

ttp

THE TAMARIND PAPERS

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



Volume 8, Numbers 1 / 2, 1985

Twenty-fifth Anniversary Issue

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Color Separations: Southwest Color Separations.
John Samora. Page 5.
Tate Gallery. Pages 22, 24.
Victoria & Albert Museum. Pages 21, 28 (above).
John Webb Photography. Page 20.

The Tamarind Papers are published twice each year, usually in the spring and fall, by Tamarind Institute, 108 Cornell Avenue, SE, Albuquerque, New Mexico 87106. Telephone 505: 277-3901. Tamarind Institute is a division of the University of New Mexico.

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

References to *TBL* in articles and footnotes are to *The Tamarind Book of Lithography: Art and Techniques* by Garo Antreasian and Clinton Adams (New York: Abrams, 1971). Except as noted in captions, all works illustrated are lithographs printed in black; dimensions are in millimeters, height preceding width.

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Jay Phillips (American, b. 1954)
Descent of Discord, 1984.
Color lithograph, 688 × 695.
[Tamarind 84-323]
Printed by Lynne Allen.

Descent of Discord is included in
the exhibition **Tamarind: 25 Years**.
Curator: Marjorie Devon.

First exhibited at the
University Art Museum,
University of New Mexico,
Tamarind: 25 Years will travel
under the auspices of
The Art Museum Association
of America, 1985 through 1987.

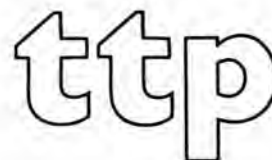
Catalogue: Tamarind: 25 Years
(Albuquerque: University Art Museum,
University of New Mexico, 1985).
Essay by Carter Ratcliff.
80 illustrations, 16 in color.
\$15.00 U.S. including handling
and postage in U.S. and Canada.
\$17.00 elsewhere (surface mail).

This double issue of *TTP* is published in
celebration of the twenty-fifth anniversary
of the founding of Tamarind Lithog-
raphy Workshop. The next issue of *TTP*
(Volume 9, Number 1) will appear in the
spring of 1986.

SINGLE COPY PRICE, this issue, United States
and Canada: \$10.00 U.S.; elsewhere,
\$12.00. SUBSCRIPTIONS, United States and
Canada: Two years, \$18.00; elsewhere,
\$23.00 (surface mail).

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Printed in the United States of America
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Plant.

ISSN: 0276-3397.



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on the Art of the Lithograph*

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CONTENTS

Editor's Note	Clinton Adams	4
*The Tamarind Citation: Gustave von Groschwitz		5
*Théophile Steinlen and Louis Legrand Contrasts in Social Ideology	Gabriel P. Weisberg	6
Unsung Heroes: Barnett Freedman	Pat Gilmour	15
Tamarind in Canada	Charlotte Baxter	25
The Scottish Printmaking Workshops	Marjorie Devon	31
Life and Work: Thoughts of an Artist-Printer	Irwin Hollander Clinton Adams and Gustave von Groschwitz	34
*Artist and Printer: Some Matches Are Made in Heaven and Others . . .	Leonard Lehrer	44
*Into the Crystal Ball: The Future of Lithography A Panel Discussion	Riva Castleman Leonard Lehrer, Harry Nadler Carter Ratcliff, Theodore F. Wolff and Clinton Adams, Moderator	50
*Information Exchange	John Sommers	61
Brown, Pennell, and Whistler: Eradicating Errors and Presenting a Non-Partisan View	Nicholas Smale	68
Books & Catalogues in Review <i>Japanese Papermaking: Traditions, Tools, and Techniques.</i> By Timothy Barrett	Rebecca Schnelker	70
<i>Great American Prints, 1900-1950.</i> By June and Norman Kraeft		71
Directory of Suppliers		72

*Presented as papers or discussions during the Tamarind Symposium,
Two Hundred Years in the Art of Lithography—Past, Present, and Future: 1810-2010,
The University of New Mexico, Albuquerque, February 11, 12, and 13, 1985.

Editor's Note

IT HAS BEEN MY PLEASURE to be associated with Tamarind throughout the past twenty-five years, first as Associate Director of Tamarind Lithography Workshop (1960–61), then as Program Consultant to the TLW Board of Directors (1961–70), and finally as Director of Tamarind Institute (1970–85). Although I am now retiring from that position, I will continue as Editor of *The Tamarind Papers*. I wish there were sufficient space on this page to thank by name all of the many artists, printers, curators, and Tamarind staff members with whom I have worked during these twenty-five years. I am indebted to them all.

To Marjorie Devon, who will assume Tamarind's directorship on 1 July 1985, I extend congratulations and best wishes, in full confidence that under her leadership Tamarind will continue to serve as a critical and influential force in the development of American lithography.

Although Tamarind's past success in stimulating "a renaissance in American lithography" has been widely acknowledged elsewhere, it has seldom been the subject of articles in *TTP*. Because that success has resulted in large part from the work done by printers trained at Tamarind, it is appropriate that we should depart from past practice and that this anniversary issue should have as its central theme the role of the printer, past and present, in the United States and abroad.

Together, the topics of the varied articles and conversations on the following pages reflect the lively and sometimes turbulent history of lithography, the cross-currents of the recent past, and concerns with respect to the social, economic, and aesthetic climate of the present and future. In recognition of *TTP*'s growing readership in Canada, Great Britain, and the Commonwealth nations, we welcome articles by Charlotte Baxter and Pat Gilmour, as well as Marjorie Devon's report upon her visit to workshops in Scotland. Contemporary lithography is truly an international art, a medium now used with vigor and imagination in every part of the world.

Through publication of *TTP* we aim to provide a historical, critical, and technical perspective through which the art of the lithograph may be further stimulated and preserved. We welcome your comments and suggestions as to ways in which we may better serve this aim.

Clinton Adams



Gustave von Groschwitz [right] accepts the Tamarind Citation, presented by Clinton Adams. 12 February 1985.

The Tamarind Citation for Distinguished Contributions to the Art of Lithography

IN CELEBRATION of the twenty-fifth year of the Tamarind program, begun at Tamarind Lithography Workshop in Los Angeles in 1960, Tamarind Institute has established an annual *Tamarind Citation for Distinguished Contributions to the Art of Lithography*.

GUSTAVE VON GROSCHWITZ was honored as first recipient of this citation during the Tamarind Symposium held in Albuquerque in February 1985. Von Groschwitz first occupied an important role in the development of artists' lithography in the United States fifty years ago, when he served between 1935 and 1938 as supervisor of the graphic arts workshop established by the Federal Arts Project in New York City. As a consequence of von Groschwitz's interest and support, artists at the FAP/WPA workshop were encouraged to create color lithographs, a medium until then seldom used in the United States. Von Groschwitz later went on to a distinguished career as a museum curator, first at Wesleyan University in Connecticut, where he also served as head of the department of art during World War II. Later, after completing his graduate

degree at the Institute of Fine Arts, New York University, with a thesis on nineteenth-century color lithography, he went to the Cincinnati Art Museum as curator of prints. While at Cincinnati he organized a series of five biennial exhibitions of color lithography (1950–58) which were an important force toward stimulating the revival of lithography in the 1960s; simultaneously, he built one of the nation's finest collections of nineteenth- and twentieth-century lithographs, with emphasis upon color lithography.

Von Groschwitz subsequently served as director of the Carnegie Institute Museum of Art in Pittsburgh and later as associate director of the Art Museum at the University of Iowa. He has been a member of prize juries at international print exhibitions in Ljubljana, Yugoslavia, and Tokyo. He was a founding member of the board of directors of Tamarind Lithography Workshop, Inc., and has continued to serve as a member of Tamarind Institute's national advisory board and *TTP*'s editorial board throughout intervening years. He now lives in New York City.

THEOPHILE STEINLEN AND LOUIS LEGRAND Contrasts in Social Ideology

Gabriel P. Weisberg



FIG. 1: Louis Legrand. *Prostitution*. Published in *Le Courrier français*, 24 June 1888.



FIG. 2: Louis Legrand (after). *Prostitution*. Published in *Le Courrier français*, 7 April 1889.

AMONG THOSE ARTISTS most deeply involved in the complex print revolution of the 1890s in France (and elsewhere) are two—Théophile Steinlen (1859–1923) and Louis Legrand (1863–1951)—whose images reflect in dramatic ways the issues affecting this movement and whose works mirror complicated social changes. Steinlen's lithographs and Legrand's prints contributed to a sharpened awareness of the problems afflicting the masses; similarly, both printmakers drew inferences from a wide range of social upheavals to demonstrate that prints were significant barometers of the nation's pulse. A close examination of their work can help recreate the climate that affected their ideas demonstrating lithography's development into a medium through which the public could be influenced. Through prints of all kinds the rights of artists could be further enlarged, freedom of the press argued, and pressing social problems exposed by artists whose sensitive consciences were continually probing the establishment.

Of the two printmakers, Steinlen is easier to assess since his works have been the focus of several recent exhibitions and publications.¹ Unlike Louis Legrand, who has been largely neglected,² Steinlen was well catalogued early in the twentieth century. Legrand, on the other hand, awaits a major retrospective exhibition; his drawings, etchings, lithographs, and photo-reliefs have not been collected or analyzed.³ Legrand's imagery has proven elusive; his examination of women has been thought to be merely sensual rather than revealing of deeper social issues that were affecting the way women were seen in society.⁴

The printmakers undoubtedly knew each other at an early date, although their meeting remains unrecorded.⁵ The circle of young printmakers in Paris was too small, especially among those working for illustrated magazines, to allow these two artists with similar temperaments to remain ignorant of each other for long after Legrand arrived in the French capital in 1884.⁶ By the late 1880s, after Steinlen had surrendered his interest in working as an industrial designer in the textile field, both men were working for the radical periodical *Le Courrier français*. On the surface this magazine utilized literature and visual art in a witty way; however, beneath this veneer artists and editor were determined to expand the horizons of taste and to expose conventional attitudes that were shams. Similar to earlier periodicals that utilized images to attack established mores, the printmakers of *Le Courrier français* developed caustic scenes that provoked rebukes from the government while laying open, once again, issues of public policy based on perceptions of mores and problems that had to be questioned. While working for this magazine, Louis Legrand became the more outspoken of the two printmakers.

Legrand's early prints were developed from drawings he submitted to the editors of *Le Courrier français* and were seldom issued as individual images. Legrand and Steinlen defined their careers in the late 1880s through works reproduced in magazines. These images demonstrate that Legrand had become a master of using types to caricature social ills or to record events. Among his drawings is one, reproduced in *Le Courrier français* in June 1888, that had significant impact on his career and that of the magazine since the periodical was censored for reproducing an image with a nude that exposed the evils of prostitution. Legrand was subsequently imprisoned. The importance of this image in the evolution of Legrand's social ideology and in printmaking during the 1890s is worth examining at some length since it radicalized his career at its inception.

Le Courrier français and Freedom of the Press

There can be little doubt that *Le Courrier français* was engaged in a furious battle to maintain the freedom of the press, the significance of artistic license, and the importance of reaching a wide public with uncensored images. The magazine was often fined by the officials of the Third Republic for the issuing of images that were considered offensive. The necessity of upholding "high-minded" values in contrast to the reality of the seriousness of prostitution as a social disease was troubling. Hence, when Legrand's *Prostitution* appeared in 1888—an image with an old, demonic hag offering a young maiden as victim—the print was interpreted as challenging decorum and as an affront to public morals where prostitution was not always fully discussed [FIG. 1]. Legrand may also have been calling attention to the growth of clandestine prostitutes—those unregulated by the government—whose number had grown to 15,000 by 1888.⁷ As one of the most potent of Legrand's ideological tracts, this print utilizes his obvious debt to the Belgian printmaker Félicien Rops to increase the contrast between the nubile, sensuous young girl and the evils that would befall her by following the pornographic industry into whose grip she has been taken. Legrand was in the forefront of printmakers at *Le Courrier français* who concentrated on explosive social issues. In fact, while the magazine wanted to present the concept that freedom of the press was being fought over the appearance of a nude in a periodical, the real issue was more complicated. Prostitution was a social disease that the government did not know how to examine and officials were afraid when anyone pointed to the problem in word or lithographic image.

Because of the publication of this print, *Le Courrier français* was censored until 7 April 1889 and Louis Legrand was imprisoned. When the magazine reappeared in April 1889 a new image was found that paid homage to Legrand's earlier image and further ridiculed the position of the government by hiding the nude from view [FIG. 2]. A legend at the base of the print emphasizes the censorship and the 4,000-franc fine. Legrand's involvement with the government in this debate did not lessen his willingness to comment on social issues as he continued throughout his career to challenge accepted moral codes in his lithographs and etchings.

Among other prints for *Le Courrier français* are several where Legrand wryly comments on the foibles of old age. In one a boulevardier, a reference to a member of the parliament, is pursuing a young, fashionably dressed woman. The comment at the bottom of the print

The author is indebted to his wife Yvonne M. L. Weisberg and to Phillip Dennis Cate in preparing some aspects of this paper. Without their assistance the final results of this work would have been lessened.

- 1 For further reference see Phillip Dennis Cate and Susan Gill, *Théophile Alexandre Steinlen* (Salt Lake City: 1982); Phillip Dennis Cate and Sinclair Hitchings, *The Color Revolution, Color Lithography in France, 1890–1900* (Salt Lake City: Peregrine Smith, 1978); and Gabriel P. Weisberg, *Social Concern and the Worker: French Prints from 1830–1930* (Salt Lake City: University of Utah, 1974).
- 2 The only contemporary study of the prints of Louis Legrand is *Städtisches Museum Göttingen, Louis Legrand, Zeichnungen und Druckgraphik aus deutschem Privatbesitz* (Ausstellung im Alten Rathaus, 3 October–19 November 1983). A few art dealers have expressed interest in Legrand's imagery but their dealer publications do not examine the artist in an exhaustive way. There will be future studies of Legrand's prints.
- 3 For reference to early works on Legrand see Camille Maclair, *Louis Legrand, peintre et graveur* (Paris: H. Floury, 1910); E. Ramiro, *Louis Legrand, peintre-graveur: Catalogue de son oeuvre gravé et lithographié* (Paris: H. Floury, 1896); and Maurice Exsteens, *Catalogue de l'oeuvre gravé et lithographié de Louis Legrand*, (Paris: Bibliothèque Nationale, Cabinet des Estampes, completed between 1920 and 1930).
- 4 There is the general tendency toward the interpretation of his imagery as expressed in the early writings on his work. See Maclair or Ramiro for evidence of this effect.
- 5 Steinlen and Legrand worked on *Le Courrier français* where they would have met. Specific documentation on their first dates of meeting remains unlocated at this juncture.
- 6 For further reference to Legrand in Paris see Dirk Kocks, "Louis Legrand, Gustave Pellet und die Kunstleradierung um 1900," in *Louis Legrand, Zeichnungen und Druckgraphik*, pp. 5–17.
- 7 Theodore Zeldin, *France, 1848–1945, Ambition, Love and Politics* (Oxford: Clarendon Press, 1973), vol. 1, p. 308.



FIG. 3: **Louis Legrand.** *L'Ouverture du Salon*, Published in *Le Courrier français*, 29 April 1888.



FIG. 4: **Louis Legrand.** *Décharge publique*. Drawing, c. 1889. Private collection.



FIG. 5: **Louis Legrand.** *Le Terme de Juliet*. Published in *Le Courrier français*, 7 July 1889.

suggests that the governmental official should not return to his post but should attend the opening of the Salon where he would find numerous such young women. In this case the Salon could also function as a reminder of the Parisian bordellos that were frequently visited by members of the government [FIG. 3]. Another print for the cover of *Le Courrier français*, also developed from a slightly different preliminary drawing, scathingly comments on the role or position of the prostitute in society. In Legrand's *Décharge publique*, the prostitute has been cast aside, thrown or fallen on the public dump [FIG. 4] in full view of Parisians. The image initially evokes a laugh, but this is quickly stifled when one remembers the pointed truth that Legrand was conveying and his continual involvement in the question of prostitution. The print [FIG. 5] essentially utilizes the same female type, although Legrand has constructed a far different ambience in which to place his figure and has introduced the male at the left. Again the older man is a type that signifies a governmental official and the fact that he is removing the rent bill as if to pay it himself has several levels of meaning. Legrand is again satirizing politicians and their kept women at a moment when the summer months, with everyone on vacation, would suggest a break in legislative negotiations and a drop in customers for the Parisian prostitutes.

While prostitution remained a continuous preoccupation with Legrand into the 1890s, especially in other prints for *Le Courrier français*, he was also involved in examining other ideas about class and social standing. In a drawing for an unlocated print, Legrand focused on the bourgeoisie strolling in the countryside, casting about for money, or enjoying an amoral outing as a type of luncheon on the grass. In criticizing notions of taste and class, Legrand further radicalized his images. This aspect of his early work has been overlooked, despite the fact that it clearly establishes significant foundations for his later views and firmly documents his associations with other radical print-makers of the period, especially Théophile Steinlen.

When one turns to other early examples of Legrand's works, the origins of his ideology become apparent. In a drawing of a *Concierge Calling People in an Interior Courtyard* [FIG. 6] Legrand reveals a strong debt to the type of Zolaesque naturalism that caused him to be imprisoned in Sainte Pélagie. The clothes dangling from the yardline, the mother holding her young child, and the dreary environment bring one close to the well-established Salon paintings of the 1880s where a wide variety of social types from the lower classes was visible and whose daily activities were drawn from the pages of popular, easily understandable novels. The fact that references in this print's legend refer to music lessons for the young and the reality of real-life experience further heightens the sad note this print conveys.

The importance of *Le Courrier français* in stimulating artistic debate and in provoking heated discussion with governmental authorities as to what was possible led to the establishment of an exhibition in March 1892. Legrand, in another cover for the magazine, reveals how important were his prints to the case of the magazine and how much he enjoyed irking and scandalizing officials, many of whom ultimately came to this exhibition of original drawings and prints completed after them. But the exhibition once again established the significance of Legrand as a radical force in the movement of freedom of expression in the print world.

With such drawings and prints completed it is not surprising to find Legrand openly embracing (in the early 1890s) one of the major revolutions of the period: socialism [FIG. 7]. His work for *Le Courrier français* underscored his willingness to accept things as they were,

and his friendship with colleagues on the magazine reinforced his belief that change was essential. In a clearly propagandistic tone (and also an optimistic one) linked to a calendar change—the end of 1893—France, as a symbolic icon, is shown raising a young infant above her head to waiting hands in the foreground. The young child clings to a toy globe, suggestive of the massive social upheavals envisioned under the banner of socialism. Representing the dawning new age and the broad acceptance that awaited the young movement, this direction for Legrand's imagery is anticipated in many of his early works. The importance of this strain in Legrand's work in 1893–1894 should not be underestimated; it places him in the vanguard of artists concerned for the masses at a time when some of his artistic colleagues—especially Steinlen—were devoting increasing time and energy to the plight of the underprivileged. A brotherhood of purpose was becoming apparent among the ranks of many Parisian lithographers, bringing them close together.

The Case for Social Change

The prolonged economic depression through the 1880s and the 1890s was one of the major reasons prompting artists to concentrate on social ills. Socialism appeared extremely attractive to workers, urging an improvement of their condition in the face of continuing massive industrialization and changing patterns in many work places. The plight of the oppressed, the out of work, the homeless, and those on the fringes of society also proved to be compelling themes throughout this period. Steinlen, with his growing awareness of life on the streets, could not have been immune to the numerous naturalist paintings exhibited at the Paris salons. By 1880 many artists, including Norbert Goeneutte, were focusing on themes such as the distribution of soup to the poor.⁸ This traditional realist theme, which had been used to advantage earlier in the century, was reactivated to suit the new situation. Goeneutte's work reveals that the food distribution took place in front of one of the most fashionable Parisian restaurants, reinforcing the sharp distinctions existing between classes. The painter's ultimate sympathies are difficult to determine, but this early work—a painting that points up the distressing lower-class elements—shows that Goeneutte was concerned. Later images by Jean-François Raffaelli, which draw attention to ragpickers and the homeless, also focus on the outcasts of society who lived on the garbage dumps of the city.⁹ This tradition of gloom-ridden painting, a type of official Salon naturalism, appeared everywhere during the 1890s. It was later translated into prints (Raffaelli was a powerful printmaker in his own right) and must have influenced Steinlen at this formative stage in his career. His interest and commitment to the socially oppressed was reinforced by the general sympathy shared by other artists of the time. Those working within the naturalist tradition demonstrated an unsentimental fondness for workers, laundresses, prostitutes, and the homeless. The preponderance of these images certainly helped shape Steinlen's outlook on life, and to a certain degree, affected Louis Legrand.

The Ideology of Social Contrasts

During the years that Steinlen illustrated some of the leading magazines of the period, he developed a range of images representing



FIG. 6: Louis Legrand. *Concierge Calling People in an Interior Courtyard*. Drawing, c. 1889. Private collection.



FIG. 7: Louis Legrand. *Socialism*. Drawing, c. 1890. Private collection.

8 For a current reproduction of this painting see T. J. Clark, *The Painting of Modern Life, Paris in the Art of Manet and His Followers* (New York: Alfred A. Knopf, 1985), Fig. 20.

9 Raffaelli as a source for naturalism is discussed in Gabriel P. Weisberg, *The Realist Tradition, French Painting and Drawing, 1830–1900* (Cleveland: Cleveland Museum of Art, 1980–81).



FIG. 8: Théophile Steinlen. *Rue Caulaincourt*. Lithograph, 1896. Private collection.



FIG. 9: Théophile Steinlen. *Today*. Lithograph, stencil colored, 1894. Private collection.

social types drawn from the lower levels of society. He primarily concentrated on workers, ragpickers, soldiers, lower-class entertainers, and prostitutes. His use of recognizable social types was not lost on the wide popular audience who understood the *argot* of the streets. To depict a *Street Walker* in open solicitation not only called attention to this group but characterized a common occurrence afflicting the streets of the city. Steinlen never castigated this group and a strong sense of sympathy could frequently be detected in his prints. In addition, by the middle of the 1890s in covers for *Gil Blas*, Steinlen depicted the lower classes out of work, impoverished, and haunted by their environment—often his characters seem unable to adapt to the conditions inflicted on them. He frequently portrayed them as awed or embittered by the life of the comfortable middle-class who ate in fashionable restaurants, while the downtrodden could only stare through the window in consternation.

Curiously, however, Steinlen's ability to suggest the divisions in society in prints such as the *Wretched Man* leads to the ideology of social contrasts in his work. By pitting the homeless against those seen as comfortable, such as wanderers in the *Rue Caulaincourt* [FIG. 8], within a barren, windswept environment, Steinlen was able to establish a visual image that was readable, pointing directly at the social ills the displaced could understand. In these images, Steinlen was also beginning to suggest a call to arms—a change in the stance of the artist—implying a need to become involved in class struggle. Steinlen saw lithography's potential as a means of awakening the masses to their pitiful state so that it could be improved.

In 1893, when Legrand had found socialism as the revitalizing force for the nation, Steinlen, under the pseudonym of Petit Pierre, was contributing to the periodical *Le Chambard Socialiste*, one of the most Marxist journals of the day, which had been established in response to the growing rift between the extreme left and the central government of the 1890s. While those artists who had been sympathetic to the poor in the 1880s still tried to maintain a similar position during the decade, younger artists who wanted immediate radical change advocated anarchism. Here Steinlen, who was an open advocate of radical change, left his artistic colleagues (with the possible exception of Félix Vallotton) behind. While Legrand could understand the importance of socialism as a world force and could see the importance of starting anew, it was difficult for him to embrace a system desiring the overthrow of all existing orders. Legrand, in the end, remained less vitriolic than Steinlen, although he always commiserated with the position of the poor and the outcast. Legrand's relative conservatism kept many of his images from employing lithography as a teaching medium while Steinlen took his message directly to the populace through covers for *Le Chambard Socialiste* in images that were widely available as individual lithographs on cheap, yellow paper.

Two of the most impressive of the prints from this series, *Today* and *Tomorrow* [FIGS. 9, 10], are among the most devastating, further revealing the ideology of contrasts. Steinlen capitalizes on his ability to convey the social moment by setting images of the corpulent, wealthy industrialist—whose factories are overwhelming the environment—against portrayals of workers chained to the yoke in place of oxen. The ideas and types in this image are more complex than they first appear. The workers at the plough are being manipulated by a middleman, representing those who actually controlled the land; the capitalist is seen as a menacing force showing neither pity toward the poor nor toward the countryside being desecrated with buildings and smokestacks. The print is filled with deliberate contrasts in order

to force a viewer to think about the issues implied. The workers and the capitalist with his emblems, the belching factories in the distance, are on one level; on another level, the worker is trying to till the soil for the sake of country and the continuation of family life—a fact reiterated by the mother holding her only child as she works—a symbol of future development.

The second image from this series is one of wish fulfillment—of hoped-for change through a revolutionary purge. Here, the workers have broken the yoke of repression, which lies shattered on the ground, and have challenged the industrialist by beating him down. The strength of the people has attacked the dominance and control of capitalism, and the belching chimneys in the background are minimized as a new age is about to dawn. Steinlen clearly saw government and big business as oppressors of the people. His attack on the existing regime in these images is unmistakable.

Businessmen bore the brunt of Steinlen's attack in *Le Chambard Socialiste* where he indicated that social inequalities had to be continually demonstrated in order to reveal how art could lead the people. Steinlen also believed that Liberty—a genuine personification of the true Republic—would become the guiding force for the future. A master of personification in lithography, Steinlen developed his most potent visual image—*March 18, 1894*—as further evidence for the importance of championing the workers [FIG. 11]. This effective print needs further examination since it comes at a critical moment in the social upheavals of the decade. Liberty is once again seen as leading the people—including workers, artisans and artists—toward some type of unified brotherhood for the betterment of the country. The spirit of the commune, when the people of Paris had seized the weapons of the regular army in 1871, remained the guiding light behind this image. There is no doubt that Steinlen deliberately simplified his style to accommodate the messages he wanted to convey to his working-class audience. The obvious stereotypes and allegorical figures allowed Steinlen to participate effectively in propaganda aimed at social evolution and change. The mid-1890s clearly marked the height of his activities in this cause, although his sympathies with the poor always remained a significant factor in his imagery, even in the other lithographs he completed at the time.

The Case for Social Mores and Change

Although the qualities of social empathy are more difficult to discern in the images of Louis Legrand—especially in the works he completed after his brief stint in prison—he was deeply affected by the social dilemmas and confusions of the period. Following his trouble with the government censor and the law, however, Legrand became a more introspective creator; he did not want his images so clearly in the forefront of a movement, choosing instead to work for himself or for a limited group of friends. Legrand was no less socially aware than other printmakers, but he was working for his own examination of social ills rather than for the education of the masses.

Thus, by the mid-1890s when both Legrand and Steinlen were following the same course, Legrand decided not to embrace as radical a direction as Steinlen. He did not work—as far as we now know—for any of the main socialist journals, although his prints seemed to advocate new themes within the *peintre-graveur* tradition. By and large, Legrand followed more traditional lines as a printmaker, and his works reveal a strong interest in symbolic allegory as an outgrowth



FIG. 10: Théophile Steinlen. *Tomorrow*. Lithograph, stencil colored, 1894. Private collection.



FIG. 11: Théophile Steinlen. *March 18, 1894*. Lithograph, stencil colored, 1894. Private collection.



FIG. 12: Louis Legrand.
Gin. Etching, c. 1895.

of the religious mysticism of the period. By the mid-1890s, however, he concentrated on his most potent themes: Parisian life at the bars and the cafés as part of a fascination with the popular spectacle of existence; and images of women, essentially from the lower classes, but also depicting feminists who had been radicalized through the support of women's rights. Although less visible than Steinlen, it will become apparent that Legrand was no less courageous in some of the themes he examined.

Legrand's etchings (a medium he grew to rely on with increasing dependency) were collected and studied during the 1890s; he also completed a series of lithographs, however, based on his highly successful images of ballet dancers that made him appear a follower of Edgar Degas rather than an independent artist in his own right. These prints also reveal some of the salacious undercurrents that always attracted Legrand; for instance, the young ballet dancers were often shown in contrast with older admirers, some of whom ogled the poses of the dancers with more than passing admiration. By 1896, Legrand was considered one of the main supporters of the print renaissance and he was given an extensive one-artist exhibition at S. Bing's fabled *l'Art Nouveau* gallery. This exhibition was a sure sign that Legrand was appreciated by the avant-garde although not everyone would have understood the implications of his imagery. The catalogue of this exhibition also indicates that Legrand had become an extremely subtle printmaker who was exploring a number of issues appropriate at the fin-de-siècle, such as the effects of alcohol, the importance of the new feminist movement, and the study of neurosis and psychological problems. The latter were being widely examined in scientific circles and would have particularly interested individuals living in the crowded, bustling city environment.

Because of the sensitivity of these themes, and because he wanted to capture states of mind in his imagery, Legrand continued to work on an intimate scale; lithography became increasingly secondary to his work. The images that he produced were not destined for everyone and did not contain the same didacticism found in Steinlen's work, but they were no less significant in what they uncovered about fin-de-siècle city life. Legrand's growing rejection of lithography, although neither complete nor final (he continued to use the medium throughout his career) exemplifies some of the debates within the print world at the time. It also helps illuminate the important social function of etching in competition with lithography. Much of this conflict can be seen through a series of poignant images by Legrand.

Among the earliest of Legrand's prints to examine social dilemmas is *Gin*, dating from the mid-1890s. The effects of alcohol were fre-



FIG. 13: Louis Legrand.
Absinthe Drinker. Color etching, c. 1895–1900.

quently found to affect to debilitating degrees women as well as men. This is certainly apparent in this work where a young woman is portrayed as down and out, lying on a park bench, displaying the effects of the drink, revealing that Legrand had become an astute observer of the life around him, had watched the pressures of modern civilization undermine the physical and emotional health of many individuals [FIG. 12]. This was a difficult theme to address at the time and it is to Legrand's credit that he was one of the first to point to it without moralizing; he accepts it as a fact of life that affected the young as well as the old in their effort to survive. As the first in a series examining lifestyles, this work would not have had a strong following; for this reason, Legrand's decision to work as an etcher was probably correct for the time.

By 1894, Legrand had completed a second print, another etching, entitled *Battersea Park* where a young Englishwoman dressed in the latest fashion conveys a sense of assurance and liberation. Her haughtiness and dress illustrate the qualities Legrand isolated as characteristic of the attitude taken by modern women to establish themselves as forces in society. The young were rebelling and Legrand was sensitive to these shifting ideological contrasts. In fact, his main strength was an ability to understand people and their motivations, rather than to delve into political confrontations.

The relationship between city life and neuroses led Legrand to examine the effects of city life on a few individuals. In the *Absinthe Drinker*, a solitary woman is slouched across a bar table, conveying a state of total intoxication as one instance in a regular pattern [FIG. 13]. Legrand uses a colored etching (completed in a tiny print) to underscore the situation and suggest a state of mind. The woman's darkened face, with her mask-like features, evokes a primitive sensuality. By choosing this darkened tone, Legrand depicts a state of stupor that combines the strong impact of Zola's naturalism with the symbolic strains of the 1890s, thereby creating a print that is far subtler than some of the social types executed by artists working in lithography. Legrand's style of examination of the darker side of human emotion meant that he had to work on a small scale in an intimate medium. Even today, this print remains largely unknown.

Other prints of the period, including *Mother and Child*, concentrate on a less sunny relationship between parent and child than was usually seen at the time. Legrand wanted to capture the lingering sexual tensions between the two figures in the oedipal drama, demonstrating that childhood contained the seeds of neuroses that would emerge fullblown in maturity. He became a leading master in attempts to use a psychological examination in his art which resembled contemporary



FIG. 14: Louis Legrand. *Une Loge*. Etching and aquatint, not dated.

occurrences in the scientific world. By removing the cover from the private lives of many members of the middle-class with prints such as these, he was further continuing his radicalization of the art medium, although in images that would not have been as widely seen as his first efforts and which have remained largely neglected.

Legrand's examination of prostitutes in the bars and bistros of Paris conveys the glitter and sadness of nighttime activity [FIG. 14]. The prostitutes in search of customers in the bars were often portrayed as overdressed mannequins who had lost their youth; others were seen as dependent on each other's company in order to enjoy a moment of respite in the loge of a Parisian theater. Sexual liberation and revolution are suggested in these images just as they are hinted at in other works by Legrand, marking him as one of the fin-de-siècle artists who chronicled social contrasts and making printmaking a daring exercise for the time.

Both of these printmakers exemplify the tensions affecting printmakers of the 1890s dedicated to the changes in their society. While lithography was perceived as a tool for reaching a large public audience, it was also seen as a medium that could affect public policy, and thereby activate communication between those in power and those wanting to change society. Not all lithographers were advocates of a radicalized imagery but those who were—such as Steinlen—must be observed for what they challenged and how they utilized the medium in which they worked to activate their goals and ideas.

At the beginning, while working for *Le Courrier français*, Legrand used his prints for confrontation on the issue of prostitution and toward the goal of achieving increased freedom of the press for the journal and for the artists. With his case partially won, printmakers found other issues, essentially those attuned to the contrasts between the classes, where prints functioned as a catalyst for radicalized revolution. While Legrand did not surrender his revolutionary notions, his stay in prison lessened his willingness to be out in front and he used the etching medium to examine his intimate concerns for states of mind and the mores that existed between individuals trapped in societal dilemmas. In this sense, he radicalized the etching medium as much as had been achieved by Steinlen in lithography; the old-fashioned beliefs of this medium were destroyed forever.

Still other aspects of the revolutionary attitudes of both Steinlen and Legrand must be examined. Since lithography and photo-relief prints reached the masses through broad, simplified images, the artistic community saw the medium as containing definite class associations. Its reliance on recognizable social types, its large format, and its use in mass-media publications, meant that the medium was a popular form of art. Etching, no matter how it was radicalized by a few, could never reach the same audience, nor was it intended to do so. Thus, while Legrand moved slightly away from lithography in the mid-1890s, the fact that he radicalized etching meant that he was bringing notions of class and ideology into a medium that had been isolated from these concerns. Thus, the interrelationships between Steinlen and Legrand, and both men's awareness of the necessity of considering societal dilemmas and translating these into images of confrontation, provide an important moment in the history of printmaking and the radicalization of media that already had a long history of social unrest. It is a period that awaits further detailed examination. □

UNSUNG HEROES: BARNETT FREEDMAN

Pat Gilmour

THE BRITISH ARTIST BARNETT FREEDMAN does not appear in any of the general histories of art, although a former director of the Tate Gallery in London felt that his "technical sureness and rich serenity of spirit would assure him a place among the creative painters of our time."¹ Even where his considerable contribution to lithography is concerned, he is something of an unsung hero. Yet such was the impression he made on his contemporaries, both as an artist and as a man, that when he died in January 1958, his obituary notices extended to fifty column inches in *The Times*.²

All his obituarists praised his graphic work, which accounted for a large proportion of his output. "E. Y." wrote of his rarity in understanding the practical needs, limitations, and possibilities of lithographic printing. Oliver Warner described him as one of the best lithographers of his generation and one who did as much as any other single artist to give the process a new vitality by working directly on the stone.

Freedman belonged to a group of painters born in the first years of the twentieth century which included Eric Ravilious, Edward Bawden, Graham Sutherland, and John Piper. They were all gifted print-makers. What was unusual about their contribution to graphic art was that even when they turned their hand to tasks in illustration and advertising, which some artists would have considered minor or even menial, their work was conceived not in terms of a reproduced drawing or painting, but in the language of the process used for its multiplication—in short, in the manner of an original print.

The precedents for this in the history of lithography are well known: marks made directly on stone by Daumier's hand reached the general public as caricatures in *Le Charivari*, just as the posters drawn by Toulouse-Lautrec delighted people on the hoardings. Even after the gradual incursion of mechanical process after 1880, it was possible for an artist of Aubrey Beardsley's calibre to conceive for the possibilities of "machine" production rather than for the wood-engraved illustration and hand-set typography of the archaizing private-press movement developing out of William Morris.

What emerged in Great Britain between the wars, and nowhere so positively as in Freedman's work, was an attempt to combine the tradition of nineteenth-century autography with modern methods of mass production. Just as Mellerio in the 1890s saw the posters of his day as good art reaching the uninitiated—"the frescos, if not of the poor man, at least of the crowd"³—so Freedman, working similarly for London Transport and other commercial bodies, wanted to erode the class distinctions between "fine" and "commercial" art by bringing an unhierarchical care to all his work.



Barnett Freedman. *Self Portrait*, 1948. This pen drawing, reproduced in lineblock, appeared in Jonathan Mayne, *Barnett Freedman* (London: Art & Technics, 1948) and in *War and Peace* (vol. VI). In the latter it was reproduced at 18 cm. height.

1 Sir John Rothenstein, "Barnett Freedman," *Studio 9* (February 1935): 90–93.

2 Freedman died on Saturday, 4 January 1958, aged 56. An unsigned obituary appeared in *The Times* on 6 January, with further appreciations by Geoffrey Dearmer, Percy Horton, Sir Stephen Tallents, Robin Darwin, Sir John Elliott, Oliver Warner, and "E. Y." between 7 and 17 January.

3 André Mellerio, *La Lithographie originale en couleurs* (Paris: L'Estampe et l'Affiche, 1898). Translated by Margaret Needham in Phillip Dennis Cate and Sinclair Hitchings, *The Color Revolution, Color Lithography in France, 1890–1900* (Salt Lake City: Peregrine Smith, 1978), p. 97.

Writing the introduction to a memorial exhibition in the year that Freedman died, Sir Stephen Tallents recorded the fact that the artist often said to his students: "What do you mean by commercial art? There is only good and bad art." Or: "You want to go about this job like a plumber." Indeed, Sir Stephen maintained that Freedman ". . . was certainly a pioneer in a movement which today happily insists that the vital power of the artist to bring truth alive is not demeaned and may be advantageously disciplined by its exercise upon workaday material, however humble. The lead which he gave in this field may well prove his most enduring claim to remembrance."⁴

No one who discussed Freedman, either during his life or after his death, failed to celebrate his warm and lovable character. John Dreyfus remembered him as a "little turtle of a man"⁵ who, possibly following the example of Spenser Pryse,⁶ had ingeniously rigged up a system of levers and pulleys to move his lithographic stones around in his fanatically tidy studio. Among his obituarists, Geoffrey Dearmer recalled that he "made the most of an inelegant yet attractive figure and a voice and manner which raised him as a radio personality to the rank of a Max Beerbohm." "E. Y." recorded his "frail, animated, ugly and lovable figure, with parchment cheeks, eyes boring out through steel-rimmed glasses, mouth curving impishly over the stem of his narrow-bowled pipe as in his Cockney voice he tossed controversial ideas out into the middle of the room and leaned back to watch the result." Despite his humble beginnings, Freedman had a remarkable way of moving across the entire social spectrum, being at ease with absolutely anybody. He was a wonderful raconteur. His favorite anecdote was of how he had hailed a taxi and asked in his unmistakably lower-class accent to be taken to his favorite London club, the Athenaeum. "What you?!!" asked the taxi driver, incredulously.

A rebel in his youth who opposed authority as a matter of principle, the mature Freedman never lost his delight in shocking or deliberately provoking argument, particularly if his protagonists were smugly respectable or "middle class," which was his highest term of abuse. He was a very keen debunker. Immersed in polite society, or during his many appearances as a popular radio or TV personality, he was quite capable of throwing into the conversation such gems as: "I've always felt bed lice have a certain charm." Or: "Never trust a man whose pee comes out in a tiny thread." These sallies were accompanied by a smile of such radiant warmth that the recipients would bask in the belief that Freedman had conferred some kind of distinction on them by entrusting them with his confidences. His son Vincent remembers him as a demonstrative little man of terrific vitality, ready to "make a lot of noise and take anybody on."⁷

FREEDMAN was born in the east end of London and was the eldest of five children of a Jewish refugee from Russia. His schooling was fragmented because between the ages of nine and thirteen he was perpetually in the hospital; rheumatic fever left him with a permanently weakened heart. Having developed a talent for drawing whilst in bed, he became, at sixteen, draughtsman to a firm of memorial sculptors. At night he went to classes at St. Martins, one of London County Council's art schools, and until 1922 received tuition in drawing and painting. For the last three of his five years of study, Freedman tried but failed to win an LCC Senior Scholarship in art. Eventually, in desperation, he sought an interview with Sir William Rothenstein, the principal at the Royal College of Art. Rothenstein, perceiving that an injustice had been done, took up the cudgels for

4 *Barnett Freedman 1901-1958*, catalogue of an exhibition of paintings, drawings, and graphic art; introduction by Sir Stephen Tallents (London: Arts Council of Great Britain, 1958).

5 Dreyfus to Gilmour, in conversation, autumn 1979.

6 A. S. Hartrick, "Lithography in England Today," *Magazine of Art* 14 (1923): 493-96.

7 Vincent Freedman to Gilmour, tape-recorded conversation, autumn 1979.

Freedman at County Hall.⁸ As a result, the artist was awarded a scholarship of £120 a year and went to the Royal College, where Henry Moore was among his contemporaries.⁹ In due course, Freedman became the College's still-life instructor and a visiting teacher at the Ruskin School of Drawing in Oxford, which was run by Rothenstein's brother.

After he left the college in 1925 and started to practice as a painter, Freedman, as he laconically put it in *Who's Who*, starved. In 1927, however, he received his first graphic commission for a line-block illustration of Lawrence Binyon's *Wonder Night*, one of the Ariel poems published by Faber and Gwyer. The Ariel poems were a remarkable series of previously unpublished works by outstanding writers, including T. S. Eliot. Because of further illness, it was 1931 before Freedman received a second opportunity. This time he was asked to illustrate a new edition of *Memoirs of an Infantry Officer* by Siegfried Sassoon. It was through this book that his talents became more widely known, for he not only illustrated it, but drew the design for both binding and jacket on stone. The project introduced Freedman to lithography, which he was taught by Thomas Griffiths, one of the best-known lithographic craftsmen of his day. Griffiths worked for two great English lithography firms—Vincent Brooks, Day and Son and the Baynard Press—and had been a lithographer for well over half a century when Freedman met him. During the 1890s he was apprenticed to A. Henley of Great Queen Street, a firm which boasted a patent photographic process purporting to do away with all autolithography. Instead, the firm went into liquidation and Griffiths transferred to Vincent Brooks, Day and Son around the turn of the century. There he lithographed the first of the famous Underground Posters for Frank Pick of London Transport in 1910. He taught many artists how to work on stone and was said in the Register of the Double Crown Club to be "forever ready to place his great knowledge at the disposal of whoever seeks it."¹⁰

The Sassoon book was illustrated with line blocks made from Freedman's crosshatched pen drawings, teamed with lithographic color. Griffiths later wrote of Freedman that "He was the best pupil I have ever had and took such an interest in the whole business of production by lithography that he made a name for himself and often calls me up at home with his queries."¹¹

One of the tools Griffiths taught Freedman to use was a "jumper"—a heavy handled knife which he made specially for the artist. Skittered at an angle across the surface of a lithographic drawing, it produced a system of white hairline grazes illuminating the darker parts of the image and became one of Freedman's hallmarks.

Griffiths has been described as a "remarkably confident and bravura personality" who had very decided ideas about the order in which colors ought to be printed. He is reputed to have said: "I usually print the black plate first—just to unnerve the artists—otherwise they get above themselves."¹²

Although Griffiths helped those interested in autography, he worked chiefly as a chromolithographic copyist translating artists' paintings into posters when they did not want to do their own lithographic drawing. In the first of several articles he wrote about lithography, Freedman commented on how much the trade was hedged about with secrets, praised Griffiths as a copyist, but, as he continued to do throughout his life, argued that the artist should do all his own lithographic work. He wrote:

When all is said and done, nothing can take the place of an artist working

8 Related in Sir William Rothenstein, *Since Fifty: Men and Memories, 1922–1938* (London: Faber and Faber, 1939).

9 Two pounds a week was a reasonable working wage at this time, so £120 was a generous scholarship.

10 *Double Crown Club: Register of Past and Present Members*. Privately printed for 100th meeting, May 1949.

11 T. E. Griffiths, *Colour Printing* (London: Faber and Faber, 1948). Griffiths also wrote *The Techniques of Colour Printing by Lithography* in 1940 for the same publisher.

12 Rowley Atterbury, *The Contributors* (Westerham Press, 1974), p. 25; a paper delivered to the Wynkyn de Worde Society at the Stationers' Hall on 16 May 1974.



Barnett Freedman. *The Dingle*, tailpiece for *Lavengro* by George Barrow (New York: Limited Editions Club, 1936). Drawing, 6.5 × 12.8 cm., reproduced by lineblock.

in a medium which he thoroughly understands, producing marks on a flat surface which go straight into the printing press without "let or hindrance."

The result must necessarily be vital given that the work itself is vital. A bad artist, of course, will never produce a good lithograph, but a good artist scarcely does himself justice when a photograph or "hand copied" reproduction is all that he gives.¹³

Although he encountered lithography for the first time under Grif-fits's tutelage, Freedman's attitude toward autography would have been most encouraged by his association with Harold Curwen of the Curwen Press. Between the wars, this remarkable firm of London printers consistently inspired leading British artists to make graphic art.¹⁴ Just before the First World War, Curwen had taken over his grandfather's firm and revitalized it in such a way that it became justly celebrated as one of the best modern printing establishments. An enthusiast for all forms of original printmaking, Curwen advocated autolithography for artists rather than the more common photolithographic work on metal plates because of its "crisper vigour." In a section of his book on graphic processes headed "Vitality of Litho," he argued that the best work was that originated straight onto the printing surface:

... for the method has its own qualities and these are not developed at all unless they are procured directly in the medium itself. It is owing to this lack of direct work by the artist in the medium of lithography that lithography has lost its vitality as a process and posters in this country have become in consequence reproductions of oil or water colour or flat gouache painting. Designers in the country are not as a rule aware of the many possibilities of actual work on the stone, a technique in which lithographic designs should be conceived.¹⁵

Curwen encouraged all the artists associated with him to design pattern papers that could be used as covers and end papers for Curwen Press books. Most of the artists engraved a repeatable unit on wood or metal which was printed on transfer paper and thence to the lithographic plate. Only Freedman insisted on drawing his pattern directly onto the stone; he was paid eleven guineas for his pains.¹⁶

By the time Freedman met him, Curwen was in partnership with Oliver Simon, a man who was one of the first professional typographic designers in the modern sense of the term. Simon had been seduced into book design by seeing Morris's *Kelmscott Chaucer*, although eventually (in company with Francis Meynell of the Nonesuch Press and Stanley Morrison, who created the Times Roman typeface) he came to reject private press archaism, elitism, and prejudice about hand setting in favor of modern production methods. The trio, two of whom once shared an office, helped establish that mass production was not incompatible with fine printing and it became Simon's ideal to see "all that is good, beautiful and magnificent in printing arise spontaneously from everyday work."¹⁷

Simon's style became legendary for its clarity and its exquisite choice of font to express the subject more forcibly by means of its physical form; he also commissioned contemporary artists to design printer's flowers and ornaments, which he used with superb restraint.

Another of his ideas was the famous Double Crown Club, a dining club, still extant, for those interested in good printing. It met for the first time in 1924. The original intention was to crown two books annually, hence its name, but this was soon abandoned because members found themselves sitting in judgment upon one another. The club became instead "a microcosm of half a century of change in taste and outlook in printing and the graphic arts." The strictly male mem-

13 Barnett Freedman, "Lithography—A Painter's Excursion," *Signature* 2 (March 1936). *Signature* was a quadrimestrial of typography and the graphic arts edited by Oliver Simon.

14 For a full account of Curwen's work with artists see Pat Gilmour, *Artists at Curwen* (London: Tate Gallery, 1977).

15 Harold Curwen, *Processes of Graphic Reproduction in Printing* (London: Faber and Faber, 1934; revised, C. Mayo, 1966).

16 A guinea was one pound, one shilling. In the days before decimalization, members of the professions usually charged in guineas rather than pounds. At that time one dollar (U. S.) was equivalent to about five shillings. After decimalization, five shillings became twenty-five pence. Freedman was paid five guineas for the drawing, five guineas for putting it on stone, and one guinea for expenses.

17 Oliver Simon and Hamish Miles, *A Conversation Piece* (privately printed for friends of the Curwen Press, February 1933).

bership was open to the printing profession and somewhat more grudgingly to those artists who had "illustrated a book typographically."¹⁸ No one was able to say precisely what that meant. Simon's brother Herbert, who helped direct the press after Harold Curwen's death in 1949, said it meant "not Rackhamishly."¹⁹ Others suggested it meant that the illustration had been printed by a relief method compatible with letterpress. In practice, the rule seems to have implied that the print process should be used for its own sake rather than to translate another medium.

Reading between the lines of James Moran's history of the club,²⁰ one realizes that the artists were often at loggerheads with the typographers and felt themselves totally misunderstood. There were frequent complaints that they did not get a look-in when it came to the papers presented at each dinner or in the discussions afterward. However, they did make substantial and often humorous contributions to the dinner menus. These little masterpieces, masquerading in such guises as bus timetables, book jackets, stamp books, and American periodicals, have become treasured collectors' items. Artists often designed them tongue-in-cheek. When Paul Nash spoke on "Surrealism and the Illustrated Book," intending quite deliberately to give Oliver Simon apoplexy, Sutherland designed a suitably disrespectful menu. Similarly, when Francis Meynell spoke on "Art Jargon," Freedman lithographed an exquisitely tender nude being scrutinized and dissected by a group of recognizable critics, possibly thinking about "significant form."

According to Moran, Freedman was the "club gadfly," delighting in controversy; he was also one of the most voluble artist-grumblers. At the fifty-first dinner in 1935, the menu was a pastiche of his celebrated George V Jubilee stamp, which the club president said reminded him of bedroom wallpaper. On that occasion, Freedman gave a talk on lithography, expounding "an admittedly sketchy history" with "an engaging delivery." The substance of that talk was unfortunately not recorded, although it seems likely it was the forerunner to the account already quoted, which Simon published a few months later in *Signature*.²¹ In the discussion after it, Harold Curwen stressed the personal nature of the lithographic technique and Thomas Griffiths spoke of its possibilities as a color process—possibilities that Freedman had already begun to exploit.

Indeed, Freedman must have drawn on his experiences in illustrating George Borrow's *Lavengro* for the Limited Editions Club of New York, a book club with which the Curwen Press formed an alliance at the beginning of the thirties. Most of Freedman's lithographically illustrated books were made either for this club or the similar Heritage Club and thus his work circulated chiefly in the American market. From a letter he wrote to Oliver Simon's wife Ruth,²² one learns that for three months while he was working on *Lavengro*, Freedman got up at six every morning to travel to the press and that due to the "bickerings of the printers—the inexperience of the lithographic department" he sometimes did not leave until eleven at night. In addition to several full-page color lithographs, he made a number of black-and-white decorations and tailpieces. These were not lithographs, but line blocks printed at the same time as the letterpress text. The style was developed by Freedman using pen and lithographic chalk on rough paper, so as to harmonize with lithographic textures. Payments totalling £180 for this work were recorded at the press in January 1936.

Freedman spent a whole year making the fifty-four color lithographs for his next book and magnum opus, the six-volume edition of *War*



Barnett Freedman. Double Crown Club Menu (No. 115), 1952. Color lithograph, 22 × 16 cm. (designed to be folded).

18 This rule was made by the founders in 1924 but was rewritten in 1974.

19 The rule was queried at a Double Crown Club meeting in 1946. Herbert Simon's observation was reported by James Moran in *The Double Crown Club—A History of 50 Years* (Westerham Press, 1974). Arthur Rackham was an illustrator who sprang to fame in the early part of the twentieth century and had his spooky fantasies somewhat muddily translated into half-tone trichromatic color.

20 Moran, *ibid.*

21 See note 13.

22 Freedman to Ruth Simon, 15 July 1935 (Cambridge University Press).



Barnett Freedman. Illustration for *War and Peace* by Tolstoy (New York: Limited Editions Club, 1948). Color lithograph, 24 × 10.5 cm.; opposite page 86.

and *Peace*, published in 1938. The color lithographs, mostly featuring characters in the story, each required five or six separations to be drawn on stone. Of this work, Jonathan Mayne said that it was "a great undertaking which cannot be paralleled by any other such piece of book production of the period."²³ Two further books, *Henry IV, Part I*, and *Oliver Twist*, were produced by American book clubs before the war, and another two—*Jane Eyre* and *Wuthering Heights*—were completed before the war was over. Throughout the thirties and forties Freedman also kept up a constant output of original lithographic book jackets. Indeed, Mayne comments of the artist that it was "the seasoned bookshop prowler who noticed him first."

At the same time, Freedman drew on stone a series of London Transport posters, among them two striking double-sheet advertisements for the theatre and the circus. Breaking all the rules, Freedman had the light colors printed over the dark ones, as well as applying a varnish which doubled the impact of several of the inks, rendering them both matt and glossy. Because he so loved to work on stone, the press would transfer his drawings to zinc plates using a special ink and Everdamp transfer paper. The plates were then printed offset on a Ratcliffe press. This 1927 press, first designed in Leeds around 1880, worked with a reciprocating action. Able to be employed either directly or indirectly, it is still in use at the Curwen Studio.

Although Freedman was tough on his printers and once quipped that a printer's idea of an artist was of a man who couldn't afford a camera, in the heady days when union restrictions did not preclude artists from working on the shop floor, the printers delighted in their association with him. In a talk he gave in 1974, Rowley Atterbury of the Westerham Press said one still sometimes came across "... the compositor or press man who got berated by, say, Barnett Freedman ... [who] asked if he would relish the opportunity and encouragement to produce such work again, is apt to get a nostalgic look about the eyeballs."²⁴ In the same talk, Atterbury read a tribute written by Herbert Simon:

Barnett's skill was held in great respect—he was working when the chromo-artist (the arch copier) was still to be found in most offices. The real artist broadened horizons and also produced techniques which were appreciated. Barnett was a master of smooth chalk work and he taught the transfer men how to be sparing of ink so as to hold the chalk work and not coarsen it. He also developed pen drawings on rough paper, which could take litho chalk. He persuaded Harold to have these made into line blocks and the result was most satisfactory. I suppose Barnett's litho drawings and the line blocks can be seen at their best in the Limited Editions Club's edition of *Lavengro* of 1936. Of course, if a trade craftsman can have contact with artists from outside and feel he has found new friendships, then you get something approaching what Harold used to call "the spirit of joy." Certainly there was always joy and determination to give of their best when Barnett, Piper, Ravilious or Bawden appeared at the Plaistow Works. The artist brought a new attitude to work, very different from the finicky unsmiling but remarkably controlled chromo-artist.

The late thirties in England mark the watershed between the small scale and often black-and-white print conceived for the book or portfolio and the color print conceived to hang on the domestic wall. In 1937 Freedman drew the color lithograph *Charade* as a part of a remarkable series of "Contemporary Lithographs" which aimed to bring original art to schoolchildren. In a second article about lithography appearing in 1938, Freedman once again pleaded the virtues of originality versus reproduction and noted such publishing ventures approvingly as putting art "within the reach of people with not much

23 Jonathan Mayne, *Barnett Freedman*, English Masters of Black and White Series (London: Art and Technics 1948), p. 29.

24 See note 12.



money."²⁵ The scheme was conceived by the artist John Piper and his friend Robert Wellington, who from 1936 commissioned twenty-five artists to draw the lithographs either at Curwen or Baynard presses. As well as an imperial-sized print on the same scale as those by other artists, Piper made a two-part nursery frieze too big to be drawn at either press, which therefore had to be done at Waterlow's. He remembers being tucked away in an upstairs warehouse covered with cobwebs because there had been "union murmurs" among the men. Curwen and Baynard got around this, Piper said, "by making arrangements with all the workers that it was a good thing to have artists in because they were going to produce more work than if they didn't have artists in."²⁶ Although the war interrupted this democratic exercise in print publishing, some wonderful lithographs were produced.

IN 1940, FREEDMAN, together with others who had worked at the Curwen Press, became a war artist. Some of his amusing but exasperated letters can be found on file at the Imperial War Museum, grumbling about bureaucratic regulations concerning sketching passes and venting withering scorn on those who had reproduced his paintings for various publications. In an appreciation of the artist written after his death, Nicolas Bently revealed that Freedman so hated reproduction of any kind that even when hi-fi came in, he would adamantly refuse to listen to "reproduced" music.

Freedman was with the British Expeditionary Force in France and was nearly left behind when it was evacuated because he had raced back to rescue one of his paintings. While he waited for the next boat in a Boulogne railway siding, he dined off three bottles of champagne

Barnett Freedman. *Charade*. Color lithograph, 51 × 76 cm., published by Contemporary Lithographs, 1937. Courtesy, Victoria and Albert Museum, London.

25 Barnett Freedman, "Every Man His Own Lithographer," *The Listener*, 9 July 1938, pp. 1227–29.

26 Piper to Gilmour, in conversation, December 1975.



Barnett Freedman. Two illustrations for *Anna Karenina* by Tolstoy (New York: Limited Editions, Club, 1950). Color lithographs, each 24 × 16.3 cm.

and a tin of bully beef.²⁷ Later, he transferred to the Admiralty, serving between 1941 and 1945 as a captain in the Marines and spending time in submarines and battleships where his shipmates nicknamed him Mike, for Michelangelo. He made portraits of ships' companies and lithographed the interior of the gun turret of *H.M.S. Repulse*, a job for which the Admiralty paid him £100 for the "craftsmanship" and £50 for the drawing.

Immediately after the war, Faber commissioned Freedman to draw the first of their autolithographed Christmas cards to celebrate peace. This practice was continued into the fifties for the bookbinders Leighton Straker. Freedman also continued his commercial work making posters for Ealing Film Studios and other items for the Orient Line. In 1950 he returned to book illustration once again and lithographed *Anna Karenina* in a tender, Renoiresque manner.

The postwar years witnessed an increasing tendency toward single-sheet prints and Freedman was involved as adviser on a series of color lithographs for Lyons' famous teashops. Felix Salmon, one of the firm's directors, had been bemoaning building shortages which prevented the redecoration of the war-damaged and by now tatty walls of his establishments. A printer friend suggested commissioning artists' prints to paper the walls and was encouraged to follow this up by formulating a practical plan. According to Noel Carrington:

Mr. Oppenheimer's first step was to get in touch with Mr. Barnett Freedman, master of autolithography. It seemed that here was an opportunity for artists which should not be missed. The Oppenheimer family firm are lithographic printers, Chromoworks Ltd. of Willesden, once no doubt chiefly interested in what the trade call "Chromo" work and now equipped largely for photographic reproduction. The firm had not had up till then any considerable experience of the "artist lithographer" and Mr. Frank Oppenheimer showed both initiative and courage in his decision. Doubtless if he felt any hesitations they would not have survived the assurance and vigour which Mr. Barnett Freedman brings to any task he undertakes.²⁸

Lyons commissioned two series, sixteen in the first and twelve in the second. At around forty by thirty inches they were large in scale for their time and were drawn on zinc plate. About half the artists drew their own designs, the other half had their paintings translated by chromolithographers. Freedman himself drew *People* in 1947, *Music* in 1951, and *The Window Box* in 1954. This patronage from a commercial firm was repeated in the mid-fifties when Guinness commissioned several artists to make prints inspired by the Guinness Book of Records. Freedman drew his *Darts Champion* for this project.

In 1953, Carrington expressed some reservations about the results of the Lyons adventure. With notable exceptions, he thought the work of the chromolithographers was better than that of the artists drawing their own plates, and he commented:

How many artists are capable of getting the best out of stone or plate is not so much a matter of opinion as of experience. Book publishers who have used autolithography to any extent have come to have their reservations. Probably some artists are not qualified by temperament for the long strains imposed by their craft, especially where many colour plates are involved, and would do far better to keep to other means of expression. In fact, trade lithographers will often be heard to express the opinion that it is a pity artists do not keep to their painting and leave the plate work in trained hands. This is far from being a matter of the "closed shop" attitude, for the cooperation which artists have received from all members of the printing trade is acknowledged; it is rather a feeling of regret that good intentions should miscarry.

²⁷ Recounted in Edward Ardizzone, *Baggage to the Enemy* (London: John Murray, 1941).

²⁸ Noel Carrington, "Art in the Teashops," *Penrose Annual* 47 (1953): 50–52.



Barnett Freedman.
People. Color
lithograph, 76 × 102 cm.
Fourth in a series
of sixteen decorations
published by J. Lyons
and Co., Ltd., 1947.

He spoke of autolithographic book publishing with some feeling, for it was Carrington who, inspired by Barnett Freedman's work in the late thirties, suggested the Puffin Picture Books for children to the publisher Allen Lane; these were begun in 1940. Of 108 titles, 63 were autolithographed by the artists, although, as Carrington himself admitted later, it became increasingly difficult to find printers willing to allow the artists to do this kind of work.²⁹

Freedman's last written statement about lithography appeared in 1950 during the Lyons project and in no way coincided with the view Carrington later expressed. While allowing the importance of photomechanical reproduction for the purposes of scholarship and verisimilitude, and even finding it superior to the hand transcription Carrington preferred, the artist made it clear that his abiding devotion was to autographic work planned for machine production:

... the last fifteen years have seen an extraordinary renaissance of this *modus operandi* among artists who have come to realize the special significance of autographic work. While limited editions of hand-pulled proofs account for most of their work to date, autolithography specifically planned for machine production is—in the opinion of the present writer—the real sphere for the future activities of artists who are prepared to overcome the difficulties of working in close cooperation with publishers and printing houses. These difficulties are considerable and derive mainly from the printing trade's apprehension lest original artists producing their own lithography ultimately become competitors of professional copyists and photomechanical process operatives. This narrow and restricted view can only be sustained through a false understanding of the fundamental fact that while reproductions produced either by photomechanical means or by skilled hand copyists are necessary and valuable commodities fulfilling a most useful function for a multitude of purposes, autolithographs—the direct outcome of the work of original artists on lithographic stones—are works of art in their own right. These two forms of human endeavour never compete with one another, for they are not in the same class.³⁰



Barnett Freedman. Book jacket for *Behold, This Dreamer!* by Walter de la Mare (London: Faber & Faber, 1939).

- 29 Carrington to Gilmour, in conversation; quoted in Gilmour, *Artists at Curwen*, p. 23.
- 30 Barnett Freedman, "Autolithography or Substitute Works of Art," *Penrose Annual* 44 (1950): 62–63.

Barnett Freedman. *The Dart's Champion*, 1956. Color lithograph, 54.5 × 79.5 cm. The subject was inspired by the Guinness Book of Records.



FREEDMAN, who never dissented from this view, died in January 1958. In May of that year, the month in which he would have celebrated his fifty-seventh birthday, the Curwen Press, in a garage around the corner from their Plaistow Works, opened an independent lithographic studio for artists which was able to operate without union constraint. Emulating a tradition on the European mainland that England had not previously enjoyed, the press took on the Paris-trained master printer Stanley Jones, who started work on a pilot scheme in the artists' colony at St. Ives, Cornwall. A little later the same year, Jones began printing in Plaistow for such artists as John Piper, Ceri Richards, and Henry Moore.

The Curwen Studio was, of course, part of a worldwide stirring of interest in the art of the lithograph which in America gave birth at about the same time to Universal Limited Art Editions and Tamarind Lithography Workshop. In 1963, the Curwen Studio moved to Midford Place off the Tottenham Court Road in Central London, where Stanley Jones continues to print for artists. Indeed, the artists' studio has outlasted the parent press, which recently closed its doors. Some of Barnett Freedman's old stones are still preserved at the studio, as is the Ratcliffe press on which much of his work was printed. It is still in use.³¹

In some ways, the birth of the studio marked the end of all Freedman stood for. The autographic color work for book clubs, the hand-drawn Puffin Picture Books for children, and the mass-circulation lithographs in large editions dwindled and died. In these areas, photomechanics, for the most part, triumphed. So far as original printmaking was concerned, Freedman in the sixties would have had to come to terms with limited editions and even the precious proof, which he had always despised. Yet, if in 1950 he already felt he had witnessed "an extraordinary renaissance" in lithography, one wonders with what emotion he would have viewed the tremendous expansion and experimentation that took place after his death, as a growing band of artists became increasingly involved with original lithographs in the way he had always advocated. While, on the one hand, he might have regretted that a battle close to his heart had been lost, he could not have failed to recognize that in another larger sense, his work had paved the way to the winning of the war. □

31 Stanley Jones to Gilmour, in conversation, February 1985.

TAMARIND IN CANADA

Charlotte Baxter

CANADA: a country where the question is regularly asked, "Where are you from?" and where the answer least expected is "Canada," or a region thereof; a country whose roots are plainly evident, its varied sources yet to be assimilated; a country comprising a small population facing a severe climate and strewn across a vast space (the odds against physical existence in such a place being so great that a popular book of literary criticism is titled *Survival*); a country whose people are often divided among themselves but unified in their fear and suspicion of outsiders; an adolescent. These conditions naturally are reflected in every facet of Canadian life, including the artistic, for in this aspect it is a country which indulges in a jealous cultural protectionism but which owes its cultural tools and teachers to those who have come from elsewhere. Specifically, with regard to printmaking, these traits are manifested in many ways: Whereas the United States looked to Europe for its original inspiration, both technical and stylistic, Canada depended on Europe and the States for seminal force, a force which has been felt only too recently. And although organizational (as opposed to artistic) trends in modern and contemporary Canadian printmaking closely parallel those of the United States—given a lapse of twenty to fifty years—the art of printmaking exists despite the miniscule print market which cannot conceivably support an extensive system of printshops and print artists and despite the distinct disdain with which contemporary Canadian printmaking is viewed by the critical and curatorial establishment.

During the mid- to late-1960s, developments and attitudes within and without the country served to make Canada, especially anglophone Canada, the beneficiary of several fine American artist-printers, a surprising and disproportionate number of whom

specialized in lithography after having studied either at Tamarind Lithography Workshop in Los Angeles (TLW) or at Tamarind Institute in Albuquerque. Through their insistence on the workshop tradition, which made technical expertise and facilities available, and through their teaching, a generation of Canadian artists have been immensely affected. And further, thanks to the presence of these printers, by the mid-1970s Canadians no longer had to leave the country for the ateliers of Europe—Desjobert, Lacouriere, et al—to hone their printmaking technique and to enhance their knowledge of the art form.

Except in Quebec, lithography was until the 1960s a fairly obscure medium for Canadian artists to employ. Although printmaking had been a highly favored medium of expression in Quebec since the 1950s, a result, perhaps, of Quebec's leanings toward the democratization of art, it did not enjoy a similar status elsewhere in Canada. This is not to say that there were no artists in English-speaking Canada who concentrated on lithography: artists such as John Snow in Calgary, Alberta, and Jack Nichols in Toronto were and are devoted to the medium; Fred Hagen, printmaking instructor at the Ontario College of Art in Toronto, also employed lithography as an important adjunct to his painting. These people, however important their collective oeuvre may have been in laying the groundwork of public acceptance, tended to work in relative isolation and scarcely constituted a community of printmakers, a community reinforced by a vital workshop situation. Art historian Theodore Heinrich described the situation as it was in the 1950s and 1960s:

After World War II the work of Toronto lithographer Jack Nichols became well known, though Nichols had to make several trips to Paris to practise his art because of the virtual absence of lithographic facilities in Canada. In fact, there

cannot have been much available in the way of proper equipment in any of the printmaking media except for the occasional small studio press.*

But the Canada of the sixties was prosperous and forward-looking: Canadians had time and money to be interested in the quality of life and, as well, wished to portray abroad a cultural sophistication. Government support for and involvement in the arts was broad-based to a degree unheard of elsewhere. The newly-established Canada Council and the various arts councils of the provinces and municipalities made funds available to artists and art projects; likewise, educational institutions were smiled upon by federal and provincial governments which forwarded hefty financial allocations. Many universities and art colleges could now afford not only to establish printmaking facilities but could also assure themselves that their facilities were the best attainable. This great expansion led to more teaching positions than could be filled by qualified instructors from within Canada; the institutions thus had to look elsewhere. Additionally, cultural protectionist policies were not then so firmly entrenched as they since have become. The teaching institutions simply wanted the most qualified personnel, be they English, American, Chinese, or Canadian.

By the end of the 1960s the printmaking revolution had occurred outside Canada, fixing lithography in particular as a respected and appropriate medium for the times. Everyone was making prints. The Tamarind Lithography Workshop in Los Angeles had been cultivating printers and artists throughout the decade; Tatanya Grosman's Long Island workshop had also served to establish lithography as a prestigious medium among major, internationally acclaimed artists; and young, newly affluent collectors formed a lucrative support system for the print market. If a country like Canada wished to give itself a cultural facelift, to appear *au courant*, it was only natural to hop on the print bandwagon.

At the same time, many Americans who could not reconcile their moral consciences to the Vietnam War had to consider living elsewhere. Canada, being the closest to the States and presenting the least strident change in language and lifestyle, offered the most favorable alternative, especially when coupled

with employment in the field of one's choice. As a result, the American influence in contemporary Canadian lithography stems from this period and has been at once pervasive and profound. Then too, the training which Tamarind provided to those who sought to be master printers also enabled them to become effective teachers. This peculiar configuration of circumstances, timing, and disposition might account for the unexpectedly strong influence that Tamarind has had and has maintained in Canadian lithography. At present Tamarind-trained printers (and students of Tamarind-trained printers) occupy key teaching and workshop positions or have embarked upon important projects which literally span the country.

THE TALE BEGINS to sound like the opening phrases in any first chapter of the Old Testament: *begat who begat who begat . . .*

In 1968 the principal of the Nova Scotia College of Art and Design (NSCAD), Gary Kennedy, invited Jack Lemon, who had trained at TLW, to establish a lithographic workshop at the college. The intent of the shop was to provide a situation whereby professional artists would be brought into the educational sphere. Students could function as printing, shop, or curatorial assistants and could simultaneously follow the work-in-progress. The opportunity thus afforded the students was analagous to that furnished by the Tamarind projects: that is, by working closely with artists the students would be able to follow the artistic thought-processes. Foreign artists at the international cutting edge of the time—Sol Lewitt, John Baldessari, Dennis Oppenheim, and Claes Oldenburg, and innovative Canadian artists such as Karl Beveridge and Bruce Parsons—produced editions at the NSCAD Press. A fringe benefit of the program was the fascinating collection of original works assembled for the school's archives.

Lemon, having established the NSCAD Press, brought in Robert "Bob" Rogers, another TLW printer, who had earlier been Lemon's student at the Kansas City Art Institute, to aid and abet him; Lemon then returned to the States to found his Landfall Press in Chicago. Rogers, in turn, invited Robert Evermon, yet another artist-printer who had trained at TLW, to assume intaglio duties at the school. (It had been Evermon's lithographic expertise, so evident in his work, which motivated Lemon to go to Tamarind in the first place.)

The NSCAD Press continued until 1975. Al-

*Theodore A. Heinrich, "Open Studio and Printmaking: A Brief History," in *Open Studio: Ten Years*, p. 23 (Toronto: Open Studio, 1980).



Master printer and shop director **Jack Lemon** [left] with artist **Robert Murray**. Nova Scotia College of Art and Design, 1969.



Master printer **Bob Rodgers** uses a large roller to ink a plate as artist **Gordon Raynor** [center] and assistant **Richards Jarden** stand by. Nova Scotia College of Art and Design, 1969.

though a salesperson had been hired, backing for these fine editions unfortunately could not be elicited from the tiny Canadian market, and pressure on the publishing venture to be self-supporting forced the workshop to shut its doors. Instructional facilities and Rogers remained, though, and NSCAD today continues to be an important educational locus where students may pursue an advanced degree in lithography.

Among the far-reaching results of Rogers's teaching has been the sustained interest in and use of lithography by the Inuit artists of Cape Dorset who had been introduced to the medium in 1972. That a tradition of artist-printer collaboration, a tradition based on the division of labor found in the production of Japanese woodblock prints, already existed in other print media—stonecut, stencil, and copper engraving—helps in part to explain the receptivity of the Inuit artists to a similar method of work in lithography. Further, the expanded expressive vocabulary offered by and the freedom inherent in lithography, in contrast to the other more “inflexible” media, made its availability most welcome. But more, it required the enthusiasm and energy of a qualified individual, Wallace Brannen, a student of Rogers who had also worked briefly at Tamarind Institute. In 1974 Terry Ryan in-

vited Brannen to move to the northern Cape Dorset community to take over the lithography workshop which Ryan had organized and founded; the workshop remained under Brannen's supervision until mid-1984.

Lemon's influence upon Canadian lithography did not end with the NSCAD project. Don Holman, a classmate of Bob Rogers in Lemon's classes at the Kansas City Art Institute, had been considering entry into the printer-training program at Tamarind upon graduation in 1968, but as his political stance would not permit him to fight in the Vietnam War, he was compelled to abandon his ambition to go to Tamarind and to leave the States. His new home was in Toronto.

At that time in Toronto, there were neither lithography facilities nor opportunities for teaching or workshop employment for the young artist-printmaker. Holman recalls trudging from gallery to gallery trying to instruct dealers and artists alike in the artistic potential of the medium, but to no avail. The only supportive comments came from dealer Jared Sable, then working at the Albert White Gallery in Toronto, who advised Holman to involve the Toronto galleries in a publishing program within which each gallery would guarantee financing for an edition by one of their better-selling artists; the response to the



Shop director
Gerald Ferguson
and artist
Dennis Oppenheim
[sitting] at the
Nova Scotia College of
Art and Design,
1970.

idea by these cautious dealers was less than warm, however. Small wonder that when Lemon asked Holman to Chicago to work at Landfall Press, he welcomed the occasion to extend his craft and resume contact with other artists working in lithography. After two years (1970–71) understudying the rigors of Lemon's professional shop, Holman returned to Toronto at the invitation of the newly-formed Open Studio to design and take charge of a lithography department.

Open Studio, like the NSCAD Press, was a landmark venture for Canada. It was primarily supported by the arts councils of various levels of government, including the Ontario Arts Council and the Canada Council, and to a certain degree by its custom printing services. Its goals were optimistic and comprehensive:

1. To offer the custom printing services of a master printer in silkscreen, intaglio, and lithography.
2. To make printmaking facilities available to the artist-printmaker.
3. To publish the work of major Canadian artists, regardless of whether they were experienced in print media. (This objective came about at Holman's instigation: Holman was and is keen that the Open Studio should become increasingly self-supporting; he envisioned that this might be achieved through the sale of prints produced by artists renting the shop's facilities and of those produced in the studio's publishing ventures.)
4. To train artists to a master printer status in the various print media.

The fourth of these objectives came to have a snowball effect. Two of Holman's pupils, Otis Tamasauskas and Don Phillips, artists in their own right, subsequently have been motivated to establish their own privately-funded workshops which offer master-printer services for lithography and which undertake some publishing ventures. Tamasauskas's shop is in an old hotel in a small village some one hundred kilometers northwest of Toronto; Phillips has taken over the bottom floor of an old warehouse in Toronto's Cabbagetown district.

In the meantime, a succession of Tamarind-trained printers were at work on the Pacific Coast augmenting the lithography department at the Vancouver School of Art (now the Emily Carr College of Art). Under their guidance it grew from a small one-room nook that encompassed all the printmaking media to what would eventually become a roomy and well-equipped area for lithography.

Maurice Sanchez, who was a printer fellow at TLW in 1966–68, began the procession; when he returned to the United States he was followed by Robert Bigelow, another TLW printer. Bigelow carried on to teach at the University of Calgary, which was in the process of establishing one of the country's finest printmaking departments. Eventually, in 1973, Robert Evermon, who had also trained at TLW, came to Vancouver to replace him.

Bob Evermon, as teacher, artist, and organizer, has since proven to be an energetic and vital force in West Coast printmaking, to the extent that a reverse situation now exists: several of Evermon's students at the Emily Carr College have gone to the United States to work as printers in print ateliers, for example, Rod Konopaki, now working at Ken Tyler's, and Jim Reid of Gemini were both Evermon's students at Emily Carr.

The need for a communal workshop for printmakers, especially students recently graduated from the art school and short on funds, became all too apparent to Evermon and his teaching colleague Gary Bowden. Through their initiative just such a workshop, housing the Malaspina Printmakers' Society, was formed and funded by membership fees and government grants.

Evermon has been active in encouraging an important across-the-border dialogue between artists who live along the Northwest Coast and who often feel geographically and psychologically isolated from the rest of their countries. A current, ambitious project is the



Artist **Tak Tanabe** [left] confers with shop director **Bob Evermon** [center] and printer **Peter Braun** at the Emily Carr College of Art and Design.

Master Printers Program which, among other things, attempts to solidify the bonds between these coastal artists and printers. The agenda of this program, presently unique in Canada, is based on that of Tamarind; it provides opportunities primarily for artists from the Northwest Coast area of the United States and Canada—for example, Karen Guzak from Seattle and Tak Tanabe from Vancouver Island. Student printers, thus, may participate in a professional workshop situation and, all the while, observe firsthand the creative process of the individual artist.

On the Prairies, the vacancy left by Bigelow when in 1971 he left the University of Calgary to work at Tyler's was filled by John Will (MFA, Iowa), who had just completed a year at Tamarind Institute in Albuquerque. Will, unlike the other Tamarind-trained or influenced printers mentioned thus far, did not carry on the workshop-method so closely associated with Tamarind; his effect has been more nebulous but nevertheless every bit as crucial. Although, unlike Holman or Evermon, Will has not instituted local print facilities or organizations, over and above imparting the tradition of technical excellence associated with a full understanding of the art and craft of lithography, he has perpetuated an outward-looking sympathy with and interest in the work of other artists.

When David Umholtz departed in 1976, the University of Saskatchewan in Saskatoon

brought in Charles Ringness. Ringness was a bona fide Tamarind Master Printer, having received his TMP certificate in Los Angeles; he had functioned as studio manager of Graphicstudio at the University of South Florida for five years, until university financial constraints required the closing of this worthwhile shop. Ringness had made his presence fully felt in the print world as collaborator on a wide variety of editions with such artists as Jim Dine, Robert Rauschenberg, and James Rosenquist. To Saskatchewan Ringness brought not only his experience and excitement with the collaborative print venture but also technical virtuosity and a knowledge of and respect for the lithographic medium. This sensitivity was encouraged, he feels, at Tamarind. He believes one must be responsive to the medium in order to articulate most efficiently and expressively one's artistic statement. It is an old-world notion that needs patience and understanding and one to which we should pay more attention.

Directly or indirectly, the Tamarind approach is a major component in current Canadian printmaking, although printmaking in the sense of organization and audience is still in a relatively young stage here. We are only just beginning to see the results in terms of artwork from the generation of students and artists who have come under the influence of Tamarind-trained artist-printmakers, therefore any observations regarding style or

content might be premature, if not totally inappropriate. Perhaps, at this point in time, the consequences of the predominance of Tamarind printers and of their students should be viewed as having been of an attitudinal or philosophical and structural nature; that is, these printers tend almost to live and advocate a certain attitude toward artmaking which has been reflected on a practical level by the establishment of organizations which ensure that materials, media, and expertise are made available to the Canadian artist.

For each of these artist-printers, work methods, techniques, approaches to lithography and, ultimately, the creative process are indelibly colored by the time spent at Tamarind; and this is, finally, what dictates what they have transmitted and are transmitting to the Canadian artist and art audience. Ringness esteems the lessons of integrity, patience, and the necessity to comprehend the medium, whereas Will values the opportunity to work with and watch other artists in the artmaking procedure for the insight it could provide for his own work. He adds, too, that Tamarind Institute trained artist-printers to be good art teachers. Holman thinks that, courtesy of Lemon's demanding schedule, the act of making a lithograph is now firmly rooted in his autonomic nervous system. All speak of the far-reaching impact of people coming from all over to be part of the Tamarind experience and of the professionalism preached and practised: of the almost evangelical sense of mission behind the shops.

These common basic attitudes have been embodied, as we have seen, in very concrete ways: in the institution of outward- and forward-looking educational and publishing programs that serve to bring artists both to the medium and together; in the high calibre of technical skill shown in the artists' own works and demanded by them from their students; in their teaching; and in the establishment of workshop situations. Thus the immediate tangible role that the Tamarind artist-printers have played has been to allow Canadian artists to acquire the art and craft of lithography or to collaborate successfully with expert master printers and to be able to do so in their own country. But beyond this is a greater contribution: these artist-printers have taken strides towards vitalizing the bonds of understanding between artists working within a region and have strengthened a rapport among artists from across this wide country and beyond. □



Illustration by
Jill Downie.
Courtesy
The Dundee Printmakers
Workshop.

THE SCOTTISH PRINTMAKING WORKSHOPS

Marjorie Devon

Until recent years the Scottish Printmaking Workshops gave primary emphasis to the relief and intaglio media. Most lithographs were made from metal plates rather than stone. In 1973 the prominent Scottish sculptor Gerald Laing made a series of lithographs at Tamarind; upon his return to Scotland he suggested to the Scottish Arts Council that a program be established through which Scottish printmakers might be sent to Albuquerque to study stone lithography at Tamarind. From that beginning has come a continuing cooperative program supported by Tamarind Institute and the Arts Council. Marjorie Devon visited the Scottish workshops in 1984 and 1985.

AS A NUMBER OF CRITICS HAVE OBSERVED, printmaking is currently one of the most significant aspects of the visual arts scene in Scotland. The four workshops that flourish there offer evidence that the Scots, who have a distinguished historic tradition in the arts and crafts, continue to provide printmakers with a healthy and supportive environment.

The various printmaking media have generally occupied an important place in the curricula of the art schools, but their present favored status owes a great debt to the Scottish Arts Council (SAC). A subdivision of the Arts Council of Great Britain, the SAC professes aims similar to its American equivalent, the National Endowment for the Arts. The council's primary objective is to "develop and improve the knowledge, understanding, and

practice of the arts in Scotland"; its efforts are directed toward "making the arts available to the public and assisting artists."

In addition to providing a sizable financial subsidy to the workshops, the Arts Council has supported printmaking in a number of other ways. It has formed a permanent collection of work by contemporary Scottish artists; this collection, which includes a large number of prints, has a dual purpose: it provides support directly to artists while it offers a service to the community. Instead of housing this collection in a permanent location, the council has chosen to make it accessible to the public through short-term and extended loans and through rental schemes. A series of circulating print exhibitions, each devoted to a single medium, has been organized to provide insight into how and why artists make prints. The prints, selected from the Art Council's collection, illustrate the range of imagery and the breadth of each technique.

Further encouragement has been given to printmakers through periodic print competitions sponsored by the SAC, through frequent grants to shops for the purchase of equipment, and by grants through which painters and sculptors can make prints collaboratively. Additionally, the Scottish Arts Council has funded exchange programs and has provided grants to printers for extended

study at Tamarind Institute, thus stimulating the development of lithography in Scotland.

The four Scottish workshops, each unique in ambience and orientation, were formed in response to a common need for a place to work after art school training. The printmaker, not blessed with the portability of the painter's tools or, in most cases, the substantial means required to establish a shop, is forced to find alternative solutions. It was in response to these specific needs that the workshops were formed. Distinctly cooperative in nature, the initial *raison d'être* of the Scottish shops was to offer equipment and space to the artist-printmaker. Their orientation is, therefore, quite different from the essentially collaborative nature of many American workshops. Apart from the subsidy provided by the Scottish Arts Council—normally about sixty percent of each shop's budget—operating revenues are derived from course fees, print sales, and editioning services. Membership fees cover only a small part of the budget, as they are intentionally kept very low—in the neighborhood of twenty-five pounds a year or one pound per day, with reduced rates for students and the unemployed. Members benefit not only by access to the equipment but also through the support provided by the technical expertise of the workshop staff. Equally important, the workshop galleries provide members with a ready showcase and outlet for their prints. All of the shop programs have gradually expanded to include exhibition schedules and collaborative projects, both on a contractual and a publishing basis.

The Printmaker's Workshop, founded in Edinburgh in 1967, was not only the first of the Scottish shops but was the first non-profit association run by artists for artists in Britain. From its modest beginning, with fifty members and limited secondhand equipment, the workshop has matured greatly and is by now an often-followed model. The large, heavy equipment is dwarfed within the huge, light, high-ceilinged studio space which formerly served as a wash-house. Three etching presses, two direct lithography presses, two vacuum tables, and photo equipment offer the working members, now numbering approximately 150, a range of alternatives.

The upstairs gallery offers a more intimate space which is used to display a continuing series of temporary exhibitions. Among the recent exhibitions organized by The Printmaker's Workshop was *On Tour in Europe*, a group show initiated to foster interrelation-

ships with printmaking facilities abroad. Ken Duffy, workshop manager since 1968, was the first of three Scottish printers, each assisted by a scholarship from the SAC, to participate in the Tamarind printer-training program.

Future plans include expansion into a large basement space and further development of the entryway, which is now used as a sales area for prints by workshop members. Duffy says there are plans to add a small café—for their own use, he confesses—as well as to provide further enticement to visitors.

Although it is situated only an hour's ride from Edinburgh, Glasgow's active printmaking scene made that city an obvious place for development of the second of the Scottish shops. Several of Scotland's best-known printmakers, affiliated with the prestigious Glasgow School of Art, purchased equipment with the aid of a grant from the Scottish Arts Council and established the **Glasgow Print Studio** in 1972. This member-oriented shop is housed on the third floor of a converted factory in the midst of Glasgow's busy city-center. Its spacious gallery has a display area for members' work as well as a changing program of prints by internationally known and outstanding local artists. Across the hall, slightly cramped work-quarters house two etching presses, three silkscreen vacuum tables, a fabric-printing table, an offset lithography press, a small direct lithography press, a relief press and letterpress, and a darkroom area. In response to increasing interest expressed by artists trained in other media, the shop has recently completed its first collaborative print projects with three Scottish artists, Barbara Rae, Adriaan Wieszniewski, and Steven Campbell, each of whom is currently enjoying international recognition.

There is definitely more than marmalade to be found in Dundee! Serving the Tayside and North Fife areas of Scotland, the **Dundee Printmakers Workshop** evolved from a community education center. Though still involved in education, its greatest emphasis, like that of the Glasgow Print Studio, is to provide facilities to its members. Initially designed for etching and relief printing, the workshop now is equipped fully with presses for intaglio, relief, and screen printing, as well as lithography. Andrew Hambleton, who spent nine months at Tamarind in 1983–84 as an Arts Council scholarship recipient, returned to the Dundee Workshop with "new personal standards and a technical expertise which revealed the vast possibilities of the medium."



Printmakers Workshop.
Union Street,
Edinburgh.

He predicts increased emphasis on lithography, given this experience. The Workshop offers classes to printmakers and, in the interest of furthering community relations and educational aims, also provides classes for children.

Lacking a permanent exhibition space, the Dundee Printmakers have been resourceful in finding less conventional places to exhibit their work. Restaurants, libraries, theatres, and hospitals have all been cooperative, even enthusiastic, about providing wall space. In spite of the difficulties these arrangements may sometimes present, there is also the advantage of wider public exposure.

"Beside the Mercat Cross, down the close between The Clachan and Barnardo's" is not a clue for buried treasure. That is where, in Aberdeen, one finds the **Peacock Printmakers**. Comfortably installed in a remodeled church hall which dates back to 1710, Peacock Printmakers has the most ambitious program of all the Scottish shops. With the largest staff and the most extensive facilities, it has been active in instigating projects which expand the directions and definitions of printmaking. The workshop provides equipment for approximately 140 working members. Collaborative projects are encouraged: in silkscreen with the skilled and cheerful assistance of Arthur Watson, director, and in lithography with that of Stewart Cordiner, who participated in the Tamarind program in 1980-81. A visiting-artist plan offers living accommodations and unlimited use of workshop facilities to artists from other countries. A number of Americans, a Dutch artist, and several Australians have already participated in this program; the next artist-in-residence hails from Peking. Prints made by these artists and by the workshop's members are shown in an exhibition area on the premises; the shop also works in close cooperation with an adjacent gallery, Artspace, and the municipal Aberdeen Art Gallery.

The Peacock Printmakers Workshop takes its educational function seriously. It trains individuals, offers group classes and organizes an extensive program of exhibitions. A recent exhibit demonstrating printing processes toured schools and libraries in the region; other exhibitions have been circulated in Europe and the United States. The most recent addition is its Print Museum, a facility for demonstrations of printing historical blocks, plates and stones. When the viewing balcony which overlooks the workshop area is completed,



visitors will have the opportunity to compare past to present methods. Plans for expansion include the addition of a library and papermaking facility. As the high cost of commercial printing inhibits the publishing of catalogues and other educational materials, the shop's ambition now extends to the development of an offset facility as well.

"It would be impossible—and certainly not desirable—to try to pin any national characteristic on Scottish printmaking," observes Clare Henry, art critic for *The Glasgow Herald*. She adds, however, that the exhibition *New Scottish Prints*, which came to the United States in 1983 as part of the *Britain Salutes New York Arts Festival*, showed "today's printmakers in Scotland to be international in attitude, technically expert and, most of all, brimming over with diverse and exciting images." The once conservative traditions of printmaking seem now to be infused with a new energy. Each link in the extensive chain of support—including the workshop members and staff, museums, District and Regional Councils, and, of course, the Scottish Arts Council—makes an essential contribution to the strength of the printmaking scene. New interest in papermaking, larger press capabilities, increasingly skilled printers, and a blossoming interest on the part of painters and sculptors will undoubtedly give added impetus to the development and expansion of printmaking. Though one might question the existence of the Loch Ness Monster, it is a certainty that printmaking is alive and well in Scotland. □

Evening course in progress at Peacock Printmakers, Aberdeen.
Stewart Cordiner [center] stands at end of press.

LIFE AND WORK: THOUGHTS OF AN ARTIST-PRINTER

A Conversation with Irwin Hollander

Irwin Hollander was first among the master printers trained at Tamarind Lithography Workshop in Los Angeles to establish a workshop in New York City. While a printer fellow at Tamarind, Hollander worked under the direction of Bohuslav Horak, Tamarind's master printer from July 1961 to June 1963. Upon Horak's departure Hollander became Tamarind's third master printer and studio manager.¹ Printer fellows who received their Tamarind training under Hollander's direction included Frank Berkenkotter, John Dowell, Aris Koutroulis, Thom O'Connor, Ernest Rosenthal, Jeff Ruocco, Clifford Smith, and Kenneth Tyler. When Hollander left in 1964, Tyler was his successor.

The following interview is based on the transcripts of two conversations, both tape-recorded in New York in 1984 and later edited by the participants. The interviewers are Gustave von Groschwitz (see also p. 5) and Clinton Adams. Adams participated only in the second of the two conversations.

vG What drew you into lithographic printing? Your experience as an artist?

IH I had stopped working as an artist long before I began to work in lithography. I had had three years on the G.I. Bill, and I had continued to make art for a while after that, but then, after about five years, it became financially impossible. So I chose a trade, the trade of a journeyman letterpress printer. I worked full time in commercial print shops and I made very little art.

vG Did you join the printer's union?

IH Yes, I became a union man. This was in San Diego, California, where I was printing for the La Jolla Art Center [now the La Jolla Museum of Contemporary Art]. I had made a portfolio of woodcuts for the faculty of the school, using my shop's equipment, and I had also printed *Painter's Notebook*, a book of poems and prints, with the artist Guy Williams.

vG Were Williams's prints lithographs?

IH No, I wasn't doing lithography then; I was doing letterpress printing. Williams's prints were woodblocks, and I printed them on a commercial press; the book of poems was commercial work: raised surface printing.

Peter Voulkos saw the prints and suggested that June Wayne see them. Seeing the work and the desire I had, she invited me to Tamarind. My printer's understanding of moving ink from surface to surface and of the multiple and production aspects of printing were already there.

CA Was Tamarind what you expected it might be?

IH I had no expectations. I had never seen a real lithography workshop before I visited Tamarind. The only shop I had seen was the small one at the Art Students League, which was like nothing. It was unappetizing. But Tamarind was just fantastic. It had the right feel for me—being in a group like that. It was wonderful, seeing Misch Kohn working with Bobish [Bohuslav Horak] at the press, just standing there with them; it was the greatest thrill, and I had no doubt, so far as I was concerned, that I would give up living in San Diego and move to Tamarind. I wanted both to get back into the art world and to serve artists; this intrigued me no end.

CA Was the experience of working with artists as rewarding as you had anticipated?

IH I found it absolutely perfect. From the printers' point of view, it was ideal to be able to work with the variety of artists who came to Tamarind; we would learn different techniques as we went along.

vG It must have been a wonderful and gratifying experience to work with artists and to help to revive lithography. June

¹ Garo Antreasian was Tamarind's first master printer (July 1960 to June 1961).

Wayne was on the right track back then; we needed more printers in this country. And she was blessed with the administrative skill and the dedication to make it possible.

IH Her commitment was enormous.

CA During your third year at Tamarind you were in charge of the shop. Did you give it any kind of new direction?

IH I don't think so. It was enough for me to learn it all. During my three years at Tamarind I had such a wide range of experience that I was able to leave and open my shop in New York with a complete education.²

CA Some time earlier, before you worked as a printer in San Diego, before you went to Tamarind, you had had a background in art in New York?

IH Yes. Beginning in 1943, when I was sixteen, I worked with artists in Macy's.³ I worked for three woman photographers in the advertising department, so I saw the commercial art world. Then I worked for a year as an assistant to the artists in window display. But I couldn't paint; all I was doing was photography.

By the time I went into the Army at eighteen I had worked for Macy's for two years and I was trained to do technical work in photography. So in the Army as a photographer I was free to travel with my camera.

vG Did your work in the Army influence you in any way?

IH Yes. While I was on Guam in 1946 and 1947 I met a Danish painter whose watercolors were the most succulent things I had ever seen. I hung out with him, first photographing, then starting to paint myself. We had models—who were the wives of the officers—in the evening, and we could draw and paint. When I got out of the Army after two years, I went back to Macy's and did fashion photography for another couple of years. But the only thing I wanted to do was study art, so I took advantage of the G.I. Bill and enrolled as a student at the Brooklyn Museum Art School.

CA That was directly as a result of your experience with the Danish artist on Guam?



Irwin Hollander. *Self Portrait*. Lithograph, 1983.

IH With him and with the Japanese artists I had met there. There were a number of prisoners on Guam, and some of them were professional artists, trained in Japan. We would cut pieces of aluminum from the airplanes and they would design engravings, not for printing, but to be sold as finished engravings. One was an erotic painter who painted on pieces of bedsheets that we cut up into pieces, about fourteen by sixteen inches. He made incredible paintings, delightful and fresh, which we sold to the soldiers.

I myself wasn't so impressed with the erotic, because I had done erotic photography on Times Square when I was fifteen. I had had a job working for a Viennese photographer; all day I mixed chemicals and processed films, then at night the models came in and we made erotic photographs, so nothing was new to me.

Anyway, here I was on Guam, at nineteen, selling erotic paintings, and very excited by the fact that the prisoners were doing them and the soldiers were buying them. It was entirely different from photography and I liked it. Photography to me was already very cold—the paper and the chemicals. This

² Irwin Hollander began work at Tamarind as a printer-fellow in September 1961; he became master printer and studio manager at the time of Horak's departure in July 1963 and served in that capacity until June 1964.

³ Hollander was born in Brooklyn on 30 November 1927.

was immediate, tactile, alive . . . That's why I went to art school. I was committed. I drew and painted all day and all night.

CA How long did you stay at the Brooklyn Museum School?

IH One year, then I went to Mexico. I was at the school of painting and sculpture in Esmeralda, in Mexico City. The other students with whom I worked full time were the sculptor Sidney Geist and Malcolm Maclain, who teaches ceramics in California.

CA That was a government school?

IH Yes. And it was very Mexican. Americans [on the G.I. Bill] were allowed to attend, but they would not allow us to go to San Miguel de Allende; they said this was "red," you can't go. So we stayed in Mexico City at Esmeralda. It didn't have the left-wing nature as did other schools. But Diego Rivera would come and lecture to us; Siquieros would also come in; he was working on murals at the Bellas Artes, and we would go there and work with him. We did mural paintings in some of the public schools.

That year was spent totally in painting and sculpture, and as my teacher was Francisco Zuñiga, it was a very rich, solid year. The school was free, so we just did projects. Zuñiga was at that time working on a huge sports complex, and when there were no projects, we didn't have classes. So I would simply pack up my painting things and go on buses from village to village; I would stay out for a week or two weeks, then come back and collect my [G.I. Bill] check. I travelled the whole country as a painter; you could do that then; people loved painters. I was at home in every village. It was the greatest experience: like being loved for what you were doing. It was a great full year.

When I came back to New York in 1949 I entered the Art Students League, where I painted for a full year, every day. . . .

CA It was at that time that you studied with Edwin Dickinson?

IH Yes. But then I got married and had my first of four children, and it was getting more and more impossible to continue the art life. I had to decide on a craft or some work. I couldn't go back to photography; it had simply lost its enjoy-

ment for me. I had to pick a trade, and printing was something I had done in public school, and I remembered loving it. At that time it was all letterpress, no offset—and as letterpress was already on the way out, I was going into an outmoded trade. But I liked it, again because it was tactile; offset was too much like photography.

So that's how I wound up in San Diego, and then at Tamarind.

vG After leaving Tamarind in 1964 you opened your own workshop in New York. Una Johnson has written that Hollander's Workshop "was instrumental in enlisting the interest of many important painters and sculptors . . . including de Kooning, Vicente, Tworckov, Motherwell, Nevelson, Francis, Pearson, Steinberg, and Lindner."⁴ I very much agree with that: You stand in relation to the New York painters of the 1960s much as Clot stood in relation to the Parisian painters of the 1890s.

So my question is this: Do any of your experiences with these artists come to mind as unusual?

IH No, the most unusual thing was that all of them produced when they came to the workshop. It was their choice to come, they didn't have a grant as at Tamarind. They were professionals, they had outlets, and they wanted to produce, so it was a working situation all the time.

CA The artists were paying you for your work?

IH I started very early to do everything, based on who the artist was and who had the power. If a man wanted very much to do prints, we would do prints. Sometimes we would split editions; sometimes I would pay the artist and he would sign the whole edition and I would sell it in my gallery; sometimes the artist would pay me and take the edition. Each time it was different, but under those conditions they all worked; they didn't have the freedom to reject, to develop, or to wait for it to come, as in the two-month stays at Tamarind. They all produced.

CA The artists with whom you worked lived almost exclusively in the city?

4 Una E. Johnson, *American Prints and Printmakers* (Garden City, N.Y.: Doubleday, 1980), p. 170.

IH Right. De Kooning had an apartment just a block away from the workshop.⁵ Harold Rosenberg was up a block; he would come to the gallery when de Kooning was there. It was really a local facility.

I opened my first workshop at 90 East 10th Street. Esteban Vicente told me about Philip Pavia's studio next to his and when Pavia moved out I took it. Charles Brand's machinery shop was next door. I bought his second press and started printing and producing immediately. This was in 1964–65. When the Tanager Gallery moved out, I took that. They are famous for having had the first show of the Abstract Expressionists there. I now had printing on the third floor and a gallery on the first.

I was meeting all the artists. I really felt the flow of their art and I knew what lithography could offer an artist. I was lucky to be in the right place at the right time, with the enthusiasm that I had. I could offer this really tantalizing service which was new in New York then.⁶

My publication of *Portfolio 9* in 1965 was a big hit for me, with works by nine different artists: Kelly, Nevelson, Steinberg, de Kooning, Motherwell, Pearson, Lichtenstein, Lindner, and Francis. Their diversity and character is beautifully expressed through the varied lithographs.

CA Tatyana Grosman has said that when she first tried to get artists to make lithographs in the late 1950s, she couldn't get them interested. Few of them wanted to make prints.

IH I think Tamarind is what made it possible for me. Many articles were being printed in the magazines; that was an important factor, because when I came to New York, people already knew me. I was amazed. It was moving so quickly: the desire of the art community to be in on this exciting thing. . . .

I was always with lithography; it was taking me everywhere. In Provincetown I would meet Tworkov and say "let's do prints." I had met Guston at



Fred Genis, Willem de Kooning, and Irwin Hollander. 1971.



Willem de Kooning. *Landscape at Stanton Street*, 1971. Lithograph, 76.2 × 57.2 cm. Courtesy, M. Knoedler & Co., New York.

⁵ The workshop was at 90 East Tenth Street.

⁶ Hollander's Workshop, although the first to be established by a printer trained at Tamarind, was not the first in New York. For a discussion of earlier workshops in New York, see Clinton Adams, *American Lithographers, 1900–1960: The Artists and Their Printers* (Albuquerque: University of New Mexico Press, 1983).

Tamarind, he did two prints there, and now we made ten lithographs in small editions of twenty. I loved working with him, he was a very exciting person and a delicious draftsman. I had also worked with Lipchitz on an edition for Tamarind, so now I called him and invited him down to my shop, where we made five or six editions, mostly on zinc plates. Hofmann was supposed to come to the shop and make lithographs, but it never happened. I even called Marcel Duchamp and asked him if he'd like to make a print. . . .

vG How did things begin with de Kooning?

IH Besides the one print he did for my *Portfolio Nine*, he wasn't really interested in doing a larger body of work. I had offered the medium to him many times and it was not until he returned from his trip to Japan that he responded to do a body of lithographs. Perhaps the seeing and feeling of calligraphy, sumi brush paintings, and Zen inspired him sufficiently to do prints. Whatever, the results were beautiful. I gave him four surfaces to draw on: transfer papers, stones, zinc and aluminum plates. He drew directly on the transfer papers, cut or tore them, and made new arrangements of his strokes. From the height of his studio platform, he could view the new compositions and change them until he got what he wanted. He was free in what he did. I enjoyed the directness in his work. De Kooning's interest in black was such that we made transparent blacks, so that they fell below the surface of the paper. We worked for a year together in 1970 and 1971, proofing thirty-eight images, of which twenty-four were editioned. These were first shown at the Museum of Modern Art.

vG That cut-and-collage technique you described is pure de Kooning, I think.

IH Yes, he was very free in what he was doing, and I enjoyed the directness of his work.

vG Was he an easy man to work with?

IH Yes, once he was ready to go, he was absolutely committed to it. It had taken many years of asking him to do prints, but when he was ready, it was beautiful! Go, go, go. . . .

Another artist with whom I worked—a very impressive artist, but just the opposite from de Kooning—was John Cage.

Cage did no hand drawing at all during the year that he worked at the shop. He was using images and words set in press type that he composed using the I Ching, so it was a mental practice: the world's resources were rescrambled according to his grid of sixty-fours.

CA How did the Cage project come about?
IH Some patrons in Cincinnati put up the money. Carl Solway [an art dealer in Cincinnati] called me and asked if I would want to work with John Cage. I said yes, immediately, because he was really the darling of that area of thought and activity.

We did two bodies of works, in 1969 and 1971. The first was a project titled *Not Wanting to Say Anything about Marcel*, published by Carl Solway. It consisted of two lithographs and eight sets of eight plexigrams made up like a visual fish tank: you look through it and see all of these images working together in color and black and white.

When the lithographs were proofed, Cage was just dying to find out how they came out. Jasper Johns came with him to check the proofs, and when Jasper said, "They're beautiful," Cage just melted. Because it was a blind thing. We had no idea what to expect; it was just a mental concept of what his programming required to bring it all together. They failed on all papers except black, and Cage did not leave that to chance. In other words, although he had tossed the coin literally and religiously on every single item until then—he had stuck to that beautifully—the surface that these images would go on was not left to chance, because that choice was life and death! "This is where we use taste," he said, "the black paper is gorgeous." Isn't that magnificent!

vG It really is.

IH It was a total system that I was working. For me, Cage's ideas of silence and indeterminacy played a big role.

As a second project, we published *Mushroom Book*, a *livre de luxe*, for Cage. There were three things happening: fifteen illustrations done by Lois Long; scientific writings by mycologist Dr. Alexander Smith in Ann Arbor, Michigan; and Cage's handwritings on mushrooms—humorous and scientific—from his collection of mushroom books. Jas-

- charoen from Thailand. Most of the international printer-fellows went through Tamarind as well; either they were at my shop first and then at Tamarind, or vice versa. In the late 1960s we were not only experiencing a revival of lithography here, but everyone was coming to get a piece of it as well. They then went back to their countries.
- vG You refer to them as "fellows." Did they have fellowships from their governments? How were they financed?
- IH Well, when they worked in my shop they were on salary. Some later received fellowships at Tamarind, or, the other way around, came to New York from Tamarind.
- vG You trained some of them from scratch, then.
- IH Some had had training in their own countries before coming to New York to see what they could do in lithography. My shop was going, so they worked for me for a while.
- vG If people were to come to you now and ask where to study lithography and lithographic printing, what would you tell them?
- IH I would tell them to go to one of the working shops, as opposed to schools: shops where they would have an opportunity to work with artists who have a real interest in lithography. Or, if not to a working shop, then to one of the larger university art departments that are equipped to train lithographers. I am sure that Tamarind Institute in Albuquerque is still the best place to go.
- CA Among all of the printers I have observed at Tamarind, I can think of very few who have your sensitivity and skill in the delicate art of collaboration. What can you say about that art: the art of collaboration?
- IH I can only answer in personal terms. From the beginning, I thought that artists were the most important people in the world and that I had to serve them. I felt it in my stomach and in my head, so I studied all the time to improve. A failure cost me tremendous pain. I couldn't believe that all printers did not feel as I did: that there were some printers who weren't as moved as I was if they destroyed an artist's work. For me, the thought of making a mistake while working for an artist—a famous artist, whose time and energy were so important—was so horrendous that there was no escape but to study, day and night. . . .
- vG Should I assume that technical errors in printing are exceptional, or is it like surgery, where there are bound to be casualties?
- IH I think there were a great number of casualties before Tamarind.
- vG But while you were at Tamarind, I assume, a printer would only rarely spoil a work of art.
- IH True, but not so rare were the little destructions that any knowledgeable person can see. In particular, the artist can see the dying greys, he can see things disappearing: an erosion of the quality that was formerly visible. All of us have technical failures that the artist knows are there . . .
- vG But you could catch it, you could bring the artist's stone back?
- IH Not always back, but toward something new—there could be discoveries after failures.
- vG So the failure wasn't catastrophic, then.
- IH Fortunately there was often enough time and energy so that the learning process could work; that is one reason why two months were given to each collaboration at Tamarind, so that problems could be solved and production could still be done.
- vG When you talk about printers' technical failures, would that have been true of earlier printers as well, printers such as George Miller?
- IH Well, I think Miller set conditions within which there were fewer failures; his work was basically crayon work. Tamarind allowed absolute freedom to the artist; many materials and techniques were used that would not have been used in Miller's shop.
- vG What are your thoughts about the future of lithography?
- IH There is a wave of graphically educated people who in the sixties saw all the dynamic activity and took printmaking courses. These people are bringing a new quality into the field, and I believe their voice will be heard in the field of graphics.
- vG Do you think technology will bring about radical changes in the next decade, or is lithography self-sufficient, without a need for new technology?

IH I believe it is self-sufficient. I like the idea of a workshop in which artists and printers can work at a tempo that goes back into the past, a tempo in which they can feel the historic quality of hand-operation. The opportunity to work with new technologies—lasers and computers—is another delicious treat for an artist, but the workshop quality is a separate one.

vG In some workshops, printers work on the stone under the artist's direction. Should printers get credit for this? If so, how?

IH I think the printer gets credit for what he has done when his blindstamp of chop is on the print itself. People who are interested in prints are very aware of chops. I have always been surprised as I have traveled to different places to meet people who have known me as a printer. The interest in prints is always greater than I had come to expect.

vG Artists have been known to sign blank paper, before a print is printed. The printer is then to copy the artist's sketch onto the stone or plate. My question: What do you think of this practice?

IH A print of that sort is not an original print. I myself have not done anything like that—it was never done in my shop. I just couldn't do it. I am Tamarind trained; we respect the artist's hand; that is the essence of our business.

vG I thought that would be your answer. But why, then, did you give up Hollander's Workshop? Were you seeking to get back to being an artist, was that the basic reason?

IH Yes. By 1972 I had spent ten years serving as a lithographer. I had pain in my back and both pinky fingers were crippled. My children showed no interest and my costs were growing. I started thinking of myself and of drawing again. The invitation to teach completed the change. Fred Genis opened a shop in Holland; I went to Cranbrook.

At the time I closed the workshop I had started to draw again—for the first time since I started to work as a printer at Tamarind. I was once warned by my former teacher Edwin Dickinson, when I was trying to have him do some lithographs. As it turned out, he didn't have the time, but he asked me whether I had any desire to do my own art. And I said,

"No, no desire, I have all the satisfaction in the collaboration and the printing." And he said, "It will hit you one of these days."

vG He was right.

IH Yes. In 1972, it hit me: I started to draw and I felt the pull of it.

vG I haven't yet asked you anything about your experiences as a teacher, about your goals as a teacher, or about the satisfactions you got from teaching.

IH I'd like to speak of that. After closing my shop I was invited to head the printmaking department at the Cranbrook Academy of Art. There were eighteen students in the graduate program then, students who were highly keyed up when I arrived; they were prepared for what they could learn from somebody coming from New York with the full knowledge of printmaking as a living, viable way, so that my experiences, not only at Tamarind but in New York, were something that could freely flow to them during the first two years. They could pump me about my experience of working with de Kooning and Rosenquist, and I could just give it all out.

The students had worked with Bob Evermon before I came, and he had given them a superb technical preparation.⁷ Then Bob went up to Canada. An exhibition of the work from my shop had come to Cranbrook, and when the students saw the work I was doing with the New York artists they voted to bring me out as their teacher. It was an ideal set-up. The facility was wonderful; the students were totally on fire.

As I look back, what I think I should have done was to leave Cranbrook at the end of those first two years, with those students, and form a group in New York—but I didn't do that. My teaching served to fill in those areas of my own education that had been neglected. But after five years my teaching was completed; I then returned to working for myself.

vG Did you have time for your own work while you were teaching?

IH Yes. I had two very rich years at Cranbrook. The students taught me the dif-

⁷ Robert Evermon was a Tamarind printer-fellow from May 1965 to December 1966 and a Tamarind research fellow from January 1967 to April 1968.



James Rosenquist, Fred Genis, and Irwin Hollander examine a proof of *Area Code*. 1969.

ference between being a teacher and being an artist. They had had teachers who were teachers, but they knew of my experience working with professional artists. Now there I was as a teacher, facing a crossroad that would then determine whether I was to be a teacher or not. I knew that I had to be an artist because I was not really a teacher.

Walasse Ting once said to me, if you're going to teach, don't do it for more than five years. And that stuck in my head: the difference between the professional artist and the teaching artist.

vG Well, I'm sure you were a good teacher, but you had to make a decision—you had to make a choice.

CA Several of the artists with whom you had worked in New York also came to Cranbrook while you were there.

IH Yes. John Cage spent a week at the school. His presence was felt in the entire Academy. He visited every department—architecture, printmaking, sculpture—and spoke directly to their problems. He was so brilliant and such a full, exciting man; he was loved by everybody. All the high schools came together and performed for him. My department did a bag full of goodies, all in editions of 500, and gave them away free on the night of the performance. So Cage was in heaven. We went out into the fields and studied science and art and nature. . . .

Shiko Munakata also came to us. We had a whole week of Japanese printmaking talk and activity. He did wood-

cut demonstrations; he did calligraphy, and he gave a three-hour lecture . . .

vG In English?

IH No, it was translated. It was the Zen stance in art—the importance not of teaching but of being an artist. It was very inspiring. It was tremendous! Everyone was absolutely entranced, it was three magnificent hours.

It was during Munakata's visit that we planned our second project together. I went with him to New York and spent a week at his hotel making twenty-four plates. A year later I took the editions to Japan and he put his seal on them just before he died.

CA You had first worked with Munakata at your workshop in New York, before you went to Cranbrook?

IH Yes. When Siko Munakata came to America, where he was given a large show at the Brooklyn Museum, I approached him to do some lithographs. Beate Gordon, who was working for the Japan Society, was his interpreter and friend. In his Riverside Drive apartment we all sat and talked. Munakata loved Walt Whitman, so when I said, "I love Walt Whitman," and pulled out a picture of Whitman that I carried in my wallet—behind my mother's photo—that clinched it for me and him to work together. I'm a Brooklyn boy—and in Japan, Brooklyn means Walt Whitman.

Munakata had touched the medium once before in Japan with Arthur Flory. He was intrigued to do more. In 1965 we did twenty-four editions and in 1974 we did another twenty. Shiko had very little eye-vision and did not speak English; we dialogued delightfully well through the lithographic medium. Through lithography he was looking at the chemistry in his art for the first time, unlike his form, the woodcut. The life-quality that he could imagine as he looked into those washes was very exciting to him.

Until his death in 1975 he was one of Japan's National Treasures. I had the pleasure of going to Japan and of being with him. I learned the meaning of bowing, the importance of the seal and its placement, of the spiritual moment. . . .

vG You are now spending most of your time making your own lithographs. Do you

find this more satisfying than printing for others?

- IH Now I do, although while I was printing it was totally satisfying. I think I have earned the right to become an artist again after a dozen years serving as a printer for artists. I have the knowledge that I gathered in those years, through many collaborations, and I have the *bon à tirer* impressions from the editions I printed.

Back at Tamarind, June Wayne had mentioned the possibility that printers might live on the product of their work—that their *bon à tirer* impressions might make it possible—and that's what is happening now. I have had six years now, living on the sale of prints that I've printed.

So there is no part of my dream that didn't come true: everything I heard, everything I read in books: it was all true. The artist has a great life when he is allowed to paint and draw without inhibitions. To find one's own way is a delightful thing.

- CA I understand that your wife Deanna now prints many of your editions.⁸

- IH Yes. We both sign all of the work that we do, she uses her Chinese seal and I use a Japanese seal that I got when I went there; our work is a total collaboration.

- vG It strikes me that you and Deanna are a very unusual husband-and-wife team in printmaking. When did you meet one another?

- IH In 1976. I was artist-in-residence at the Oxbow Art School in Michigan. It is a lovely summer art school, between Chicago and Detroit, on the Indiana border. Deanna came there as a student in printmaking. She had studied at Wayne State University with Aris Koutroulis, who had been at Tamarind as a printer-fellow while I was technical director. After study at Cranbrook, Aris then set up the printmaking department at Wayne State. So Deanna had had an excellent background by the time we met.

Since then she has become the printer that I had been and I have become the artist, and we have had the opportunity to serve each other in the making of prints. She is also a photographer, so she has photographed and documented

our eight years together: all of the artists we have worked with, all of my imagery—with my changing face of beard and hair—all the openings we've attended, all the jobs that we've had. These are all documented.

During my last year in Detroit I was the artist adviser to the Print and Drawing Club. Deanna and I did presentations of lithography; we did a printing for the museum with Philip Pearlstein; Deanna printed the edition and we documented . . .

- vG Do you mean the printing was done as a public demonstration?

- IH We invited the Print and Drawing Club to our workshop to see us cancel the plates for the edition we had printed for them. It was a two-color print, *Nude on a Chaise* (1978). The club bought the edition and its members saw it develop from beginning to end: our visit to New York, Pearlstein drawing on plates, our printing at the workshop, then the cancellation. All of this was documented.

- vG You've got your own book of reminiscences, right there with illustrations.

- IH Yes, they are very beautiful photographs; Deanna is a terrific photographer, so that we have the images and the words.

- CA Now that you are no longer printing actively for artists, do you plan to stay here in New York?

- IH I don't think New York City is possible now because of the high rents that are being asked. And if I'm not in business, I can't stay here. For the last six years I have been working steadily at my paintings. They are now absolutely realistic, unlike my earlier "abstracts." They begin to frighten me because they are erotic toys that are starting to move: little dolls and little bears. I am working as realistically as when I studied with Zúñiga and Dickenson. Which means that Deanna is more favorable and is motivated to do prints of these new works.

- CA You are doing crayon lithographs?

- IH A lot of crayon. Very straight, simple drawings. When I see Matisse, it is exactly what I am doing. So I am back to the very first artist I loved. I tasted and touched everybody. Now to find a place where Deanna and I can set up our shop, have a few friends, and produce prints: that would be our ideal. □

⁸ Deanna Leong was born in Detroit on 1 April 1952.

ARTIST AND PRINTER

Some Matches Are Made in Heaven and Others . . .

Leonard Lehrer

WHEN I THINK OF GREAT COLLABORATIONS in history certain combinations immediately come to mind: Sibelius and Ormandy; Rogers and Hammerstein; W. C. Fields and Mae West; Whitey Ford and Yogi Berra; Whistler and Way; Bellows and Brown. Certain disciplines call for the "duet" syndrome, some by definition and some by preference. Modern lithography, while certainly still including strong pockets of solo performance, is very much of the collaborative sensibility.

Any of us who have made lithographs collaboratively have shared a number of common experiences, not the least of which is the knowing nod or the quiet shaking of the head followed by the statement, "Well, that's lithography." Or, when it's all on the plus side, "That's the magic of lithography." What group other than printers could pay homage to the inventor-discoverer of their medium with a T-shirt slogan which reads, "Damn you, Senefelder." We tend to forget our own "shop" vocabulary and how it all must sound to the novice lithographer who enters the shop for the first time. The artist hears people talking about nitric acid, stones, push, BAT, reject, efface, fugitive, grit, scraper, burned, pull, chop, destroy, rock, lift, blind stamp, limited: a very "in-house" language. And it is important also to keep in mind that while collaboration means "to work jointly with others in an intellectual endeavor," a second dictionary definition of collaboration is "to cooperate with or willingly assist an enemy. . . ." To the extent that language affects our concept of experience, I suggest that with lithography we are dealing with a demanding, assertive and aggressive medium; we are not involved with a gentle art. But the unknown can be attractive. It must be an attraction for Motherwell in the making of his prints, for as Ken Tyler states: "When you go into printmaking, the day, the humidity, the temperature, the environment, the noise factor, the people, how you feel, how that tusche is going to affect

that plate or stone are really *unknown* things. (These variables are difficult to talk about because we're talking about the simplest of subtleties.)"¹ The surprise element, therefore, is also an attraction.

The collaborative match, when good, surely is made in heaven. At its best, the collaboration reaches into dimensions of sharing unlike almost anything else. Certainly we can easily interpret the relationship as analogous to that of a spouse, lover, mistress, teammate, colleague, relative, etc., with all the plusses and minuses. It is, in my view, the quintessential symbiotic relationship. Just the idea that another person's mark, the chop, goes on the same sheet of paper as the artist's signature is a personal and aesthetic embrace of much significance. Other collaborations, however, seem to have been made somewhere other than in paradise. During the past two decades or more, I estimate I have worked with about twenty-five printers in some ten or more different print shops. I'll mention four of the lesser moments I have had.

First, an intaglio experience. In the late 1960s I was commissioned to do an etching. I did the plate, pulled the approval print, then had to send the plate and proof to another shop, located in a different state, which pulled the edition. The edition was sent to me for signing; then I delivered the signed edition to the publisher. There may have been one phone conversation with the voice of the printer, and that was it. To this day I still feel very removed from that print. No rapport, no connection. A true non-collaboration. I, for one, need the discussion, the chitchat, the human, one-to-one connection.

I also once worked with a printer who in the proofing state did not take the time to delete extraneous test marks which affected the look of the new proof. Today when I look

¹ Stephanie Terenzio, *The Prints of Robert Motherwell* (New York: Hudson Hills Press, 1984), p. 85.

at that print (which did work out well), I am still irritated by that experience. He even had the chutzpah to ask later for a letter of reference.

Another time a printer simply did not want to try a change in the value of a color during a proofing session. My request was met by begrudging two-or-three-percent changes which were at first not even perceptible to me. While eventually it worked out, we could have avoided several of the ensuing proofing sessions and saved much time. He had a set idea, which I can empathize with, but that experience is not high on the plus side of my collaborations; it was more a test of willpower than a duet.

And finally, I once worked with a printer who simply never had anything to say—no comments, suggestions, peripheral discussion, or humor—no rapport whatsoever. I was astonished when at the conclusion of the project he smiled and seemed truly delighted! That was a “secret” collaboration; he apparently was collaborating, I just never knew it.

THE FACT IS that over the years I have been spoiled totally by my printers. They have pacified me and pampered me. Stones are brought to my studio where I have my choice of tapes to play and where doughnuts and blueberry muffins are available. I am totally dependent on my printers; I admire and praise them, and am continually impressed by their knowledge and resiliency. We talk before, during, after—and share in so many ways the pleasures and fascination of Senefelder’s brainchild. There’s nothing quite like it; when words are understood so well, e.g., “. . . maybe this should be a rich velvety green,” it’s understood and nailed on the first or second proof. I love it when, without being told, I am shown a totally different color scheme simply because the printer wanted us both to see some new possibilities in addition to those previously discussed. Time permitting, of course. Suggestions are made easily with no demand that each possibility *must* be right. So easily, in fact, that when I am called and told the first proof is ready, the printer knows I’ll read the voice inflection as much as the content: “I think we did it.” Or: “It’s not fully up yet, but I think the muse is on our side.” Or the times (few, fortunately) when I hear, responding to the call, that a funereal atmosphere pervades the shop: “. . . A new rock will be ready for you at 2:30.” No other words.

Mutual disappointment shared with mutual regard.

I’ve been made to feel good, exhilarated, and important by various printers. Inadvertently, I’ve also been made to feel like an intruder in a shop, or worse, as if I should have considered an alternative profession. It’s like having an instant critical review of a one-person exhibition. It may be unintentional, of course, but the security of the private studio just doesn’t exist in the print shop. The artist must adjust to instant feedback of one kind or another. (We know the printers, even in their silence, even as they attempt to become invisible statues, are thinking something about the new image.) There is no time to digest and absorb, as upon the conclusion of a painting. And yet I realize I owe much to the printer in terms of sensitivity to his or her ego. For example, I’ve never fully resolved what to say when I see the first proofs tacked up on the wall; I, for one, almost never am able to say anything for the first five, ten minutes . . . nothing . . . and this is the time, of course, when the printer is on center stage. During that time I am adjusting to the fact that, first of all, the drawing is now on white paper, no longer on that exquisite grey of the lithograph stone; it’s a visual jolt. The negative spaces no longer function as soft, grey, atmospheric support systems. The key image now appears alarmingly raw and sparse. The image is backward and that’s not how I drew it! Directional strokes are all wrong and obviously were done by an alien hand. Slowly I begin the process of erasing from my brain the experience of how I actually drew the key and begin gradually coming to terms with the new reality. This has always been a very schismatic time for me. (My first student lithograph turned out to be an image of a left-handed violinist—maybe I’ve never really overcome that shock.) I feel totally inadequate during those crucial minutes because I know the printer is waiting for a word, even a signal through body language, anything visible or audible, something which communicates that phase one has been a success. Finally, the backward replay takes over, the sensuous grey has been erased from my memory bank, the words begin to flow, and phase two is underway.

WHILE THERE IS NO QUESTION that there are those artists who treat printers as something less than human, most artists regard their collaborators as true angels or wizards—

as personal gifts to them directly from the Almighty (who in this case looks remarkably like June Wayne). Each artist and each printer has his or her views on this special relationship. One thing is certain: the feelings are strong, if not at times passionate.

I asked a few printers and artists if they would be comfortable sharing some of their perceptions on collaboration.² I asked them about the ideal arrangement, the best and worst they have experienced, and whether there might be any dos and don'ts to offer. Not unexpectedly, I found the responses illuminating. The artist Walter Askin, who entitled his letter to me "Art on the Rocks," wrote:

I'm not at all objective about this topic. As far as I'm concerned collaborative printmaking is the best thing ever invented—after sex, rocky-road ice cream, and the National Gallery in London. For a long time I only regarded printing presses as instruments with a distinct potential for creating really thin toasted cheese sandwiches. I still regard the print workshop with awe—as a place that probably should be licensed by the state attorney general. I have to double the mystery factor when thinking about lithography. It would seem that only God and major saints can print a lithograph.

One of these major saints appears to be Bolton Brown, brought into rekindled light by Clinton Adams's research. Brown writes about his collaboration with George Bellows:

... we had worked so much together that each knew precisely what his part was and how to play it. We made a gorgeous team. George's prints are real lithographs, not mere variations from some other material. Not that they resemble the early sort of lithograph, done with the sticky commercial crayons and in the convention of 1830. What I mean is that he worked on stone with an instinctive appreciation of exactly its own nature and used the new crayons with a joy that was an actual avidity. The literary critics do not know it, naturally, but the work I printed for George Bellows constitutes an entirely new chapter in lithography.³

Brown then becomes Bellows's critic and writes:

His best pieces are by no means those huge affairs, such as prize fights, where he was largely the mere illustrator, but certain simple and utterly charming rambles on stone, more often than not with his wife or daughter ... as subject. It was in some of these that he touched his high-water mark ... and very high the highest was, too.⁴

Printer as critic. That's an idea I would personally like to see pursued further in our time.

But printers, of course, are understandably reluctant to take on that additional role. Their insights into the collaborative process are another matter and several rose to the occasion in response to my request. For example, Cappy Kuhn writes:

... the consummate professional is the printer who makes each artist he or she works with think that this collaboration was the best the printer has ever had. The really *special* collaborations are when *both* parties think so! I don't think there's any excuse for an artist to ever feel he's had a lousy collaboration. The printer is the one who is trained in collaboration, not the artist (who is used to working alone, traditionally) ... so in my mind, the burden for success or failure of the collaboration rests squarely on the printer. That's where any bending or giving has to take place. And that's why I believe that the printer's ego must be smaller than the artist's—or at least must seem so! ... Making it work, no matter what, is a large part of the challenge. I don't enjoy being walked over and pushed around (as I have been, on occasion), but when it happens I find it a special challenge. How to make the print work well in *spite* of it??? There's a challenge in every collaboration. Otherwise it would get boring!

ANOTHER PERSPECTIVE is offered by Richard Hamilton in his recent interview with Pat Gilmour (who calls collaboration "symbiotic exploitation"): "It's not a collaboration other than the collaboration of a violin and a performer. ... There is an interplay which is very important, but I don't see it—and I'm sure he [Crommelynck] doesn't see it as his role to contribute to the aesthetic. It is to execute to perfection the ideas that I'm trying to get onto the plate. ... The craft skill is a machine the artist uses." Gilmour then asks, "A person is a machine?" and Hamilton replies, "That person is a robot. I love Aldo Crommelynck ... and I don't think he would complain if he heard me say that I think of him as a perfect machine, because that is all he would wish to be."⁵

2 I express my thanks to Walter Askin, Betty Hahn, Catherine "Cappy" Kuhn, Robert Lazuka, Joe Sanders, Andrew Rubin, Jeffrey Sippel, Wayne Kimball, Kenneth Hale, Jill Livermore, and Joseph Segura. Except as otherwise indicated all quotations are from letters to the author. In some cases (for reasons that will be evident) the writers are not identified.

3 Bolton Brown, "My Ten Years in Lithography," *TTP* 5 (1982): 39.

4 Bolton Brown, "Prints and Their Makers," *Prints* 1 (1930): 13-24.

5 Pat Gilmour, "Symbiotic Exploitation or Collaboration: Dine & Hamilton with Crommelynck," *Print Collector's Newsletter* 16 (January-February 1985): 196.

Crommelynck has his own views on collaboration. Gilmour quotes him on the subject of his collaboration with Picasso:

He had an extraordinary knowledge of his craft. He was able to appreciate its intrinsic quality and, without any doubt, he had confidence in me and then accepted me as a collaborator. . . . How do I define collaboration? It's difficult, but it is to place at an artist's disposition, the best expressive method—a method intrinsic to engraving and appropriate for each artist. . . . A good collaboration ensues when a printer understands completely the intention of an artist and proposes the technical means which enable him to express it."

An additional view is expressed by John Russell, who, according to Garo Antreasian, perceives the printer as serving the artist in the same way as a recording engineer serves the instrumentalist:

He showed the artist how to do things the artist had never dreamed were possible. Given in some cases the merest outline of an idea, the master printer came up with an end product that was astonishing in its vigor, assurance, and its breadth of resource. What the master printer had to offer was not printmaking in the old sense; it was printmaking as metamorphosis, and it was irresistible.⁶

I ASKED SEVERAL PRINTERS if they would share some of their negative experiences:

The very worst collaboration I ever had (and I can still to this very day not utter the artist's name, it upset me so) involved a very non-verbal artist, who had done a lot of printing for himself, and had an "old school" printing background; he was having difficulty accepting me as his printer. This was in the 1970s, when artists would still be startled occasionally to find that their printer was a woman—but this particular artist would bring me boxes of chocolates; a gesture which in *retrospect* provides a pretty solid clue about how he was relating to me. He didn't think I belonged there. I was naïve enough to assume that any problem he was having was related to the progress of the print! He never provided a single clue about what was bothering him, up to, and including, the moment he abandoned the print and left. Even flash cards won't work when there exists that kind of monumental psychological obstacle.

Another printer relates a story about a collaboration with an artist in a university setting—one in which the artist had a complete lack of regard for the students and faculty. "The stu-

dents and I learned much from this episode. Besides learning about a negative side of the 'real' art world, we saw firsthand how printmaking can be abused, demeaned and used for quick financial gain, with minimal concern for aesthetics, integrity, or collaboration."

A third printer speaks of a negative experience which was the result of interference by the "publisher": "Discussion should take place outside the press room and, when in total agreement, communicated to the printer by one person only, preferably the artist. When artist and printer are in the middle of proofing and the publisher enters the picture suggesting changes, a very touchy situation is at hand. It should remain collaboration and not become confusion."

And still another says:

The most difficult collaborations are when one must work with an "artist" who is indecisive about his work. Or, if the artist is only in it for the money, that's pretty disappointing. Then it's kind of like torture. What I like least about collaborating is "having to work with someone who doesn't give a shit about their work—then it's very difficult to feel inspired and be willing to participate . . . and then the artist tries to act like he does care about what he's doing so you kind of have to go along with it because rent is due and that's when you feel like you're running a play school for oversized infants."

I asked the printers just what it is that constitutes the ideal collaboration. Here are several responses:

The initial acts of a collaboration might be compared with an awkward-looking dance of exotic birds; a bobbling of heads and fanning of feathers in this dance called communication, both must verbalize a visual idea and that at times can be awkward and confusing. There must be mutual respect. Secondly, ample time to collaborate; time to allow a project to evolve as necessary. And the artist must feel that the image is his and must be completely satisfied with where the collaboration has taken them. If there is a mystery for me, it lies in the mysterious complexities of human relationships. One relationship is great and another disastrous. In hindsight we have plenty of answers but these don't necessarily prevent us from having another bad relationship. A good "duet" is determined by chance, "the luck of the draw," fate, the position of the stars, karma, maybe all of the above.

From another printer:

There are four possible collaborative combinations:

You love the artist, hate the image, and it's a bear to print.

⁶ Ibid, p. 196.

⁷ John Russell, quoted in Garo Antreasian, "Some Thoughts about Printmaking and Print Collaboration," *Art Journal* 39 (Spring 1980): 185.

You hate the artist, love the image, and it's a bear to print.

You hate the artist and the image, and it's a bear to print.

You love the artist, love the image, and it's a bear to print.

There are two kinds of printers: the magicians and the mechanics.

There are two kinds of artists: the magicians and the mechanics.

As Jules Heller once remarked, "The ideal relationship between the master printer and the artist is founded on mutual respect, steadfastness of character, and an almost abnormal attachment to courtesy. Sometimes, that ideal is achieved."

It is essential [writes a Tamarind Master Printer] that the printer and artist talk about the print (and the weather, and the kids, and the show coming up, and the work in the shop, and the latest trip, etc.) before work begins. A good collaboration isn't a mechanical thing—work can be accomplished if the artist merely draws and the printer merely follows printing instructions, but in order to really collaborate and take the project to new "frontiers," the printer and artist need to establish a common goal—kind of "tune themselves into each other" early on. You know when this is happening because you begin to finish each other's sentences; you come up with the same solutions to problems. And sometimes, as printer, I can suggest color and drawing changes because I'm that certain the artist will agree that it will make the print better! Everything "Clicks," and though it may sound like a foolish and poetic notion to someone not involved in the "duet," this is when the printer truly becomes an extension of the artist's hand—making the creation of the print so easy for the artist that it is as if the printing skills are his own.

Several other insights along the same lines:

Inquisitiveness, patience, and a dose of pure abandon make a collaboration.

When the printer makes him or herself available for the benefit of the artist, the artist usually is very respectful of and grateful to him or her. Occasionally, one has the feeling of being a slave to the other. I like collaboration the least when the artist has pushed him or herself beyond reason and the printer feels taken advantage of.

The artists are not supposed to know that we are told to be "actors" occasionally; that we're taught about the variety of ways to "keep the ball rolling" in a collaboration or assuage an artist's "tender ego!"

Not that printers can't be fooled now and again [writes Cappy]. I'm somewhat ashamed to admit that one of my all-time favorite collabora-

tions was with Nathan Oliveira—the print was beautiful, and inspired, and subtly lithographic—atmospheric—and it didn't hurt one bit that Nathan kept barging into Clinton Adams' office threatening to hire me away to be his own private printer at a salary that started at 30 thou and had risen to 70 thou by the time we had signed the BAT. Don't let any printer tell you that *we* don't have egos, too!

On sensitivity in general:

I often marvel that people can criticize or mock a print that I have collaborated on in my very presence absolutely oblivious to the fact that they are hurting my feelings as much as if I were the artist. Let's face it, not all the work we print is good art, but even so, we love it in the same way we would love a homely child.

On the best part of collaboration:

It's always been the same for me. I enjoy the opportunity to step into another artist's world . . . being able to become more intimately acquainted with someone else's art, goals, and processes. I get to help make a piece of their art. I've learned more about how an artist thinks than I could ever have learned through reading about him or attending one of [his] lectures.

It's not just pulling a print . . . it's like pulling a piece of history.

Putting the final run on the first color proof—Christmas morning time!

. . . you are trusted with something that is very important to someone else. You are given an opportunity to help in the creation of a piece of art. I like the fact that there is usually respect for the printer, the feeling of being vital. It is most gratifying to help achieve a goal that is important. Free lunches don't hurt either.

Another comment:

Too often I hear, "I know it's my first print, but black and white doesn't sell, so I want to use six colors—can you make it look like this pastel?" No creative juices are flowing; the project becomes a technical challenge, but certainly not a great collaboration. Too many younger artists simply want to make bucks and make them fast. Then the pressure is on to sell out the edition at \$500 a crack. The artists who fell in love with lithography in the 1950s and 1960s seem to be the ones who are still pushing lithography to its limits—artists who aren't afraid to make a lithograph that *looks* like a lithograph.

A few random thoughts:

It's hard to be serious when the artist is wishy-washy.

Just because you made it to fifty, doesn't mean you'll make it to a hundred; this applies to editions as well as printers.

Free rein may lead to a runaway horse.
 Never watch your washes dry.
 Be decisive. Just because someone else is doing
 the proofing is no reason to try out every color
 that flies into your mind; and remember,
 printers have the right to have bad days, too.

And a list of dos and don'ts from the printers
 for the printer. *Don't ever:*

Tell the artist, "This will be no trouble at all."
 Tell the artist that this is your first collaborative
 print.
 Make the artist feel dumb or like an outsider;
 let them take care of that themselves.
 Tell the artist that, while he was away, you noticed
 an error in his drawing, so you went
 ahead and "fixed it" for him.

From the printers for the artist:

Don't expect miracles. Although we printers are
 quite capable of performing them, they are
 usually reserved for our favorite artists.
 Don't pay attention if the printer says "oops" or
 suddenly turns pale while proofing your print;
 he's probably just testing your mettle.
 Don't expect the printer to voice any aesthetic
 opinions unless called upon. This does not in
 any way mean the printer isn't interested in
 your work.
 Don't expect any great schedule changes to ac-
 commodate you. Normal press hours are be-
 tween 8:00 a.m. and 5:00 p.m. Printers are
 there for you between these times. They do
 have other obligations and cannot readjust their
 schedules for every artist.
 Don't drink (before 5:00 p.m.)
 Don't expect the printer to be available Satur-
 days and Sundays. If the printer wants to work
 weekends, it should be his choice or decision,
 not yours.
 Don't smoke excessively or near flammables.
 Don't set unreasonable completion expecta-
 tions.
 Don't make the studio environment your own;
 it's not, it belongs to a group of people whose
 needs must be respected.
 Don't panic.
 Don't come with a painting under your arm that
 you want to copy.
 Don't expect too much before 9:00 a.m.
 Don't expect to accomplish anything if your ret-
 inue accompanies you.
 Don't eat pizza over the stone.
 Don't drool.
 Don't offer to sponge.
 Don't ask how come the sponger doesn't scrub
 all the ink off when he sponges.
 Don't be afraid to cuss.
 Don't help me move stones—that's the only time
 my fingers get smashed.

Don't ask to use the rest room every time you
 have to go.
 Don't try to tell me that Alice Senefelder was a
 man.
 Don't clam up—keep the communication flow-
 ing.
 Don't call me "hon."
 Don't ask your printer if he's flocculated lately.
 Don't forget to treat curators with respect—that's
 a hard job for a blind person.

Do:

Come with patience, endurance, humor of the
 highest caliber, determination, faith, and un-
 derstanding.
 Take the project and the use of my time seri-
 ously.
 Learn my name.
 Be dependable. Be on time for proofing, ap-
 pointments, etc.
 Take showers, floss teeth.
 Let me know of any problems.
 Pay on time.
 Do come with a general idea of colors and com-
 position, if possible.
 Explore! Experiment! Try something new!
 Work hard.
 Bring chocolate chip cookies.
 Have the common sense to listen to country and
 western music on the radio.*
 Bring a book to read while the printer is involved
 with busy work.
 Do have faith in your printer.
 Tell your printer if you think he or she has done
 a good job—it means a lot!

IN MY VIEW, printers are a special breed, a
 breed which combines immense skill with
 diplomacy and endurance, patience with
 knowledge; they set the tone of the project,
 maintain its rhythm, and are expected to have
 answers for everything from complex tech-
 nical questions to the location of the nearest
 vegetarian snack bar. They are expected to
 make magic and shaman-like pronouncem-
 ents while remaining unobtrusive; they are
 permanently tenured in their supporting role.
 Too often the job is thankless and too often
 artists sing their praises to too small an au-
 dience. It is a unique relationship and a unique
 component of the art world.

The printers work so hard [writes Walter Askin]
 and their work is so visible and physical, that
 you just have to put everything you can into
 what you do. I was so tired at the end of each
 day my first week at Tamarind, I didn't have the
 strength to fix dinner. I just went to bed. It's
 addictive like all the major vices. The painting
 studio is essentially an isolation chamber. You
 work in a vacuum. Lithography is joyously
 communal. □

*EDITOR'S NOTE: This can, of course, lead to war.

INTO THE CRYSTAL BALL The Future of Lithography

A Panel Discussion

One of the sessions of the Tamarind Symposium held in February 1985 was devoted to a panel discussion. Participants were Riva Castleman, director of the Department of Prints & Illustrated Books at the Museum of Modern Art; Leonard Lehrer, painter, printmaker, and director of the School of Art at Arizona State University; Harry Nadler, painter and chairman of the Department of Art & Art History at the University of New Mexico; Carter Ratcliff, art critic and contributing editor of Art in America; and Theodore F. Wolff, staff art critic of the Christian Science Monitor. Clinton Adams, who served as moderator, opened the discussion with these introductory remarks:

THROUGHOUT THE HISTORY OF LITHOGRAPHY, from Aloys Senefelder to Tatyana Grosman and June Wayne, every brief moment of glory has been followed by disaster and every renaissance by eclipse. There is little question but that in the twenty-five years since 1960 American lithography has experienced such a renaissance; during this period, partially as a consequence of the founding of Tamarind in that year, lithography has emerged from the shadows of the 1940s and 1950s; it has been vividly alive, a medium of consequence.

Tonight, however, we intend to look not at the past, however rich and complex, but rather toward the future, and to speculate as to what we are likely to see take place during the next twenty-five years, between 1985 and 2010. Our speculations, we trust, will be informed by the lessons of history.

During the earlier sessions of this Symposium we heard a lot about lithography, about collaboration, about contemporary prints, about attitudes in the art world. We heard divergent opinions which I hope will be sharpened as we continue our discussion. Even in the recent past, in the first five years of the eighties, we can perceive substantial change from lithography's glory days of the sixties and seventies. Here, then, are some of the questions suggested for discussion among our distinguished panelists: How may the art of lithography be affected by changing artistic styles, by changing critical attitudes, by changing technology, by changing governmental policies—perhaps by a major revision in the tax code? Above all, what happens if President Reagan is wrong and the federal deficits lead to economic hard times?

Because of its collaborative nature, because of the

artist's dependence upon the printer, because of the increased complexity of recent lithography, and not least because of the high cost of operating a workshop in our inflated economy, lithography is particularly affected by the inter-relationships between art and money. It is vulnerable to changing economic circumstances.

The magazine section of this week's *New York Times* (10 February 1985) carries a cover story by Cathleen McGuigan, "New Art, New Money: The Marketing of An American Artist." The central character in her story is Jean Michel Basquiat, with frequent references to Keith Haring, Julian Schnabel, David Salle, Francesco Clemente, and Sandro Chia. At the beginning of her story, McGuigan finds Basquiat and Haring at Mr. Chow's restaurant on East 57th Street in the company of Andy Warhol and Nick Rhodes, from the British rock group Duran Duran:

As an artists' hangout the elegant cream-lacquered interior of Mr. Chow's is light years away from the Cedar Tavern, that grubby Greenwich Village haunt of the artists of the New York School 30 years ago. But art stars were different then. Franz Kline, Jackson Pollock, Willem de Kooning and their contemporaries, all more or less resigned to a modest style of living, worked for years at the center of a small and intimate art world in relative isolation from the public at large.

But today, contemporary art is evolving under the avid scrutiny of the public and an ever-increasing pool of collectors in the United States, Europe, and Japan; and it is heavily publicized in the mass media. Barely disturbed by occasional dips in the economy, the art market has been booming steadily.

On much the same subject but from a very different point of view, Robert Hughes (art critic for *Time* magazine) wrote a provocative article called "On Art and Money" for the *New York Review of Books* (6 December 1984). In it he said:

Nobody of intelligence in the art world believes that this boom can go on forever. . . . Perhaps it is not the business of critics to predict, but I am going to try anyway. I don't have a date for the crash but I do have a story line. At present the contemporary art market is very extended. It is so extended . . . that the old process of defending an artist's prices may no longer work. . . . The

slide will begin with graffiti and it will gather momentum from there. It will not affect every artist, because there are many reputations with the justifiable solidity that will enable them to survive such vicissitudes. But it will shake the confidence of the art market, and of the art world, as a whole. It won't happen in 1985, or in 1986, but we shall see what has happened as the millenium crawls closer to 1990. Nor will all its effects be bad. One does not lament the pricking of the South Sea Bubble, or the sudden collapse of the Tulip Mania. At the very least, it may cure us of our habit of gazing raptly into the bottom of the barrel in the belief that it contains the heights of Parnassus.

So as our first topic tonight, what about these very different perceptions of the current scene by Ms. McGuigan and Mr. Hughes? Are we dealing with the artist-as-rock-star? What are the consequences for the lithographic workshops and for lithography if the art-market bubble bursts? Where do we go from here?

Theodore F. Wolff. Mr. Hughes's forecast sounds very familiar. He and several others have been forecasting similar horrific events over the last fifteen years or so but they haven't occurred. One thing that might happen is that at whatever point graffiti art might dim, something else will emerge—or else be whipped up artificially. The actual market might shift a bit to the left or to the right. Hughes specified 1990. I certainly don't think anything is going to happen before then. I think there is simply too much liveliness in what is going on. There is simply too much excitement, too much novelty still lurking over the horizon. There are younger collectors coming up who like the idea of collecting, perhaps not quite so much for the idea of investing as for the excitement of it, and for the kind of a life style that they feel goes with it. Now, as to what is going to happen to lithography: That is going to depend on the artists who produce it; it is the extent to which the artists of the future will be involved with the medium that becomes a crucial issue. If lithography remains a highly vital art form, as it undoubtedly will, if more and more of the younger artists pick it up and run with it, then it may indeed become a highly valuable area for those collectors who feel insecure, who suspect that the art market might be crumbling at some moment in the future; they may shift from the purchase of large oil paintings for six to ten thousand dollars and focus their attention on lithographs for, let's say, five to eight hundred dollars. It's entirely speculative. I feel that the whole print area is going to remain viable and very dynamic for as long as I can foresee—but I'm not going to stick my neck out any further than 1990 or, at most, 1995. I think that lithography has an advantage in that it is relatively low priced. You can get a good print for a very reasonable figure, as well as highly expensive things in the forty to fifty thousand dollar range. I think it is entirely up in the air at this point.

Harry Nadler. I always like to talk about art and money 51 because I have a lot of the former and not much of the latter. I think the future of lithography is assured. It will continue to exist as one of the print media. What interests me—and I think it may be one of the reasons that I was asked to be on this panel—is the future relationship between the painter and the lithograph. Two questions that occur to me: Why do painters make prints? Should they seriously consider making them in the future? In order to seek answers to these questions, let me first try to describe the activity of painting.

Painting is something that certain human beings do. Others look at it, criticize it, sell it, buy it, and enjoy pride of possession. Obviously they connect with the world of the painter, the world where the painter acts upon his material: the act of applying a brush stroke to a canvas or a panel, a brush stroke that is governed by the hand of a person who has a particular intention in mind. These colored marks preserve the intention as traces of this activity. Therefore, the physical object, the painting, is also a sign or a symbol of intent. It sets up a potential for dialogue between artist and viewer, as Ortega y Gasset has said: "The marvelousness of painting rests on its dual condition, its will to express and its resolve to remain silent." Painting assumes this burden because it says things not in generalities like language but with a specificity which is acute: the mark of a stroke, the specific shade of a color that has meaning. This pictorial language is reticent, not public. In order to read the painting, a certain contemplativeness in time is necessary. The twentieth century is a loquacious one. The accessibility of images through reproduction is one of the most profound changes in human perception. In the nineteenth century lithography and photography helped to alter human perception. The mechanical process became the perception of the world: the detachment of the sign or symbol from the thing, the object. If contemporary industrial man relegates painting to a minority cult for those who have money, leisure, and the education to appreciate the touch of the human in the handmade object, then lithography puts within his reach an important substitute object, the print. What is lost and what is gained? The painter is no longer assured that his work, the painting, will be perceived by a concentrated perception in contemplation. Distraction is the order of the day. The lithograph allows the painter's sign or symbol to be reproduced in another medium. The image becomes accessible but the danger is the loss of the potency of the original. As Walter Benjamin says, "Its aura is lost." Not in the magical or ritualistic sense, as Benjamin talked about it, but in the potential meaning that only an original can have. Lithography originally attracted painters of the nineteenth century because of its seeming ability to produce with accuracy the

52 brush stroke, the mark of the painter. Tamarind Institute has helped return lithography to a place of importance in America, but as more and more shops compete for important artists, and as mechanization and industrialization of the print becomes widespread—as business overwhelms aesthetics—is there a danger that painters will be driven away from the medium? This was the case in the eighteenth century, when the most important painters withdrew from the making of prints for much the same reason. I think the talk of money reflects that there is this danger now.

CA. Carter, can you accept Harry's reference to prints as a substitute for painting?

Carter Ratcliff. Well, I think painters often intend them to function that way. As do buyers, especially people who suddenly have a new skyscraper to fill. Obviously, you're not going to buy an original canvas for every office in a new high-rise office building or a new corporate headquarters. There is a certain prestige that attaches to things that are either art or look like art and so, while it frequently happens that a print will be a kind of stand-in for a painting, I think there are crucial instances where that is not the case. One of the reasons that prints will continue to appear as primary aesthetic objects rather than as substitutes is because there is a serious audience for them. And not only because there are artists who are adventurous and want to try to make valuable works in media other than painting. . . . I'm thinking of painters, painters who want to do something other than paint all the time, and my sense is that there are workshops and publishers of prints who have a sense of responsibility, who are aware of these issues, and who, for reasons of their own, of course, put pressure on artists to live up to these possibilities.

True, there is a kind of print glut. But now, with satellite dishes, there is a TV glut like never before; that will happen with every kind of visual image. And the print glut will continue, I'm sure. Some painters and sculptors will look around and say, "Prints are worn out by the uses to which they are so often put." You stand in line at a bank and see a terrible print across the teller's shoulder. Everybody is exposed to that all the time, but my feeling is that at least for the foreseeable future publishers and printers will bring artists together with the print mediums. . . . It's an issue that is understood.

CA. Harry was assuming the painter who makes a print is making a substitute for his painting. In your talk earlier today you mentioned Richard Bosman, whose prints you found to be more convincing than his paintings.

CR. There are those extreme cases where the artist realizes himself most fully in a print medium.

HN. I didn't say that, Clinton. Well, if I did seem to say that, then that's not what I wanted to say. What

I wanted to say was that there is something very specific about the application of a mark to a surface of the canvas. While I would agree that there are a lot of artists who for various reasons want to make prints of one kind or another, artists who do very well at it, my point really is that something is lost in meaning when the various print processes take over. I think something else happens. When you look at the show in the museum [*Fifty Artists / Fifty Printers*] you see some very fine lithographs. But I do feel, personally, that there is a detachment between the print and the sign: the recognized image that we associate with, say, a de Kooning or a Dine. There is a separation of that sign from the original object which was the painting . . .

CA. But the print *is* the original object.

HN. Well, I'm saying that it's a different object, then, and I'm saying that as it becomes a different object something is lost.

CA. In other words, you don't find in de Kooning's print what you find in his painting.

HN. Or in his drawings.

CA. But de Kooning apparently found it there.

HN. Well, I don't know that.

Riva Castleman. Oh, I love this subject! It's one of my favorite subjects. I thought we had buried it long ago. We're talking about the primacy of the painted image as opposed to the less than primacy of any other kind of image. Perhaps I feel that the primary image is a drawing and that de Kooning has messed everything up by getting into paint. I think, essentially, that it's sort of an old problem that we are well done with. I have certainly thought about it a lot, and it's true that in a print there is a great deal of distance between the hand that made the mark and the piece of paper that carries it. However, if the hand made the mark *knowing* that it was going to be carried over to this paper, certainly all sorts of changes in that mark would have taken place. The best prints are those in which the mark is very definitely the autograph of the artist, whether it is printed from a piece of wood or metal or stone.

I give this as an example: When you think of all those printed images by one of your favorite painters you realize that if you were to destroy them you would leave only half an image of what that artist did. It isn't that you destroy one painting and you lose all sense of the artist's career, but if you destroy all the prints you lose part of the sense of any artist who really creates in the print medium.

But would you like to get back to money? As I am a curator, I really don't have anything to do with money—except as I get to spend some once in a while for the museum. I really have great hesitation about the long-lastingness of the so-called print market—about the print boom. In the same way as if I had been Oösterreicher's many years ago. Oösterreicher's

is, probably was, at one time the biggest color-reproduction dealer. I remember when there was not an original print in any hotel room, any office building, or in nearly anybody's home—and the day that to the horror of my mother my sister brought home a reproduction of a Cézanne painting. This is what people did; that was our substitute for a painting. I am quite sure that the day is going to come, whether in 2010 or some other time, that we will have a substitute for the print that we now have in each office. It is the tremendous building boom that has aided and abetted the print market. I am very convinced of that. I would say that the building boom probably accounts for one out of three editions of prints that have been made in the last fifteen years. Without such a market there wouldn't have been anything like what we've seen, no matter how many printers there have been—printers who have had a wonderful education and have had wonderful opportunities to work with artists at Tamarind or other workshops. I really believe that they did not make the situation; they were able to benefit from it, some of them. Some of them had to work very, very hard on a lot of things that they could not possibly have believed in. But I fear that part of what we have seen over the last few years will go away. I see that partly in the styles that artists are taking up at the moment. The younger art, to a great extent, will not be as interesting as, for example, abstract art was for office buildings. There is a whole genre of art that has been carried on way past its maturity and even death in recent years.

CR. The reason I write about painting—and I write about painting most of the time—is that I'm interested in the mark Harry Nadler mentioned, the primal mark. What happens to something that in our culture we believe is primary? If it's a brushstroke, it might turn up in prints in ways that are very, very heavily charged with important meaning—often ungraspable meaning, though I think it helps to discuss the matter, as we're doing now. This sort of talk doesn't solve the practical problems of lithography workshops, but it goes some way toward solving the problem of keeping printmaking alive as a medium that people care about and find important for the conveyance of meanings that can't be conveyed any other way. I think we ought to look for that life in every medium—video tape or architecture or whatever. There are certain things that can be done only in that medium. If you think about that too narrowly, you'll end up being a formalist, and that's not the direction I want to take, but I would say that, for me, prints are especially important because they are the site where a crucial detachment can occur. You can step away from the prized immediacy of painting and of certain kinds of sculpture. The idea of the primal mark charged with an absolute value is a powerful idea, but it obscures something important: the painter's mark belongs to

the painter's medium. A medium is a cluster of conventions. There is nothing primal or absolute about anything we recognize as a medium. A lithograph by Jasper Johns or a woodcut by Richard Bosman might provide a site from which to look back at painting and see that its images—often made in the attempt to be absolutely immediate and primal—are also mediated. Necessarily so, because the images of painting must come to us through the medium of painting. We hold up to the mass media the ideals of absolute integrity, absolute spontaneity, and the absolute thereness of being an artist and creating an image. Yet certain prints point back at painting, even at expressionist painting, and show us that its images, too, are mediated by the conventions of our culture. There is a fatal similarity between our most privileged mediums and the least privileged. That is the sort of thing we have to work out if we're not to be swamped by images, swept away by a deluge that would leave everything unintelligible.

CA. This question of the primacy of the print is linked to a closely related question: Do the collaborative workshops distort the character of the print by their emphasis upon technical perfection? As an introduction to that question here are three quotations. The first is from a provocative article by John Loring, published some time ago ("Bad Printing," *Print Collector's Newsletter*, March–April 1975):

The meteoric rise in popularity over the past ten years of printmaking and the accompanying refinements of printmaking techniques have fostered an unfortunate situation where too many modern prints find their personalities so totally dissolved in the complicated mechanics of multiple art that they . . . no longer appear to have been made by anyone but have the look of an image accidentally created through a precise and uninteresting complex of highly technical givens. . . .

[Numerous] historical examples can be found of bad printing making good art. Edvard Munch's prints, for instance, are technically only passing, yet all are brilliant art. Nothing could be cruder than Max Weber's linoleum cuts, yet they suit their "primitive" figures perfectly. . . .

The straitjackets of printmaking are the aesthetics of craftsmanship and the standards of technology when they stand in the way or replace the aesthetics of art.

The second is a statement by Robert Motherwell, quoted in Stephanie Terenzio's fine new book (*The Prints of Robert Motherwell*, p. 122):

I once worked in a shop renowned for its technical proficiency. I was working on a series of lithographs that had a "flat"—that is a background—on which the various parts of the image were to be placed. I wanted the "flat" modulated, but the printer kept presenting me with proofs where the background was not modulated. It was faultlessly even, and that was not what I was after.

At first I didn't see what the problem was. I thought it might be my working of the plate was wrong, or that the paper was absorbing the ink so completely that no

modulation was possible. But usually the first proof from a plate is not fully inked; the second is better covered. By the third or fourth or fifth, you begin to get a highly saturated print. I realized I liked the second proof, the less saturated proof, better than the fifth. The master printer looked at me with horror. "But that's imperfect," he said.

"You can call it 'imperfect,' a rose is a rose by any name. But this is what I'm driving at," I said.

"I have ten printers here whom I've trained not to do anything imperfect," he replied.

"What is the problem with telling them that the second proof is the 'perfect print' of what I am after?" I said.

"I couldn't do that," he said. "It would destroy the morale of the shop."

And in a recent article by Francis Carey and Antony Griffiths in a print catalogue published by the British Museum (*The Print in Germany, 1880–1933*):

Throughout the 19th century . . . a succession of great printers have devoted their skills to devising the correct graining of the stone and [of etching it] so that the most precise facsimile possible of what the artist had put on the stone should be conveyed to the paper in the printing. The printer should also see that the stone was capable of printing a full edition and that all of the impressions came out as exactly alike as possible.

In classic Brücke lithography all of these conventions were stood on their head. The artist did not make use of the services of a professional printer; instead they conducted their etching and printing operations themselves, using the simple equipment available in their studios. Their object was no longer to reproduce what they had drawn on the stone. Rather, the drawing was merely the first stage in the process of arriving at an image, which could, and often would, be dramatically affected by the various unconventional methods of etching and printing they devised.

Much the same question is raised in each of these comments: Are the printmaking workshops, particularly the lithographic workshops, substituting a kind of craftsmanship for aesthetics? Is there a problem here?

TW. Well, I think the answer is fairly simple. It's not that they are too perfect. It's that they are highly imperfect, in that they aren't sufficiently aware of the relationship between the artist and the master printer. They focus, it seems to me, strictly on the craft itself: on the technical application of certain actions upon the stone or plate. That may simply be a matter of inbreeding; the craft itself became the dominant thing that was taught, and the horizons of that particular workshop were limited to the medium, rather than to its expressive potentials.

Leonard Lehrer. Motherwell's answer was wonderful.

HN. I think it has something to do with cuisine. An artist is always working against the technical things; the artist has learned to try to surprise himself. Maybe one of the problems in shops which work with the

idea of perfect craftsmanship is that they get so involved in the making of the dish that they forget that it has to taste good. I think that what you are referring to in terms of Munch or Weber is that somehow the taste, the feeling, the intent of the artist has to come through, possibly in spite of the cuisine. Predicting the future is impossible but it seems to me that there may be something in the idea that as so many technical boundaries are crossed and broken down, printers may lose sight of the reason, which is the making of an image which has some life and feeling. I'm not saying, destroy all the shops, but I'm saying, as Motherwell said, that a sense of perfection may be okay for a craft, but it may not be what an artist wants in order to get beyond it. Whenever you have a medium that requires a lot of technical manipulations, there are intersections. Those intersections are potentially rich but also represent a potential danger.

TW. I wouldn't really worry about that, because if it does happen—if the workshops do become rather monolithic in their focus on craftsmanship, the artists are still going to burst forth. I really put all my faith into the creative spirit. Through sheer necessity, it seems to me, the artists—or at least a handful of them—are going to break through, whatever sort of restrictions or whatever sort of academic, in the old sense of the word, format accrues to enfold them or to hold them in. I really am not concerned about the future of art in any sense. And I'm not concerned about any particular aspect of it. It's expendable. What really matters is the human spirit as it forges ahead, as it insists upon finding some kind of articulation or some sort of symbolization of its existence: its problems, its dreams, and its needs. As far as I'm concerned, we can lose every work of art we already have. I certainly hope we don't, but we can survive that. Every workshop can be destroyed, every theory of painting or sculpture that we have so carefully built can be annihilated. I think that in the long run it isn't really going to matter, because inevitably someone comes along who does burst through. If it's a Jackson Pollock, a Jasper Johns, or a Julian Schnabel, it's going to work itself out in the long run. I know that may sound rather Pollyannish, but I really do believe it, so I cannot be too concerned. I certainly want all the master printers here to have a long, fruitful, and highly successful life, but in the deepest sense, that is not the essential issue.

Question. Does the graphic sensibility come out of the process—from the printer to the artist—or does the printer enhance it?

RC. Perhaps I can comment on that and at the same time finish part of what John Loring began. I think it's always easier to talk about a time long past than about what we are up against now; there are now too many investments at issue. I always wonder what it would have been like if Cézanne had made a real

lithograph, for example. Cézanne was commissioned to make a lithograph in the shop of a very great lithographic printer [Auguste Clot] who was used to handling the art of lithography in a certain way. He asked Cézanne to make a black linear drawing of his great bathers and then to color it with watercolor. The lithographer—or chromiste, as we call them—would then make a color lithograph of it. When I did an exhibition of works that Vollard published, in which a great many of Clot's lithographs were included, I realized that his paint box was relatively limited and that Vuillard, Redon, and Cézanne were all getting the same color of green ink, the same color of blue ink, the same color of yellow ink, and so on. Admittedly, the art of lithography wasn't as grown up then as it is today; there wasn't as much technique involved, there weren't as many good papers; there weren't all sorts of great materials. But we are talking about a time when great artists were given the opportunity to make a print of their own choosing. There were limitations put on their creativity by the workshop, the place where they went to make their lithographs. Nevertheless, in the long run, some of those lithographs are wonderful, and they are wonderful not because of the limitations of Clot but because of the image that the artist was working with: an image that had far more resilience and resonance than anything the printer could do to it or do for it.

I feel that this is the case with the problem of everything being too perfect. I don't think everything's too perfect, I don't think there is ever going to be anything too perfect in a relatively primitive medium like lithography, particularly when you consider how much more sophisticated other processes are these days. There are going to be limitations in what is made available to artists—but essentially, if artists really are involved, if they are provocative and stubborn, if they nudge the printer, most likely, they can get what they want. But there is a look to most lithography workshops and I think we all know it. It's subtle. It means that perhaps if an artist goes to another country or to a place where there isn't a specific style of working, a different result might occur. So I think in the long run, yes, the workshop makes some difference in the artist's image, but not a substantial difference when you're dealing with a mature artist who knows exactly what he or she is trying to get. Nevertheless, there is going to be a patina of some sort that comes from that workshop.

Question. [from a printer] Was it really right for Motherwell to ask for an imperfectly inked print? Shouldn't he have asked for one which could really be editioned?

LL. I'll respond to that. I just think that it's extremely important for the printer to establish the parameters of what can take place with the edition. If he's faced with that kind of a problem, I would suggest that the

artist not be there during the proofing stage.

RC. That's very unfair.

LL. I don't really think it is unfair. I think if . . .

RC. No, wait a second. We're talking about the fact that it wasn't possible for what was put down on the stone—or whatever surface—to print in the way Motherwell wanted. The alternative was for him to try to make something that he wanted, not using that particular surface. If the story is true, I think Motherwell would have known that that was something he could have done. He could have started all over again, right? I sympathize with the printer who, knowing that the stone was made in the way it was, wanted to make it perfect. It was made to be that way. So maybe that's the question: What does Motherwell have the right to want if he starts out wrong?

CA. Bolton Brown once made a comment on that point. He said, "It is the business of the artist to draw what he wants printed. It is not his business, or that of the printer, to try to print what he did not draw."

Question. Why do the young painters who make prints receive so much more attention than people who have studied printmaking in university art departments, as with Lasansky at Iowa? There seems to be a kind of separation between these two groups of artists.

CR. Well, yes, there is a separation within the world of prints—between the printmakers you are talking about, who are mostly, as you say, affiliated with university art departments, and the world which—though not exclusively the world of New York art—can be called the New York art world for all practical purposes. That's where the magazines are and that's where most of the full-time critics are; the Museum of Modern Art is there; 57th Street and Soho are there. Your question points to the fact that criticism follows the market. This is because the major mediums of criticism—the art magazines—are supported by advertising from the galleries. There isn't any direct correlation between buying an advertisement and getting a review, though ultimately there always is a correlation. That's a reductive explanation, but it's a good part of the truth.

The other part of it is that critics are incredibly restless and voracious. Sometimes this degenerates into faddishness; criticism sometimes reads like fashion notes. The rate of development that can keep somebody busy full time writing criticism doesn't occur anywhere in the western world except New York. That is why it is so difficult to defend the National Endowment's program of grants to critics. Obviously they couldn't keep on giving grants to the same critics in New York year after year, so there was an attempt to find critics in the rest of the country. There are many critics who work for newspapers and magazines outside of New York, but for the most part there really isn't enough for them to do to sustain a full-time career, so, in a way, there aren't any full-time

56 critics except in New York. There are exceptions—but criticism, as opposed to reviewing, is something that happens chiefly in certain rather restricted neighborhoods in a very small place known as Manhattan. Prints made in university art departments usually don't cycle into that field of vision.

Question. Isn't that a terribly narrow point of view, to restrict everything in American art to what happens in New York? Sometimes just to what happens in Manhattan? All too often the critics neglect even fine print shows at the Brooklyn Museum.

CR. Yes, I hate to admit this, but it's true. There are a lot of very important shows in Brooklyn that Manhattan critics do not see, if you can believe that. I'm guilty of that myself. I'm not sure what occupational limitation makes this so much the case, but the critics whose neglect you're talking about are incredibly busy; they are moving around, seeing a lot of things, but I think you would be surprised, even if you believe me as I tell you now, to find out how beaten are the paths that we tread. They are very, very narrow. Something about the nature of critical judgment requires a focus that is—there is no way to deny it—that is really unfair, not just to people outside of New York, but also to many, many artists in New York and to curators who put on shows in Brooklyn or even in uptown Manhattan. There are important shows that simply don't get seen.

RC. Let me add to that. Gabor Peterdi, whom we all respect as a very fine printmaker and who did important innovative work at a time when intaglio printmaking was a new and exciting thing in the United States, has an exhibition almost annually at the Borgenicht Gallery, maybe every other year. This is the first year in, I would say, perhaps a decade in which that exhibition has been of his prints. *You* don't know him as a painter, but who has a chance to know him as a printmaker when out of maybe eight or seven exhibitions this is the first one in which he is showing his prints? This is part of the problem then: the fact that there isn't very much of that work being shown. From a curator's standpoint I have never been reticent to say that you can only cover so much of the field. The part of the field that we choose to cover is that field in which a mature artist—a painter or sculptor or whatever—makes prints; in other words, an artist who hasn't come to printmaking until his or her imagery has been defined. That has been the traditional tack at our institution—and it has made a lot of difference, I think, because it is a very influential institution.

We left it to the Brooklyn Museum, for many years before Gene Baro, to try to cover the field of the printmaker's print—although occasionally, when that was a very important part of art production in America, we added works by those printmakers to our collection. Subsequently, during the decade of the sixties,

most of the prints that came across our viewing tables looked so much like Lasanskys, Peterdis, and Hayters that it seemed rather redundant to bring them into the collection. There are isolated examples of work by people who only make prints in our collection, but it is hard to find them on view in New York. It is hard to find them on view anywhere except in regional competitions. It is probably a sad thing that we can't look at every image of every kind. There are some print dealers who like to have a very broad selection of works in the print media and to include print artists; I think most curators try to go and see them—but, as I say, we can only cover so many bases.

TW. Let me try to address the question very specifically. Because I am both a critic and a person involved with prints, this is a very specialized area of concern for me. The *Monitor* is a national and international paper, so most of my readership is in the United States and Canada, rather than in New York. The readers that I have to address are interested in a kind of overview of the art world as such, which gives me the excuse to cover certain print exhibitions that Carter or someone working for the *New York Times* might not be able to cover. If there is an exhibition of the prints by, let's say, Louis Lozowick; or by a printmaker from the thirties such as James Allen, who was in a sense rediscovered by the Mary Ryan Gallery, and whom I had not really known before; or by someone from the fifties or sixties, perhaps a highly idiosyncratic and very private kind of graphic artist, I am free to focus my attention on any of these. And if the *Monitor* asks me why we have had nine reviews of graphic exhibitions in the last three months, I can give some sort of an answer. I think it is very important that the readership I serve should get a correct overview of what the art world is like.

Before I became an art critic, I would see exhibitions frequently but I wasn't forced to do so, so I could see ten in one week, perhaps three the next, and then only a dozen over the next four or five months. I now really have to hustle—to get out there and attempt to see what actually is going on. And I have been surprised by the fact that when I go out and really cover the circuit—that is, when I go downtown, south, north, over to P.S.1, or wherever, the impression that I get doesn't correspond to what I see in the art magazines or in the other newspapers. I would have to admit that the *Monitor's* readers won't get it either, simply because I am limited by space. I have two columns a week, one of which is essentially criticism, and a second which is a discussion of twentieth-century art. So I am limited also. What really concerns me is how really to get it across to readers across the country and in the city of New York that the real art world consists of more than just the high class commercial galleries. There are four or five hundred galleries in the greater New York area. Some of those are essen-

tially framing establishments, but they still handle one or two artists, often printmakers who might be third- or fourth-level artists, but who, even so, are creatively involved with their medium. How are we ever going to get some kind of an impression, an overview of that? I have been very concerned about this, and one of the ways I have been able to introduce this "other" art world is through the graphic work that I have seen. Very often because it is idiosyncratic, it is dramatically counter to the usual work that is seen.

The answer, I think—and everyone has touched on it—is that it is a matter of the market as far as the art magazines and the *New York Times* are concerned; they largely have to go with the big-gun exhibitions. At a paper like the *Christian Science Monitor*, we have a slightly different situation. But even with my passion for prints, I tread a very narrow line. Everybody wants to know why I haven't covered ceramics, or why I haven't gone into photography or video art. The bombardment comes from all directions. Everyone is worthy of fuller coverage, yet certain priorities have to be maintained.

CA. The question has something to do with the history of the development of the American press. In the 1920s there were more than twenty newspapers in New York City and most of them carried regular art reviews.

TW. Now there is only one.

CA. The other important change stems from the separation between printmaker-printmakers and painters who make prints. I think before we can understand this separation we need to get into other questions. First of all, we have to try to determine in what ways the prints made by printmaker-printmakers differ from prints made by artists who are not primarily printmakers. We'll call these artists' prints. How do they differ stylistically and technically? If there are differences between the two kinds of print, how do they affect quality?

I must be frank to say that I have never been convinced that the printmaker prints are, by and large, the qualitative equals of the prints made by other artists. I can't find printmaker-printmakers who are as good as Frank Stella or Robert Motherwell. If I found such printmakers, I would be delighted to look at their work in the same terms, but, with due respect, I think we all know that Mauricio Lasansky is not the equivalent of Willem de Kooning, Jackson Pollock, or Franz Kline. And at his best, Lasansky is about as good as anyone you can name as a printmaker-printmaker.

So I can't be convinced that this is a question the critics have ducked. I think they have simply concentrated on what they feel to be the better works of art. If Carter writes an essay on Frank Stella, as he recently has, that is a commitment to the fact that

Stella is important. But who are the artists of importance who have made nothing but prints? Historically, there were William Blake and Rodolphe Bresdin, and, more recently Kaethe Kollwitz. But who since Kollwitz?

TW. I would agree, even though I did make a point about Peter Milton. Of the twenty major American printmakers, all of them are artist-printmakers rather than printmaker-printmakers. But—and perhaps this may be a romantic notion—it is possible that if we didn't focus our attention so totally on the artist-printmakers, there might be some sort of resurgence. The printmaker-printmaker is usually such an intensely private individual. . . . Kollwitz was an exception, but Bresdin and Meryon were hothouse creations, in a sense, and magnificent as they are, they are simply in a different category from the Rembrandts, the Goyas, and the Picassos. That's the fundamental issue here.

CA. Another factor in this issue is the artificial situation created by American art schools and universities which have developed a compartmentalized education in which people "major in printmaking." There is no precedent for this in the history of art. Before this kind of an institution comes into being, artists who can be identified as printmaker-printmakers are very, very rare. Much more common is the situation of a Rembrandt or a Goya.

We are now faced with a very artificial situation, a situation which I see as a product of the educational establishment. It is, I think, a bad product, replete with compartmentalization and territoriality. I know my view is not that of the majority even among my own faculty colleagues, but I am convinced that it is the source of the problem. Lasansky, who has been an incredibly influential teacher, is also part of the problem. Even the Brooklyn Museum has begun recently to distance itself from the printmaking establishment. Barry Walker's last show—and a very powerful show it was; people from Manhattan should have looked at it if they didn't—was a show devoted to prints made by artists who weren't primarily printmakers, and it was the toughest, strongest, best show that the Brooklyn Museum has had in a long, long while, Gene Baro notwithstanding.

LL. I once proposed to a faculty that we not separate courses by medium—which doesn't seem to make sense to begin with—and that we simply start with a course called *Art I*—with a description of what is going to be taught and by whom—and that this first course be followed by a second, and so on, right through to the senior year. This proposal doesn't go over very well with people who are part of the tradition; there is a very long tradition that will not change; the cycle just continues and continues.

TW. Well, there's something else, if I may just hurl this in. I think that all of us who love art and who need it to one extent or another are much too passive

58 in our relationship to the art world as it is structured. We are intimidated by the situation we are all in—the art magazines, the newspapers, and the galleries. I think there is a feeling that, somehow, the art world is really beyond control; that it has a kind of existence hermetically sealed off from the rest of the world and that the rest of us can really do nothing about it. As a result, we have become too passive, and seem to have no real response. I don't know specifically what that response should be. Somehow or other, we have to break this feeling that those of us who are art professionals are really untouchable, that we have a special kind of dispensation, and that we are not really responsible in any larger sense to everyone out there in the rest of the country.

Question. Recently, it seems that the print has moved out of the museums and that it is now flirting with a mass audience, particularly since the growth of the workshops, and since the Pop Art of the sixties. I wonder what effect that may have on prints and print-makers? Can one of you comment on this?

CR. It is a real issue. People got very nervous about Pop Art. It seemed that artists were flirting too much with the enemy, so to speak, with what they are supposed to be creating a refuge against. But there is always a wide range of artists, from artists who are extremely interior to those who are constantly foraying out into the general run of the culture—whatever that may be in their own time—and engaging it, playing with it in some way. I think it's inevitable that the line between ordinary images and privileged images is going to be a very hot border for the foreseeable future. Even an artist who retreats from that border to a region dedicated to pure, high-art concerns—even that artist is on the borderline between high and low culture because to continue to argue by example for the privileged status of painting is, under current conditions, a response to an obvious and very real threat to that sense of privilege. All this will be better and better understood as we go on, and more intensely engaged, so that I'm not gloomy about the prospects for art. As this dreadful image-barrage of the popular culture, the mass culture, continues, it's going to provide challenges for serious artists that are going to be met in ways that are quite extraordinary and convincing and valuable.

HN. The discussion is taking a very upsetting turn for me. Carter Ratcliff was very candid about who gets written about and why. It seems to me that the world of art today has to do with what I'll call the rule of the name; it has to do with the fact that the relative quality of the print is secondary to the name of the person who made the print. I'm not a Pollyanna. I don't know what can be done to change the situation unless all of the people who try to make images to the best of their ability in terms of their own individuality will stand up and say, we don't

want anymore of this. I can say that, sitting comfortably, with a job as a teacher.

But it goes back to something I said earlier. The meaning of originality has been distorted by the notion of money. Lots of people go to museums to see paintings, not really to *look* at the paintings but because they cost so much, and because there is some aesthetic value in the price. Unless social conditions change radically, I doubt that anything is going to be done about it. People just keep on doing their work until they die; then they don't do it anymore.

CA. Let me come back to what Carter said in response to the question about the print and mass culture. We certainly see the effects of mass culture in the *Times* article on Basquiat that I mentioned earlier. All too often in such articles, it seems, artists are portrayed as rock stars, and the dealers—Mary Boone or whoever—are seen as impresarios presenting the performances. The rest of the people are groupies; the whole scene moves into the mass culture. I'm not talking about the art now, but about the way the establishment operates.

CR. The reproduced images, I think, get into the mass culture by way of an article like that. It is a strange phenomenon: the *Sunday Times* magazine used to do an article on art rather rarely, maybe once a year; now they seem to do it once every quarter.

CA. And in a cover story, too.

CR. It's a peculiar stepping up of attention. The media, the mass media, are incredibly competitive. Competition for the hot story leads to the repetition of the same old hot story.

LL. The *Sunday Times* magazine does indeed represent an important aspect of mass culture. Its use of feature articles on art, artists, and the newest of the new art fashions is a very real and influential part of the mass art media. At times I try to predict what their next focus will be, but I have yet to outguess them. If someone had told me five years ago that the woodcut would be a hot item today, I would have voiced some skepticism. Yet in the gamesmanship of the art world, I must admit to the fact that I enjoy not knowing what or who has been chosen for this quarter's canonization ceremony. The visual arts appear finally to have caught up with the rock-star syndrome.

TW. That's the impression I had when I saw the Basquiat article: first that there haven't been enough weeks since the last one, and then, my God, what a great break this young artist has been given.

CA. Now the message is the medium.

CR. But, the thing is, I don't know what anybody can do about it. I mean, it's like living in Rome when the republic was turning into the empire. When you're immersed in a situation you often have the feeling that there's nothing you can do about it.

But I think that in respect to art the critical function

is not only to go to shows and to come up with the most intelligent and sensitive responses that one can come up with—that's the primary job of an art critic—but also to do a larger job, to expand the subject matter of the critic. And not just in a commentary section of an art magazine, in a section set aside for issues raised by the market. Criticism itself should be informed by a concern for such questions. Even when one is dealing with exhibitions, reviewing artists show by show, these issues should be part of one's concern. It has gotten to the point where certain artists are mentioned time and time again in every art world context; we can't really think of them in the traditional way that we think of artists. We think of an artist as an individual expressing something of an individual nature through a singular image, but with someone like Frank Stella or Andy Warhol I don't think we can any longer think of them only in that way. I have gotten the sense that in modern culture the individual is defined not in a vacuum but in opposition to institutional authority. I think we should look at the possibility that there are certain artists who themselves wield a kind of institutional authority, artists who have achieved the status of institutions. People do that, especially in an image culture. We usually call them celebrities. The president we have now is a celebrity. Andy Warhol is a celebrity. Liz Taylor is a celebrity, etc., etc. And Andy Warhol has made images of all the other celebrities. He's a celebrity who makes images of other celebrities. That's how he got to be a celebrity. But anyway, he's not simply an artist, he's also an institution, and I think art criticism has to respond to that.

That's why some of my recent writing has been an attempt not only to say what an artist's work is as art but also—in Frank Stella's case, for example—to view it at this larger scale. I feel that Frank Stella's imagery is that of an institution named Frank Stella, which can be judged more or less the same way you'd judge the imagery put out by any institution, a television network or an advertising agency, or whatever. That changes the situation somewhat and I don't think criticism will be fully responsive until it can respond to that sort of thing.

TW. I find it very curious that in art criticism, increasingly so, by and large, except for maybe five or six figures, such as Carter, there seems to be a feeling that the writer's primary function is not to weigh and evaluate what the artist does within a larger context, but merely to give the artist a voice. If the artist says, "I am good because I do this and that," or, "I am important because I say this and this," that is almost accepted as truth. But that is not the way art criticism should be, nor, as I want to reiterate, is it the way it is practiced by Mr. Ratcliff and a certain number of the finer critics.

I think the visual arts are one of the very few areas

in which this is the case. A theater critic, a music critic, a literary critic, even a dance critic, weighs what the artist says in conjunction with what he does, then both are weighed against whatever the critic thinks are the larger issues. The work is criticized within a particular technical, professional, thematic context. It is a highly complicated individual-cultural event—but in perhaps eighty-five to ninety percent of so-called art criticism, this simply doesn't exist. The so-called art critic becomes something of a flack, something of a PR person. In the majority of the lectures I hear and in the majority of the panel discussions upon which I sit—fortunately this is not one of them—the assumption is made that all that is needed is merely to *be* an artist, to say something, and perhaps to have the ability to give what is said some sort of form. I think the responsibility of the art critic is to begin the dialogue between the artist and the culture. That dialogue is crucial. The art critic is the spokesman for the public, in a sense he is a spokesman for the culture. He should look at the artist and the artist's work in the light of certain larger themes and forces, certain ideals that he may hold. He may hold them in opposition to the society in which he operates or, in a very specific sense, he can represent it. It is a dialogue-situation in which everyone has his or her role.

Here again, I think we are too passive. We simply do not see it as a very dynamic situation. The artist presents the premise; the critic may be the first to react publicly to it. He will then respond and will perhaps add something. The artist certainly should not pay that much attention to the critic—if any attention at all—but if he does, it has to become a dynamic kind of cultural dialogue. Otherwise the whole thing is really pointless and self serving.

Question. I noticed that in the *Fifty Artists / Fifty Printers* exhibition the Frank Stella print was printed partially by offset. Tamarind doesn't do offset printing, yet you include an offset print in the exhibition. What can you say about that?

CA. There is nothing wrong in use of the offset press as a means to create original prints—by which I mean prints made from plates an artist has drawn, not reproductive printing. Lynton Kistler, who is here with us tonight, is one of the pioneers in the use of offset printing for original prints. Jean Charlot's *Picture Book* printed by Kistler in 1933 was one of the first great achievements in the medium.

At Tamarind we do only handprinting, but that does not mean that we have anything against fine offset printing. In the case of Stella's prints, given their very great complexity, it is indispensable. A recent Stella print, printed by offset with some screen printing, was published by Ken Tyler at a publication price of \$30,000 per impression. That is a lot of money, but I know Ken Tyler well enough to understand that it is a realistic price. It is a very beautiful print—but

60 it cost a lot to produce. When we talk about this kind of a print we must necessarily talk about the financial aspects of production as well as the aesthetics of the print. When is offset appropriate? When is it not appropriate? When is offset the best way to make an image? When is hand-printing the best way of doing it? When from a cost standpoint is it more effective to employ handprinting? When from a cost standpoint is it more effective to employ offset? An offset press is a machine. So to ask whether a print is printed on an offset press or on a hand press is a bit like reading a brilliant novel and asking whether it was written on a yellow pad or on a word processor. Who cares?

There's time for one last question.

Question. Isn't the general public—the mass audience, as it has been called—likely to react against the whole field of the print when they learn that in some of the workshops the plates and stones are drawn by someone else, not by the artist whose name is signed? I'm not thinking of fakes, but of such fine prints as the woodcuts that Crown Point is having printed in Japan.

RC. Yes, I think this question comes up from time to time because somebody takes advantage of the public's lack of knowledge, or the lack of documentation that the public is given. You may remember that a long time ago, before the invention of lithography and photography, the way many prints were made was that a painting by a known painter was taken to an engraver; the engraver made an engraving or etching of it, and the engraver's name was put on the print as well as the painter's name. A lot of Latin words were used to say just who did what. Then, after a while, that fell into disuse, as it was hoped that prints would stand on their own if the artist himself designed them to be prints. We came to a crossing of the ways when Sorlier made lithographs of the Jerusalem windows of Chagall, at which point

Sorlier's name was put on those prints. There was no intention to mislead.

With respect to the woodcuts that Crown Point is having done by artists in Japan, everybody has similarly asked why the artisans who cut and printed the blocks are not given the credit for actually making the print, to which Kathan [Brown] replies—this came up at a session in San Francisco—that the artist is there in Japan. The artist color-corrects, occasionally asks for a different cut here or a change to be made there, or a different balance, a different emphasis. It is not only the printer and the cutter who are making the decisions and, in fact—I believe Kathan said—the printer deliberately leaves certain things undercolored and not quite in the right balance of tones, when he could very well reproduce them perfectly from the artist's sketch, ostensibly for the reason that the artist should come and rebalance it in terms of a woodcut rather than in terms of the sketch. In some cases, as in Helen Frankenthaler's print, she actually did work on one of the blocks for her print and disrupted the whole traditional system.

I think it is worthwhile knowing if somebody else cut the material, somebody else printed the material, and if the artist didn't look at it one iota. Proper credit should be given all around. There are, after all, chops on Tamarind prints, chops on most of the workshop prints now, and we know to whom those chops belong. So perhaps, at the very least, those Japanese should be given a chop, please. I hope that our efforts at the Museum of Modern Art to form a file of all chops and printers' names—which automatically go into the catalogue documentation—will assure some future knowledge of that process. I think the chop came into use as a way to get rid of all of those Latin words and all the disturbances that many people find even from the edition number and the signature on contemporary prints. □

INFORMATION EXCHANGE

John Sommers

The final session of the Tamarind Symposium held in February 1985 was devoted to a technical discussion. In advance of that session the participants—artists, printers, teachers, and students—were asked to submit questions for discussion by a panel which included Clinton Adams, Lynne Allen, Marcia Brown, and John Sommers. The questions covered a wide range of topics. Of particular interest were those which illuminated topics of broad importance in lithography. In this Information Exchange John Sommers expands upon three such topics.

Ink Modification

Please suggest a systematic approach for the modification of color inks in lithographic printing. Do you recommend certain products for ink modification? (*Alan Larkin, Indiana University at South Bend; Anne Marie Karlsen, UCLA and USC.*)

THE MODIFICATION OF INK presents a perplexing problem for most students and many printers; it should always be done systematically and never by chance or guess. The printer must always know what is being done to an ink when a modifier is added. To predict the result of ink modification the printer must understand that all inks have four physical properties which affect their performance in printing: **viscosity**, the relative ease with which the molecules in the ink flow, more generally thought of as the ink's liquidity, its thinness or thickness; **tack**, a measure of the stickiness of the ink, i.e., the ink's ability to attach itself to the printing dot; **length**, a measure of the stretch of the ink's fiber (a long ink, when mixed with the flat of the knife, will produce a fiber which follows the knife and stretches as the knife rises; a short ink produces a fiber which breaks quickly and does not trail off into a string); and **thixotropy**, the relative ability of an ink to return to a gel-like state, i.e., to its shape as it came from the can.

Mixing a thixotropic ink will cause it to relax and to flow, but with time it will return to its gel-like condition, then relax again with mix-

ing. This should not be confused with viscosity, even though thixotropy is most obviously manifest in a viscous ink. When an ink is in the thixotropic state, tack and length do not operate at maximum level. For this reason, the printer should mix a small portion of the prepared ink before applying it to the roller; also for this reason, it is more efficient to apply ink to the roller than to pick it up from a band on the slab.

Each physical property affects printing at several levels: fullness of printing, control of image (permitting achievement of fullness without filling or loss), crispness of image, appearance of the printed ink surface, and control of unwanted roller marks. Each image—crayon, wash, solid, photographic half-tone, etc.—requires a particular combination of ink properties for efficient and perfect printing.

The ink characteristics generally to be preferred in printing are moderate to high viscosity, moderate to low tack, and short length. Unfortunately, very few of the printing inks used in the hand-lithography workshop have these characteristics. Although inks manufactured specifically for hand lithography may have some of these desirable physical properties built into them, this will seldom be true of offset inks. Because the requirements of offset printing are, for the most part, opposite to those of hand printing, offset inks must be modified for use in hand printing.

It is not necessary to build control of thixotropy into or out of ink. Moderate to high viscosity is desirable in order to discourage flow. When ink is applied to individual lithographic grease dots, it should stay where it is put; ink should not flow as it accumulates on grease dots. Ink should also resist the action of the scraper bar as it passes over the image in printing; it should not be pushed into unwanted patterns.

Tack or stickiness, perhaps the physical property least well understood, is of vital importance to the printer who prints images

drawn in tusche wash or crayon. In order to achieve consistency (uniformity) in printed impressions, the printer must be able to apply ink uniformly and without excess. When a small roller is used, lithographic images drawn with crayon or wash (images which reveal grain, as opposed to the solidity of a flat) require multiple applications of the roller to assure uniformity of detail in the image dot and uniformity of surface without roller markings. Such multiple inking must not apply ink too rapidly, for this may cause loss of crispness, image thickening, and gain. When a roller large enough to cover the image in one pass is used, the implications for uniformity of ink application become even more important, as the large roller applies ink always from one direction (see *TTP* 5:34–35).

The effect of the physical property of length was most evident when, before the mid-1960s, all printing—including large flats—was done with a small roller. Very long inks tend to retain roller markings while short inks assist in the breakup of such marks during repeated roller applications and feathering. Even now, when hand printing of most color images is done with rollers larger than the images printed, length still plays an important role both in the control of ink application and in the final texture of the printed surface. It is the short ink which breaks quickly away from the roller as it passes over the image dot; it is the short ink which separates smoothly from the plate or stone as it is imparted to the paper through the action of the press, and which produces a printed surface with a smooth, even texture.

Before choosing a modifier one must learn to judge the physical properties of ink. The following observations apply to most color inks (oil-base only), particularly those made for offset lithography:

1. White ink is generally low in viscosity, low to moderate in tack, relatively short, and exhibits no thixotropy. It requires little modification except to increase viscosity, which may also reduce its already-low tack; it imparts its good printing qualities to inks with which it is mixed.
2. Chrome yellows are similar to white inks in their physical properties.
3. Almost all other inks, whether relatively high or low in viscosity, and whether or not they exhibit thixotropy, vary in length but are consistently high in tack. They require addition of magnesium carbonate to increase viscosity, shorten length, and decrease tack.
4. Transparent bases have moderate to very low viscosity, exhibit little or no thixotropy, vary

from moderate to extreme length, and are high in tack. They also require addition of magnesium carbonate.

5. The physical properties of black inks vary with the individual ink. A great variety of black inks is produced for individually determined hand printing and processing needs. They are best modified by mixing one black ink with another.

The modifiers generally needed in the workshops include:

1. Magnesium carbonate (commonly called "mag") is a relatively inert compound, light in weight and opaque white in color, which becomes transparent in an ink mix. It is used to increase viscosity, shorten length, and reduce tack. Its property of absorption helps control "tint out," the tendency of an ink to bleed into the sponging water. Large amounts are used in low-viscosity, high-tack inks—not uncommonly in a one-to-one proportion by volume. Mag may be used alone or in combination with varnishes or waxes.

2. Varnishes vary in multiple ways. It is sufficient to stock three varieties, each of which may be used in combination with one another or with mag.

Number 8. High in viscosity, high in tack, and short in length, this varnish often exhibits thixotropy. It is generally used in very small amounts to increase the tack of an ink without reducing its viscosity or increasing its length. A quantity the size of a peanut will actively increase the tack of a substantial quantity of ink (a pool perhaps three inches in diameter at its base). Additionally, it is useful in the preparation of powdered pigments, gold and copper dusts, and some specially manufactured, highly pigmented and concentrated ink compounds (see the discussion of Daniel Cytron inks in *TTP* 5:31).

Numbers 3 or 4. The differences in physical properties between these two varnishes is hardly distinguishable. Either may be used when a moderate increase in tack and a slight reduction in viscosity is desired. Tack will increase faster than viscosity will decrease, so caution is advised. The fact that these varnishes increase the grease content of the ink must be considered. In practice, I find very little use for these varnishes except in preparation of special inks.

Numbers 00 and 000. These varnishes are soft, extremely greasy, very short, and have no tack. When printing solids, they could conceivably be used to reduce tack and viscosity and to shorten length. They increase drying time, thereby preserving and possibly enhancing overprinting characteristics; on the negative side, they dramatically increase the phenomenon known as "traveling." Because they dry slowly they move through the paper and appear as a stain on the back of the print. These varnishes are little used except in roller break-in.

3. Waxes seem greasy but are not. Their effect is to shorten ink while reducing viscosity and tack. They should not be used in inks applied to images requiring crispness. Used in small amounts they serve to prepare underprinted areas for multiple overprinting: the layers remain receptive to overprinting and absorb additional printed layers, thus avoiding the circumstance in which added layers appear to be no more than superficial overlays. Waxes commonly used include Hanco Setswell Compound (Handschy Chemical Company). Yellowish and opaque, it is buttery in appearance and feel; the amount used is determined by the requirements of the image and its position in the order of printing. Addition of Setswell can cause an ink to disintegrate in water and exhibit "scumming." It may be used in combination with mag but not with a varnish. An alternative to Setswell is a petroleum jelly such as Vaseline (generic petroleum jelly is satisfactory). Its physical properties are essentially similar to Setswell although it does not reduce viscosity as rapidly. Because it is transparent and colorless, it is useful when true color must be maintained.

In addition to these principal additives, dryers and dryer retarders may be of use in special printing situations. Because small amounts of dryers cause ink to dry rapidly, they must be used with extreme care. Because of the development of large rollers, reducing oil is now seldom used. Its general purpose was to reduce all the inherent physical properties of an ink, thus rendering it almost liquid; this was of use when the printing of flats with a small roller was a common practice.

The rules of modification of inks are few, but important.

1. Do not modify a color ink until you know what properties you want to change and how you want to change them.
2. Do not use a varnish or a wax unless you know its purpose.
3. Use magnesium carbonate in most color ink mixes.
4. Always remember that when you add ink or base to an ink mix you are modifying its original physical properties.
5. Be aware that all modifiers change to some extent the original color and transparency of an ink mix.
6. When storing residual inks, do not mix an ink modified with a varnish or a wax with an unmodified ink.

Though this discussion of ink modification may seem complex, many side issues—modification in relation to varying printing elements (stone, aluminum, and zinc), printing surfaces (grease or lacquer base; photographic

half-tones), interaction of printed surfaces on paper, side effects of modifiers which affect printing behavior, or individual differences in color-ink compounds—have not been considered. Even so, this outline is basic and will serve the printer well (see also *TTP* 2:52–54). When properties are learned and relationships are known, modification becomes systematic. It is the refinement of interrelationships which is complex.

Tusche Wash Phenomena

What do you see as the development and future of alternative wash-making techniques in lithography? (*Joe Saunders, Arizona State University.*)

What are the procedures for achieving a full range of washes on aluminum plates? (*Henry Klein, Valley College, Los Angeles.*)

What can an artist/printer do to avoid a "brown halo" in tusche washes? (*Peggy Wilkes, Texas A & I University.*)

THE SEARCH FOR "a full range of washes" has been discussed in almost every workshop and class I have ever offered. Such an ambition is expressed as the most ardent desire of lithographers, but in spite of all that has been written about it, tusche wash still retains so many technical variables and has such a mystique, both technical and aesthetic, that many are unable to sort them out to their advantage.¹

Artists have used tusche washes in a variety of expressive ways. Fine results have been achieved both by artist-printers and by artists working in collaboration with professional printers. My list of those who have achieved something unique would include:

Whistler, who with the expert printer Thomas Way, developed the subtle expression of the lithotint, which begins with washes;

Sam Francis, whose lithographs (made in collaboration with many printers) speak of purity, color, and texture, combined in a fluid spatial exploration and movement;

June Wayne, who in collaboration with printers has exploited *peau de crapaud* on zinc while exploring mystical as well as visual qualities;

Paul Stewart, my first teacher, who appropriated the use of wash for its fluid, textural subtlety, as a drawing medium;

¹ For further discussion of tusche washes see *TBL* sections 1.14 and 9.14, and *TTP* 2:50–51; 3:24–28; 5:6–7; 6:22–24; and 6:54–55.

Leonard Lehrer, who developed, in collaboration with Wayne Kimball, the purity of tusche wash in his formal black-and-white and two-color lithographs;

William Walmsley, whose use of color—especially in fluorescent inks—and cumulative method of drawing and printing created expressive fantasies in tusche;

Ruth Weisberg, who, with her broadly rendered, formally pure, expressively drawn lithographs, collaborates with the medium to remain true to the lithographic qualities of tusche wash; and

George McNeil, who with obdurate bluntness and almost megalomaniacal determination of execution, evolves an image of strong character combining tusche with other techniques.

The names I have suggested can be supplemented by others equally demonstrative of the fact that the development of expressive and individual tusche-wash techniques is limited only by the imagination of the artist.

Basic to wash development and its application to the creation of fine prints is an understanding of what wash is and what it does when it undergoes lithographic (chemical) processing. The artist who uses washes must understand the stone and the plate as a drawing surface and as the chemical translator of the image into ink.

Tusche, as a generic compound, is quite simple. It is a mixture of fatty acids, waxes, and pigment made partially soluble in water by its soap content. The effect of this partial solubility is that the fatty acid in the tusche wash mix is in two states—dissolved, and in suspension. The former is not generally visible, the latter is identified by pigment particles. Characteristically, the values made in using tusche as a drawing material come from the settling out of the combined pigment and fatty acid in an open, textural way; this is further enhanced by the unique, utterly lithographic look tusche obtains by reticulation, a combination of effects within the phenomenon of drying. The proportion of ingredients in the tusche, their reactions with various kinds of water (distilled water and water containing minerals and impurities), and the overall reaction to the elements on which drawings are placed further influence the appearance of the drying wash. In addition, minute amounts of dissolved grease provide the light tonal continuity between reticulations. When this dissolved grease is out of proportion, due to either the method by which it was mixed as a wash

or by the manufacturer's lack of quality control, a drying wash can form a brown halo, resulting from a concentration of dissolved grease. Because the brown halo is difficult to read as a grease quantity while etching is in progress, it is generally under-etched. Even when well etched, it tends to roll up as a flat tone rather than a reticulation, or it heavily outlines a wash and causes filling between reticulations. A partial solution is to follow the wash-mixing methods I will describe.

Beginning students of lithography usually have the best luck and the worst luck with tusche washes. They execute and successfully print a near-perfect wash, but find that they cannot repeat it, or they so overdraw with washes that a realization in ink of what is on the stone in tusche cannot be achieved even with the best technical handling. Artists who neither know nor understand the chemical processes of lithography and the transitional aspects of tusche-processing and roll-up will frequently eschew chemical manipulation and emphasis in roll-up as creative aspects of the tusche-wash lithograph. Often, because artists draw and paint and printers process and print, the execution of a drawing in tusche is undesirably separated from the technical aspects of processing and stabilization, thus preventing a realization that chemical and physical processes contain further seeds of aesthetic portent. Although these processes can become an aesthetic dead end for the unwary "cooker" in the medium, in creative hands they can become areas of extraordinary expressive potential.

My purpose is to offer a basic explanation of tusche. I begin with the following premise: Each printing element—Bavarian limestone, marble, onyx, aluminum, or zinc—has a lithographic "grease-sensitivity threshold" and a "grease-concentration limitation."² A corollary to this premise is that grease-concentration thresholds and limitations do not always coincide with the artist's ability to make or see values on a lithographic drawing surface. The threshold is the amount of "fatty acid" (grease) that must be present in a drawing to provide a stable chemical reaction with the acid of processing and the material of the printing element, and it is the chemical combination of these three which establishes a "grease reservoir" from which a subtle tonal-

2 This premise can easily be proven on stone and aluminum through the few simple tests which are suggested in the following paragraphs.

ity can be printed. The grease limitation is seen when the level of fatty acid concentration in a wash is such that, no matter how much acid is provided in the etch, it appears as a solid when it is printed in ink.³ Significant to our premise is the fact that a "full range of wash" tonalities on any printing element can be controlled only when the grease limitations of the tusche that is used are fully understood. It is also necessary to understand the variables of execution which are within the known wash potential, for example, the effects of wash overlays and of individual quantities and methods of application.

To begin, let us consider only washes on aluminum and high-quality limestone. Aluminum has the shortest range between threshold and grease saturation points. It requires slightly more fatty acid to reach a threshold than does stone, while at the limit of saturation, greater quantities of fatty acid can be stabilized on stone than aluminum. To test this thesis, make a tusche concentration as follows: to a can of Charbonnel tusche, add 30 cc. of distilled water and mix with a brush until a very dark wash is achieved.⁴ Using a brush, test this by placing a swatch of the wash mix on a piece of rag paper. Continue to mix and test until the wash concentration has achieved a consistent darkness between a black which is totally opaque and one through which the paper is just discernible. When the concentration is correct, the dry swatch should not stand up on the surface as an opaque glaze, for this is an overconcentrated mix; neither should it simply appear to be a dark wash when absorbed or dry, for that would suggest too weak a concentration. I know this seems indeterminant, but experience will serve to get it right. This ideal-wash concentrate may

be stored in a tightly covered glass bottle and retained for mixing wash values.

To proceed with tests on stone and/or aluminum, you need a standard medicine dropper. To each of nine containers holding 7.5 cc. (1/4 oz.) of distilled water, add drops of mixed concentrate, ten to the first, twenty to the second, through ninety to the ninth. Mix each well and place a swatch of each dilution in equal amount on the stone and on the plate, maintaining the mix order, ten through ninety. When they are completely dry, etch the ten with gum arabic, then on stone etch each with an appropriate etch strength, up to approximately twenty to twenty-five drops of nitric on the ninth (the ninety-drop wash). Etch the aluminum with appropriate mixtures of gum arabic and TAPEM,⁵ up to pH 1.7 on the ninth. When the printing elements are processed and rolled up, the result will probably vary but will be somewhat within this prediction: the ten-drop wash will not appear as a value on aluminum but may be seen on stone, depending on the many variables of concentration mix, execution, gum arabic pH, and etch methods. The twenty-drop wash may not appear as a value on aluminum. Washes may begin to be uniformly evident at thirty, with forty, fifty, and sixty, properly etched, each registering a value. The seventy-drop wash will fill and the rest will be solid. On stone, twenty may register a value, with a properly etched progression of values through eighty and perhaps through ninety, although if the concentration was correct, ninety should be solid. It is unlikely that you will experience the brown halo effect with this method of wash preparation.

This exercise will teach you a great deal about tusche wash, etching, and all the processes inherent in obtaining technical quality; more important, it will vividly demonstrate the grease threshold and limitation of each medium.

The conclusions are that for control of a range of useful values, the artist must work within the "threshold and limitation" parameters of each brand of tusche and each printing element. Some visual aspects of a wash drawing on stone or aluminum are not what they seem to be; others are exactly what they seem to be. This is one example of the lack of immediacy in lithography and its demand on the artist, mentally, to bridge the gap between what is seen on the element and what will be its ultimate result.

3 Although it is possible through use of a strong etch to achieve a burned solid, this is not stabilization of value but rather an alteration of the image. I am not concerned here with that approach. Neither am I concerned with random drawing methods in which tusche is used expressionistically in an uncontrolled manner. While such methods are aesthetically and technically valid, they cannot be precisely stabilized, and there are significant changes between the image as drawn and the image as printed. The artist who wants to control "a full range of washes" cannot effectively use such methods.

4 Distilled water is used in order to avoid the minerals and chemicals found in tap water, including those added in the process of water-purification. These can cause tusche to clot and form curd-like particles. The acidity of water is not a concern, although it can be a factor in formation of textures.

5 See *TTP* 2:15.

Prognostication concerning the future development and use of tusche and of the development of alternative wash-making techniques is a difficult undertaking. Within the immediate use of the material there are many alternatives. I have exploited washes in many ways, never for the sake of making "something different" but, aesthetically, in response to a visual need. Twelve years ago I made lithographs with frozen washes; I drew them outdoors on plates and let them freeze-dry overnight. Later, I tried this in Alaska, only to find that the wash froze but did not dry. When brought inside, it turned to mush, then dried normally, but with a wonderful, unique, and suggestive reticulation. This led to its use in a lithograph which became pivotal throughout a long series of works.

Another time I did massive washes on stone and while they were wet, manipulated their reticulation, patterns, textures, character, and direction by spraying them with tea and salt-water concentrations, by dropping salt into them at various drying stages, by keeping them wet longer by spraying pure water into and over them, and by bleeding into them with a brush, washes of stronger value.

More recently, I have been using cigarette ashes on stones and plates in various ways and at various drying and application stages, obtaining and augmenting textural qualities by bleeding other washes into the nearly dry ash. Recently I determined that I wanted a pebble-like reticulation and made it by mixing 15 cc. (1/2 oz.) of distilled water with 7.5 cc. of wash concentrate, then adding 15 cc. of tap water and 1/4 tsp. of salt. I used it immediately on two aluminum plates. The washes reticulated as I had anticipated. There was theory behind this mix and a lot of earlier experimentation. Most recently I have been using crayon and wash drawing together; while there is nothing new in this, I have been using the dissolving crayon to obtain the values, flows, and characters I want in relation to the drawing. None of this predicts the future development and use of tusche-wash techniques, although it indicates an attitude by which they may come about.

Currently, I use the concentrate described to mix three or four wash values. I keep these in capped glass bottles. I label them *light*, *light II*, *medium*, and *dark*. They are mixed as follows: *light*—30 cc. distilled water to 6 cc. concentrate, *light II*—30 cc. to 9 cc., *medium*—30 cc. to 14 cc., and *dark*—30 cc. to 18 cc. I test these with a brush on rag paper, adjust the

values by adding distilled water or concentrate, then use them for a whole series of plates and stones, often keeping them on hand for a month. I have found that a large range of wash values, textures, and reticulations can be obtained from one wash mix by controlling the amount laid down in a given area. Overlays—wet on dry—more than double a given value, while washes laid over dry wash, mixed, and allowed to dry, change the character of reticulation but do not double the value.

This range of personal techniques is extensive but not exhaustive. I believe it suggests that alternatives can be developed individually when using tusche wash just as they are in any medium. To a creative artist, one development often suggests another; it is through knowledge of the physical and chemical properties of the materials and a sensitivity to their behavior and appearance that the artist is able to bend materials to his or her aesthetic will.

The Lithographic Process

How do you make the lithographic process more immediate, less chemical, and more productive for the artist? *Michael Cipriano, Central Connecticut State University.*

UNLIKE PAINTERS, all lithographers work within a certain lack of immediacy, which may be present to a greater or lesser degree depending upon the materials used and the techniques employed. It is in the nature of the process. For those who are disturbed by this lack of immediacy, a possible answer may be to abandon traditional lithography and adopt one of the methods now employed in photographic lithography.⁶ The most immediate of these makes use of negative or positive photo-lithographic plates; the former employ half-tone color separations which can be made at any reputable offset photo lab. In this mode artists are at least assured of the accuracy of the camera, the films, and highly developed technology; they never have to indulge in the indirect processes involved in hand-drawn and processed lithography. Although, as a creative mode for the artist whose medium is photography, these methods have great potential, as a means of avoiding lithography, photo-lithography can be an aesthetic dead end. The printer, too, can avoid hand-lithographic cares, for with photolithography printing goes forward as what might be called "half-lithogra-

6 See *TTP* 2:43–44; 3:17–18, 20–23, and 51.

phy": the only lithographic concerns that remain are the chemical and physical nature of the absorbed gum film and the techniques of ink preparation and rolling, and, if automatic machinery is used for printing, even these concerns are avoided. In addition, the artist and printer need have little fear of loss for there is lots of backup to the "original." It is here that the process fails; the artist works even less with lithography than does the printer; what is printed is a reproduction translated to printing. A true lithograph, by contrast, is defined not only by how it is printed but by how it is made. The artist encounters the immediate indirectness of the medium both in drawing and through the means of printing. This is not a romantic view; it is a simple evaluation and understanding of the role that each of these processes plays in the final lithographic statement. I hope that my somewhat facetious approach is read as humor, for I value all approaches, but I do not confuse and thereby replace one with the other. An etching is not a woodcut and it is not a lithograph; all are printed, but the means through which they come into being require distinct differences in conception and realization.

A lithograph is undertaken as a combination of experiences which begin with the interaction between the artist and lithographic materials and surfaces which have their own exclusive aesthetic character; the process proceeds through a confrontation with a ground, in this case a stone or a plate. The image is reversed; the ground is smoothly or roughly pebbled. It progresses through a conceived drawing to a chemical phase, within which a further creative potential is available to the artist and printer. It advances to the proofing stage, in which multiple choices abound: varying applications of ink, varying color choices, decisions about opacity/transparency, choice of ground, printing sequence, etc. Even as proofing is completed, there remain opportunities for change—change of anything or everything: printing elements, sequence, color, drawings, means of ink application, *ad infinitum*. But always there remains, as in painting, the hands-on quality of the artist's "making," for this lithograph is an object of many resources. It is not the color separation and reproduction of drawings or paintings made with pencil, or charcoal, or pastel, or water, or oil, or acrylic paint on paper, mylar, cloth, leather, masonite, or canvas. It is the artist's interaction with the physical and sensual nature of lithographic ground

and materials which operate chemically. It is the chemical transition into ink which, printed on selected grounds, make the object. This is obvious, but the lithograph is also more.

I will not say that it is the waiting for the first proof that is lithographic. That is a romantic notion; it has nothing to do with the work. For an artist who is not printing, that time is tedium, it is nervous tension, it is concern, it is boredom; for an artist who is printing, it is a further opportunity to conceptualize and respond. None of this, however, is the point here, for it is to the lack of immediacy that I refer. This lack, seen by some as intolerable, is one of the creative aspects of lithography, as functional in creativity as a tool, as sensible as a material, as useful as is the idea or intent of the work. It is, in addition to the obvious, the demand on the artist to bridge the gap between visual and ultimate result. As lithographers, we begin to do this the moment we start a drawing, for it is a backward, mirror image, and we learn to thrive on this lack of immediacy. When we begin making drawings in tusche and crayon (or in any other technique) for a multiple-run lithograph, we must translate, mentally, then visually, the values in black and white (grey or brown) into color equivalents and predict the result of their interaction when sequentially printed. This prognostication in translation causes us to make responses in the drawing that are as certain as those of the painter who puts down an orange brushstroke; immediately judges its color, placement, texture, opacity, and sensibility; and then replaces it with a stronger value. The activity of removed judgement leads to responses in drawing which are only validated in the printing, but are a creative means within the drawing stage. This need, this demand on the lithographic artist to bridge the gap, is a luxury of the medium; it is one of lithography's most provocative characteristics. It is to be separated from normal procedure or abrogated by too careful planning only where it is crucial within the context of expressive need.

Is what I have described chance? Can the artist learn to "control" and use chance, or is that a contradiction in terms? In any event it makes a good poker hand with the ultimate number of wild, but knowable cards. Certainly the evocative and expressive values of chance are also of value to the lithographer and cannot be denied when they are inherent in the medium. □

BROWN, PENNELL, AND WHISTLER

Eradicating Errors and Presenting a Non-Partisan View

Nicholas Smale

THE LONG AND INTERESTING MANUSCRIPT "Pennellism and the Pennells" by Bolton Brown, recently published in *The Tamarind Papers*,¹ revealed the extent of the Pennells' bias toward transfer lithography and their general lack of sound practical knowledge in technical matters. In Brown's attempt to expose the Pennells and to redress the balance in favor of drawing on stone as against transfer paper, he did a valuable service to lithography; but unfortunately in so doing he found it necessary to discredit the use of transfer paper and consequently to attack the foundation of the Pennells' authority: the lithographic work of James McNeill Whistler.

The basis on which Brown chose to argue his case against transfer paper rested upon whether or not, in using transfer paper, the artist used a debased material which did not give a true record of his drawing when it was transferred to stone.² As evidence of this, Brown

rather unwisely turned to the Pennells' own statements concerning the production of Whistler's lithographs. Brown quoted from Mrs. Pennell: "Beautiful drawings were put upon the stone and came out ghosts, or rolled up too black and required a special journey to London and days of work to get them right."³ Brown's conclusions following this statement leave the reader with the impression that not just a few, but all or most of Whistler's transfers were, more or less, failures. Brown wrote that "... Whistler then went at the failure and, powerfully assisted by a skilful printer and re-etcher at his elbow, scraped and tinkered away, sometimes for days, and in the end brought something into existence; but how closely this followed the intention of the original drawing every artist will know."⁴ Later he concluded: "That the transfers made from Whistler sketches rendered the originals with different degrees of success is history. One may read it in Mrs. Pennell's accounts, and he may read it even more clearly in the prints themselves."⁵ But Mrs. Pennell's account, without further qualification, is misleading, and an examination of Whistler's transfer prints does not in fact support Brown's conclusions.

Of the 160 or so transfer lithographs Whistler produced between 1887 and 1896, relatively few required reworking on the stone due to the failure of the drawing to transfer satisfactorily from the paper to the stone.⁶ T. R. Way wrote: "Yet it is also a somewhat remarkable fact that such a large proportion of these drawings should have satisfied him at once, without the slightest retouching."⁷ As direct evidence of this, an examination of some forty Paris transfer litho-

graphs executed by Whistler between September 1893 and October 1894 (and forwarded by post to Thomas Way and Son in London for transferring) shows that very few failed to transfer successfully.⁸ Whistler recorded, on many occasions, in letters to T. R. Way, his complete satisfaction with the proofs and editions that were sent to him.⁹ This degree of success under such difficult geographical circumstances is a tribute to the skill of the printer and to the reliability and efficiency of the transfer method. Whistler was very particular in every respect concerning his work and, had these proofs been short of his original intention, undoubtedly he would have expressed his disapproval in his letters to T. R. Way.

The aforementioned statement by Mrs. Pennell, quoted by Brown, concerning Whistler's transfer lithographs, probably originated in early 1896 when Whistler made several lithographic portraits of the Pennells and also reworked on the stone some drawings which had failed to transfer properly.¹⁰ These may have included the two failed Parisian subjects, *The Forge: Passage du Dragon I* (Way

1 Bolton Brown, "Pennellism and the Pennells," *TTP* 7 (Fall 1984): 49-71.

2 Brown believed, as did Walter Sickert, that only prints that had been drawn on stone could be called lithographs (see Brown, *ibid.*, p. 51). The libel action brought by Joseph Pennell against Sickert in April 1897 over the use of transfer paper was won by Pennell, who was awarded fifty pounds damages. It was held that transfers were true lithographs because they had been printed by Senefelder's process. It was also found that "a transfer lithograph does not involve any subtraction from the skill of the artist, or any substitution of mere mechanics for that essential skill" (see *Daily Chronicle*, 7 April 1897; Whistler Press Cuttings, 1888-97, Glasgow University Library). Brown set out to disprove this judgment and thereby discredit transfer paper and Whistler's work on it.

3 E. R. and J. Pennell, *Lithography and Lithographers, Some Chapters in the History of the Art* (New York: Macmillan, 1915), p. 142. See also Brown, "Pennellism," p. 56.

4 Brown, *ibid.*

5 *Ibid.*, p. 67.

6 The author has identified some fourteen subjects that suffered due to the failure of the transfer paper or the transfer process. To these may be added a few that were transferred by French printers. See Nicholas Smale, "The Lithographs of James McNeill Whistler" (M. Phil thesis, Coventry Lanchester Polytechnic, England, 1984), pp. 164-65.

7 Thomas R. Way, *Mr. Whistler's Lithographs*, 2nd ed. (London: G. Bell & Sons, 1905), p. 9.

8 Among the transfers handled by Thomas Way and Son during this period only three failed to transfer satisfactorily. These were *The Forge: Passage du Dragon I* (Way 72a), *The Smith: Passage du Dragon I* (Way 73a), and *Count Robert de Montesquiou* (Way 137). See also Nicholas Smale, "Whistler and Transfer Lithography," *TTP* 7 (Fall 1984): 80.

9 See, in particular, Whistler to Way, 20 September 1893 (LB5/19); 21 November 1893 (LB5/30); 13 February 1894 (LB5/49); 9 July 1894 (LB5/54); and 1 October 1894 (LB5/68).

Quotations are by permission from the Whistler Collection, Department of Special Collections, Glasgow University Library. The letters at the beginning of the Glasgow reference numbers given in parentheses in these notes indicate their original location: W, the Birnie Philip gift of letters and documents to the Glasgow University Library; LB5, copies by Birnie Philip of originals at the Freer Gallery of Art, Smithsonian Institution, Washington, D. C.

10 Both T. R. Way and the Pennells recorded Whistler's reworking of failed transfers at this time. See T. R. Way, *Memories of James McNeill Whistler, The Artist* (London, 1912), pp. 123-24; also E. R. and J. Pennell, *The Life of James McNeill Whistler* (London, 1909), vol. 2, p. 169.

72a) and *The Smith: Passage du Dragon I* (Way 73a), but also several drawings recently executed in Lyme Regis, Dorset. T. R. Way referred to these latter impressions as being very pale, and remarked on the "groutyness" of the shadows.¹¹ On examination, several of the Lyme Regis prints have to a greater or lesser extent a blotchy appearance. This is particularly evident in *The Blacksmith*, final state (Way 90), where the broken, uneven appearance of the transferred image contrasts sharply with the fine granular crayon marks of the later drawing, executed on stone. This disparity can also be seen in the Parisian "Forge" subjects, and this is probably the evidence "in the prints themselves" to which Brown referred. T. R. Way's description of the proofs accords with Mrs. Pennell's statement (quoted above) that Whistler's transfers "came out ghosts, or rolled up too black." Of the eighteen lithographs Whistler drew in Lyme Regis, not more than six or seven suffered in this way and Whistler, by his own admission, considered these failures to be exceptions to the general rule.¹²

Mrs. Pennell also credited Whistler with "unswerving directness of expression—here you have the seal or hallmark which he has set upon the lithograph."¹³ Brown again employs Mrs. Pennell's statement concerning the transfer lithographs to refute this, believing that as a general rule Whistler was obliged to manipulate his transferred images on the stone and that this proved he was anything but direct in his methods.¹⁴ On the contrary, the evidence cited above vindicates Mrs. Pennell's contention. In support of this latter claim, however, Brown also used the example of Whistler's lithographs drawn on stone in 1878. The indirectness or fault of the final states of *The Toilet* (Way 6), *Limehouse* (Way 4), and *Early Morning* (Way 7), lay, according to Brown, in the need to rework the drawings on the stone by scraping and re-etching the image. He believed Whistler's failure in his first drawing to get what he wanted proved that he was not "The Master of the Lithograph" that Mrs.

Pennell believed him to be.¹⁵ Brown considered that the re-etching of the stone was an uncontrollable method of working and also that "... scraping a design into existence on the stone is not lithographic drawing at all, nor, properly speaking, any kind of drawing; it is a form of engraving."¹⁶

Brown's ideas concerning valid methods of working and his concept of directness of expression appear here too narrow and lacking in imagination. It is highly unlikely that the effects achieved in these early lithographs by Whistler could have been possible within the "correct" method recommended by Brown, that is, by crayon drawing alone on the stone.¹⁷ The subtle atmospheric qualities of the nocturnal and early morning subjects, the rich textural complexities of *Limehouse* and *The Toilet*, required the combined and reductive techniques employed by Whistler. They most nearly approached the freedom and painterly qualities that he achieved with oil paint and were the lithographic working equivalent of his pastel drawings on toned paper.¹⁸ Using techniques that were integral to his artistic vision, Whistler in fact showed here an imaginative directness in handling lithography that considerably extended the range and possibilities of the medium. Brown, however, does not dwell upon other remarkable lithographs of the period, in which the initial drawing remained virtually unchanged, such as *Study* (Way 2), drawn mainly with washes of "lithotint" and lithographic ink, and *Nocturne* (Way 5), drawn entirely with "lithotint."¹⁹

15 Ibid, p. 55. "The Master of the Lithograph" refers to the title of E.R. Pennell's article (cited note 13 above).

16 Ibid, p. 56.

17 Ibid, p. 60.

18 The washes of "lithotint" resembled in some respects the thin washes of liquid oil paint Whistler used, particularly for his nocturnes of the 1870s. For a description of his painting techniques see Denys Sutton, *Nocturne: The Art of James McNeill Whistler* (London, 1963), p. 67. The "prepared ground" of Whistler's lithographs and the toned paper of his pastels acted as a "universal harmonizer." In his lithographs Whistler added "lithotints" and scraped out lights, the equivalent of touches of dark and light crayons in his pastels. See Way, *Memories*, pp. 14–15; see also Robert H. Getscher, *Whistler and Venice* (Ph. D. dissertation, Western Reserve University, 1970), p. 104.

Just as Joseph Pennell enlisted Senefelder's aid to establish transfer paper as a valid method of producing lithographs, so Brown, using the same authority, sought to prove otherwise. Brown quoted from Senefelder's treatise: "Even artists will respect the [transfer] method when its gradual perfection enables them to draw their pictures on paper with ink or crayon and reproduce them."²⁰ To Brown this remained only a prediction which had yet to be fulfilled.²¹ The great development of transfer papers from the 1850s onward in France, Germany, and England, both for commercial and artistic uses, was not unheeded by artists, and in fact attracted some of the most illustrious painter-printmakers of the period, fully justifying Senefelder's prediction of some seventy years earlier.²² Brown was either ignorant of the extent of this development or chose to be deliberately perverse.

Whilst recognizing the important contribution that both the Pennells and Bolton Brown made to the development of fine art lithography in America, their partisan approach as critics has led to much confusion and misunderstanding, not least between themselves. Thus, when Mrs. Pennell stated that Whistler started lithography for economic reasons, Brown seized on this as evidence that Whistler was not a serious lithographer.²³ The Pennells' uncritical admiration of Whistler's lithographs led Brown to adopt a hypercritical and narrow approach to his work and to denigrate Whistler's achievement in order to discredit the Pennells. Again, the latter's patronizing attitude toward printers so incensed Brown, who was an experienced printer himself, as to cause him

19 In *Study* (Way 2) it seems probable that Whistler used lithographic ink for the figure and "lithotint" for the background. For further explanation see Smale, "Whistler's Lithographs," pp. 32–33. For a firsthand account of Whistler's drawing of *Nocturne* (Way 5) see Way, *Memories*, pp. 8 and 16–17.

20 See Aloys Senefelder, *The Invention of Lithography* (New York: Fuchs & Lang Manufacturing Co., 1911), p. 191; see also Brown, "Pennellism," p. 70.

21 Brown, *ibid*, p. 70.

22 Smale, "Whistler and Transfer Lithography," pp. 74–75. See also Douglas Druick and Peter Zeger, *Le Pierre Parle: Lithography in France, 1848–1900* (Ottawa, 1981), p. 7.

23 Brown, "Pennellism," p. 54.

11 Way to Whistler, 1 October 1895 (W 120).

12 Whistler to Way, 26 October 1895 (W 124).

13 E. R. Pennell, "The Master of the Lithograph: J. McNeill Whistler," *Scribner's Magazine* 21 (March 1897): 289. Brown misquoted E. R. Pennell; see Brown, "Pennellism," p. 55.

14 Brown, *ibid*, p. 56.

to affirm that "To be a master of Senefelder's process is to be a master printer,"²⁴ a statement that has little or no historical justification.

Bolton Brown's attempt to reserve the term lithography only for drawings made directly on stone was historically and technically difficult to maintain for the reason that new materials and methods were invented which extended lithography's expressive range without actually changing the printing process itself. Today, the use of terms such as transfer lithography, photolithography, and stone lithography not only distinguish the individual methods by which an image is arrived at but also recognize their common ancestry. More importantly, there is no hierarchy of aesthetic values that recognizes a stone lithograph as superior to a transfer lithograph: the artist and the quality of his or her work, rather than how the lithograph was made, determines its aesthetic value.²⁵

As a final comment upon Brown's

manuscript, from which it might be concluded that a lithograph is complete once the drawing has been finished on the stone,²⁶ it is perhaps forgotten that a lithograph is distinguished from a drawing on transfer paper or on stone by the fact that it is printed in ink on a particular paper that has been selected by the artist and/or printer; and therefore, in a very real sense, the resultant print can never be exactly the same as the artist's original drawing. A degree of interpretation in terms of ink and paper of the artist's intention is necessary and in practice this is achieved through the collaboration of the artist and his printer. This collaboration was essential to the production of Whistler's lithographs, and the interpretive role of his printer Thomas Way, albeit with the artist's complete approval, was acknowledged by Whistler when he wrote to T. R. Way in July 1894: "... as far as I am concerned I certainly owe all the encouragement I may have received in my work to his exquisite interpretation."²⁷ □

24 Ibid, p. 64.

25 The related question of the manner and degree of the artist's involvement in the creation of a print and whether the result is always an "original print," "fine art print," or "high art" has been explored in earlier issues of *TTP*. See Joshua Kind, "The Corruption of Norman Rockwell," *TTP* 2 (Spring 1979): 42-45; Jack Solomon, Jr., Mel Hunter, and Joshua Kind, "The Faux-Graphique Controversy," *TTP* 3 (Fall 1979): 15-23; and "The Crisis in Printmaking: A Panel Discussion," *TTP* 3 (Spring 1980): 44-51.

26 Brown, "Pennellism," p. 59-60.

27 Whistler to Way, 20 July 1894 (LB5/59). Whistler was quoting part of a letter he had written to D. C. Thomson, editor of *The Art Journal*, recommending Thomas Way as a printer.

BOOKS & CATALOGUES IN REVIEW

Japanese Papermaking: Traditions, Tools, and Techniques. By Timothy Barrett. Appendix on alternative fibers by Winifred Lutz.

Published by Weatherhill Press, New York and Tokyo, 1983. 318pp. \$32.50 (hardcover).

TIMOTHY BARRETT is an idealist whose imagination has been sparked by a rich tradition from a distant shore. Concurrently, he demonstrates a sound knowledge of the science of paper and a methodical, common-sense approach to tools and technique. Both a scholar and a craftsman in the field of Japanese handmade paper, a recipient of a Fulbright Fellowship and of a grant from the National Endowment for the Arts in support of his achievements, Barrett's research extends far beyond the two-year period (1975-1977) he studied papermaking in villages throughout Japan. He

has lectured and given demonstrations worldwide. In his Michigan workshop, Kalamazoo Handmade Papers, he continues to improve his knowledge and skill in creating specialized papers for use in conservation and bookmaking, work which has gained him international respect.

Japanese Papermaking, Traditions, Tools and Techniques is Barrett's second book about *washi*, Japanese handmade paper, and *nagashi-zuki*, the unique process of making it. On an initial perusal of the book, which has a classical design, this reviewer was struck by a wave of nostalgia. The text, illustrated with line drawings by Howard Clark and Richard Flavin, is printed on off-white pages and is reminiscent of a popular design from some decades past. There are many instructive black-and-white photographs clustered in a separate, central signature printed on white stock. This improves the quality of the photographs which do not appear to have been taken under the best photographic conditions—whether outside or inside workshop environments. The book's endpapers are machine-made Japanese paper which pique the reader's interest; tipped-in samples on page three engage the tactile sense.

Reflecting the concerns of both Barrett and the publisher for materials and bookmaking, production details of the book are documented on its last page.

Barrett has much admiration and respect for the skill of Japanese papermakers, their unique culture and oneness with their craft; he also makes it perfectly clear that these skilled Japanese craftspeople are both aged and few in number. Glimpses of the amazing patience and stamina required of these people are juxtaposed with reflections of Japanese attitudes of incredulity that he, a college graduate from the United States, would find this ancient and laborious process worth his concern. In addition to his observations, Barrett emphasizes his desire to assure continuation of an endangered Japanese tradition and encourages its adaptation in the West.

Concisely and confidently, Barrett explains every aspect of traditional Japanese papermaking methods. As a result of his research, he is also able to suggest Westernized and simplified approaches to Japanese papermaking through which even a bamboo place mat can be adapted into a functional *su*, a flexible Japanese mould surface. The use of every tool is

defined clearly. Sources and recommendations on ways to purchase raw materials and tools from Japan are supplemented with detailed instructions and technical illustrations for a variety of topics: The cultivation of plants used in the process; the assembly of necessary items; substitutions of modern, more accessible materials found in the West; the advantages and disadvantages that may result from such substitutions.

Barrett provides a bibliography, a supplier list, and a glossary; also included in the book's appendixes is "Non-Japanese Fibers for Japanese Papermaking" by Winifred Lutz, an internationally known artist/papermaker. Lutz begins, "A Japanese papermaker once told me that he could not understand why Americans who studied *nagashi-zuki* insisted on importing Japanese fibers once they had returned to their home studios." She then presents her impressive research and findings on a number of indigenous or naturalized North American plant fibers and includes a method for organizing and continuing this research.

In conclusion, Timothy Barrett aptly summarizes the body of his succinct and highly informative text in a small subchapter titled "Afterwards," a portion of which is worth quoting:

Agreed, the young craftsperson must travel a very long road before acquiring an innate sense of the fiber and the way it changes in water as it gradually becomes a piece of paper. Part of this path must be shown by older teachers while much can only be traveled by the young artisan, working alone. But in the end, the act of making the successful sheet—a paper possessed of its own spirit—is a simple one.

Only three final ingredients are required—quality fiber and water, natural processes sympathetic to the character and integrity of the fiber, and the maker's careful avoidance of forceful manipulation of the other elements in the process. This last component is the most important, the most difficult, and the most crucial of the three. Without trusting the materials, the processes, and his own slowly acquired intuition, the craftsperson's finished paper will never have a spirit of its own. Genuinely successful sheets cannot be *created*; they already exist inherent in sound materials and sympathetic processes. The artisan's role is only to help the paper take form.

Rebecca Schnelker

Great American Prints, 1900–1950: 138

Lithographs, Etchings and Woodcuts.

By June and Norman Kraeft.

Published by Dover Books, New York, 1984.
152pp. \$9.95 (paper).

AS INDICATED BY ITS SUBTITLE, this is a picture book: 138 of its 152 pages are devoted to full-page illustrations of the lithographs, etchings, and woodcuts selected by June and Norman Kraeft as representative of the "vibrant, triumphant realism" which they perceive to be the dominant voice of American printmaking during the first half of the twentieth century. "We believe," they state, "that the 138 prints by 109 artists in this book give a true picture, a fair cross-section, a glimpse at the greatness achieved in this period. . . . Why 1900 to 1950? These dates encompass the rise and full flowering of realist printmaking here in America and the beginnings of its temporary demise."

The words *realist* and *realism* recur like the beat of a drum throughout the opening paragraphs of the Kraefts' eight-page introduction to the illustrations. The authors divide discussion of the prints by subject matter among six categories: American Scene—Urban; American Scene—Rural and Small Town; "The People, Yes"; Satire and Caricature; Architectural Prints; and Universal and Symbolic Themes. Although, given the emphasis on realism, this may be an appropriate method of organization, the complexity of art is such that many of the individual prints fail to fit neatly into the categories to which they are assigned. Even so, as one turns the pages of this picture book, one may regret the decision to arrange the illustrations in alphabetical sequence by artist, with the result that the illustrations on facing pages often have little relationship one to another. Either a chronological sequence or one determined by the subject-matter categories, despite their limitations, would have served better than that chosen. Although the quality of the illustrations is generally satisfactory, particularly in view of the book's low price, the constant shift from vertical to horizontal placement on the pages is visually disturbing.

Surprisingly, in the light of the Kraefts' decision to exclude from the book "contemporary modernist movements which, for the most part, grew out of developments in European art," prints by Milton Avery, Howard Cook, Louis

Lozowick, John Marin, and Jan Matulka are present among the illustrations. Omitted, however, are most American modernists, some realist artists of significance, and some printmakers who profoundly influenced the development of American printmaking during the 1940s. Among the missing are Will Barnett, Alexander Calder, Konrad Cramer, Ralston Crawford, Stuart Davis, Werner Drewes, Jolan Gross-Bettleheim, Marsden Hartley, Jacob Kainen, Walt Kuhn, Mauricio Lasansky, Rico Lebrun, Gabor Peterdi, Jackson Pollock, Louis Schanker, Ben Shahn, Niles Spencer, Abraham Walkowitz, and Max Weber. One thus wonders at the choice of a title so broad as *Great American Prints*; a more limited title, perhaps *American Realist Prints*, might have served more accurately to describe the book's content and might at the same time have avoided problems inherent in the word "great." Although that ill-defined adjective may arguably be used to describe some of the prints the Kraefts have chosen, it simply will not reach to include them all.

Intended more for the general reader than for the student or scholar, the book includes brief biographies of the 109 artists whose works are reproduced and a selected bibliography. C.A.

DIRECTORY OF SUPPLIERS

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

Andrews/Nelson/Whitehead. 31-10 48th Ave. LIC, NY 11101. (212) 937-7100. Largest selection of papers for printmaking. Sheets & rolls, colors, special makings, 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; 1801 Factory St., Kalamazoo, MI 49001 (616) 349-2508; 2223 Snelling Ave., Minneapolis, MN 55404. (612) 721-3386; 2525 Elston Ave., Chicago, IL 60647. (312) 276-6400. Manufacturer Hanco Printing Inks, lithographic supplies, 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., 541 West Fulton, Chicago, IL 60606. (312) 930-0100; toll free (800) 621-6155. Lithographic supplies, ball-grained plates, positive plates, positive wipe-on coating, processing chemicals, Deep Etch Lacquer, Mylar by sheet or roll, miscellaneous.

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.

