

ttp

THE TAMARIND PAPERS
A Journal of the Fine Print

Volume 10, Number 1

Spring 1987





EDITOR'S NOTE:

When *TTP* was founded in 1974 as *Tamarind Technical Papers*, its editorial aim was limited to publication of articles on technical aspects of lithography. In 1978 that policy was broadened to include critical and historical studies on the art of the lithograph. Now, in the changed artistic climate of the late 1980s, when artists are making increasingly complex prints in mixed media, it no longer seems appropriate to limit *TTP*'s scope exclusively to lithography. As previously announced, we will in forthcoming issues give increasing attention to other print media—intaglio, relief, and screen printing; monotype, mixed media, etc. As noted below, we welcome submission of historical, critical, or technical articles.

Concurrent with this extension of *TTP*'s range of interests will be a change in its publication schedule. Rising printing costs have forced us to consider either a substantial increase in subscription and single-copy prices or a shift from biannual to annual publication. Given this choice, we have elected to move to an annual schedule. Beginning with Volume 11 (1988), the content of each annual issue will remain equivalent to what has in the past constituted two issues—usually a total of 72 to 80 pages. (Volume 10, Number 2, Fall 1987, will be published in the present format and will include a cumulative index of volumes 1 through 10.) We hope through this change, and resultant economies in printing, handling, and postage, to hold future increases in price to a minimum. For present, American and Canadian readers of *TTP* may continue to renew their subscriptions at the existing rate: \$18.00 U.S. for two years. The single-copy price of Volume 11 will be \$10.00.

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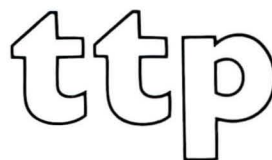
Arthur J. Langton. Page 17.
B. Moore. Page 37.
Robert Reck. Pages 9 (below),
10, 11, 12, 13.
Anthony Richardson. Page 14.
The Tate Gallery. Page 31 (below).
Linda Tyler. Page 5.

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We welcome submission of historical, critical, or technical articles on topics related to the fine print. Historical and critical articles should be limited to nineteenth- and twentieth-century subjects; technical articles may deal with any print medium. Manuscripts and photographs 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 unsolicited manuscripts or photographs. The views expressed in articles and reviews are those of individual writers and not necessarily those of Tamarind Institute or the University of New Mexico.

Except as noted in captions, all works illustrated are printed in black; dimensions are in millimeters, height preceding width.



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COVER:

Steven Sorman (1948–).
Forgetting and Forgetting, 1984.
Intaglio, relief printing,
monotype, and collage
on TGL paper, 167.6 × 153 cm.
Printed at Tyler Graphics.

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LEADING INTO THE WORK

A Conversation about Making Prints

Steven Sorman and Clinton Adams

Steven Sorman's prints, like his paintings and collages, evolve in a distinctive way. They result from an encounter with process: from an interaction of concept and image with media and materials—an interaction which takes into account the intrinsic character of the plates, stones, papers, and inks with which he works; the technical processes he employs; and the specific abilities and personal qualities of the printers with whom he collaborates. His sensitive and creative response both to his materials and the workshop environment has resulted in an impressive body of work, and has brought him national recognition as one of the most significant American artists to have emerged in the 1980s.

On 24 October 1986, while Sorman was at Tamarind, he and I tape-recorded the following conversation, which was later transcribed and edited. I began by asking him when he made his first prints:

Not counting prints that I made in school, I started making very simple woodcuts in about 1972 or 1973. I printed them on Japan paper with a baren. I developed a method of printing drypoints without a press by actually going over the paper with a stylus, not a baren, to press it into the scratched lines.

Did you make at that time any lithographs or intaglio prints other than drypoints?

I didn't have access to a press or to a shop then. It wasn't until 1977 that I first worked at a commercial shop, Vermillion Editions in Minneapolis. After a couple of years of work there, I became so enthused by the prospects and possibilities of the medium that I bought my own etching press and began pulling a number of small, simple editions.

In his catalogue essay for the 1986 print exhibition at the Brooklyn Museum,¹ Barry Walker made a point of the contrast between your small prints and the large pieces you made with Kenneth Tyler.

Yes, those prints shown, the suite *Blue*, were small in scale. I have continued to do pieces like these on my own. When I started working on my own press, I think in the first year I did one print. I just spent the time subtracting variables that didn't work to find out about things that did. Eventually things started to fall into place; I picked up technical information as I went along.

You were also painting and drawing during the 1970s, I assume.

That's right.

When you began to make prints, were they integrated within the general direction of your work—were they a part of the whole—or did you perceive printmaking as a separate activity?

I always perceived printmaking as a part of the whole. I didn't feel that I could—or would want to—separate it from my other work. Quite the contrary. Certainly, printmaking and its techniques allowed me to do some things that were different from what I could accomplish in painting or drawing. But I wasn't trying to reproduce the look of a painting or a drawing; the medium was different; it had its own particular and peculiar requirements.

As you look at the work of printmakers who print for themselves and compare their work with what comes out of collaborative shops, do you see differences emerging?

I think some subtle changes are occurring. So many people are working with monotypes now—people who heretofore have been known exclusively either as printmaker-printmakers or as painter-printmakers—that a lot of the boundaries are breaking down. I think the blame for those boundaries—those artificial walls—can be placed in part on the academic world. When I've gone to various schools as a visiting artist, I've always been amazed at how separate the various depart-

¹ Barry Walker, *Public and Private: American Prints Today, The 24th National Print Exhibition* (Brooklyn: Brooklyn Museum, 1986).

ments are. Sculpture sets up its little camp, printmaking sets up its little camp, painting sets up its little camp, and there doesn't seem to be much communication among them. I think that runs totally against the grain of what the schools should provide. It's really contrary to what happens in the real world.

If you were to be temporarily in charge of an art school, what are some of the things you would do to change that?

I would demand that there be an interdisciplinary curriculum that prevented students from choosing a major in one specific area.

I strongly agree, but, unfortunately, that isn't easily done. It meets continuing resistance. Most artists who teach, I fear, are very territorial—and nowhere does the territorial syndrome seem stronger than among printmakers. The walls they have built within art schools and university art departments have been the cause of the separation between painter-printmakers and specialist printmakers; they have had a very negative effect, but they are hard to tear down.

Obviously, however, you do not perceive a separation between your prints and your paintings. Even so, do you feel that your prints affect your paintings—and your paintings your prints?

That has always been the case. Oftentimes, I get information from doing very small dry-points that helps me figure out what to do with a very large painting—and vice versa. So there has been a dialogue between the two.

You have said that the first time you worked collaboratively with a printer was in 1977. Those prints used both intaglio and lithography?

Yes, the very first piece I did was a combination of intaglio and lithography. It was called *The First Building Project According to What Plan* and it was meant to be a statement about the self-consciousness of the experience: going to a commercial shop, working with collaborators, and doing something which up to that time, at least in my experience, had been done privately—off in a corner.

I know that you are by now accustomed to the experience of making prints in collaborative workshops. But can you remember how you felt about it that first time?

It felt great. It felt natural and I liked it right away. I thought, in fact, that having people



FIG. 1. Steven Sorman, while proofing a stone at Tamarind Institute in 1986.

to bounce off of in a very immediate situation could only enhance the work.

In the nearly ten years since your work at Ver-million, you have worked in a number of places, here at Tamarind, at Echo, at Smith Andersen, with Ken Tyler . . .

Yes, and I've sometimes made prints at university workshops as a visiting artist.

With that experience, what have you observed as to similarities and differences among the work-shops?

It's really very difficult to compare them. Each shop has its own resources and capabilities—it's like comparing apples and oranges. I think the interesting and exciting thing about going to any shop is in building a rapport with the master printer, with all of the printers, so that things will happen, not self-consciously, but in a natural way. Sometimes that takes a couple of visits. You begin to learn each other's moves, the work becomes less tedious, less of an effort. I have, for instance, worked with David Keister at Echo Press so many times now that I can verbally describe a color to him and he mixes it. It's nice to see something in your head fall out of your mouth and land on the palette just the way you saw it. When it works the communication is subtle and continuous.

Do you find that the character of your prints is influenced in some degree by the shop in which you make them?

I think so, although I'm not particularly conscious of it.

Certainly some critics have claimed to see what might be called a "shop style"—a style that affects the work of artists. Before you go to a shop for a period of work, do you take this into account? Does it affect the work you plan to do?

Certainly, it is obvious that the technical capacities of shops differ widely, but I can't say that I like the notion of presupposing to any great degree what I am going to do before I get to a shop. My most unsuccessful prints—the ones that have been least satisfying to me—are the ones that were practically drawn out in advance. I had all kinds of diagrams, I knew what the image was—then I just went and did them. Such prints may be all right, but they don't give me a jolt. It is almost like

getting the dessert as the first course. I'd much rather sweat it out for a little while and wonder what's going to happen—then have something come together, sometimes even at the last minute. It's much more exciting. And I think it does a lot more to engage the creative energies of the people you're working with. It's not just rote work then. Nobody knows quite what's going to happen, but everybody is excited about putting something into the effort.

What you're saying, then, is that your most successful prints were made without even a clear idea of the image before you began work at the shop: prints that simply evolved in the course of work.

Definitely. That's been the rule. There have been a few exceptions, and the exceptions are prints that I'm not quite as pleased with.

One thread that runs through your prints is a very strong concern for the character of the paper. How do you determine your choice of paper? Do you have preconceptions, or are your choices determined by the selection of papers that a shop has on hand?

I have certain preconceptions but, above all, I feel that the paper must be chosen as a part of the proofing process. It's just as important as picking out a particular color of ink. I'm sure almost every artist has had the experience of seeing the same image and the same color printed on two different sheets of paper—one of them may be dead and the other really quite lively. I always try to have access to as large a variety of paper as possible—so that I can pull papers in and throw them out as the need dictates.

And the element of collage. When did that begin to come into your work? Were you making use of collage before you began working collaboratively?

That has always been a central element of my work. I tend to work on many pieces at the same time. They're almost in family groups; they get split off and go their own ways, then end up being combined, torn apart, and put back together in different configurations.

Spaces Between Words the Deaf Man Sees [Fig 5] represents one of my first wonderful experiences of having paper really extend this concept in a print. It was printed on three separate sheets of a light, rich, brownish Japan paper called shibugami. The image printed on two of the sheets was of the stone's edges,



within which a triangle had been painted in tusche. When it was almost dry, I smeared it roughly back and forth with my hand. When the stone was printed I cut a simple triangle out of the image and moved it over to the third sheet. This was a way of really and physically covering a space. It could be seen that a triangle was cut out of one sheet, that the hole was then patched, and that part of the image was moved over to the third sheet. It was a simple print, but it accomplished a good number of things at the same time. It was an early lesson to me. The title refers metaphorically to what was happening physically in the print.

This use of collage—or rearrangement of the parts—is characteristic of your paintings as well as of your prints?

Right. It's common to both activities.

There has been much discussion of Ken Tyler and of his role as what one might call creative collaborator. Ken has even discussed it himself in that very good book on Motherwell's prints² and in his interviews with Pat Gilmour. He said:

I think the quiet satisfaction within me these days is my knowledge that you cannot separate my role in the prints made at my workshop.

Whatever contributions I've made, with whatever innovation, is for me clearly a part of the graphic work. The prints have my hand in them and I think that's a good thing. If the work is not successful as art, then my hand in it is of no value.³

You have worked with Ken. How do you feel about that statement? He says his hand is in the print. Do you feel that really does happen?

Yes it does, but it's difficult to clarify just what that means. People continue to get real nervous about that sort of thing. I find that curious because in other media it's not that way. Writers have editors, filmmakers work with directors and producers . . .

Certainly in music, the conductor interprets what the composer writes. And architects don't build buildings . . .

But somehow there's a certain kind of threat to ego that prevents artists from being a little more generous about that kind of thing. The fact of the matter is that both ingredients are essential.

Ken, for one, is an extremely creative, energetic person. He creates an environment in the shop that does everything to facilitate a

Steven Sorman.

Three prints from the *Loggia Suite*, 1984.

LEFT: FIG. 2.

Loggia Suite (Now).

CENTER: FIG. 3.

Loggia Suite (When).

RIGHT: FIG. 4.

Loggia Suite (Again).

Stenciled gouache and lithograph on Shibugami paper, with lithograph printed on Torinoko (collé). Each print 105.4 × 60.9 cm.

2 Stephanie Terenzio, *The Prints of Robert Motherwell* (New York: Hudson Hills Press in association with the American Federation of Arts, 1984): 81–92.

3 Pat Gilmour, *Ken Tyler, Master Printer, and the American Print Renaissance* (New York: Hudson Hills Press in association with the Australian National Gallery, 1986): 134.

dialogue, a multifaceted dialogue: the artist to his or her own work, the artist to the printer, the printers to each other, the printers to the artist. It's really quite fascinating. My experience with him was a generous and lively one. I felt like it was a very active kind of conversation.

The prints you made with Tyler were larger in size than the prints you have made elsewhere.⁴

Yes, my prints have often been large, but certainly not that large. I had never had the capacity to do things quite that large before.

How do you feel about the question of size in prints? There seems to be some kind of competition to see who can make the largest print. Do you feel that the fascination with size is productive, counter-productive, or just irrelevant?

Well, we're human beings and therefore we're rather silly around the edges. There are some inconsequential types of competition. When the impetus is just to make a bigger print, obviously the result has a good chance of being rather insignificant. Other than that, I don't see why there should be any strictures on scale. I mean, there are particular gestures that demand particular scale. When the artist works in a sensitive way, there's no reason why something can't be either very large or very, very small. What happens, what surrounds the activity, is that by default we get into things that are little fads. Even ten years ago there were very few large prints; twenty years ago a 30-by-40-inch print was a large print.

Twenty years ago, with but a few exceptions, 30-by-40-inch paper was the largest available and the upper limit for most presses. Rauschenberg's Booster [printed by Ken Tyler at Gemini in 1967] was perhaps the first to be substantially larger; a special paper had to be made for it. Now of course there are several places—not only Tyler's shop, but Graphicstudio and others—that can handle prints of immense size. Some of them do seem empty, as if the whole purpose were simply to see how large they can be made.

Conversely, it is also true some of the biggest prints have been really quite wonderful. I think the huge print that Tyler did with Stella, *Per-*

gusa Three Double, is absolutely magnificent.⁵ It is a wonderful piece. To hell with anybody who says that that shouldn't be a possibility!

Related to the question of size is the question of color. Any publisher of prints knows that black-and-white prints encounter resistance in the marketplace. So black-and-white prints seem to be fewer and fewer.

As you say, it may seem very difficult to sell black-and-white prints. I don't know why that is, but it would be a very real problem if in fact it determined what artists set out to do. For the most part I think artists do what they need to do and are not preoccupied by this. Motherwell, for one, has made black a color of special affection. Stella's *Swan Engravings* are among his finest prints, and it interests me that many recent ULAE publications are primarily black and white. Susan Rothenberg's prints, for example. She uses color, but in a fairly reserved fashion.

I think it is really a question of the relationship of art to popular culture. We have all read of the controversy about the use of computer techniques to colorize old black-and-white movies. Much to the horror of the directors and film critics, *Casablanca* and *The Maltese Falcon* are now being colorized; this is being done on the ground that young people won't rent black-and-white films for their VCRs and won't look at them on TV. If this is true, as I suppose it is, perhaps there is a spillover from popular culture into the field of art.

In a lot of your work, including most of your prints at Tamarind, you have often used restrained color. You have used color very boldly on some occasions, but you have also done a number of things in black and white. So the question doesn't seem to be an important one for you from a creative standpoint.

Right. It isn't particularly. One thing I've always tried to do—it's a contradiction in terms—is to maintain a certain naivete about whether a particular image will or won't be accepted by the public—and that's been nice. Oftentimes, when I feel that something will do really well in the marketplace, it does just the contrary. Another time I'll think, well, this one isn't quite going to grab them, and it will sell well. So I don't have my finger on that, nor do I ever want to have my finger on it, really.

4 From *Outside (Inside)*, one of the prints Sorman made with Tyler in 1984, is 97 × 43 inches (246.3 × 109.2 cm).

5 *Pergusa Three Double* is 101½ × 66 inches (257.9 × 167.6 cm.).

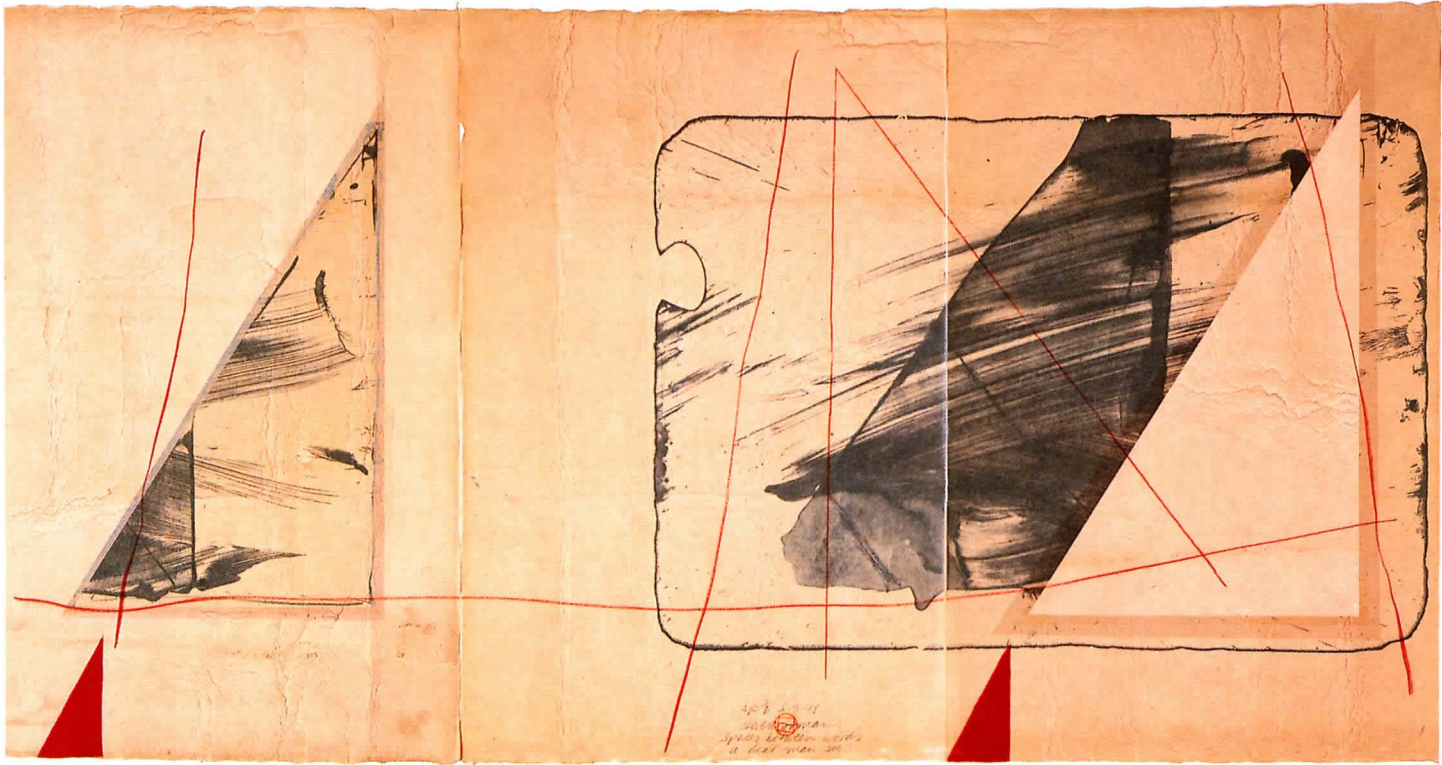


FIG. 5. **Steven Sorman**, *Spaces Between Words the Deaf Man Sees*, 1978. Lithograph and collage on Shibusami paper, 50.2 × 97.2 cm.

As you have visited exhibitions—let's say, the Chicago Art Fair, which is a good place to see a great variety of work—what changes have you observed? Does it seem to you that things are going along in much the same way or do you detect new currents?

There's an incredible amount of printmaking activity. Well-known artists who six or seven years ago had not made a print have now made many prints—and in many cases, fine prints. As always, when there is an increase in activity, there are both good prints and bad ones. But overall, I feel pretty good about what I see. I think there are enough things out there to lend stimulation. As with anything, you have to look at a lot of work to come up with the work that you feel is of import to you as an individual. But I think it's out there.

It has sometimes been said in print, though, that the great print renaissance of the 1960s and 1970s has slowed down, particularly in lithography. There was a big boom in woodcuts when the Neo-Expressionists were riding high, when the Modern Museum did their big woodcut show. More recently, a lot of attention has been given to the monotype. Do these changing currents particularly interest you?

I think printmaking in this country is, in some ways, at a rather adolescent stage. People are trying out all the goodies. Technology has made some of that possible—the large hydraulic presses, etc.—but even more impor-

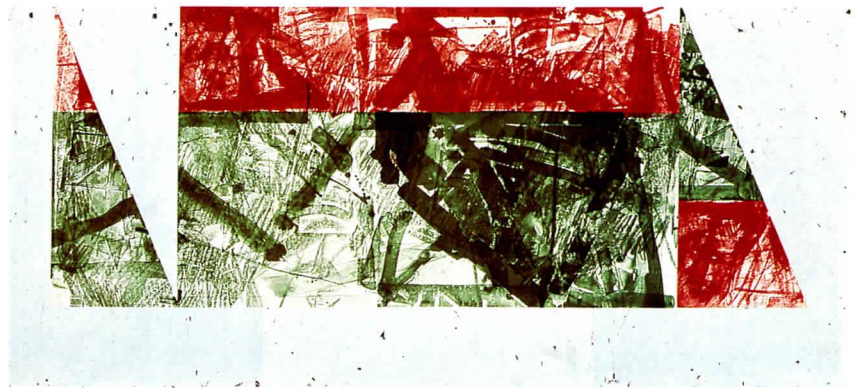


FIG. 6. **Steven Sorman**, *West Union/Sabbathday Lake*, 1982. Color lithograph with collage, 61 × 132 cm. (T 82-609). Printed by Catherine Kirsch Kuhn.



FIG. 7. Steven Sorman, *Said in Part*, 1982.
Lithograph, 76.5 × 145.8 cm. (T 82-610a).
Printed by William Haberman.



FIG. 8. Steven Sorman, *The Meaning of the Conversation*, 1982.
Color lithograph, 76.5 × 145.8 cm. (T 82-610).
Printed by William Haberman.



FIG. 9. Steven Sorman, *Wax/Wane*, 1981.
Color lithograph with collage and handcoloring, 48 × 99 cm. (T 81-605).
Printed by Paul Rangell.

tant than technology is the dissemination of information. So many people are doing so many things in so many places that more possibilities are expressed. You can now go to a shop that is in one little room—that has one little press—and more often than not you will see several different kinds of paper tacked together, you'll see large prints being made, multimedia prints, and monotypes. Maybe, to a certain extent, there has been a decline in exclusive intaglio or exclusive litho-printing, but I think that will be shortlived. The multimedia print is one of the more interesting innovations of the past ten years. I know multimedia prints were done earlier, but now people are really getting into them. There's a lot of activity.

The multimedia print was a rare exception in the 1950s and even in the 1960s, whereas now the print that combines processes through collage or overprinting is common. It is frequently combined with monoprinting, hand-coloring, or direct drawing on the impressions. How do you feel about the matter of editions? Do you accept the idea of producing an edition of prints each different from the others?

I like the notion. It's one of a number of no-

tions and I have absolutely nothing against it.

Tamarind has made some recent editions in which every print is unique, no two prints are alike. It isn't at all uncommon to see a note on a print, "unique impression." Perhaps this is a spinoff from the monotype. Although such prints make use of printing elements—a stone, a plate, or some combination—the artist no longer has the thought of an edition in mind.

Provided each impression is well printed, without roller marks, or whatever, I have no problems with that. A variation within an edition is not, I feel, a bad thing at all.

Do you then feel that some of the curators in the print workshops are too insistent on uniformity in editions?

I don't know. Because my editions have always included handwork, because they've been printed on papers that vary widely in shape and size, they've always varied somewhat.

Every sheet of handmade paper is at least slightly different from every other sheet.

And I haven't found any resistance to that. In fact, I find that printers have by and large welcomed it. It has made their world a little more interesting.

I think this differs according to intentions. The printer who printed, for instance, a Josef Albers, would have felt obligated to maintain an identity throughout the edition because Albers's work called for it. But a printer printing for you might feel, given your attitude toward prints, that the consistency of an edition becomes a less important question. For some artists, it might be totally irrelevant.

Titles have always been important to you in your work. You never call a print Untitled or Number 6, so I assume that you must have a special feeling about titles. What's their meaning for you? Do they come to you after the print, before the print, or during the making of the print?

self-consciousness that I felt, dealing with a new situation in a real methodical way. Sometimes titles may be tongue in cheek or fairly whimsical, although that isn't necessarily the rule. I did a drawing recently that had a couple little tabs sticking out on the side, and the drawing was called *Words Like Your Ears*. There are a number of ways that you can play that: words like your ears, or these little tabs are like your ears, or whatever. I like creating situations where the image can be a number of things. There is kind of an ambiguity about it. No one can look at it and say, this is what this is.

You welcome ambiguity in your work and you therefore state a parallel quality of ambiguity in the title.

Right, although my titles aren't aimed at leading people away—but at leading them into

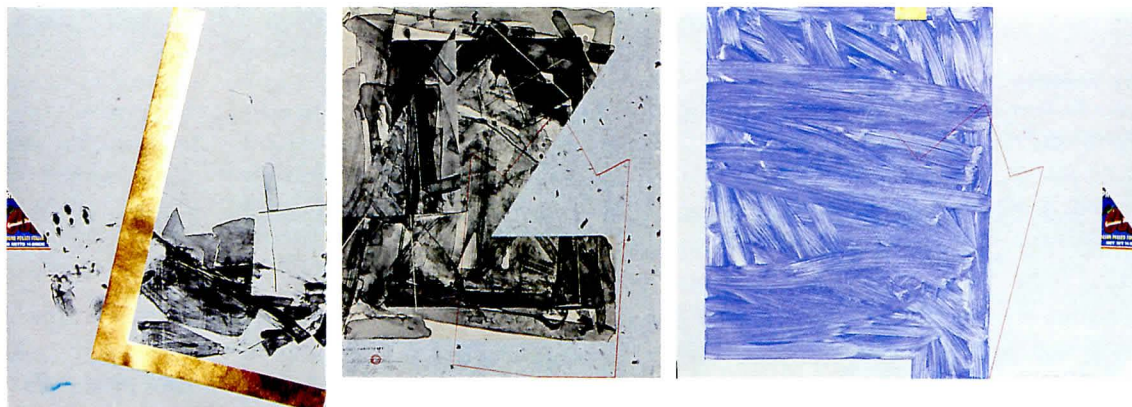


FIG. 10. **Steven Sorman**, *What I Meant to Say*, 1982. Color lithograph with collage, monprint, and handcoloring, 65.5 × 183 cm., overall (T 82-611A/B). Printed by Lynne Allen.

Well, all of the above occur. Sometimes there will be a sequence of words running through my mind and a certain visual gesture will seem to pick up its cadence. The print will come from that. Although I don't necessarily work in terms of series, over a given period of time I may use a particular generic title with accompanying parenthetical titles. I'll do ten or fifteen works in a row that will be called something like *The Conversation*. That will be the generic title, then there will be parenthetical titles such as *The Secret*, *The Argument*—that sort of thing. Sometimes, as I've already mentioned, they are meant to point to the process. The first print I did in a commercial shop was called *The First Building Project According to What Plan*; that was meant to speak directly to the

my work. It's curious, I get as many comments about the titles as anything else. Just as I feel paper to be an important part of proofing, as important as color, I feel the title is important; it is also a color, another kind of color. There have been artists like Dove and Burchfield who did works that actually sought to evoke sound and those were . . .

Yes, paintings like Dove's Fog Horn . . .

So titles can do a lot of things. One piece that I did at Tyler Graphics was called *Forgetting and Forgetting* [COVER]. That title refers to exactly what's happening in that piece, which combines a large monotype and hand-painted section with some constant elements: an etch-

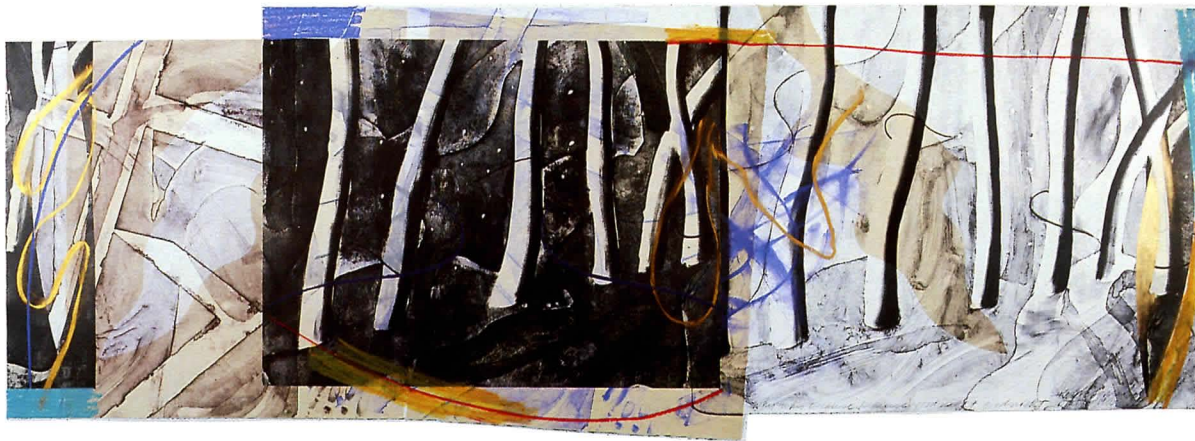


FIG. 11. **Steven Sorman**, *why why because because goodnight goodnight*, 1986. Color lithograph with collage and handcoloring, 57 × 158.3 cm. (T 86-328a). Printed by Tom Pruitt and Molly Jo Souders.

ing of some feet that are walking off the picture—off the top of the picture frame—and other intaglio and relief-printed sections on the side. What literally happens within the edition is that each print forgets the print before it, forgets the preceding print, even though if you were to look at one of them in one room, then go into another room and look at another, they would have the same kind of character. They play the same note to a certain degree, but each monotype image is quite different from the others.

So that the title, as with Forgetting and Forgetting, really brings to a perceptive observer something that might add to the visual image.

I've always tried to be pragmatic about my work. That's why I first started doing multimedia prints. I would work on a lithograph and look for a certain kind of line, but rather than bend over backward to get lithography to do something that intaglio might do better, I found it more honest to just add intaglio. So I started doing that. I always try to have each of my prints be very readable in its own way. That isn't to say that each print says, This is what I am, period, or, This is what this means, period. I've always tried to create a multifaceted field of activity so that even when you figure out one facet, you're not finished: there's something else to tackle or something else to find. That is what helps an image to have a long life.

Yes, so that one can return to it and find something different every time one returns. That is certainly true of your large print, Meaning of the Conversation [Fig. 8], which was on the wall at Tamarind for a long time. It was printed in two different

blacks, warm and cool. I would see it repeatedly at different times of day, with different lights in the room, in a different ambiance; and it seemed constantly to be making different statements. You mentioned a moment ago the group of Conversation ideas. Did this lithograph come toward the end of a series of prints that had been dealing with that theme?

I had been doing a number of paintings, works on paper, for about six months. They were related to *Conversations* in some way, shape, or form. The stage for the piece was just a regular table, like a kitchen table, and the chairs were almost figures or people. There was also an arch, just a simple arch, with a keystone that had a repetition of the arch shape in the keystone; that was like a little image of the image explaining itself. The keystone tells you what this is. Also, there was a bridge from one chair to the other, so I was using these little images to be things other than themselves . . .

And in the lithograph there was really a conversation between the two stones—or at least that was my interpretation.

Right. In fact, I liked the way one of the stones looked by itself and that became a second print. We just printed it without the other stone and called it *Said in Part* [Fig. 7]—so, again, there's an instance of a title that really refers to what's going on with the piece. Another way of saying, well, this is part of another print but is also a piece within and of itself.

What about the new prints, why because goodnight, and the other version thereof? Are these related to a recent group of ideas?



FIG. 12. Steven Sorman, *wherein we are outside of which*, 1986. Color lithograph with collage and handcoloring, 61 × 91.5 cm. (T 86-332). Printed by Molly Jo Souders.

No, not at all. Actually I was just listening to a record in my studio a couple of months ago; it was a tribute to Woody Guthrie that a number of people had participated in; and that was one of the phrases that I remember hearing and enjoying. It was a homey phrase and I liked the feel of it, the cadence of it.

But it was not as direct a reference as in Meaning of the Conversation or Said in Part or even Forgetting and Forgetting; it was more like a poetic equivalent to a rhythm or sensation. Let's talk a bit more about the subject matter. It seems that a figurative element is sometimes present in your work. You mentioned the chairs in the Conversation series. Now, in your new prints, there's a suggestion of trees or forests. On other occasions your work, at least to the eye of this observer, seems totally abstract. Even when this is so, is there frequently a figurative origin?

No, not really. In fact, I like to pose objects in such a way that just when people think they recognize them, they become something else. I once used a sequence of common, supposedly recognizable objects to create a little domestic narrative. In order, there was a stairway, a chair, a table, a bed, and then an open hand. The series was called *What this is: Come in, Sit down, Eat, Rest, Tell me*. Floating around in a decidedly abstract ground, these little ghosts

became invitations to their respective, simple human functions.

Your description of those pieces suggests that you wanted to have them seen as a group: that it wasn't the individual work so much as the relationship between them that was important to you. That would probably also be true of your suite Blue.

Right.

Is this a concern that you've had frequently: that a group of related works should be perceived as a whole?

Yes. As long as I have been making prints, I have occasionally made suites, although my first suite of prints was decidedly not suite-like in appearance. It contained three large, eccentrically shaped, multimedia pieces, called *Games the French Play*. I've subsequently done a number of other suites. I did a group of four pieces at Echo Press in Indiana, a suite called *Loggia*. There was one particular stone with an arch image that was used in each one of the four pieces. They were all multimedia pieces. They were printed on paper that had been hand-watercolored first, then collaged, then printed again. When you line them up, the four arches are repeated, and it is like a walk down a loggia. It's a way of using something two-dimensional to make reference to a real space.

A suite is also an extension of a book, and in the last two years, I've been collaborating with writer Patricia Hampl on a book called *Spillville* which will include twenty-seven engravings with a prose text. We have been working on it together—concurrently; we wanted to generate image and word at the same time. Patricia has put together a text that creates many images, many pictures, and I've put together images which make a point of being literal in a certain sense. We have tried to weave these together very closely. It has been an absolutely wonderful and fascinating project for me.

These are intaglio prints?

They're engravings: simple engravings that are inked with a monotype inking, so that a lot of tone in various patterns is left on the plate.

And the text will then be printed by letterpress?

Right. The engravings will be printed on a

Japan paper, mounted by collé to a grey Rives paper on which the letterpress will be printed. The type will be very straightforward, printed in columns, but the images will vary in size and will be mounted in a fairly eccentric fashion on the paper—as a way of playing with this image/word, word/image.

The combination of word and image is a great tradition: the great artists' books that Vollard and others published in the early twentieth century, and more recently, the fine books made by Motherwell and Johns.

Yes, a few of the major publishers have made books, and I believe there are a number of smaller presses that are doing that exclusively; Arion Press in California comes to mind. Some of the smaller book presses do wonderful work, but it hasn't been their primary purpose to bring mature contemporary artists together with the writers. Oftentimes, their books have a kind of dated look, I think.

Some have been quite fine. I remember a very fine book that Ken Tyler made with John Altoon and Robert Creeley. But part of the difficulty is that such books don't have the same market as do prints. It's a different kind of collector who is interested in the livre de luxe. They are very time-consuming projects—projects that can easily run through a period of years, as with the one you are doing. You're spending a lot of time on this and it still isn't complete. Projects like that can go on and on and on. They can become very expensive.

Actually, there is very little reason to make a book other than for the love of doing it. Certainly as a financial proposition, it is somewhat foolhardy, although that's changing, I think. Maybe five years from now we will see the book, the artist's book, occupy a space something like the space the large multimedia print filled five years ago. Regardless of what happens in that respect, though, the book has always possessed a special intimate quality and will continue to have its devotees.

On the subject of the suites, Barry Walker wrote:

The return to the more intimate print does not by any means represent a complete rejection of the wall print. Many artists work in both scales. After making a series of extremely large prints at Tyler Graphics, Ltd., that are dazzling in their complexity and achievement, Steve Sorman returned to his Minnesota studio to print *Blue*, . . . a portfolio of nine works that, relative to his work at Tyler, is direct and intimate. Like many

other artists, Sorman appreciates the qualities peculiar to both private and public modes of printmaking.⁶

The suggestion is that Blue was done in reaction to the experience at Tyler.

Not at all. In fact, I think, they were being done at the same time; it wasn't a reaction at all. I have always been interested in being as versatile as I possibly can be, not just simply in a chest-pounding way, but to keep the medium active and alive and exciting and interesting to me. I mean, there are gestures the size of the open hand and gestures that extend to arm's reach; they are two different things, and there are a lot of other gestures and experiences in between the two. I want the activity to be as open as possible.

So that the diverse response—working here and doing something large and gestural, then doing something small and controlled—is a way of keeping the creative experience alive . . .

As I said earlier, oftentimes doing a 4-by-5-inch copper plate will give me an idea that then finds itself in a painting 20 feet long. I think it's good to try to keep as many balls in the air at the same time as I can. It keeps it a lot more vital for me.

You are suggesting that the process of working with a medium, any medium, is a process through which images are discovered and through which ideas are discovered.

Right. I don't as a habit sit down, create a game plan, draw some images, and then translate them to a medium. I just start with what's at hand. That's the way a lot of images find their way into my work; they populate the works for awhile, then they disappear and are replaced by other ones. That in itself is a kind of abstract modus operandi. You're not focusing on an object for the sake of rendering it, but you are trying to capture something of a real, peculiar, and flighty essence, something which you always have to say goodbye to after a short visit. □

6 Walker, *Public and Private*: 19.



Thomas R. Way
Afterglow: Lower Pool, n. d.
Lithograph, 139 × 165
from *The Thames from Chelsea to the Nore*, plate XXVI
Private collection.

THOMAS R. WAY: HIS LIFE AND WORK

Nicholas Smale

THOMAS R. WAY (1861–1913) is best known for his friendship and collaboration with James McNeill Whistler and as the author of two important biographical reminiscences on the artist and the first catalogue of Whistler's lithographs.¹ Perhaps to some extent as a consequence of this association, T. R. Way's own life and personal artistic achievements have remained obscure, but the more Whistler's own work as a lithographer is researched, the more it seems necessary to enquire into the life of his biographer. Some details of Way's work as a topographical lithographer were included in Getscher's *The Stamp of Whistler* and he appears in various dictionaries, notably Engen's *Dictionary of Victorian Engravers, Print Publishers and Their Works*.² Apart from this, there have been occasional small shows of his work in London and his lithographs can often be found for sale, at modest prices, in print shops.³ It is hoped, however, that the following account will provide a more detailed and comprehensive view of his topographical work, and show that he established a position and reputation for himself as an artist and lithographer in his own right, over and above his reputation as a reproductive lithographer, cataloguer, and biographer of Whistler.

Thomas Robert Way was born on 13 August 1861 above his father's lithographic printing premises at 13 Wellington Street, the Strand, London. He was the first-born child and only son of Thomas Way (1837–1915) and Louisa Chapman and, like his father, he was baptized at St. Paul's Church—the actor's church—Covent Garden.⁴ Whilst he was soon to have several sisters, none of these appear on St. Paul's registers, indicating that Thomas Way, while maintaining 13 Wellington Street as his lithographic workshop, moved away to more suitable residential accommodation, perhaps to make room for a growing family.

Young T. R. Way's interest in art and prints must have owed much to his father's occupation and predilections, who during his lifetime accumulated a large collection of reproductive prints and also original works: oil paintings, watercolors, drawings, and prints by contemporary artists.⁵ His favorite artists were Whistler and C. E. Holloway. He became friends with several established and important illustrators and watercolorists and as a member of the Hogarth Club mixed socially with other notable personalities of the day. It was through these contacts that he sought during the 1870s to revive artists' interests in lithography, a campaign that eventually bore fruit when he met Whistler in 1877.⁶ Young Way's informal artistic education must, therefore, have begun early, not only in giving him a firsthand experience and appreciation of works of art but also in time appraising him of the role of printing processes as media both for reproductive and original work. This was an invaluable preparation for one whose career was to embrace the skills of the printer and the reproductive lithographer on the one hand and that of the painter-printmaker on the other. Way's formal education was initially at Archbishop Tension's School at Leicester Square, London, and later at Hurst Pierpoint College in



FIG. 1. Thomas Robert Way (1861–1913), 1888. Photograph. Private collection.

*The author wishes to thank the granddaughter and grandson of T. R. Way for their permission to photograph and publish the illustrations used with this article.

- 1 T. R. Way and G. R. Dennis, *The Art of James McNeill Whistler: An Appreciation* (London: 1903); T. R. Way, *Memories of James McNeill Whistler, The Artist* (London: 1912); T. R. Way, *Mr Whistler's Lithographs* (London: 1896; 2nd ed., 1905).
- 2 Robert H. Getscher, *The Stamp of Whistler* (Oberlin: 1977): 222–23; Rodney K. Engen, *Dictionary of Victorian Engravers, Print Publishers and Their Works* (Cambridge: 1979).
- 3 *Victorian London, Seventy Two Studies of London in the 1890s by T. R. Way* [exhibition catalogue] (London: William Weston Gallery, 1978).
- 4 See Westminster City Archives, Register of Baptisms at St. Paul's Church, Covent Garden. Victoria Public Library, London.
- 5 See sale catalogues of Sotheby, Wilkinson, and Hodge for 17–18 June 1914, 13 July 1914, 20 December 1915, and 25 July 1916. In June 1914 Thomas Way sold 95 reproductions and 4 parcels that included works after Rembrandt, Reynolds, Gainsborough, Constable, Teniers, Cuyp, Corot, T. H. Rousseau, and others; by such engravers as David Lucas, S. W. Reynolds, and T. Lupton; as well as some late Rembrandt impressions. The July 1914 sale of modern etchings, drawings, and lithographs included 55

lithographs by Whistler and works by Leighton, James D. Linton, Millais, Hunt, and Rossetti. Another 25 modern lithographs from Thomas Way's collection were sold in December 1915. In July 1916, 5 paintings were sold, including *The Embroideress* by Fantin-Latour, *The Snow Storm* by Whistler (the author is uncertain as to the identity of these paintings) and three works by C. E. Holloway. Also sold were drawings and watercolors by a variety of artists, including Holloway (23 subjects), George McCulloch, Frederick Sandys, J. D. Linton, E. Burne Jones, G. J. Pinwell, Arthur Severn, H. G. Hine, T. Stothard, Frederick Leighton, S. Read, Rossetti, Aumonier, Copley Fielding, Robert Macbeth, James Holland, T. Rowlandson, Charles Green, and Simeon Solomon. The Misses Way (Thomas Way's daughters) sold "The White Girl," *Harmony in Grey and Peach Colour*, 1872/4 (Young et al, 131), two pastels by Whistler, and a sketch by Rembrandt.

6 J. and E. R. Pennell, *Lithography and Lithographers, Some Chapters in the History of the Art* (New York: 1915): 130. See also William Simpson, "Lithography: A Finished Chapter in the History of Illustrative Art," *Journal of the Society of Arts* 39 (1891): 200.

7 See F. Ernest Jackson, "Thomas R. Way: Lithographer, Author and Printer," *The Imprint* 1 (January-June 1913): 179-181.

8 See sale catalogue of Sotheby, Wilkinson, and Hodge for April 1916. Sixty-eight books, the property of the late Thomas Way, were sold. These included the works of Byron, Browning, Chaucer, Dickens, Thomas Gray, Goldsmith, Shakespeare, Sterne, Swift, Swinburne, Thackeray, and several works, including *Twice Around the Clock*, by George Augustus Sala. Among miscellaneous books were illustrated works on sea-anemones, corals, and conchology; Chinese porcelain and British pottery and porcelain; and the London stage. Works on lithography included Senefelder, *A Complete Course of Lithography* (1819); Hullmandel, *The Art of Drawing on Stone* (1824); J. and E. R. Pennell, *Lithography and Lithographers, Some Chapters on the History of the Art* (1898); and Frederic Wedmore, *Fine Prints* (1897).

9 See *Post Office Directory* (London: 1876).

10 Way, *Memories*: 19.

11 Getscher, *Stamp of Whistler*: 222.

12 For further information, see *The Year's Art, 1880*, compiled by Marcus B. Huish, p. 92; also Stuart Macdonald, *The History and Philosophy of Art Education* (London: 1970): 263-64.

13 Macdonald, *Art Education*: 264.

14 Way, *Memories*: 41-47.

West Sussex, a Church of England boarding school for boys.⁷ It seems, therefore, that Thomas Way had the means and determination to give his only son a good formal education. As the father also possessed an interesting collection of books, it is perhaps not altogether surprising that the son, being closely associated with printing and the publication of Whistler's various pamphlets and catalogues, should, when the opportunity arose, aspire to become an author himself.⁸

The firm of Thomas Way & Son, Lithographic Printers, flourished during the 1860s and 1870s, and in 1876 it was moved from 13 Wellington Street to a relatively new building on the north side of the Strand at 21 Wellington Street.⁹ It seems likely that T. R. Way was taught lithography by his father, rather than serving an apprenticeship with another firm, and that by the age of seventeen he was able to assist with work in the printing shop. He recorded that not long after having first met Whistler in 1878, he prepared for the artist a solution of lithographic wash, which was to be used for two drawings on stone that were to be published in the *Piccadilly Magazine*.¹⁰ T. R. Way's technical training and practice was not neglected; he soon became a skilled printer and lithographic draughtsman, who was conversant with all the materials and techniques of drawing on stone.

T. R. Way's meeting with Whistler had a determining influence on the direction and development of his career. By the time Whistler returned from Venice, late in 1880, after more than a year in that city, Way had already enrolled as a student at the South Kensington Art Schools.¹¹ The classes were in freehand drawing; architecture and mechanical drawing; practical geometry and perspective; painting in oil, tempera, and watercolors; and modeling, moulding, and casting. The aim of the courses was to prepare the students as competent teachers and practitioners of Art, so that their knowledge and skills might be applied to the common usages of life and to the requirements of trades and manufacturing.¹² It seems likely that Way was a serious and conscientious student, who studied at the Kensington Schools for at least a year and perhaps longer. He may also have attended classes that were designed more for students interested in fine art, and which according to one account were composed of some two hundred students who studied rather aimlessly to become artists, and who seemed to receive little formal instruction.¹³ His subsequent association, however, with the Art Worker's Guild and his work as a topographical lithographer indicate that he was more interested in applying his talents and skills to practical, even educational, projects, rather than to purely aesthetic ones.

In 1880, T. R. Way, not yet nineteen years old, became Whistler's assistant and unofficial pupil. It was an interesting and important period for Whistler, who, in his work as a painter and through his exhibitions of the Venice etchings and pastels at the Fine Art Society, was reestablishing his reputation in London. Both T. R. Way and Thomas Way were intimately connected with Whistler's work for the exhibitions. The now-famous catalogues which accompanied the Fine Art Society shows were printed, no doubt with meticulous supervision by Whistler, by Thomas Way & Son. T. R. Way made thumbnail sketches of all the pastels that Whistler exhibited in January 1881; he helped and watched as Whistler, in a small apartment, proofed his first set of twelve Venice etchings on a small press supplied by the Fine Art Society. The aspiring young follower in later years recalled a vivid impression of these absorbing days spent in Whistler's company; undoubtedly it was this happy association which was the basis of their long and mutually beneficial friendship and collaboration.¹⁴

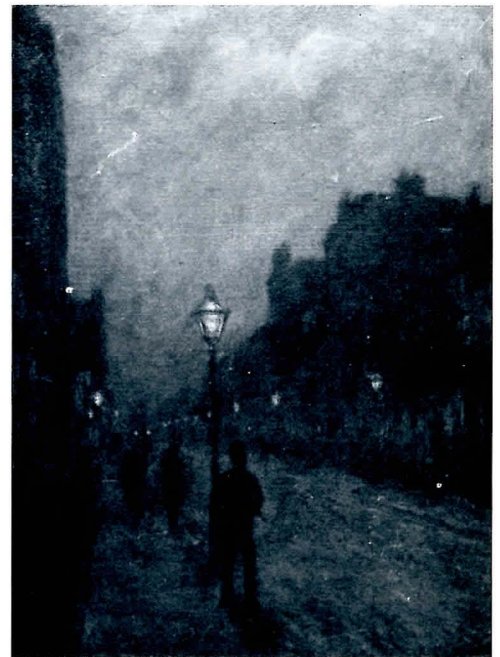
T. R. Way was one of the first of the younger generation of artists who gathered around Whistler in the 1880s. Mortimer Menpes, who

like Way was a student at the South Kensington Schools, met Whistler, perhaps through Way, in 1880. Walter Richard Sickert, the most talented of Whistler's followers, first met him in 1879, and later became a student at the Slade. Unlike Way, however, both Menpes and Sickert were soon persuaded by Whistler to leave their respective art institutions and to work independently, though largely under the master's influence.¹⁵ T. R. Way's own reminiscences during this period show that he sometimes directly sought and at other times received gratuitous informal instruction or advice from Whistler, as for instance when Way took small parties of his fellow students to the artist's studio to see the master's work, or had an impromptu lesson in memory training.¹⁶ Way had many occasions to watch Whistler at work, either in the studio or on drawing and etching expeditions around London, and recalled how Whistler on one occasion gave him advice on portrait painting.¹⁷ One of T. R. Way's early paintings may have been *Portrait of a Man, after Velasquez* [Fig. 2], evidently a copy of *Philip IV of Spain*, which had been acquired by the National Gallery in 1865. Whistler's influence is clear, not only in the choice of artist to copy—Velasquez being a major influence in Whistler's own work and one of his favorite painters—but also in the subdued color, close tonalities, and thinly applied paint.

Whistler probably encouraged Way to go to Paris to study art. Like many other students—English, Dutch, American, and German—Way went to the Académie Julian. Whistler supplied an introduction to Otto Bacher (1856–1909), an American artist whom he had met in Venice. Bacher had arrived in Paris in March 1885 and was studying at the Académie Julian under Jules Joseph Lefebvre and Gustave Boulanger; Way probably attended the same classes.¹⁸ To what extent Way would have benefited from the formal tuition is uncertain, but the experience of living and working in Paris during the 1880s must have been invaluable in itself. The eighth impressionist exhibition, in which Georges Seurat showed his most important pointillist work, *A Sunday Afternoon at the Grande Jatte*, was held in May and June 1886. That painting was also shown at the Société des Artistes Indépendants, at the rue des Tuileries, in August and September 1886, together with other works by Seurat. What impression such paintings made upon Way, if indeed he saw them, is uncertain.

Already, Whistler's influence was strong; all known oil paintings by Way are characteristically Whistlerian. This can be seen in *Moonlight: Street after Rain* [Fig. 3] and *Thames by Night*, 1888 (Hunterian Art Gallery, Glasgow), both in terms of Way's preference for nocturnal or twilight scenes of streets or the Thames and in his use of close color harmonies and tonalities. Way had plenty of opportunity to see work by the impressionists and post-impressionists in London during the late 1890s and thereafter; significantly, most of his lithographic work in color, both reproductive and original, dates from this period. Some of the most successful of these prints, such as the sensitive little *Afterglow: At Twilight* [Color plate, page 16] or the more powerful study of Chelsea Power Station at night, *The Moving Spirit of London* [Fig. 12], suggest not only the influence of Whistler but also of impressionism and, particularly, the work of Georges Seurat. Certainly in some of his color lithographs for the Underground advertisements (see below), Way used a much lighter palette and gave emphasis to purer, stronger colors.

In 1886 Way exhibited two Paris paintings at the Royal Academy, *Evening on the Seine, Paris* (No. 516) and *Shops in an Old Quarter of Paris* (No. 852). These were followed in 1887 with *Déjeuner, Faubourg St. Martin, Paris* (No. 1039), and *The Mouth of the Harbour, Walberswick* (No. 861), which was hung on the line (i.e., at eye level).¹⁹ It seems



ABOVE: FIG. 2. **Thomas R. Way**, *Portrait of a Man, after Velasquez*, n.d. (1880s?). Oil on canvas, 600 × 470. Private collection. BELOW: FIG. 3. **Thomas R. Way**, *Moonlight, Street after Rain*, 1894/1900. Oil on canvas, 350 × 240. Private collection.

15 For notes on Menpes and Sickert, see Getscher, *Stamp of Whistler*: 169, 206–08; also Katherine A. Lochnan, *Whistler and his Circle, Etchings and Lithographs from the Collection of the Art Gallery of Toronto* [exhibition catalogue] (Toronto: 1986): 15–24, 80–81.

16 Way, *Memories*: 66–68.

17 Ibid.: 69–70.

18 Getscher, *Stamp of Whistler*: 176.

19 Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from its Foundation in 1769 to 1904*, vol. IV (London: 1970): 180; also *Royal Academy Exhibitors 1905–1970: A Dictionary of Artists and their Work in the Summer Exhibitions of the Royal Academy of Arts*, vol. VI (Trowbridge: 1982): 236.



FIG. 4. Thomas R. Way, *The Scotch Crane*, 1904. Lithograph, 279 × 197. Collection, Victoria and Albert Museum.

20 Particulars of T. R. Way's various addresses from 1886 onwards have been traced through Graves, *Royal Academy*; *Royal Academy Exhibitors*; *Post Office Directories*; and the baptismal registers of Way's children.

21 In 1889 Way showed a subject entitled *Strand Lane* (No. 1492); in 1892, the lithographic portrait, *The Painter's Mother*; after J. McN. Whistler (1601); in 1901, two subjects, *Thames Embankment*, *Evening* (1214), and *Twilight* (1244); in 1905, *Sunset*, *Greenwich Reach* (1006); and in 1906, *London Bridge* (1371). See Graves, *Royal Academy*, vol. IV: 180; *Royal Academy Exhibitors*, vol. VI: 236.

22 T. R. Way's occupation was given as "lithographer" and "artist" in the baptismal records of two of his children in July 1892 and January 1894, respectively (see baptisms: St. Andrew's Church, Well Street, St. Marylebone, Greater London Council Records Office). According to T. R. Way's granddaughter, he was employed by his father for the sum of £200 a year during the 1890s. In 1899, the London Society of Lithographic Printers recommended the minimum wage for the machine operator, the highest paid worker, to be no less than two pounds a week; see *Rules of the London Society of Lithographic Printers* (London: 1899): 21.

23 See William Rothenstein, *Men and Memories 1872–1900* (New York: 1931).

24 Rothenstein collaborated with T. R. Way in the production of these folios of lithographs entitled *Oxford Characters* and *English Portraits*.

25 For accounts of Whistler's transfer lithographs, see Katharine A. Lochnan, "Whistler and the Transfer Lithograph: A Lithograph with a Verdict," *Print Collector's Newsletter* 12 (November–December 1981): 133–37; also Nicholas Smale, "Whistler and Transfer Lithography," *TTP* 7 (Fall 1984): 72–83.

26 William Rothenstein and T. R. Way, "Some Remarks on Artistic Lithography," *The Studio* 3 (April 1894): 16–20.

probable, therefore, that Way went to Paris late in 1885 or early 1886 and returned perhaps before the end of the year. At this time Way's London address was 17 Tavistock Street, Bedford Square, close to the British Museum and not far from his father's business address. Way was still single and may have been living with his parents and younger sisters. This was now soon to change, for in 1888 he married Amy Ellen Cox, the daughter of Cornelius Cox, who was a stockbroker, art connoisseur, and collector of Wedgwood china. The couple set up home at 40 Doughty Street, close by the Gray's Inn Road and within walking distance of Wellington Street. It was at this address that their first child was born in 1889. By 1892 they had moved to 43 Upper Berkeley Street, in the district of Marleybone, and from hence, a couple of years later, to 50 Upper George Street, only a short distance away. Way moved once again, and for the final time, in 1900, to the pleasant village atmosphere of Hampstead, at 110 Regent's Park Road, overlooking Primrose Hill.²⁰

During this period of increasing family responsibility, Way exhibited occasionally at the Royal Academy.²¹ In 1889 Way described himself as a lithographer and later in 1894 as an artist; however it seems most probable that during this period, from the time of his marriage and throughout most of the 1890s, his primary source of income was as an employee in his father's lithographic printing establishment.²² It is very unlikely that Way earned sufficient from his painting to support a growing family, and it seems probable that his artistic education and training at the South Kensington Schools was undertaken, in part at least, to prepare him for work as a lithographic artist in his father's firm. In addition to his abilities as an artist, he was also a good printer and undoubtedly assisted his father in the running and general management of the firm.

DURING THE 1890s, T. R. Way began to play an increasingly important role in the collaboration with Whistler and in the revival of lithography in England. Whistler's example, from the late 1880s, encouraged other artists to make lithographs and T. R. Way, as an artist of the same generation who had technical knowledge of lithography, was ideally placed to introduce and encourage them in the medium.²³ Wellington Street became, in the 1890s, the center for the English revival, printing large editions of original lithographs for periodicals, such as *The Whirlwind* (1890), *The Albemarle* (1892), *The Studio*, and *The Art Journal*. R. Anning Bell, C. E. Holloway, Mortimer Menpes, Joseph Pennell, Francis Short, and C. J. Watson had lithographs published in *The Studio* between 1894 and 1897, and, with William Rothenstein, no doubt also had their private editions printed at Wellington Street.²⁴

T. R. Way's greatest contribution to lithography during the early 1890s was his collaboration with Whistler. He not only maintained a long correspondence with the artist, whilst the latter worked in Paris, thus enabling Whistler to carry on making lithographs on transfer paper, but also undertook experiments in the reproduction of some of his pastels by color lithography and made trials with the use of crayon and stump on a variety of transfer papers to ensure that drawings using such materials could be transferred and editioned safely.²⁵ Whistler's work, in Paris particularly, established his reputation as a lithographer and also established Way as the authority on Whistler's lithographs. The revival of lithography in England during the early 1890s, together with Whistler's success in the medium, saw the rise of T. R. Way's own career, not only as a lithographic artist in his own right, but as an author. Way's first literary work appeared in *The Studio* in April 1894, when he contributed, with William Rothenstein, an article entitled, "Some Remarks on Artistic Lithography."²⁶ This

was followed by a longer article in the same magazine to coincide with Whistler's exhibition of lithographs at the Fine Art Society in 1895.²⁷

Way's most important published work, however, was the catalogue of Whistler's lithographs. He obtained Whistler's permission to embark on this task in March 1894 but did not complete it until the spring of 1896. *Mr Whistler's Lithographs* by T. R. Way was a success, but it also precipitated the rupture in the long friendship and business relationship between Whistler and Thomas Way & Son. The death of Whistler in 1903 was followed by a spate of biographical publications on the artist. In 1905 Way published *The Art of James McNeill Whistler: An Appreciation*, and in 1912, *Memories of James McNeill Whistler, The Artist*. Although neither of these books were scholarly works, they have proved to be important and accurate accounts and of particular interest as regards Whistler's work in lithography. Many of the illustrations for these books were from the considerable collection of drawings, prints, pastels, and oils that Way's father had acquired over the years. In many cases these were reproduced photomechanically, whilst others were lithographed by T. R. Way in black and white or, as in some of the pastels, in color, using opaque color printed onto a brown paper. They remain remarkably accurate and sensitive renderings of the original works.

T. R. Way's activity as a reproductive lithographer was mainly limited to the works of Whistler. After the latter's death, *The Studio* published a series of articles on Whistler's life and art;²⁸ between September 1903 and April 1905, Way contributed lithographic reproductions of his pastels and chalk drawings, the originals of which were the property of his father. These articles and Way's first biography of Whistler prepared the way for and coincided with Whistler's memorial exhibition in 1905.²⁹ Apart from the above, Slater has identified lithographic reproductions by Way of works by the genre and landscape artists, Francis and Henry Barraud.³⁰

Important though T. R. Way's work was as printer, collaborator, and promoter of Whistler's work, this activity has tended to overshadow his own artistic production. Way was particularly interested in the history of the city of London, as preserved in its architecture and old buildings. In the last decade of the nineteenth century, London was changing rapidly with the destruction of large areas of the city to make way for new thoroughfares and for the construction of the underground railways. One such event was clearly recorded by Way in his lithograph, *The Scotch Crane* [Fig. 4]. In the early 1890s Way was attracted by the appearance of warning notice boards stating, "This building plot for sale," which signaled the destruction of two fine old buildings in the Strand, and conceived the idea of recording the remaining examples of architecture that predated the Great Fire of London.³¹ Way's enthusiasm for searching out and recording old buildings in London and its suburbs had not abated twelve years later when he wrote an article, illustrated with reproductions of his own lithographs, in *The Studio* in 1905.³² Throughout the years that T. R. Way was writing to Whistler in Paris, when the artist was drawing aspects of the city in lithographs and etchings, Way was busy drawing lithographs of London. He must have been predisposed to such subject matter by the early example of Whistler's etchings of London and Venice. Indeed, Whistler had made many etchings of London streets and buildings during the 1880s and seems to have been drawn to picturesque, old, and decaying subjects. Though the river life of the city was shortly to change forever, in his views of the Thames in the 1850s he depicted it as it had continued for centuries. In his etchings and lithographs of Battersea Bridge and Putney Bridge,



ABOVE: FIG. 5. **Thomas R. Way**, *The Borough, Southwark: High Street, Nos. 146-154, West Side*, 1896. Lithograph, 165 × 171, from *Reliques of Old London*, plate XXII. Private collection. BELOW: FIG. 6. **Thomas R. Way**, *Butchers' Shops, Aldgate High Street, Nos. 43-50, Southside*, 1897. Lithograph, 165 × 170, from *Later Reliques of Old London*, plate IV. Private collection.

27 T. R. Way, "Mr Whistler's Lithographs," *The Studio* 6 (December 1895): 219-27.

28 Way wrote another article after Whistler's death in 1903, "Mr Whistler as a Lithographer," *The Studio* 30 (October 1903): 10-21.

29 See *The Studio*, vols. 29 to 34, nos. 126, 129, 132, 135, 136, 139, and 145. From a preliminary examination of T. R. Way's reproductions after Whistler, it seems possible that he used a combination of photographic and hand-drawn techniques. The prints suggest that he may have made tracings of the original subjects, photographed them, and reduced their size, and that he also used both grained and smooth transparent transfer papers to draw the color separations.

30 Herbert J. Slater, *Engravings and their Value: A Guide for the Print Collector* (London: 1921).

31 See T. R. Way's preface to *Reliques of Old London: Drawn in Lithography by T. R. Way with an Introduction and Descriptions by Henry B. Wheatley, F. S. A.* (London: 1896). An edition of 275 was printed; 25 sets of proofs were also taken before the drawings were erased from the stones. Way followed a similar procedure for all his subsequent topographical publications.

32 See T. R. Way, "A Hunt after Reliques of Old London," *The Studio* 34 (May 1905): 317-24.

in the 1870s, he chose subjects, both wooden structures, that were relics of eighteenth-century London and which within a few years were to be condemned and pulled down.³³

T. R. Way's first collection of lithographed subjects was *Reliques of Old London*, which appeared, with an historical introduction and commentary on each subject by Henry Wheatley, in 1896. Sadly, the first publication of his own work coincided with his rupture with Whistler and, indeed, may have contributed to it, for as in the case of Menpes and Sickert, Whistler's friendship was withdrawn as soon as his followers began to show serious signs of an independent spirit. Way drew twenty-four lithographs using the mechanically grained German transfer paper (*papier viennois*) that he had supplied to Whistler in Paris. He began with subjects he knew intimately. The earliest lithographs, dated 1893, are of old houses in the Strand and the medieval streets, such as Holywell Street, Wych Street, Drury Lane, and Fetter Lane, all but a stone's throw from his father's workshop. It seems possible that at some stage, probably at the beginning of the project, Way considered making etchings of some of these subjects.³⁴

Way's debt to Whistler is clear in his subject matter and in certain stylistic features.³⁵ It is quite possible that either Way or his father had accompanied the artist to some of London's historical and picturesque sites during the 1880s. Whereas Whistler's interest in such subjects was mainly for their formal and aesthetic possibilities, Way's aim was to record them for posterity, with the consequence that his lithographs are more detailed and descriptive. Like Whistler, however, Way very often vignettted his images, the center of interest being highly detailed and precisely drawn to emphasize the architectural features, whilst the periphery was only suggested. In some subjects, such as *The Borough, Southwark: High Street, Nos. 146-154, West Side* [Fig. 5], Way's handling of tiled roofs, casements, and plastered walls is reminiscent of Whistler's prints of similar old buildings. Consistent with Way's aim to record ancient London, he moved on from these early subjects to make lithographs in the districts of Holborn, Southwark, and finally Cripplegate.

The success of this first volume prompted Way to work on a second, *Later Reliques of Old London*, published in 1897.³⁶ This included subjects which he had been unable to include in his earlier work for lack of space, but also incorporated new subjects from other districts of London. The volume contained subjects in Bishopsgate, Houndsditch, Aldgate, Whitechapel, Mile End Road; many of the ancient schools, such as Chaterhouse, Blue Coat, and Grey Coat Schools; Christ's Hospital; the Inns of Court, Grey's Inn, Lincoln's Inn, Clifford's Inn; and almshouses, such as Trinity Almshouses in the Mile End Road. All these drawings were made directly from nature using the non-mechanical grained transfer paper, which he had begun to use in 1895 in preference to the *papier viennois*, and which he had also supplied to Whistler for his late lithographs of London.³⁷ Although many of these subjects continued the detailed and meticulous handling of the earlier volume, some show that Way was capable of a freer, more impressionistic style, as for example in *Butchers' Shops, Aldgate High Street, Nos. 43-50, Southside* [Fig. 6]. In 1896 Whistler had drawn a lithograph of a similar subject, *The Butcher's Shop* (Way 128). Way's view is entirely different from Whistler's; nevertheless, Way may have been attracted to the site as much for its association with Whistler's lithograph as for its old buildings. Like his master, Way used the figures in his subjects to animate and humanize the topographical views. He seems most successful, at least in these earlier volumes, with the architectural elements of his compositions and less happy and convincing with the renderings of figures and foliage. This may

33 *Old Battersea Bridge*, 1879 (K177); *Old Putney Bridge*, 1879 (K178); *The Broad Bridge*, 1878 (Way 8); *The Tall Bridge*, 1878 (Way 9); *Old Battersea Bridge*, 1879 (Way 12). Battersea Bridge and Putney Bridge were built in 1772 and 1729, respectively. Battersea Bridge was declared unsafe in 1881 but was not demolished until the new bridge was built in 1890. Putney Bridge was cleared away when the new stone construction was completed in 1886. See Way, *Reliques of Old London Upon the Banks of the Thames and the Suburbs South of the River* (London: 1899): 57; also Katharine A. Lochnan, *The Etchings of James McNeill Whistler* (New Haven and London: 1984): 178–79, 222–23.

34 There are several proofs of an etched view of the Strand, which are identical (although reversed) to Way's first lithograph for the *Reliques of Old London*, entitled *The Strand*, Nos. 164–167, *South Side*, 1893 (plate II). Another etching is a view through an arch, into a small narrow courtyard, similar to the lithograph for the same publication, *The Old Bell Inn, Holborn*, 1894 (plate XIV). The proofs of these etchings and a third etching of Notre Dame Cathedral are the property of the grandson of T. R. Way.

35 Whistler also drew an etching, *Wych Street*, 1877 (K159); *Drury Lane Rags* (Way 21) was the subject of a transfer lithograph, 1888. The entrance to London's most ancient church, St. Bartholomew's the Great, and the site of London's once-great cloth fair at Smithfield were chosen by Way for his first volume; see *St. Bartholomew's Entrance Gate, Smithfield*, 1896 (plate XVIII), and *Cloth Fair, Smithfield*, 1893? (plate XX). These were also subjects first lithographed by Whistler when he resumed lithography in 1887; see *Entrance Gate* (Way 16) and *Little Court, Cloth Fair* (Way 18). See Way, *Memories*: 88–89.

36 T. R. Way, *Later Reliques of Old London: Drawn in Lithography by T. R. Way with an Introduction and Description by H. B. Wheatley, F. S. A.* (London: 1897).

37 For a discussion of transfer papers, see Smale, "Whistler and Transfer Lithography," *TTP* 7 (Fall 1984): 72–83.

reflect his training at the South Kensington Schools, where the study of perspective and architecture was an important part of a course aimed at training students in the practical application of skills to trade and industry.

Certainly Way would have been encouraged in his interest in architecture and the history of London at an early date through membership in the Art Worker's Guild. The guild was founded in 1884 by five architects whose aim was to bring painters, sculptors, architects, and craftsmen together in one society in the belief that "any real Art-revival can only be on the lines of the Unity of all aesthetic Arts."³⁸ Although initially dominated by architects, a large number of artists soon became guildsmen. They included the illustrator Joseph Pennell, the etcher Sir Frank Short, the plate-printer Frederick Goulding, the painter-etcher William Strang, the designer and editor of *The Studio*, Gleeson White, the painters Sir William Rothenstein and Robert Anning Bell, and the architect C. R. Ashbee.³⁹ Regular and frequent (some twenty a year) lectures on a wide range of subjects were given by members and invited speakers. T. R. Way gave a lecture and demonstration of lithography on 5 May 1893 and was elected a guildsman in November 1894. He later served on the committee from 1902-04.⁴⁰ From 1894 until 1904 meetings were held at Clifford's Inn Hall, a medieval building, which Way commemorated in his *Later Reliques of Old London*, with a view of the hall at night, in which two figures, members perhaps, are seen illuminated by lamplight. Way was associated or on friendly terms with all the above-mentioned guildsmen. Many, such as Bell, Pennell, Rothenstein, and Short, made lithographs at Wellington Street, whilst White, as editor of *The Studio*, published their lithographs in the new art magazine, the offices of which were just around the corner from Way's workshop, in Henrietta Street, Covent Garden. Frederick Goulding meanwhile became Way's rival as entrepreneur in the revival of lithography. Having attended T. R. Way's lecture on lithography at Clifford's Inn (in which he demonstrated the use of transfer paper and printed proofs from Whistler's stones), Goulding invented his own smooth transfer paper and, with his brother Charles Goulding, set up a lithographic workshop, and, in 1895, encouraged many artists to work with him.⁴¹ C. R. Ashbee was to form the Guild of Handicrafts, another expression of the Arts and Crafts movement.⁴² William Morris, its archpriest, was also a guildsman and one-time master of the Art Worker's Guild.

Undoubtedly, this widely talented fraternity was of considerable help to Way during the early and later development of his topographical project. For instance, Way may have been directed to visit the Trinity Almshouses on Mile End Road by Ashbee, who had written a learned article on the building in 1896.⁴³ Way's project developed further with the publication of *Reliques of Old London Suburbs North of the Thames*, 1898, and *Reliques of Old London Upon the Banks of the Thames and in the Suburbs South of the River*, 1899. These concentrated upon the old, great private houses that were gradually being converted into schools and asylums, or were in danger of being demolished to make way for property development, as in the case of the Great House at Leyton. Among the Thames subjects were those associated with Whistler and the artistic and literary community of Chelsea. There were views of Cheyne Walk and Lindsey Row where Whistler, Rossetti, Swinburne, Thomas Carlyle, and George Meredith had lived in recent decades.⁴⁴ Like Whistler, he returned to another haunt along the Thames, to draw a lithograph of Limehouse. This was an old picturesque boating center which had somehow survived the general embankment reconstruction. The four volumes of the *Reliques of Old London* completed Way's initial project, begun six years earlier in 1893.



FIG. 7. **Thomas R. Way**, *Merchant Taylors' Hall*, 1902. Lithograph, 191 × 161, from *The Ancient Halls of the City Guilds*, facing p. 84. Private collection.

38 H. J. L. J. Massé, *The Art Worker's Guild, 1884–1934* (Oxford: 1935): 6–8. The founders were architects Gerald C. Horsley, W. R. Lethaby, Ernest Newton, Sir Mervyn E. Macartney, Edward S. Prior.

39 Ibid: see List of Members 1884–1934: 133–61.

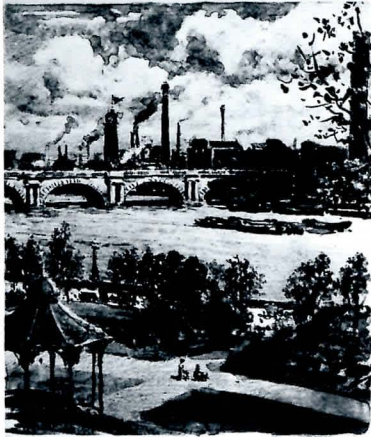
40 Ibid: 106; see also List of Members: 143.

41 Frederick Goulding, "Lithographs and their Printing: An Interview with Mr Frederick Goulding," *The Studio* 6 (November 1895): 87–89; also Way, *Memories*: 101–02.

42 C. R. Ashbee attempted to construct a society of art workmen. The Guild and School of Handicrafts was started in 1884 in Whitechapel in the East End of London and in 1902 moved to Chipping Campden. Ashbee believed that crafts could not be learned in schools but only in the life of the workman in the workshop (see Macdonald, *Art Education*: 311). He became a member of the Art Worker's Guild in 1897, served on the committee in 1927–28, and was Master in 1929; see Massé, *Art Worker's Guild*: 144.

43 Way, *Later Reliques*: 43.

44 Way also drew a view of *Old Battersea Bridge* (plate X), which had been etched and lithographed by Whistler (see note 33). The view by Way, however, was not of the new bridge, which had been opened in 1890, but of the bridge as it looked with its wooden piers in the 1870s, before being demolished. Way also drew a view of the Cherry Gardens at Rotherhythe on the Thames, a group of old wooden buildings, a relic of eighteenth-century London river life.



He confessed that the ninety-six lithographs were a personal choice of subjects which attracted him, rather than a complete record of London's ancient buildings.

In 1900, however, Way contributed lithographs to a new publication, *Architectural Remains of Richmond, Twickenham, Kew, Petersham and Mortlake*, in which he collaborated with Frederick Chapman, who supplied the text. In 1902 Way collaborated again with Chapman in the volume, *Ancient Royal Palaces in and near London*, and in 1903, with the Art Worker's Guild member, Philip Norman, he published *The Ancient Halls of the City Guilds*. Both these latter projects may have been directly prompted by Way's association with the Art Worker's Guild. The guild undertook country meetings each year, often visiting famous country houses.⁴⁵ It was probably Philip Norman, an architect who in 1892 gave one of the guild lectures, "The Revival of Craft Guilds and History of Craft Guilds,"⁴⁶ and Way recalled being one of a group of guild members who accompanied Norman on a guided tour of these ancient buildings in 1900. Way noted that he not only wished to record the official residences of the sovereigns of the country, as in the volume on royal palaces, but also the official residences of the merchant princes who had built up the country's greatness and who had wielded very considerable power in the city in earlier centuries.⁴⁷ Norman wrote of Way: "In such delightful nooks has Mr Way refreshed his spirit and drawn for us the quiet courtyard, the massive staircase with its turned balusters, the Court Room hung with the portraits of Worthies, once famous, now for the most part forgotten, and the well proportioned Hall which still remains, in general plan at least, some hint of its medieval ancestry."⁴⁸ Way's thirty-one lithographs represented nineteen city guilds. In the best of these, such as *Merchant Taylors' Hall* [Fig. 7], Way managed to combine the detailed rendering of the interiors, the moulded ceilings, furniture, and wood panelling, with the splendor and sometimes simple dignity of the fine guild courts and halls. They are among his best black-and-white lithographs.

THERE REMAINED one other major work of collaboration, *The Thames from Chelsea to the Nore*, 1907, for which Walter G. Bell supplied the text.⁴⁹ This originated in a scheme he had hoped to carry out with C. E. Holloway, who had died in 1897, but who had been a mutual friend of T. R. Way, his father, and Whistler. The idea of working with Holloway had borne some fruit in the mid-1890s. Way and Holloway each made five original lithographs of the lower Thames, which were published in a set of ten in 1896.⁵⁰ These were reviewed in *The Studio*, and Way's view of the Thames, with gulls circling above the frozen, ice-bound river, *Floating Ice on the Thames, with Flock of Seagulls* [Fig. 8], was considered particularly fine. The author wrote: "The poetry of the scene, its desolation and loneliness, impress you no less than the weird, unfamiliar aspect of the silent highway given over to the birds."⁵¹ The print is one of Way's most evocative and sensitive, as well as being technically intriguing and skillful.⁵²

Whistler was perhaps the source of Way's love of the Thames and the inspiration for many of his lithographs of the river. Familiar subjects, made so poignant and memorable by Whistler, reappear. Way's view of *Waterloo Bridge and Shot Towers, from Buckingham Street* [Fig. 9], is reminiscent of Whistler's late lithographs of the Thames, viewed from the Savoy Hotel, in 1896. There is also Whistler's love of nocturnal views, as in Way's *Tilbury Docks by Night, from Gravesend* [Fig. 13], or *Afterglow: Lower Pool* [Fig. 14].⁵³ Nevertheless, Way did not try to imitate Whistler's style or copy his works. Where a similar subject was chosen, Way found his own solution in terms of viewpoint,

45 The guild met at Knole in 1890, Penshurst Castle in 1891, Hatfield House in 1895, Petworth in 1900, and Hampton Court Palace in 1902; see Massé, *Art Worker's Guild, Country Meetings*: 63–65.

46 Ibid: List of Subjects: 105.

47 See T. R. Way, *The Ancient Halls of the City Guilds: Drawn in Lithography by Thos. R. Way with Some Account of the History of the Companies by Philip Norman*, F. S. A. (London: 1903): v–vi.

48 Ibid: 4.

49 T. R. Way, *The Thames from Chelsea to the Nore. Drawn in Lithography by Thomas R. Way with Descriptive Text by Walter G. Bell* (London: 1907).

50 *Ten Auto-Lithographs of the Lower Thames*, by C. E. Holloway and T. R. Way (London: 21 Wellington Street, W. C., 1896). The folio was priced at £5.5s.

51 *The Studio* 8 (July 1896): 124–26. The review referred to T. R. Way's lithograph as Jan '93, *Gulls at Charing Cross*, but the date was mistaken; it was entitled and dated by Campbell Dodgson, *Floating Ice on the Thames, with Flock of Seagulls*, 1895.

52 This print, together with Way's other lithographs of the Thames, merit detailed technical research beyond the scope of this article.

53 See also, *Hotels and Embankments, from Charing Cross Bridge and Twilight: Westminster Bridge*, plates XXIX and XXX, respectively, in *The Thames from Chelsea to the Nore*.



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ABOVE: FIG. 8. **Thomas R. Way**, *Floating Ice on the Thames, with Flock of Seagulls*, 1895. Lithograph, 178 × 252. Private collection.

BELOW: FIG. 9. **Thomas R. Way**, *Waterloo Bridge and Shot Towers, from Buckingham Street*, n.d. Lithograph, 194 × 165, from *The Thames from Chelsea to the Nore*, plate III. Private collection.

Left:

FIG. 10. **Thomas R. Way**, *Tilbury Docks at Night, from Gravesend*, n. d. Lithograph, 133 × 162, from *The Thames from Chelsea to the Nore*, plate XXVI. Private collection.

handling, and technique. Unlike the majority of Way's topographical lithographs, which were drawn with crayon, many of his Thames subjects employed a variety of techniques, often combined in a single print. *Waterloo Bridge and Shot Towers, from Buckingham Street*, was drawn on the stone and entirely in wash. Unlike Whistler's famous view of the river at this point, *The Thames* (Way 125), also a lithotint, but drawn as a nocturne, Way's lithograph represents the river, its bridge, and embankments in broad daylight. *Sun versus Smoke: Charing Cross Railway Bridge* [Fig. 10] combines stump work, to render the soft gradations of tone in the sky and water, with small broken touches of wash in the foreground, to give the effect of sunlight reflected from the surface of the river. *St. Paul's under Snow, from Bankside* [Fig. 11], in its delicate tone and even gradations, perhaps also executed with the stump, evokes the city and the Thames blanketed in snow, very still and quiet. One of the most successful and technically interesting subjects is *Lower Pool from the Entrance to Regent's Canal*, where Way uses the stump, wash, and scraper to render both sky and water in a rich variety of textures and tones that evoke the low-clouded, smoke-filled skies, and heavy, polluted waters of the docks, with moored boats and distance tugs. In *Tilbury Docks at Night, from Gravesend* [Fig. 10], Way has achieved an effect similar to a mezzotint: the dark tones have been built up, probably with crayon and the stump, and the lights of the buildings in the distance and their reflections on the water achieved with a combination of light crayon work and scraping out of the darkest tone. Two of Way's subjects, *Afterglow: Lower Pool* [page 16] and *Hotels and Embankments, from Charing Cross Bridge*, are among his most delicate and sensitive works in color, unlike some of his other color lithographs, such as *Between Lights, Southwark Bridge Seen under Cannon Street Railway Bridge*, in which the overprinting of the blues led to a heavy and dulling result. In his best prints, however, Way's crayon work is very light and open, and allows the toned paper, which in *Afterglow: Lower Pool* is a delicate grey, to show through. In this print the red, yellow, blue, and black suffuse to give delicate oranges and richer blue-blacks. The grey paper, where it shows through between the other colors, assumes a delicate, complimentary purple hue.



FIG. 11. **Thomas R. Way**, *Sun versus Smoke: Charing Cross Railway Bridge*, 1904. Lithograph, 210 × 133, from *The Thames from Chelsea to the Nore*, plate IV. Private collection.

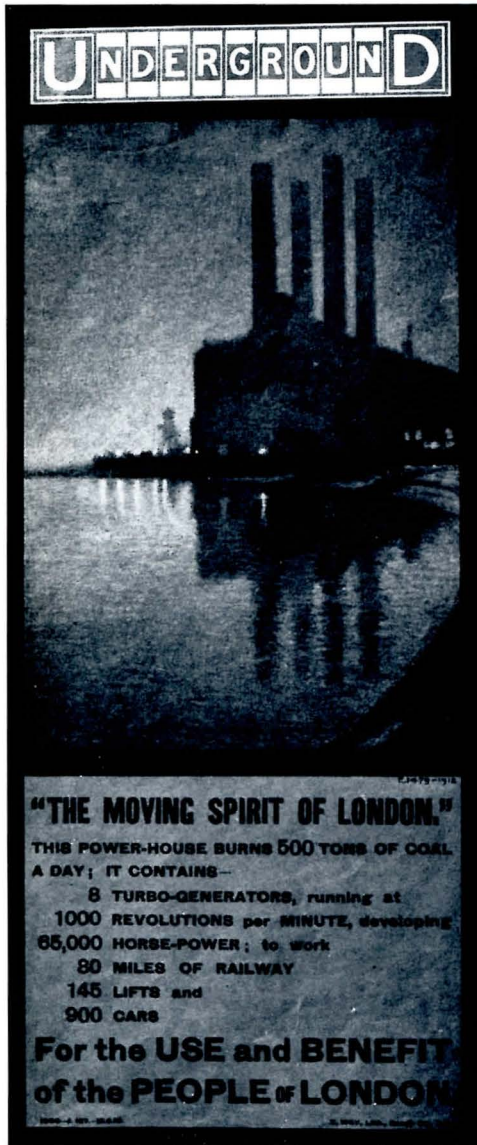


FIG. 12. Thomas R. Way, *The Moving Spirit of London*, 1912. Lithograph, image 282 × 195; poster 522 × 213. Poster for the Underground Railway. Collection, Victoria and Albert Museum.

From the turn of the century until his death, Way worked increasingly in color. The publication in 1905 of *The Art of James McNeill Whistler, an Appreciation*, and the studio reproductions of Whistler's pastels in color were a prelude to his own work, in which he used opaque color and overprinted onto a toned, generally brown paper. In addition to his published "Reliques" of London and views of the Thames, he also drew some thirty sets of six postcards. Many of these, such as *London in Twilight*, 1908; *London under Snow*, 1909; and *London Evening*, 1912; were in color, whilst others, such as *London Cathedrals and Westminster Abbey*, *Royal Palaces*, and *Stratford Upon Avon*, all of 1909, were in black and white. The large number of sets, totaling some 180 different lithographed subjects, that Way produced between 1909 and 1912 is indicative of their success, but it seems nevertheless unlikely that he would have wished to work in this manner, on many subjects that he had already treated in various publications, if it were not for financial reasons. Thomas Way, his father, remained until his death in 1915 the head of the printing firm, and it seems possible—in view of his strict and perhaps overbearing nature—that his son, not sufficiently rewarded for his efforts on behalf of his father, had to supplement a modest income with the sale of his own work.⁵⁴

IN 1910, T. R. Way was commissioned by the London Electric Railway Company to produce advertisements for London's Underground. The rapidly expanding London railway systems had opened up the suburbs of London and the villages and towns outside the city, such as Wimbledon, Richmond, Golder's Green, Windsor, and Twickenham. The Underground system, which was fully electrified by the first decade of the twentieth century, supplied a rapid and frequent service to the outskirts of London, where city dwellers would flock for recreation and eventually come to live. London Transport's advertising policy was based on a belief in the powers of "evocative enticement."⁵⁵ This was epitomized by the *Golder's Green* poster with the caption, "Into the clear air and sweet sunshine at Golder's Green. Out of the dull and smoky city by Underground." Way was ideally suited to the task, with his interest in and knowledge of London, its suburbs, and places of historical and picturesque interest. One of his earliest posters was *Silver Thames*, composed of five views of Twickenham, Kew Bridge, Hampton Court, Richmond, and Teddington, all hand-drawn color lithographs. A similar composite poster was produced in 1912 with eight postcard-size views of Harrow in black and white, surrounding a central view of the church in color. One of the most important sets of posters was the series on Kew Gardens. Twelve posters were produced, one for each month of the year, with appropriately lithographed views of Kew Gardens. This series, like the other posters, was printed on brown paper. In the best of the Kew subjects, such as the February and March productions, Way handles the crayon delicately and the color sensitively to produce an atmosphere that is both charmingly effective and economically achieved. Most of the color separations have been lightly drawn so that areas of overprinting with opaque colors are minimal, thus allowing the brown quality of the paper to be used to greatest effect. These color prints, while not large in size, involved (in the case of those for the spring and summer months) as many as eight separate printings of red, pink, light and dark green, sky blue, ochre, black, and white. As these small posters were first conceived as sketches in pastel on brown paper, the use of opaque color on a similar paper achieved the same effect as that of the sketch.⁵⁶ Whistler undoubtedly influenced Way's taste for pastel drawing. He used the medium frequently for sketching whilst on family holidays, on the southeast coasts, at Deal.

⁵⁴ The author is indebted to T. R. Way's granddaughter for information about his large output of postcards.

⁵⁵ See Roy Strong's Introduction to Michael F. Levey, *Posters, London Transport* (London: 1976); also *London Transport Posters* with an Introduction and Notes by Harold F. Hutchison (London: 1963); and John R. Day *The Story of London's Underground* (London: 1972).

⁵⁶ William Rothenstein described Thomas Way as "a cross grained old man, with an uncertain temper," who kept his son in "rigid subservience" (*Men and Memories*, vol. 1: 131). See Jackson, "Thomas R. Way," *The Imprint*: 179–81; also "Poster Advertising in the Underground," *The Imprint* 2 (July to November 1913): 116.

One of the most successful of several pastels of this seaside resort is *Deal, from the North End of the Beach*, 1909, which shows the strong influence of Whistler in the economical use of color and the positive role played by the brown paper on which it is drawn.⁵⁷

Way's posters, if rather old-fashioned by later standards, were always appealing and were no doubt a direct incitement for Londoners to get away from their urban environment. From 1910 to 1913, the year of his death, Way produced at least eighteen advertisements for the Underground and one for the District Railway.⁵⁸ Not all of these were of historical, architectural, or rural appeal. *The Moving Spirit of London* [Fig. 12], a striking view of Lots Road Power Station at night, is a simple yet powerful drawing printed in a subtle range of turquoise and darker blues overlaying lighter tones. Drawn, in part at least, with crayons, the handling was subtly varied to create even gradations but with an underlying textural variety. Way here managed to avoid the heavy, flat quality of overprinting that characterized other similar subjects. Touches of yellow and orange, the lights of the power station, compliment the overall blue. The subject, a nocturnal view of the river with chimneys silhouetted on the bank, has its distant ancestry in Whistler's nocturnes, but here Way is quite himself. The emphasis and handling is entirely his own. The technical problems of overprinting in color have been satisfactorily resolved and the influence of Whistler, impressionism, and perhaps of Georges Seurat, have been synthesized. Way produced two further views of the power station for posters, *The Turbines, Lots Road, Chelsea*, and *Switchboard, Lots Road, Chelsea*.

Way was one of the first artists to be commissioned by the London Electric Railway. There followed many illustrious artists, painters, and designers who developed the art of the poster. Most posters, however, were commercial lithographic reproductions: artists supplied the designs, but lithograph specialists, in the print workshop, translated them into drawings on stones or plates. Way, however, described himself as an auto-lithographer.⁵⁹ He drew the color separations by hand on the stone and all of the subjects, including the text, were printed under his supervision by Thomas Way & Son at 6-7 Gough Square, London. This was an expensive and time-consuming method, and such a painterly approach was, in retrospect, considered inappropriate, as the art of the poster developed to produce designs in which text and image formed a decorative whole. T. R. Way's lithographs for posters, unlike those that superseded them, are not decorative in that sense; they are small pictures in themselves.

T. R. Way died on 20 February 1913 at the age of fifty-one, from acute bronchitis and nervous exhaustion. Apart from the increasing responsibility for the firm of Thomas Way & Son (his father was now well into his seventies) and the continuous output of his own lithographs, he was also an active supporter and contributor to the newly-formed Senefelder Club.⁶⁰ He also organized exhibitions for the Art Worker's Guild and lectured on lithography. In 1903 he exhibited some 200 lithographs at Clifford's Inn Hall; after his death, the Art Worker's Guild mounted an exhibition of more than 100 of his lithographs and pastels.⁶¹ Way, like his father, regularly attended the protestant church of St. Mary-the-Virgin at Hampstead, where the vicar from 1901 to 1915 was the enlightened Percy Dearmer. Dearmer was responsible for much of the art work in the church, and it was here that a memorial was erected to T. R. Way by his family in 1914. A carved wooden rood screen was designed by the artist and craftsman Gilbert Bayes, in association with the Guild of Handicraft, which had been formed by Way's fellow guildsman, the architect C. R. Ashbee.⁶² □

57 At least two other Deal pastels exist: *Deal, with Ships on the Beach*, and *Seascape with Seven Sailing Ships, Deal*, both from 1909. The author is indebted to T. R. Way's granddaughter for information on his pastel drawings of Deal.

58 Collections of T. R. Way's posters may be found at the print room, Victoria and Albert Museum, and at the London Transport Museum, Covent Garden.

59 Some posters, such as *Spring in the Parks*, 1913; *Autumn in Town: St. James' Park*, 1912, have printed beneath the image: "T. R. Way, Auto Lith."

60 Way exhibited four lithographs with the Senefelder Club in January 1910 and five in January 1911; see exhibition catalogues of the Senefelder Club, St. Bride's Library, Bride Lane, London.

61 Thomas R. Way, *Lithographs of Old London* [exhibition catalogue] (London: 1903). Way's memorial exhibition of more than 100 lithographs was shown at Clifford's Inn Hall in July 1913; see *Hampstead and Highgate Express*, 5 July 1913.

62 See note 42. Gilbert Bayes became a member of the Art Worker's Guild in 1896. He served on the committee from 1906 to 1908 and was Master in 1926; see Massé, *Art Worker's Guild*: 144.

Curiosity, trepidation, exasperation . . . salvation!

CERI RICHARDS, HIS AUSTRALIAN PRINTER, AND STANLEY JONES

Pat Gilmour



FIG. 1. Ceri Richards with two of his paintings.

THE WELSH PAINTER CERI RICHARDS [Fig. 1] died in 1971 believing his life's work had been misunderstood. In the catalogue of an exhibition which paid homage to him after his death, English critic John Berger was quoted as saying that the artist's detractors had been so busy noting his borrowings from Max Ernst, Picasso, or Matisse, that they had overlooked the fact that he was "one of the most physically, sensuously 'instinctive' painters" of his time.¹ When fifty of his prints were shown eight years after his death in an exhibition touring Great Britain,² the graphics correspondent of the fortnightly *Arts Review* commented how tragic it was that Richards believed "he had worked for nothing," and she claimed that he was "probably the finest lithographic artist Britain has ever produced."³

Although born only two years after Barnett Freedman, whose lithographic career has already been featured in these pages,⁴ Richards's introduction to lithography came later than Freedman's and coincided more exactly with the development of the collaborative workshop in England. In fact, Richards's struggle to master lithography before such a workshop existed inspired Stanley Jones—one of his students at the Slade School of Art, University College, London—to become a master printer [Fig. 2]. Following a scholarship which took him to Paris between 1956 and 1958, during which time he worked at a lithographic atelier run by Gerard Patris, Jones was invited to set up the Curwen Studio in London as an offshoot of the Curwen Press. Ceri Richards christened the new facility with the six prints of *The Hammerklavier Theme*, published in 1959;⁵ in the same year an image from this suite won him a prize at the third Biennale of Graphic Art in Ljubljana, Yugoslavia.

Jones describes the lithographic situation in England at the outset of Richards's graphic career as one where the whole concept of producing an original print "had become a lost and amateur occupation."⁶ The skills of Thomas Way and Son, who developed a particular delicacy in working for Whistler, had died with them. Only the more adventurous commercial printers, such as the Curwen Press, had kept the process alive for artists. When, after the Second World War, this famous printing house radically transformed its technology and was more stringently unionized, it could no longer offer a haven in which artists could do autographic work. Those wanting to make prints were consequently thrown back on their own resources, using the equipment in art schools with a minimum of technical information. As printmakers using the workshop at London's Royal College of Art discovered, even in an educational environment, technical knowledge was hard to come by; one drew on a stone or plate and then simply

1 John Berger quoted in *Homage to Ceri Richards 1903–1971*, exhibition catalogue (London, Fischer Fine Art, 1972): 16.

2 A touring retrospective of 50 prints dated from 1945–1971 mounted by the National Museum of Wales and Southern Arts Association in 1979.

3 Rosemary Simmons, "Ceri Richards," *Arts Review* 22, no. 2 (1 February 1980): 49.

4 Pat Gilmour, "Unsung Heroes: Barnett Freedman," *TTP* 8 (1985): 15–24.

5 *The Hammerklavier Theme* was published in an edition of 50 on 1 April 1959 by St. George's Gallery Prints. It comprised six titles, *Hammerklavier*, *Le Poisson d'or*, *La Cathédrale engloutie* I, II, and III, and *Ce qu'a vu le vent d'ouest*. The prints sold for £12.12s each or £70 for the set of six.

6 Quotations from Stanley Jones come from one of two tape recordings made with the writer (Tate Gallery, London, 17 April 1976, and Curwen Studio, 18 December 1985) or from a recent written statement dated 12 February 1987.

handed it in through the top half of a double door and waited patiently for the proofs, or an edition, to emerge magically.

Presumably, this is how Richards's six-color image of *Costers Dancing* (Sanesi 21),⁷ credited to the Royal College, was produced in an "unlimited edition" for the Festival of Britain in 1951. Monochrome variations on the same theme printed by the artist himself (Sanesi 22, 23, 24) exist in three or, at most, five proofs and, even in the catalogue raisonné reproductions, one can see that passages intended to be finely nuanced have filled with ink, making it clear why Ceri Richards could not run to a larger edition. Nowadays, in the light of German Expressionism, it is fashionable to admire such images for the sense they give of the artist's presence and involvement, but it was just as well for Richards that the market for graphic art did not then warrant large editions of his experiments.

The market, however, was beginning to develop, and in these early postwar years it was the Redfern Gallery—still going strong today in Cork Street, London—that did most to nurture graphic art in England. It imported the highly sophisticated prints produced in European workshops for institutions like the Guild de la Gravure, as well as exposing the masterpieces by means of which Picasso immeasurably enlarged the notion of what lithography could achieve. Several of Ceri Richards's prints from the late 1940s and early 1950s were commissioned by this gallery, and although some facts in the catalogue of Richards's work are not altogether to be trusted, the names of several different presses—Claxton, Curwen, Facil, and one run by a mysterious individual named "Stragham" in Paris—suggest that, at this date, a stable location for edition printing was not easy to find.

Such is the "tyranny of distance" that I might never have discovered the identity of "Stragham" had I not left London and taken an appointment at the Australian National Gallery in Canberra. In an exhibition at my new department, I happened to hang an etching by an Australian artist called David Strachan, who had died in a car crash in 1970, aged 51. Strachan (pronounced Strawn) is sometimes cited as the most accomplished member of a group of neo-Romantics somewhat witheringly known as the Sydney "Charm School"; his work has certain affinities with such English painters as Michael Ayrton. Like many Australian artists of his generation, Strachan found the cultural background in his own country too limited to sustain him and spent a good deal of his time in Europe. Acting on the clue that a printer addressed as "Dave" on one of Ceri Richards's prints was an Australian, I discovered that during a somewhat surprising interlude in the early 1950s, Strachan had taken up, and as quickly dropped, both etching and lithography and had offered services in both at his press. The stimulus, apart from a need to earn money and a desire to illustrate books himself, seems to have been his meeting with a Dutch printer called Jacques Murray, who had been printing etchings in Paris for the luxury trade. It is assumed that Murray gave Strachan a lightning course in graphic art; they then formed the Stramur Press together, coining its name from the united first syllables of their own. By early 1953, Strachan had illustrated two of his own books with extremely competent, at times exquisite, etchings and had conducted a practice as a professional lithographer. Then he was on the move again.⁸ During its brief existence, the Stramur Press was located at 4 Rue Chatillon and, according to Daniel Thomas, the lithographs were printed "on Raymond Lecot's offset press."⁹ The receipted bills for graining reveal that much of the work must have been done on metal plate by transfer—a necessary strategy since the Redfern transactions took place largely by post. Michael Rothenstein, however, one of the



FIG. 2. Stanley Jones, proofing *The Author's Prologue (A Fragment)* from Ceri Richards's suite based on the poems of Dylan Thomas and published in 1965.

7 Roberto Sanesi, *The Graphic Works of Ceri Richards*, transl. Richard Burns (Milan: Cerastico Editore, 1973).

8 Information about Strachan's life and art can be found in the exhibition catalogue *David Strachan 1919–1970* by Daniel Thomas, with a catalogue of his etchings by Nicholas Driffin (Sydney: Art Gallery of New South Wales, 1973) and Daniel Thomas "David Strachan," *Art in Australia* 10 (April 1973): 332–343.

9 I have been unable to identify Raymond Lecot.

artists commissioned by Redfern to work with the press, drew his four-color lithograph, *Signals*, on stone in Paris. Indeed, while he was working on his print, a sketch arrived from Keith Vaughan "all grey, earthy green and brown." According to Rothenstein, when Strachan unrolled it, "he muttered 'Ah—I see—the ENGLISH colour scheme.'"¹⁰

A proof of this print with detailed annotations by Keith Vaughan is in the possession of Strachan's sister, Veronica Rowan, in Canberra. It reveals by what remote means some of the work sent by the Redfern Gallery was controlled. In a "comment" at the foot of his proof Vaughan wrote: "The slight alterations required are not the fault of the printer, but due to miscalculations on my part. I should be grateful if they could be carried out as I cannot get access to the plates myself. KV." The margins of Vaughan's print are filled with tidy writing in very black ink requesting not so much "slight alterations" as extensive and radical retouching, ranging from the "loosening" of several areas of solid color to the adjustment of some of the shapes. All of this was carried out in his absence. In the top margin above Vaughan's exhaustive instructions, a disrespectful message written by other hands in pencil says: "Don't let all this worry you, Dave, it doesn't us!! Rex and Harry xxx ooo." The identities of "Rex" and "Harry" make clear why a previously unknown Australian printer in Paris came to be working on a number of English artists' lithographs, for these two partners of the Redfern Gallery were none other than Rex de Charembac Nan Kivell¹¹ and Harry Tatlock Miller—one from New Zealand, the other from Australia. As Australasians themselves, their gallery obviously became a rallying point for other expatriates.

Strachan spent more than half of 1954 back in Australia and after an itinerant 1955, left Paris for good that November. Nevertheless, he carefully kept a copy of most of the works he had printed, together with several documents from his press. This archive, found in his house after his death, still survives. It includes works by several European mainland artists, among them Jacques Villon, Anton Clavé, B. Rakoczi, as well as a Mondrian/Seuphor reproduction paid for by the wife of the American painter Abraham Rattner. Strachan's collection of English prints includes, in addition to Vaughan, prints by Prunella Clough, Alan Reynolds, and Eduardo Paolozzi; there is also documentary evidence that the press handled work for the two legendary and invariably inebriated Roberts, MacBryde, and Colquhoun. Three proofs, dating from the early 1950s, are by Ceri Richards: *Shadow in a Room* (Sanesi 18), *Baroque Interlude* (Sanesi 20), and *Sunlight in Trafalgar Square* (Sanesi 25), although their printing is credited by the catalogue raisonné to the Favil, "Stragham," and Curwen presses respectively.

The presence in Australia of Richards's *Shadow in a Room* is somewhat problematic as the proof is dated 1950 in the plate. This date precedes the setting up of the Stramur Press, although it is possible that it is simply the date of the transfer drawing and not of the printing. Strachan began recording his printing expenses in January 1951 and soon afterward must have worked out his elaborate schedule of charges. The press charged 65 francs for a sheet of paper, with a sliding scale of 7,450 to 33,250 francs for printing an edition of 30 proofs in from one to six colors, and 16,450 to 78,250 francs for printing an edition of 500 impressions. Transferring an image cost an additional 1,000 francs, with "retouches selon importance" (retouches according to importance). In view of the extent to which the printers sometimes found themselves substantially redrawing the plates, this was a smart move. However, a surviving letter discloses that it was 9 August 1951 before Harry Miller told Strachan that Rex had been impressed by his own work and was "convinced that you can do work

10 Letter to the author from Michael Rothenstein, 10 August 1986.

11 Rex Nan Kivell built up a collection of some 15,000 items relating to Australia and the Pacific which was acquired by the Australian Government. This is now in the National Library in Canberra, where one of the galleries is named after him.



FIG. 3. Ceri Richards, *Sunlight in Trafalgar Square*, 1952. Color lithograph, 508 × 654 mm. Printed by Stramur Press, Paris, for Redfern Gallery, London.

for Graham [Sutherland], Ceri and Vaughan." By 7 November 1951, a letter from Nan Kivell reveals that lithographs had already been proofed for Richards and Paolozzi¹² and takes the story a stage further:

The proofs arrived safely and Paolozzi [sic] has gone into ecstasy over his own but we are all rather disappointed in it—not with what you have done, but for its actual self. I don't think it really is a winner, do you? However, I think if you do twenty copies of this it will be quite enough. Ceri Richards I am returning in a roll tonight to you with his suggestions of colour alterations if this is possible. I think this has turned a very lovely one indeed and if the blue was enriched I think this would enhance it even more.

I do hope you have been able to find suitable paper. About the Ceri Richards—we will want 75 copies. Perhaps you could post us four or five of each of these two as soon as you have got them printed. The Colquhoun and MacBryde I am hoping will come in tomorrow . . .

On 15 November, three transfers and a color card for a lithograph by Robert MacBryde were sent to Paris as anticipated, and an edition of 30 was requested within the week, with no need to send preliminary proofs. The brief covering letter mentions "Also Robert Colquhoun."¹³

While it is not a hundred percent certain which print by Richards is described in the letter of 7 November, *Baroque Interlude* of 1951 is the only print Sanesi credits to "Stragham" and certainly this quintessential Richards image—of a girl sitting beside a piano keyboard above which leaves of music flutter—has a strong blue ground.

From other evidence, we know that Strachan certainly printed the Richards lithograph called *Sunlight in Trafalgar Square* [Fig. 3], dated 1952 on the artist's own proofs. In 1951, Richards had been included in an Arts Council exhibition celebrating the Festival of Britain and his painting for this event—*Trafalgar Square*, now in the Tate Gallery [Fig. 4]—was the starting point for the lithograph. Richards's depiction of a tourist mecca to celebrate a Festival was most appropriate, featuring as it did the National Gallery, Nelson's Column, the pigeons fluttering around passersby, and the fountains in which the inebriated are wont to take a sobering plunge on ceremonial occasions. Most memorable of all is the photographer crouching to the right of the print. Richards also added, here and there, small tessellations of color, which as well as punning on the idea of squares, recalls the mosaic designs that the Festival spawned.

Whereas the November letter suggests that Richards had seen and corrected the proof of *Baroque Interior* himself, in the case of *Sunlight in Trafalgar Square*, Strachan received alternative color instructions



FIG. 4. Ceri Richards, *Trafalgar Square*, 1950. Oil on canvas, 151 × 244 cm. Collection, The Tate Gallery, London.

12 Although not illustrated, this image is probably *Composition*, cat. no. 2, in Rosemary Miles, *The Complete Prints of Eduardo Paolozzi 1944–77* (London: Victoria and Albert Museum, 1977).

13 These transfers were sent to Strachan from Miller's Press, High Street, Lewes. The Redfern Gallery collaborated with two ladies—Mrs. Byng Stamper and Miss Caroline Lucas—who ran the press and commissioned artists to make lithographs. Several were shown at the first exhibition of the Society of London Painter-Printers in December 1948. According to Clive Bell, who wrote the catalogue essay, the transfers they persuaded artists to draw were sent to such Parisian printers as Pierre-Eugène Clairin and Louis Ravel. Later, Miller's Press as well as the Redfern Gallery used Strachan. Among the artists who drew lithographs for them were Robert Adams, Vanessa Bell, Robert Colquhoun, Duncan Grant, Keith Vaughan, and Eduardo Paolozzi. Richards's work seems to have been commissioned by the Redfern Gallery.

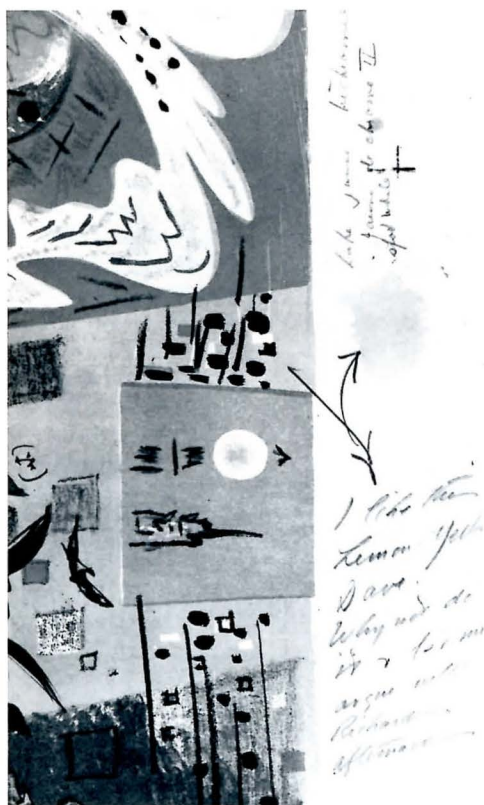


FIG. 5. DETAIL: Top margin of *Sunlight in Trafalgar Square*, inscribed by Rex Nan Kivell: "I like this lemon yellow, Dave. Why not do it and let me argue with Richards afterwards."

from Nan Kivell without the artist's knowledge or approval. In a recent show at the Australian National Gallery called *The Artist and the Printer*,¹⁴ a copy of the final state of this print and the working proof originally sent back to Paris by the Redfern Gallery were both exhibited. The first proof, acquired two years ago, was printed in Richards's chosen color scheme of a soft turquoise and grey with a honey-gold shaft of sunlight. It was returned to Paris by the Redfern Gallery, however, with electrifying marginal spots of bright yellow and cobalt blue and the instructions in Nan Kivell's hand: "I like this lemon yellow, Dave. Why not do it and let me argue with Richards afterwards" [Fig. 5]. And beneath, in the left-hand corner: "Also this blue! Can you try it?" And try it Strachan certainly did, for the editioned print is not in the colors with which Richards originally tried to evoke an English summer in the capital city, but in the stronger, purer primaries of an altogether Australasian brilliance.

With Strachan no longer printing and the Curwen Press less and less accessible, Richards's options by the mid-1950s were narrowing down. It was at this point that Stanley Jones encountered the artist teaching lithography two days a week at the Slade. While the students found the artist wonderful to talk to about his imagery, Jones confesses that Richards knew very little about the process he was supposed to be teaching. Jones writes of him:

At this time he preferred to use zinc plate rather than stone. I think the time element spent in its preparation somewhat deterred him, rather than indicating a preference for the metallic surface. We watched, with a mixture of curiosity and trepidation, as each week he would bring into school freshly drawn plates to print on the offset machine. The sequence of events was fairly predictable. After several pulls had been achieved, the image would take on a distinctly blighted look as the chemistry he had employed began to deteriorate. Usually this meant two things: either he gave up the idea completely or, with varying degrees of exasperation, the situation would be a signal for renewed alteration or improvisation of his original idea through the use of etches and abrasives. The results were sometimes surprising—both to him and us; the frustration was the destruction of his printing surfaces under this kind of graphic punishment.

The Artist's Studio of 1954 [Fig. 6] is characteristic of the work that Richards, inspired by Picasso, was then producing. If, as Jones relates, the artist was drawing and trial proofing such plates "each week," then Jones's other observations would seem to be confirmed by the fact that only four works printed by Richards between 1954 and 1956 have found their way into his catalogue raisonné. And one of these is merely the counterproof of another. Between the period when Jones was at the Slade and 1958, when he returned from Paris a fully-fledged lithographer and printed a fresh image of Trafalgar Square for his old teacher (Sanesi 34), Richards drew a handful of lithographs which were editioned by other printers and have been wrongly ascribed to the Curwen Press. These include *Beekeeper* of 1955, another variation on the *Trafalgar Square* theme (which eventually totalled five images in all), and *Music of Colours, White Blossom*, which Richards's catalogue raisonné gives, quite wrongly, to 1965.¹⁵

Jones was fortunate in finding a lithographer in Paris willing to share his expertise, for he had been warned that the French were very secretive about their work. At first he tried to find a niche with the son of Auguste Clot, the lithographer famous for his work with the Nabis at the turn of the century. André Clot, however, who died in 1962, was winding down his operation and employed no assistants. Then, at S. W. Hayter's suggestion, Jones tried Gerard Patris in Montparnasse and he, unlike the older men who regarded students as potential competitors, was willing to share what he knew.

14 *The Artist and the Printer* was shown at the Australian National Gallery from 29 November 1986 to 10 May 1987.

15 *Music of Colours, White Blossom* (Sanesi 45), inspired by a poem by Vernon Watkins, is described in the catalogue raisonné as a three-color lithograph of 1965. In fact, the print, then titled *Swan and Flowers*, was exhibited by the St. George's Gallery in 1957 and illustrated by a color transparency in the catalogue. Despite the "20/30" clearly inscribed on the image reproduced, Sanesi says the print was proofed in only five copies and three colors; even from the black-and-white reproduction it is possible to discern at least four. The image was printed by John Watson, who worked for Robert Erskine of the St. George's Gallery on an occasional basis and also printed Sanesi 33 for the artist.



Ceri Richards

The Force that through the Green Fuse Drives the Flower, 1965

Lithograph, 72.1 × 81.9 cm.

Printed by Stanley Jones

Published by Marlborough Fine Arts.

FIG. 6. **Ceri Richards**, *The Artist's Studio*, 1954. Lithograph, 527 × 775 mm. Printed by the artist at the Slade School, London.



Paris at that time was aesthetically an exciting place and was in the grip of Tachism, the European equivalent of Abstract Expressionism. Among the artists for whom Jones proofed and printed were the American Paul Jenkins, the Canadian Riopelle and from Europe, F. K. Dahmen, Severini, Le Moal, Bazaine, Giacometti, Corneille, Matta, Sugai, and Soulages. It was a hard school, of hand-ground stones shifted on traditional manual presses, but Jones also learned the selflessness of the French artisan printer who will go to almost any length to help a painter, unfamiliar with graphic procedures, to feel comfortable and consequently able to produce. To assist Riopelle and Dahmen, for example, the atelier mixed an extremely thick tusche capable of being applied to the stone with a palette knife like oil paint. This helped the artists make the kind of crisp and "edgy" mark they favored, despite the fact that only the grease touching the stone affected the printed sheet. For Soulages, in love with the intaglio erosion of metal by acid, Jones etched the lithographic stone with such ferocity that the artist could see his image in relief.

When he first crossed the Channel, Jones had intended to remain in Paris and had not contemplated returning to England. However, the Honorable Robert Erskine, who had shown some of Jones's student work in his St. George's Gallery in London, visited him in Paris in 1958 to persuade him to set up an English studio along French lines. Erskine had opened his gallery in 1954 and has vividly described how graphic art was then regarded in England. A situation existed, he says, in which "quite sophisticated clients couldn't bring themselves to take an art-work seriously if other identical examples existed." Moreover, those lithographs that artists produced for him by themselves arrived at his gallery "crooked on their paper, punched through with ugly registration slots, and seldom matching the colours of the accepted proof. . . . So I looked for printers to professionalise the artists' output."¹⁶

Lured back to England, Jones spent 1958 running a pilot workshop in the artists' colony of St. Ives, Cornwall, where he proofed lithographs for Barbara Hepworth, Peter Lanyon, Trevor Bell, Patrick Heron, and Bryan Wynter. Then Timothy Simon, son of one of the men who had directed the Curwen Press in its heyday between the wars, fi-



Ceri Richards / The Hammerklavier Theme

FIG. 7. **Ceri Richards**, *Hammerklavier Theme*, a brochure, lithographically printed by Stanley Jones, for the first suite printed at Curwen Studio, 1959.

16 Robert Erskine, "St. George's Gallery," in *A Decade of Printmaking*, Charles Spencer, ed. (London and New York: 1973): 20.



FIG. 8. Ceri Richards, *And death shall have no dominion [The flowering skull]* from *Twelve Lithographs by Ceri Richards for Six Poems by Dylan Thomas*, 1965. Lithograph, 584 × 813 mm. Printed by Stanley Jones, published by Marlborough Fine Art.

nalized the idea of a specialist studio for artists, and Jones, who simultaneously became the Slade's new teacher of lithography, joined the staff of the Curwen Press.

THE CURWEN STUDIO, now in Midford Place off Tottenham Court Road in the heart of London, began its life in the East End at St. Mary's Road, Plaistow, just round the corner from the parent company. A budget of £2,000 was allocated for its inauguration and in January 1959,¹⁷ as the first artist to work there, Ceri Richards at last came into his inheritance. Jones says that the artist was in his element working with a professional printer on a one-to-one basis:

Obviously it was Ceri's poetic nature to think of images and ideas—this is what dominated him. How they were achieved in terms of lithography was almost a secondary challenge. When he had a professional printer the responsibility passed from him to whoever printed the work for him . . . for the first time Ceri could concentrate on his image. But also, knowing a little about lithography, he could say "Can I do this, will this work or won't it"—and so on.

The first suite of prints they produced together at the Curwen Studio was called *The Hammerklavier Theme* [Fig. 7] and was inspired by the music of Debussy. Three of the prints were related to the *Cathédrale engloutie* paintings that Richards was concurrently making, based on the Breton legend about a cathedral submerged in the sea through which still reverberated the music of its organ and bells. According to his wife, the artist was a brilliant pianist, and the keyboard became a metaphor for artistic creativity. This idea had been suggested to him by a passage in Kandinsky's *Concerning the Spiritual in Art* which reads:

Colours are a keyboard; the artist is the hand that plays on them. . . . A painter who finds no satisfaction in representation, but who wants to express his internal life and who envies the ease with which it can be done by music, applies the means of music to his own art.

The title sheet of the suite pictures a keyboard, while the three *Cathédrale engloutie* prints feature ecclesiastical shapes, such as rose

17 The breakdown of this budget is given in detail in Pat Gilmour's *Artists at Curwen* (London: Tate Gallery, 1977): 96. This exhibition catalogue records the history of the Curwen Press between the wars and gives a more detailed account of Stanley Jones's other collaborations with artists at the Curwen Studio. Although the Curwen Press itself went into liquidation, the studio survives and Stanley Jones is still printing at Midford Place.

windows, cruciforms, and Gothic arches, under veils of turquoise blue and sea-green, manipulated to suggest both restless surface and indefinable depth. Richards also included other Debussy pieces: *Ce qu'a vu le vent d'ouest*, which won the Ljubljana prize, and *Poissons d'or*, originally inspired by an image of darting goldfish on an oriental lacquer tray. This proved one of the more difficult prints from Jones's point of view, as Erskine, who published the series, had requested the artist to use a previously untried Japanese straw paper on which Richards elected to print two of the lithographs without margins. The fragments of vegetation embedded in the sheet were wonderfully appropriate to the suggestion of waterweeds in a sub-aqueous environment, but as several colors were gradually absorbed by the paper, the straw, only lightly adhered to the surface during its manufacture, began to fall off. Jones found himself chasing errant pieces of grass and delicately gluing them back in place on fifty-six sheets of each of two editions.

Richards was particularly attracted to poetry, and over the years he forged several friendships with poets. When the artist died, Jones was proofing a suite of his lithographs illuminating *Information Report*, a poem written by the Italian poet Roberto Sanesi, who published a catalogue raisonné of the artist's prints in 1972, the year after his death. Sanesi's poem had been partly based on his response to Wales, for since 1958 he had been meeting Richards and walking with him on the Gower Peninsula, sometimes joined by the Welsh poet, Vernon Watkins.

One of Watkins's most beautiful works—a litany about whiteness which closes unexpectedly with the image of a black swan—had been celebrated by Richards in the print of 1957, already mentioned. After the poet's death in Seattle in 1967, Richards revived the theme for a number of paintings. Watkins had also given the artist an unpublished elegiac sonnet when the greatest Welsh poet, Dylan Thomas, died. In 1970 Richards and Sanesi collaborated on the publication of that poem, with two lithographs inspired by its fifth line: "This body sleeping where the dead leaves lie."

Despite the fact that they were Welsh and that Watkins was close to both of them, Richards met Dylan Thomas only once. Their meeting took place when the poet was leaving Wales for the last time, on his way to America and his death. In his short monograph on the artist, David Thompson wrote that the Welsh temperament, "with everything that is emotional, sensual and volatile about it, given to eloquence and bravura—has fully erupted in art only twice: in the poetry of Dylan Thomas and the painting of Ceri Richards."¹⁸ Certainly as early as 1945, Richards had been drawn to Thomas's poem:

The force that through the green fuse drives the flower
Drives my green age: that blasts the roots of trees
Is my destroyer.¹⁹

He identified with the succession of arresting images in which the poet sees himself as part of the cycle of nature, subject to the inevitable progression of birth, procreation, and death. It was not true of Richards, as it seems to have been true of Thomas, that the life force was complicated by an equally insistent death wish. Nevertheless, both men were haunted by their own mortality, and Thomas's apprehension of himself as one with the rest of creation, to be returned to the earth after his death, found metaphorical expression in Richards's surreal, pantheistic images in which human beings mingle with a variety of organic and inorganic forms in nature, being blended with sensuous lyricism into a complex, energetic, and typically Celtic interlace.

18 David Thompson, *Ceri Richards*, for the "Art in Progress series," Jasia Reichardt, ed. (London: Methuen, 1963), n.p.

19 This, and other poems by Thomas, can be found in *The New Oxford Book of English Verse 1250–1950* (Oxford University Press, 1972). "The force that . . ." was first published in "Poet's Corner" in *The Sunday Referee* of 3 September 1933. The version Richards illustrated appeared in *Poetry London* 3, no. 2, 1945.

When a memorial reading for Thomas was given at the Globe Theatre in February 1954, Richards was the obvious choice as designer of the drop curtain. He based several ideas for it on Thomas's poem *And death shall have no dominion*. The same poem later found its place in the second suite of lithographs that Jones was to print for Richards, entitled *Twelve Lithographs for Six Poems by Dylan Thomas*. Sanesi believed that the suite, published in 1965, was the artist's "finest and most coherent expression" of this theme.

The suite abounds in the images of birds which recur in Thomas's poetry: the owl, which symbolizes death; the hawk hanging in a hoisted cloud waiting to claw smaller birds of prey in *Over Sir John's Hill*; or, taken from *Poem on his Birthday*, the herons which "grieve in the weeded verge" after spiking fish with their beaks. The two prints based on the poem *And death shall have no dominion* and a third inspired by one of the last poems Thomas wrote, *Do not go gentle into that good night*, are the most powerful lithographs of the series. In the first version of *And death shall have no dominion* (Sanesi 53), the owl flies off with a flowering twig in its beak. A border around the central image, spontaneously drawn in outline, mutates from waves to flying birds, to leaves of paper, to flowers falling back to earth. In the second version [Fig. 8], one of two extremely powerful black and white prints, the heron holds in his beak a skull laden with flowers, while the sun, shining out of a night of black satin, illuminates once again a twig flowering from the poet's inkwell.

This image proved a particularly complex one to print, comprising a landscape of broadside crayon, a sun composed of frottage with the center taken from the base of a glass and the rays from corrugated paper, and a surround of painted tusche. The stone, now in the Tate Gallery, had to be selectively ground to receive the image with areas ranging from the coarsest to the finest grain. It was redrawn and reproofed again and again during a period of three months; when completed, each print from the edition of seventy copies took Jones some twenty minutes to ink in order to achieve the required density. The collaboration between the artist and his printer had progressed a long way since the days of crayoned transfers rolled up and sent to Paris by post.

Richards's other black-and-white print [Fig. 9] was based on Thomas's villanelle for his blind and mortally ill father:

Do not go gentle into that good night
Rage, rage against the dying of the light.

This poem records the poet's distress as he watches a man of whom he had been inordinately fond, change, afflicted with the slow erosion of cancer, from a proud fighter to a mere husk awaiting death. Thomas, who could not bear the thought of parting with his father, urged him to resist the inevitable, but in Richards's image, although an owl flies off into the night with the script of a poem in its beak, the corpse tumbles earthward.

However gloomy these prints may seem at first sight, in fact all three propose that resurrection and eternal life can be won by man's own creativity, symbolized by the salvaged script, or the flowers blossoming from ink. In 1961, nine years before his own death, Richards wrote to the Tate Gallery in a way that might have comforted him, had he been surer of its relevance to his own work. The image based on Thomas's poem, he said, depicted "man . . . the poet maybe" falling into the "deep unknown" out of his shroud. The letter ended: "'Rage, rage against the dying of the light' may be in the nature of protest . . . but futile. . . . Our works we leave behind." □



FIG. 9. Ceri Richards, *Do not go gentle into that good night*, from *Twelve Lithographs by Ceri Richards for Six Poems by Dylan Thomas*, 1965. Lithograph, 594 × 819 mm. Printed by Stanley Jones, published by Marlborough Fine Art.

THE TESTING OF FLUORESCENT INKS & PIGMENTS

Molly Jo Souders

*William Walmsley, who has been using fluorescent inks in printmaking since 1968, describes them as follows: "Basically, fluorescence is a phenomenon in which light-energy of a relatively short wavelength is converted into visible light-energy of a longer wavelength. . . . A fluorescent red surface, for example, not only reflects red rays, but also converts almost all other rays into red and reflects them as well."*¹

*Although Walmsley has had extensive experience with inks compounded with fluorescent pigments, their qualities and capabilities are not well known among printmakers. Molly Jo Souders, who completed Tamarind's master-printer program in December 1986, undertook a series of tests designed to evaluate the printing qualities and lightfastness of inks containing these pigments. She reports upon her research.*²

FLUORESCENT PIGMENTS have been manufactured by the Day-Glo Color Corporation for more than twenty years. They supply materials widely used in offset lithography, screen printing, letterpress, and other printing industries. My research was designed to test Day-Glo inks and pigments and to find suitable mixtures for use in hand lithography. Day-Glo's IR-base inks, IR inks, and dry fluorescent pigments were mixed with various lithographic modifiers and mediums in order to achieve a desired consistency in printing. The IR bases and inks were modified with "no drier," magnesium carbonate (mag), and set-swell. Dry fluorescent pigments was mixed with lithographic transparent tint base, varnish, and inks to achieve various color effects.

Day-Glo's A, AX, T, and GT pigment series (dry colors) are not true pigments. They are actually a polymer compound into which fluorescent dyes have been ground, achieving a particle size which may be used much as true pigments might be used. It is the special nature of the polymer that activates the fluorescent dyes (which, alone, do not appear fluorescent). The dyes normally used are different combinations of blue-shade and yellow-shade rhodamine reds and various fluorescent yellow dyes. Blue and green fluorescent pigments are made by combining fluorescent dyes with conventional blue or green dyes or pigments; no true blue or green fluorescent dyes are available.

Three series of tests were conducted:

1. **Tests of Day-Glo IR base.** I received two base inks, Aurora Pink and Saturn Yellow. These bases are created by mixing fluorescent pigments with an oil-based substance (varnish) suitable for use in lithography. Although, when used in the offset industry, these bases are modified with other varnishes, ink oils, waxes, and driers, I tested them straight from the can. They were very loose and required large amounts of mag. Because of the short time they took to dry, "no drier" was also required. The colors printed with these bases were very intense; their printing quality was fair. All of the IR-base inks and IR inks have a strong, unpleasant smell and require use of a respirator at times of excessive exposure.

2. **Tests of Day-Glo IR inks.** These inks are formulated from the IR-base colors, with the addition of oil solvents and waxes. The inks contain cobalt drier, which causes them to be very fast-setting. By contrast with conventional lithographic inks, which can take several days to dry, the IR inks usually dried (became tack-free) in ten minutes or less. They therefore required large amounts of "no drier." Even so, considerable ink build-up occurred during printing. The colors were extremely intense, exhibiting more fluorescence than other materials tested.

3. **Tests of dry pigments.** When mixed with conventional white lithographic ink, the printing qualities of Day-Glo's AX and A fluorescent dry pigments were generally excellent. The pigment stiffened the ink (much as mag would do) and prevented push, scumming, filling in, and other problems associated with loose ink. The dry pigments also worked very successfully when added to con-

ventional color inks. They added a brightness not normally found in those inks. Again, the printing quality was excellent. The drawback in adding dry fluorescent pigments to conventional inks is that the fluorescent effect may be reduced or lost.

Tests of mixtures of fluorescent pigment with lithographic transparent base were not successful. Although strong, bold colors resulted from such mixtures, the pigments separated from the base. The particle-size of the dry pigments was not sufficiently fine to achieve a smooth ink-mixture, and large flecks of pigment remained visible when the mixtures were printed. The same problems occurred when pigments were mixed with lithographic varnishes. A suitable printing consistency can be created by first adding dry pigment to #3 varnish until a desired color-density is reached, then stiffening the ink with #8 varnish. Even so, the incompatibility of the pigment and the medium creates an undesirable printing quality.

Following are comments on experience with specific ink mixtures:

1. **Saturn Yellow IR Base.** The printing qualities of this base are fair. It is very loose and requires a lot of mag. It dries quickly and, unless "no drier" is used, it must be scraped from the slab and roller after every five to seven prints and replaced with new ink.

2. **Saturn Yellow and Aurora Pink IR Inks.** Same as above.

3. **ARC Yellow pigment and Hanco White, 6:1 mixture.** When mixing pigment with conventional white ink, the mixture may become very stiff before the desired color-density is reached. When this occurs, small amounts of reducing oil may be added. Caution is advised, as large amounts of reducing oil will increase the possibility of traveling. When reducing oil is used sparingly and the inks are kept slightly stiff, the printing qualities are excellent.

4. A series of inks were made with Saturn Yellow, ARC Yellow, Corona Magenta, and Signal Green pigments, all mixed with Hanco White in 3:1 proportions. Fluorescent intensities were not as great as in the 6:1 mixture described above. These inks uniformly printed well, much as in paragraph 3 above. A series of tests were then made, overprinting these inks one upon another. No unusual printing problems resulted.

5. **Signal Green or Rocket Red pigment and Hanco Transparent Tint Base,**

1 See William Walmsley, "Fluorescent Inks: Color Phenomena for Lithography," *TTP* 5 (Winter, 1981-82): 7.

2 Molly Jo Souders's research report has been revised and abridged by the editor for publication in *TTP*.

6:1. It is not possible to achieve a smooth mixture of either the green or red pigment with transparent base. Use of set-swell during printing may help. Reducing oil may be added as necessary. Although flecks of pigment may be seen, the color that is produced is extremely intense. When either of these inks is printed on top of the other, the result is unsuccessful, producing a rough-looking texture, similar to ink-rejection, as the pigments separate from the base.

It is known that fluorescent pigments fade when exposed to ultraviolet light. Three sets of sheets printed with the inks described above were tested to determine the degree to which fading is a problem under differing conditions. One set was exposed to direct sunlight; a second was hung in a room with fluorescent lighting; a third was not exposed to light but was stored in a closed drawer. Each sheet of printed paper was partially covered with an opaque material

and left undisturbed for six weeks. Results of these tests were as follows:

1. **Direct sunlight.** All of the inks faded to some extent. The Aurora Pink IR ink faded the most; a drastic change occurred. The Saturn Yellow IR base and a mixture of Saturn Yellow and Hanco Chrome Yellow also faded appreciably; in both inks, brilliance was lost; the color that remained was a dull yellow with a greenish tint. Inks made from pigment and varnish or pigment and transparent base faded in lesser degree; there was some loss of fluorescence and the inks appeared to have become more transparent. Mixtures of pigment and white ink faded the least.

2. **Fluorescent lighting.** Again, the Saturn Yellow IR base faded the most; almost all fluorescent color was lost and the resulting color was a dull, greenish yellow. The mixture of Saturn Yellow and Chrome Yellow changed appreciably, but not as much as did the straight IR base. Inks made from pigment and varnish,

pigment and base, or pigment and white showed slight variations in color.

3. **Not exposed to light.** No ink was seen to fade; all retained their brightness.

Fluorescent inks are great fun to use. The colors that can be obtained are unlike those found in standard lithographic inks. Lightfastness tests prove that fluorescent inks are not archival and that they should not be used where permanence is desired. Mixtures of pigment and white ink are fairly stable over a period of time provided that they are not exposed to strong light. The Day-Glo Corporation is constantly seeking to improve their inks. They will continue to test new products in the hope of finding an ink more suitable to hand lithography.

Further information is available from the staff of the Day-Glo Color Corporation, 4515 St. Clair Avenue, Cleveland, Ohio 44103. Their assistance is acknowledged with appreciation. □

INFORMATION EXCHANGE

John Sommers

Lithographic Crayons

CAUGHT UP AS WE ARE in research into newer materials that can be used to make drawings on stones and plates, we tend to overlook the classic beauty of the crayon lithograph. Whether for reasons of their cost, their efficiency within the workshop, or their perceived lack of application to contemporary work, crayons are too little used today.¹ My aim in writing once more about them is to awaken new interest in artists and printers who, possibly jaded and apathetic, have focused upon other processes. I would hope that with further investi-

gation of historic crayon formulas, alternative crayons, and pencils, you, the reader-lithographer, will come to share my excitement about the possibilities inherent in these materials, and that in collaboration with artists who are "seeking a way" you will discover new images, unlike any seen before.

At one time, many alternative crayons were available in the marketplace. That ultimate crayon researcher, Bolton Brown, mentions several that were still available in the 1920s—Lemerrier and Currier, in addition to Korn.² In the past fifty years, however, the crayons commercially available have dwindled to two: Korn in America and Charbonnel in France. Korn continues to dominate the American market with a product which has near-total reliability, but also a circumscribed expressive potential in the artist's hand. Contemporary attitudes, which eschew the preparatory act of sharpening crayons before drawing and opt for the instantly available, have caused artists to rely all but exclusively on Korn's crayon pencil—a beautifully responsive drawing instrument, but one which in many cases also requires careful preparation before and during use. The relatively high cost of the crayon

sticks—and the even higher cost of the crayon pencils—further discourages their use by artists and students.

In the last issue of *TTP*, I commented on a lithograph by Michael Thomas, *Broken Panopticon* (illustrated, *TTP* 9: 65), in which crayon drawing was aided by a chemical and physical preparation of the surface upon which the drawing was made (an approach which, I am convinced, Bolton Brown would have applauded).³ Thomas's lithograph dramatically demonstrates the exciting potential that remains to be explored in the crayon drawing. A substantial portion of this potential is to be found in the long neglected but marvelous array of crayons and processes developed by Brown in the 1920s.⁴ Ultimately confident that he could make crayons tailored to each artist's purpose—and that his would be the best crayons available—Brown wrote: "All of George Bellows' later work was done with such crayon furnished him by me. Chauncey F. Ryder, Albert Sterner, George A. Picken, John

1 For a discussion of the early evolution of crayon (chalk) lithography, see Michael Twyman, *Lithography: 1800–1850* (London: Oxford University Press, 1970); for a survey of crayon lithography in the United States, see Clinton Adams, *American Lithographers, 1900–1960: The Artists and Their Printers* (Albuquerque: University of New Mexico, 1983).

2 See Bolton Brown, *Lithography for Artists* (Chicago: University of Chicago, 1930): 16–26.

3 As evidence, I cite Brown's discussion of his planned chemical alteration of drawings (ibid: 19–20) and his "New Process" (ibid: 66).

4 Ibid: 93–95. Many other crayon formulas are included in Brown's technical journals (Bryn Mawr College Library).

5 Ibid: 21.

40 Sloan—in fact everyone who has used it has preferred it.”⁵ Although, unfortunately, Brown’s remarkable formulas have been little used since he developed them, they are still available to us, set forth in his book, *Lithography for Artists*.

Brown’s crayons have been replicated by several researchers, all of whom have enthusiastically confirmed (1) the ease with which the crayons can be made in any workshop, (2) their low cost, and (3) their quality. In the mid-1970s, John Driesbach and David Keister undertook to make a series of insoluble crayons (numbers 1 through 6) based upon Brown’s formulas.⁶ The crayons were highly successful, but soon after Driesbach and Keister offered them on the market, difficulties in mass production caused abandonment of the venture.

Timothy Sheesley (in 1980) and Wayne Kline (in 1983) researched Brown’s formulas while at Tamarind Institute. Kline’s aim was to choose the crayons which could be most simply made and which would require the fewest possible ingredients. He began with the first formula in Brown’s book, No. 423. This crayon is made of carnauba wax, castile soap, and lampblack (its effect is seen in the Brown lithograph *Big Cedars*).⁷ Of it, Kline writes:

This formula produces a hard crayon, a #6 or #7; it draws well, producing crisp lines and fine tonal work. The castile soap makes this crayon smooth to draw across the stone, the carnauba wax hardens the crayon and makes it very resistant to acidified etches. I purposely tried to burn light areas of my test drawing by applying etches with high acid content, 1.2 pH. All the work appeared to roll up and everything printed as it had been drawn. I considered this first attempt at crayon making to be a complete success.⁸

Sheesley chose to make Brown’s smooth-drawing soap crayons. After making all seven grades, he reports:

The smooth drawing crayon did indeed draw more smoothly than Korn’s crayons of corresponding hardness. . . . The four hardest numbered crayons are harder than corresponding Korn’s crayons. They can be sharpened to a fine point and are excellent for rendering fine tonal work as well as fine linear work. . . . Crayons of hardness 1, 0, and 00 are very much the same as corresponding Korn’s crayons. The softer crayons,

although sticky, retain their smooth drawing character.⁹

For his study of the insoluble crayon, Sheesley made seven grades of crayon from the formulas in Brown’s Table B.¹⁰ He states:

[Their] drawing qualities were quite different than the feel and look obtained with Korn’s crayons. These crayons can be easily sharpened to a point. The crayon designated as Number 5 hardness by Bolton Brown is excellent for drawing lightly rendered tones and for building up fine work. . . . [The Number 4 crayon] has a little more grease, it makes for a more secure drawing and will roll up richly. . . . The crayons 2 through 000 are sticky; stickiness increases with softness. Their softness yields heavy, rich drawing. With a light touch, rich even tones can also be built up.¹¹

Kline’s second test was of two formulas for the insoluble variety, numbers 00 and 000 from Brown’s Table B. In making the 000 crayon, however, Kline increased the amount of paraffin from six to ten grams, thus making a slightly harder, less greasy crayon. He wrote:

[These] #00 and #000 crayons do not leave a deposit of grease on the fingers. The unusual hardness of these crayons is an asset in the building of very dark values. Tonal passages drawn with either of these crayons were very crisp and sparkling. The crayons were insoluble in water . . . and they also withstood acidified etches extremely well. The mineral oil did not soften the crayons as much as I would have liked, and it bothered me that they were so hard when I meant to make them soft.¹²

Kline then decided to modify the Brown formulas to make a very hard crayon—a “9” or a “10”—and one that was even softer than the 000. This he did by raising the amount of stearic acid, eliminating the mineral oil, and replacing it with paraffin. For the very soft crayon, he used equal parts of carnauba wax, stearic acid, and paraffin, while lowering the amount of lampblack. He reported:

The hard crayon was indeed extremely hard; it would sharpen to a fine point and was slow to wear down. The smooth hardness provided a great deal of control in building values. The soft crayon made beautiful rich marks but tended to be difficult to control and was a bit messy to work with.¹³

Kline and Sheesley reported success with all the crayons they made—not just technical success, but, more important, success in achieving drawings of a quality and character quite unlike those that can be made with Korn’s crayons. They found the making of crayons to be “very practical.”

Bolton Brown was convinced of this. He knew the value of his formulas; he believed in the ability of others to utilize his methods (or methods of their own invention) to make a product perfect for any situation or intention. He wrote:

The independent artist-lithographer . . . should operate purely in his own medium. . . . If he is brilliant, the stone will scintillate with him. If he is thoughtful, it will graciously encourage his most beautiful dream. If it is in him to make a real work of art, let him make it. Never will a better opportunity knock at his door than when holding the perfect crayon, he faces the perfect stone.¹⁴

Alternative Pencils for Lithography

IN RECENT YEARS many artists and printers have experimented with alternatives to traditional lithographic crayons and have given particular attention to pencils manufactured for other uses. Some time ago, when I reported on “Colored Pencils in Lithography” (see *TTP* 4: 26–27), I cited the work of Janet Krieger at Carnegie-Mellon University and Richard Newlin at Tamarind Institute. Soon thereafter, Toby Michel (who had then just opened Angeles Press in Los Angeles) reported enthusiastically about his experience with such pencils, in terms both of artists’ responses to them and of his success in processing and printing lithographs so drawn.

In November 1984, Ronald Netsky submitted the results of extensive tests of several pencils on stone. In the following list, I mark with an asterisk the pencils that Netsky said “held up well” in his tests: Graphite Bohemia Works Progresso 8911, 4B; E. F. Marker 579; *Spectracolor (blue); *Chinamarker (black); *Prismacolor (black); *All Surface 3362; *Castell 175 (sepia); Ebody; *Dixon Phano 95; *Colorama (sepia) 8093; *Koh-i-noor Pluvius 352; Koh-i-noor 350; Caran d’ache; and Royal Sovereign 828. Netsky wrote:

Five value gradations of each [pencil] were drawn on a buff stone and etched in a standard manner. The first etches consisted of an ounce of gum arabic with 0, 3, 6, 9, and 12 drops of nitric

6 Ibid: tables A and B: 93.

7 Ibid. *Big Cedars* is illustrated (frontispiece).

8 Wayne Kline, “Making Crayons.” Unpublished research paper, 1983; technical archives, Tamarind Institute.

9 Timothy Sheesley, “A Crayon Alternative.” Unpublished research paper, 1980; technical archives, Tamarind Institute.

10 Brown, *Lithography for Artists*: 93.

11 Sheesley, “A Crayon Alternative.”

12 Kline, “Making Crayons.”

13 Ibid.

14 Brown, *Lithography for Artists*: 12.

acid. . . . Although the etches proved too strong for the drawing materials in some cases, for the most part the materials held up well. . . . The advantages of many of these materials are obvious. Many are stronger than Korn's pencils, will hold up longer, and can be sharpened easily.

In October 1985, Brian Haberman completed a Tamarind Institute research project in which he extended Netsky's research to include tests on aluminum which he then printed (as a test of dependability) in editions of fifty impressions. After preliminary experiments with a number of pencils, Haberman identified four with which to conduct further tests: (1) Koh-i-noor "Negro"; (2) Venus Spectracolor Real Blue; (3) Berol Chinamarker Blue 168T; and (4) Berol Prismacolor Black 935. In each case his first etch on stone and aluminum was pure gum arabic; the second etch was at pH 3.0 on stone (using nitric acid) and was a fifty-fifty mixture of gum arabic and TAPEM on aluminum.

Haberman's tests extended from rich to very delicate drawn values. Image-retention percentages for the four pencils (identified by the number given them above) were as follows: (1) stone 50%, aluminum 20%; (2) stone and aluminum 97%; (3) stone and aluminum 92%; and (4) stone 86%, aluminum 64%. In each case, the percentage retained through etching thereafter survived intact through fifty impressions. The Venus Spectracolor Real Blue pencil demonstrated "spectacular" ability to retain soft, dry, continuously developed, tonal drawing.

To my mind, all these materials have their uses; most can be etched successfully if special attention is given to process (see *TTP* 4: 26). Netsky also conducted tests with "Crayola" crayons and found that they were useful and dependable, though best for vigorous, blunt approaches to drawing. He noted particularly the advantages that derive from the making of a drawing in the color in which it is to be printed.

A possible Japanese substitute for the ubiquitous Korn's crayon—the Mitsubishi Dermatograph 7600-24—was introduced at Tamarind by printer-fellow Yoshimitsu Segoshi in the fall of 1981. Because of import duties on American crayons, this is the standard lithographic pencil in Japan. Segoshi proceeded to prove its range and durability by using it on stone and aluminum. It is a wrapped pencil, lacquer finished, and slightly thicker than a Korn's crayon pencil. It has a range of values inclusive of Korn's numbers 2 through 5. In use

on aluminum, it has the feel of a Korn's number 4, though without the abrasive quality. The crayon is tough and easily sharpened with a blade. Sadly, I do not know of its availability outside Japan.

Crayons in Colors

ONE COULD CALL Clarence McGrath a Renaissance man, for, truly, he is a man of many interests, skills, and abilities. He is an artist-printer who has elected to live in California, painting, drawing, and making lithographs; and who pursues his art as it suits him. In the late 1970s, I began to hear from McGrath by telephone and correspondence. Enamored of lithography, and with *TBL* as his main reference, he had already invented his own press, explored onyx as a printing element, and perfected some sophisticated processes in the medium. In addition, he invented some unique crayons, which he described in a letter:

I realize that the big book [*TBL*] says (p. 257) that nothing would be gained by using colored crayons—but I've heard so much grief about artists not being able to see where they are going, when trying for color—that the following may interest you. . . . Just take by volume (eyeball it) one part of ink of your choice, three parts carnauba wax; put them into something made of metal and melt them over heat (don't burn them). Stir/mix together well and pour the liquid into a mold (a spoon or aluminum foil). When it is hardened, cut it up into crayons. Mark it onto a grained stone—you'll get ink undertone (plus stone color showing through). Process it as though it were a regular black crayon . . . to be transferred onto a hot stone [for use in] color separations . . . it might work well in regular transfers. By volume: 1 part of ink of your choice, plus 3 drops of clove oil per 1/2-inch diameter sphere of ink, 1 part mutton tallow, 1 part beeswax, 3 parts carnauba wax (more for harder, less for softer). . . . melt them (don't burn) and mix them and mold them and cut [when hard] into crayons (a hot knife slices it handily). I use very gentle etches, 3 drops, they don't need any more.

McGrath sent me crayons he had made, formed in a teaspoon. They were red, yellow, blue, brown, and white. Each draws smoothly, evenly, and with a pleasant feel. They do not crumble, but are somewhat disconcerting to use if one has never known anything but black crayon. I made test drawings on a grey stone and etched them mildly. They rolled up fully and printed dependably. When translated back into color, they closely resembled the original drawings (this, of course, depends upon the ink that is mixed). For artists who are making color

separations or who wish to work spontaneously in color, McGrath's approach could be useful—more so, perhaps, than pencils designed for some other purpose and adapted to lithography. □

STONES CRAYONS

Lynne Allen

AS NOTED BY JOHN SOMMERS, many Tamarind printer fellows have engaged in successful research¹ with respect to alternative crayons and tusche based on or adapted from formulations published by Senefelder and Bolton Brown. Among the crayons so developed, Wayne Kline's recipe is one of the best. His is a hard crayon, equivalent to a #6 or #7, which can withstand hot etches.

The molding of "homemade" crayons, however, has been a problem. When one makes crayons on a stove, many factors must be kept in mind. Ingredients must be added to the mixture in order of their melting points: the ingredient with the highest melting point must be heated first; the lampblack must be added last. The wax must be so hot that it can ignite if lit with a match, otherwise the lampblack will not be fully incorporated into the mixture. When making crayons, it is important to work where there is adequate ventilation; the mixture smokes while cooking and, to be blunt, it stinks.²

When all ingredients have melted and are well combined, the hot mixture is poured into molds. At Tamarind, the method that has been most frequently used has involved molds made from used aluminum plates; these molds have been

1 The printer-training program at Tamarind Institute is divided into two parts. The first is an intensive, four-month course covering historic and technical aspects of lithography. Student printers are required to complete a series of projects, one of which involves the making of crayon and tusche. Those who continue into the second part of the program—a year-long apprenticeship in Tamarind's professional workshop—undertake a major research project.

2 Readers of *TTP* may recall the comment of Merlin F. Pollock, who was a student in Bolton Brown's class at the Art Institute of

42 used to form tablet-size crayons which are later cut into sticks with a heated knife or razor blade. But there are many problems with this method. It is hard to make molds that have secure seams. It is hard to pour the hot, smoky mixture into the small, thin mold, and the top surface of the crayon tablet often becomes irregular because the mold is open and the mixture is thick while pouring. Air bubbles can form, ruining the crayon. Although it is possible to preheat the mold so as to make a smoother crayon, it is then difficult and dangerous to handle.

Craig Cornwall, now a senior printer fellow at Tamarind, has developed a better method. Using Wayne Kline's formulation as a starting point, he has developed an insoluble crayon which, with the substitution of palm oil for mineral oil, has a better consistency—it is smoother and not as sticky—and is easier to mold.

Cornwall first made a brass master-mold for each crayon number (#1 through #5). These molds are in pencil form, and crayons so molded can be used in commercial drafting pencil holders. The number of the crayon is embossed

Chicago in 1930: "[Brown] was very specific about the technical aspects of lithography. . . . Members of the class made their own crayons and tusche. . . . The mixture had to be cooked for an extended period and it let off a heavy, sweet smell which permeated throughout the area. . . . Because of this, it had to be cooked on Saturdays when there was no school in session in that part of the building." See *TTP* 5 (1982): 53.

An Apology and Correction

IN MY COLUMN, "Technical Matters" (*TTP* 9:2, Fall 1986, p. 69), I used language which appeared to group Graphic Chemical & Ink Company with Sinclair & Valentine and Handschy Industries as a manufacturer of offset inks. This was not my intention, and I apologize for that implication. Although Graphic Chemical & Ink Company was once a

on the mold at intervals of three-quarters of an inch. The brass master is then covered with rubber and vulcanized, forming a pliable, latex mold for the casting of crayons.

Cornwall uses a wax injector to force the hot, liquid crayon mixture into the mold. This alleviates all of the problems described above: air bubbles are avoided, and the crayon is consistently smooth because its surface is not exposed to air while drying. The mold need not be heated because the injector is temperature controlled.

The crayons do not smear under gum because they are insoluble in water; they can thus be used in combination with water washes. The holder is easy for most artists to use because of its familiarity. The points of the crayons stay sharp longer than do Korn's crayons. The softer crayons do not leave sticky crumbs on the plate or stone. They are very smooth in consistency, which makes drawing with them easy; there is little drag. All in all, upon the basis of our tests, we consider these crayons to be very fine—better than other crayons on the market.

We call these crayons **Stones Crayons**. At this point, because we would like other artists and printers to use the crayons and provide us with information about their response to them, we are offering to provide sample kits, each of which includes a set of crayons and a questionnaire. The kits are priced at \$5.00, an amount which will be refunded if the questionnaire is returned to Tamarind Institute within one month after the kit is ordered. A limited number of kits is available. □

commercial ink house, it has not made offset inks for at least twenty years. It produces pure, linseed-base inks for use in hand lithography. These inks have been used at Tamarind for more than twenty-five years, during which time our research has confirmed that they have excellent printing properties.

Lynne Allen

Contributors

Clinton Adams, Editor of *TTP*, was Director of Tamarind Institute from 1970 to 1985. He is author of numerous books and articles on the history and practice of lithography.

Lynne Allen is Master Printer at Tamarind Institute and Contributing Editor of *TTP*.

Phillip Dennis Cate is Director of The Jane Voorhees Zimmerli Art Museum at Rutgers University. His book *The Color Revolution*, co-authored with Sinclair H. Hitchings, is a standard work on color lithography in the 1890s.

Pat Gilmour is Curator of International Prints and Illustrated Books at the Australian National Gallery. She is author of *Ken Tyler, Master Printer, and the American Print Renaissance* and is Contributing Editor of *TTP*.

Nicholas Smale is Lecturer at Coventry Lanchester Polytechnic. He has written extensively on the work of James McNeill Whistler, including the article, "Whistler and Transfer Lithography," which appeared in *TTP* 7 (Fall 1984).

John Sommers is Contributing Editor of *TTP* and a member of the faculty of the Department of Art & Art History at the University of New Mexico.

Steven Sorman has had one-person exhibitions throughout the United States: in Atlanta, Boston, Chicago, Detroit, Los Angeles, New York, Philadelphia, and San Francisco, as well in his native Minneapolis, where he continues to live and work.

Molly Jo Souders entered the Tamarind printer-training program after study at the University of Arizona (B.F.A., 1985). She received certification as Tamarind Master Printer in December, 1986.

Gabriel P. Weisberg, Professor of Art History at the University of Minnesota, is author of many books and museum catalogues, principally on French art of the nineteenth century. His most recent book, *Art Nouveau Bing*, is reviewed in this issue.



Lynton R. Kistler receiving the Tamarind Citation from the Institute's Director **Marjorie Devon**.



Kistler and Eugene Berman examine a proof of Berman's lithograph, *Verona*, in Kistler's Los Angeles workshop, 1950.

The Tamarind Citation LYNTON R. KISTLER

LYNTON R. KISTLER, 1987 recipient of the Tamarind Citation, was one of the most influential lithographic printers in the United States during a time when lithography was too often considered to be no more than a "stepchild of the arts." During his more than forty years as a printer in Los Angeles, Kistler printed for such prominent artists as Eugene Berman, Emil Bisttram, William Brice, Hans Burkhardt, Jean Charlot, Lorser Feitelson, Rico Lebrun, Helen Lundeborg, Millard Sheets, Wayne Thiebaud, and S. Macdonald-Wright. Charlot's *Pic-*

ture Book, printed by Kistler in 1933, is a landmark in the history of original, offset lithography. His collaboration with June Wayne and Clinton Adams in the 1940s and 1950s made possible their early work in lithography and thus led directly to the founding of Tamarind Lithography Workshop in 1960. Although forced by reasons of health to stop printing from stone in 1956, Kistler continued for twenty years thereafter to print hand-drawn offset lithographs in his Los Angeles workshop. He now lives in Laguna Hills, California.

Lynton R. Kistler is the third recipient of the Tamarind Citation, established in 1985 on the occasion of Tamarind's twenty-fifth anniversary. The citation was awarded in that year to Gustave von Groschwitz and in 1986 to Grant Arnold.

Jay Phillips: 1954–1987

THE MANY FRIENDS that Jay Phillips made at Tamarind miss him very much. An artist of total integrity, always true to himself, Jay achieved a good measure of recognition and professional success in the art world—this despite his resistance to the tugs and temptations of commercial compromise. He followed his own path with unerring grace and charm: a path which ended with his death in February at the age of 32.

The lithographs and monotypes which Jay made at Tamarind in 1984 are imbued with his spirit: they are energetic, beautiful, and bold. Refreshing contradictions manifest themselves in these abstracted landscapes: the juxtaposition of lively brushstrokes and hard edge stripes and grids, the three-dimensional fold against the flat sheet, and the unexpected use of color.

Jay's visits to the workshop were always exciting and delightful. He worked hard, but he took time out to laugh. He drew on his extensive knowledge and experience but allowed his imagination to lead him into discovery. He loved and was loved. His art lives on, as he will live on in our memories.

Marjorie Devon

BOOKS & CATALOGUES IN REVIEW

Art Nouveau Bing, Paris Style 1900. By Gabriel P. Weisberg.
Published by Harry N. Abrams, New York, 1986. 295 pp. \$40.00 (hardcover).

Art Nouveau Bing is a sumptuous, handsome book published in association with the exhibition of the same title organized by the Smithsonian Institution Traveling Exhibition Service (SITES). Gabriel P. Weisberg, as the author of the book and curator of the exhibition, brings to the project his considerable expertise on nineteenth-century European art and culture, as well as years of research and scholarship in three specific areas: Japonisme, European arts and crafts, and the life of Siegfried Bing, founder of the gallery L'Art Nouveau Bing.

For years S. Bing (1838–1905), sometimes referred to as Samuel Bing but here properly identified as Siegfried Bing, has been little more than a name: a ghost of the man who was publisher of *Le Japon Artistique*, organizer of Japanese exhibitions, author of articles on Japanese art, and, of course, founder of the gallery L'Art Nouveau. It is, however, with Weisberg's publication that one learns the details of Bing's life and of the significant role he played in France as a dealer and collector of Japanese art and as an arbiter of popular taste. Weisberg presents the step-by-step evolution of Bing's interest in things Japanese into the theory and eventual promotion of a new international art based upon an integration of the functional and the fine arts and encompassing the products of the arts and crafts movements in England and the United States.

Born in Germany of a family of importers and manufacturers of French ceramics and glass, Bing arrived in Paris in the early 1860s to direct his family's flourishing porcelain factory. By 1868 he and his German bride had established themselves in Paris, where, as (eventually) naturalized French citizens, they would remain for the rest of their lives, except for a brief exodus to Belgium during the Franco-Prussian war.

Deflated by its defeat by Germany in 1871, France became intensely nationalistic. Living under the Third Republic, Bing had three strikes against him: He was a native German, albeit a Francophile; he was a Jew, which after Edouard Drumont's anti-Semitic 1885 publication of *La France Juive* became more and more difficult; and, probably most damning, he was an internationalist—a philosophy which went directly against the grain of then-current French chauvinism. These three traits made him to the French more foreign than French. Nevertheless, he was able in general to overcome these basic prejudices, and in 1890 was in fact awarded the Légion d'Honneur primarily for his organization of the retrospective exhibition of Ukiyo-e prints at the Ecole Nationale des Beaux-Arts.

Bing's enthusiasm for the art of Japan and his interest in developing a greater market for Japanese work of high quality led him to open his shop at 19 rue Chauchat in 1878, and to travel to Japan in 1880. He became, along with the art critic Philippe Burty, the printer Charles Gillot, and the writer Edmond de Goncourt (plus a few others), one of the world's most important and knowledgeable collectors of Japanese art. In 1888 he began publishing the journal *Le Japon Artistique*; profusely illustrated in color, it was issued in three languages, French, English, and German. The journal complemented Bing's commercial efforts by offering wide public visibility to the variety and richness of Japanese art. Artists such as van Gogh read it avidly and were inspired by its images. As Weisberg points out, numerous young artists must have agreed with Bing's statement in the journal's first issue that Japanese art was "an 'art nouveau' that would have a lasting impact and seductive influence on European creativity. . . ." Indeed, it was this belief, in combination with another foreign influence, the workshop of Louis Comfort Tiffany in the United States, which inspired Bing in 1895 to commission works of art by avant-garde French artists in a "new style."

While in New York in 1894, Bing was impressed by Tiffany's stained glass designs and, most importantly, by the latter's immense workshop which brought together artists "united by a common current of ideas" [Bing's words]: craftsmen who translated artistic concepts into glass, embroidery, weavings, jewelry, and furniture. On his return to France, Bing sought artists to parallel the Tiffany

experience and chose the young group of artists who called themselves the Nabis to design a series of stained glass windows which would be manufactured by Tiffany in the United States. The work of these artists revealed a refreshing concern for abstraction, broad flat planes of color, and decorative linear elements which came close to Japanese aesthetics. Seven windows were produced by the Nabis, Pierre Bonnard, Maurice Denis, H. G. Ibels, Paul Ranson, K. X. Roussel, Edouard Vuillard, and Felix Vallotton; one by the group's associate Henri de Toulouse-Lautrec; three small ones by the group's founder Paul Serusier; and two others by artists not related to the Nabis, Albert Besnard and the fabric designer P. A. Isaac. When shown at the Salon of the Société Nationale des Beaux-Arts in the spring of 1895, these works received mixed reviews; they were, nevertheless, Bing's first full-fledged promotion of his concept of "Art Nouveau" by contemporary artists.

His next step was the elaborate renovation and merging of his gallery on the rue Chauchat with his adjacent townhouse at 22 rue de Province. The former was still used for the display of Japanese art, while, as Weisberg relates, the latter "would unite all the arts under one roof. Bing envisioned a series of rooms that present a harmonious combination of decorative details, art objects, and paintings all created in the new style. Artists would design complete interiors: furniture, wall-paper, murals, friezes, dishes, ceramics, textiles and fabrics."

Weisberg describes in detail the innovative conversion of the building by architect Louis Bonnier in collaboration with the decorative exterior scheme of the English artist Frank Brangwyn and the Belgian architect Victor Horta. The gallery opened its first group exhibition in December 1895 and continued for the next five years a series of exhibitions which endeavored to present "new art" in all media by European and American artists. The emphasis, however, was on the decorative and functional arts, for which Bing organized his own workshop à la Tiffany to bring together artists and craftsmen in the production of an international style, exemplified by the work of Edward Colonna and George de Feure. These successful activities are well documented by Weisberg, just as are Bing's eclectic and sporadic efforts in presenting new paintings and prints. While it is much to Bing's credit that he

gave the first major one-man exhibition of Edvard Munch's prints in Paris, and that he included prints and posters by numerous artists in his group exhibitions, Bing did not have the same eye for painting and the graphic arts as he did for crafts, and, unlike Ambroise Vollard and Andre Marty (with *L'Estampe originale*), he never commissioned major print projects. Nevertheless, he brought to Paris a greater internationalism in the arts than it had experienced prior to the gallery L'Art Nouveau. The culmination of Bing's efforts was his pavilion at the 1900 International Exposition.

Weisberg's scholarly effort presents for the first time Bing and his many accomplishments in the rejuvenation of French crafts and in the promotion of new art. In so doing, Weisberg offers us a much better understanding of the vague and overused term "art nouveau"; we no longer must seek to explain it only in terms of a style when, indeed, it was a spirit of newness which had some common stylistic qualities, based initially on varied aspects of Japanese art. Weisberg's book is, most importantly, a historical documentation and analysis of the activities of one man who significantly influenced the art of an era in Europe by the combination of idealism and aesthetic sensitivity with entrepreneurial skills and ambition.

Special note must be given to Bob McKee, the credited designer of this stunning book. With their judicious placement of stylized vignettes, of brilliant color reproductions, and of the duotone montages of images which frame the text and bleed off pages, he and his colleagues at Abrams have produced an eloquent equivalent to the arts and crafts theme of the gallery, L'Art Nouveau Bing.

Phillip Dennis Cate

The Prints of the Pont-Aven School: Gauguin and His Circle in Brittany.

By Caroline Boyle-Turner, in collaboration with Samuel Josefowitz. Foreword by Douglas Druick.

Published by the Smithsonian Institution Traveling Exhibition Service, Washington, D. C., 1986. 143 pp. \$17.50 (paper).

The Prints of the Pont-Aven School, Gauguin and His Circle in Brittany, is the publication accompanying a traveling exhibition of prints organized by SITES. Written by Caroline Boyle-Turner, with a detailed foreword by Douglas Druick,

the catalogue examines the work of nine printmakers active near the village of Pont-Aven from 1888 to 1895, who, ostensibly, came under the direct or indirect influence of Paul Gauguin. Included in this group were such little studied individuals as Emile Bernard, Robert Bevan, Maxime Maufra, Roderic O'Connor, Armand Sequin, and Paul Serusier, among others. All were drawn into Gauguin's orbit through their awareness of the Café Volpini exhibition (1889) held concurrently with the Paris World's Fair; they have often been linked to the theory of Synthetism that dominated avant-garde circles.

In assessing the validity and depth of this catalogue, it must be kept in mind that it was created to accompany an exhibition that would appeal to the general public as well as to serious scholars, and that some aspects of the publication were structured for this broad audience. At the same time, because Boyle-Turner is a recognized authority on aspects (and artists) of the Pont-Aven school, this reviewer was primed to confront a scholarly text that reflected years of productive research and considerable thought about the nature of printmaking in the Gauguin circle. Unfortunately, the final product (including the design and editing of the catalogue) is far less substantial than it should have been. Many of the issues that are presented err on the side of simplistic examination of traditional formalistic discourse. They are not valuable paths for current art historical research and methodology. Some of these issues are discussed below.

The foreword by Douglas Druick centers the images of the Pont-Aven group against the background of ferment, change, and renewed enthusiasm for prints that was occurring in the 1890s. Druick correctly notes the collapse of the "hierarchy of the arts" in favor of a more democratic tradition. He sensitively situates the Pont-Aven group within a circle of change that was headed by Paul Gauguin. Druick also sees that many of these printmakers tried to complete images that they thought were "wholly original" and surrendered their concerns for marketability and easy exhibitions for an interest in personal experimentation, hand-crafted images, and the utilization of new materials. Druick enunciates the revolt against the *belle-épreuve*; sets the stage for the Pont-Aven group's denunciation of sophistication and their emphasis on studied naivete, deliberate simplicity, and ex-

pressive directness—qualities they found in Gauguin; and confers upon them a theoretical position akin to Gauguin's, whether or not they fully shared his ideas or were fully influenced by his work. It is a comforting set of assumptions (advanced by Druick) which helps to establish the Pont-Aven group within the modernist camp, but, in the final analysis, this is stretching the material. Ultimately, many of these artists' stylistic abbreviations are due to an absorption of many other influences—beyond Gauguin's—which make their styles somewhat eclectic when seen in the context of printmaking as a whole at the time they were working.

With a few fundamental issues enumerated in Druick's foreword, a reader anticipates further clarification of the issues and of the historical matrix in the introduction and biographical essays (and catalogue entries) prepared by Boyle-Turner. This hope is in vain. She emphasizes how neglected in general was the Pont-Aven period and, in particular, asserts that Pont-Aven printmaking would not have progressed without Gauguin. Both claims suggest a serious skewing of history. First, Gauguin's Pont-Aven period has not been neglected: art historians as diverse as Christopher Gray and Merette Bodelsen have examined what he did there at some length and have set his ceramics into a contextual atmosphere; more recent writers have examined the contribution made by Gauguin's Brittany paintings within the context of the emergence of cloisonism-synthetism. Admittedly, while these writers have concentrated either on the decorative arts or painting, they are using the same theories that would ignite Gauguin's interest in printmaking. That all of the fields were united in a harmonious undertaking is suggested by Druick in his opening remarks. To try to establish this period as one of neglect is simply to be unaware of what has been happening in art historical writing in the modern era. Second, and more significantly, Boyle-Turner fails adequately to establish the wider community of Pont-Aven artists. She relies on a circle that was partly defined by representation in the Café Volpini exhibition without probing the larger underpinnings of other Pont-Aven artists who would have qualified as printmakers. She also partially neglects the general atmosphere of Pont-Aven, where artists responded to the traditions of the region and the village in a precise way. Her lack of concern for

deeper religious meanings in some prints (similar to her lack of interest in the themes generally used by the printmakers) is startling. She relies solely on an outdated formalistic emphasis without seeing how other methodologies could have enriched her field of study.

The most troubling aspect of her writing—and it is found in both her essay and the biographical entries—is her attempt to explain Synthetism through formalistic means. While this may work in trying to show how Gauguin actually influenced certain printmakers on a superficial level, it fails to go deeper, into the realm of the theoretical. Even when discussing printmaking in general, the author sees the interest in pulling a few examples of each print as a justification for the "uncompromising search for true Synthetism," but without providing clues as to what she is really examining. Throughout her text, superficial terminology abounds, while, sadly, a fundamental regard for contextual and ideological issues seems to be avoided.

With all of these negatives, one might think that this slim volume of 143 pages is a losing proposition. This is not quite the case. The author can be credited with amassing a large amount of factual data on each of the nine printmakers around Gauguin. Boyle-Turner does show how they superficially relate to the master, and she has carefully screened the prints she discusses so that they reveal the more salient stylistic traits. She provides a fairly good introduction to their careers; the reproduction of some of their prints whets the imagination for greater familiarity with their work. Boyle-Turner's catalogue also suggests that much work must still be done on each of the individual printmakers in order to arrive at a full picture of their productivity. In the future we will no doubt see this publication as a first step in exploration of the world of Pont-Aven printmaking and in further assessment of the role of Gauguin in a field he was helping to revolutionize.

Gabriel P. Weisberg

Czechoslovak Prints from 1900 to 1970.

By Irena Goldscheider.

Published by British Museum Publications, London, 1986. 96 pp. £9.95 (paper).

IT IS ALWAYS EXCITING to encounter a body of fine work previously unknown or unfamiliar. Such was my response upon seeing an exhibition of Czechoslovak prints at the British Museum in September 1986. The catalogue that accompanied the exhibition provides needed biographical information about each of the thirty-nine artists—none of whom is well known in the West—and illustrates 68 of the 103 prints that were shown. Assembled by the National Gallery in Prague, the collection was presented to the British Museum in exchange for a similar survey of British prints ("from Blake and Gillray to Paolozzi and Hockney") organized by the museum.

It is, of course, a rare pleasure to discover such outstanding artists as the symbolist František Kobliha (1877–1962) and the cubist Josef Čapek (1887–1945)—who died, one learns, in a Nazi concentration camp. And it is an illuminating experience to encounter the diversity of Czechoslovakian printmaking, which explored all of the principal currents of modernist art before arriving at the varied images—largely abstract—of the 1960s. The diversity of Czechoslovakian printmaking before the second World War is not surprising; it is rather more surprising that these modernist traditions have survived the difficult political and economic environment of the postwar years. Despite Soviet domination, it is clear that the aesthetic directions pursued by Czechoslovakian artists—at least by the artists in this exhibition—ranged far beyond those officially countenanced in Moscow.

The intaglio and relief media are more frequently used than is lithography. Most of the prints are small in scale and printed in black and white. As might be expected in an exhibition of this size, not all of the prints are of equal quality; some are derivative or provincial. One senses the technical and economic limitations that exist in Czechoslovakia, particularly with respect to large and complex prints in color. It is unfortunate that the catalogue provides no information about

printers, workshops, or the physical circumstances in which prints are made. Nor does the catalogue provide an explanation for omission of prints from the 1970s and 1980s—a period during which artists have had less creative freedom than was earlier the case. The reason given for omission of Alfons Mucha (1860–1939), the Czechoslovakian printmaker who is most famous in the West, seems strange: "Mucha finds no place in this exhibition as his work belongs to the field of applied graphics rather than original printmaking." Despite these reservations, the exhibition provided a fresh and stimulating experience, and its catalogue is an important source of information about a group of printmakers who deserve to be better known.

C. A.

Contemporary Japanese Prints: Symbols of a Society in Transition. By Lawrence Smith.*Published by British Museum Publications, London, 1985. 128 pp. £8.95 (paper).*

THE JUXTAPOSITION of the Czechoslovakian and Japanese print exhibitions, shown simultaneously at the British Museum, was remarkable. Despite the quality of many Czechoslovakian prints, that exhibition was technically remote from the high-tech print of the 1980s. The Japanese prints, by contrast, are designed for the space age; whatever the medium (all of the major print media are brilliantly employed), they demonstrate a near perfection of execution. It is only the content—the art, perhaps—that is lacking.

The exhibition and its catalogue were sponsored by the College Women's Association of Japan. It was selected in May 1985 by a jury whose members were Tetsurō Murobishi, Editor-in-Chief, *Hanga Geijutsu*; Lawrence Smith, Keeper of Oriental Antiquities, The British Museum; and Andrew Stasik, then Director, Pratt Graphics Center, New York. Before its London showing, the exhibition was seen in Honolulu; Washington, D. C.; New York; and Salem, Massachusetts. All of the eighty prints are illustrated, full page, in color; there are, as well, biographical notes on all of the eighty artists.

Smith, who wrote the introduction to the catalogue, expands upon the exhibition's subtitle: *Symbols of a Society in Transition*:

With the Allied occupation in 1945, a completely new era began. Japan now started on a rapid transition into a democratic and economically active modern nation. Until 1952 the foreigners were not only present but also in control; and following independence, Japan had already by the mid-1960s achieved the position of one of the world's most materially advanced nations. . . . All of this resulted in a general break with the past, and an ever greater interest in the styles and techniques of the international artistic world, led since the 1950s by the USA rather than by Europe.

Smith then comments on individual prints, which run a full gamut of styles, from minimalism to Pop, from realism to kitsch. The greater number—including most of the better prints—are within the range of modernist abstraction. The two prints which most greatly impressed me were—perhaps not by coincidence—both in black and white, an elegant intaglio print by Fumiko Shin-kai, and a geometric composition by Kazurō Tanabe. Either neo-expressionism and post-modernism had not yet reached Japan in 1985 or such prints were excluded by the jurors.

Smith's essay concludes with these words: "The energy, enthusiasm, imagination and craftsmanship which [the prints] show are indeed symbols of Japan today. Their ambiguous and sometimes confused and confusing relations with the art of the rest of the international world are likely in the next decade to become more complex still."

One must ask at the end whether the state of Japanese printmaking is any more "confused and confusing" than the state of printmaking in the West, which it so closely mirrors.

C.A.

PUBLICATIONS FROM TAMARIND



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Clinton Adams

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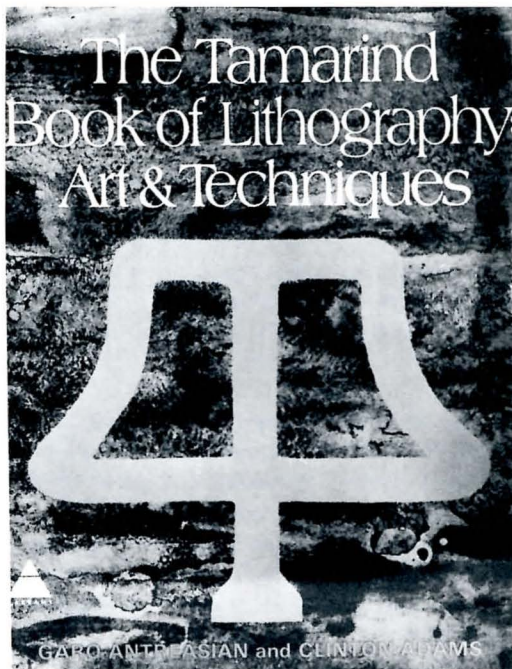
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