGAS in 1958 and 1962. Although the type of image I was making at that time would have adapted itself well to lithography, I submitted no lithographs to the IGAS jury because I could not be sure of holding a lithographic image for 210 impressions. A good lithographic printer for artists could have done so easily, but there was none in my area, and I did not wish to undertake a color print by the mail-order method. This experience prompted me to begin a search for a metal plate that might do for lithography approximately what steel-facing does for intaglio printmaking: that is, a plate which might ensure a stable image during the printing of large editions.

Plates fulfilling that requirement already existed in the commercial lithographic printing industry and are still in production. They consist of laminated metals receptive to grease and water, respectively. Unwanted metal is etched away (or otherwise removed) so that grease-receptive metal—usually copper—forms the printing image and water-receptive metal—aluminum, stainless steel, or



Malthby Sykes. *Harp Ensemble*, 1962. Lithographic engraving printed from a trimetal plate.

chromium—forms the non-printing area. Usually known as multimetal plates, they are available in two types: bimetal (aluminum or stainless steel plated with copper) and trimetal (aluminum, stainless steel or mild steel plated first with copper, then with chromium). All are manufactured for commercial, photo-mechanical operations, and must be adapted by the artist for direct work.

While on a vacation in Maine during summer of 1962, I took some trimetal plates along with the idea of making direct images on location, in much the same way that one uses a sketching pad. These plates, which were given to me by the Frederick Levey organization in Cincinnati, consisted of a mild steel base plated first with copper, then with bright chromium. Since water-receptive chromium was the surface metal, it was only necessary to cut through it in order to expose the grease-receptive copper and make a printing image. If the copper were also to be cut through accidentally, it made no difference, because mild steel is also grease-receptive.

Breaking through the chromium layer was easily accomplished with an etching point, roulette, scraper, or other engraving tools. Even more useful were

abrasive sticks of various types, with which delicate halftones could be achieved by rubbing, almost as with a crayon. The images worked up rather quickly and possessed the spontaneity associated with direct drawing. When rubbed up, rolled up, and printed, the impressions had an effect much like a crayonstone print, though closer inspection would reveal very fine engraved lines. Technically, prints done in this manner could be classified as lithographic engravings.

Since bimetal and trimetal plates are made to be etched rather than engraved, I wished to try making images on them directly: images which could be processed by standard, multimetal, etching procedures. In 1966-67, a sabbatical leave of absence and a grant from the National Endowment for the Arts provided me an opportunity to make a project of such experiments. I could summarize the findings of the project by saying that multimetal plates do not produce the same results as stone, but they perform well for certain techniques, and they provide an absolutely stable image.

It should be remembered that the ink-receptive printing image for multimetal plates is composed of copper metal, not a grease deposit such as stone and zinc and aluminum plates employ. For bimetal plates, any acid-resistant material is effective which will protect the copper printing image while unwanted copper is being etched away to expose the non-printing area. For trimetal plates, the non-printing area is protected and a mordant eats through the chromium top layer to expose the copper printing image.

Delicate tusche or acrylic washes will register accurately on bimetal plates. Acrylic paint or rub-up ink in pressurized cans may be sprayed on the plates to produce tones resembling aquatint. Tusche, stop-out lacquer, or thinned asphaltum may be applied with pen or brush; pressure tapes, rub-on mechanical tints, and similar transfer devices also work well. Lithograph crayons, some grease pencils, and marking crayons also work if the plate has enough tooth to hold a deposit of crayon sufficient to resist the mordants used in etching multimetal plates. Such mordants are stronger than the desensitizing etches traditionally used in lithography.

Standard multimetal plates are too smooth to hold crayon well, but any tooth desired may be had on special order. I used several ball-grained bimetal plates in making experimental prints and was able to approximate crayonstone techniques. Since Printing Developments, Inc., was giving me all the standard plates I could use, I gradually adjusted my techniques to smooth plates, and exploited the effects made possible with materials which may be sprayed, brushed, or otherwise applied to the plate.

The prints I made with this process, *Fission*, *Moon-Viewing House*, and *Galaxy*, are examples

of techniques in which an image is made by dropping solvents into tusche diluted with water, or into sprayed-on rub-up ink.³ The spontaneous forms, shapes, and textures generated by the interaction of materials are then drawn into with tusche in much the same way that one works wet-into-wet with watercolor paints. The effects I achieved in these prints seemed to reflect the spirit of space exploration and scientific experimentation that was taking place at that time. Two other successful bimetal plates made shortly afterwards were *Lunar Survey* and *Moon Shot*, in which similar techniques were used with the addition of rectilinear patterns made with chart tape.

The year of the NEA grant also provided an opportunity to try some lithographic transfers. I had seen George Miller make transfers, but I had never employed the method. While in Maine in the summer of 1966, I made several drawings on transfer paper and brought them to the Print Club in Philadelphia to be transferred to stone by Paul Narkowitz. A benefactor had just given the Print Club a Charles Brand lithograph press, and mine were the first editions to be run on it. Narkowitz did an excellent job of preserving the spirit of directness and spontaneity inherent in the medium, and very little was lost in the transfer process.

While I was in Philadelphia, Narkowitz proved a stone for Benton Spruance. My wife and I were planning a trip to Europe at the time, and I asked Spruance to suggest some lithographic ateliers in Europe where I might have editions printed in color. He gave me introductions to U. M. Grafik in Copenhagen, Curwen Studio in London, and Desjobert in Paris.

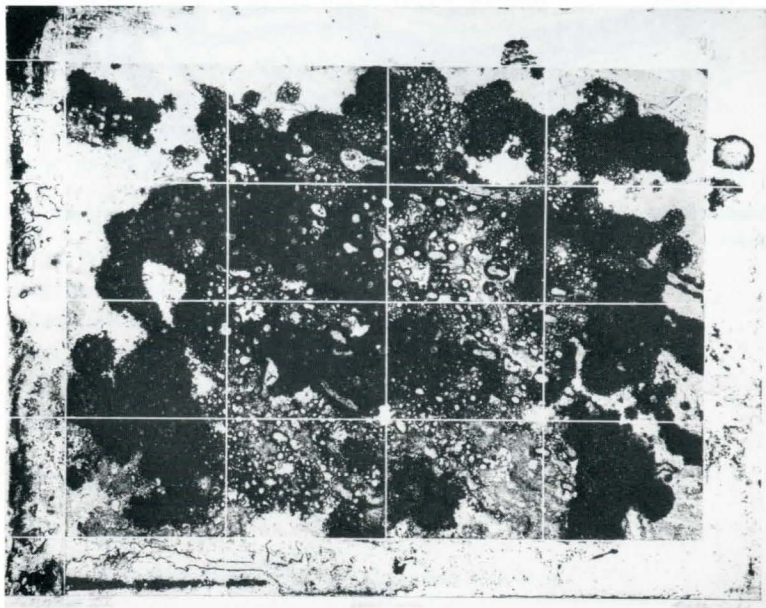
Although I did not get to Paris to work at the atelier of Jacques Desjobert, I went to Denmark and England. I visited the workshops of U.M. Grafik in Copenhagen and the Curwen Studio in London, then remained in England to work with Henry Cliffe at the Bath Academy. I had met Cliffe in New York in 1960s while I was working at the Pratt Graphics Center and he was teaching there. In spite of the fact that I had made prints from zinc plates and had seen them used at Miller's studio, I did not then feel comfortable with either zinc or aluminum plates. As Henry Cliffe was using metal plates almost exclusively, I felt that I should not miss the opportunity to profit from his experience.

In general, Cliffe worked directly on uncoated plates, both zinc and aluminum, using proprietary etches and other processing materials recommended by plate manufacturers. Some of his drawing techniques were more unusual. He made frequent use of a wooden stick charged with caustic potash solution with which he drew into images to lighten areas, create textures, or remove heavy applications of tusche or crayon.

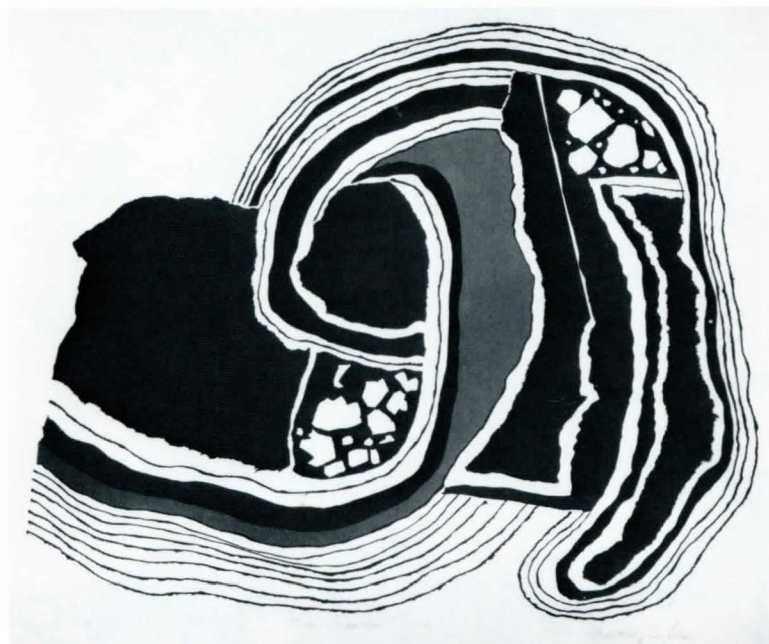
Printing was by offset on a press operated entirely by hand. A large offset cylinder rolled down



Maltby Sykes. *Breaking Surf*, 1966. Transfer lithograph (paper to stone).



Maltby Sykes. *Lunar Survey*, 1970. Printed from a bimetal plate.



Maltby Sykes. *Zen Garden Three*, 1975. Printed in black and blue from light-sensitive plates.

tracks on a flat bed, picking up the inked image from the plate and depositing it on the paper sheet in one operation. Inking was done with a hand roller. This method should not be confused with photo-offset methods used by commercial printers. Hand printing by offset affords a greater measure of control in realizing the intentions of the artist.

Cliffe etched and printed most of the student work, some of which was very impressive. Much of it was in color and in large format. Like George Miller's classes, the objective of the lithography courses at Bath Academy seemed to be to provide a lithographic experience for art students rather than to train printers. The student activity at Bath particularly interested me because I had never before been in a situation where all lithographic instruction was on metal plates. It was not practicable for me to try any color printing at Bath, which is unfortunate because Henry Cliffe's reputation rests mainly on his color prints. These reveal a bold and imaginative use of lithographic color techniques, especially over-printing, which enable him to arrive at images that have the visual impact of paintings.

During the year of my grant, I purposely avoided using photo-sensitive materials because of the prejudice against their use which exists in some quarters. By the time my grant ended in the fall of 1967, it was clear, however, that a number of artists were doing significant work with light-sensitive media. As a teacher, I felt an obligation to keep abreast of the times, so I resolved to explore their use in my work.

About 1970, Printing Developments, Inc., which had furnished materials for my sabbatical grant project, gave us a large quantity of light-sensitive plates and processing materials for use by students and faculty. The most useful of these was a positive-working bimetal plate which had a coating that softened, rather than hardened, in the presence of light. With such plates, artists may make their own light-stencils by drawing, painting, making a collage, or otherwise forming an image on Mylar film, then photoprinting on the plate. The non-image area softened by light is developed away, exposing the unwanted copper which will then be removed by etching. It is still possible to make additions to the image at this point by working directly on the exposed copper before beginning to etch it. Processing and printing then proceed in the normal way.⁴

This method amounts to a form of transfer lithography in which light becomes the vehicle through which the image is transferred. When the artist makes the light-stencil, the feeling is much the same as in making a transfer from paper. Delicate shadings with crayon or pencil register accurately; line, stipple, and spray-on tints or solids transfer perfectly; and transparent wash can be effective within limits. My graduate students liked this method

and made some interesting prints while using it.⁵

Between 1972 and my retirement in 1977 I worked almost entirely with light-sensitive plates. The work produced in that period consisted mainly of two series, a Maine Coast suite based on forms encountered in that region, and a Zen Garden suite based on visual themes derived from gardens seen on a trip to Japan. I feel that the last three prints that I made before my retirement, *Zen Garden Two*, *Three*, and *Four*, were good applications of the photo-transfer method: the visual characteristics of the materials and techniques involved are retained to good advantage, and the images have a freshness and directness associated with transfer. All three images employed the Surrealist approach of making random patterns by dribbling ink, blotting washes, or tearing paper, then working them into an organized design through added line and color. I made the plates in Auburn, proved them on an etching press, then had the editions run in Atlanta on a flat-bed offset press similar to those I had seen in Europe.

On the basis of my experiences with the photo-transfer technique, I concluded that it should be considered as valid an art form as is traditional transfer lithography, provided that it is used in a creative way. The use of light as a creative tool has extended the possibilities of image-making for artist-lithographers. Use of light-sensitive materials is essential for artists whose concepts combine photography with other artistic techniques, and photo-transfer has some advantages over transfer from paper. The danger, of course, is that the process lends itself well to prints which are reproductive rather than creative. This applies particularly to color prints, although the same danger is inherent in all lithographic processes.

Most developments since Senefelder's time have been made by and for the lithographic printing industry, which is not primarily concerned with creative self-expression. Commercial metal lithographic plates developed for the industry have some advantages for the artist, but the images produced are not superior to those printed from stone, and are often not as good. Nevertheless, the expediency and economy of metalplate lithography have made it the printing method preferred by many publishers of fine prints. Artists working with such publishers have had no choice but to adjust their concepts to the capabilities of metal plates and the several types of presses upon which they may be printed. It is also true that many lithographic concepts today do not have need of the versatility and range of tonal expression afforded by stone. To refrain from use of commercial plates, processing materials, and printing methods because they were developed for the arts of commerce would be quixotic. Artists are witnesses of their time, and it is logical that they should use methods and materials of the period in which they live.

It is inevitable, at the same time, that some of the joy of printmaking should be lost in the myriad new processes and techniques which have appeared in recent years. I wonder whether more sophisticated equipment and innovative techniques have helped or hindered the graphic image. Has original expression been enhanced, or have new facilities made printmaking more reproductive and less creative? Is the fault in the processes, or in what we are doing with them? Why do we keep asking, "What is an original print?"

When in 1972 two of my multimetal prints were exhibited at Albion College, a critical observation was made to the effect that the exhibit showed many new ways of making prints, but that the prints themselves looked about the same! Prints are becoming easier to make, but are they getting better?

I doubt that the viability of the original print is really threatened today, but, if it is, the threat is from poor marketing practices rather than from the processes used in making them. Dealers, publishers, and printers are business people, and any venture that promises to be financially successful is easy to rationalize. This leaves it up to the artist to decide what is or is not aesthetically and professionally ethical; it is the artist who will keep the original print alive, simply because he or she needs an unobstructed outlet for creative expression. Serious printmakers usually find a way to say what they wish, no matter whether they work alone at a hand press, or collaboratively in the largest of the new workshops. William Blake produced highly original engravings at a time when intaglio printing was regarded primarily as a means to reproduce paintings. Goya made his etchings and lithographs when both intaglio and lithographic printing were largely commercial operations. Even if the present trends toward commercialism of the print persist, there will always be printmakers who produce original prints and a few perceptive collectors who acquire them. □

1. This translates to about 0.6 cc of acid to about 28.4 cc of gum.
2. Jean Charlot has also observed that his own fresco technique influenced his lithographs. See Peter Morse, "Jean Charlot's Color Lithograph Technique," *Print Review* 7 (1977), p. 30.
3. Rub-up ink, sprayed from pressurized cans, makes an excellent acid-resist for securing effects resembling aquatint.
4. For further information see Jules Heller, *Printmaking Today: A Studio Handbook* (New York: Holt, Rinehart and Winston, 1972), pp. 109–113; Maltby Sykes, "Multimetal Lithography," in Fritz Eichenberg, *The Art of the Print: Masterpieces, History, Technique* (New York: Harry N. Abrams, 1976), pp. 453–73; and "The Multimetal Lithography Process," *Artist's Proof* 8 (1968), pp. 97–99.
5. An example is *High Rise* by W. Robert Evans II, illustrated in the catalogue of the "Young American Print Makers" exhibition organized by the Pratt Graphics Center in 1976.

INFORMATION EXCHANGE

A column for discussion of questions
and suggestions from readers

by John Sommers

Discussion, Questions, and Suggestions?

INFORMATION EXCHANGE was conceived in 1977 as a column which would appear regularly in *The Tamarind Papers* and which would both invite and depend upon participation by its readers. It was to focus on the sharing of information useful to lithographers. To date, it has addressed questions which have come by letter and telephone, it has discussed techniques and materials used by lithographers across the country, and it has evaluated the merits of processes and procedures used at Tamarind Institute and elsewhere. Information Exchange has not appeared in every issue of *TTP*, however, and I should like to discuss the reasons for its occasional omission.

Fred Wessel, Associate Professor of Art at the University of Hartford, teaches printmaking in the Hartford Art School. While I was there for a summer workshop Fred mentioned Information Exchange and commented that he depends upon the column to keep his technical knowledge up to date. He told me that when he received a new issue of *TTP*, he would first open it to the back, where Information Exchange usually appears, read it, then read the rest of the issue. "Why," he asked, "doesn't it appear more regularly?"

While I was impressed by his positive response to *TTP* and to Information Exchange, I was surprised by the question. I answered: "You know, Fred, it is a column for discussion of questions and suggestions from readers. I depend upon them to determine topics for discussion. If no one writes, then I have to decide what to write, or else skip the column." Then I asked him the following questions: "If it is so useful to you, why have you never participated by submitting some of your knowledge and experience for publication or discussion? Why haven't you ever asked a question about something you or your students have found perplexing? Why haven't you ever encouraged a student or another lithographer to participate in the column?" Although in retrospect my questions seem a bit blunt,

these are the questions I want to direct to all readers of Information Exchange who may share either Fred's enthusiasm or his reluctance. Fred indicated that he thought he probably didn't have anything to share, and the few times he had thought he might participate, he never got around to it.

There are among you—among teachers and practicing artist-lithographers—many approaches to the teaching of the medium and to the making of lithographs. Your procedures, your processes, your techniques, and your problems are as varied as your numbers. Across the United States—and in other countries reached by *TTP*—printmakers have attended symposia, workshops, and meetings so that they might share with one another exactly these kinds of information. Here is an opportunity, offered twice a year through *TTP*, to exchange information about lithography on a regular basis.

I invite all of you to agree with Fred Wessel—as he did with me in June—when he promised that he will not be so reluctant in future. I look forward to contributions from him and from you.

Acid Tint On Aluminum

NOT SO RELUCTANT TO ASK QUESTIONS and to share experiences are two artist-lithographers from Indianapolis, Harriet S. Sanderson and Amanda R. Block. Sanderson wrote in January to ask if we knew of any procedure for use of acid tint on aluminum. I had forgotten the long unused fact that I had done senior research on such a process in 1969 while in the printer-training program at Tamarind Lithography Workshop, Los Angeles.

During Tamarind Institute's first year in Albuquerque (1970), sculptor Mike Nevelson was a November artist-resident. Among the thirty editions he completed, working entirely on aluminum, was one acid tint upon which he and I worked collaboratively. As the artists who followed Nevelson in residence did not find the process useful, it was subsequently neglected and forgotten. I sent Harriet Sanderson a copy of my senior research report (1969) and have since had the opportunity to observe further tests of the process.

Donald Furst, who is on the faculty of the art department at Mount Senario College in Ladysmith, Wisconsin, attended the Hartford workshop in June. His work in lithography centers on the use of aluminum and he volunteered to test the 1969 acid tint research. The results of his tests indicated that two adjustments in my process, as reported, yielded a wider range of greys and made the resulting acid tint more dependable. After following through the process, he lowered the acid content of the tinting etches, having found their action too fast to control, and he eliminated a wet wash-out after the first roll-up, substituting a dryer, less greasy ink than I had used. Donald Furst's suggestions have been incorporated into the procedure described below.

THEORY:

Acid tint on stone begins with the preparation of a solid (a flat) made in either of two ways: (1) by rubbing asphaltum into the stone through a gum stop-out mask and, after a carefully applied roll-up, giving the solid a mild stabilizing etch, or (2) by applying concentrated tusche with a brush (tusche made with lacquer thinner dries quickly and makes reinforcement of thin areas easier). After the stabilizing etch, but before application of the tinting ground, the solid must be rolled up in black ink. This interim step assures that a uniform solid will be formed. The solid (prepared either way) becomes the matrix into which the tinting ground is rubbed, and tinting is achieved through the application of acid/gum etches to the ground. The tinting etches, carefully applied and removed, burn out (to a greater or lesser degree) the grease reservoirs which underlie the ground. While this process is totally dependable on stone, the process of burning out established grease reservoirs does not work on aluminum: stability is never achieved at the press. When an acid tint is prepared in this way on aluminum a wide range of greys are produced at roll-up. Unfortunately, however, they never stabilize; instead, filling begins with the printing, and no amount or kind of etch serves to stop the process. Grease reservoirs are seated differently on aluminum; they are not, as on stone, an oleo-compound of the matrix which can be permanently altered by etching. Instead, the excessive grease concentration, which is required to achieve a solid on aluminum, is retained by the material and slowly grows to its original solid state as impressions are printed.

The range of grease concentration and the etch-strengths which can be used on aluminum are in direct relationship to one another. The range of stabilizing etch-strengths which can be used on aluminum is narrower than on stone. Those which are effective and secure are between a pH of 4 (or pure gum arabic) at the weakest and a pH of 1.7 (the pH at which aluminum counteretches) at the strongest. Grease concentrations which require still stronger etch-strengths for stabilization cannot be controlled on aluminum.

Counteretching (and etching) aluminum with acid materials at a pH of 1.7 and lower activates an observed (but not well understood) function which alters the normal operation of grease, acid, and gum on its surface. Counteretched aluminum surfaces are altered physically in that the formation of the grain is changed. This can be observed under proper magnification, and the result is not only seen and felt during drawing, but is extended into all future processing. It becomes more difficult to establish a complete and secure adsorbed gum film on the counteretched plate; added light grease deposits are less easily established; added medium-to-heavy grease deposits will fill in ways that do not occur on a fresh plate which has been correctly

etched and processed; and the adsorbed gum film is more easily undermined by normal sources of contamination during printing. The corrosiveness of the acid used in the counteretch is a function observed in this less stable situation; when highly corrosive acids are used they appear to make stability more difficult to achieve in every subsequent process. This cannot result entirely from physical removal of the aluminum grain. There may be a deposit of salts which cling to the plate, interfere with future etching and processing, and cannot be removed from its counteretched surface. I hypothesize, however, that the surface has become a new compound as well: it is the result of the chemical reaction between the acid counteretch and the aluminum, and it has changed the chemical reactivity of the surface. It is also to be observed that strong etching of grease deposits applied to surfaces not previously counteretched will bring about this same instability, thus indicating that strong etching may cause an altered molecular state, not just a new compound or a salt deposit, with the result that the aluminum plate now behaves erratically.

Upon this theoretical basis, the following conclusions can be reached with respect to acid tint on aluminum: (1) the process should be approached from the standpoint of establishing grease deposits rather than altering them; (2) it should employ medium-to-strong tinting etches and mild-to-strong stabilizing etches, both within the range applicable to aluminum; (3) the grease concentration in the ground should not be the excessive amount used on stone; (4) the aluminum that is used should be a new, ball-grained plate; and (5) a counteretch should not be used to remove oxidation from the plate before drawing on it.

PROCEDURE:

1. Select a clean, unused, ball-grained aluminum plate, establish the registration marks and scratch them into the plate. Using unacidified gum arabic, mask the interior whites and the edges of the plate to the limits of the image. Allow the gum to dry.

2. Remove surface oxides, first with lacquer thinner, then with acetone and cotton pads.

3. Using a clean cloth, apply a heavy coat of asphaltum base (Hanco MS897), buffing it in smoothly. Fan the asphaltum dry (if a hair-dryer is used, do not use heat). Apply a second coat in the same manner.

4. If desired, apply a line drawing to direct the tinting process, in one of two ways:

- 4.1. Prepare a line drawing plate and lightly ink the image with a white, somewhat transparent ink; print it onto a clean Mylar surface; apply the inked Mylar impression to the asphaltum surface and run it through the press under light pressure. This will impart a thin film of ink which can guide the drawing.

Apply talc to the asphaltum and ink surface and buff it in smoothly (as the plate cannot be washed off prior to tinting, the talc must be buffed in and off with a clean cotton pad). This method will tint the line into the image as a darker grey, where the tinting etches cross it.

4.2. Alternatively, apply talc to the asphaltum surface and buff it in well, then trace the drawing onto the surface using iron oxide tracing paper. The drawing will be removed as the surface is tinted.

5. Prepare three tinting mixtures as follows: (a) TAPEM (see *TTP* 2:15) as the strongest (pH 2.3 to 2.5); (b) equal parts TAPEM and gum arabic as a mixture of medium strength (pH 2.7 to 2.9 when gum arabic is at a pH of 4.0); and (c) one part TAPEM and three parts gum arabic (pH 3.1 to 3.3).

6. The tinting mixtures may be applied in any manner desired; usually, however, they are applied with a watercolor brush. The etches are applied, timed, the excess blotted off, and the remainder left to dry. Unlike the acid tinting process on stone, residues of blotted tints cannot be washed off. Soft, highly absorbent paper towels work best for blotting. They must be used dry, then discarded; the presence of water will burn the asphaltum base just as will smears of the blotted-up tinting etch. Textures left by the towels will tint into the areas that have been blotted with them. Light and dark values are extremely difficult to judge as they are produced. The strength of a tint must be controlled through control of time, measuring from the moment of application to the moment of blotting and drying. Some experimentation will be required in order to determine times, but tinting etches applied and allowed to dry without blotting will produce a range of dark and light greys in relation to their strengths. The artist, having done a test plate, will discover the techniques of application, timing, and removal that best suit his or her intent.

7. Using a mixture of crayon black and a softer black ink, prepare a moderately stiff roll-up ink. When the tinting etches are completely dry, roll ink onto the untinted asphaltum and over the gum residues, applying as little ink to the gum stop-out as is possible. When the unmodified blacks are protected with a thin ink film, wash off the gum stop-out mask using distilled water. Discard the pad. Using a fresh paper pad, wash off the image area and sponge it for rolling. Roll up the image fully, dry the plate, and apply talc to the image. Using a piece of sponge, clean the plate with hydrogum (or gum arabic) to which a little magnesium carbonate has been added (if required, Hanco Scumoff (MS8605) may be added for more thorough cleaning). Scrub the image and the open plate well, wash off the residue and dry the plate.

8. Apply an overall etch of two parts TAPEM and one part gum arabic (using 90 ml for a plate

25 by 36 inches); move it around the whole surface with a gum sponge for three minutes; wipe up the etch and buff it smoothly using cheesecloth pads. Rest the plate for a minimum of one hour.

9. Apply gum arabic to the plate surface and buff it down smoothly. Wash out the ink using lithotine. Apply asphaltum and buff it in smoothly. Having prepared a scraped roller with a thin film ink (the same ink mixture as was previously used), quickly wash off the outside gum mask, then the image area, using distilled water. Roll up the image fully.

10. Determine the second etch according to the speed of roll-up. If the image comes up quickly, apply straight TAPEM; if it rolls up normally, use two parts TAPEM to one part gum arabic, as in the first etch.

11. At the press, roll up the image as in step 9. Proof it on good paper. When the image is printing well on good paper, ink it fully—as for an impression—and without applying talc (unless you wish to store the plate) apply 60 ml of Pro Sol (Rogersol or Richardson Hydro Etch) mixed with an equal amount of gum arabic, moving it over the whole surface for five minutes. Wash off the mixture and apply gum arabic, buffing it loosely, first with the gum sponge, then with a paper pad. Rest the plate for ten minutes, wash off the gum film, and continue printing. If you are storing the plate, talc should be applied to the ink, and a storage etch (one part TAPEM, two parts gum arabic) should be buffed tightly over the whole plate.

It is not necessary to put the image into a lacquer base when printing an aluminum plate acid tint in black ink; if, however, it is planned to print the acid tint in any color other than black, then, after first proving its stability by proofing it in black through several impressions on good paper, the image should be put into lacquer.

Oxidation-dots in Tusche Washes

A MAJOR DIFFERENCE between stone and aluminum is caused by oxidation of the latter's surface through exposure to air and moisture, as well as acid contaminants carried in the atmosphere. Aluminum readily combines with oxygen under such conditions and forms a layer of aluminum oxide which can act as a barrier to a drawing done on the surface of the plate; thus, the need to clean aluminum before drawing with a cotton pad and running water. A mild acid-based counteretch (1.75 cc, [1/4 tsp] of citric acid crystals in 300 ml [10 oz] of water) is sometimes used to assist in the removal of heavy oxidation; the plate is afterwards thoroughly washed with running water and quickly drained and dried. Removal of the oxidation insures that the grease deposits rest firmly on the metal.

But what happens when a mixture of tusche and water sits on a plate surface? Often as the tusche dries oxidation-dots appear: the minute particles of

aluminum oxide attract particles of tusche, much as salt does when applied to a wash on stone. When printed these dots appear either as small circles of pigment with white dots in the center or as black dots with collections of pigment in array around them. They may be few or many, diffused or concentrated, or, perplexingly, they may not appear at all.

This is the phenomenon that concerned Amanda Block when she called me twice in July. Her question was how to avoid their formation. I could not answer it well because there is, to my knowledge, no means of total control. One can, however, identify some principal factors in the formation of oxidation dots, and one can take precautions to avoid them.

Counteretching, that necessary preparation for initial drawing or for later additions—as discussed above in relation to the acid tint process—is a definite factor. It is certain that neither counteretches made with hydrofluoric acid (which is both dangerous to handle and destructive to the plate) nor those made with alum or other salts should be used; those made with hydrochloric and phosphoric acid in concentrations greater than one-half ounce of each acid per gallon of water are suspect. Even to clean the plate surface under tap water can be suspect if the water contains heavy concentrations of mineral deposits. Salts can be deposited on the plate surface just as they can be formed there; once there, they will react with materials in the tusche and induce oxidation.

As I have noted that some tusches seem to be linked to formation of oxidation dots, I have come to use either Charbonnel High Grade or Coverflex; the stick tusche seems to be more prone to dots. While La Favorite was heavily in use, oxidation dots in aluminum washes were more frequent. As already stated, salts in the water with which tusche is mixed will induce oxidation. A weak tusche concentration is also a factor, as is time: washes that dry more slowly are more likely to induce oxidation, particularly *large* puddles of *weak* tusche prepared with tap water. The way in which the tusche is prepared is a factor. Because tap water always contains salts, I never use it in tusche mixtures; I always use distilled water. It has been my practice to heat a quantity of distilled water (about 60 ml) and to pour it into the can in which the tusche is packaged. With this, I prepare a concentrate that is black when a brushload is laid on a piece of absorbent rag paper; it must not be possible to see the paper through it, but neither should it be thickly deposited, as for a solid. This concentrated tusche is stored in an airtight glass jar. Washes are prepared by first stirring it, then adding it to distilled water, drop-by-drop, using a medicine dropper, until the desired value is achieved. If kept covered, the concentrate lasts for three or four months. Prepared washes which are made with Coverflex and

kept in sealed glass jars when not in use, last well and without apparent change if not contaminated (at this writing I am using Coverflex tusche washes which were prepared two months ago and used on aluminum plates at that time; they appear to be as fresh as on the day they were made). An alternative method is to use unheated distilled water in the manner presented above. Both keep well, but I believe the heated concentrate makes washes which reticulate in a finer pattern and contain more interior greys. One must at all times take care never to contaminate the can of tusche in any way; neither tap water nor solvents can be added to it, and the can must always be covered when not in use.

A final factor is the aluminum plate itself. I know very little about the fabrication of the plates used for hand lithography. I have used plates from many manufacturers and have found differences in the way they respond to etches, in the way they hold a water film during processing, in the way they accept crayon drawings, and in their responsiveness to low concentrations of grease.

We know that when zinc plates are hardened through addition of cadmium-zinc alloys they become less responsive to grease; such plates form the oxidation-dot patterns known a *peau de crapaud* less well, both in amount and kind. Similarly, we might expect alloys of aluminum with other metals to perform differently, oxidizing more or less quickly than would pure aluminum.

Amanda Block's August letter describes her final solution to the problem after incorporating many of the procedures suggested above: "I find heating the distilled water a big help and while I am still getting a few oxidation spots in my washes, they are very small and not too noticeable. I have come to the conclusion that the problem is the present summer atmosphere."

Drama in the Workshop or Restoring the Image on an Abused Plate

BARBARA HART, a student at the University of New Mexico, was fond of an image she had created in a beginning printmaking course during the spring of 1982. At that time (more than a year earlier) she had been frustrated by the many problems encountered during printing and had simply stored the plate, in ink without either talc or gum, filled and dry-rolled. Through lack of knowledge about lithographic printing in general—and aluminum in particular—she had severely abused the plate. But now, in a later class, she brought it out again. What, she asked, could be done to reclaim it?

The situation was nearly impossible, but hope springs eternal, as someone has said. I asked if the plate was in a lacquer base. She told me that it was. This made the plan simple: I would wash out the old ink with lithotine, wet-wash the plate with tap water and lithotine so as simultaneously to remove grease from the grease reservoirs formed by

the dry-roll and to damage them with tap water. While this was done, the image would be protected by the lacquer. I would then etch the plate lightly, again depending upon the lacquer to protect the drawing while the dry-roll was being burned. After etching it, I would apply asphaltum and—if we were lucky—the image might then roll up with only some weak dry-roll remaining. The plate could then be cleaned and re-etched.

I applied talc and then a gum film which I buffed tightly. I poured lithotine onto the plate but found that the ink, now dry, would not wash out. Realizing that it would take lacquer thinner to remove it, I asked Hart's permission to experiment. If I were to remove the lacquer, her image would be placed in jeopardy, but there appeared to be no other alternative. It was possible to trust that the grease reservoirs of the image were more firmly established than were the dirt and dry-roll, so perhaps a simultaneous wet-wash with lacquer thinner and asphaltum would remove the ink and lacquer and charge the image with grease; the dirt and dry-roll, in theory weaker than the image, could be dealt with later. Receiving an affirmative answer, I poured distilled water onto the plate, then poured asphaltum into the puddle and followed it with lacquer thinner. Working rapidly, I washed out every visible thing on the plate, sponged it clean, and rolled it up with ink. But the plate took more ink than was there before! All of the dirt accumulated during a year's storage without a gum film accepted ink from the roller.

Disappointed but undaunted, I dried the plate, applied talc to the ink, poured on Hanco Scumoff at full strength, and massaged the plate vigorously. To my surprise all the dry roll and dirt came off and the plate cleaned to an almost perfect condition (thus revealing that we were fortunate that the plate had not been gummed in storage, for under a gum film the dry-roll would have been more securely established). A round of applause went up from the class as the success of the work was seen. All that was left was fine cleaning, which was done through use of a puddle of hydrogum mixed with magnesium carbonate. Shop-mixed deletion fluid was used with cotton pads, cotton swabs, and a pointed Weldron-Roberts Retouch Stick. Finally the whole plate was washed clean, an etch of pure TAPEM was applied for three minutes, after which it was buffed tightly and left to rest for one hour. Subsequently, the plate was washed off and counter-etched for additions, and the modified drawing appeared at the next critique. □

TECHNICAL MATTERS

edited by Clinton Adams

AMONG THE REQUIREMENTS FOR CERTIFICATION as a Tamarind Master Printer is preparation of a report upon research conducted into some aspect of the lithographic process. Such research has often involved extensive investigation of some minute aspect of lithography, as printers have ought to find the best lacquer or the best counteretch, to identify the behavior of a new ink, or to test anew drawing material.

As might be expected, the conclusions set forth in research reports vary greatly in character. Given modern understanding of the lithographic process, major breakthroughs are infrequent; most research projects result either in minor discoveries or negative results. Both, however, are of value to lithographers. A negative result does not mean that the research was unsuccessful, for it can be as useful to know what has been tried without success as to learn of a new material or process.

This column, TECHNICAL MATTERS, will appear occasionally in *The Tamarind Papers* as a report upon the findings of recent research projects.

The Graphite Wedge

based on research by Melissa Katzman-Braggins

Tamarind Master Printer, May 1982

BEFORE COMING TO TAMARIND, artist Paul Lingren had been using a graphite wedge for drawings done on paper. Lingren described the wedge in a letter as a high-technology material, "99.9 percent pure," designed for commercial use.

Melissa Katzman-Braggins undertook research to find a way to adapt this drawing tool to use in lithographic processes. The sample tested at Tamarind weighed four pounds and measured seventeen inches long, three inches high, and two inches wide at the base. Unfortunately, however, when the standard procedures for etching graphite drawings (see *TTP* 1:65–69) were used in the processing of drawings made with the wedge, it was discov-

ered that only the darkest tones could be preserved in the roll-up. The nature of the graphite in the wedge was such that it could not remain securely attached on the printing element through normal processing. Relatively more successful were the etching and roll-up procedures described by Joy Purmal Baker (see *TTP* 1:97, 110–13), although even here the subtleties of tonal drawing were lost.

When Lingren arrived at Tamarind, he was open to suggestion as to alternative ways in which he might achieve the marks and tones he desired. He adapted readily and collaborated with Braggins in the invention of new drawing tools suggested by the shape and quality of the graphite drawing wedge. These tools combined standard lithographic drawing materials—crayons, crayon pencils, and crayon tablets—into new forms and structures so as to simulate the character of the large graphite wedge. The first of these tools was made by attaching a number of lithographic crayon tablets (ranging in hardness from one to four) along the edge of a narrow piece of wood, then reinforcing it with cardboard and tape on both sides until a solid feel—comparable to that of the graphite wedge—was attained. The new drawing tool thus devised could be held and guided across the surface of the stone in a manner much like the wedge. Small nicks were cut along its edge to imitate the slightly uneven edge of the graphite. Other tools were made from lithographic pencils and crayons. For one, the inside core was stripped from a pencil, then used on its side, again with nicks cut out. In another, crayons and pencil cores of varying hardness (ranging from one to five) were arranged side by side, like the teeth in a comb, to create a tool which made marks similar to the original marks of the graphite.

While this research did not achieve its original goal (discovery of a method to process drawings made with the graphite wedge) it developed unique and lithographically dependable tools with which to make drawings of similar visual effect.

Surface Changes In Overprinted Flats: A Hypothesis

*based on research by Lynne D. Allen
Tamarind Master Printer, May 1982*

PROBLEMS WITH SURFACE CHANGES of overprinted inks during or after drying have plagued printers for years. The phenomenon known as *bronzing*, which most lithographers have encountered to their sorrow, is a common example (see *TTP* 4:28). Another, experienced at Tamarind from time to time in recent years, has involved a change in the surface of overprinted flats, on which minute dots have appeared subsequent to printing, usually in overprinted areas. As described by Lynne Allen, such dots typically “have the appearance of being spattered with a solvent and are perfectly round. Not every print from an edition will develop these dots.”

It was discovered, however, that the impressions that developed dots usually had something in common. They were often printed on the same papers or with similar ink mixtures.

Allen went to work on this problem. She read previously published material, solicited the informed opinions of ink manufacturers, conducted a series of tests, and ultimately formed a hypothesis which—because of variables too numerous to control—she found herself unable either to prove or disprove.

In her account of her findings she notes certain factors which were consistently present when the dot phenomenon occurred: *Inks*, which with one exception, black shop mix,¹ were found to be Hanco products;² in all cases where dots appeared, Hanco process colors were included in the mixes used for underprinting or overprinting. Other factors which were consistently present were *paper*, either Rives, which is buffered, or roll (300 gm.) or buff Arches, which is sized; and *humidity*, which was high during printing because of the evaporative cooling system which is used during the summer at Tamarind. (It is known that dampness activates acidity and increases the drying time of inks.) Ink manufacturers generally agree that some French inks are of questionable content, both as to vehicle and pigmentation; one manufacturer alleges that asphaltum is probably a substantial component of *Noir à Monter* (this, if true, could result in uneven and separating ink mixtures). Certain inks are fattier than others, increasing drying time; some offset inks have substituted alkyds for linseed vehicles, which dry more slowly; others contain solvents, used as extenders, which also affect drying time. Allen observes that “chemical interactions, a possible source of problems, include such considerations as the presence of acids and buffering and sizing compounds in paper. Senefelder noted that papers which were chemically bleached (with acids) were destructive to lithography. Other problems result from the effect of aniline dyes—coal tar derivatives which are mixed in inks with clay or mineral pigments to add body—[and] the incompatibility of some inks, e.g., Titanium White and Thalo Blue, which cause uneven oxidation (bronzing).” She notes that carbon black, present in some inks, absorbs drier, and asks: “Could it absorb drier from over or underprinting as well?” The problem is still further complicated, she observes, by the fact that “the hand lithographer must regulate the behavior of inks

1. Tamarind's shop mix is a mixture of one part Charbonnel *Noir à Monter* and two parts Graphic Chemical's Senefelder Crayon Black. In combination, these inks provide ideal grease content and tack for control in roll-up. Formerly mixed by hand at Tamarind, this ink is now milled to our order.
2. The Hanco inks are products intended for use in offset lithography, but without drier. They include Opaque White, Leaf Brown, Standard Orange, Thalo Blue (Red), Bismark Brown, Offset Magnesium Tint Base, and Benzidine Yellow.

through use of modifiers, adding more unknowns to the mixture." She concludes with these quotations:

There are some colors that will not stay in suspension in ink vehicles when subjected to water and/or fountain solutions." (Vernon Clark, President of Graphic Chemical and Ink Company.)

Pigments containing copper or lead should not be mixed or overprinted on pigments containing sulphur, otherwise black sulphides of copper or lead will form. (Vicary in *The Thames and Hudson Manual of Advanced Lithography*.)

Acid content in the air will chemically interact with some pigments used in ink formulation. . . . Carbon black inks dry very slowly. If there are no driers to speed the process, ink films can interact with each other, with the paper, and with the air around them. (*TTP* 4:28.)

John Sommers comments as follows:

Lynne Allen's attempts to reproduce [through tests] much of what has been presented here were only marginally successful; the overprinting of mixtures yielded little in the way of a random dot appearance. There are so many variable factors, including paper, temperature, humidity, dust, and vapors, as to make it impossible to pinpoint and reproduce the exact set of circumstances that may combine to create the problem. Even so, I believe that its source lies in the ink mixtures, their drying times, and their drying patterns. I believe that no amount of mixing can make two varying, fatty inks homogenous; they may *appear* homogenous, but they dry at different rates. Drying starts in specks or circles, thereby forming groups of dots, which dry either faster or slower than neighboring dots. This was observed through a simple test: a red solid was overprinted with shop mix on buff Arches paper; a partially dry impression was then blotted with tissue. The blotting tissue removed no ink from areas where the black rested directly on the paper; where the black overprinted the red, however, it was transferred to the tissue in small, regular, circular dots. This pattern suggests that the black ink was drying in specks or circular "clumps" on top of the red ink. These are significant discoveries, demonstrating the rate of drying, the drying of the ink film with in circles which have a consistent pattern, and the lack of uniform drying within the total film. The conclusion is that when an ink film is dry enough to be printed there are invisible patterns of wetness [i.e., incomplete oxydation] where interaction can occur between ink films, the layering of films increasing and complicating the interactive patterns. If separation occurs within a film which remains wet and is between dryer films, an eruption of pigment-dot patterns can rise to the surface. This would, of course, be further complicated, even instigated by all of the other variables that have been observed.

Replication of Tusche Wash

based on research by Yasutoshi Ishibashi
Tamarind Master Printer, May 1980

EVERY PRINTING ELEMENT has a grease saturation point: a point at which a sufficient amount of grease is present so that, when etched, a solid black is produced. A large amount of fatty acid can be deposited on a stone, as in a wash, and etched to remain open; and because stone is the best known of printing elements used in hand lithography, it is the one to which other elements are compared.

John Sommers makes this comment:

It has been my particular theory that aluminum, as a printing element, has a very small grease reactive range: it requires more grease [than does stone] to register light values and it will tolerate less grease before it becomes solid. Furthermore, on aluminum, if a grease deposit exceeds this saturation point, no amount of etching will produce openness. I have therefore always taught that it is necessary to control the amounts of grease that are deposited and to work within a small and refined tonal range. The tusches presently formulated for hand lithography are easily oversaturated with grease in the rich values; thus, when they are applied to aluminum plates in the same manner as to stone, they tend quickly to fill and go solid. From this theory comes the possibility of formulating a tusche which has a grease content more attuned to use on aluminum.

At Sommers's suggestion, Yasutoshi Ishibashi undertook as his research project the production of an ideal, grease-and-pigment-balanced- tusche. From the beginning, Ishibashi assumed that the goal would be to formulate a tusche which would develop patterns of reticulation comparable to those that might occur on stone.

I referred to Alois Senefelder's *A Complete Course in Lithography* for replicating the tushe washes. The necessary ingredients were wax, tallow, soap, lamp black, and shellac.³ I selected three formulae from the various combinations suggested by Senefelder and used the method he described for preparation.

Through a series of tests, Ishibashi arrived at a tusche formula which appeared to provide optimum control and excellent reticulation patterns. Etches for aluminum were tested and determined by running tests of each sample on stone together with control samples of washes made of Charbonnel

3. The materials were obtained from the following sources: Lampblack (dry pigment): Daniel Smith Ink Co. (see *Directory of Suppliers*). Japan Wax: International Wax Refining Co. Inc., P.O. Box 221, 181 East Jamaica Ave., Valley Stream, NY 11582. Transparent Stick Shellac: Constantine's, 2050 East Chester Rd., Bronx, NY 10461. Castile Soap (hard): Norman, Fox and Co., 5611 S. Boyle Ave., P.O. Box 58727, Vernon, CA 90058. Mutton Tallow: Graphic Chemical and Ink Co. (see *Directory of Suppliers*).

High Grade tusche in light, medium, and rich concentrations.

The formula which proved best consisted of five parts wax, four parts tallow, four parts soap, four parts shellac, and one part lampblack.

Procedure

On stone: First etch: Gum arabic applied overall, wiped down and allowed to rest for fifteen minutes. I then applied a 3-drop nitric acid etch to the medium areas and a 10-drop etch to the dark areas. The etch after roll-up was a 4-drop etch was applied overall.

On aluminum: First etch: Gum arabic applied overall, wiped down and allowed to rest for ten minutes. I then applied 50/50 TAPEM and gum arabic, with TAPEM as a spot etch on the darks. After a one-hour rest period the image was put into lacquer and processed.

The results of printing the tests on aluminum showed that the values and reticulations of the prepared tusche were the same after roll-up as when initially drawn, while the High Grade tusche turned out much darker in value than originally drawn. Furthermore, when like values were used in drawing with both tusches, the High Grade became solid when rolled-up, while the prepared tusche retained its medium value. One must take into account that a tusche wash drawing must have a beautiful black value which maintains its balance in grease content. The balance is a crucial factor in the sense that grease cannot be perceived visibly like the black tone.

A good reticulation, which is characteristic of lithography, is not only the goal of an artist but is a very important objective to a printer. A wash that is not open cannot be penetrated by the etch materials and consequently fills.

Soft-edge Deletions on Metal Plates

based on research by Barbara Telleen

Tamarind Master Printer, May 1983

DELETIONS ON METAL PLATES have been accomplished either through use of gum or, after masking areas, of solvents such as Hancolite to remove portions of an image.⁴ Both of these methods create hard edges. Although on stone, soft-edge deletions can be made by abrasive methods, there is no comparable way to make deletions on metal plates: deletions which might have an edge similar to that of a crayon tone.

Barbara Telleen began a search for a hypothetical "deletion crayon" which might be used either on stones or plates: a crayon which might *remove* a tone in much the way that a lithographic crayon

creates a tone. What characteristics, she asked, should such a deletion crayon possess? Clearly, it must have desirable qualities as a drawing material; it must attach itself to the printing element with sufficient strength to withstand gum etches and subsequent processing; and it must be water-soluble.

Telleen's first attempt to develop such a crayon was through use three of the waxes used in fabrication of grease pencils, namely carnauba wax, paraffin, and japan wax. This was, in effect, to make a crayon similar to lithographic crayon, but with elimination of the ingredients (greases) which from images. Tests were made on previously processed but open lithographic plates, using these waxes much as one would use a lithographic pencil. She found that all three waxes remained intact after processing with asphaltum and lacquer. Images rolled up as flats on top of the waxes, and were unchanged through normal washouts and roll-ups. It appeared that the only way to cause the waxes to lift from the plates (thus making deletions) was to use hot water for the wash-off.⁵ The hot water melted the wax; the areas occupied by the wax then remained open while the surrounding areas rolled up as flats:

While the paraffin, in particular, did provide a soft-edge deletion, there were enough disadvantages and inconveniences to lead my experimentation in another direction. This new direction involved an attempt to emulsify gum arabic and melted paraffin in the hope of making the paraffin more readily water-soluble. The resulting product proved to be an unusable granular substance which failed to solidify.

Although unsuccessful, the effort to create such an emulsion led directly to the exploration that followed. Following a standard recipe (see Ralph Mayer, *The Artist's Handbook: Materials and Techniques*), Telleen compounded a series of pastels, using diluted gum and water solutions as binders and white talc as pigment. She then tested these pastels as she had the waxes, but with a variation in processing: the plates were not put into lacquer, but were put directly into asphaltum and rolled up in grease. She omitted the lacquer because she did not feel that the pastels had a firm enough foothold on the plate so as to be able to withstand it.

A normal wash-off and roll-up resulted in successful deletions similar in character to the marks made by lithographic grease pencils. The pastels made using a binder with higher gum arabic content proved to be the most successful.⁶ Unfortunately, however, they have a dry, crumbly texture which makes them undesirable as drawing materials; and a fragility which makes processing both tenuous and tedious.

5. Note carefully the distinction between a "wash-off" and a "washout." In the former, only water is used, not a solvent.

6. Tests with commercially manufactured pastels (Grumbacher) demonstrated that they contained far too little binder to resist lithographic processing.

4. See John Sommers, "Deletions and Additions on Stone and Metal Plates," *TTP* 1:60-61.

A kindred spirit of Robert Henri and his circle, Riggs arrived in Philadelphia twenty years after their departure but continued their program of de-emphasizing formal artistic goals in favor of going out into the streets and among the people to record "Life." Riggs's large prints, like the etchings of John Sloan, constitute, in Alan Gowans's fine phrase, "a faithful record of things seen and personally known."⁴⁶ Most of them are "creative illustrations," executed by the artist after he had achieved a status and independence that freed him from the meddling of the agency's art director. With these prints Riggs scored a success that allowed him a season or two in the big leagues of Fine Art before settling back in the relative obscurity of his profession of commercial art. Riggs's large lithographs, rich in dazzling technical effects, inventiveness, graphic impact, and complexity, can now be advanced as one of the most significant bodies of work to come out of a period that has been called the "golden age" of American printmaking. □

1. Frank Lavaty (at one time Riggs's agent) to Bassham, 19 March 1981.
2. Frank G. Speck, *Midwinter Rites of the Cayuga Long House* (Philadelphia: University of Pennsylvania Press, 1949).
3. Decatur (Ill.) High School *Observer*, 12 November 1937.
4. Ernest W. Watson, "The Education of an Artist, Notes on the Career of Robert Riggs," *American Artist* (December 1943), p. 16.
5. *Ibid.*, p. 17.
6. *Ibid.*, p. 15.
7. *Germantown* (Pa.) *Courier*, 8 August 1950.
8. *Decatur Herald*, 16 June 1941.
9. Grover Bacon Smith, "Not for Art's Sake," *Coronet* (January 1939), p. 49.
10. *Decatur Herald*, 16 June 1941.
11. *Decatur Herald*, 1 October 1911.
12. Rosina A. Florio (Executive Director, Art Students League of New York) to Bassham, 14 January 1981.
13. *Decatur Herald*, 29 January 1933.
14. Martin Matheson, 48: *An Informal and Mostly Pictorial History of U.S. Base Hospital 48, 1918-19* (New York: Veterans U.S. Base Hospital No. 48, 1939) contains a full account of this unit's formation, training, and service in France; also included are reproductions of several pencil drawings by Riggs.
15. *Germantown Courier*, 8 August 1950.
16. Smith, "Not for Art's Sake," p. 51; and *Decatur Herald*, 21 December 1925.
17. *Philadelphia Ledger*, 20 September 1925.
18. Art Institute of Chicago, *Catalogue of the Annual Water Color and Miniature Exhibitions*, 1926.
19. Owen P. White, "Soakem O'Riley," *Collier's*, 24 August 1929; and Guy Gilpatric, "The Sawdust Psychic," *Liberty*, 24 August 1929.
20. Abraham A. Davidson, *Early American Modernist Painting, 1910-1935* (New York: Harper & Row, Icon Edition, 1981), p. 242.

21. *Germantown Courier*, 8 August 1950.
22. *Philadelphia Evening Bulletin*, 3 October 1931.
23. *Philadelphia Record*, 15 March 1936.
24. *New York Times*, 26 March 1933.
25. Miller to Bassham, 3 April 1981.
26. Alan Fern (Chief, Prints and Photographs Division, Library of Congress) to Riggs, 17 January 1966, and undated reply.
27. I am indebted to Clinton Adams for sharing his research notes on Cuno; Adams to Bassham, 3 February 1982. Jerome Kaplan was also very helpful in supplying information on Cuno; Kaplan to Bassham, 29 December 1981.
28. Miller to Bassham, 3 April 1981.
29. *Ibid.*
30. *Ibid.*
31. *Ibid.*
32. Henry C. Pitz, "The Resurgence of Robert Riggs," *American Artist* (May 1966), p. 51.
33. Smith, "Not for Art's Sake," p. 47.
34. Watson, "Education of an Artist," p. 16.
35. Interview with Barnett, 12 January 1981.
36. Miller to Bassham, 3 April 1981.
37. Smith, "Not for Art's Sake," p. 47.
38. Barnett interview, 12 January 1981.
39. Undated newspaper clipping, Special Manuscript Collections, University of Oregon Library, Eugene.
40. "To Heaven by Subway," *Fortune* (August 1938), pp. 60-68; "Nineteen Thousand Cops," *Fortune* (July 1939), pp. 100-06.
41. Warren Blair (Director of Design, SmithKline Corporation) to Bassham, 9 October 1980.
42. Interview with Dr. Robert Waterhouse, 6 January 1981.
43. Carl Zigrosser, *Medicine and the Artist* (New York: Dover Publications, 1970), p. 171.
44. John Francis Marion, *The Fine Old House* (Philadelphia: SmithKline Corporation, c. 1980), p. 159.
45. Zigrosser, *Medicine and the Artist*, p. 171.
46. Alan Gowans, *The Restless Art, A History of Painters and Painting, 1760-1960* (Philadelphia and New York: J. B. Lippincott, 1966), p. 134.

NEW ZEALAND Continued from page 31.

of reproduction, but as an original and creative medium: "Even if I could pull only one print from each plate, I would still make them." He previously stated that "now we have to digest what we know in order to express who we are." It appears from my recent observations that the *how* has become the printer's job and the *why*, the artist's; and that the artist is negating that responsibility by producing a continuum of ego-signatures. To me, the heroes of printmaking-publishing are the printers. Individually and collectively, in each of the professional workshops I visited (some for only a short time because of the shop's obvious work-commitment), the printers possessed the positive presence and warmth of those who knew what they had and what they could do. Without judgment, they would act as an orchestra for the prima donnas. □

BOOKS & CATALOGUES IN REVIEW

The Prints of Louis Lozowick: A Catalogue Raisonné. By Janet Flint.


Foreword by Alfred P. Maurice.

Published by Hudson Hills Press, New York, 1982. 223 pp. \$50.00 (hardcover).

LOUIS LOZOWICK (1892–1973) had an artistic career of about fifty years, throughout which he was continuously active to the end. His work of roughly the first twenty years of his career, however—that of the later 1920s and 1930s—is probably his best and certainly his best known. It resounds with the spirit of those years, and is redolent of their flavor and appearance. Even slight knowledge of American art of that period, moreover, is enough to suggest that Lozowick's work occupies a special place in it. There were, quite simply, few American artists as good as Lozowick, few capable of making art of such consistently high quality, intelligence, and power of conviction. His work is so strong that it goes far in redeeming the 1930s from the artistic errors that were then committed with such seeming abundance and abandon, for although Lozowick obeyed the imperatives of the time for a socially responsible, politically responsive, and publicly legible art as completely as any artist did, he showed that it was possible as well to make an art of unassailable quality. He showed, too, that it was possible to make a thoroughly American art frankly in a mode of modernist style.

It is remarkable that Lozowick's special and considerable accomplishments were made within limitations of medium and subject-matter that few artists would accept, and that many fewer still would find as congenial as Lozowick did, or capable of such extraordinarily rich development.

Lozowick's subject-matter comprises still lifes (of which he made some of his most beautiful and technically masterful images), nudes, and landscapes (particularly in his later years). But urban and industrial architecture, sometimes including figures but just as often without them, was unquestionably his primary subject. It was the subject of his first mature work, the subject he would depict more than any other by far, and the subject to which he was drawn by an almost inborn sympathy. He knew, of course, what the sub-

ject meant to and for his time (an understanding assisted not a little by contacts in Europe with such artists as Léger and Lissitzky, and by the sanction of theory and ideology that they and others lent to such subjects). That accounts for the heroic monumentality and symbolic legibility of Lozowick's bridges and factories, gas tanks and girders. But Lozowick was also innately responsive to the reasoned human order that such subjects embodied: to, he said, the "order and organization which find their outward sign and symbol in the rigid geometry of the American city." The monogram of reversed Ls [] by which he signed most of his prints within the image itself is a reduction to its essence of the rectilinear relationship he found so meaningful, the sign of his oneness with it, made into the very emblem of his artistic presence. When he used his monogram to sign landscapes it is uncomfortably out of place, for it belongs in the realm of man-made things in which it originated, not in the world of nature.

It is astonishing to recall that Lozowick's artistic achievement was made as a printmaker: to recall, because his achievement is such that it transcends the medium. He painted, of course, but his greatest output, qualitatively and quantitatively, was in the form of prints. What is more, he not only confined himself to printmaking, but more stringently still to a single printing process. He made some woodcuts, wood engravings, drypoints, and silkscreens, but they are far from being his most successful work and were done mostly because of an opportunity for technical experimentation made possible in the later 1930s by the facilities of the Graphic Arts Division of the Federal Art Project (WPA). The medium of the greatest number of Lozowick's prints, for which he had an affinity as inborn and as immediate and complete as his response to urban architectural form, was lithography. His attraction to lithography, in which he was largely self-taught, was technical (he liked its "elasticity and resourcefulness"), ideological (it carried connotations of being a modern and popular medium), and formal (its images, he felt, were endowed with an inherent abstraction). And his devotion to lithography was so complete and so pure—all of his greatest images are in black and white—that the history of his art is almost totally the history of his lithographic prints.

In *The Prints of Louis Lozowick: A Catalogue Raisonné*, therefore, in which lithographic prints preponderate, Janet Flint, Curator of Prints and Drawings at the National Museum of American Art, does not present merely an aspect of Lozowick's art but its very substance. She does so admirably, in a book no less admirably produced by Hudson Hills Press. Her catalogue ap-

proaches, as closely as it is possible to do, the ideals of accuracy, clarity, and completeness to which every catalogue aspires. She has produced a resource of scholarship that will become—or perhaps already is—standard in its field.

Each of the 301 known prints by Lozowick is reproduced in black and white (duotone) and 16 are reproduced in color (a somewhat wasted effort, they being far from this best or most significant work). The illustrations are not just legible records of each print, though that alone would insure the value of the catalogue, but by their fineness convey a great deal of the quality of the originals, and, because they are proportionately sized, they suggest the relative scale of the original as well. The catalogue entries are models of clarity that provide the essential information about each print: its title (and alternative titles), known or assigned date, medium, size, data on the edition (size, printer, later printings, and location of examples in public collections), presence and location of a signature or monogram, and brief explanations, when called for, of the subject or the situation in which the print was made. This documentation is enhanced by design and typography that clearly set off each entry and make possible the easy matching of the entry with the object it describes, which in many catalogues can be a matter of some confusion. The catalogue material is supplemented by a chronology, a listing of one-man and major group exhibitions, and a selected bibliography of works by Lozowick and about him, and archival resources.

All of this is preceded by an appreciative reminiscence of Lozowick in his last years by Alfred P. Maurice, and by an introductory essay by Janet Flint that describes the salient features of Lozowick's art—the influence of education, experience, and ideas upon it, the stages of its development, and technical aspects of his lithographic method—and the circumstances of his life. She does this with thoroughness, expert understanding, precision, and characteristic clarity and economy. There is not much art-historical enlightenment or critical insight. This is a shortcoming and a disappointment, for one would like to learn more about Lozowick's artistic enterprise from someone with such a close and privileged relationship to it. But the scholarly resources of the catalogue—which is, after all, the bulk and core of the book—are so great and so sound that one can forgive what it may otherwise fail to offer as criticism.

Nicolai Cikovsky, Jr.

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Fairfield Porter: A Catalogue Raisonné of His Prints. By Joan Ludman.

Appreciations by David Schapiro and Brooke Alexander, and an interview with Jane Freilicher by Fred Deitzel.

Published by Highland House, Westbury, New York, 1981. 160 pp. \$24.50 (hardcover).

FAIRFIELD PORTER (1907–1975) is the subject of a major exhibition that premiered at the Museum of Fine Arts in Boston and is currently traveling to four other museums. The Boston exhibition featured 128 oil paintings and a selection of 16 drawings. The accompanying catalogue *Fairfield Porter: Realist Painter in an Age of Abstraction* contains excellent essays by John Ashberry, John Bernard Myers, and Kenneth Moffett, and it is a must for any serious admirer. Porter does not appear to lack enthusiasts; exhibit reviews have been very favorable, and visitors to the Boston exhibit alone numbered over 83,000. It seems a perfect opportunity to consider a publication about Porter's graphics.

Fairfield Porter: A Catalogue Raisonné of His Prints is the title of a 1981 book by Joan Ludman, who was previously associated with Lauris Mason in the preparation of a bibliography of print reference sources and a catalogue of George Bellows's lithographs. The present volume contains fifty-eight black and white illustrations, eight color plates, and is intended to serve as a standard reference for Porter's prints: a lithograph from ca. 1931–32; nine linoleum cuts from 1936–39; six offset lithographs from 1960–61; a silkscreen from 1967; and fourteen color lithographs from 1969–75. An appendix to the catalogue also contains details on several posters and book jacket designs. The text consists of an essay by Ludman; appreciations by David Schapiro, Brooke Alexander, and Jane Freilicher; a selected biography; a chronological catalogue; and the standard bibliographies and indices.

The author's presentation is relatively direct and informative. In my opinion, the book fills a serious void in the existing scholarship about Fairfield Porter. Its appearance is especially welcome because the Boston exhibition, as well as a smaller endeavor in 1974 at the Heckscher Museum, failed to deal with an integral aspect of Porter's overall accomplishment—his lithographs. In this respect, the present catalogue might well have placed greater emphasis upon his work in this medium. The 1930s works were tentative experiments conceived by Porter as illustrations for reproduction in calendars or books rather than as independent works of art. Their inclusion in Ludman's book could have been in this context, but the proximity to his mature works is a distraction to the reader. In any case, Ludman is sympathetic to Porter,

who is justifiably presented as a fascinating individual, a discriminating critic, and a fine artist.

Porter's individual experiences are a key aspect of the Ludman text. He was born near Chicago to a prosperous family and educated in art history at Harvard. After attending the Art Students League with Benton and Robinson, he traveled in 1932 to Italy, where he came under the spell of Renaissance historian Bernard Berenson. An exhibit of works by Vuillard and Bonnard at the Art Institute of Chicago also made a lasting impression, as did his association with Jacques Maroger and the Dutch painter Van Hooten. In the 1950s his early friendship with Willem de Kooning and Clement Greenberg expanded to include Larry Rivers, Jane Freilicher, Alex Katz, and also the poets of the New York School, John Ashberry, Kenneth Koch, Frank O'Hara, and James Schuyler. At the same time, Porter began contributing articles to the *Nation* and *Artnews*, and actively exhibiting his paintings. Unfortunately, Porter died at the relatively young age of sixty-eight, at the height of his creativity. Porter was frequently praised as the dean of painterly realists, and his close friend de Kooning was known to say that he "really knew how to paint." Perhaps the key to his praise from his contemporaries, many of them Abstract Expressionists, was a revealing comment to John Myers in Ludman's preface: "The important thing for critics to remember is the 'subject matter' in abstract painting and the 'abstraction' in representational work."

These elusive qualities are pervasive in the fourteen color lithographs that Porter completed in the last six years of his life. In subject matter and style they are based on preliminary watercolor studies and oil paintings. Brooke Alexander's appreciation is a key source for Porter's methodology and his keen involvement in the actual printing process. Although Porter did not speak about his lithographs, it is readily apparent from Alexander's sensitive essay that he was more captivated by the process of creating a lithograph than by the finished product itself.

Porter's lithographs similarly reflect commonplace moments of leisure, transitory glances of family and friends, and as one critic said, views of an eternal summer. As others have pointed out in the Ludman book, his works possess an exquisite naturalness, animated by an effective sensation of air and light. The overall impression is arresting, tending "to stir one's feeling about nature in a deeper way." In fact, the hallmarks of Porter's lithographs are their qualities of air, light, color, and naturalness.

This realization brings me to a critical shortcoming of the Ludman catalogue—the illustrations. The quality of the reproductions leaves a great deal to be desired and in fact

tends to compromise the singular qualities of Porter's lithographs. They are dull in black and white, off-key in color, and at times tend to be out of focus entirely. In addition, the inconsistent positioning of the reproductions requires the reader constantly to turn the book to view the photographs. The publisher should have given this issue greater consideration, in view of Ludman's considerable effort and Porter's splendid work.

In addition to this major issue, only minor problems are evidenced after a thorough reading. So as not to detract from the overall effort, these observations are simply noted. They include: a tendency to repeat biographical details throughout the preface and print entries; a need for more proof illustrations to show Porter's working method; a lack of consistent format throughout the catalogue entries; confusing terminology or descriptions of state progressions (i.e., *Street Scene*, Figure X, listed both as a preliminary and final state); the unavoidable problem in Porter's work where separate but related editions—not states—exist (*Sixth Avenue*, *Ocean*, *Apple Blossoms*); and the inconsistent placement of Figure XII, a poster of *Sun and Sea*, among the catalogue entries rather than in the Appendix. These are minor considerations offered only as a point of reference to the reader.

The Ludman book is a welcome reference tool, and the author should be commended for her extensive research. The lithographs of Fairfield Porter clearly warrant our critical attention, as does this book devoted to them.

Joseph S. Czestochowski

Joseph S. Czestochowski is executive director of the Cedar Rapids Museum of Art, and author of numerous books and articles on American art, among them *John Stewart Curry and Grant Wood: A Portrait of Rural America*.

The Prints of Frank Stella: A Catalogue Raisonné, 1967–1982.

By Richard H. Axsom.

Published by Hudson Hills Press, New York, in association with The University of Michigan Museum of Art, Ann Arbor. 192 pp. \$50.00 (hardcover), \$20.00 (paper).

AMBITIOUS, COMPLEX, AND AUTHORITATIVE, the prints of Frank Stella commanded the attention they received when in the winter of 1983 they were exhibited at the Whitney Museum of American Art. The exhibition, first seen at the University of Michigan Museum of Art in the fall of 1982, was accompanied by a catalogue raisonné written by Richard H. Axsom, who also planned and organized the exhibition.

The catalogue lists and describes all of the 163 prints completed by Stella between 1967

and 1982; all works are illustrated, many in color. Supplementing the catalogue of original graphics are descriptions of the "afters" (prints made by technicians after models provided by the artist), commissioned posters, paper reliefs, and valentines.

Admirably edited, designed, and printed, the catalogue is a model of its kind: a further demonstration of the high standards of book production that we have come to expect from Hudson Hills Press. It is, however, a comment upon the urgent immediacy of our times that catalogues raisonnés are no longer postponed until an artist's later years. Stella is forty-eight; a catalogue published at a similar point in Picasso's life would have been issued in 1929.

Stella came to printmaking late, in 1967, when invited by Kenneth Tyler to work at Gemini in Los Angeles. The prints he made between 1967 and 1974 were for the most part recapitulations of themes stated in his stripe paintings of 1958 to 1965. As Axsom notes in his introduction to the catalogue (which he titles "The Insistent Image"), these prints received a mixed reception at the time of their publication. Some saw Stella "rapidly sinking into the quagmire known to the trade as 'signature prints'"; others thought his prints were essentially graphic statements. In Axsom's words: "[They] invariably correspond in their imagery to his paintings, yet they are realized in entirely new ways." Some of these ways are visible in the prints. Stella altered (and sometimes corrected) the geometry of the paintings. Very evidently, he took pleasure in the character of drawing with lithographic crayon, an experience which later (1974-77) had direct effect upon his paintings.

Axsom's comments indicate, however, that neither he nor Stella had an appreciation for and understanding of the essential character of lithographic ink on paper. Axsom speaks of the ink being "absorbed" by the paper and of Stella's efforts to make it rest upon the surface, as a coat of paint might do. At this point, Axsom mistakenly assumes that prints made by Stella, Jim Dine, and Adolph Gottlieb were "among the first American fine art offset lithographs printed from hand-drawn plates." (Albert Sterner and other American artists made black-and-white offset lithographs, printed from hand-drawn plates, before 1920; Lynton Kistler printed Jean Charlot's first multi-color, offset lithographs in 1933; Albert Carman printed original offset lithographs in New York for Charlot, Louis Lozowick, George L. K. Morris, David Park, and others during the late 1930s.) Axsom goes on to assert the advantages of offset printing over direct lithography, among them the fact that offset is ideally suited to certain purposes, such as the printing of large flats in transparent colors. Axsom's statement that

in its "image crispness . . . and sensitivity to the nuances of the drawing" offset printing is superior to direct lithography is, however, contrary to the evidence of history and the experience of fine printers.

In a footnote, Axsom quotes both Stella and Kenneth Tyler on the quality of their collaboration:

With typical candor Stella acknowledges his indebtedness to Tyler: "He taught me everything I know about printmaking. He probably still does. . . . We keep working away at it. I don't know enough to get it myself." This statement reflects an ideal exchange between painter and master printer, and it testifies to the well-matched sensibilities of these two men. Of significant historical interest is Tyler's claim that "Stella did more than anyone else to blast a hole in the traditional tools and aesthetics of printmaking."

Whatever else, Stella's more recent prints—the Sinjerli Variations, Circuits, Shards, and Swan Engravings—demonstrate the truth of these observations. They extend the graphic media in ways utterly beyond the reach of an artist-printmaker who might attempt to create them on his own, without access to the technical knowledge, experience, and resources of a master-printer such as Tyler. The prints often violate our notion of essential graphic quality, as Stella forces the surface to accept shiny "plastic" glazes and varnishes which are foreign to the traditional print. While it is thus legitimate for the critic to raise questions as to essential distinctions between painterly and graphic qualities, it is impossible in the presence of the prints to deny their strength. Overwhelming in their scale and assertive force, they are a masterful accomplishment by both artist and printer.

The exhibition will travel coast-to-coast until March 1986. It should not be missed.

Clinton Adams

Stow Wengenroth's Lithographs: A Supplement. By Ronald and Joan Stuckey.

Published by Black Oak Publishers, Huntington, New York, 1982. 117pp. \$35.00 (hardcover).

A companion to *The Lithographs of Stow Wengenroth*, published in 1974 by the Boston Public Library in cooperation with Barre Publishers, this handsomely produced supplementary volume lists and illustrates the final twenty-five lithographs produced by Wengenroth before his death in 1978.

During 1929 and 1930 George Pearce Ennis, a teacher at the Eastport Summer School in Maine, was the first to suggest to Wengenroth that he might find lithography to be a congenial medium for his work. The young artist made arrangements to work with George Miller in New York, and after drawing his

first stones in 1931 became so entranced with the process that he moved from Brooklyn to Manhattan, so as to be near his printer. His 1931 lithographs were the first of 369 editions catalogued by Ronald and Joan Stuckey in the 1974 volume and its supplement, both of which are clearly labors of love, conceived and executed in a spirit of profound regard for the artist and his work.

While Wengenroth's later lithographs sometimes lack the structure and power of his earlier work—occasionally lapsing into the merely decorative or sentimental—they never falter in execution. In the 1970s, as in the 1930s, the artist's crayon still caressed the stone with an intense regard for its specific character and quality. His passion for the medium was such that over a period of forty-seven years he was to make of it his principal medium of expression. The purest kind of lithography: crayonstone in black and white. The Stuckeys quote a review by Charles Z. Offin published in 1939: "[Wengenroth] believes that there is a 'black and white philosophy' developed in a printmaker; that in a black and white print, values may be orchestrated in tones that are related to one another solely with the aim of attaining an abstract beauty, in a similar way that a painter may use certain color relations purely to attain this special kind of abstract beauty."

Wengenroth's devotion to and great skill in the medium, his personal qualities, and the style and subject matter of his work combined to make of him one of George Miller's favorite artists. Miller seldom formed personal friendships with the artists for whom he printed, but throughout their long association Wengenroth was a conspicuous exception. This body of work stands as a monument to the relationship between them: a tribute to Miller's fine printing as well as to the artist's work on stone. Following George Miller's retirement in 1960, Burr Miller took over the printing of Wengenroth's work, and all of the lithographs in the present volume come from Burr Miller's press.

Included in the present supplementary volume are a complete chronological listing of all 369 lithographs, an alphabetical index by title, a concordance of numbers between the Stuckey catalogues and Karen F. Beall's *American Prints in the Library of Congress*, a chronology, a bibliography, lists of awards and honors, and of public collections that include the artist's work. The minor errors are few and do not detract from the usefulness of the two volumes as a primary source of information about Stow Wengenroth, an American lithographer of quality and conviction.

Clinton Adams

Aloys Senefelder, Erfinder der Lithographie: Daten zum Leben und Werken. By Wilhelm Weber.

Published by Polygraph Verlag GmbH, Frankfurt am Main, 1981. 96 pp. Standard edition, 86 DM; deluxe, boxed, presentation edition, 250 DM.

PUBLISHED ON THE OCCASION of the tenth anniversary of the founding of the International Senefelder Foundation in Offenbach am Main in 1971, this oversized volume consists of two sections. After a preface by H. A. Halbey, director of the Gutenberg Museum in Mainz, and a brief essay by Wilhelm Weber assessing the importance of the "father" of lithography, the first half of the book is in the form of a year-by-year chronicle of the biography of the printer, including reproductions of the earliest forms of the lithographic print. These and all subsequent reproductions are of excellent quality, the majority in color. The second portion of the book illustrates a selection of early lithographs by major European artists who worked in the medium during Senefelder's lifetime. In total, the book contains more than 100 illustrations.

Professor Weber is an established European authority on the history of lithography, having studied the history of art—especially the graphic arts—in Dresden and at the Universities of Heidelberg and Saarbrücken. He was the curator of the bicentennial exhibition of Senefelder's work held in Offenbach in 1971–72 and is the author of a history of lithography (1961) which has appeared in English (1966) and French (1967).

Understandably, Senefelder's career has been the focus of much German scholarly work—both in exhibition catalogues and in biographical monographs. After the publication in Munich in 1818 of the printer's own handbook of the lithographic process, English and French versions were issued within a year. Throughout the nineteenth century the literature in Germany proliferated (I. H. M. Poppe, 1833; F. M. Ferchl, 1856; H. Weisshaupt, 1865). Senefelder's biography was written in 1924 by Carl Wagner and was followed in 1926 by an English account by Carl Halbmeier. The more recent twentieth century literature is concerned largely with national developments or the early expressions in the medium.

Although this book consists largely of a biography of Senefelder and reproductions of nineteenth century lithographs, there are a few provocative suggestions of a certain national Germanic continuity in the historical development of the forms of the graphic arts. From Gutenberg's breaking down of the printed text into its separate parts, some three and a half centuries before Senefelder's invention of lithography, the author sees a connection to the modern "compositional

retrieval-technology" of typesetting. These suggestions, however, remain just that: tentative. The book is intended as an appropriate presentation edition for "graphic artists and printers, publishers, archivists, collectors, and all other enthusiasts of the art."

Douglas George

Douglas George, who is assistant professor of art history at the University of New Mexico, has lived and taught in Germany.

Alexandre Lunois: A Centenary Exhibition.

Published by the Grunwald Center for the Graphic Arts, University of California, Los Angeles.

IN CONCISE ESSAYS, a chronology, bibliography, and detailed entries, this handsome and informative catalogue of an exhibition organized last winter by the Grunwald Center for the Graphic Arts brings much deserved attention to an artist whose work reflects the major trends and issues of late nineteenth century printmaking. Alexandre Lunois began his career as a reproductive printmaker, achieving considerable skill and recognition in his art. By the early 1890s, however, he had directed his talents to original etching and lithography, boldly experimenting with color and liquid tusche techniques. In two succinct essays, Gordon Fuglie, Assistant to the Curator at the Grunwald Center, sketches the historical background for Lunois's activities and summarizes the artist's life and work. He provides a coherent synopsis of a selection of literature on the history of nineteenth century lithography, briefly discussing the fortunes of the medium, and introduces the reader to material found in Edouard Andre's biography of Lunois, the only monograph on the artist. The essays are short and necessarily abbreviate much of the complex history of printmaking in the last century. The abbreviation, however, emphasizes the notion of an 1890s revolution in color printing, particularly color lithography, and neglects a judicious consideration of antecedents in what was actually an evolution of techniques and changing attitudes toward the graphic arts. Lunois's contributions to color lithography in the 1890s are, consequently, somewhat exaggerated, while at the same time insufficient critical attention is given to the relationship of his work to the ideas involved in the print revival. Nevertheless, Fuglie's essays provide a solid and provocative introduction to the artist.

It is worth noting that all four illustrated books and most of the forty-nine prints in the exhibition came from the collection of the Arts of the Theatre Gallery in Los Angeles. The gallery also has a letter from Lunois to Claude Roger-Marx, a translation of which

is included in the catalogue. The publication of this material will be very useful to anyone interested in late nineteenth and early twentieth century printing arts.

Christine Swenson

Christine Swenson is Assistant Curator of Prints at the Smith College Museum of Art, Northampton, Massachusetts. Her recently published catalogue, *Charles Hullmandel and James Duffield Harding: A Study of The English Art of Drawing on Stone, 1818–1850*, will be reviewed in a forthcoming issue of *TTP*.

NEWS AND NOTES

Continued from page 29.

a donation and agree to buy a set number of prints annually. The biggest event of the past year's activity has been the publishing of Robert Rauschenberg's 100-foot photo mural of his visit to China, which was co-sponsored by us." Among other artists who have worked at *Graphicstudio* since its reestablishment are Miriam Schapiro, Vito Acconci, Jim Dine, and Pat Steir.



Andrew Dasburg. *Girl with Yo-yo*, n.d. Color woodcut, 191 × 127 mm. Andrew Dasburg Papers, Archives of American Art, Smithsonian Institution.

WE ARE INDEBTED to Sheldon Reich, professor of art history at the University of Arizona, for bringing to our attention a woodcut by Andrew Dasburg which was omitted from the catalogue published in 1980–81 (see "The Prints of Andrew Dasburg, A Complete Catalogue," *TTP* 4: 18–25). Reich located an impression of this woodcut in the Andrew Michael Dasburg papers, Archives of American Art, Smithsonian Institution. Titled *Girl with Yo-Yo*, it lacks the structure and force of Dasburg's 1925 woodcuts (catalogue numbers 1 and 2), and evidently escaped the artist's memory at the time of our interview. No known edition exists, and it is possible that the impression in the Archives may be unique.



Ferdinand Andri. *Poster for the Twenty-sixth Vienna Secession Exhibition, 1906.* Color lithograph, 950 × 630 mm. Oesterreichisches Museum für angewandte Kunst, Vienna.

FINE PRINTS were provided a featured place in the exhibitions of the 1983 Edinburgh Festival. The spectacular exhibition *Vienna 1900*, beautifully installed by the National Museum of Antiquities of Scotland under the guidance of the Deputy Keeper, David Clarke, was accompanied by an informative and well-illustrated catalogue by Peter Vergo, Europe's principal authority on the art of the period. The important role played by Scottish artists in the exhibitions of the Vienna Secession makes it particularly appropriate that this exhibition be presented in Edinburgh; nowhere could it have been better done.

Featured among the works shown were many fine lithographs and original lithographic posters by Ferdinand Andri, Josef Diveky, Otto Friedrich, Emil Hoppe, Julius Klinger, Oskar Kokoschka, Berthold Löffler, Adolf Loos, Charles Rennie Mackintosh, Koloman Moser, Emil Orlik, Egon Schiele, and other artists.

SIMULTANEOUSLY ON VIEW at the National Gallery of Scotland was a large exhibition of contemporary prints by Scottish artists, drawn from the principal workshops in Edinburgh, Dundee, Glasgow, Aberdeen, and other cities. By number, intaglio, relief, and screen-prints dominated the lithographs, most of which were in black and white. The exhibition as a whole was of a high standard of quality, the images diverse, and not greatly different in style or subject matter from those which might be found in comparably organized exhibitions in London, New York, or Los Angeles. The structure of the Scottish print workshops, partially supported by grants from the Scottish Arts Council, is an admirable one which might well be emulated elsewhere. A further report on their organization and activities is planned for a future issue of *TTP*. □

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