

# THE TAMARIND PAPERS

ttp

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



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## COVER:

Louis Lozowick.  
*Brooklyn Bridge*, 1930.  
Lithograph, 331 × 200 [Flint 48].  
Collection, National Museum of American Art, Smithsonian Institution, gift of Adele Lozowick.

## THE TAMARIND PAPERS

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

Editor: Clinton Adams

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## NEWS AND NOTES

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### *The Archives of Printmaking Workshops*

It is a source of regret to historians of the American print that the major printers of the first half of the twentieth century kept, at best, only fragmentary records of their collaborations with the artists of the time. Full records of the work done by such printers as Grant Arnold, Lawrence Barrett, Bolton Brown, Theodore Cuno, Jacob Friedland, Lynton R. Kistler, and George C. Miller—active as a printer over the longest period of time—simply do not exist. While it is possible partially to reconstruct the history of American printmaking from other sources, much invaluable information about the work done both by artists and printers has been lost, some of it forever.

Fortunately, with the increased emphasis placed upon documentation and record-keeping in the new workshops established since the 1950s, the records and data upon which future historians will rely is now being more fully preserved. A comprehensive archive of the work done at Tamarind Lithography Workshop/Los Angeles and Tamarind Institute has been established at the University of New Mexico (many of these records have recently been microfilmed for inclusion in the Archives of American Art, Smithsonian Institution). Similar archives documenting work done at Universal Limited Art Editions and Gemini have been established at the Art Institute of Chicago and the National Gallery of Art, respectively.

Among the most interesting and valuable projects undertaken in this field is establishment of the Rutgers Archives for Printmaking Studios at the Jane Voorhees Zimmerli Art Museum on the Rutgers campus. Phillip Dennis Cate, the museum's director, has provided *TTP* with the following description of these archives, which have as their purpose the collection in a single center of material from smaller printmaking studios:

Our purpose is to collect the work produced by a number of relatively small but high quality printmaking ateliers in the United States, but primarily in the New York metropolitan area, which collaborate directly in the creation of a print with numerous major, as well as emerging, artists.\* Our goal is to document the production of these studios not only with an example of each print edition pulled from their presses but also, when possible, with the actual plates, blocks, or stones; preliminary and progressive proofs; as well as other material related to the making of the prints.

The fundamental goal of the Rutgers Archives is to document every work produced by the participating printmaking studios for as long as they exist. No curatorial selection or editing is involved. Rather, the collection objectively records the activity of these studios and reserves for future generations the role of deciding questions of quality and importance. In so doing, the Archives will be a primary resource for future critical evaluation of American printmaking at the end of the twentieth century and a means more fully to understand printmaking techniques.

Other goals of the Archives are to stimulate greater collaboration between artist and printer, as well as among printers who work in different media, and to allow a printer to collaborate with an artist on a print for which financial backing was not previously available. To achieve the latter, the Archives subsidizes the production of prints by obtaining \$1,000 supporting memberships. Proposals are made by the participating print studios. Beyond the question of aesthetics, the basic criteria for selection are that the artist has either never made a print, or is innovatively working with print techniques. Last year six works were selected by the museum with Marcia Tucker, Director of the New Museum, as guest juror. This year Barry Walker of the Brooklyn Museum will be guest juror and, along with two representatives of the Zimmerli Museum, will select three works to be subsidized.

Through all these functions: maintaining, preserving, exhibiting, publishing, making accessible, and subsidizing the creation of prints, the Rutgers Archives endeavors to be an advocate of the participating printmaking studios, in particular, and an active forum for contemporary printmaking, in general.

\*Thirteen printmaking workshops presently participate in the Rutgers Archives: K. Caraccio, Condeso/Brokopp Studios, Derrière l'Etoile Studios, Chip Elwell, Grin Graphics, Handworks/Maurel Studios, Hudson River Editions, Kathy Mosley, John Nichols Printmakers and Publishers, Cheryl Pelavin Printmaker, Solo Press, Larry B. Wright Art Productions, and X Press.

## ***The Robert Gore Rifkind Center for German Expressionist Studies***

The Robert Gore Rifkind Center at the Los Angeles County Museum of Art joins the Achenbach Foundation for Graphic Arts (in San Francisco) and the Grunwald Center for the Graphic Arts (at UCLA) as a third significant resource for the study of twentieth-century printmaking in California. The following description of the Rifkind Center's resources and facilities at the Los Angeles County Museum of Art has been provided to *TTP* by Ebria Feinblatt, Senior Curator of Prints and Drawings:

The internationally renowned Robert Gore Rifkind Collection of German Expressionist prints, drawings, and illustrated books, considered the largest and most comprehensive collection of its kind in the world, has been acquired by the Los Angeles County Museum of Art. The Rifkind Collection consists of approximately 5,000 prints and drawings and a catalogued library of over 4,000 volumes.

The collection was assembled over a period of thirteen years by the nationally-prominent Beverly Hills securities attorney Robert Gore Rifkind. Its comprehensive nature allows one to understand the entire German Expressionist movement and its relationship to the political, social, economic, and cultural events of the first three decades of this century. The combined quality and depth of the Rifkind Collection make it a prime attraction both to the general art public and to the international scholarly community.

The prints and drawings, a gift to the museum from Mr. Rifkind and The Robert Gore Rifkind Foundation, as well as the library, which was purchased by the museum, will be housed in The Robert Gore Rifkind Center for German Expressionist Studies. This specially designed space by Hardy Holzman Pfeiffer Associates, New York, will be constructed by the museum in conjunction with the Robert O. Anderson Building of Twentieth-century Art, scheduled to open in 1985, and will be located in the lower level of the Bing Theater, adjacent to the museum's research library. The Rifkind Center will be designed to accommodate secluded areas for scholars as well as viewing areas for the public.

The collection is particularly rich in the works of the artists of Die Brücke, with approximately 300 graphics by Ernst Ludwig Kirchner, 70 works by Erich Heckel, and 100 examples by Emil Nolde, including many which are unique. Ernest Barlach, whose accomplishments span the graphic arts, poetry, theater, and sculpture, is represented by approximately 250 works, including all of his major portfolios. The Viennese artist Oscar Kokoschka is represented by 115 graphics,

and Max Beckmann's achievements can be traced through almost 90 prints, from the early part of the century until his death in 1950.

Every major German Expressionist artist is represented in the collection, including extensive examples of most of the artists active in the second wave of German Expressionism after World War I. The collection also contains important works of Expressionism's Jugendstil antecedents, and of Expressionism's outgrowths of Dada, New Objectivity (Neue Sachlichkeit) and Bauhaus. The collection follows the movement into the 1930s when the Nazis declared modern art—and especially German Expressionism—degenerate, thus causing the ultimate demise of the movement. The infamous Degenerate Art exhibitions of 1937 and "approved" Nazi art are thoroughly documented in the Rifkind Collection.

The collection's library includes among its 4,000 volumes complete or nearly complete sets of ninety-five major German Expressionist periodicals, including *Pan*, *Der Sturm*, and *Die Aktion*. These publications, which are rarely seen in complete runs, contain hundreds of important original graphics and are an invaluable tool for research.

## ***International Senefelder Prize***

The International Senefelder Foundation has announced a fourth competition "for special achievements in the field of lithography and its further development in lithographic offset printing. Prize money of DM 20,000 has been made available, and of this sum DM 15,000 are being allocated to the International Senefelder Prize, while the remaining sum will be used to support young artists and technicians. Entries must be submitted by 30 June 1984. Entries may be works of artistic merit, or technological innovations and dissertations; entrants may submit two entries, which must have been produced between November 1981 and June 1984. Further information with respect to this competition is available from International Senefelder-Stiftung, Postfach 529, 6050 Offenbach am Main, West Germany.

## ***A Directory of Printmaking Workshops***

Full information about print workshops in Great Britain and Ireland, including the media available to the artist and the conditions within which work may be undertaken is provided in a 1982 publication, *Print Workshops: A First Directory*. Also included are both a glos-

*Continued on page 35.*



FIG. 1.  
**Louis Lozowick.**  
*New York, c. 1925.*  
291 × 229 [Flint 6].  
Collection, National  
Museum of American Art,  
Smithsonian Institution.

## THE LITHOGRAPHS OF LOUIS LOZOWICK

### Changing Attitudes toward Technology between the Wars

Barbara Zabel

LITHOGRAPHY was not a secondary but a primary means of artistic expression for American artist Louis Lozowick. Because he worked almost exclusively in the print medium, his artistic accomplishments were for a long time overlooked; however, in the last decade or so, an upsurge in interest in Lozowick—as well as in lithography—has resulted in full recognition of his artistic talents.<sup>1</sup> His art reveals a heightened awareness of his times; he cogently articulates the realities, the fears, and, most poignantly, the aspirations of America between the world wars. Although Lozowick's prints span fifty years, he was most prolific in the twenties and thirties. It was during this period that Lozowick commented most incisively on the life around him; and he did so through the theme that preoccupied him more than any other—that of man's urban and industrial environment. An examination of this theme and its transformation in Lozowick's works reveals a great deal, not only about Lozowick's changing ideology, but also about the cultural and political life in America.

Born in Russia in 1892, Lozowick very early determined to become an artist; beginning in 1904, he studied art in Kiev for two years before emigrating to America at age 14. After attending high school, he continued his art studies in New York at the National Academy of Design; in 1915, however, he interrupted his art classes to pursue a liberal arts education, graduating from Ohio State University three years later. After a brief stint in the army,

Lozowick resumed his art, first on a cross-country sketching trip to those urban centers which later became the central content of his paintings and lithographs, and then in Europe, where he visited Paris for six months before settling in Berlin in 1920.

The early 1920s were years of intense intellectual ferment, especially in Berlin, "the hub of artistic efforts of Europe," according to the Hungarian artist László Moholy-Nagy.<sup>2</sup> Lozowick had planned only a short visit, intending to return to Paris, but he found the cultural activity in Berlin to be so exhilarating ("Almost every week I met some members of the international avant-garde."<sup>3</sup>) and the cost of living so low that he stayed for more than three years. This extended stay at a time when Lozowick was beginning to formulate his mature style had an immense impact on the development of his art. He found that many European artists were intensely interested in modern America. This was particularly true of the Russian Constructivists, many of whom were in Berlin at this time. For El Lissitzky, for instance, "the word American conjured up ideas of something ultra-perfect, rational, utilitarian, universal."<sup>4</sup> Lozowick was impressed by this avid admiration for American industry: "Almost everyone evinced an immediate interest in America, not however, in its art but in its machines."<sup>5</sup> Such attention

1 The most recent and comprehensive recognition of Lozowick's work is the catalogue raisonné by Janet Flint, *The Prints of Louis Lozowick* (New York, 1982). Flint's catalogue numbers appear in brackets after the titles of works which are cited in the text but are not illustrated.

2 László Moholy-Nagy, *Abstract of an Artist* (1945, reprinted New York, 1967), p. 80.

3 Louis Lozowick, "Survivor from a Dead Age," unpublished autobiography, 1969–1973, chap. X, p. 2. Lozowick papers, Archives of American Art, Smithsonian Institution.

4 El Lissitzky, "Americanism in European Architecture" (1925), in Sophie Lissitzky Küppers, ed., *El Lissitzky, Life, Letters, Texts* (Greenwich, Ct., 1968), p. 369.

5 Lozowick, "Survivor," chap. XI, p. 6.

reinforced his positive feelings for his adopted country and inspired him to formulate an American style based on the urban and industrial subjects of his early sketches. He began painting a series of American cities "each unique and yet characteristically American: New York for its skyscrapers, Pittsburgh for its steel mills, Minneapolis for its grain elevators . . . etc."<sup>6</sup> While in Berlin he also composed a manifesto. In it he declared:

The dominant trend in America of today, beneath all the apparent chaos and confusion, is towards order and organization which find their outward sign and symbol in the rigid geometry of the American city: in the verticals of its smoke stacks, in the parallels of its car tracks, the squares of its streets, the cubes of its factories, the arc of its bridges, the cylinders of its gas tanks.

By using a "scaffolding"—an "underlying mathematical pattern"—as the basis for his style and an assortment of urban and industrial images as his subject matter, Lozowick felt he could "objectify the dominant experience of our epoch."<sup>7</sup> He thus sought to develop an indigenous expression which would capture the spirit of America. For example, *Minneapolis*—a technological vista of grain elevators, factories, railroad cars, and skyscrapers—is characterized by precise, geometric delineation of form and a sense of monumental grandeur. This, along with the other city paintings, expresses a belief in technological progress and a vision of an ideal world of engineering perfection and disciplined order—a vision which might be called *technological optimism*.

While in Germany, Lozowick also began to experiment with lithography; no doubt he was inspired by the many artists he met who were skilled lithographers, as well as by the high regard for the graphic arts among Europeans. The artists of Die Brücke, who increasingly turned to the woodcut and lithograph in the early years of the century, had initiated this revival of interest in the graphic arts. And by the 1920s German printmakers were more numerous than ever, including Max Beckmann, George Grosz, and Otto Dix, as well as the artists of the Bauhaus, where the print workshop was a central facility.

Lozowick was in contact not only with German printmakers, but also with those of other nationalities, such as El Lissitzky and László Moholy-Nagy, two of Lozowick's closest acquaintances in Berlin. Lissitzky had published his *Proun* portfolio of lithographs in 1921; and Lozowick knew, if not the entire portfolio, at least the lithographed *Proun* included in the First Russian Exhibition held at the Van Diemen Gallery in 1922. Organized by the Soviet Union, this exhibition was Lozowick's first comprehensive introduction to Russian Constructivism. It made a strong impression on him. Moholy-Nagy was closely linked to the Constructivists, and his apartment became an international gathering place for artists converging on Berlin from Russia and Hungary as well as from America, Holland, and other nations.<sup>8</sup> After joining the Bauhaus, Moholy-Nagy invited Lozowick to visit him in Weimar. During this visit Lozowick no doubt perused the Hungarian's richly textured lithographs, as well as those of other Bauhaus printmakers, such as Paul Klee, Wassily Kandinsky, and Lyonel Feininger, who was artistic director of the graphic workshop.

Encouraged by this intense activity in lithography, Lozowick tried his hand at it himself. "I just got a stone, and the printer told me what to buy: a lithographic pencil, crayon, liquid tusche, and an etching knife."<sup>9</sup> Lozowick executed three lithographs in Berlin: *Chicago* [Flint 1], *Cleveland* [Flint 2], and *New York*.<sup>10</sup> While *Chicago* and *Cleveland* do not further the development of Lozowick's formal language (they are literal translations of his city paintings into the print medium), they do demonstrate remarkable technical facility and a quick mastery of the medium. By contrast, *New York* [Fig. 1], the most extraordinary of this trio of prints, has distinctive qualities which set it apart from the painted version. Although the counterbalanced sweeps of form of the painting are closely replicated in the

6 Ibid., chap. X, p. 17.

7 Lozowick, "The Americanization of Art," in *Machine Age Exposition* [exhibition catalogue], Steinway Hall, New York, sponsored by the *Little Review* 1927, p. 18. Lozowick noted that he first composed this essay while in Berlin ("Survivor," chap. X, p. 18).

8 John Bowl, *Louis Lozowick, American Precisionist Retrospective* [exhibition catalogue] (Long Beach Museum of Art, 1978), not paged. See also Barbara Zabel, "The Precisionist/Constructivist Nexus: Louis Lozowick in Berlin," *Arts Magazine*, October 1981, pp. 123–27, for a further discussion of the international ambience of Berlin and of Lozowick's activities there.

9 Lozowick, quoted in Esther Forman Singer, "The Lithography of Louis Lozowick," *American Artist*, November 1973, p. 37. Singer provides a detailed account of Lozowick's lithographic techniques.

10 See Flint, *Lozowick*, p. 54. The impression in the National Museum of American Art is dated c. 1925, other impressions are dated 1923.

print, the sharp contrasts between the black of the printing ink and the white of the paper set up more striking rhythms and thus convey an even greater sense of dynamism. An almost electric luminescence prevails, and the print surpasses the painting in expressing the tremulous yet controlled energy of New York at night. Furthermore, the degree of technical accomplishment and tonal sensitivity of this and other Lozowick prints is rarely achieved in his paintings. For one thing, Lozowick was not an exceptional colorist. He was best when he worked in different tones of the same hue (as in *Minneapolis*, 1925–27, a striking monochromatic painting in tones of blue and grey)—in other words, when he restricted color in the same way that he limited his use of lithography to tones of black and white.<sup>11</sup>

FOR A NUMBER OF REASONS, both economic and social, Lozowick decided to leave Berlin; he returned to New York by way of Paris early in 1924. Lozowick had been writing and translating essays for *Broom* magazine, and its departure from Berlin eliminated an important source of income; moreover, Lozowick's remaining finances were being quickly depleted by runaway inflation. In addition, many of Lozowick's European friends, including Moholy-Nagy and Lissitzky, also abandoned Berlin in 1923. The importance of Berlin as a cultural center was rapidly diminishing as life there grew increasingly difficult. "The social atmosphere of Berlin was becoming stifling," wrote Lozowick. "Beggars, war cripples, Scheibers [profiteers], drug peddlers overshadowed even the frenzied race for physical gratification."<sup>12</sup>

After his return from Europe, Lozowick utilized lithography with greater frequency; indeed, by the late 1920s it came to dominate his artistic output. This switch from a primary preoccupation with painting to lithography indicates that Lozowick may have felt he could achieve more interesting effects in lithography than in painting. He often expressed his attraction to the medium; he extolled it as "the most flexible graphic art," and described its greatest virtue as "the range of tone which it makes accessible to the artist—from the softest, most delicate grays to the deepest, richest

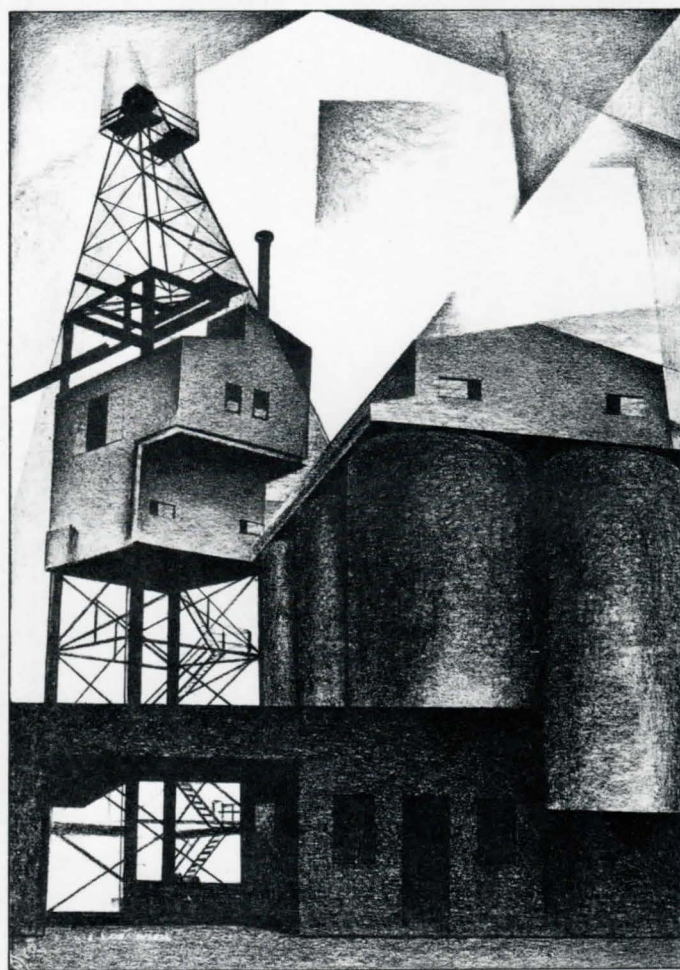


FIG. 2. **Louis Lozowick.** *Coal Pockets #2*, 1925. 296 × 209 [Flint 3]. Collection, Adele Lozowick; courtesy, National Museum of American Art, Smithsonian Institution.

blacks, which are given a specific, textural quality by the surface of the stone."<sup>13</sup> Essentially self-taught in lithography, Lozowick became a master of the medium, achieving textural contrasts and effects greatly admired by many of his fellow printmakers.

Another factor which affected Lozowick's growing preoccupation with lithography was the encouragement he received from various sources in New York. Several small galleries—most notably the Weyhe Gallery, the Downtown Gallery, and the New Art Circle—actively encouraged modern printmakers. Lozowick showed at all three galleries in the 1920s. While in Berlin he had met J. B. Neumann, then a dealer and collector of German art. In 1924, Neumann came to the United States and established the New Art Circle, where Lozowick was given a show in 1926.

11 Lozowick executed several color lithographs, however, as Nicolai Cikovsky, Jr., pointed out in his review of Flint, *Lozowick* (TTP 2: 57), they are not his most significant works.

12 Lozowick, "Survivor," chap. X, p. 35.

13 Lozowick, "Lithography," in *America Today: A Book of 100 Prints Chosen and Exhibited by the American Artists' Congress* (New York, 1936), p. 10.

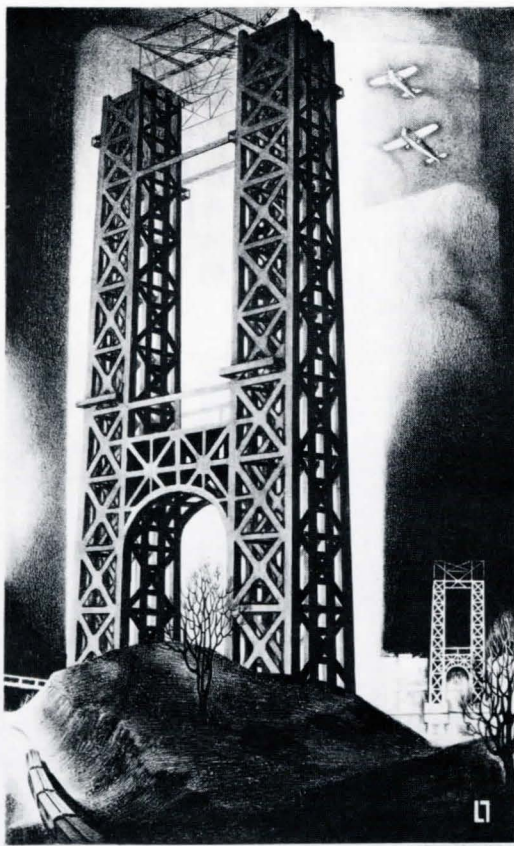


FIG. 3.  
Louis Lozowick.  
*Hudson Bridge*, 1929.  
365 × 221 [Flint 30].  
Collection,  
The Brooklyn Museum,  
gift of Erhard Weyhe.

But it was Carl Zigrosser, then director of the Weyhe Gallery, who most encouraged Lozowick's experimentation in lithography by giving him his first one-man print show in 1929 and by exhibiting his prints through the 1930s.

In his first American prints Lozowick continued to refine the vocabulary—the technological optimism—of his first experiments in Europe. *Minneapolis* [Flint 5] is essentially a repetition of a composition first worked out in a painting in Berlin. But new subjects appear as well: *Coal Pockets #1* and *Coney Island* [Flint 4], which he later translated into paintings, thus reversing his usual sequence. In *Coal Pockets #1* [Fig. 2] Lozowick raises indigenous industrial architecture—elevators for storing coal—to classic monumentality. The silos with their densely textured tubular forms counter the open scaffolding of the tower. Ray-lines, adapted from Futurist force-lines, project from the structures. But instead of dematerializing the forms, they function to monumentalize the images as well as to dynamize the forms by setting up a subtle vibration of the surrounding space. Furthermore, the ray-lines, like searchlights, seem to project beyond the prints as if their energies were uncontainable—as if technology sought to link all forces of the modern world. Such a vision

of universal technological order was anticipated in the writings of Walt Whitman, who was greatly admired by both American and European artists in the early years of the century: "Out from the well-tended concrete and physical—and in them and from them only—radiates the spiritual and heroic."<sup>14</sup>

Lozowick's prints of the late 1920s, his most prolific period, are more stark, with fewer fragmenting lines, yet many express the same unadulterated optimism towards America's technology. In several prints, Lozowick aggrandizes structures by depicting them thrusting skyward. For instance, in *Hudson Bridge* of 1929 [Fig. 3], he focuses on a bridge tower under construction; scaffolding and crane top the tower, implying further progression of metal beams. Lozowick romanticized his conception through lighting effects; the stark white of the paper immediately surrounds the tower, then modulates into subtle grey tones, and blends into black toward the edge of the print. Light thus seems to emanate from the tower, which becomes a beacon for the new technological age. Such implications are underscored by the presence of the airplanes which circle the towers at the upper right and the train which appears to be slinking out of view at the lower left: the old technological order is juxtaposed against—even eclipsed by the new technology. Similarly, in another print of 1929, *Tanks #1* [Fig. 5], a monumentalized tank is flanked by an airplane above and horses' heads below; again, new modes of transportation are replacing outdated ones.

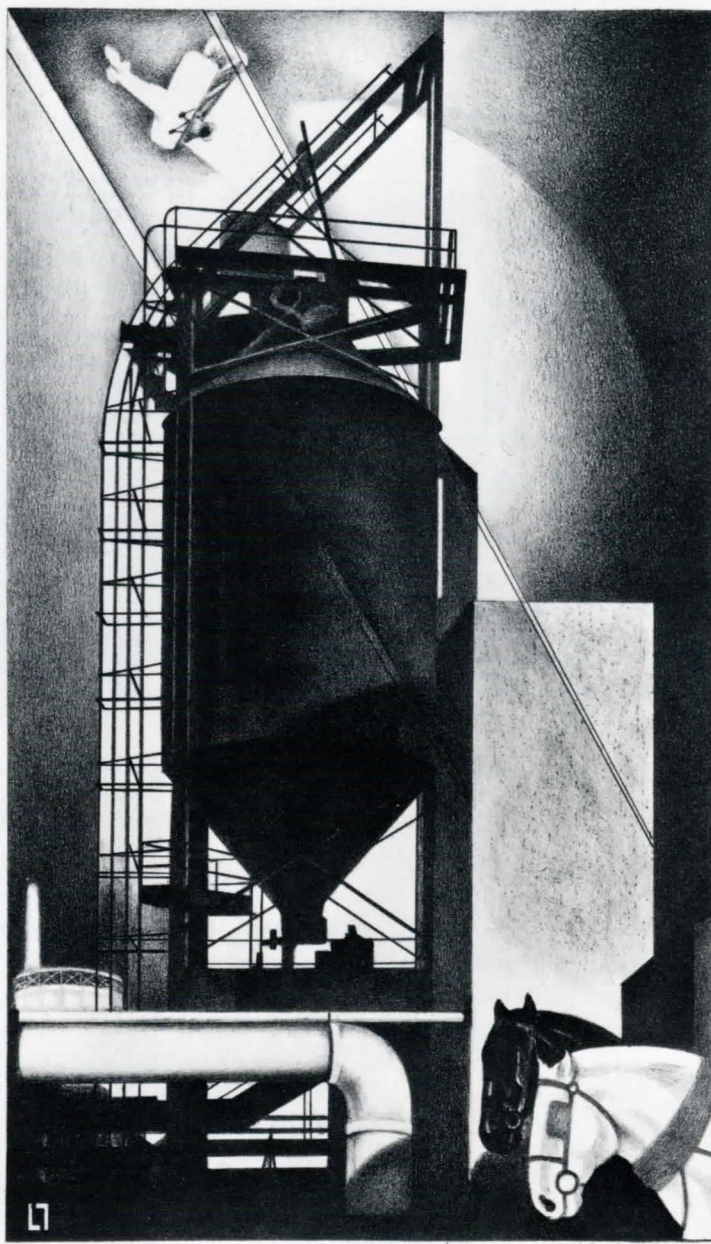
Other artists of the 1920s—sometimes referred to as Precisionists—also celebrated the technological environment in their lithographs. Charles Sheeler's *Delmonico Building*, Jan Matulka's *New York*, Ernest Fienne's *Empire State*, and Arnold Ronnebeck's *Wall Street* are but a few examples. In *Wall Street*, Ronnebeck captures the overwhelming ambiance of the financial district; the immense hulking skyscrapers virtually smother Trinity Church and imply a symbolism similar to that in Lozowick's *Tanks #1*. The elongated triangle formed by the converging skyscrapers above the church echoes the church's spire; a new spire is thus created by technology and the old god of religion is surmounted by the new god of technology.

14 Walt Whitman, "Good-bye, My Fancy," in Floyd Stovall, ed., *Prose Works 1892* (New York, 1964), p. 677.



ABOVE: FIG. 4. **Louis Lozowick.** *Checkerboard*, 1927–28. 303 × 221 [Flint 8]. Collection, National Museum of American Art, Smithsonian Institution, gift of the Estate of Olin Dows.

RIGHT: FIG. 5. **Louis Lozowick.** *Tanks #1*, 1929. 355 × 204 [Flint 39]. Collection, University of New Mexico Art Museum.



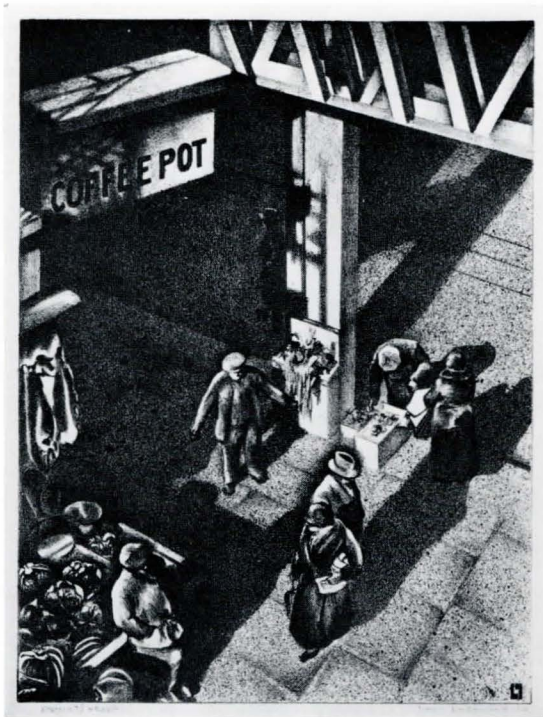


FIG. 6.  
**Louis Lozowick.**  
*First Avenue Market*, 1934.  
 299 × 226 [Flint 115].  
 Collection, National  
 Museum of American Art,  
 Smithsonian Institution,  
 gift of Adele Lozowick.

IN THE LATE 1920s Lozowick began to reconsider man's relationship to technology. This change manifested itself in several ways. The artist began to replace the overwhelming and awesome views of his earlier works with more literal descriptions of the artifacts of the technological environment. Moreover, people, previously totally absent from his work, begin to intrude into his architectonic vistas. For example, while in *Checkerboard* of 1927–28 [Fig. 4] Lozowick continues his obsession with the inherent abstract patterning of urban forms, he also makes reference to quotidian human activity by incorporating automobiles and pedestrians. As in his earlier city scenes, Lozowick exploits perspective as a means of intensifying content; instead of serving to augment the grandeur of the structures, however, the vantage point in the later prints permits a comprehensive observation of street activities. For example, *First Avenue Market* [Fig. 6] features a bird's eye view of shoppers and vendors among fruit and vegetable stands under the El. This is one of a series of four prints Lozowick executed in 1934 for the Public Works of Art Program (PWAP), "showing life and labor in various districts of the city."<sup>15</sup>

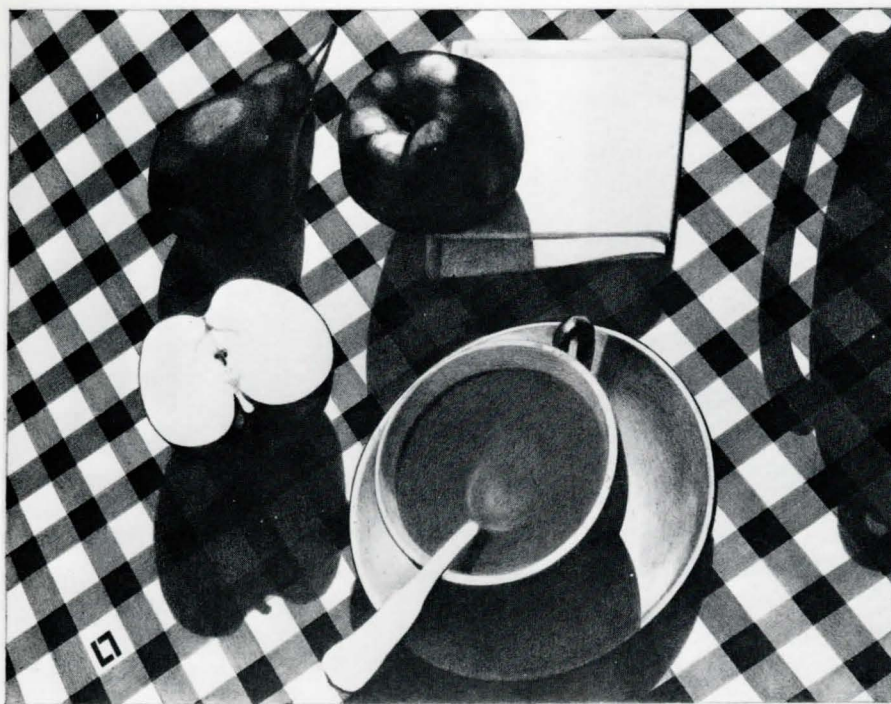
Unlike his early cityscapes, these are not conflations of the most dynamic views of the city; rather, they are specific locales. Even in

*Brooklyn Bridge* of 1930 [cover], this potentially grandiose subject is not portrayed as an abstract embodiment of technological supremacy, but simply as another architectural structure in the city. The inclusion of pedestrians implies a more immediate interaction between man and his surroundings, and the visual impact of so massive a structure is mitigated by attention to such details as the textures of the metal cables and stone surfaces. Instead of overwhelming and awesome views, the artist has created more intimate, comprehensible scenes with emphasis on man's actual relationship to the city.

This reorientation in Lozowick's thinking resulted in a wider range of subject matter; still lifes, portraits, and landscapes began to appear. For the first time Lozowick felt free to explore even the most banal aspects of man's environment. *Still Life #2* of 1929 [Fig. 7], for example, is a striking arrangement of humble objects on a checkered tablecloth; as in his city views, he exploits an unusual perspective to create a masterpiece of design and textural contrast. The following year Lozowick executed his first lithographed portrait. *Self-Portrait* [Fig. 8] presents a confident Lozowick posed in bright sunlight with a strong pattern of light and dark across his face and chest. He was never a prolific portraitist, but his few portraits reflect the same strong feeling for the medium and for design as do his city views; in addition, there is a surprising amount of self-revelation in his self-portrait. Landscapes, too, began to emerge around 1929, most of which record his many excursions from New York to Monhegan Island, Croton-on-Hudson, and Rockport, Massachusetts, as well as to Mexico, Europe, and Russia. *Summer Home* of 1930 [Flint 69], one of his earliest forays into pure landscape, features an incredibly delicate rendering of a blanket of fresh snow accented by dark branches and a cottage in the distance. Despite the beauty of this and other of Lozowick's landscapes, his main focus throughout his career was the man-made technological environment. The landscapes, portraits, and still-life compositions remain minor, if often inspired, diversions.

Not only did Lozowick's depictions of the city become more intimate and realistic, but they also increasingly featured the worker: a theme suggesting blatant political issues. Instead of the artifacts of technology, the artist now focused on the relationship between the artifacts and the worker, and on the role of the worker in building a new social order.

<sup>15</sup> Flint, *Lozowick*, p. 111. This lithograph demonstrates Lozowick's use of a tusche-spatter technique to create textural effects, beginning in the 1930s.



LEFT: FIG. 7. **Louis Lozowick.** *Still Life #2*, 1929. 262 × 334 [Flint 36]. Collection, National Museum of American Art, Smithsonian Institution.

ABOVE: FIG. 8. **Louis Lozowick.** *Self-Portrait*, 1930. 243 × 177 [Flint 64]. Collection, Adele Lozowick; courtesy, National Museum of American Art, Smithsonian Institution.

This new, politically conscious approach to art had several roots. One was Lozowick's work for the radical periodical *New Masses*, a publication with which he began an intimate association in 1926, its founding year. He was a member of its executive board, and contributed drawings, cover designs, and essays. In 1926, the staff issued a flyer announcing the emergence of the journal; it included a reproduction of Lozowick's *New York*, a caricature of the staff by political cartoonist William Gropper, and a statement of the magazine's aims: "Our sympathies and our allegiances will be unqualifiedly with the international labor movement; but we shall have no connection with any political party and shall be responsible to no special propaganda." Its aesthetic policies were initially anti-dogmatic as well:

Neither are we wedded to any limited aesthetic cult. We shall seek for new forms, new themes, new artists. . . . Our theme: Athletic and hard as the machine . . . real as the skyscraper . . . common as a Ford car. . . . We turn to the dynamo of the engineers and the workers of America.<sup>16</sup>

And indeed, the artists working for the periodical in its early years had no common style or ideology. Even so, aesthetic radicalism (e.g., Futurism, Abstraction, and Constructivism)

could still be associated with political radicalism, as demonstrated by the inclusion of Lozowick's *New York* in *New Masses* publicity.

However, the journal's essays increasingly urged a more politically committed stance among artists. To cite just one example, Floyd Dell called for a more human interpretation of technology: "I am glad to have the Machine Age written about. Not as mere Steam, Steel and Hurry and Noise, but as a matter of changing human relationships. It is, in fact, these that I want poets and novelists to write about, and artists to paint and draw."<sup>17</sup> Lozowick himself came under attack in the pages of *New Masses* for his continued attention to city forms to the exclusion of the worker: "The machine artists as well as the jazz composer are not serving the cause of the working masses, they are the opportunists in the world of art. . . . Lozowick draws pretty machines, [which only] serve the 'enlightened' bourgeoisie." The writer concluded by commanding, "Go among those workers who are warriors and do not let yourself be drowned in 'slime' and 'sophistication' of the petty bourgeoisie."<sup>18</sup>

Lozowick answered this charge as follows:

17 Floyd Dell, "Some Gifts of the Machine Age," *New Masses*, 3 March 1927, p. 23.

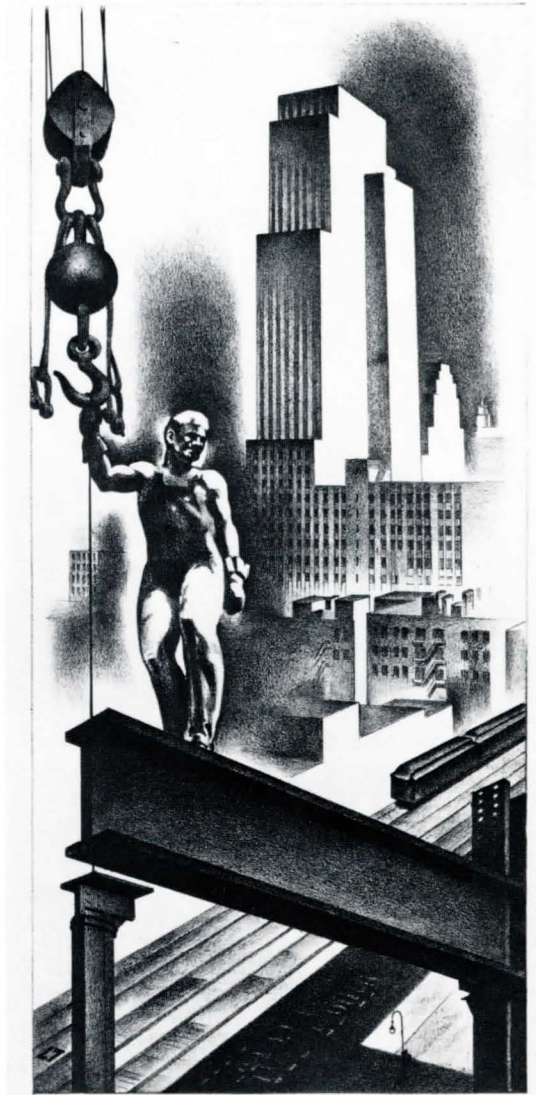
18 Pauline Zutringer, "Machine Art is Bourgeois," *New Masses*, 4 February 1929, p. 31.

16 *New Masses* broadsheet, 1926. Lozowick papers, Archives of American Art, Smithsonian Institution.

One way in which a revolutionary can affirm allegiance to his cause is by repudiating that petty bourgeois legacy, the unsolicited heroization of the worker; another way by recognizing the paramount importance of machinery and technique in the achievement of the revolution and the functioning of the new society.<sup>19</sup>

But even as he defended his more abstract art and asserted its socialist significance, his art began to change—to focus more on the worker. Lozowick's work for *New Masses* thus served to clarify not only his relationship to the working classes but also the expression of political ideology in his art. The first manifestation of this change appeared in *Concrete Mixer*, a drawing in *New Masses* [3 August 1927, p. 17] which features two workers, one wheeling a barrow to an immense mixer operated above by another worker. Although the workers are expressionless and generalized, they do not appear to be oppressed by the machinery; they are not automatons. Lozowick has portrayed the laborers in an honest, straightforward manner. Similarly, *Birth of a Skyscraper* of 1930 [Flint 46] presents the worker as a task-oriented individual, neither romanticized nor dehumanized. A pneumatic drill operator dominates the composition, and a balance is maintained between his labor—the dramatic backlighting emphasizes the physical thrust of his drill—and his integration into his industrial surroundings; the sinuous outline of the worker is echoed in the curls of industrial smoke. The individual worker and the larger industrial process are thus integrated; they operate in close accord.

In his portrayal of labor, Lozowick increasingly emphasized processes of industrial construction. The emergence of such an emphasis is best understood by comparing several works from the twenties and thirties. Like the majority of Lozowick's early works, *New York* represents an unpopulated urban vista and expresses the abstract beauty of skyscrapers presented in a finished state. The urban landscape is seen, therefore, as the product, not of the toil of laborers, but of the designs and visions of architects and engineers. However, with *Steel Girders*, another drawing in *New Masses* [1 May 1926, p. 21], the emphasis shifts toward the process of construction itself. Although not an explicit part of the composition, the presence of the worker is implied through configurations of cables and pulleys



attached to the steel skeleton. *Steel Girders* can be seen as a transitional work which suggests Lozowick's growing awareness of the role of the worker, not just that of the engineer, in the process of technological and societal advancement. *Above the City* of 1932 [Fig. 9] also employs steel girders, but now adds a worker heroically silhouetted atop a cantilevered I-beam. Another print, *Bridge Repairs (Repairing Brooklyn Bridge)* of 1938 [Fig. 10], with its three workers dramatically suspended above a spectacular New York skyline, also emphatically states the essential role of the worker. Here Lozowick airs his conviction that the working classes are vital not only to the construction of a new society but to its maintenance as well.

Concomitant with Lozowick's increasing identification with the working classes was his desire to make his art more accessible to them. He attempted to communicate to a large audience in three ways. First, he turned away

RIGHT: FIG. 9.

**Louis Lozowick.**

*Above the City*, 1932.

431 × 194 [Flint 88].

Collection, National Museum of American Art, Smithsonian Institution, gift of Adele Lozowick.

19 Lozowick, afternote to Zutringer, *ibid.*

from the abstract language of modernism to a popular figurative language. Second, by the end of the 1920s, he concentrated his energies almost exclusively on lithography, a relatively inexpensive medium which permitted printing of multiple impressions; between 1923 and 1928 he executed only 13 prints, between 1929 and 1934 he made 109, over one-third of his total output. And third, his lithographs and drawings were reproduced in *New Masses* and similar periodicals, where they would reach a relatively large audience. He also became an active member of the American Artists' Congress, an organization devoted to the democratization of art. Lozowick, who served as Secretary, later recalled one of its projects: "In 1936 . . . we asked each artist to pull thirty prints and send them to all parts of the country. This was one way of democratizing art."<sup>20</sup> In the same year, an unsigned edition of his *Oil Country* [Flint 137] was published by the American Artists' Group, who promoted "a democratic form of art" and advertised prints for \$2.75, "just about the price of a book . . . a price that anyone can afford."<sup>21</sup>

The lithographic medium also appealed to Lozowick because it entailed a collaborative process—a joint effort between artist and printer. Such collaboration in a workshop setting served to lessen the artist's isolation from technological labor; consequently, he could more easily identify his own labor with that of the working classes. Lozowick enjoyed working with his printers and especially with George C. Miller, with whom he established a close and long relationship. Although he worked with other printers—including Ben Shahn, Theodore Cuno, and Albert Carman—Miller printed more of Lozowick's prints than did any other printer. Jacob Friedland also printed quite a few of Lozowick's prints in the 1930s and collaborated with him on another project as well: a class in lithography at the John Reed Club.

Lozowick was a prolific writer on matters of art and politics, and frequently wrote for *The Nation*, *The Menorah Journal*, *Theatre Arts Monthly*, *Art Front*, and *Hound and Horn*, among others. He wrote quite eloquently and persuasively—particularly on the art he admired most, that of the Russians. Even after his stay



FIG. 10. **Louis Lozowick.** *Bridge Repairs*, 1938. 321 × 190 [Flint 152]. Collection, National Museum of American Art, Smithsonian Institution.

<sup>20</sup> Lozowick, interview with William C. Lipke, 11 January 1971, p. 4. Lozowick papers, Archives of American Art, Smithsonian Institution.

<sup>21</sup> *Original Etchings, Lithographs, and Woodcuts by American Artists*, American Artists' Group, Inc., Catalogue No. 1, 1936, not paged.

in Berlin, he closely followed developments in Russian art. And on trips to Russia in 1928 (on the occasion of an exhibition of his works in Moscow), 1931, and 1934, Lozowick discovered that many Russian artists were following a course parallel to that of many Americans: that is, they were turning to "the popular language of realism" and to "the life of the worker." Moreover, they considered themselves "part of the vast army of workers . . . and as such an indispensable factor in the socialist reconstruction of the country."<sup>22</sup> Although the situation for American artists was not precisely the same (for one thing, American artists retained complete freedom in their choice of content), Lozowick's involvement with lithography as a political tool reflects his belief in the artist as an integral part of society. And his writings on Russian art were part of his attempt to promote support for the artist in America.

IT SHOULD BE NOTED that Lozowick was never a member of the Communist Party and was not a political activist per se; his concerns were directed principally toward issues that touched the artist. He did join such organizations as the American Artists' Congress and the Artists' Union, both devoted to the improvement of the condition of the artist. Even more significant, perhaps, was Lozowick's involvement in the Works Progress Administration's Federal Art Project (WPA/FAP). As already noted, he executed several prints in 1934 for the Public Works of Art Program (PWAP), the short-lived precursor of the WPA/FAP. With the formation of the Graphic Arts Division of the FAP in 1935, Lozowick found a major source of support from 1936 until 1940. According to the Director of the FAP, Holger Cahill, most of the work for the Graphic Arts Division was done in the artist's studio; cooperative activity was encouraged, however, and a workshop was set up in New York, presses installed, and printers hired to collaborate with artists. The prints produced in the workshop were displayed in public buildings such as libraries, schools, and universities.<sup>23</sup> Lozowick not only made prints for the FAP, but also painted two murals for the Treasury Relief Art Project

(TRAP). Still *in situ* at the 33rd Street Post Office in New York City, one represents the building of the Triboro Bridge, and the other the New York skyline. These two scenes are recorded in lithographs, as well [Flint 135 and 136]. Lozowick strongly believed that, through such government support and through the execution of murals and prints for public places, the American artist could become more thoroughly integrated into society as a whole.

Lozowick was not alone, of course, in the development of a political ideology in art. The depression years were characterized by a growing disillusionment with the consumer- and product-oriented economic base of American society. Dissatisfied with the treatment of the worker in such a system, organized labor called for collective action through strikes, and many American artists, writers, and intellectuals experienced a growing commitment to the left. William Gropper, Ben Shahn, and Hugo Gellert, among others, began to emphasize the oppression and victimization of the working classes, to make heroes of the worker, or to depict creative interactions between worker and industry. Through such themes these artists sought to promote a socialist consciousness and a consequent reconstruction of American society.

Although Lozowick qualified his technological optimism in the 1930s, he did not entirely abandon it. Rather than dismiss technology altogether—as did many artists—Lozowick portrayed it more humanistically. This enabled him to reaffirm his belief in technology, not as man's salvation, but as man's creation. His art thus reflects a changing political and social consciousness, a consciousness devoted less and less to a belief that technology necessarily implies progress for the individual in society, and increasingly to a belief that a balance between humanity and technology can be achieved. The transformation which occurred in Lozowick's art between the world wars thus reflects an acute perception of the changing relationships between art, society, and technology. □

22 Lozowick, "The Artist in Soviet Russia," *Nation* 135 (13 July 1932), p. 35.

23 Holger Cahill, "Report on the Art Projects," 15 February 1936. WPA Papers, Archives of American Art, Smithsonian Institution, p. 16.

## MARGARET LOWENGRUND and The Contemporaries

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Clinton Adams

THE 1950s WERE DIFFICULT YEARS for American lithography. Under the stimulus of Stanley William Hayter's Atelier 17—relocated from Paris to New York during World War II—and Mauricio Lasansky's workshop at the University of Iowa, the intaglio media were perceived to be the wave of the future insofar as printmaking was concerned. Few of the printers who had collaborated with American artists in the making of fine lithographs during the 1930s and 1940s were still active, and the new generation of Abstract-Expressionist artists had little interest in printmaking of any sort. Almost uniformly, they thought of it as an activity identified with ideas and methods that were foreign to their work.

In these deteriorating circumstances, it became evident that if lithography were to survive as an artists' medium in the United States, valiant efforts must be made to create a new environment. Such an environment first emerged late in the 1950s through the efforts of three remarkable women, Margaret Lowengrund, Tatyana Grosman, and June Wayne, founders, respectively, of The Contemporaries Graphic Arts Center and Universal Limited Art Editions (ULAE) in New York, and Tamarind Lithography Workshop in Los Angeles. The role of ULAE and Tamarind in the "renaissance of lithography" which took place during the 1960s and 1970s has become well known through numerous exhibitions and publications.<sup>1</sup> Less well known is Margaret Lowengrund's important role in establishment of The Contemporaries. This neglect is due in part to the fact that Lowengrund's workshop soon lost its original identity, first becoming Pratt-Contemporaries in 1956 and then—after Lowengrund's death in 1957—the

Pratt Graphic Arts Center. With these changes in identity came a gradual shift in its aims and activities.

Unlike Grosman and Wayne, Lowengrund had herself printed lithographs over a period of years. Born in 1902 and raised in Philadelphia, she first studied at the Pennsylvania Academy of Fine Arts, and while there had begun a journalistic career on the *Philadelphia Ledger*.<sup>2</sup> "My earliest job," she later related, "was a lucky one, assigned by a Philadelphia editor who liked my portfolio of sketches and gave me a chance to be natural. *Sketches About Town* ensued, a column of sketching and writing which continued for four years, first on the . . . *Ledger* and then on the *New York Post*

1 This article includes, in different form, portions of "Margaret Lowengrund and The Contemporaries," in Clinton Adams, *American Lithographers, 1900–1960: The Artists and Their Printers* (Albuquerque: University of New Mexico Press, 1983), pp. 182–89. It is based upon a personal acquaintance with Lowengrund in the mid-1950s and upon interviews and correspondence with her sister Joyce Espen, her daughter Linda Sweeney, and a number of those with whom she had professional contact, including Burr Miller, John Muench, Reginald Neal, Henry Pearson, Michael Ponce de León, Arnold Singer, and June Wayne. I extend to them my appreciation for their assistance. All photographs and lithographs are reproduced through the courtesy of Linda Sweeney.

For a discussion of the early history of ULAE and Tamarind Lithography Workshop, see Adams, *American Lithographers*, pp. 191–203.

2 Margaret Lowengrund was born in Atlantic City, New Jersey, on 24 August 1902 (her date of birth is incorrectly given as 1903 or 1905 in some references). Her interest in art began in childhood; she received first prize in a contest for school children (sponsored by Gimbel's) and was later active in the Graphic Sketch Club in Philadelphia, where she benefitted greatly from the instruction and encouragement of David Finckelgreen.

with the same city editor."<sup>3</sup> It was apparently in 1923 that Lowengrund moved from Philadelphia to New York and enrolled in Joseph Pennell's printmaking classes at the Art Students League.

Lowengrund's later accomplishments can be understood only in the context of the psychological and social climate in which she studied art. Women who then enrolled in art schools did so in the expectation that they would encounter restrictions and prejudice, for although Victorian attitudes had been in some degree weakened by the Jazz age, they had not disappeared from American life and mores. Even at that late date, women were at times unable to study life drawing in classes that made use of nude models. Worse was the fact that their aspirations to professional accomplishment were not taken seriously. The world of art and artists remained very much a man's world. The woman who sought to study printmaking, even more than painting and drawing, was likely to be discouraged. It was a dirty, messy business, involving complex technical processes and—in the case of lithography—heavy stones and equipment. Lithography bore a further burden in that it was perceived more as a commercial process than as an artist's medium. Not until Joseph Pennell joined the faculty of the Art Students League of New York in 1922 was any serious effort made to offer lithographic instruction in the context of an American art school.

Lowengrund was fortunate that Pennell's classes were available to her in New York, for Pennell held prejudice neither against her journalistic work, nor—certainly—against lithography. "[He] criticized my newspaper stuff as roundly as my work in his class. He saved the clippings [from my column] daily and went over them with me. When visitors to the graphic room came by, he always pointed out the fact that some students also worked for a living commercially, and did it as a part of professional training, not as a separate thing."<sup>4</sup>

With Pennell's encouragement, Lowengrund soon formed a lasting commitment to printmaking, and particularly to lithography. Her newspaper work had made her aware of the tradition of Daumier, Gavarni, Forain, Steinlen, and others who had found journalistic outlets for their lithographic drawings.

3 Margaret Lowengrund, "Fine Art and Commercial Art," in Arthur Zaidenberg, ed., *The Art of the Artist* (New York: Crown Publishers, 1951), p. 151.

4 Ibid.

She was sympathetic to Pennell's work as well, particularly to his use of transfer lithography as a means of recording images from his travels. His lithographs of the Panama Canal, New York, Philadelphia, and the American West were counterparts, on a larger and more ambitious scale, of the sketches she contributed to the *Post*.

"Joseph Pennell," she wrote, "was a teacher and artist of rare perception. [His] generosity of spirit, even more of a rarity, was felt by his students in the old Art Students League days, who benefitted by his hearty encouragement as well as his pungent criticism."<sup>5</sup> It was Pennell's encouragement that led directly to Lowengrund's decision to go to England in 1925 for further study of lithography with a friend from his London days, A. S. Hartrick, who, like Pennell, was a member of the Senefelder Club, an organization formed in 1908 to give encouragement to artists' lithography, then a much neglected art.<sup>6</sup>

Hartrick took an immediate liking to his new American student and applauded her "wit, strength and truth. I found [her] a genuine artist from the beginning."<sup>7</sup> She moved into a small house in Bloomsbury "with a delightful garden for a backyard," and went immediately to work to extend both her art and her technical knowledge. After some time in London, she responded to the breezes of modernism from across the channel and moved on to Paris. There she studied painting with André Lhôte and, although the style of her work remained generally conservative, came to think of herself as a modernist: "Like other modernists," she said, "I am not particularly concerned about having a beautiful scene or subject to paint. I want to recreate the commonplace through my own personality and make it interesting."<sup>8</sup> One of the paintings she completed in Paris was exhibited in the Salon d'Automne. Later, after her return to London, a lithograph based upon a Parisian sketch of barges on the Seine was included in an exhibition at the Senefelder Club and purchased by the British Museum.

5 Lowengrund, "Pennell Purchase Award at Library of Congress," *Art Digest* 23 (1 August 1949): 16.

6 A. S. Hartrick was later author of *Lithography as a Fine Art* (London: Oxford University Press, 1932).

7 Hartrick, quoted in the catalogue of a Lowengrund exhibition (New York: Kleeman-Thorman Galleries, 1928).

8 Lowengrund, quoted in "American Girl Artist Back with Honor Record Abroad," *New York Evening Post*, 26 November 1927.



Margaret Lowengrund in 1944.



**Margaret Lowengrund.**  
*(Street Market)*, c. 1924–25.  
 Lithograph with tone plate,  
 320 × 415.  
 Collection, Linda Sweeney.

IT WAS THUS, when she returned to New York in the fall of 1927, that the *New York Evening Post* could trumpet her accomplishments: "American Girl Artist Back with Honor Record Abroad." The headline reflects an unstated feeling of surprise that "a bob-haired girl of twenty-five who is short in height and light of weight" should nonetheless have found it possible to gain professional attention abroad.

Lowengrund now intended to function as an artist, not solely as a journalist, and in November 1928 she was ready for her first New York exhibition of paintings and prints at the Kleeman-Thorson Galleries.

It was while working for the *Post* that Lowengrund met the fellow journalist, Joseph Lilly, who was to become her second husband (she had first married before her trip to Europe).<sup>9</sup> Lilly, who had begun a career as a newspaperman at the age of sixteen, originally came to New York as assistant sports editor for the Associated Press. In 1932, the year in which a Lowengrund print was first chosen among the "Fifty Prints of the Year," Lilly also achieved

distinction: while working for the *New York World Telegram*, he and other reporters wrote a series of articles for which the paper received the Pulitzer Prize. They were thus "a rising young couple" in a circle of artists and writers that included Heywood Broun, with whom Lilly worked toward organization of the Newspaper Guild of New York in 1933.<sup>10</sup>

Shortly after the birth of their daughter Linda in 1934, the Lillys established a home in Woodstock. Lowengrund continued to work actively as an artist, and in 1935 presented exhibitions of her work at the Print Club in Philadelphia and the Baltimore Museum of Art. In 1938 she had a second exhibition at the Kleeman Gallery, began the writing of a column for the Woodstock paper, and (in November) offered a workshop on color lithography at the New School for Social Research.

Color lithography was then rarely practiced in the United States. Bolton Brown, George C. Miller, Grant Arnold, and other printers who worked collaboratively with artists seldom printed in color. During the twenty-year span between World Wars I and II, American lithographs were for the most part small in

<sup>9</sup> Lowengrund had earlier married Norman Shapiro on 15 November 1924; she and Shapiro were divorced in 1927.

<sup>10</sup> Heywood Broun (1888–1939) was one of the nation's most prominent journalists during the 1920s and 1930s.



**Margaret Lowengrund.** *Fifth Avenue*, 1938. 307 × 230. Collection, Linda Sweeney.

size and printed in black-and-white. The New York graphic arts workshop of the Federal Art Project, established as a part of the Works Progress Administration (WPA) during the depression years, encouraged work in color, but outside of that workshop, work in color was rare. Lowengrund's workshop at the New School was thus an ambitious project, and well before its time.<sup>11</sup>

Lowengrund continued to exhibit her work at intervals during and after World War II, though with indifferent response. The modernist spirit that had informed her work of the late twenties had by now given way to genre subjects of "the Woodstock style," with the consequence that her 1945 exhibition at the ACA Gallery was described by one reviewer as "scenes of activity in a small town . . . [landscapes] in winter, and lively portraits of children."<sup>12</sup> Another decried her "unfortunate tendency to become a fond reporter rather than a creative painter."<sup>13</sup>

11 For a discussion of the development of color lithography at the New York graphic arts workshop of the Federal Art Project, see Adams, *American Lithographers*, pp. 123–26.

12 Unsigned review, *Art News* 44 (15 April 1945): 25.

13 Judith Kaye Reed, review, *Art Digest* 19 (15 April 1945): 22.

It was in fact to be as a reporter, gallery director, and administrator—rather than as a painter—that Lowengrund was to make her significant contribution to the history of the graphic arts. After becoming associate editor of *Art Digest* in 1948 she found frequent occasion to comment upon the state of American printmaking. When in that year the Metropolitan Museum of Art celebrated the 150th anniversary of Senefelder's discovery of "chemical printing," Lowengrund wrote:

The plea, inspired by this tribute to a great invention, is for more painters to reach out in lithography and for more printers to experiment, so that the field in this country is no longer left to the stereotyped printer who refuses to recognize the needs of the artist for free expression in his zeal to make *perfect* reproductions. The school of stilted cross-hatching, however "safe" to multiply without risking the printer's ire, should be terminated in this country in favor of a surge of warm-blooded expression in a medium which knows few limitations.<sup>14</sup>

Her highest praise was reserved for artists such as the members of the Graphic Circle (a group that included Josef Albers, Stanley William Hayter, Louis Schanker, and Kurt Seligmann): artists who "work unfettered [and] who have contrived personal means of printing far in advance of the stilted 'outside' system of the hitherto high-charging professional printer."<sup>15</sup>

It is evident that Lowengrund's remarks about the "stereotyped" and "high-charging professional printer" are directed at George Miller, with whom she had made lithographs in New York. Her attitude—with which many fine artists would have profoundly disagreed—was understandable, however, for had she wished to work with Miller "experimentally" in color, his charges would indeed have been high.<sup>16</sup>

14 Lowengrund, "Metropolitan Surveys the Art of Lithography," *Art Digest* 23 (15 December 1948): 19.

15 Lowengrund, review, *Art Digest* 23 (1 March 1949): 24.

16 As late as 1954, Miller charged from fifteen to twenty dollars for a black-and-white edition of ten impressions; additional impressions were from sixty to seventy-five cents each, depending upon the size of the image. Burr Miller comments that "[artists] weren't color oriented as they are now. . . . Most of [them] had to finance their own printing, and color was expensive, just like it is now. They didn't have the dealers and publishers backing them up, like they do today. This is one [reason] why there is so much color—we have people who are financing artists' printing today, because color sells." (Burr Miller, tape-recorded interview, 4 May 1979.)

IT IS APPARENT THAT LOWENGRUND envisaged a very different kind of workshop: one which did not then exist in New York. While she understood that Miller's charges were related to real costs, she believed that if a workshop and a sales gallery were to be established in close relationship one to the other, a market could be developed which might give support to a different kind of lithography. It was toward this objective that she determined to devote her energies.

In the spring of 1952 she published a flyer announcing the opening of a gallery-workshop, The Contemporaries, to be located at 959 Madison Avenue (at Seventy-fifth Street). The artist and printer, John Muench, provides this description of the place:

[The gallery] was on the second floor and [had] a tiny back room which contained a small etching press and an ancient, ungeared flatbed litho press. Stones (such as they were) were grained on a small bathroom sink and there was absolutely no storage space. Very often the acid used for lithography was used for etching and vice versa. How we did as well as we did, I shall never know.

I went to work for Margaret as Associate Director and did some teaching and printing as well as turning out several modest editions of my own. Michael Ponce de León taught intaglio classes. It seems to me in retrospect, that there was never any money and everyone was always hungry.<sup>17</sup>

In the summer of 1952, Lowengrund also established a summer workshop in Woodstock, where she made use of the basement space at the Woodstock Artists Association, the room in which Grant Arnold had printed for artists during the 1930s. It was still a primitive workshop, as it had been in Arnold's day, and there was no running water other than a brook at the rear of the building.<sup>18</sup> Even

17 John Muench to Clinton Adams, 6 December 1981. It is Michael Ponce de León's recollection that beginning in the fall of 1952, he printed lithographs in New York for Biddle, Dehn, Richard Florsheim, Kurt Seligmann, David Smith, and others. Ernest de Soto then took over as lithographic printer, to be followed by Muench (Ponce de León to Adams, 1 July 1983). Muench left in 1954 to open his own workshop in New York and was succeeded by Arnold Singer.

18 In Woodstock as well as New York, Ponce de León was Lowengrund's first assistant. He did much of the printing there in the summer of 1952. In 1954 the Woodstock workshop was managed by Reginald Neal, who received a portion of the income from printing in payment for his services. After the opening of the larger New York workshop in November 1955, Lowengrund no longer operated the summer program in Woodstock.



The Contemporaries Gallery, 959 Madison Avenue, New York City, c. 1953.



Harry Tedlie with Margaret Lowengrund in The Contemporaries workshop, c. 1953.



Margaret Lowengrund in The Contemporaries Gallery, c. 1953.

so, Lowengrund was able to persuade a number of Woodstock artists to make lithographs—among them Adolf Dehn, Doris Lee, and David Smith—and, spurred on by this success, she now determined to move from the crowded second-floor space then occupied by The Contemporaries. She scraped together sufficient financial backing to permit rental of a larger street-level space at 992 Madison Avenue and, simultaneously, a new and larger print workshop on Third Avenue. It was now to become a full-fledged school of printmaking, with Will Barnet, Roloff Beny, and Andrew Racz as associate directors; and Arnold Singer, Sue Fuller, Letterio Calapai, Fritz Eichenberg, Michael Ponce de León, Seong Moy, Carol Summers, and John von Wicht as instructors. Singer, then the staff lithographic printer at the Art Students League, was to be the principal printer for The Contemporaries as well.

Singer speaks of Lowengrund with obvious respect: "She started the Contemporaries on a shoe-string and just out of sheer willpower, she made the thing run."<sup>19</sup> The painter Henry

Pearson, who worked for Lowengrund at her gallery, shares Singer's respect for her accomplishments: "She was fighting for something that seemed to be a lost cause, in attempting to reestablish printmaking in America."<sup>20</sup>

Lowengrund's plan for the workshop, now to be called The Contemporaries Graphic Arts Center, was twofold. It would engage in contract printing; it would also publish prints by established artists, prints which would be sold through her gallery. While many of the projects undertaken by the workshop were of a conservative "Woodstock" flavor—reflecting Lowengrund's personal taste—she was determined that her series of "Master Prints" should include works by the most significant artists of the day. At Singer's suggestion, she invited Stuart Davis to participate in the project, an invitation which resulted in his *Detail Study for Cliché* (printed by Singer), one of the finest color lithographs to be produced by an American artist during the 1950s. Other editions—etchings and lithographs—were printed for Alexander Archipenko, Milton Avery, George Biddle, Adolf Dehn, Kurt Seligmann, David Smith, Graham Sutherland, and Rufino Tamayo.

But Lowengrund soon came to feel financial pressure. "The backers who helped her set things up deserted her. Margaret had a monthly rental of thirteen-hundred dollars—a very high rental for a print gallery."<sup>21</sup> And the character of the contract printing at the workshop was far less than satisfactory, as a number of the clients were wealthy dilettantes rather than the adventurous artists Lowengrund had envisioned. "It was a difficult situation. . . . So many of [them] had a very over-inflated view of their capabilities; they didn't consider themselves dilettantes, they were artists. Anyway, they kept the shop going."<sup>22</sup>

Lowengrund sought outside support for her graphics workshop and received a favorable response from the Rockefeller Foundation, which, however, required that in order to become eligible for a grant she must first associate her workshop with a nonprofit institution. She met the foundation's condition by developing an association with Pratt Institute, and in 1956 the workshop's name was changed to Pratt-Contemporaries Graphic Arts Center. Fritz Eichenberg, then chairman of the graph-

19 Arnold Singer, tape-recorded interview, 21 September 1979, later edited by Singer.

20 Henry Pearson, interview, 5 May 1979.

21 Ibid.

22 Singer interview.

ics program at Pratt Institute, became its co-director, and in November of that year the Rockefeller Foundation made the new center a \$50,000 grant for operation of its workshop over a three-year period. Although it was the stated intention of the center that all of the graphic media would be explored, its advisory board was soon to determine that "lithography [was] the most popular process and the one with the greatest money-making potential as a service."<sup>23</sup>

"Unfortunately," Arnold Singer recalls, it was "about that time or very shortly thereafter [that] Margaret began to get sick, to develop cancer, and between the demands of her gallery and her worsening condition, she didn't actually spend much time at the shop. . . . She didn't do any printing [but] she kept an eye on things."<sup>24</sup>

Lowengrund died at the age of fifty-five on 20 November 1957. Her death—long before realization of the new center's full potential—removed from the scene a passionate advocate of lithography. Least known among the three women who together contributed so much to the revival of American lithography, Lowengrund was alone in having a professional background as a printer, a background which caused her to create a workshop different in focus and objectives from those either of ULAE or of Tamarind.

After Lowengrund's death, the workshop, now called the Pratt Graphics Center, moved to a new location on Broadway. And although (as Eichenberg immodestly reports) "[it] flourished under Fritz Eichenberg,"<sup>25</sup> the fact that his background and interests greatly differed from Lowengrund's brought about substantial changes. The center nonetheless carried forward Lowengrund's vision and energy in many aspects of its work, and through its exhibitions and publications (*Artist's Proof*, 1961–71; and *Print Review*, 1972—) became an important force in the American print renaissance to which she had made so vital a contribution. □



Margaret Lowengrund. *Milkweed*, 1952. Color lithograph, 465 × 350. Collection, Linda Sweeney.

23 Minutes of the Advisory Board of the Pratt-Contemporaries Graphic Art Center, 17 January 1957. Among the members of the advisory board were Khosrov Ajootian, Theo J. H. Gusten, Una Johnson, Karl Kup, William Lieberman, and Gabor Peterdi.

24 Singer interview.

25 Fritz Eichenberg, *The Art of the Print* (New York: Abrams, 1976), p. 555.

## THE ACID-TINT LITHOGRAPH

*John Sommers*

The *manière noire* or "black method" is one of the oldest and most interesting of lithographic techniques, having been practiced in the nineteenth century by many leading lithographers, among them Calame, von Menzel, Bresdin, and Redon. The artist first establishes a solid black ground, then creates an image by working with various blades and pointed tools to scrape, scratch, or pick ink from the grain of the stone (see *TBL*, p. 378). The *acid-tint* is, in effect, a second "black method," in which after establishing the same solid black ground, the artist develops the drawing by applying acid mixed with gum arabic or water. As described in *TBL* (pp. 378–86), the process depends upon use of a product, Imperial Triple Ink, which is no longer manufactured. In the article that follows, John Sommers discusses the evolution of acid-tint lithography and recommends techniques for drawing and processing such images with materials currently available.

C ONTEMPORARY ACID-TINT TECHNIQUES have historical precedents, among them the lithotint process patented by Charles Hullmandel. As Garo Antreasian notes in his review of Christine Swenson's catalogue, *Charles Hullmandel and James Duffield Harding*, "the visual properties of this process have eluded all who have tried to equal them; its "lost" secrets are still to this day one of the most intriguing and challenging mysteries of lithography remaining to be solved" (see p. 32). Similarly, we lack full information about the series of remarkable lithotints which Whistler made in the late-1870s in collaboration with the printer Thomas Way. The records kept by Way are incomplete and misleading both as to the process and materials used. By looking at the lithotints themselves, it is possible to speculate that the technique was closely related to aquatint. Using a special mixture of materials

which did not interfere with the lithographic image, Way was able to precipitate rosin over the surface of a stone upon which a tusche-wash drawing had been processed and rolled up in ink. The finely dispersed particles of rosin coated both the image and the open stone, which could then be bathed with acidified gum or water to burn the unprotected areas of the drawing in a controlled manner (I would speculate that the image was not in ink but in a special ground invented by Way). After burning, the rosin could be removed and the newly developed image could be stabilized by rolling it up in ink. Additions could then be made, or, alternatively, it could be scraped, reprocessed through repetition of the tinting procedure, and proofed. In appearance, the image retained its original tusche-wash character, but was so modified as to gain an entirely new effect: an atmospheric presence of image that perfectly suited Whistler's Impressionistic intent.

In the exhibition *American Lithography 1900–1960*, organized by Clinton Adams at the University of New Mexico Art Museum, I came across the lithograph *Caballa* by Harold Paris, printed by Robert Blackburn.<sup>1</sup> Unknown to me before now, it is a black-and-white lithograph which employs acid-based techniques in such a way as to place it somewhere between acid-burning and the acid-tint. The finely formed textures and wide range of values obtained through use of acid-tint exist beside the coarsely corroded qualities of acid-burning over thinly laid ink. The character of the print leads one to speculate that the artist drew with acid mixtures into areas previously drawn with dry brushed tusche, as well as

1 *Caballa* is illustrated in Clinton Adams, *American Lithographers, 1900–1960: The Artists and Their Printers* (Albuquerque: University of New Mexico Press, 1983), p. 163.

into solids, perhaps grounded with thinly applied ink. Through a combination of techniques and a complex series of additions and deletions, the artist was able within a flat and shallow space to bring forth an image of abstract figures: carved, molded, and materialized. That the image is firmly and securely developed indicates that these processes were well understood by both the artist and his collaborating printer when *Caballa* was printed in 1952.

Similar lithographs were made at Tamarind Lithography Workshop (TLW) beginning in 1960, notably Clinton Adams's color lithograph *Untitled (Window Series IX)*.<sup>2</sup> Drawings were made on four stones using tusche in water; various organic solvents were used in a combination of techniques; and the individual reticulations, resist-effects, and additives on these stones resulted in a myriad of fluid textural effects. Two of the drawings are then acid-bitten so as to further heighten the textures. When the four drawings came together, each of these textures gave added impetus to the others, achieving surface qualities and a color lyricism that had its origin in the acid-burning techniques.

Such lithographs as Paris's *Caballa* and Adams's *Window Series IX* serve as precedents for the acid-tint technique developed for Robert Hansen in 1964–65 by TLW's then technical director Kenneth Tyler. Hansen used this acid-tint method to create the *livre de luxe*, *Satan's Saint*, in which his images were combined with a text by Guy Endore, based upon the life and work of the Marquis de Sade.

When the collaboration began, the artist and printer first intended to create tonal passages through use of very strong acid etches to burn through solid areas of ink on stone. The resulting images were, however, too coarse and the range of values too limited for Hansen's aesthetic intent. With additional testing, Tyler found that he could reduce the strength of the etches used in making the drawing if he substituted a ground of Harris Triple Ink (a developing ink) for the ink he had previously applied with a roller. In subsequent processing he adopted a rub-up technique, applying ink to the image by hand, rather than with a roller. After a rest period under a mild etch, the image was rolled up in the normal fashion and given an etch of stabilizing strength. Upon examining a proof, it must surely have been

gratifying to the artist to see the soft, velvety, and fine-grained textures; the fluidity obtained through the drawing process; and the great range of values achieved. With these newly acquired means Robert Hansen created a series of images of great eloquence, the aesthetic character and visual elegance of which is yet to be matched by those who have undertaken to evolve an expressive image through use of acid-tint.<sup>3</sup>

Subsequent to Tyler's work, Kenji Akagawa, a printer-fellow who also collaborated on the Hansen project, did further tests in an attempt to shorten the acid-tint procedure. Instead of first putting a lithographic solid on the stone into which the triple-ink ground could be rubbed, he began by applying gum to the edges of a stone and rubbing the ground into the open area. After completing the acid-tint drawing, he did not rub up the stone, but instead did a roll-up, directly on the ground. Akagawa's procedure worked only if the triple ink had not been on the stone long enough to dry and thus to reject the rolled-on ink. The Akagawa acid-tint was generally more coarse in texture than the Tyler-Hansen method: its range of values was smaller, contrast was heightened, and tones were less even within drawn areas. While shortening the procedure by eliminating the preparation of a lithographic solid and by discarding the rub-up, it also changed the results for several reasons. Through the Akagawa acid-tint technique, grease-reservoirs were simultaneously established and damaged through application of the tinting etches. Additionally, areas which were not intentionally tinted were open to random tinting either when etches were wiped up or when surfaces were washed by water that had been contaminated by acids. In its nature, the Akagawa procedure was less likely to produce the velvety and even tonalities that could be obtained with a preformed solid; finally, to roll up directly on the surface of the ground was more likely further to damage the drawing. The Tyler acid-tint, on the other hand, created subtle textures with acid mixtures applied to a ground which protected evenly established grease-reservoirs. The result was to change the reservoirs chemically and to inhibit their ability to hold the amount of grease that had been initially established. The effect of the acids was slightly to incapacitate, as it were, the normal function of

<sup>2</sup> *Untitled (Window Series IX)* is illustrated in *TBL*, pp. 210–11.

<sup>3</sup> Pages 26 and 27 from *Satan's Saint* are illustrated in *TBL*, pp. 380–81.

each grease-reservoir. Those grease-reservoirs which were not treated would function fully and continue to hold a full amount of ink when printed, while each treated reservoir would hold a proportionately reduced amount of ink. Already having been formed to hold ink, their reaction to the acid-tinting was more uniform and the subsequent rub-up could readily recharge tiny, nearly destroyed, grease-reservoirs, further insuring evenness and preserving a wide range of values, including the most subtle. The rub-up, which alternately charges all the grease-reservoirs with ink, then removes excessive grease and ink with the application of diluted gum arabic, encourages all the grease-reservoirs to respond to grease and to accept ink in the degree that each can do so. The diluted gum keeps the surface clean, discourages excessive grease-charging by stripping it away, and forms and reforms adsorption of the gum film on bare or damaged stone. To apply ink with a roller on the ground of a tinted surface, or even on the tinted surface which had only been washed out and regrounded with asphaltum, is to lose all the tiny value-tones, for a roller can apply ink only from above, in relationship both to what it hits as it rolls over an area and to the tack and viscosity of the ink it carries. Subtle, usually weak, grease-reservoirs can attract and hold ink only in relation to their size, strength, proximity to the surface, and the tack and viscosity of the ink. The rub-up cannot fail to charge a grease-reservoir with ink while the roll-up cannot possibly satisfy the differing needs of all the grease-reservoirs that are present.

### *Procedure and Variations*

THE PREFERRED METHOD of making an acid-tint lithograph includes all the refinements necessary to insure smooth, evenly developed textures and values, and fully stabilized printability. The initial selection of a grey stone of good quality, without infusions or fossils, is of primary importance. It should be perfectly grained with 220 or 240 grit. Finer grain-ing is possible, as is a more coarse texture; each will yield a texture within the tint which reflects the character of the grit that has been used. It is important that the stone be at room temperature in a relatively dry room (with low humidity). A recently grained stone should be allowed to rest in such a room before a solid is prepared or a ground applied, so as to insure its proper chemical response during

drawing and processing. As discussed, use of a preformed solid is an important aid to uniform results. There are two possible means of preforming the solid, either by applying asphaltum through a gum mask and rolling up the stone, or by applying full strength tusche to the surface prior to etching; of the two, the latter is the more secure and even. Prior to preforming the solid, the stone surface should be clean and free of residue from graining.

Never use a squeegee to remove water from a stone at the end of the final graining cycle. Always scrub the surface with your hand or with a clean sponge reserved for the purpose before blotting it with newsprint and fanning it dry. I use one other cleaning precaution taught to me at TLW by master printer Serge Lozingot: Before making a drawing on any stone, I wash my hands and dry them, then polish the stone surface with the palm of my hand, and wipe my hand on a clean towel. When stone dust is no longer evident, the surface is ready to receive the drawing. In preforming the solid, I prefer to use tusche as thick as cream, made with lacquer thinner and applied with a brush. In addition to the area in which the acid-tint drawing will be made, I prepare a marginal area (if there is room) in which to test tinting etches and methods of application. These areas may be deleted when the image is rolled up. After the tusche is dry, I apply a second coat to uneven areas. I next apply rosin and brush it from the surface, then talc and, after brushing it from the surface, buff it lightly with a clean cotton pad. I brush on an etch of three-to-four drops of nitric acid per ounce of gum arabic and, after moving it over the surface for three minutes, buff the surface lightly with a cheesecloth pad until the surface is smooth and free of streaks, but not polished. During the thirty-minute rest period, the ground can be prepared.

Tyler used Harris Triple Ink (later Imperial Triple Ink, and still later Richgraphic), a product no longer available. It is thus necessary to find a substitute for use in acid-tint lithography, and, understandably, results will vary with the material used. I have used both Charbonnel Noir à Monter thinned to a thick, creamy consistency with lithotine, and Daniel Smith Greasy Roll-up Black. Thinned inks are more difficult to apply smoothly than are rub-up inks. I have tested Hanco's rub-up ink with success. Many reliable brands are available. Inks thinned with lithotine tend to be greasier and consequently require either tinting etches

of greater strength or multiple applications at a weaker strength. This implies less freedom and immediacy in the execution of the drawing, although results of good quality can still be achieved. Any rub-up ink will work, but before attempting a serious drawing it is advisable to make preliminary tests. One must remember that the size of the attempted acid-tint is a factor which dictates the ease or difficulty in application of a smooth and even ground: The larger the area to be covered, the more difficult it is to apply the ground without streaks. This is singularly important if a flawlessly tinted surface is to be achieved.

For easier application, the ground should be thinned with some lithotine before applying it to the surface of the stone. After the ground is prepared, reapply gum arabic to the stone; massage the etch film to loosen it; buff the applied film to a smooth, streak-free surface; wash out the tusche with lithotine and (with the lithotine film still on the surface) buff in the ground. It must be applied evenly, without streaks. The resulting ground will be a soft, dull charcoal-black. If streaks result, wash out the ground with lithotine and start over. The ground may receive talc which is buffed in smoothly or it may be tinted directly. A layer of talc in the ground will cause the tinting etches to lay evenly and not pull away while the ground without talc will cause reticulations to occur as a result of the coming together of water-based material and grease. In either case the gum film and its residue of ground should be washed off the stone and the surface should be dried before tinting is begun. Tinting etches may be applied in any manner desired though usually with a brush. They may be of any strength desired but strong etches, above twenty-five drops, will cause burning (coarsening of textures); the smoothest textures result from moderate etches of ten-to-fifteen drops per ounce. Mixtures may be made with varying proportions of water to gum, such as eighty percent gum arabic and twenty percent water, with ten drops of nitric acid. Such mixtures will affect the finished texture because watered gum lies differently on the ground and is apt to reticulate or pull away from the intended area. In addition, watered gum mixtures are generally more active as etches, and tend to cause the acid to separate, which causes stronger tinting action where the brush initially touches the stone, decreasing in activity as the brush moves. Time is an important factor in the application and removal of the tinting etches.

Many tests are advised in order to determine the response of the stone, the ground and its application, the effect of mixtures, and of the internal agitation of these mixtures as they rest on the stone. Removal of moderate etches a few seconds after application will result in a visible change in color—an indication of tinting action; if left longer on the stone, value-changes will occur. A simple rule: If a value-change is easily seen, you have probably exceeded the value you want. In testing, it is useful to find out how much time it takes to achieve the lightest value desired, and then to work backward. Impatience can lead the artist to increase the acid strength or to apply an etch to an area too frequently, and thus to cause a drawing to become burned out and of too high a contrast.

A drawing may be applied to the surface of the ground by tracing it on with an iron oxide tracing sheet; this drawing, however, is washed away as tinting proceeds. Tracing the drawing onto the ground before applying talc secures the red oxide in the ink, but it is difficult to see once the talc has been applied. A light pencil line applied to the surface before tinting does not wash off, but if it is applied with a soft pencil or with too much pressure, it may appear in the tinted area. Another method, which causes a dark but controlled line to appear in the finished tint, is to transfer a linear key drawing from a Mylar impression, using a light-colored, transparent ink.

It is best, when making an acid-tint drawing, to work beside a sink and to have a number of sponges at hand—small pieces and whole sponges. Let water run into a bowl, then, when an etch has been on the surface a sufficient length of time, remove it with a piece of sponge and wash the whole stone with fresh water. Used sponges may be thrown into a second bowl so as to be washed before they are reused. To work from an unchanging bowl of water or to reuse a sponge before washing it may cause inadvertent and random tinting. Failure to wash an area after tinting it will cause tinting to continue uncontrolled, with a residual build-up of acid on the surface of the stone. To work on a wet surface with tints will cause them to recede from the area in which they are placed; the water will over-activate the etches and cause them to tint erratically. The making of an acid-tint drawing is a thoughtful process in which each application, wipe-up, washing, and surface drying can play a meditative part. It is useful in making the image and in judging

values to see the surface alternately wet and dry while work—and thought—proceeds.

When the tinting is complete, wash the stone surface one more time, dry it and apply rosin followed by talc. Apply an etch of four drops of nitric acid to the ounce of gum arabic for one and one-half minutes. Buff the etch tightly to the surface and let the stone rest for thirty minutes while you prepare for the rub-up. You will need an adequate amount of roll-up ink thinned with lithotine to the consistency of cream, a bowl that contains a mixture of one-half gum arabic and one-half water, and two half sponges with the water squeezed out. Because this is a very messy procedure, it is best to wear rubber gloves and to work at the graining sink or on a surface that can be easily cleaned. Reapply gum arabic to the stone surface, massaging away the etch. Buff the gum to a tight film. Wash out the ground with lithotine and apply the thinned ink, starting at one corner of the image and working across it in a circular motion. Apply the ink generously, with some pressure on the sponge, using overlapping strokes. When the whole surface of the image has been covered with an even layer of ink, begin to apply the gum-water with a sponge (wringing out the sponge frequently in the bowl) and to massage it lightly but with some pressure. The image will gradually appear to develop under your sponge. Pressure on the sponge will pull out more ink; it is your purpose only to clean the surface, leaving an even image-development. The process of alternately applying ink and clearing it will continue through three applications, after which the stone should be washed with a clean sponge and clean water and fanned dry. The pieces of sponge used in the rub-up should be discarded. Apply rosin to the image, followed by talc; buff the talc well. Apply a generous amount of etch, twelve drops of nitric acid to the ounce of gum arabic, for three minutes. Finish the surface by buffing down the etch tightly. Rest the stone for one hour, after which gum may be reapplied and the ink washed out through the fresh

gum film. An asphaltum ink base should then be applied, the gum film washed off and the image rolled up in a good roll-up ink. Crayon black may be too dry and without sufficient tack to roll up the image fully at this point. A mix of one-half crayon and one-half soft ink works well. When the image is rolled up fully, again apply rosin, then talc, and another twelve-drop etch. The image may go to press in one hour.

At the press, the image should be proofed carefully through approximately six newsprint impressions. Each impression will show a little development in the fullness and completeness of the values and textures and it is at this point that you must make a precise judgement as to which impression indicates full development; at exactly the right moment, you must roll up the image one more time and give it the final stabilizing etch, increasing the overall etch strength if the image developed too fast and spot etching troublesome areas. After this final etch the image should be fully stable, ready either to be proofed in color with a modified ink, or to be printed in an edition with a selected black ink.

Although seldom used and little understood, acid-tint lithography is a versatile and expressive process, particularly suited to the needs of many artists today. That its potential is immense is revealed not only in Hansen's *Satan's Saint* but in a more recent and ambitious exploration of the process, James McGarrell's *Stanza*, a suite of six, three-color lithographs created in 1978 in collaboration with printer Stephen Britko. Using only yellow, red, and blue in each print, McGarrell obtained unique, full-color realizations of his images in a full range of values. Through skillful control of the acid-tint process, he achieved qualities of drawing that brought into being an individual aura appropriate to the surreal content of the images. Other artists, working in different and personal ways, will find the acid-tint *manière noire* a most valuable addition to the aesthetic vocabulary of lithography. □

## BOOKS & CATALOGUES IN REVIEW

**American Prints 1900–1950.** Catalogue by Richard S. Field, Sara D. Baughman, Debra N. Mancoff, Lora S. Urbanelli, and Rebecca Zurier.  
*Published by Yale University Art Gallery, New Haven, 1983. 136pp. \$5.00 (paper).*

IT IS MORE ACCURATE to call the publication under review a series of essays than an exhibition catalogue. The exhibition itself, mounted in the Yale University Art Gallery from 10 May to 31 August 1983, was in honor of the donation to the Gallery of the collection of American prints gathered by Yale alumnus John P. Axelrod. With the encouragement of the donor, the gift became the occasion for the study in general of earlier twentieth-century American prints by Yale graduate students under the direction of Curator Richard S. Field. The study in turn determined the selection of prints in the exhibition, which drew not only from the prints donated by Axelrod and from Yale's already rich holdings but also from other university, public, and private collections. The publication reflects this scholarly purpose. Instead of a numbered checklist, the prints in the exhibition are recorded in separate, unnumbered lists at the end of each essay, and although 119 prints comprised the exhibition, only 15 are reproduced, including the book's handsome paper covers taken from Benton Spruance's lithograph *Traffic Control*. The bulk of the catalogue, therefore, is taken up by an introductory essay, by eight topical essays, and by three bibliographical sections—which are not inclusive of all the literature cited in the footnotes of the essays—called "Monographic References on Individual Printmakers," "Some Sources of American Prints 1900–1950," and "Selected References on Illustration." The latter provides preliminary reading for the underlying theme, or hypothesis, of this study exhibition, which is that the vast majority of American prints from the first half of the twentieth century "... were informed by the subjects, techniques, styles, and even the audiences of the illustrator." (Field, p. 7.)

Field's lead essay, entitled "An Introduction to A Study of American Prints 1900–1950," sets forth the hypothesis of the communicative function of American prints, which made them "... invariably more direct, more reductive, more literal, and more literary than American painting," and goes on to explore the sources and the consolidation of this "illustrational mode" in the period 1900 to 1917 in the pervasive influence and continued practice of the nineteenth-century tradition of magazine and newspaper illustration that clung even to Whistler's disciple, Pennell, and in the emergence of the American realists, particularly those who like Sloan had connections to Henri and the Philadelphia background of Eakins, Anschutz, and the newspaper editor, Edward Davis. Field's argument, which touches as well upon the impact of the print section of the Armory Show and the subsequent founding in 1917 of the Painter-Gravers of America, is of course more fully outlined than indicated here, and he admits to the difficulty of attributing "... a formative influence to works which very likely were not regarded as visually innovative in a time dominated by Whistlerian aesthetics." (p. 14.) Nevertheless, such is essentially the argument, and the rest of the catalogue, or book, issues from it. Understandably, the essays are conceived and arranged according to subjects (which assume a broad cultural-historical chronology) rather than according to the more usual schemes of stylistic movements or media. Different prints by the same artists may thus appear as points of demonstration in one or two or more of the various categories of subject matter.

The attractive design of the catalogue provides for no table of contents, and one is required to immerse oneself in the eight essays much as, one imagines, the public was immersed in the flow of the prints.\* Together, these essays form a survey of American prints from 1900–1950 based on an approach that deemphasizes the troublesome models both of European modernism, including Whistler and American Art-Nouveau, and of the American modernists in the circle of Stieglitz who, comparatively speaking, did not much engage in print-making. The view is put forward that the preponderance of prints produced during the period represented a continuation of late nineteenth- and early twentieth-century illustration, and that while the prints were often made com-

plex by an unresolvable duality of modernist stylistic tendencies and illustrational content, they added up to a more or less coherent tradition. The essays that advance this view are lively, if necessarily compact, and they nicely draw together the fundamental literature. This includes the relatively recent literature with similar approaches, although such literature, as the authors point out, has been mainly concerned with separate areas of subject matter, especially with images of urban optimism, rather than with the broad spectrum these essays endeavor to encompass. In sum, by taking the approach that it does, the catalogue succeeds, as has perhaps no other survey of the prints of this period,

\*The topics of the eight essays are as follows; each topic is demonstrated by prints of the artists listed:

I. "Images of the Urban Complex: The City, Construction, Bridges, Transportation, and the Factory" is written by Sara D. Baughman; prints of Arms, Chamberlain, Cook, Eby, Geerlings, Hopper, Horter, Landeck, Lewis, Lozowick, Marin, Marsh, Matulka, McNulty, Meissner, Mielatz, Nordfeldt, Pennell, Ronnebeck, Ruzicka, Sheeler, Spruance, and Webster.

II. "City Life" is co-authored by Field, Debra Mancoff, and Lora Urbanelli; prints of Bellows, Bishop, Borne, Cadmus, Coleman, Dehn, Eichenberg, Gorsline, Hassam, Hoover, Hopper, Lewis, Marsh, Matulka, Meissner, Miller, and Sloan.

III. "Social Statements: The Worker and Troubled Times" is by Urbanelli; prints of Bacon, Benton, Gross-Bettelheim, Eichenberg, Heller, Kainen, Leighton, Lozowick, Margolies, Marsh, Raphael Soyer, Stavenitz, and Turzak.

IV. "The Isolation of the Individual—The Subway and the Open Window" is by Field; prints of Borne, Calapai, Coleman, Dwight, Eichenberg, Hopper, Landeck, Sloan, and Spruance.

V. "Rural America—The Country" is also by Field; prints of Benton, Butler, Cheffetz, Dohanos, Hassam, Kuhn, Doris Lee, Lucioni, Nason, Stilson, Wengenroth, and Wood.

VI. "Symbolic Images" is again by Field; prints of Artzybasheff, Benton, Curry, Fabri, Hopper, Kent, Sternberg, Sterner, Wood, and Marguerite and William Zorach.

VII. "Images of the Artist" is by Rebecca Zurier; prints of Avery, Bacon, Dwight, Hassam, Kainen, Landeck, Pascin, Sloan, and Soyer (self-portraits and scenes of the artists at work and after work).

VIII. "Modernism" is by Field and serves as a summary and as a transition to print-making after 1950; prints of Davis, Drewes, Marin, Matulka, Pollock, Schanker, Walkowitz, and Weber.

in serving as a bibliographical guide and thought-provoking introduction to the whole of the problem.

Yet the reader may grow weary and even wary of the repeated use of the term illustration and of words to that effect. "The elements of a given style are flattened, simplified, deprived of ambiguity, stylized, and sometimes caricatured. They are bent to the needs of the illustrator to tell something about life." (Field, p. 21.) "Because of the printmakers' interest in preserving the formal integrity of their subjects, they were willing to compromise with the rigors of high style. The adaptation of photographic vision to printmaking was particularly fruitful." (Baughman, p. 37.) "The simplified and comprehensible terms in which the factory and machine were rendered, however, might be regarded as a concession to his viewers, much the same way the illustrator reduced his forms to essentials in order to more easily to reach his readers." (Baughman on Lozowick, pp. 40–41.) "The fact that such bland images were still acceptable in the 1930s testifies to the viability of the illustrational mode throughout the first half of our century." (Field, et al, on prints and illustrations by Bellows and Coleman, p. 56.) "The contrast between Bellows and Matulka reveals these important distinctions, and demonstrates what we regard as the illustrational content of American prints." (Field, p. 62.) "In pursuit of an image easily and quickly understood (a concept which itself is derived from illustration) such devices as exaggeration and anecdotal detail were often employed." (Urbanelli on Dehn and Gorsline, p. 69.) "But still, as we can only suggest here, the roots of Hopper's work, certainly of the etchings, were nourished by the subjects, techniques, and even styles of the illustrator." (Field, p. 83.) "In all this, the artists reverted to their heritage as illustrators. Surely, the examples of Currier & Ives and of Louis Prang were not forgotten." (Field on the artists of rural America in the 1930s, p. 91.) "The fact that such important aspects of style and meaning were shared by Grant Wood and such urban artists as Earl Horter and Benton Spruance . . . is particularly significant. It demonstrates again the deep structures that informed all American printmaking during the first half of this century, those which we have provisionally associated with the principles of the illustrator." (Field, p. 91.)

Unfair though it is to quote out of con-

text, I trust that this reviewer will be permitted to vent in this way his frustration with the use of a term that does more to obstruct than to encourage the discourse the catalogue seeks. Clearly, the term is not used in the dictionary sense of illustration as a pictorial emanation of a given text or idea. Nor is it used to mean that the prints in question necessarily appeared in a book, magazine, or newspaper. In fact, no illustrations, not even as an example of those submitted by several of the artists to magazines like the *Masses*, is admitted to the catalogue. Suppose this catalogue were entitled "American Illustration 1900–1950"? But it is not, because it is about prints, not illustrations.

Field already qualifies the term in his introductory essay as involving (1) the choice of subject, usually from contemporary life or its environment, (2) the existence of iconographic prototypes in late nineteenth and early twentieth century illustrations, (3) the factual or realistic treatment of the subject, (4) fast, summary, sometimes humorous treatment, (5) treatment with ". . . a derivative or allusive attitude toward high styles and an accompanying reduction of formal (spatial, coloristic) complexity," and (6) the training or experience of most of the printmakers as illustrators. The term is thus qualified to cover many possible meanings ranging from subject matter to style, from history to biography, and inasmuch as it is further qualified by the nuances of its use in the contexts of the essays, it finally becomes, ironically, a rhetorical reduction of complexities the essays themselves suggest. Moreover, in its application by the essayists to matters of form, it often carries with it, in spite of the professed post-formalist and non-elitist viewpoint, at least a residue of the pejorative connotation bestowed upon it by Whistler and reinforced by later artistic and critical investments in formal values.

My objections to the term are both formal and historical, because its overloaded use here erects a semantic barrier to opening up the full formal and historical dimensions of the problem. With a kind of forced interior logic, it gets in the way of our understanding the highly significant coming together of two aspects of American modernism, its subject matter and printmaking. The former had its roots not merely in the imagery and styles of nineteenth-century illustration but, more important, in the Romantic sense of interactions—social,

political, scientific, literary, and so on—of which the illustrations were a manifestation. The latter had its roots in the modernist analysis and attempted syntheses of those interactions. For if we attempt to define, overall, what American prints from 1900 to 1950 represented, we find they represented not only interactions of subject matter, of audience (the public), and of artist, but also of that which the term illustration tends to obscure, the processive-synthetic capacities peculiar to printmaking itself. And if one takes this definition as a model, then certain art-historical perspectives and methods come with it.

First, the model surely does descend from nineteenth-century illustration, but from illustration already qualified in meaning by that century's multiplication of communicative mirrors, including photography, by its enormous proliferation of images, and by its interfusion of images and texts in its books, magazines, newspapers, and posters. Thus, while one appreciates the readings recommended in "Selected References on Illustration" for their discussion of the bold, stylistic fashions of illustrations at the turn of the century, one wishes that the authors had expanded their recommendations to include, if not the actual issues of magazines like *Harpers's Weekly*, then at least some of the great catalogues, such as Harry T. Peters's *America on Stone* and Sinclair Hamilton's compendium of *Early American Book Illustrators and Wood Engravers 1670–1870*, that give us perspective on the tradition of graphic profusion to which the turn-of-the-century illustrations still belonged.

Second, the difficulty Field admits in attributing a formative influence on American twentieth-century prints to late nineteenth- and early twentieth-century illustrations becomes less difficult when the illustrations are approached not as isolated subjects and styles conforming to a certain illustrational logic but rather as part of the larger heritage of Romantic interrelatedness that was leading much of art, American and European, toward a modernist language of images of synthetic inclusiveness and of expressionist and symbolic overtones. It may then be argued that the transformation from 1900 to 1917 of late nineteenth- and early twentieth-century illustrations, most of which were drawings or color sketches photo-mechanically reproduced, into the relative substantiality and autonomy of prints was a modernist and formalist ef-

fort anticipated by the illustrations themselves.

There are a number of methodological corollaries to this ultimately Romantic perspective on the modernity of American twentieth-century prints. It requires that the term illustration not be applied to the processive analysis and synthesizing transformations of content in printmaking, and it requires that sufficient attention be given to the differences between the content as well as the form and technique of the given print and its illustrational sources. Hopper's etchings, for example, are profoundly different from his magazine illustrations, in spite of the similarities in imagery and composition pointed out by Gail Levin in *Edward Hopper, as Illustrator* (New York: Whitney Museum of American Art, 1979). It requires, too, that the relationship between the prints and European "high styles," and also the relationship between the prints and American painting and photography be examined from the viewpoint not of an illustrational mode but of the print's special place in American modernism and its Romantic model of interactions. Above all, it requires that we approach the prints in the cultural contexts of their making. Field rightly calls for a "sociology of printmaking" (p. 22, note 5.), which I interpret to mean not only the linkages of artists and printers, galleries, and patrons, but also of the whole community of arts and letters. In this respect, one is tempted to wonder how the catalogue might have been organized had the essay by Rebecca Zurier, "Images of the Artist," been placed first rather than sixth in sequence.

The final perspective is retrospective: American prints from 1900 to 1950 examined in the light of American prints after 1960 and the extraordinary development of printmaking technologies. Again, Field qualifies the catalogue's view of the prints as the artifacts of an illustrational mode by suggesting their relevance to the future. "But in the 1960s," he writes, "after a full decade of false starts, American printmaking embraced all of those loose strands of the past, its potential for technical invention, its ability to utilize and exploit commercial techniques and subjects, its penchant for reductive, often popular imagery and its tendency to quote other media and styles. Pop Art and the serious printmaking about the nature of the communicative image it inspired have many roots in the prints of this exhibition." The break-

through, he suggests, is represented by Pollock, whose intaglios in 1944-45 "... offered a new fusion of technique and content, one that at last found a way out of the old style-content (subject) duality." (p. 120.) From the viewpoint of the Romantic model of American modernism, however, the interaction of technique and content in American prints from 1900 to 1950 was already the central issue. Nevertheless, no one can now look at the prints of the period without an awareness of their sources in nineteenth and early twentieth-century illustration, and for that this catalogue from Yale offers an indispensable introduction to further study.

O. J. Rothrock

**Charles Hullmandel and James Duffield Harding: A Study of the English Art of Drawing on Stone, 1818-1850.**

By Christine Swenson.

Published by Smith College Museum of Art, Northampton, Massachusetts, 1982. 48pp. \$7.50 (paper).

AMONG THE GREAT PRINTERS in the first half of the nineteenth century, Charles Hullmandel in England and Godefroy Engelmann in France rank next to Alois Senefelder for their contributions to lithography. In addition to improving and extending many of the visionary but unrefined aspects of Senefelder's experiments, each printer in his own country awakened the imagination of painters and draftsmen to the autographic properties of the new medium, and thus popularized a process which had generated widespread curiosity but, until then, very limited artistic achievement. Like Senefelder, Hullmandel and Engelmann published excellent technical manuals, still reliable today, in which they detailed many practical aspects of drawing and printing lithographs, thus enabling the new art to advance more rapidly.

Although references to both Hullmandel and Engelmann are plentiful in the literature of lithography, no serious attempt has been made in this country to put their work into the context of their time. We are indebted to Christine Swenson, Assistant Curator of Prints and Drawings at the Smith College Museum of Art, for correcting this circumstance, at least with regard to Charles Hullmandel.

In a meticulously prepared catalogue [which accompanied an exhibition at the

Smith College Museum of Art, 15 April through 31 May 1982], Swenson provides us with an enviable example of a project appropriate to college and university museums, particularly those which have proximity to libraries and collections whose holdings are of sufficient breadth to encompass comfortably the subject under examination.

In her catalogue essay, Swenson affirms that Charles Hullmandel, who was the leading lithographic printer in London from 1818 to 1850, set a standard of excellence that few could equal. He and his close friend James Duffield Harding, a prominent watercolorist and teacher, were far in advance of their contemporaries in their efforts to perfect lithography as a vehicle for reproducing artists' drawings.



Charles Hullmandel

Swenson begins with a brief description of Senefelder's invention, its chemical principles, and its significance as an autographic process capable of multiplying artists' drawings. She traces the dissemination of lithography in its infancy, Senefelder's partnership with the music publisher Johann André of Offenbach, and the establishment of the first lithographic press in England by André's brother Philipp in 1801. Contrary to Senefelder's plan to use lithography for the printing of textiles, Philipp André was determined to print artists' drawings, and in 1803 published a set of pen drawn lithographs by prominent English painters under the title *Specimens of Polyautography*. Both this ambitious endeavor and a following, much enlarged reissue of *Specimens* by André's successor G. J. Vollweiler failed through lack of interest

on the part of artists and public alike. Disappointed, Vollweiler closed the workshop and returned to Germany. A slowly developing influx of lithographic knowledge and equipment to London was shortly thereafter interrupted for nearly a decade by the Napoleonic Wars, thus causing a tardy and relatively poor development of lithography in England as compared to France, where it flourished rapidly and relatively unhampered.

Charles Hullmandel was born in 1789 in Mayfair, the son of affluent parents. His father had acquired some distinction in Paris as a composer; his mother was the niece of the Receiver-General of France. Beginning his studies with an early predilection for art and private tutelage, he attended college in Paris and also studied painting there before moving on to live in Rome. A memoir in the *Expositor* at the time of his death spoke of "his innate love of art, a highly cultivated taste, a poetic appreciation of nature, a quick eye, and a ready pencil."

Hullmandel traveled and sketched throughout Europe, eventually returning to live in England in 1817. It was en route, on a stopover in Munich, that he first heard of lithography, met Senefelder, and was so impressed by a demonstration of the process that he purchased supplies, went on to London, and set up lodgings in Great Marlborough Street. Within that year, Hullmandel drew his first important set of lithographs, titled *Twenty-four Views of Italy*, in which he utilized material from numerous portfolios of sketches. This series was printed by the firm of Moser and Harris, of which little is known. In 1819, Hullmandel received the Silver Medal from the Society of Art for this and other prints. He was nevertheless so frustrated by the inadequacy of materials and knowledge about lithography in London that he determined to establish his own lithography studio. Recognizing that a knowledge of chemistry was fundamental to a thorough understanding of the medium, Hullmandel became the pupil of the great Michael Faraday. He also traveled to France to observe the workshop practices of Engelmann, then the more advanced printer; for the next six years he paid Engelmann an annual stipend to send him the most current technical information about French lithographic practice.

It is well to remember that the English translation of Senefelder's treatise on li-

thography had just been published (1818). Though it provided the finest and most detailed treatment of the subject then available, it best served those who already had experience in the craft. In 1820, to overcome this inadequacy—and no doubt to learn more himself—Hullmandel translated a better text: A. Raucourt de Charleville's *A manual of lithography, or a memoir of the lithographical experiments made in Paris at the Royal School of Roads and Bridges; clearly explaining the whole art, as well as all the accidents that may happen in printing, and the different methods of avoiding them*. In 1822 Engelmann published his *Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivie d'une instruction sur le nouveau procédé du lavis lithographique*, a work which was even more detailed than Raucourt's manual and particularly explicit with respect to techniques of drawing on stone. Two years later, in 1824, Hullmandel published his own manual, *The Art of Drawing on Stone*, following Engelmann's book in style and format, but with still better organization and clarity of description. Together, these important texts comprised the principal knowledge of the process at that time; together, they greatly stimulated the understanding and practice of lithography among both artists and printers.

As Hullmandel became engrossed with the problems of printing, his work as an artist diminished. His close friendship with Harding thus provided an ideal partnership and collaborative association during the next thirty years. Many of their experiments may be seen in Hullmandel's scrapbook of proof impressions, which is preserved at the St. Bride Printing Library in London. It is clear from these proofs and notes that many refinements of the process were initiated as much by Harding's requirements as an artist as they were by Hullmandel's desire to advance the craft.

Swenson states that from the beginning Hullmandel and Harding intended to perfect lithography as a tonal medium; it is thus not surprising to understand the evolution of their experiments to improve both the drawn and printed properties of lithographs. The earliest of these concentrated upon chalk (crayon) drawing. Hullmandel maintained that there was an art of drawing on the stone, and within the first year after founding his studio he developed, with Harding, a layered sys-

tem of hatched and parallel crayon strokes to enhance the intrinsic luminosity of the process. Additionally, Harding, one of the best known draftsman of his time, found lithography ideal for the teaching of the principles of landscape drawing; these he popularized through regularly issued drawing manuals, printed—for the first time—by lithography. The manuals reproduced with both clarity and superior fidelity the conventions of pencil stroking that were necessary to create the forms of nature he espoused. Next to be developed was the dabbing style, in which large areas of soft-edged atmospheric tones were laid in by gently tapping the stone with rounded leather dabbers that had been charged with ink. A decade later this process was further refined under a new name, the stumping style; the leather dabber was now replaced by flat rubber stumps which were used together with an improved, soft rubbing crayon. In the decade of the 1830s experiments were undertaken to improve printing with colors, first with pale monochrome tints; these experiments culminated in a multicolor work of Egyptian tomb frescoes, drawn by Hullmandel and printed in their natural colors. By 1840 Harding and Hullmandel had created an unparalleled continuous tone, wash-like effect which Hullmandel patented under the name *lithotint*. Harding employed this process in one of his most distinguished projects *The Park and the Forest*, a series of twenty-six lithographs in single and double tints, documenting the rich variety of the English woodlands. The extraordinary gradations of wash achieved by this technique have not been exactly duplicated since Hullmandel's time. Their appearance, somewhat like that of the finest aquatint, provides an infinite range of greys without the granular-particulate patterning and blossomy hard-edge so characteristic of later tusche washes. Hullmandel's patent description, though clear, is nevertheless overly simplified and misleading, as though intended to prevent imitators from duplicating his invention. Although many theories have been expounded, the visual properties of this process have eluded all who have tried to equal them; its "lost" secrets are still to this day one of the most intriguing and challenging mysteries of lithography remaining to be solved.

Many notable artists visited and made prints at Hullmandel's workshop, including J. M. W. Turner, John Cattermole, Samuel Prout, Thomas Shotter

Boys, and John Frederick Lewis. A most important series of lithographs to appear from Hullmandel's press (after scarcely four years of operation) was Théodore Géricault's set of equestrian subjects, titled *Various Subjects Drawn from Life and on Stone*. Often referred to as "the English set," to distinguish them from a set of separately drawn lithographs printed later in Paris, these prints are considered by many to be Géricault's finest work in the medium. Indeed, they are among the most significant lithographs of their time, preceding by several years Goya's famous series, *The Bulls of Bordeaux*. The Géricault prints brought great visibility to Hullmandel's work and his studio became for its time the single most influential source of lithographic expertise in England.

Hullmandel's ever active curiosity was not entirely consumed by artists' lithography. He often devoted time to other processes, and among the variety of inventions that he patented were a method for multiplying patterns on rollers for use in calico printing, and a superior process for producing marbled patterns on earthenware.

Hullmandel died in 1850 at the age of sixty-one. His friend and partner J. F. Walton carried on the business of the workshop and later showed, among other prints, even more refined examples of the lithotint process. By that time, however, the importance of the firm had diminished; other more diversified lithographic establishments now provided a greater variety of commercial and artistic services.

The exhibition assembled by Christine Swenson (and documented in this catalogue) appears to be quite well-rounded, considering its modest size. Included are rare examples of lithographic incunabula, such as the spirited set of pen drawings titled *Landscape Scenery*, drawn and printed by Thomas Barker of Bath in 1814. Hullmandel's *Twenty-four Views of Italy* are included, together with Harding's first lithograph, *Netley Abbey, from the East*, drawn in 1820. Also listed are the technical manuals of Senefelder, Engelmann, and Hullmandel; prints by various artists; several large printing projects by Hullmandel, such as *Britannia Delineata*, showing views of antiquity and picturesque scenery; the third volume of *Voyages pittoresques et romantiques dans l'ancienne France*, 1825; Harding's famous *Sketches at Home and Abroad*, 1836; and one of his more important drawing manuals, *The Principles*

*and Practice of Art*, 1845.

In all, Swenson has provided an excellent educational service through both her exhibition and beautifully printed catalogue. Her catalogue notes are concise and illuminating, while at the same time providing a complimentary extension to her introductory essay. She has employed many of the standard references on this subject, some from original sources, and others from the comprehensive study of this period, made by Michael Twyman, *Lithography 1800-1850: The techniques of drawing on stone in England and France and their application in works of topography* (London: Oxford University Press, 1970).

Illuminating as these sources may be, there is still much that we need to know about Charles Hullmandel, his personal life, his studies with Faraday, and his partnership with Walton. Withal, his personal life remains as shadowy as does his lithotint process, or his even more mysterious special stone facing, never patented, and said to have been known only to Faraday, Harding, Walton, and himself. Although, admittedly, such inquiry lies far outside the scope of Swenson's project, it is to be hoped that she or some other scholar will provide us with the answers which will illuminate completely the lives and work of Hullmandel and the other illustrious, but still relatively obscure, nineteenth-century lithographers who worked in England, France, and Germany.

Garó Z. Antreasian

**Handmade Paper Today.** By Sylvie Turner and Birgit Skiöld.

*Published by Frederic C. Beil, New York, 1983. 280 pp. \$45.00 (cloth).*

PAPERMAKING, an ancient art with a rich tradition, was developed in China nearly two thousand years ago (Ts'ai Lun of Lei-Yang is credited with its invention in 105 A.D.). It flourished and spread first in Asia, the Near East, and northern Africa, and finally came to Europe about a millenium later. Knowledge of the craft was initially imparted to apprentices, from generation to generation, but was closely guarded and carefully practiced. With the coming of the industrial age, the art of papermaking fell upon hard times in the mid-nineteenth century. The number of mills making paper skillfully by hand from beautiful and durable fibers decreased rapidly after development of the Fourdrinier papermaking

machine. Although mechanization dramatically increased both consistency and production, it limited motion in the formation of sheets and thus reduced the capacity to interlock fibers uniformly. Though machine-made paper became commonplace in modern society, it lacked character. Later, wood fibers, which are naturally acidic and self-destructive, were substituted for such long-lived fibers as cotton. The resulting loss of quality was not confined to the senses of sight and touch: durability and longevity were also sacrificed.

It is fortunate for those of us who create works of art on paper that many contemporary craftsmen, kindred to those of ancient times, continue to preserve, practice and advance the craft of papermaking. In the past two decades their numbers and knowledge have greatly expanded; their contributions are substantial. *Handmade Paper Today* by Sylvie Turner and Birgit Skiöld concerns itself with the current activities of this dedicated community of papermakers scattered across the world. The book is handsomely bound and is also available in a deluxe, limited edition which includes a selection of paper samples. The text, regrettably, though no doubt for practical reasons, is printed on the slick, machined paper of the kind to which the book takes issue. The intent of the book, "a worldwide survey of mills, papers, techniques and uses," is both ambitious and impressive; it poses a complex and demanding task which is not fully accomplished. The primary weakness of this lively and informative survey, which comprises a relatively small, central portion of the book, is that it relies, by the authors' admission, heavily upon responses to questionnaires. The resulting presentation is inconsistent. Anyone involved in the selection of papers for printmaking will find that while many sources are discussed, questions regarding the character and quality of the papers from each workshop are often unanswered. It is also disappointing that in a "worldwide survey," one should find thorough attention given to activities in the West, while many smaller, less prominent papermakers in the East are not discussed.

The authors, Sylvie Turner and Brigit Skiöld, whose artistic pursuits led them first to experimental papermaking and then to the research upon which the book is based, typify the community about which they write. Their approach is that of participants and their energy and en-

thusiasm are evident. One can only lament the unfortunate death of Brigit Skiöld before the book was published. Such energy and enthusiasm do not, however, provide adequate substitutes for the exploration and objectivity necessary to meet the stated intent. Although specific "recipes" are neither expected nor offered, there is little discussion of improved techniques and chemistry. The authors appear not to have availed themselves of sophisticated technical analysis which must be available from scientific and conservation communities.

Perhaps reflecting uncertainty by the authors as to the readership of their survey, *Handmade Paper Today* accurately, but questionably, reiterates existing publications, albeit in a pleasant, readable style. Photographs depict the natural attractiveness of fibers, the beauty of forming sheets, and papers drying from rafters in various workshop environments; they accompany an overview of the rich tradition of papermaking, of the "stuff" from which it is made, and of the various methods of making it. The book clarifies the differences between machine-made and mould-made papermaking processes and provides a chronology, three appendices (which include a fund of data), a substantial glossary, and a bibliography. In addition, Turner and Skiöld share with other authors a fascination with the use of paper pulp in casting and "constructions," devoting to this subject the only color reproductions. This is not to imply that such experiments are uninteresting, but all too often a concern for such topics overshadows interest in the essential properties of quality handmade paper.

The authors could have greatly benefited from the example of Dard Hunter, without whose life-long dedication to papermaking, beginning in the 1920s, the art of papermaking in America might well have vanished. His research and publications, including *Papermaking*, first published in 1943, were based entirely on first-hand observation and extensive travel as well as from his own personal experimentation. Hunter's definition of papermaking remains pertinent today: "To be classed as true paper, the thin sheets must be made from fiber that has been macerated until each individual fiber is a separate unit; the fibers are then intermixed with water, and, by the use of a sievelike screen, are lifted from the water in the form of a thin stratum, the water draining through the small open-

ings of the screen leaving a sheet of matted fiber upon the screen's surface. This thin layer of intertwined fiber is paper." (*Papermaking*, p. 50.) A budding papermaker need only find a suitable source of fibrous material and clean water and proceed to devise a mould. Enthusiastic amateurs often overlook even these rudimentary requirements, instead making "creations" that, however alluring, are yet crude and appallingly unstable.

The increased availability and accessibility of handmade paper has provided a welcome alternative to machine-made and mould-made papers. With an awareness of alternatives, the printer or artist creates his or her art by first considering the very substance of the surface upon which the image will rest. Diverse and unusual surfaces offer new artistic possibilities. Many unique papers of Western and Eastern origin are very adaptable to printmaking as well as durable and permanent.

Despite its shortcomings, *Handmade Paper Today* clearly reflects the maturing professionalism of a new generation of papermakers. Its underlying concerns are the nature of paper and the qualities that engender durability and permanence. It provides some basis for evaluation of a finely formed sheet and for its care. Serving as a good general reference to the status of the art, it provides sources of handmade paper from New York to Nepal and illustrates their diversity. As examples of these individuals and workshops, the authors discuss among others, the steady, dedicated teamwork of Kathryn and Howard Clark, the proprietors of Twinrocker, Inc., in Brookston, Indiana, who have contributed not only to the regeneration of the art of papermaking, but also to the craft as a collaborative art form. Simon Barcham Green, representing the ninth generation of a family of papermakers, has rejuvenated the family's Hayle Mill in Maidstone, Kent, England, into a formidable enterprise now called Barcham Green & Co. Ltd. In Japan, the village of Kurodani is cited as "... a prime example of that Japanese gift for the co-operation and the extended family system of production..." which functions as a museum and information center as well as a producing mill. Kenneth Tyler at Tyler Graphics in Bedford Village, New York, now incorporates papermaking facilities in a collaborative printmaking environment and challenges conventional practices on an unprecedented scale.

The implication is that a collaborative effort is crucial to the further development of the art of papermaking. This growing field is being filled not only by the craftsmen who make it, but also by the artists, printers, publishers, and authors who carefully select and use it. Perhaps the immense task *Handmade Paper Today* has begun can be more completely realized by employing a more collaborative approach, i.e., by including not only information culled from returned questionnaires, but also from individuals with first-hand experience in the application of this paper to other arts. One would hope that many individuals, including artists and printers as well as paper chemists, paper conservators, and art professionals would be willing to contribute to such an endeavor.

Rebecca Schnelker

**Art & Technology: Offset Prints.** By Hanlyn Davies and Hiroshi Murata. Published by Ralph Wilson Gallery, Lehigh University, Bethlehem, Pennsylvania, 1983. 58 pp. \$4.50 (paper).

FAR TOO LITTLE CRITICAL AND SCHOLARLY ATTENTION has been given to the use of offset lithography as a creative medium. The catalogue of the 1973 exhibition, *Offset Lithography*, organized by Richard S. Field and Louise Sperling (Middletown, Connecticut: Davison Art Center, Wesleyan University), was perhaps the first publication to deal exclusively with the topic. In it Field and Sperling provided a short history of the technical evolution of lithography, of the development of the offset process in the nineteenth century, and of its subsequent use by artists.

Field and Sperling included in their catalogue no print dated earlier than 1964. In *Art & Technology: Offset Prints* Hanlyn Davies and Hiroshi Murata begin their account with Jean Charlot's *Picture Book*, printed from hand-drawn plates by Will and Lynton Kistler in 1933. (Although Charlot's collaboration with the Kistlers did not, as stated, produce "the first American color lithograph"—that had come much earlier—it is probable that it produced the first *offset* color lithograph.) While it is recognized that neither Field and Sperling nor Davies and Murata sought to write a comprehensive history of offset lithography in America, one might wish that a greater effort had

been made to provide information about creative uses of offset lithography in the 1940s and 1950s, a period during which the medium was actively employed by a number of artists and printers. Like Field and Sperling, however, Davies and Murata have chosen to focus primary attention upon prints of recent date, principally from the 1970s and 1980s. Some of these prints are printed from hand-drawn plates; others are printed from photo-sensitized plates made from drawings on Mylar, stencil-cut separations, or photographic negatives. The exhibition thus explores the full range of ways in which artists now use the offset process, from prints that are indisputably "original graphics" to prints that are either forthrightly or surreptitiously reproductive in character. It is evident to the authors that such a mix of works, disparate in character and intention, raises "issues of rarity and multiplicity, economics and value, a shared and differing vocabulary, originality and reproduction, politics and prejudice." While they do not resolve these issues, they do present and discuss a diverse group of prints, and they provide clear and complete technical documentation about each print as well as a useful bibliography. The Davies-Murata catalogue is thus a welcome addition to the still inadequate literature dealing with use of the offset process as an artists' medium.

C.A.

**Armstrong & Company, Artistic Lithographers.** Chronology and checklist by Marilee Wheeler; essay by Leeds Armstrong Wheeler.

*Published by Boston Public Library, 1982. 68pp. \$15.00 (cloth), \$10.00 (paper).*

MOST CONTEMPORARY ARTIST-LITHOGRAPHERS have a general knowledge of the use made of stone lithography by the commercial printing firms of the nineteenth century; few have detailed knowledge of the circumstances in which these lithographs were created. This handsomely designed and beautifully printed catalogue provides a rare opportunity to gain insight into the lives, skills, and ambitions of the many technically gifted artist-craftsmen who were employed in large numbers by such firms as Armstrong & Company during the heyday of chromolithography in the 1870s, 1880s, and 1890s. It was published on the occasion of an exhibition at the Boston Public Library of works

from the collection formed by Leeds Armstrong Wheeler, grandson of Charles Armstrong.

Armstrong, who was born in London in 1836, came to the United States at the age of thirty after a substantial career as a lithographic artist in England; six years later, in 1872, after having worked for the prominent chromolithographer Louis Prang, he founded Armstrong & Company.

Leeds Wheeler (1897-1969) formed an extensive collection of lithographs printed by his grandfather's company and in the 1930s sought out and interviewed a number of the artists who as young men had worked for Armstrong. Based on these interviews and subsequent research, Wheeler wrote a book on Armstrong's work. One fascinating and revealing chapter of this unpublished manuscript, "The Lithographic Artists at Armstrong's," is reprinted in this catalogue (the entire manuscript is in the Boston Public Library). In it, Wheeler tells of a time "when lithography was starting on mass production but was still more an art than a business," and provides vivid descriptions of the technically gifted artist-craftsmen who were employed by the Armstrong firm between the mid-1870s and the 1890s. Elegantly dressed in suits, topcoats, and hats, the artists appear in a series of photographs, a diverse and cosmopolitan group, many of whom had received their training in European academies before emigrating to America. One of the many delightful anecdotes that Wheeler recounts may serve to suggest the flavor of the rest:

[In 1887] it became necessary for the artists to abandon the dingy but informal surroundings of Daye Court for the elaborate, electrically lighted, new Lithographic Building. . . . Practical jokes continued on an unrestrained scale as when one day a newly arrived lithographer was called into the sketch artists' room to see his gold headed cane floating away in the Charles River which flowed below the windows. The joke completed, they then proceeded to draw in the cane by a thin black thread which they had tied to it, only to have the thread break and the cane really float away, an unintentional result which doubled the joke in the opinion of the participants if not of the owner.

Though this and other anecdotes add little to our knowledge of lithography, they provide warm insights into the human qualities of the largely anonymous craftsmen who established the skills of

the lithographic artist and printer in America. Wheeler's sympathetic and well-written account of their lives and times is a pleasure to read.

C.A.

## NEWS & NOTES

*Continued from page 5.*

sary of British terminology and a brief discussion of pricing practices. A supplemental listing provides more limited information about workshops in Europe, America, Australia, and New Zealand. This useful publication, which might be of particular interest to artists who plan working trips abroad, was compiled by the Association of Print Workshops (5 Chiserley Hall, Old Town, Hebden Bridge, W. Yorks HX7 8SD, England) and was written by Nick Arber and Ken Duffy. Its price when published was £2.50.

## Rolling Stone Press

One more fine press has been added to the many founded in the past by Tamarind Master Printers. Wayne Kline (TMP 1983), who came to Tamarind after study of lithography with William Walmsley at Florida State University, has now established the Rolling Stone Press in downtown Atlanta, not far from Peachtree Center. His attractive and well-lighted studio space is sufficient to accommodate a 33 by 60 inch Takach-Garfield Press and all necessary equipment to print lithographs both from stones and metal plates. While at Tamarind Institute, Kline successfully collaborated with a number of artists, among them Billy Al Bengston, George Miyasaki, Judy Rifka, and Martie Zelt. In his new Atlanta workshop Kline plans both to publish lithographs and to accept work by contract. His address is 201½ Luckie Street, Northwest, Atlanta, Georgia 30303. Telephone: (404) 523-8644.

## PRINTER'S CHOPS: 1979-1984

*Compiled by Rebecca Schnelker*

IN ORDER TO PROVIDE INFORMATION for museums, libraries, galleries and collectors, a consolidated list of chops that appeared on Tamarind lithographs between 1960 and 1978 was published in *TTP* 2, pages 17-21. Such personal chops are not used on editions printed by student printers who participate in the initial portions of the Tamarind printer-training program; they are designed and used only by those who are awarded fellowships as senior printers. Upon completion of the program, printer-fellows receive certification as TAMARIND MASTER PRINTER, a designation which attests to both their technical and collaborative abilities. The following list supplements the list published in 1978:



**Lynne Allen**, TAMARIND MASTER PRINTER; printer-fellow May 1981-May 1982; staff printer TI 1982-83; currently shop manager and master printer TI.



Lynne Allen replaced her chop with a new design [LEFT] in June 1982, at the time of her appointment as staff printer at TI.



**Melissa Katzman Braggins**, TAMARIND MASTER PRINTER; printer-fellow May 1981-May 1982; printer Southwest Graphics Workshop, Scottsdale, AZ 1982-83; currently master printer-studio manager Master Editions, Ltd., Englewood, CO.



**Marcia Brown**, printer-fellow beginning May 1983.



**Randy Gibbs**, TAMARIND MASTER PRINTER; assistant printer Print Research Facility, Arizona State University, Tempe 1981; printer-fellow May 1983; currently self-employed printer, Phoenix.



**William Haberman**, TAMARIND MASTER PRINTER; printer-fellow May 1981-May 1982; graduate student University of New Mexico 1982; currently master printer-studio manager Western Graphics, Albuquerque.



**Yasutoshi Ishibashi**, TAMARIND MASTER PRINTER; printer-fellow May 1980-May 1981; staff printer TI 1981; printer Gemini G.E.L., Los Angeles, 1981-82; printer Gendai Print Workshop, Tokyo, 1982-83; currently founder-director of his own lithography workshop, Tokyo.



**Brynn Jensen**, TAMARIND MASTER PRINTER; printer-fellow May 1979-Mar 1980, Aug 1980-Feb 1981; currently on faculty San Francisco Art Institute.



**Wayne Kline**, TAMARIND MASTER PRINTER; printer-fellow May 1982-May 1983; currently founder-director and master printer Rolling Stone Press, Atlanta, GA.



**Catherine Kirsch Kuhn**, TAMARIND MASTER PRINTER, printer-fellow May 1979-May 1980; staff printer TI, 1980; shop manager and master printer TI 1980-83; currently founder-director and master printer Winstone Press, Mocksville, NC.



**Kathleen Leavitt**, TAMARIND MASTER PRINTER, printer-fellow May 1980-May 1981; sabbatical replacement University of Wisconsin, Madison, 1982; currently graduate student and teaching assistant, State University of New York, Albany.



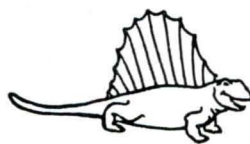
**Paul Rangell**, TAMARIND MASTER PRINTER; printer-fellow May 1980-May 1981; printer Robert H. Arber & Son, Alameda, NM 1981; self-employed 1981-83; currently on faculty University of California, Santa Cruz.



**Timothy P. Sheesley**, TAMARIND MASTER PRINTER; printer-fellow May 1979-May 1980; printer Western Graphics, Albuquerque 1980-82; currently graduate student Tyler School of Art, Temple University, Philadelphia.



**Barbara Telleen**, TAMARIND MASTER PRINTER; printer-fellow May 1982-May 1983; currently shop manager and master printer Old Lyme Press, Old Lyme, CT.



**Elizabeth Jordan**, TAMARIND MASTER PRINTER; apprenticed Topaz Editions, Inc., Tampa, FL 1980-82; currently graduate student University of South Florida, Tampa.

# DIRECTORY OF SUPPLIERS

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

**Andrews/Nelson/Whitehead.** 31-10 48th Ave. LIC, NY 11101. (212) 937-7100. Largest selection of papers for printmaking. Sheets & rolls, colors, special markings, oversized board 48x84", custom watermarks, 100% rag Museum Board in 4 shades of white 2, 4 & 6 ply. Acidfree colored matboard.

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

**Crestwood Paper Co.** 315 Hudson St., NYC 10013 (212) 989-2700. Handmade and mouldmade printmaking papers. Somerset printmaking paper: mouldmade, 100% rag, neutral pH. Available in white, cream, softwhite & sand, textured and satin finishes, in 250 gr. and 300 gr. Available in 60" width rolls.

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

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

**Graphic Chemical & Ink Co.** 728 N. Yale Ave., Box 27T, Villa Park, IL 60181. (312) 832-6004. Complete list of supplies for the lithographer. Rollers, all kinds and made to order. Levigators, grits, stones,

tools, and papers. We manufacture our own specially formulated black and colored inks.

**Handschy Industries, Inc.** 528 N. Fulton, Indianapolis, IN 46202. (317) 636-5565; 2223 Snelling Ave., Minneapolis, MN 55404. (612) 721-3386; 2525 Elston Ave., Chicago, IL 60647. (312) 276-6400. Manufacturer Hanco Printing Inks and lithographic supplies, including gum arabic, cellulose gum, etc.

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

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

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

**Jack E. Schwartz Co.,** 514 West Fulton, Chicago, IL 60606. (312) 930-0100; toll free (800) 621-6155. Lithographic supplies, ball-grained plates, plate processing chemicals, Deep Etch Lacquer C, Mylar by sheet or roll, Silica carbide grits, sponges, razor blades, sundries.

**The Structural Slate Co.,** 222 E. Main St., Pen Argyl, Box 187, PA 18072. (215) 863-4141. "Pyramid" brand Pennsylvania slate stone: backing slate, slate plate supports.

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