

Tamarind homage to lithography

**Preface by William S. Lieberman. Introduction by
Virginia Allen**

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Tamarind: Homage to Lithography

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Preface by William S. Lieberman

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The Tamarind Lithography Workshop has almost single-handedly revived the difficult medium of lithography in the past decade. It has provided not only the materials but also the environment that fosters the delicate collaboration between artist and printer. Such an environment and indeed even the materials were almost nonexistent in the United States before June Wayne and the Ford Foundation agreed on the importance of providing them. Since Tamarind opened its doors in 1960 it has provided fellowships for numerous artists and printers, most of whom have continued their exploration of lithography after leaving Tamarind. The author describes this unique Workshop and also gives a brief history of lithography in Europe and in the United States. Included is a list which catalogs part of the promised gift to The Museum of Modern Art of the Kleiner, Bell and Company Collection of Tamarind Impressions. The author, Virginia Allen, former curator of Tamarind, is now Assistant to William S. Lieberman, Director of Drawings and Prints at the Museum. Miss Allen and Mr. Lieberman codirected the exhibition.

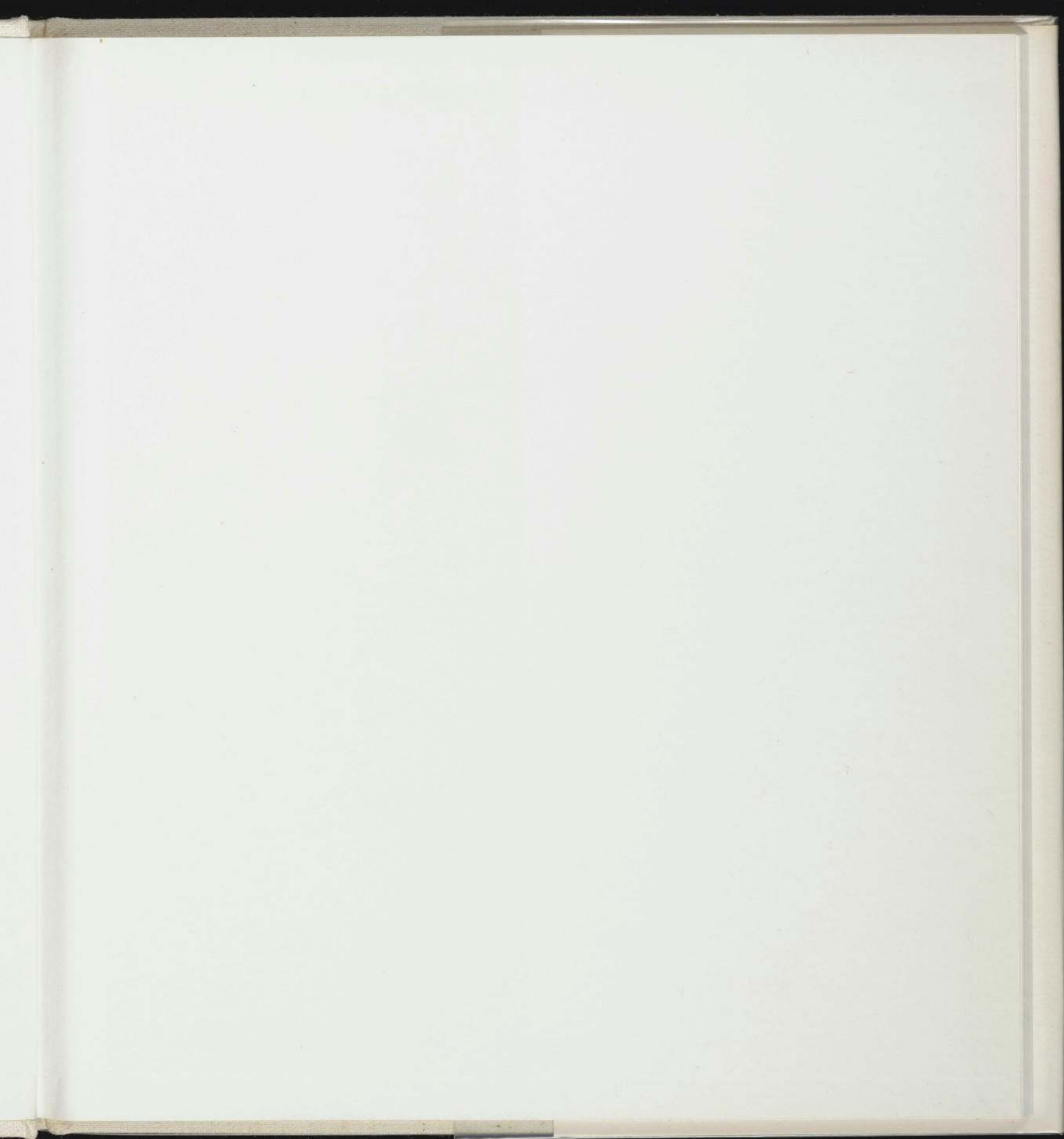
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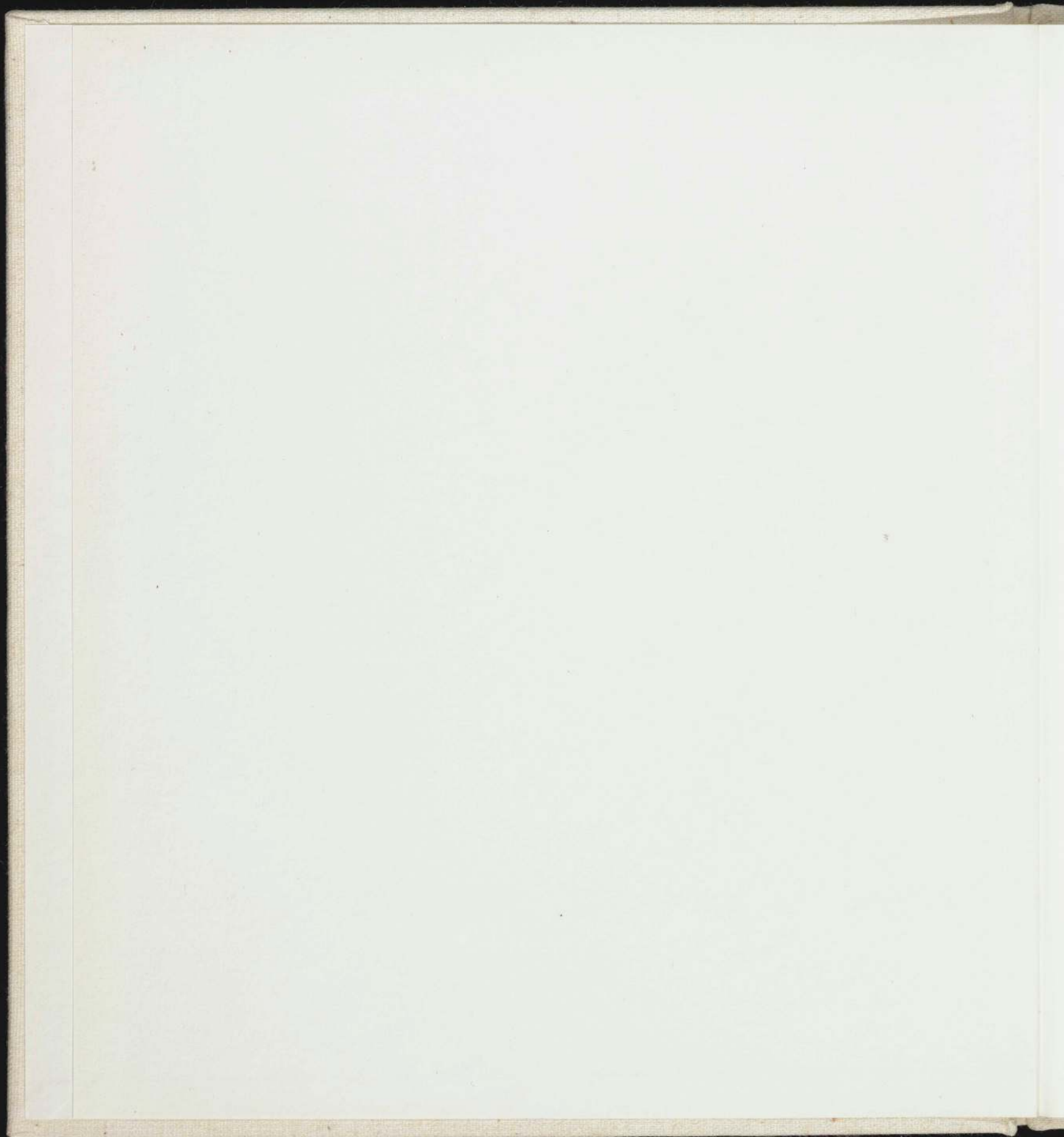
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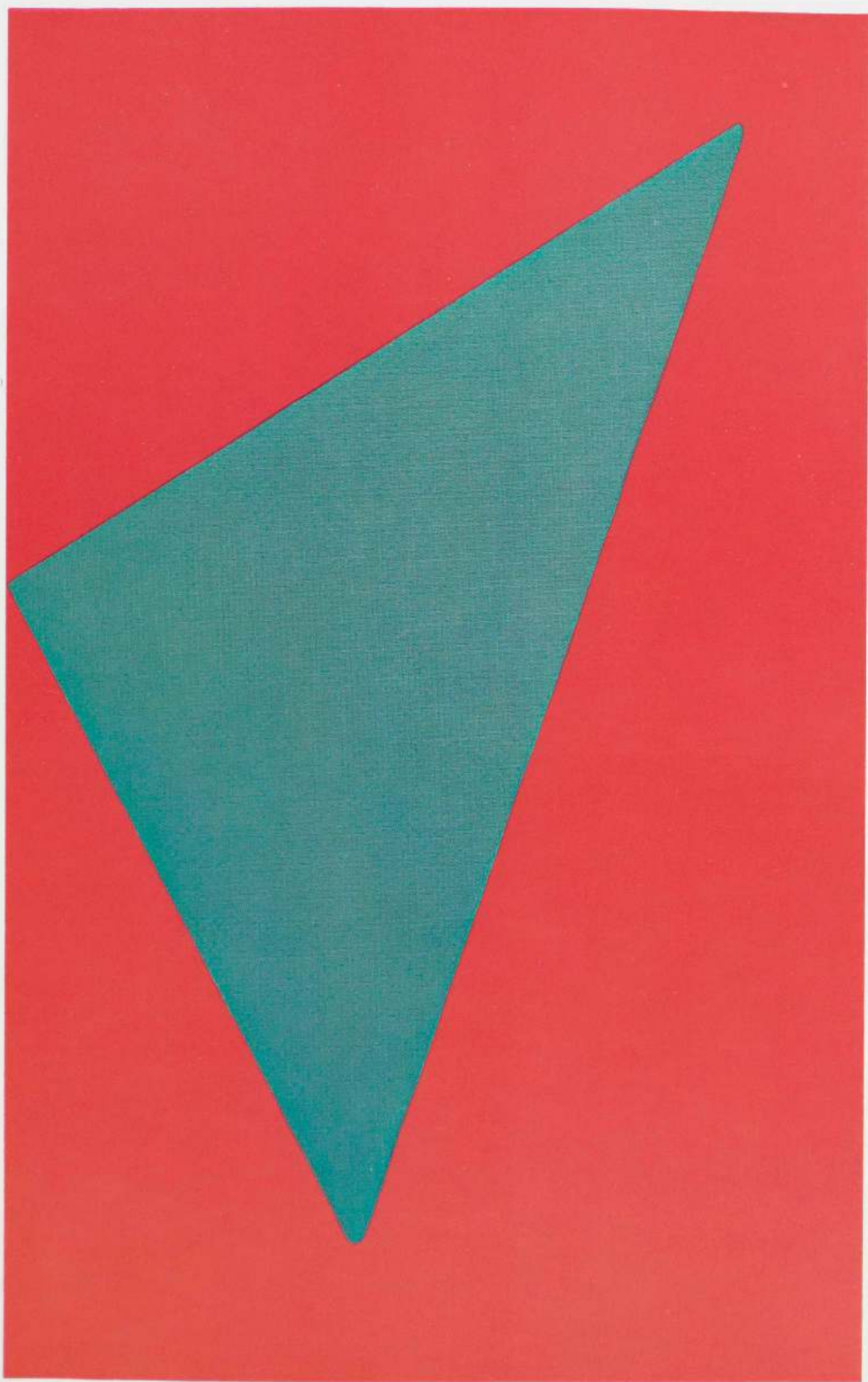
Cover: Drystamp or "chop" that appears on all Tamarind lithographs.

64 pages; 46 illustrations (8 in color) \$6.95





Following page: Leon Polk Smith. Untitled. (1968)



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Preface

This exhibition celebrates a single medium and a single workshop, lithography and Tamarind. A visionary project that became a reality, Tamarind has been in existence almost a decade. From its inception, Tamarind has honored the collaboration between artist and printer and, in every sense, has championed the art of lithography in the United States today.

This exhibition in no way attempts to survey the lithographs of every artist who has worked at Tamarind. I hope, however, that the selection does indicate by some of their best examples, work produced by about sixty artists in collaboration with thirty-seven printers.

In the preparation of the exhibition and its catalog, I wish to thank, first, my assistant Virginia Allen. For the lithographs themselves I wish also to thank Messers Lionel Bell, Burt Kleiner, Jed M. Cohen, and Ralph J. Shapiro whose collection has been so generously offered to the Museum.

Without June Wayne, neither this exhibition nor, indeed, Tamarind itself, could be possible. She once remarked to me: "The importance of Tamarind is by no means only the opportunities offered here. It is what happens elsewhere and after that will tell the whole story." Lithography owes a great debt to the single-mindedness of Miss Wayne, Tamarind's founder, and to its support by the Ford Foundation's Program in Humanities and the Arts.

William S. Lieberman

Tamarind is the name of a rather common tropical tree, an ordinary Los Angeles residential street, and a decidedly uncommon and extraordinary lithography workshop located on that street named after that tree. Incredible as it may seem within the context of a booming art market, *Tamarind's raison d'être* is reclamation and education, not profit. Artists cannot pay to work there. They are invited for two-month fellowships, encouraged to produce as many editions of lithographs as the Workshop printers can handle, and are given these editions when they leave. This artistic utopia, however, was created to serve a very practical purpose: to provide would-be printers with the environment and means to perfect their skills. Funded by the Program in Humanities and the Arts of the Ford Foundation, this complex operation is perhaps best described by the Workshop itself as "a non-profit organization devoted to the stimulation and preservation of the art of the lithograph." How successfully *Tamarind* has fulfilled this commitment is reflected in the following impressive facts: from July 1, 1960 to May 1, 1969, *Tamarind* has given grants to 95 artists, who, in addition to 57 guest artists, as well as staff members and printer-trainees, have used approximately 100,000 sheets of paper to produce over 2,500 editions of lithographs containing some 75,000 prints, while 67 printer-trainees have received specialized training in the art of lithographic printing.

June Wayne, *Tamarind's* organizer and director, developed the concept of the Workshop in 1959 after she and W. McNeil Lowry of the Ford Foundation agreed that it was important to attempt to rescue this art form in danger of extinction. Lithography facilities were not available in the United States, and artists were obliged to go abroad to work in the medium. Scattered pockets of lithography existed in America, these mostly in art schools across the country where the art was being taught and practiced haphazardly with inadequate equipment, funds, and trained personnel. An apathetic and unknowledgeable public more often than not used *print, reproduction*, and

lithograph interchangeably, although they seemed to know that *etching* had a faintly "fine-artsy" ring. A few artists not affiliated with schools pursued lithography in their own studios under even more primitive and therefore usually unproductive conditions, and few of these print-makers charged more than twenty-five dollars for a signed and numbered original lithograph.

In order to understand why this dynamic art form was at such a low point during the 1950's in America, one must first know something of the medium's history. Lithography, like photography, is a relatively new technique. A Bavarian, Alois Senefelder, is usually credited with the invention of lithography, having perfected what he called "stone printing" in 1799 after several years' experimentation. Like all print media, its original purpose was reproductive, in this case the printing of manuscripts and sheet music.¹ Lithography as an art form first flowered in France. Géricault had made sensitive artistic lithographs as early as 1817, but it was the Spaniard Goya who, turning to lithography during the last years of his life, first explored fully the depth and subtlety inherent in the medium. His first experimental lithographs were done in Madrid in 1819, but the magnificent series of four *Bulls of Bordeaux*, *El Vito*, and the portrait of his publisher and printer *Cyprien Gaulon* date from 1825, three years after he had moved to Bordeaux.

During the middle years of the century, the single significant as well as the most prolific practitioner of lithography was Daumier, who from 1833 to 1872 produced over 4,000 lithographs. One must remember, however, that at the time they were made, only a very few people realized that these prints transcended their journalistic purpose. Daumier's involvement with lithography was, for him, an economic necessity—for his public, the visual projection of a political stance. Possibly Daumier considered the medium a tyrant, rather than an art form.

At the close of the nineteenth century, the most significant lithographs were printed in Paris. In 1867, Manet

drew his powerful lithograph *The Execution of the Emperor Maximilian*, followed by the *Civil War* prints and illustrations for the Mallarmé translation of Edgar Allan Poe's *The Raven*, thereby initiating a naissance of lithography which was continued by two painters: first, Odilon Redon, and later Toulouse-Lautrec. Their attitudes toward the medium were quite different from Daumier's. Redon brought out his first album of lithographs, *Dans le rêve*, in 1879 after Fantin-Latour showed him the technique of drawing with crayon on transfer paper and suggested that lithography offered an opportunity to increase the distribution of his work. Redon's marriage with lithography lasted twenty years. He described eloquently his inspiration:

"I believe that my imagination, with abandon and without restraint, took advantage of the resources which lithography has to offer. From first to last, all my prints have been the result of a curious, attentive, uneasy, and passionate analysis of the power of expression contained in the lithograph crayon aided by the paper and the stone. I was astonished to find that artists had not developed this supple and rich art which obeys the subtlest impulses of the sensitivity. The time in which I lived was preoccupied with imitation and direct naturalism, for this process had not captured the inventive mind of fiction or tempted artists to take advantage of the richness of suggestion it had. Lithography stimulates and makes the unexpected appear. . . .

"These strange lithographs, often sombre and abstruse and, let us say whose aspect does not entice, appeal on the contrary to minds that are silent and retain the rare resources of natural ingenuousness. . . .

"Saintly and silent material which resurrects and is a medium of refuge, I owe you gentle calm!"²

Toulouse-Lautrec in one short decade found in lithography discipline, direction, adventure, and satisfaction, and brought the art of color lithography—introduced into France through the posters of Jules Chéret—to its highest

development. Other painters—impressionists and post-impressionists—also worked as lithographers, but the significant aspects of their art were revealed in painting rather than in printmaking. With the notable exception of Matisse, who began to produce his magnificent series of lithographs in the early years of the twentieth century, the medium fell into disuse in France until immediately after the Second World War when Picasso led a major revival. Once again, almost every significant painter found in lithography an extension of his art.

Throughout the nineteenth century, Germany and England were also building independent lithographic traditions, followed closely by other European countries and the United States. The Norwegian expressionist Edvard Munch made his first lithograph, *The Young Model*, in Berlin in 1894 and was certainly one of the medium's most articulate exponents. The German expressionists are credited with bringing the art of the woodcut to its zenith, but with the exception of Christian Rohlf, they all worked in lithography as well, many—following Munch's example—devoting equal or even more time to lithography.

Benjamin West made the first lithograph by an American artist, in England in 1801. Titled *The Angel*, it was included in "Specimens of Polyautography" published in England in 1803 by Philipp André, an associate of Senefelder. By 1818, lithography had been imported into the United States, where the process was used throughout the nineteenth century primarily as a means for mass-producing book illustrations, posters, and genre pieces, the best of which were published by Currier & Ives. Occasional artistic lithographs by William Morris Hunt, Thomas Cole, and Winslow Homer notwithstanding, American artists were not treating lithography as a creative and independent art form, and thus the medium lacked the dynamism of its French counterpart.

At the turn of the century, two American expatriates—Whistler and his pupil Joseph Pennell—were already making lithographs in England, and they in turn influenced

younger artists in America to focus attention on this untested medium. From 1900 to 1940, many American artists of significance made lithographs, largely crayon drawings in black and white. George Bellows produced 196 lithographs, among them some of the finest examples of artistic lithography. Workshops established shortly after World War I by Bolton Brown and George Miller provided printing facilities and instruction for artists in the traditional techniques of lithography, and the Federal Arts Project also subsidized lithography workshops throughout the United States during the 1930's. Arthur B. Davies and, later, Thomas Hart Benton, Stuart Davis, Adolph Dehn, William Gropper, Yasuo Kuniyoshi, Charles Sheeler, Raphael Soyer, Stow Wengenroth, and Grant Wood contributed to this formative development of lithography in America. Jackson Pollock had made his first few lithographs at the Art Students' League in the early thirties and, working with printer Theodore Wahl, produced eleven lithographs between 1935 and 1938. Like many lithographs made in New York during the thirties, these were strongly influenced by the work of Rivera and Siqueiros.

By 1940, the artistic climate was such that aesthetic concerns had out-grown the limited technical solutions offered by American lithography. In 1940, Stanley William Hayter had moved his intaglio studio *Atelier 17* from Paris to New York and worked with such artists as Jackson Pollock, Alexander Calder, Jacques Lipchitz, Karl Schrag, Mauricio Lasansky, and Gabor Peterdi, as well as André Masson, Max Ernst, and Yves Tanguy, who had fled to America from occupied France. The vitality of Hayter's technical approach swung the focus of American printmaking to intaglio, where it remained throughout the forties and fifties.³ After Hayter left the United States in 1950, Karl Schrag took charge of the New York atelier, and Mauricio Lasansky established a second major intaglio center at the University of Iowa.

During the early fifties, very few abstract expressionist painters were concerned with making prints in any me-

dium, although their aesthetic concerns were certainly compatible with the essentially painterly quality of lithography, had the facilities and impetus been available.⁴ During these two decades, the flame of lithography was barely kept alive in scattered printmakers' studios and in graphic arts departments, where it was taught almost as a historical curiosity. Major avant-garde painters were not making lithographs, and their participation and involvement were necessary for the medium's creative survival.

Such was the climate in 1958 when June Wayne moved into the vacuum. Aware of the tremendous need and encouraged by the Ford Foundation, she researched lithography resources in the United States and developed a plan that was to become the blueprint for the Tamarind program. The Foundation supported the plan and appropriated the funds to make Tamarind a reality.⁵

In the beginning, the office and curatorial staff shared Mrs. Wayne's own studio on Tamarind Avenue; a second building was erected behind the studio to house presses and accommodate printers and artists. Much preparation was needed before the Workshop could actually open its doors to the first artist: stones, inks, rollers, and other supplies had to be assembled; papers had to be imported; office and Workshop staff had to be found. On July 1, 1960, Philadelphia printmaker Romas Viesulas arrived at the Workshop as the first artist-fellow.

Lithography at its best is a collaboration between artist and printer. Technically the most difficult of all fine-printing techniques, it requires specialized skills, equipment, and physical agility beyond the reach of most artists. The history of lithography in Europe has been as much a history of the great printing houses—Clot, Mourlot, Desjoubert, Maeght—as of the artists who worked there, but this tradition never developed properly in America. To restore the concept of collaboration to lithography—increasingly necessary because of the medium's growing technical complexity—June Wayne set up the Tamarind program to provide fellowships for both artists and

printers. A national panel of selection was created to choose artists who would present a variety of aesthetic approaches and their accompanying technical problems to the Tamarind printers.⁶ For example, the hard-edge images of Josef Albers and John McLaughlin are usually thought of as being basically anti-lithographic and more appropriate to silkscreen. Albers had made silkscreen prints, but discovered a new tool in lithography. Silkscreen ink is essentially opaque; lithographic ink can be quite transparent, allowing the white cast of the paper or the color of the underlying printed ink layer to penetrate the surface. The two suites Albers completed at Tamarind achieve a third color by the overlapping of two transparent colors. Both Albers and McLaughlin marveled that they could achieve a "harder" edge in lithography than the hand could draw in painting, and without the intrusive texture of the canvas in solid areas. Without Tamarind's stress on experimentation, these two artists might never have discovered lithography to be the adaptable vehicle it is. McLaughlin commented: "I was especially impressed by the insistence that artist and printer must combine to press lithography to even greater limits rather than adjusting to its already proven capabilities."

This relationship between artist and printer which inevitably develops at Tamarind is poetry itself, evolving out of mutual need and respect. The artist must learn to communicate his aesthetic needs, even if he knows nothing about the technical language of lithography. The printer must be able to translate an artist's individual requirements into ink densities, etch strengths, and rolling patterns, being careful never to cross the fine line that separates technical advice from aesthetic interference. At some point in the collaboration, the artist finds it unnecessary to complete sentences because the printer understands, and the printer no longer needs to ask questions because he has learned to anticipate the artist's needs. The printer has become, not merely a tool of the artist, but an extension of his hands, his eyes, and his

thought processes. Tamarind artists have eloquently described this very special relationship:⁷

"I've been told that we (the printers and I) did some things with delicate washes that were quite unique. Those guys are real magicians and I must admit that I don't really know how they pulled it off."—John Paul Jones

"The problems were solved with patience, a little bit of shouting, and some acting on both parts [printer and artist]. . . ."—Antonio Frasconi

"I was chiefly concerned with the 'grays' in a print, difficult to preserve when printing an edition. Thanks to the master printer Horak who printed my stones we succeeded in producing grays light as a whisper."—Adja Yunkers

Tamarind's fellowship program is structured so that usually there are two artist-fellows at the Workshop, a new one arriving at the beginning of each month. Most artists want to stay longer, but two months has proven to be the optimum period—long enough for the artist to hit his productive stride, brief enough to leave him anxious to pursue lithography in the outside world. The printers, too, need to work with a variety of artists in order to perfect every aspect of their skills. Profit-making workshops are able to concentrate on their small "stables" of artists, most of whom return a number of times to produce new series of lithographs; but Tamarind's non-profit, educational orientation requires an ever-changing rostrum of artists. Inevitably, not all of the work produced there can be of uniformly high aesthetic quality. Some artists, seemingly well-suited for fellowships, either cannot be invited or turn down fellowship offers for a variety of reasons: scheduling problems, involvement in other projects, desire for larger editions, incompatibility with a demanding discipline. Tamarind runs like a well-oiled machine, geared to steady and efficient production. Although flexible and adaptable to the needs of most artists, Workshop routine could not be disrupted by extraordinary requirements. Artists with such special needs are best accommodated at other workshops and seek them by choice.

Tamarind also has its lighter side. When the day's work is finished, artists and printers may visit The Pink Pussycat, a local school for striptease, and often give farewell parties when one of the group leaves the Workshop. Should an artist-fellow choose to live outside the immediate neighborhood and find the Los Angeles public transportation system somewhat lacking, a staff member picks him up each morning and returns him at the end of the day. This spirit of camaraderie and cooperation has made many artists want to stay beyond the two-month fellowship period, ostensibly to make more prints. But the artist who commented "I just wanted to add I had a damn good time" probably echoed the unspoken sentiments of many.

Tamarind's involvement in the resuscitation of lithography has gone far beyond the scope of its initial commitment. In an effort to stave off the impending demise of lithographic stones, Tamarind has tried to generate interest in conserving existing stones, locating new ones, and regulating their distribution.⁸ When Tamarind artist-fellows complained about apathetic and inexperienced gallery handling of their prints, Tamarind undertook a survey of the typical gallery, found its approach to print handling to be depressingly casual, published a manual to aid galleries in selling prints, and offered training to gallery personnel. They published an economic survey to assist printers in establishing their own workshops. A propaganda blast of "fact sheets" covers everything from print storage cabinet design to proper framing procedures, the latter beginning with these words: "If you are typical of most people, a booklet on 'Sulphur Dioxide Pollution of the Atmosphere' or 'Effects of Ultraviolet Radiation on Paper' is probably not the sort of thing you'd want to read on a short plane trip." Right. But chances are, if an artist, printer, collector, or gallery owner has any question regarding the execution, printing, pricing, storage, framing, conservation, preservation, purchase, or sale of a lithograph, Tamarind has antici-

pated that question and answered it. Tamarind has provided material for a number of exhibitions and has even made a film illustrating the process of printing a lithograph. As awareness of needs grew, so grew Tamarind.

Tamarind's influence has affected and permeated every aspect of the art and craft of lithography. Most apparent is the substantial number of lithography workshops around the country manned or staffed by Tamarind-trained printers, and many of the artists who work there first collaborated with these printers at the Tamarind Workshop. The first workshop to result from the Tamarind program was Kanthos Press (1963), manned first by Joe Funk, later joined by Joe Zirker, and responsible for the printing of such lithographs as José Luis Cuevas's suite "Recollections of Childhood." Tamarind master-printer Irwin Hollander moved to New York in 1965, where his press has printed lithographs by Salvador Dali, Willem deKooning, Sam Francis, Philip Guston, Jacques Lipchitz, Robert Motherwell, Louise Nevelson, Saul Steinberg, and Esteban Vicente. Hollander's successor as master-printer at Tamarind, Kenneth Tyler, located his Gemini G.E.L. workshop on Melrose Avenue in Los Angeles and has printed the work of Josef Albers, David Hockney, Jasper Johns, Claes Oldenburg, Robert Rauschenberg, and Frank Stella. Ernest de Soto is master-printer at Collector's Press in San Francisco, where Gene Davis, Masuo Ikeda, Jules Olitski, and Arnaldo Pomodoro have made lithographs. Many other Tamarind-trained printers are teaching in college and university art departments across the country. Clinton Adams, who, at different times, has functioned as Tamarind's Associate Director, Program Consultant, member of the Panel of Selection, and artist-fellow, summed up as follows: "The test of the value of the Tamarind program to artists and to lithography is that while few American artists made lithographs in the 1950's, there are few in the 1960's who have not done so, either at Tamarind or at the workshops established as a consequence of the Tamarind program."

Tamarind has also profoundly influenced the quality and ethics of lithography in America, establishing new standards and enforcing old ones which were in danger of being abandoned. In direct refutation of the European propensity for lithographs "made" by absentee-artists—many of which are frankly reproductions—Tamarind insists on adhering to the concept of the original print. What constitutes an original print has generated much discussion during the past decade, but most people agree on two essential points: the artist must create the image himself, and must supervise and approve the printing of it. Tamarind requires the artist to do his own drawing, and forbids printers to alter the image in any way in the artist's place. Roller marks, improper color registration, washed-out blacks, filled-in grays, fingerprints, under-inking, and over-inking are all cause for rejection of a proof at Tamarind, either by the printer of the edition, the artist, or the curatorial staff responsible for sorting the prints. Tamarind does not print on papers that are not lightfast, and for every artist limits editions to twenty.

Tamarind was created to solve a complex but specific problem. Because the original purpose was and is open-ended in concept and continues to evolve, the initial grant has been renewed twice. No matter when and if Tamarind should close, its legacy would be impressive. The 67 printers who currently have received training at Tamarind will insure the survival of the craft of lithography, at least for the foreseeable future; but the art public—generally callous to the how and why—is more likely to remember the prints themselves. William M. Ivins, the first curator of prints at The Metropolitan Museum of Art, wrote in 1923: "Each period in the history of the graphic arts is dominated by the work of some one school or group of men who in some mysterious manner managed to produce a body of original work which is always immediately thought of when that period is mentioned; and, prints being a sort of international literature, the dominant group is rarely found twice in the same country."⁹

America's turn has come in the 1960's. Printmaking today is an international concern of great vitality, and its center is the United States because most major American artists have again found meaningful vehicles in the multiple media. To some extent, this renaissance—for that is what it is—was made possible by the discovery of new media, but it is also due in equal part to the revival of traditional methods like lithography. Tamarind is at once product and progenetrix of this renaissance.

Virginia Allen

Notes

1 Lithography is a planographic printing medium. Drawn and undrawn areas exist side by side on the same flat stone or metal plate surface. In printing, the separation between the two is effected by the chemical antipathy between grease and water. The artist makes his drawing on a specially grained stone or metal plate using, basically, a crayon containing grease or a greasy liquid (or stick solid) called tusche. The surface grain traps these grease particles in the drawn areas. The printer then treats the entire surface with a chemical mixture of gum arabic and acid (usually nitric) which covers the undrawn areas and even fills the pores between the grease particles of the drawing. This film is water-attractive. During printing, the stone or plate is alternately dampened with water and rolled with greasy ink. This ink adheres to the grease drawing, but is repelled by the dampened undrawn areas. A sheet of paper is then laid on the surface, covered with protective paper and greased tympan (to reduce friction), then cranked through the press under great pressure, thereby transferring the inked image from stone or plate to paper. In theory, a practically limitless number of impressions can be pulled once the drawn image has been properly treated chemically. Some simply drawn stones from the 19th century can be cleaned, rolled up with ink, and printed, even today. In actual practice, this is not the case in complex art lithographs of today.

2 Odilon Redon. *A Soi-Même: Journal 1867-1915* (Paris: H. Floury, 1922), pp. 124, 120, 121. Translated in William S. Lieberman, "Redon: Drawings and Lithographs," *The Museum of Modern Art Bulletin* (New York), Winter 1952, p. 5.

3 The singular exception is Gustave von Groschwitz, who, as Curator of Prints at the Cincinnati Art Museum from 1947 to 1963, championed the cause of lithography throughout the world and, especially, in the United States. The First International Biennial of Contemporary Color Lithography was held at the Cincinnati Art Museum in 1950, and thereafter on alternate years until 1960, when it became known as the International Biennial of Prints, including prints in all media. Before 1950, there had never been an international exhibition of color lithographs, and Mr. von Groschwitz's devotion to this cause explains in large part the concentration of color lithography in the mid-West during the forties and fifties. It is interesting to note that in 1896, Charles H. Ault of Cleveland commissioned a poster by Toulouse-Lautrec—*Au Concert*—to advertise the fine printing and lithographic inks of Ault & Wiborg Company, Cincinnati-New York-Chicago.

4 Two abstract expressionist painters—Barnett Newman and Robert Motherwell—were among the first to work in lithography in the late 1950's at Tatyana Grosman's Universal Limited Art Editions workshop in West Islip, Long Island. Larry Rivers was working there in 1957, followed closely by Fritz Glarner, Grace Hartigan, Jasper Johns, and Robert Rauschenberg. Although operational three years before Tamarind, ULAE was by design a very personalized and intimate workshop that serviced only a small number of artists. Once ULAE lithographs began to be shown in exhibitions—especially those by Johns and Rauschenberg—they profoundly affected printmaking in the 1960's around the world.

5 Tamarind's first grant from the Ford Foundation was for a period of three years. It has since been renewed twice, and its present grant extends through 1970.

6 In the beginning, printer-fellows came directly to Tamarind to begin their training. With an increased supply of candidates and the need for higher levels of skill at the Workshop itself, printer-fellows received preliminary training under the supervision of Garo Antreasian, first at the Herron School of Art, Indianapolis (1962-64), and later at the University of New Mexico (1964-present).

7 The Museum of Modern Art circulated a questionnaire to Tamarind artists, printers, and staff members included in this exhibition and catalog, requesting information on all aspects of their Tamarind fellowships. Of the 63 polled, 54 replied.

8 A particular kind of Bavarian limestone—ranging in color from beige to blue-gray, as free of fossils and veins as possible, and of a fine-grained quality—has traditionally been used for lithography. It is still preferred by many lithographers, and, indeed, is necessary for certain drawing techniques. With the advent of motorized presses, metal plates replaced stones in commercial lithography, and many stones were broken up and thrown away. Because the veins of suitable limestone are exhausted in the Bavarian quarries, these stones are irreplaceable. Lithographic stones can be used over and over again, but the old image must be ground away before the new one can be drawn. This re-surfacing removes a fraction of an inch each time, until the stone is thin enough to crack under the extreme pressure required for printing. At the present rate of use, Tamarind estimates that the existing supply of stones will be exhausted in fifteen years. Tamarind has experimented extensively with other materials—zinc and aluminum plates, which are used in the creation of approximately 60% of Tamarind editions, and, less successfully, with Mexican onyx.

9 William M. Ivins, Jr., *Prints and Books: Informal Papers* (Cambridge: Harvard University Press, 1927), p. 265. Reprinted from his "Daumier as a Lithographer," *Bulletin of the Metropolitan Museum of Art* (New York), April 1923, p. 94.

Artist-Fellows

Rodolfo Abularach
Clinton Adams
Anni Albers
Josef Albers
Glen Alps
Harold Altman
John Altoon
Ruth Asawa
Mario Avati
Herbert Bayer
Billy Al Bengston
James Boynton
Paul Brach
William Brice
Louis Bunce
Rafael Canogar
Bruce Conner
Robert Cremean
José Luis Cuevas
Richard Diebenkorn
Jules Engel
Sam Francis
Antonio Frasconi
Sonia Gechtoff
Gego
Leon Golub
John Grillo
William Gropper
Robert Hansen
John Hultberg
Richard Hunt
John Hunter
Masuo Ikeda
Alfred Jensen
Ynez Johnston
Allen Jones
John Paul Jones

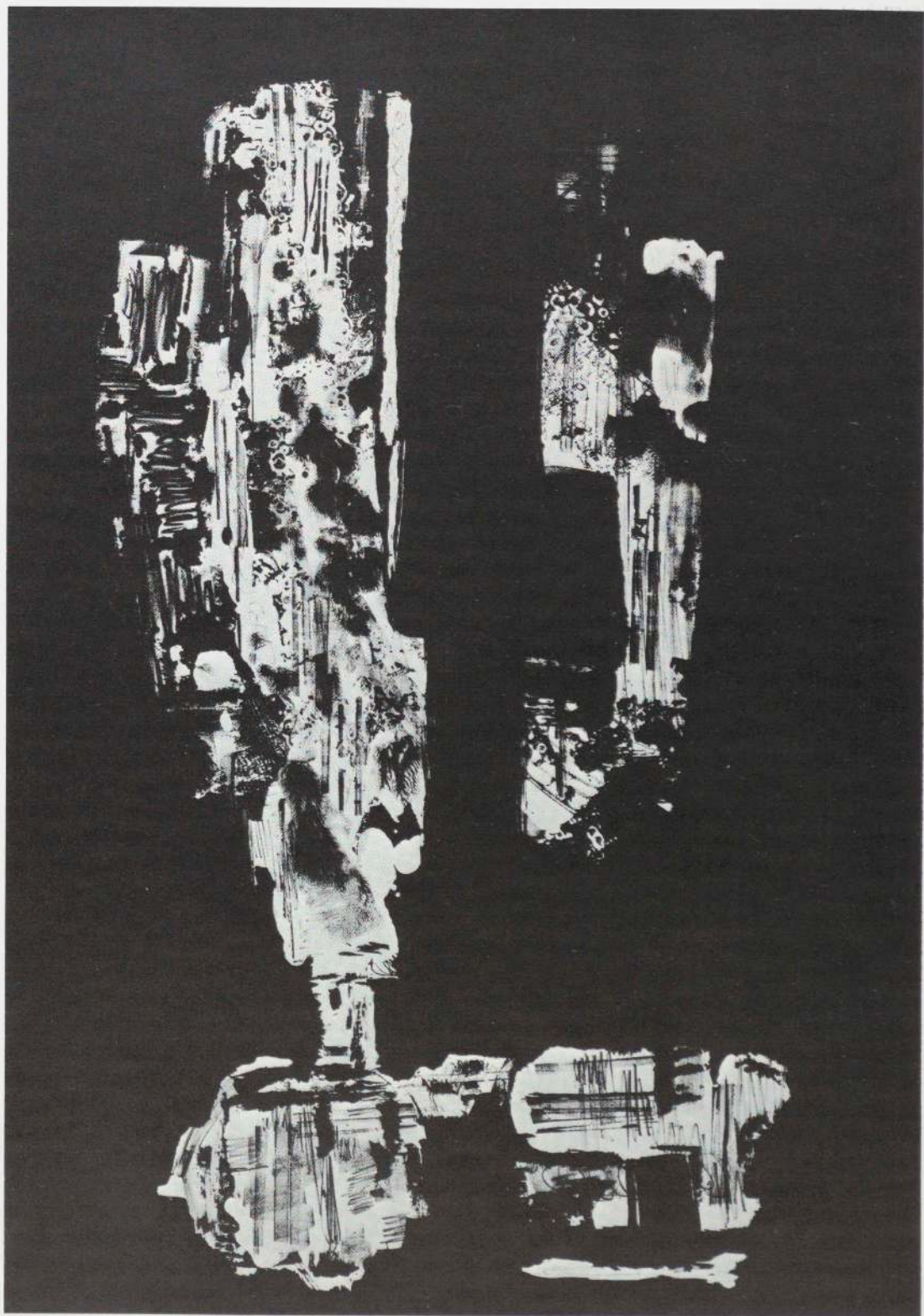
Reuben Kadish
Matsumi Kanemitsu
Jerome Kaplan
Karl Kasten
James Kelly
Gabriel Kohn
Misch Kohn
Nicholas Krushenick
Jacob Landau
Rico Lebrun
Frank Lobdell
James McGarrell
John McLaughlin
Robert Mallery
Maryan S. Maryan
Michael Mazur
Eleanor Mikus
Carl Morris
Edward Moses
Lee Mullican
Louise Nevelson
Tetsuo Ochikubo
Frederick O'Hara
Nathan Oliveira
George Ortman
Robert Andrew Parker
Henry Pearson
Gio Pomodoro
Rudy Pozzatti
Kenneth Price
Jesse Reichek
Bernard Rosenthal
Seymour Rosofsky
Richards Ruben
Ed Ruscha
Miriam Schapiro
Karl Schrag
Aubrey Schwartz

Irene Siegel
Leon Polk Smith
Hedda Sterne
James Strombotne
George Sugarman
Peter Takal
Rufino Tamayo
Walasse Ting
Joyce Treiman
William Turnbull
Reva Urban
Ernst van Leyden
Esteban Vicente
Romas Viesulas
Hugo Weber
H. C. Westermann
Emerson Woelffer
Dick Wray
Adja Yunkers
Norman Zammitt

Guest Artists

Kenneth Adams
François Arnal
Edward Avedisian
Kengiro Azuma
J. J. Beljon
Andre Bloc
William Brown
David Budd
Fred Cain
Lawrence Calcagno
Lee Chesney
William Copley
William Crutchfield
Andrew Dasburg
Tadeusz Dominik
Seena Donneson

Lynne Drexler	Benton Spruance	Michael Knigin
Caroline Durieux	Prentiss Taylor	Tony Ko
Kosso Eloul	Alfred Young	Aris Koutroulis
Connor Everts	Ulfert Wilke	William Law III
Claire Falkenstein		Ian Lawson
Jan Forsberg	<i>Printer-Fellows</i>	Jason Leese
Elias Friedensohn	Kinji Akagawa	Jack Lemon
Winfred Gaul	Frank Akers	Bruce Lowney
James Gill	Garo Antreasian	Serge Lozingot
Ronald Grow	David Barajas	Jean Milant
Philip Guston	John Beckley	George Miyasaki
Stanley W. Hayter	Frank Berkenkotter	John Muench
David Hockney	Robert Bigelow	Kenjilo Nanao
Robert Hughes	Bernard Bleha	Thom O'Connor
Paul Jenkins	John Butke	Richard Rapaport
Raymond Johnson	Wesley Chamberlin	Charles Ringness
John Kacere	Paul Clinton	Donald Roberts
G. Ray Kerciu	Ernest De Soto	John Rock
Gerald Laing	John Dowell, Jr.	Robert Rogers
Rita Letendre	Kaye Dyal	Ernest Rosenthal
Jacques Lipchitz	Erwin Erickson	Jeff Ruocco
Erle Loran	Robert Evermon	Marvin Saltzman
Samuel Maitin	Jurgen Fischer	Maurice Sanchez
Enrique Montenegro	David Folkman	Tom Seidel
Hilda Morris	Herbert Fox	Clifford Smith
Robert Murray	Manuel Fuentes	Daniel Socha
Reginald Neal	Joe Funk	John Sommers
Harold Paris	Walter Gabrielson	Emiliano Sorini
Raymond Parker	Robert Gardner	Donn Steward
Peter Phillips	Frederik Genis	Anthony Stoeveken
Krishna Reddy	Ronald Glassman	Eugene Sturman
Antonio Scordia	Edward Hamilton	Hitoshi Takatsuki
Doris Seidler	Irwin Hollander	Kenneth Tyler
Jun'ichiro Sekino	Bohuslav Horak	Robert Weaver
Artemio Sepulveda	Edward Hughes	Emil Weddige
Noemi Smilansky	Harold Keeler	Theo Wujcik
Frederick Sommer	Don Kelley	Joe Zirker



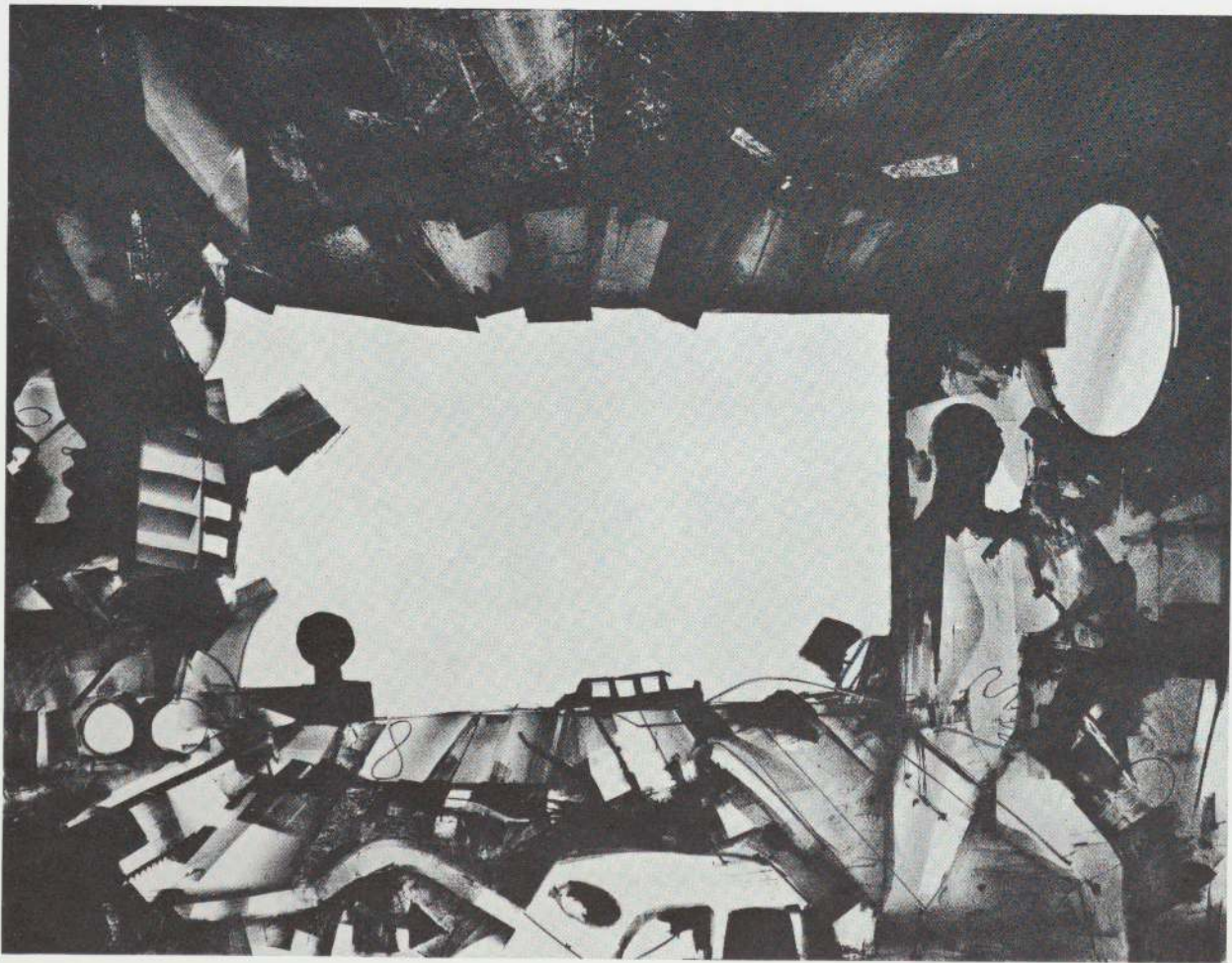
Philip Guston. Untitled. 1963



Esteban Vicente. Untitled. (1962)



Below: John Hultberg. *Garage*. (1963)
Opposite: Gabriel Kohn. *Untitled*. 1963







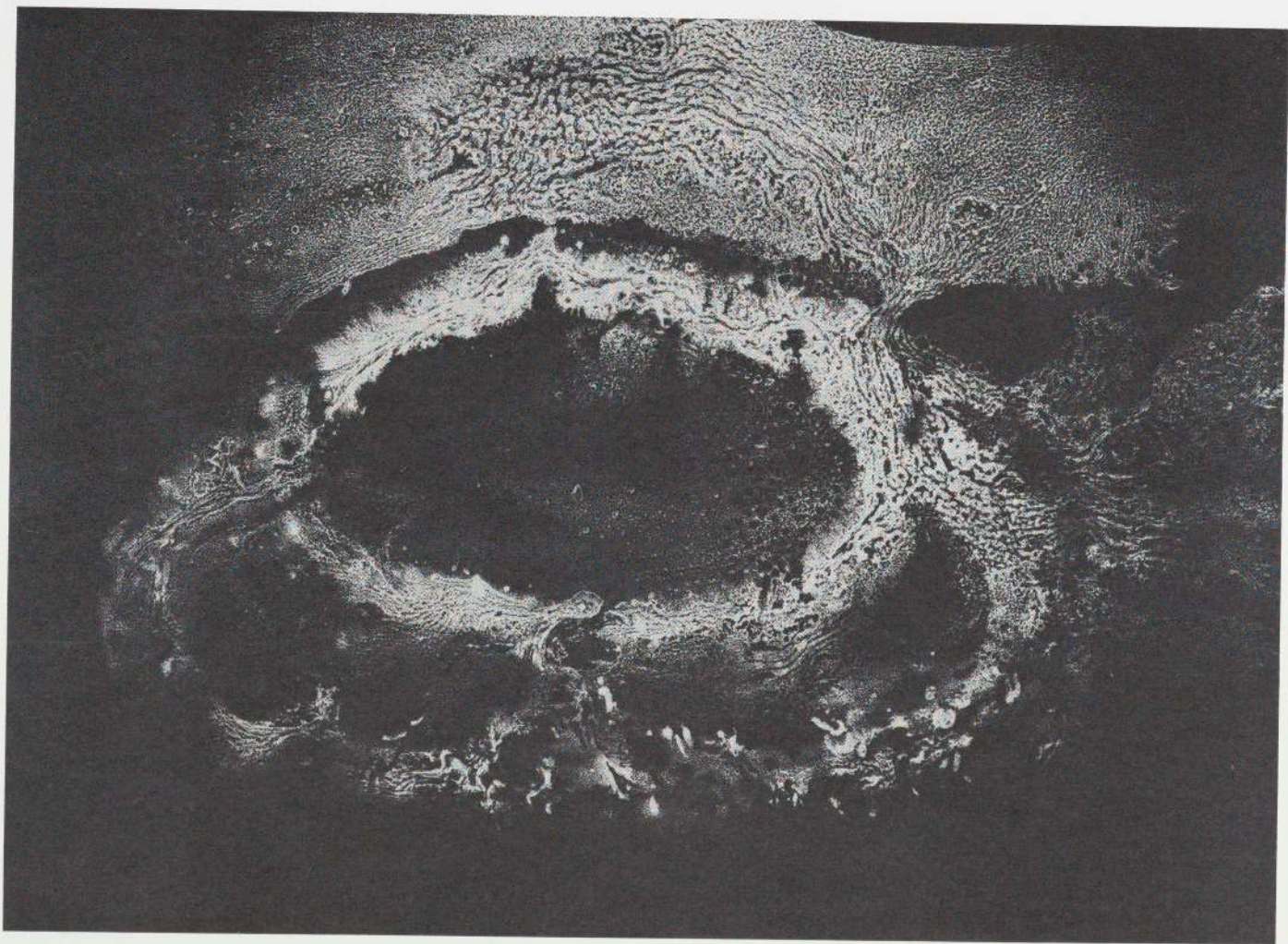
San Juan Canyon, New Mexico *Edgar Payne*

Opposite: Adja Yunkers. Plate IV from the portfolio "The Skies of Venice." 1960

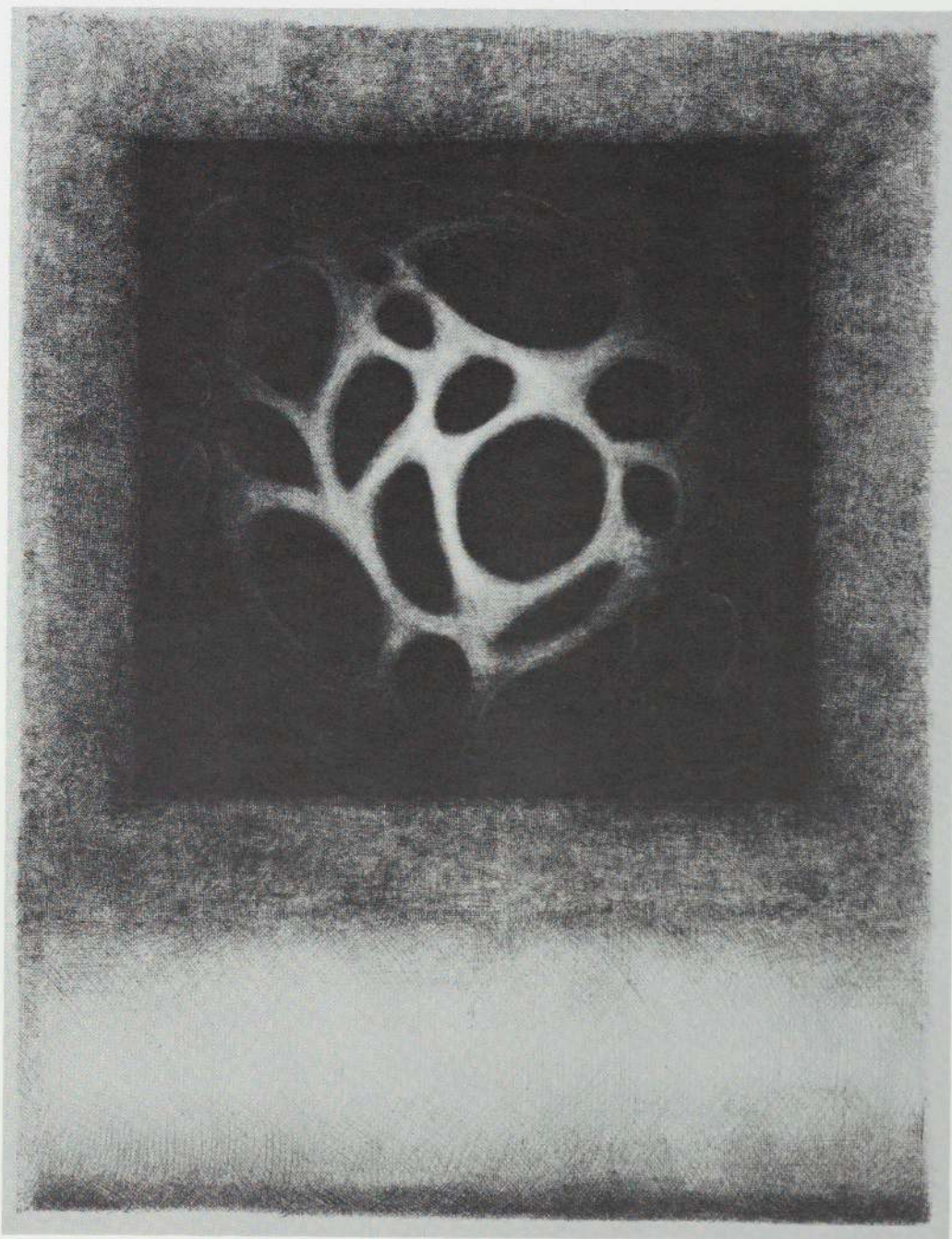
Below: Dick Wray. Untitled. (1964)

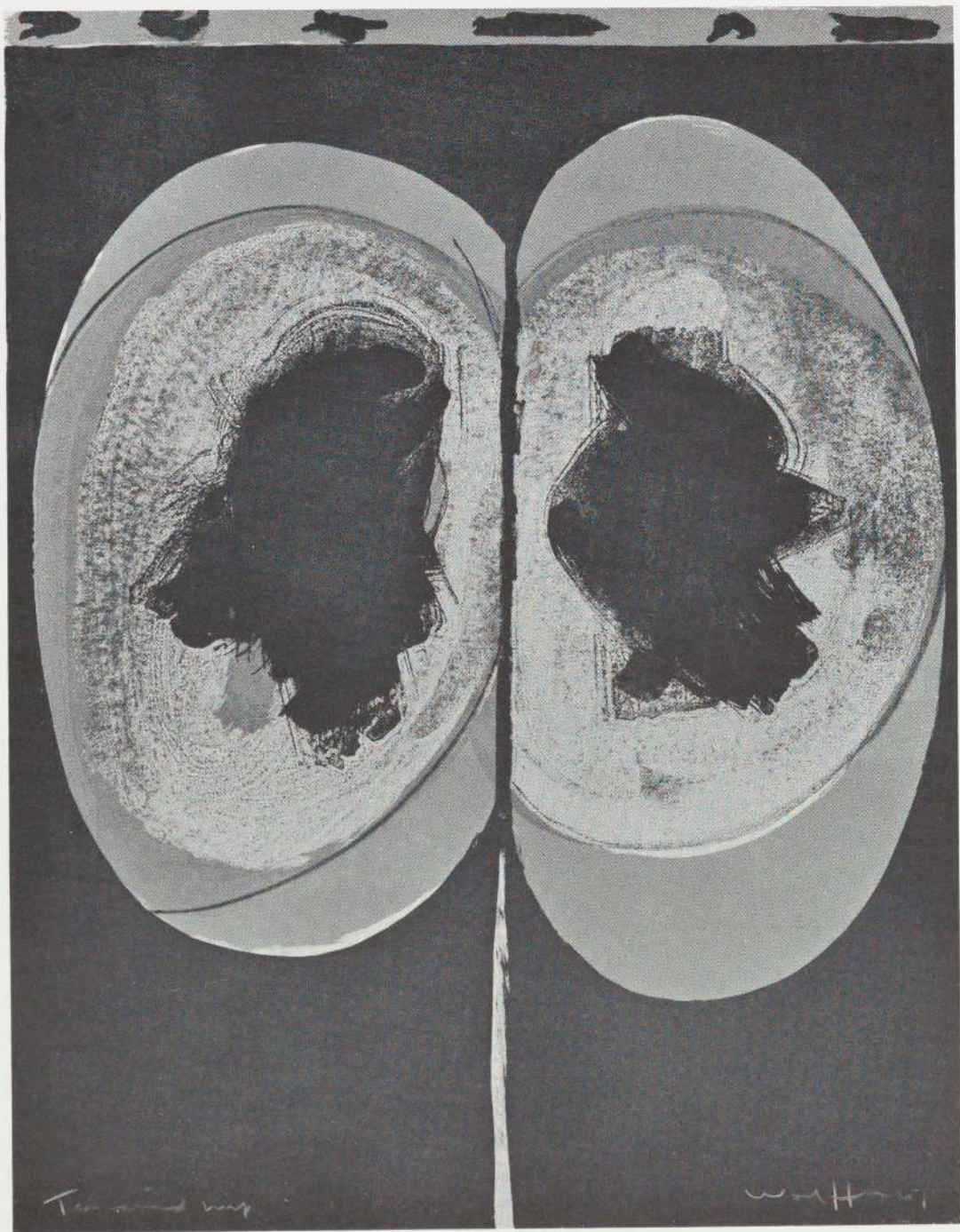


June Wayne. *At Last a Thousand III*. 1965



Rodolfo Abularach. Untitled. (1966)





Opposite: Emerson Woelffer. Untitled. 1961

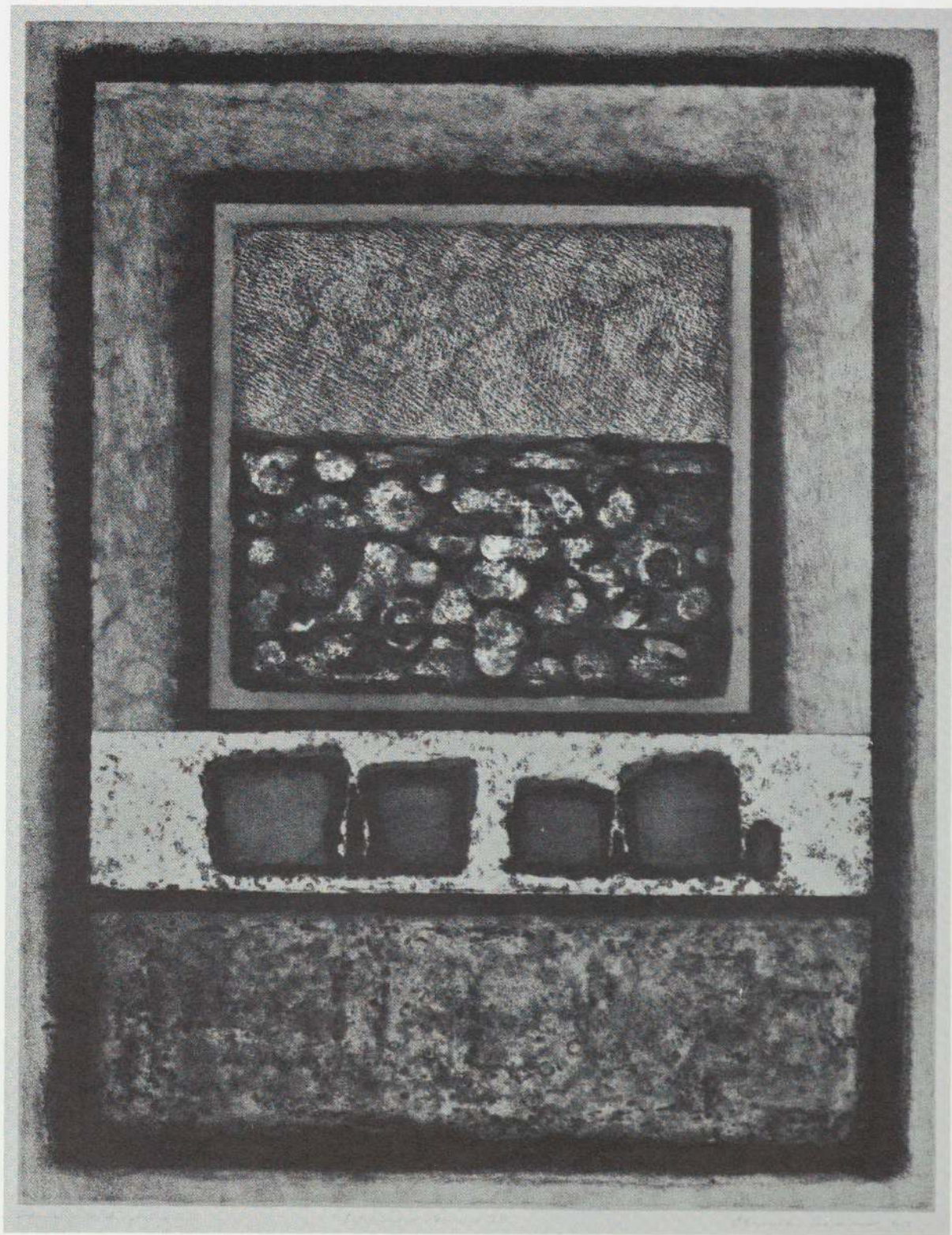
Below: Matsumi Kanemitsu. *Oxnard Madame*. 1961



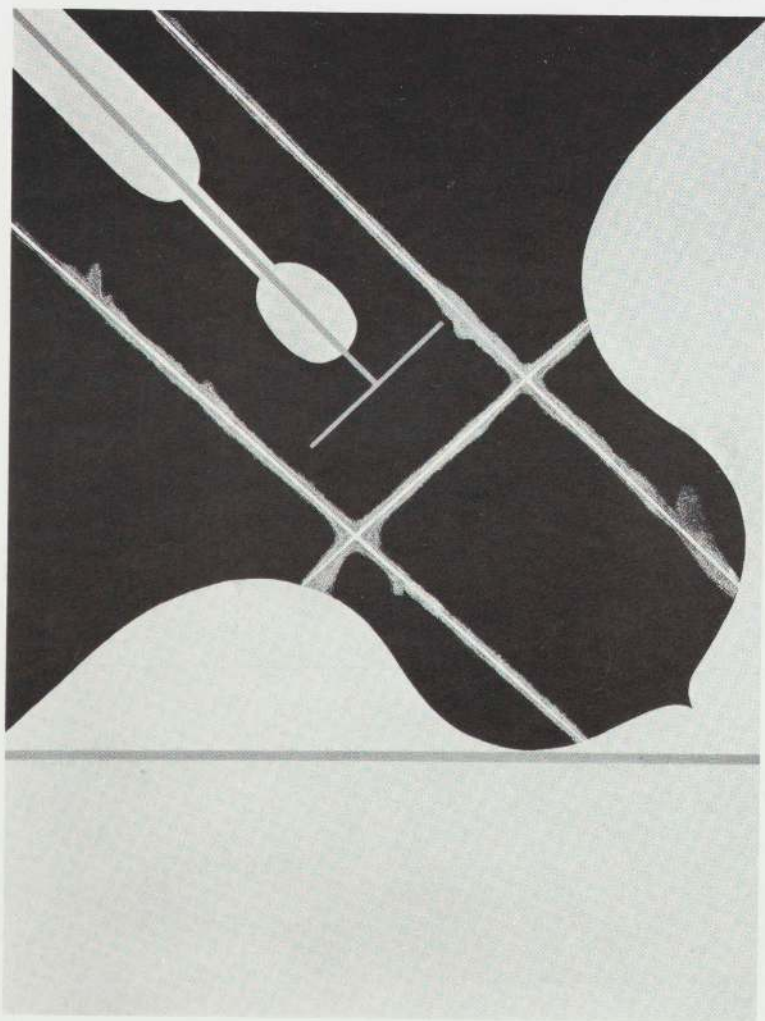
Below: Richard Hunt. Untitled, from the portfolio
"Details." (1965)

Opposite: Clinton Adams. Plate III from the portfolio
"Window Series." 1960





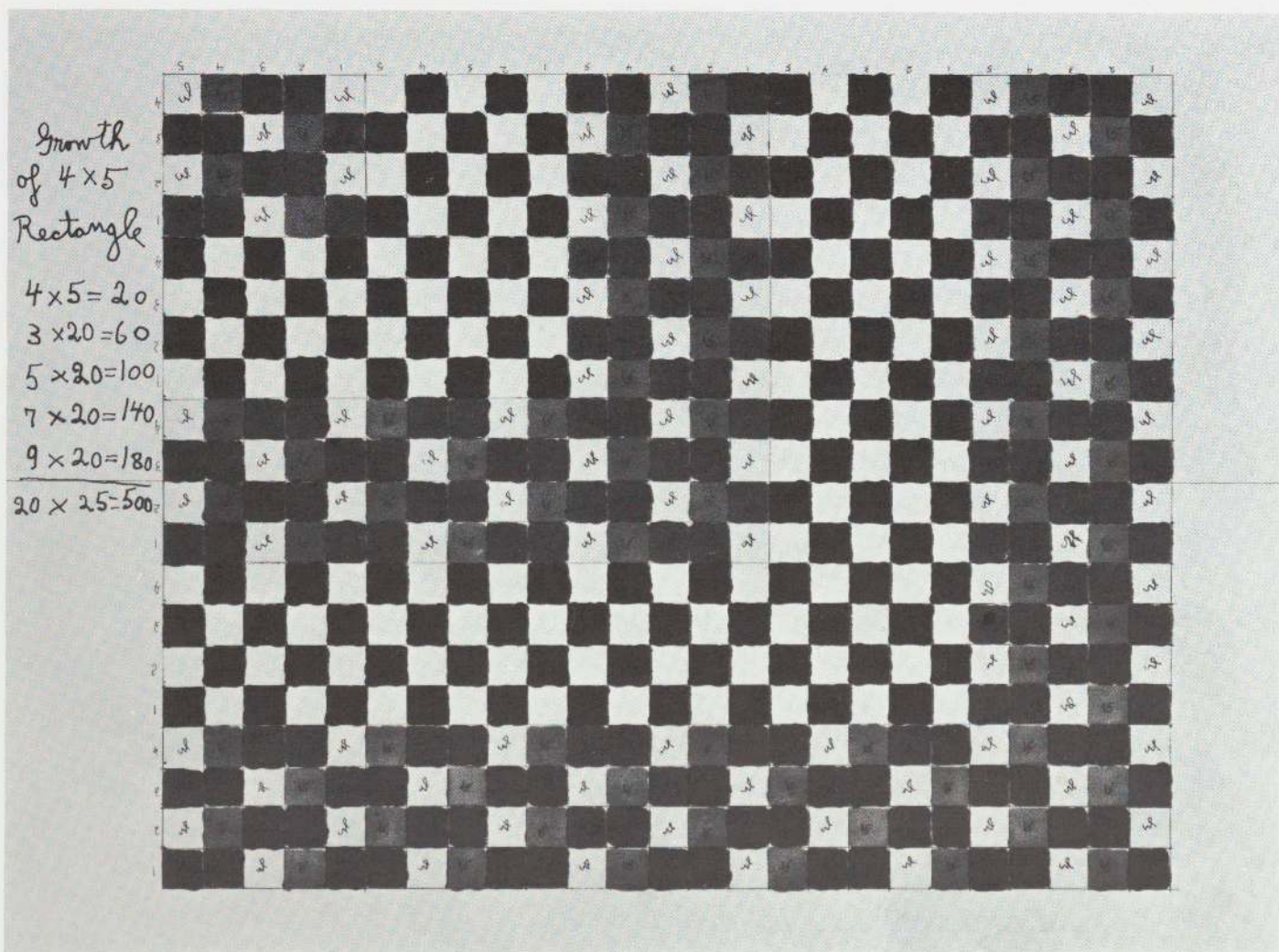
Gio Pomodoro. *Black Seal.* (1967)



Sam Francis. Untitled. (1963)



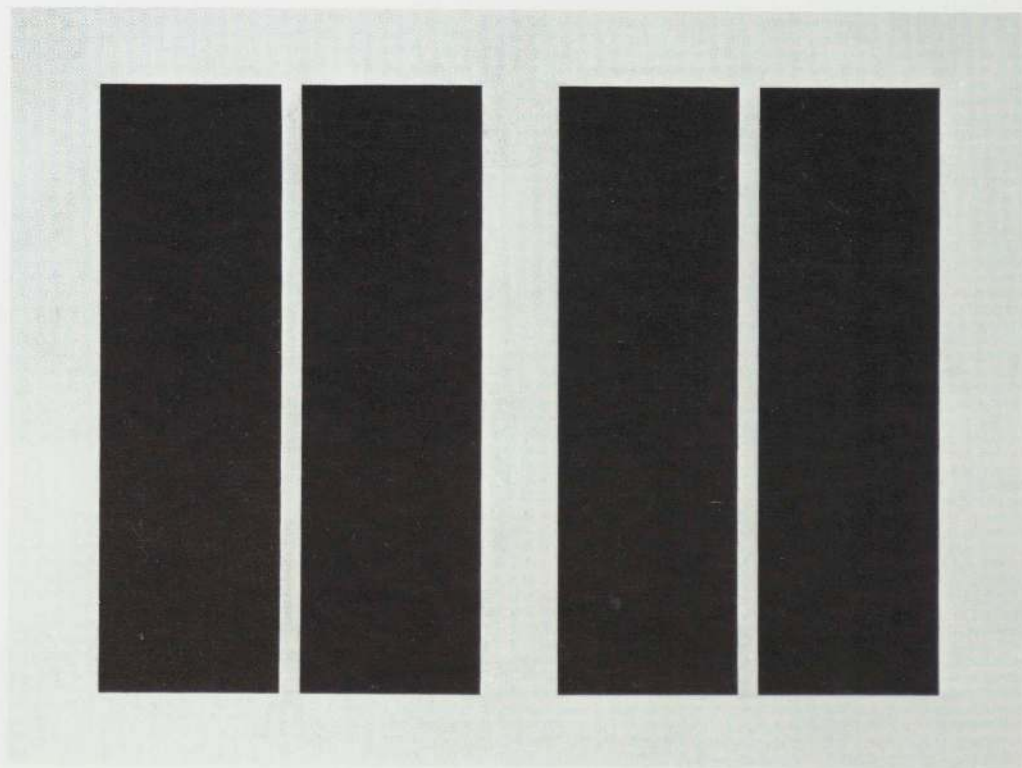
Below: Alfred Jensen. [Growth of 4×5 Rectangle], from
 the portfolio "A Pythagorean Notebook." (1965)
 Opposite: Karl Schrag. *Pond in a Forest*. (1962)

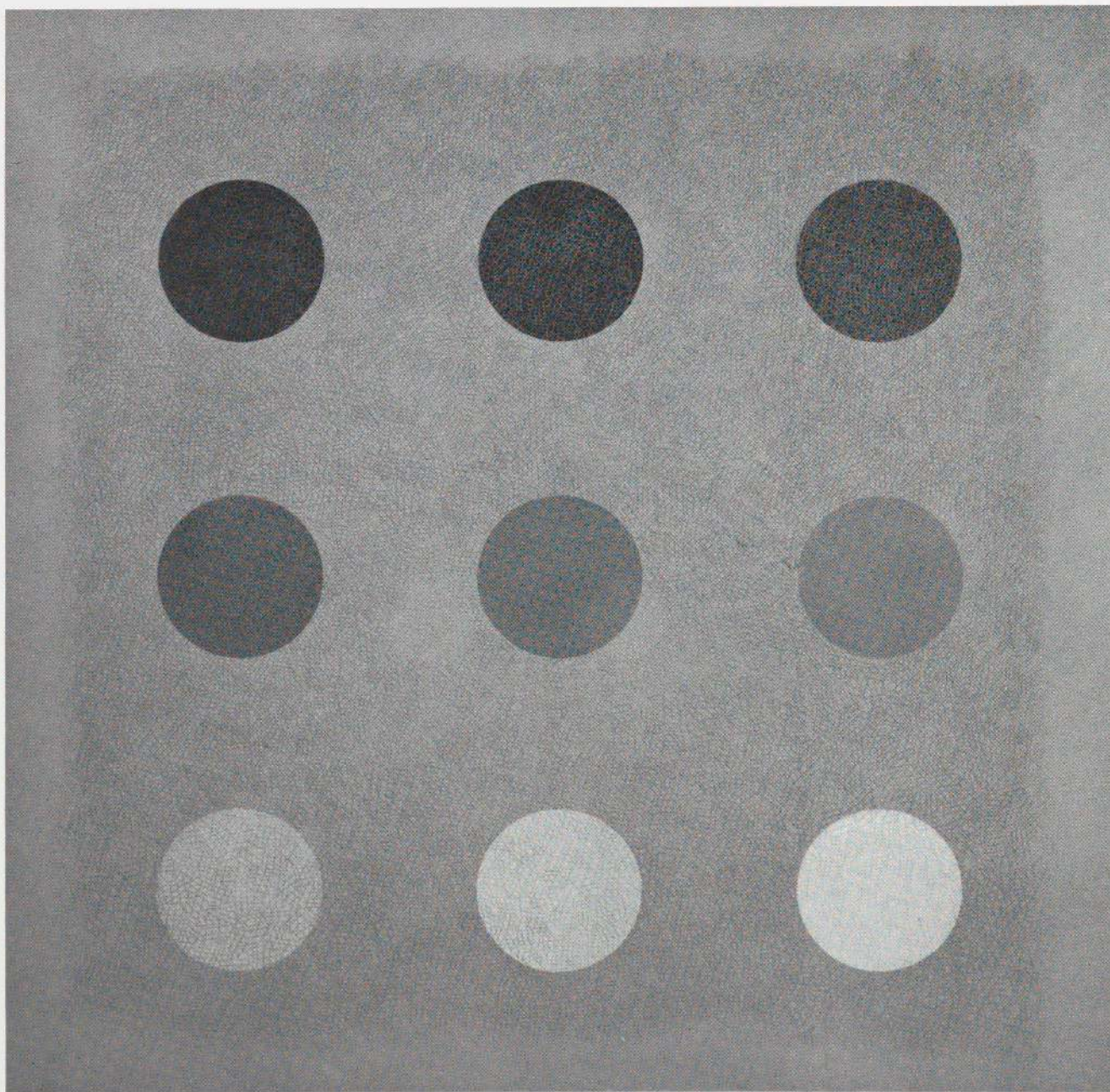




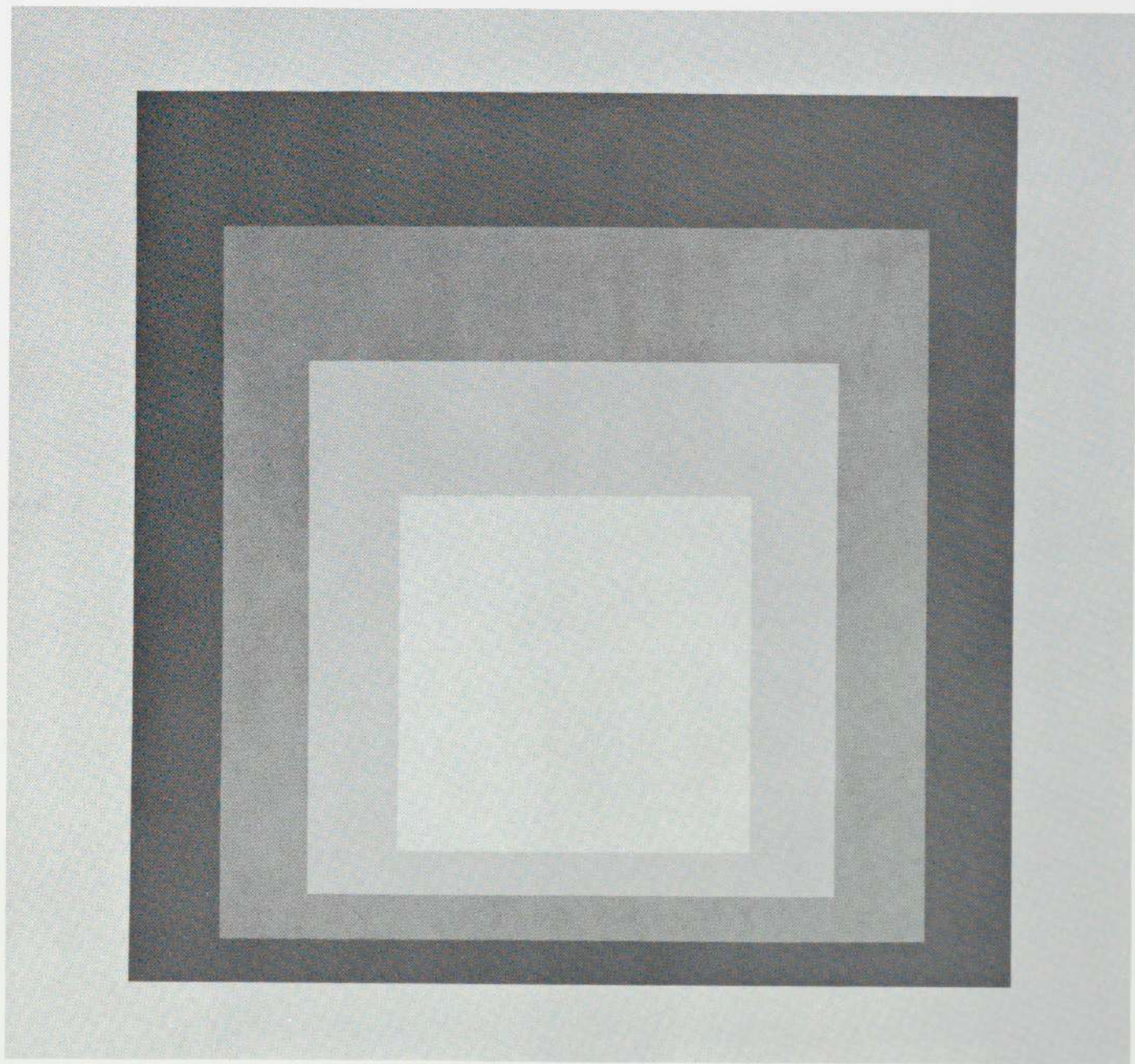


Opposite: Nicholas Krushenick. Untitled. 1965
Below: John McLaughlin. Untitled. 1963



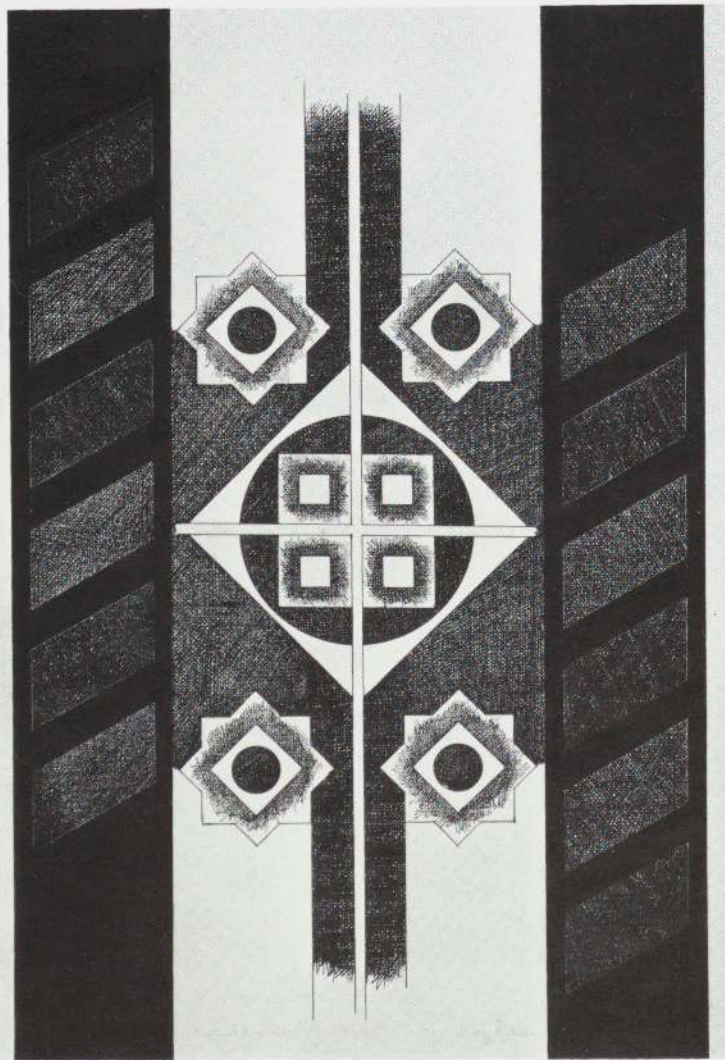


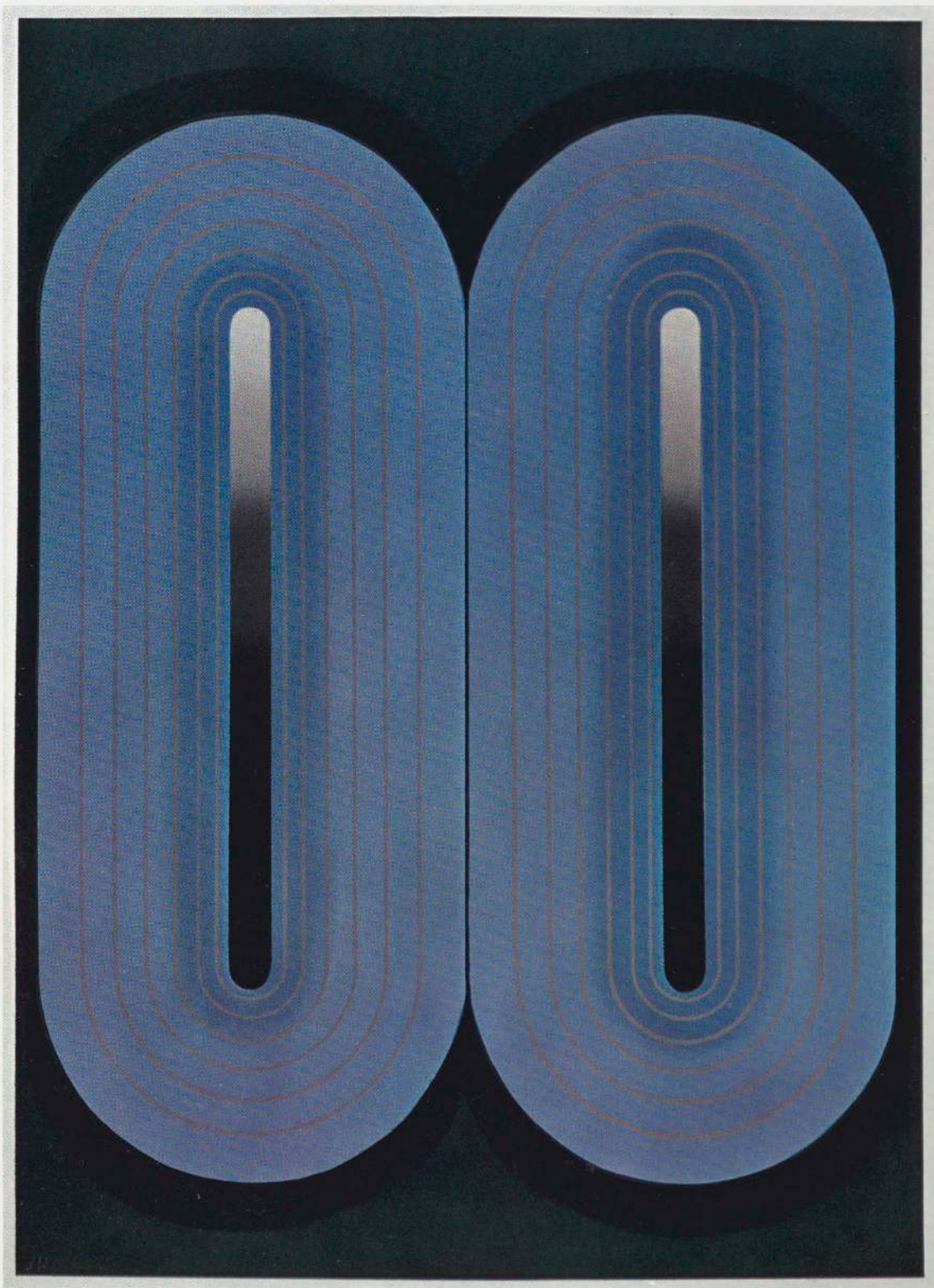
Josef Albers. Plate I from the portfolio
"Day and Night." 1963

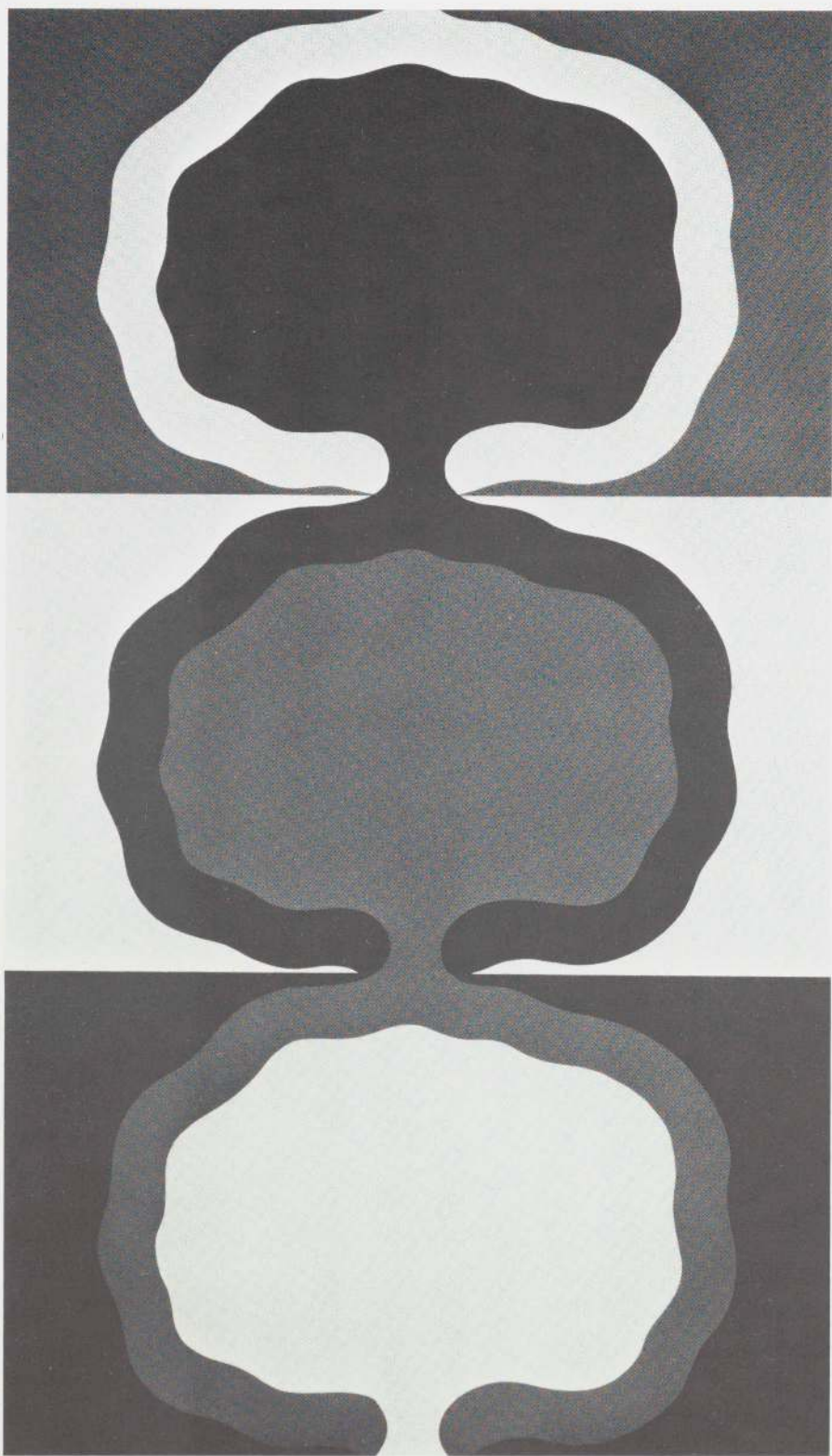


Below: George Ortman. *Flight*, from the portfolio
"Oaxaca." (1966)

Opposite: Garo Antreasian. Plate VII from the portfolio
"Quantum Suite." 1966

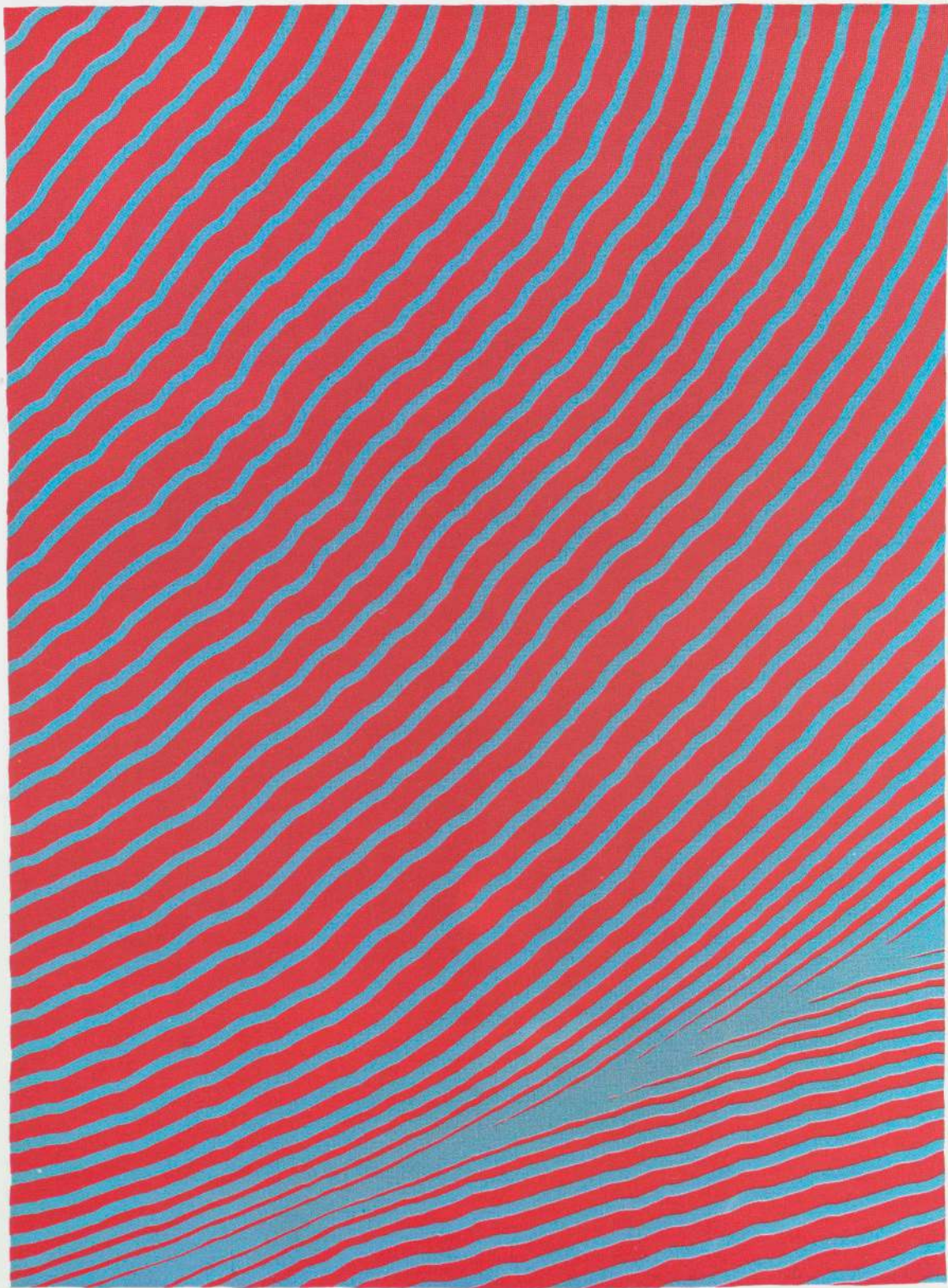




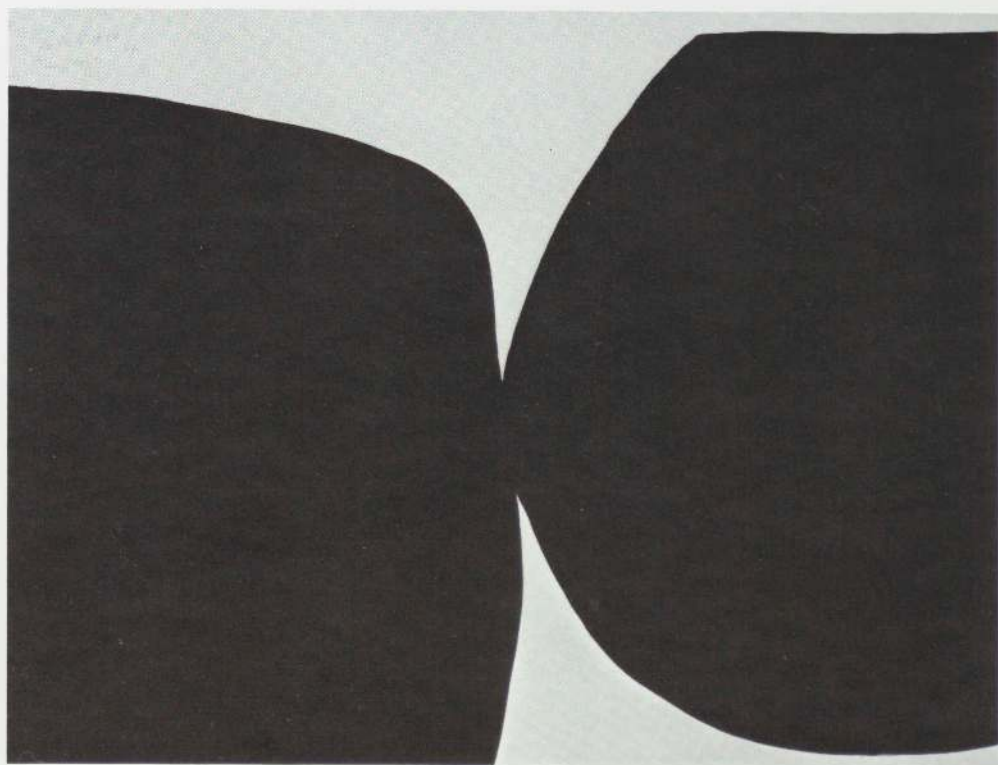


Opposite: Jesse Reichek. Untitled. 1966
Below: George Sugarman. *Red and White*. 1965

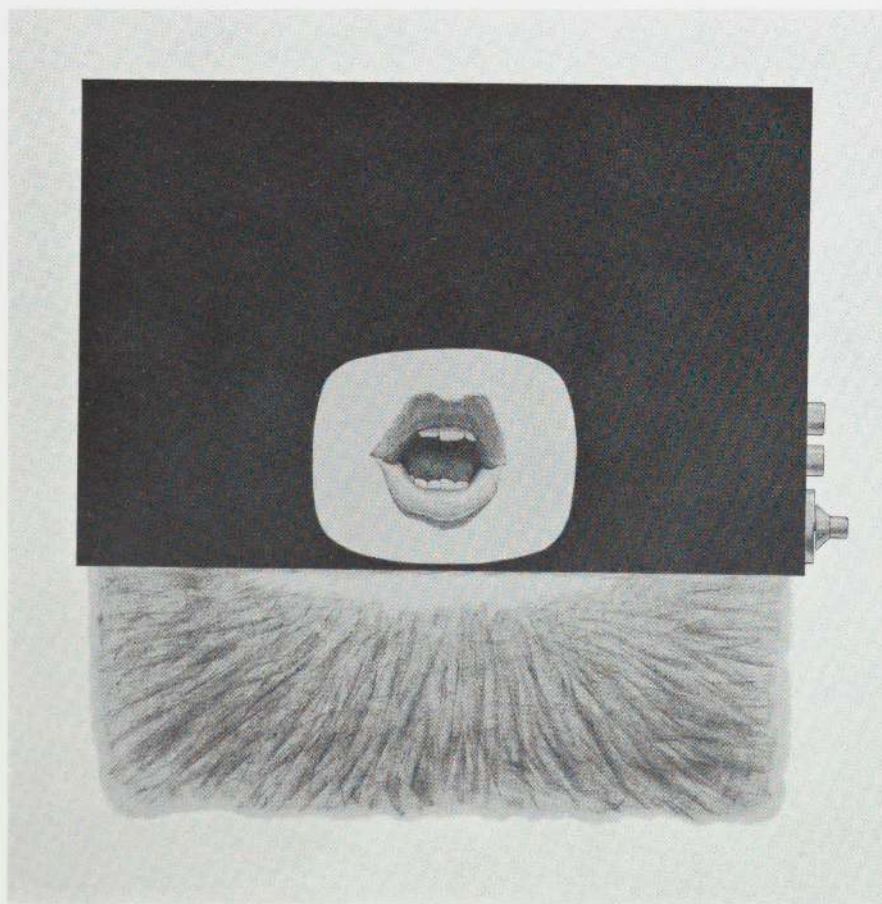




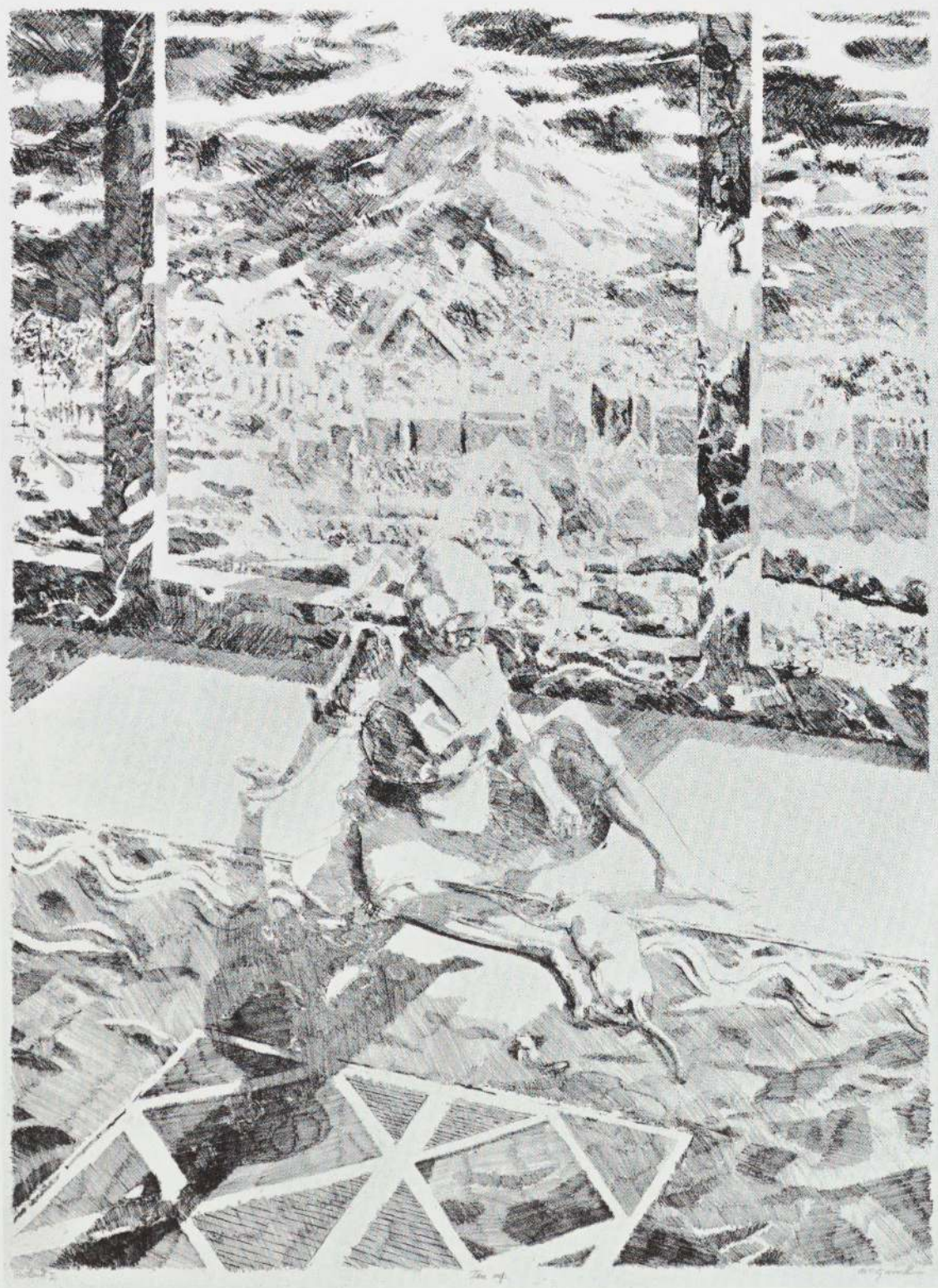
Opposite: Henry Pearson. *Red and Blue*. 1964
Below: William Turnbull. *Untitled*. 1961



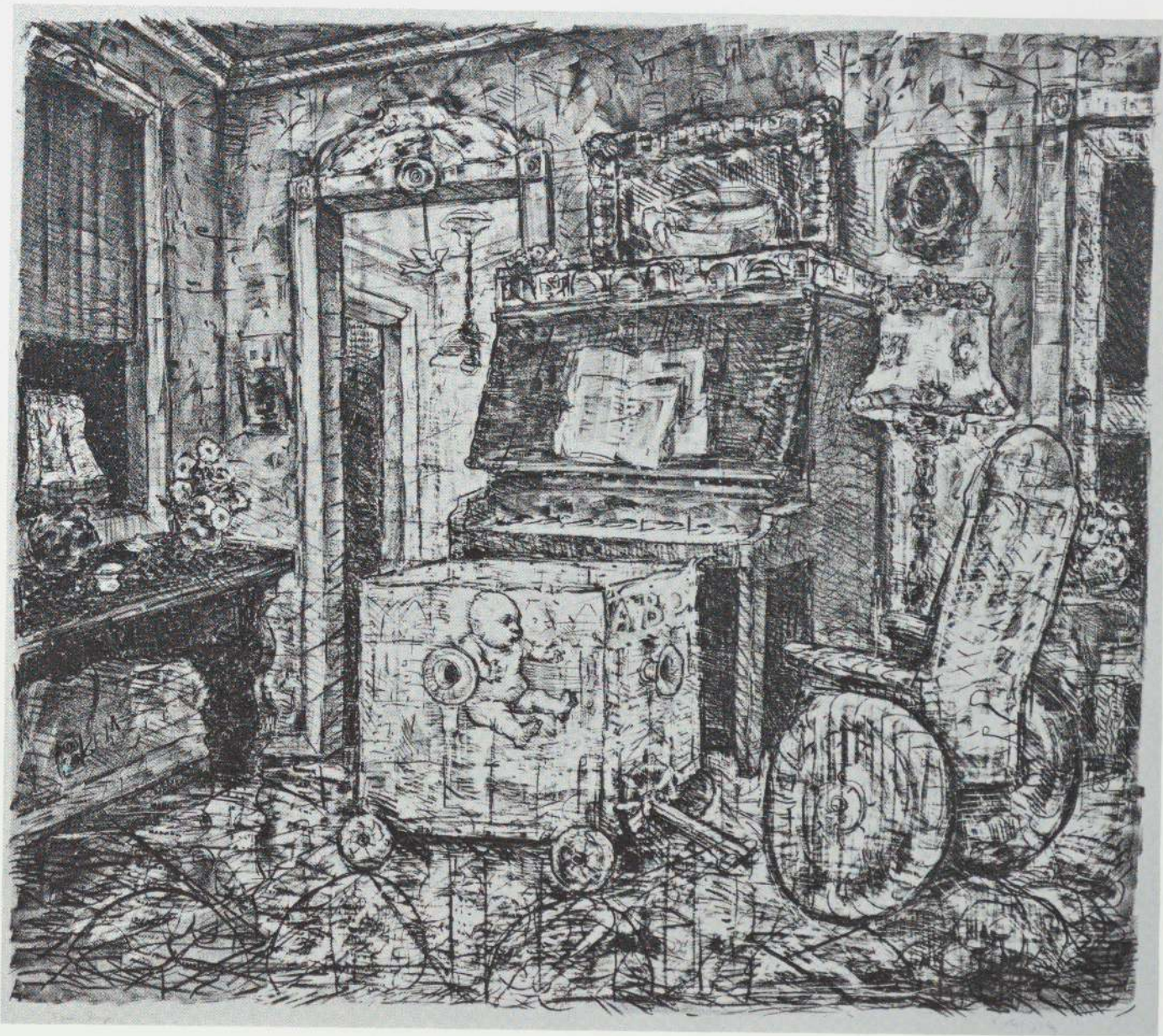
Below: James Boynton. Plate VIII from the portfolio
"Packaged Horizon or a Guided Tour of Oblivion." (1967)
Opposite: Michael Mazur. *Griffith Park #1*. (1968)



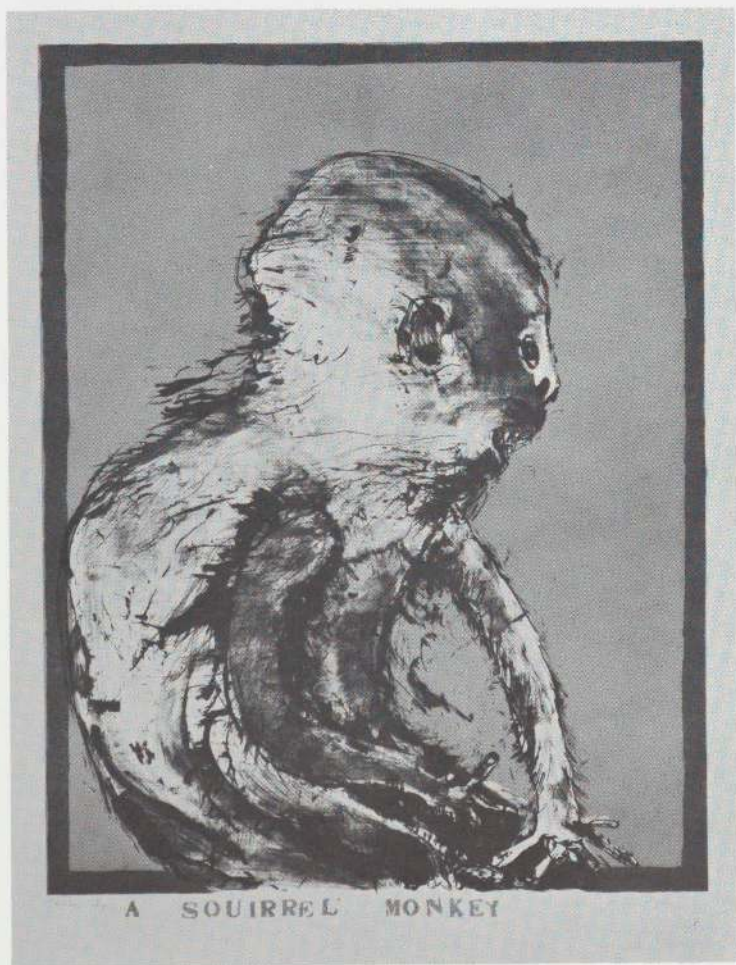




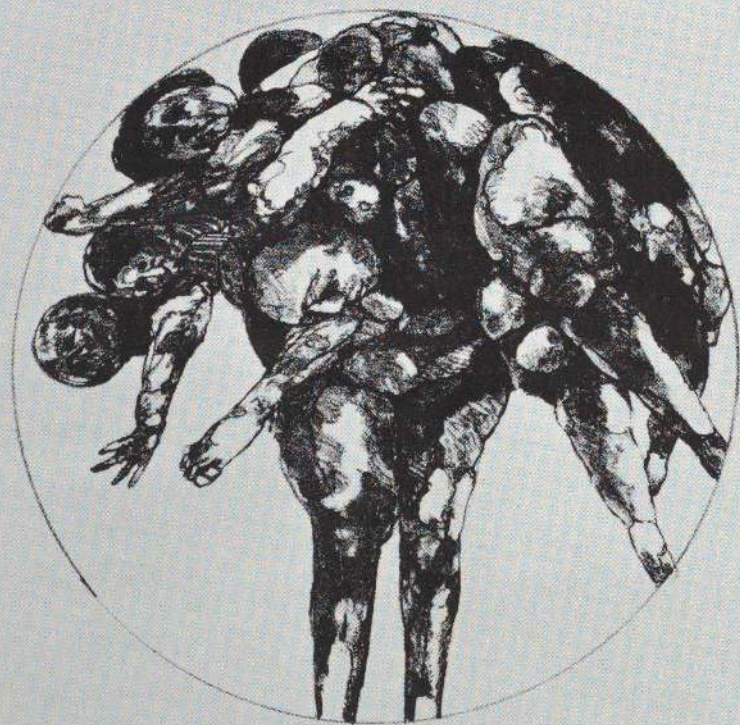
Opposite: James McGarrell. *Portland I.* (1962)
Below: Seymour Rosofsky. *Untitled II* from the portfolio
"The Good Burgers of Lunidam." (1968)



Below: Robert Andrew Parker. *A Squirrel Monkey*. (1967)
Opposite: John Paul Jones. *Woman in the Wind*. (1962)







Opposite: Jacob Landau. Untitled, from the portfolio
"Charades." (1965)
Below: Rico Lebrun. *Grunewald Study*. 1961

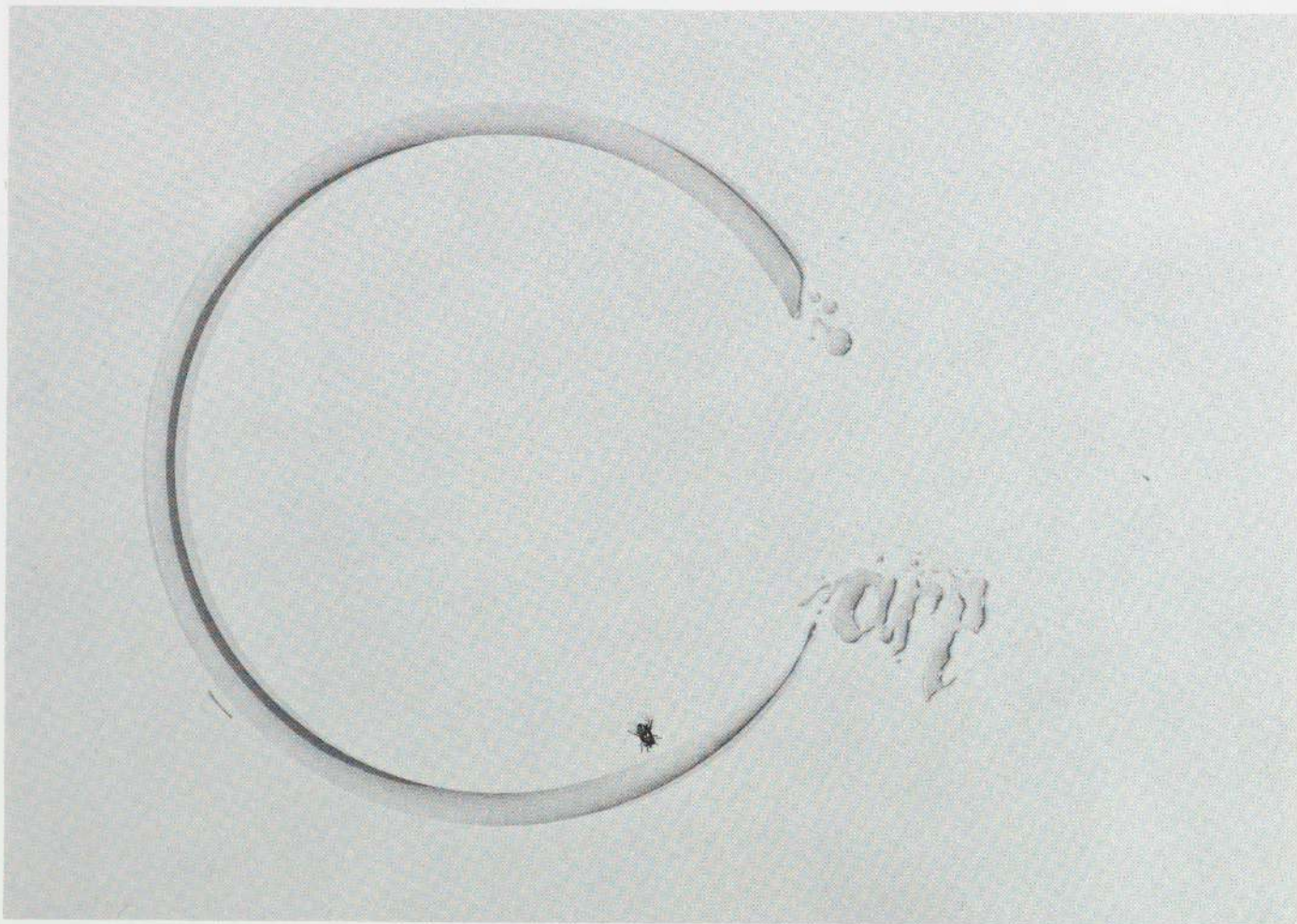


Below: James Strombotne. *Smokers II*. 1968
Opposite: José Luis Cuevas. "Music Is a Higher Revelation
than Philosophy" Beethoven. 1966





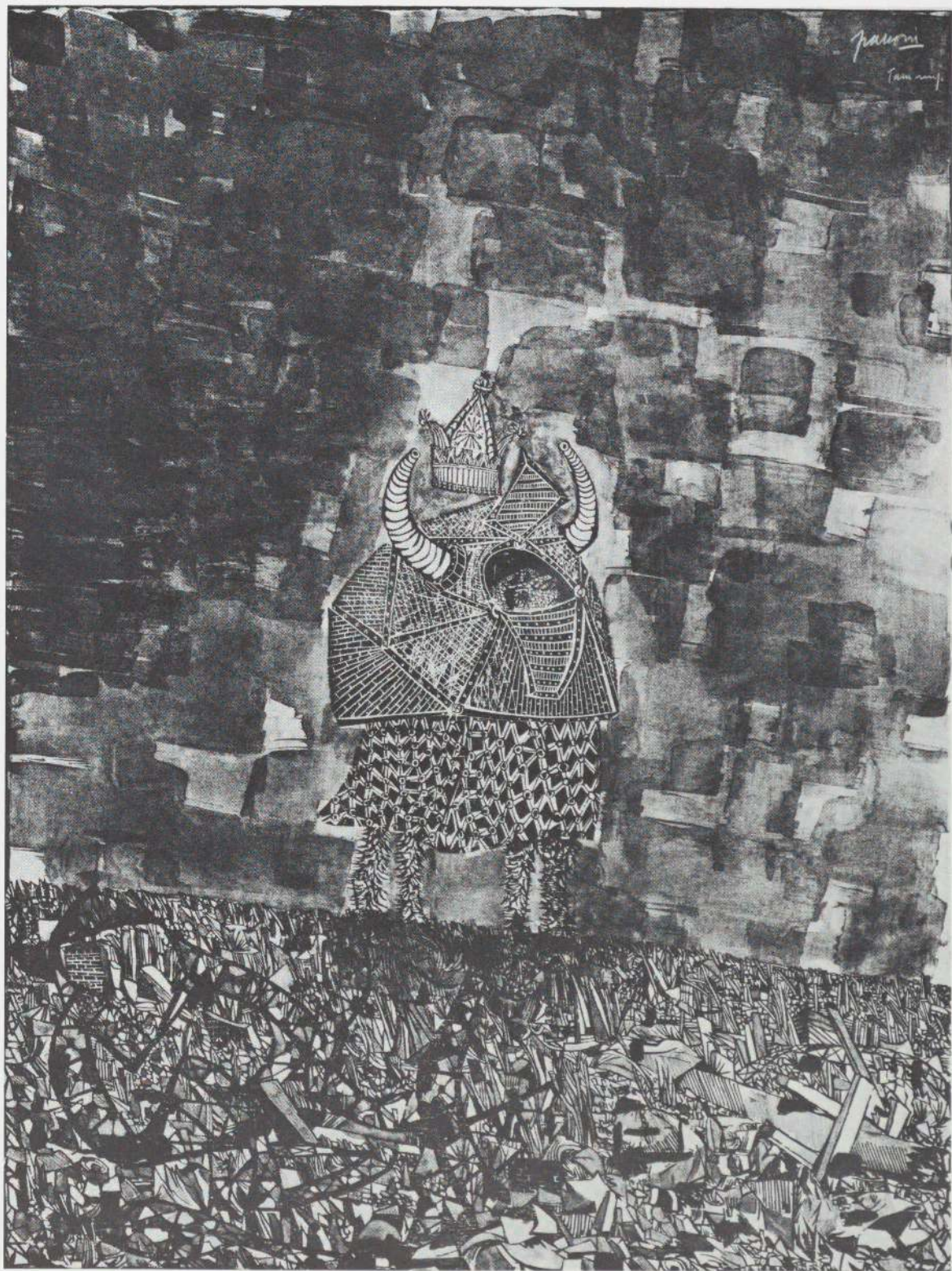
Below: Ed Ruscha. *Carp with Shadow and Fly*. 1969
Opposite: Kenneth Price. *Japanese Tree Frog Cup*. 1968





Below: Maryan S. Maryan. Untitled. 1967
Opposite: Antonio Frasconi. *Franco I*, from the portfolio
"Oda a Lorca." (1962)

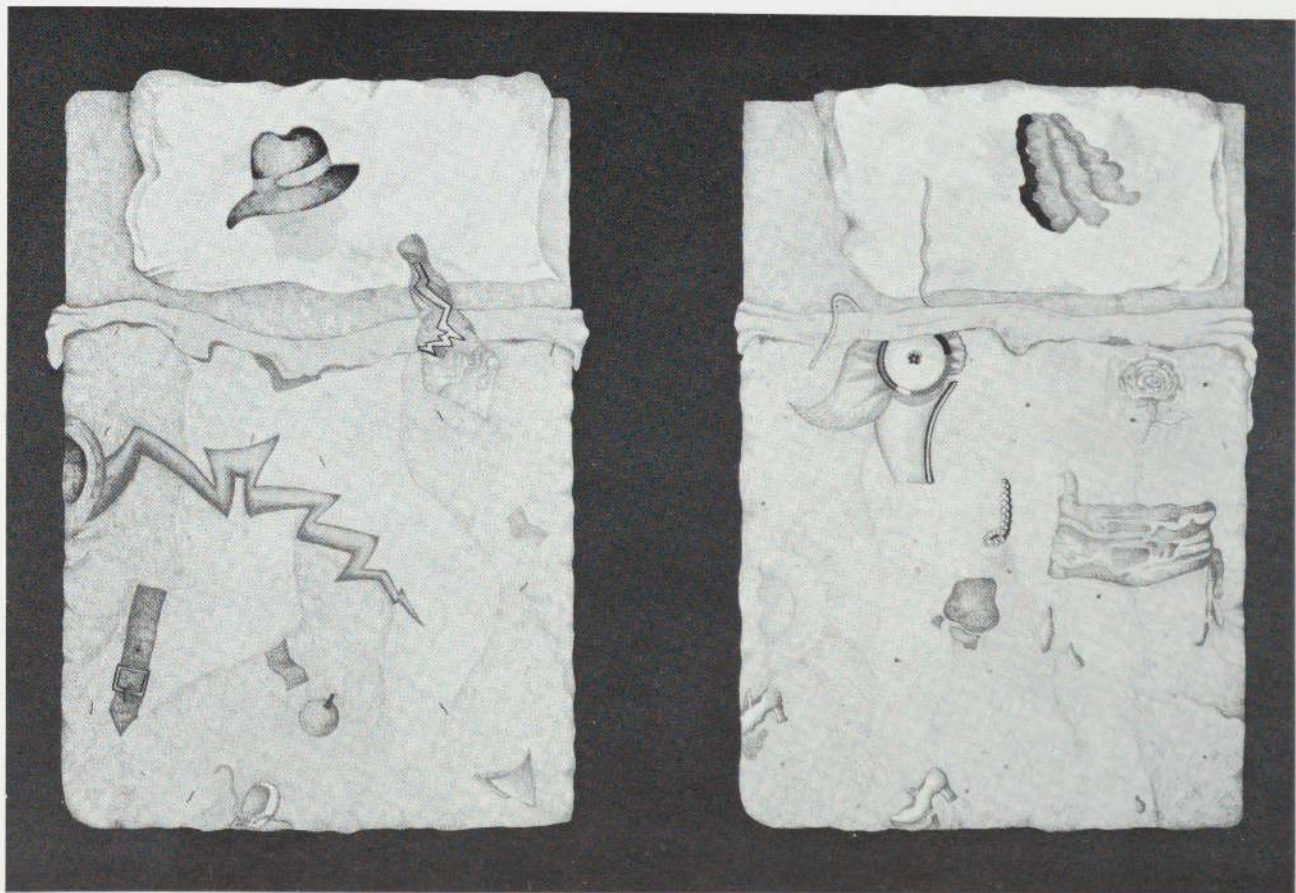






Opposite: Allen Jones. Untitled, from the portfolio "A Fleet of Buses." 1966

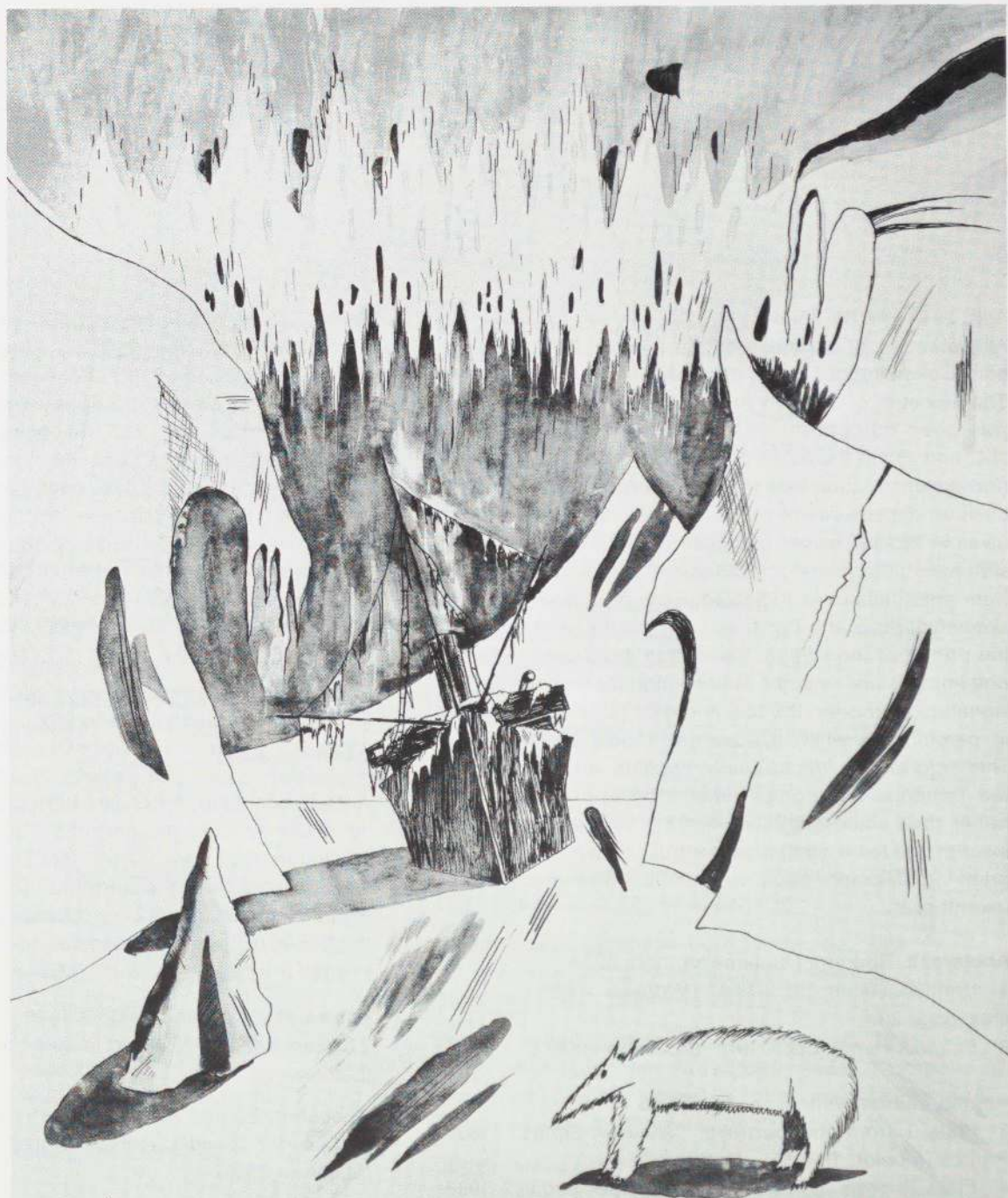
Below: Irene Siegel. *Twin Beds, I Presume*, from the portfolio "Bliss Suite." 1967



Below: David Hockney. *Pacific Mutual Life Building with Palm Trees*. 1964

Opposite: H. C. Westermann. Plate 16 from the portfolio
"See America First." 1968





16

SEE AMERICA FIRST

Tammy Imp

A. C. Whitman '68

Catalog of the Exhibition

April 29—June 30, 1969

All works are lithographs from the Kleiner, Bell and Company Collection of Tamarind Impressions, promised gift to The Museum of Modern Art. A portion of the collection was given outright in 1967, including items 17, 40, 143, 154, and 155 in the catalog listing below. Whereas Tamarind documentation lists sheet measurements, here, composition dimensions of prints and page size of books are given in inches, height precedes width. Guest-artists (‡), staff members (†), and printer-fellows (§) are distinguished from artist-fellows as indicated. Each print bears the embossed marks of the Tamarind Lithography Workshop and the printer of the edition, the written designation "Tamarind Impression" or some abbreviation thereof, the artist's signature, and often the title and date (a date is enclosed in parentheses when it does not appear on the work). This information occasionally appears on the reverse, the Tamarind and printer's marks being stamped in ink rather than embossed, should the artist determine such inscriptions to be aesthetically intrusive on the front of the print. Photograph negative numbers are enclosed in parentheses.

Abularach, Rodolfo. Guatemalan, born 1933

1 Untitled. (1966). $25\frac{3}{4} \times 19\frac{11}{16}$ ". (Mathews 2603).

Illus. page 23

2 *Enigma*. (1966). $28\frac{1}{4} \times 19\frac{15}{16}$ ". (Mathews 2604)

Adams, Clinton. American, born 1918 †

3 Plate I from the portfolio "Window Series." 1960. Printed in color, 18×15 ". (Mathews 2631)

4 Plate III from the portfolio "Window Series." 1960. Printed in color $14\frac{7}{8} \times 11$ ". (Mathews 2632). Illus. page 27

Akagawa, Kinji. Japanese, born 1940 §

5-10 *Pink Jelly*. Poems by Joan Root. December 1965–January 1966. Six lithographs printed in color, page size $10\frac{1}{8} \times 11\frac{1}{8}$ "

Albers, Josef. American, born Germany, 1888

11 Plate I from the portfolio "Day and Night." 1963. Printed in color, $15\frac{3}{4} \times 15\frac{3}{4}$ ". (Mathews 2557). Illus. page 35

12 Plate V from the portfolio "Day and Night." 1963. Printed in color, $15\frac{3}{4} \times 15\frac{3}{4}$ ". (Mathews 2558)

13 Plate X from the portfolio "Day and Night." 1963. Printed in color, $15\frac{13}{16} \times 15\frac{3}{8}$ ". (Mathews 2559)

14 Plate II from the portfolio "Midnight and Noon." 1964. Printed in color, $15\frac{13}{16} \times 15\frac{13}{16}$ ". (Mathews 2555)

15 Plate IV from the portfolio "Midnight and Noon." 1964. Printed in color, $15\frac{13}{16} \times 15\frac{7}{8}$ ". (Mathews 2554)

16 Plate VII from the portfolio "Midnight and Noon." 1964. Printed in color, $15\frac{3}{4} \times 15\frac{7}{8}$ ". (Mathews 2556)

Altman, Harold. American, born 1924

17 *Face to Face*. (1961). Printed in color, $12\frac{1}{8} \times 27\frac{1}{2}$ ". (Mathews 2633)

Antreasian, Garo. American, born 1922 †

18 Plate IV from the portfolio "Quantum Suite." 1966. Printed in color, $29\frac{1}{8} \times 21\frac{1}{8}$ ". (Mathews 2560)

19 Plate VII from the portfolio "Quantum Suite." 1966. Printed in color, $29\frac{1}{8} \times 21\frac{1}{8}$ ". (Mathews 2561). Illus. page 37

20 Plate IX from the portfolio "Quantum Suite." 1966. Printed in color, $29\frac{1}{8} \times 20\frac{15}{16}$ ". (Mathews 2562)

Asawa, Ruth. American, born 1926

21 *Poppy*. (1965). Printed in color, $30\frac{1}{8} \times 20\frac{7}{8}$ ". (Mathews 2553)

Bengston, Billy Al. American, born 1934

22 *Le Roi Dracula*. (1968). Printed in color, $21\frac{5}{8} \times 21\frac{5}{8}$ ". (Mathews 2563)

Boynton, James. American, born 1928

23 Plate VIII from the portfolio "Packaged Horizon or a Guided Tour of Oblivion." (1967). Printed in color, $15\frac{5}{8} \times 16\frac{1}{8}$ ". (Mathews 2570). Illus. page 42

24 Untitled. (1967). Printed in color, $13\frac{5}{8} \times 19\frac{1}{8}$ ". (Mathews 2571)

Brach, Paul. American, born 1924

25 *Vessel*. 1965. Printed in color, $21\frac{1}{8} \times 21\frac{1}{8}$ ". (Mathews 2565)

26 *Silver Series*. 1965. Printed in color, $21\frac{1}{8} \times 21\frac{1}{8}$ ". (Mathews 2564). Illus. page 34

27-36 *The Negative Way*. Propositions by Arthur A. Cohen. December 1964. Ten color lithographs, page size $15\frac{1}{4} \times 15\frac{1}{4}$ "

Conner, Bruce. American, born 1933

37 *This Space Reserved for June Wayne*. (1965). Printed in color, $7\frac{7}{8} \times 17\frac{7}{8}$ ". (Mathews 2572)

Cuevas, José Luis. Mexican, born 1933

38 *Procuress with Meat*, from the portfolio "Charenton." (1965). Printed in color, $22\frac{3}{8} \times 30\frac{1}{4}$ ". (Mathews 2619)

39 "*Music Is a Higher Revelation than Philosophy*" *Beethoven*. 1966. Printed in color, $30\frac{5}{8} \times 23\frac{7}{8}$ ". (Mathews 2620). Illus. page 51

Everts, Connor. American, born 1928 †

40 *Execution*. 1960. $37 \times 25\frac{1}{4}$ ". (Mathews 2622)

Falkenstein, Claire. American †

41 *The Moving Point*. (1965). Printed in color, $28 \times 20\frac{1}{4}$ ". (Mathews 2634)

Francis, Sam. American, born 1923

42 Untitled. (1963). Printed in color, $26\frac{3}{8} \times 36$ ". (Mathews 2636). Illus. page 29

43 *Chinese Planet*. (1963). Printed in color, $30\frac{3}{8} \times 22\frac{7}{8}$ ". (Mathews 2635)

44 Untitled. (1966). Printed in color, $31\frac{1}{8} \times 23\frac{1}{8}$ ". (Mathews 2637)

Frasconi, Antonio. Uruguayan, born 1919. Lives in the United States

45 *Title Page*, from the portfolio "Oda a Lorca." (1962). $30\frac{3}{8} \times 22\frac{1}{8}$ ". (Mathews 2623)

46 *Franco I*, from the portfolio "Oda a Lorca." (1962). $30\frac{1}{8} \times 22\frac{1}{4}$ ". (Mathews 2624). Illus. page 55

Gropper, William. American, born 1897

47 Untitled, from the portfolio "The Shtetl." (1967). Printed in color, $20\frac{3}{8} \times 24\frac{3}{4}$ ". (Mathews 2638)

Guston, Philip. American, born Canada, 1912 †

48 Untitled. 1963. $21\frac{1}{4} \times 28\frac{3}{8}$ ". (Mathews 2605). Illus. page 16

Hansen, Robert. American, born 1924

49-61 *Satan's Saint*. Selections from the novel by Guy Endore. 1965. Thirteen lithographs, page size $13\frac{1}{8} \times 14$ "

Hockney, David. British, born 1937 †

62 *Pacific Mutual Life Building with Palm Trees*. 1964. $20\frac{3}{8} \times 25$ ". (Mathews 2589). Illus. page 58

Hultberg, John. American, born 1922

63 *Garage*. (1963). $20\frac{9}{8} \times 27$ ". (Mathews 2606). Illus. page 18

Hunt, Richard. American, born 1935

64 Untitled. (1965). Printed in color, $18 \times 18\frac{1}{8}$ ". (Mathews 2639)

65 Untitled, from the portfolio "Details." (1965). $13\frac{3}{8} \times 15\frac{3}{8}$ ". (Mathews 2640). Illus. page 26

Ikeda, Masuo. Japanese, born Manchuria, 1934

66 *For Your Secret Night A*. 1966. Printed in color, $20\frac{5}{8} \times 15\frac{3}{8}$ ". (Mathews 2573)

Jensen, Alfred. American, born Guatemala, 1903

67-86 *A Pythagorean Notebook*. (1965). A portfolio of twenty lithographs, printed in color, page size $22\frac{3}{8} \times 16\frac{1}{2}$ ". (Mathews 2566 A-D). One plate illus. page 30

Jones, Allen. British, born 1937

87 Untitled, from the portfolio "A Fleet of Buses." 1966. Printed in color, $25\frac{1}{8} \times 22\frac{1}{8}$ ". (Mathews 2577). Illus. page 56

88 Untitled, from the portfolio "A Fleet of Buses." 1966. Printed in color, $25\frac{1}{8} \times 22\frac{1}{8}$ ". (Mathews 2578)

89 *Large Bus*. 1966. Two-part lithograph, printed in color, $38\frac{1}{8} \times 40\frac{1}{8}$ ". (Mathews 2821)

Jones, John Paul. American, born 1924

90 *Woman in the Wind.* (1962). $25\frac{3}{8} \times 19\frac{3}{4}$ ".
(Mathews 2626). Illus. page 47

Kanemitsu, Matsumi. American, born 1922

91 *Oxnard Madame.* 1961. Printed in color, 18×15 ".
(Mathews 3177). Illus. page 25

92 *Lovers.* 1961. Printed in color, $37\frac{1}{8} \times 27\frac{3}{16}$ ". (RP 215)

Kohn, Gabriel. American, born 1910

93 Untitled. 1963. Printed in color, $25\frac{1}{16} \times 19\frac{1}{2}$ ". (Mathews 2642). Illus. page 19

Krushenick, Nicholas. American, born 1929

94 *Purple Passion.* 1965. Printed in color, $28\frac{1}{2} \times 21\frac{1}{16}$ ".
(Mathews 2569)

95 Untitled. 1965. Printed in color, $28\frac{3}{4} \times 20\frac{1}{16}$ ". (Mathews 2567). Illus. page 32

96 Untitled. 1965. Printed in color, $28\frac{7}{8} \times 16\frac{1}{2}$ ". (Mathews 2568)

Landau, Jacob. American, born 1917

97 Untitled, from the portfolio "Charades." (1965).
 $6\frac{7}{16} \times 6\frac{7}{16}$ ". (Mathews 2628). Illus. page 48

98 Untitled, from the portfolio "Charades." (1965).
 $13\frac{1}{2} \times 9\frac{7}{8}$ ". (Mathews 2627)

Lebrun, Rico. American, born Italy, 1900-1964

99 *Grunewald Study.* 1961. $25\frac{9}{16} \times 30\frac{7}{16}$ ". (Mathews 1888).
Illus. page 49

McGarrell, James. American, born 1930

100 *Wings II.* (1962). Printed in color, $22\frac{1}{4} \times 30$ ".
(Mathews 2549)

101 *Portland I.* (1962). $35\frac{1}{4} \times 25\frac{3}{8}$ ". (Mathews 2536). Illus.
page 44

McLaughlin, John. American, born 1908

102 Untitled. 1963. Printed in color, $16\frac{1}{8} \times 22$ ".
(Mathews 2588)

103 Untitled. 1963. $24\frac{9}{16} \times 17\frac{1}{2}$ ". (Mathews 2587). Illus.
page 33

104 Untitled. 1963. Printed in color, $14\frac{1}{2} \times 17\frac{3}{4}$ ".
(Mathews 2586)

Maryan, Maryan S. American, born Poland, 1927

105 Untitled. 1967. $21 \times 15\frac{3}{8}$ ". (Mathews 2630)

106 Untitled. 1967. $24\frac{1}{16} \times 18\frac{1}{8}$ ". (Mathews 2534). Illus.
page 54

Mazur, Michael. American, born 1935

107 *Griffith Park #1.* (1968). $30\frac{1}{8} \times 22\frac{3}{8}$ ". (Mathews 2535).
Illus. page 43

Morris, Carl. American, born 1911

108 *Span.* (1962). Printed in color, $30\frac{1}{8} \times 22\frac{1}{4}$ ".
(Mathews 2602)

Moses, Ed. American, born 1926

109 Untitled. (1968). Printed in color, $12\frac{1}{2} \times 16$ " (sight).
(Mathews 2591)

Nevelson, Louise. American, born Russia, 1900

110 Untitled. (1963). $31\frac{3}{8} \times 22$ ". (Mathews 2609). Illus.
page 15

111 Untitled. (1963). $30\frac{1}{4} \times 22\frac{5}{8}$ ". (Mathews 2610)

Ortman, George. American, born 1926

112 *Five.* (1966). $26 \times 18\frac{1}{16}$ ". (Mathews 2615)

113 *Flight*, from the portfolio "Oaxaca." (1966). $26\frac{1}{8} \times 16\frac{1}{2}$ ".
(Mathews 2616). Illus. page 36

Parker, Robert Andrew. American, born 1927

114 Untitled, from the portfolio "County Claire Eire."
(1967). Printed in color, $10\frac{3}{8} \times 16\frac{1}{4}$ ". (Mathews 2714)

115 Untitled, from the portfolio "County Claire Eire."
(1967). Printed in color, $9\frac{1}{2} \times 15\frac{1}{4}$ ". (Mathews 2715)

116 *A Squirrel Monkey.* (1967). Printed in color, $25\frac{1}{2} \times 19\frac{5}{8}$ ".
(Mathews 2579). Illus. page 46

Pearson, Henry. American, born 1914

117 Untitled. 1964. Printed in color, $22\frac{1}{4} \times 21\frac{3}{4}$ ".
(Mathews 2592)

118 *Red and Blue.* 1964. Printed in color, $29\frac{1}{2} \times 22$ ". (Mathews 2593). Illus. page 40

119-133 *The Rime of the Ancient Mariner.* Poem by S. T. Coleridge. 1964. Fifteen lithographs printed in color, page size $12\frac{1}{8} \times 11\frac{3}{8}$ "

Pomodoro, Gio. Italian, born 1930

134 *Black Seal*. (1967). Printed in color, $22\frac{3}{8} \times 22\frac{1}{8}$ ". (Mathews 2545). Illus. page 28

Price, Kenneth. American, born 1935

135 *Japanese Tree Frog Cup*. 1968. Printed in color, $16\frac{7}{8} \times 12\frac{1}{8}$ ". (Mathews 2823). Illus. page 53

136 *Double Frog Cup*. 1968. Printed in color, $4\frac{1}{8} \times 5\frac{1}{8}$ ". (Mathews 2822)

Reich, Jesse. American, born 1916

137 Untitled. 1966. Printed in color, $39\frac{1}{16} \times 22$ ". (Mathews 2594). Illus. page 38

Rosofsky, Seymour. American, born 1924

138 Untitled II from the portfolio "The Good Burghers of Lunidam." (1968). $23\frac{5}{8} \times 30\frac{1}{8}$ ". (Mathews 2550). Illus. page 45

139 Untitled II (1968). $24\frac{3}{4} \times 28\frac{3}{8}$ ". (Mathews 2537)

Ruscha, Ed. American, born 1937

140 *Carp with Shadow and Fly*. 1969. Printed in color, $13\frac{3}{8} \times 19\frac{1}{8}$ ". (Mathews 2825). Illus. page 52

141 *Rodeo*. 1969. Printed in color, $11\frac{1}{2} \times 23\frac{5}{8}$ ". (Mathews 2824)

Schrag, Karl. American, born Germany, 1912

142 *Pond in a Forest*. (1962). Printed in color, $36\frac{3}{16} \times 17\frac{7}{16}$ ". (Mathews 2546). Illus. page 31

Schwartz, Aubrey. American, born 1928

143 *Confidence Man*, from the portfolio "The Midget and the Dwarf." (1960). Printed in color, $30\frac{1}{8} \times 22\frac{5}{8}$ ". (Mathews 2538)

Siegel, Irene. American, born 1932

144 *Twin Beds, I Presume*, from the portfolio "Bliss Suite." 1967. Printed in color, $22\frac{1}{2} \times 34$ ". (Mathews 2580). Illus. page 57

Smith, Leon Polk. American, born 1906

145 Untitled. (1968). Printed in color, $29\frac{1}{16} \times 18\frac{3}{4}$ ". (Mathews 2598). Illus. page 2

146 Untitled. (1968). $29\frac{3}{4} \times 20\frac{3}{4}$ ". (Mathews 2595)

147 Untitled. (1968). Printed in color, $29\frac{1}{8} \times 18\frac{1}{8}$ ". (Mathews 2596)

148 Untitled. (1968). Printed in color, 30×22 ". (Mathews 2597)

Strombotne, James. American, born 1934

149 *Smokers II*. 1968. Printed in color, $17 \times 23\frac{1}{2}$ ". (Mathews 2582). Illus. page 50

150 *Big Henry*, from the portfolio "Recognitions." 1968. Printed in color, $16\frac{3}{8} \times 23\frac{5}{8}$ ". (Mathews 2581)

Sugarman, George. American, born 1912

151 *Red and White*. 1965. Printed in color, $29\frac{1}{2} \times 21\frac{7}{8}$ ". (Mathews 2599). Illus. page 39

152 *Orange and White*. 1965. Printed in color, $29\frac{5}{8} \times 21\frac{3}{8}$ ". (Mathews 2600)

Takal, Peter. American, born Rumania, 1905

153 *Wood*, from the portfolio "Of Nature, of Man." (1963). Printed in color, $30\frac{1}{8} \times 22\frac{3}{8}$ ". (Mathews 2546)

Treiman, Joyce. American, born 1922

154 Untitled, from the portfolio "The Mirrored Couple." (1961). $20\frac{1}{8} \times 15\frac{1}{8}$ ". (Mathews 2551)

155 Untitled, from the portfolio "The Mirrored Couple." (1961). $20\frac{3}{8} \times 15\frac{1}{8}$ ". (Mathews 2539)

Turnbull, William. British, born 1922

156 Untitled. 1961. $29\frac{7}{8} \times 22\frac{3}{8}$ ". (Mathews 2601). Illus. page 41

Tyler, Kenneth. American, born 1931 §

157 *Solar Bird*. (1963). Printed in color, $28\frac{3}{8} \times 22\frac{1}{4}$ ". (Mathews 2547)

Vicente, Esteban. American, born Spain, 1906

158 Untitled. (1962). $20\frac{9}{16} \times 30\frac{1}{8}$ ". (Mathews 2611). Illus. page 17

Wayne, June. American, born 1918 †

159 *Dorothy the Last Day*. (1960). Printed in color, $22\frac{1}{4} \times 30\frac{3}{8}$ ". (Mathews 2548)

160 *At Last a Thousand III*. 1965. $24\frac{1}{8} \times 34\frac{1}{8}$ ". (Mathews 2552). Illus. page 22

Westermann, H. C. American, born 1922

161 Plate 14 from the portfolio "See America First."

1968. Printed in color, $29\frac{5}{8} \times 21\frac{3}{8}$ ". (Mathews 2585)

162 Plate 16 from the portfolio "See America First."

1968. Printed in color, $29\frac{1}{2} \times 21\frac{3}{8}$ ". (Mathews 2583). Illus.

page 59

163 Plate 17 from the portfolio "See America First."

1968. Printed in color, $21\frac{3}{4} \times 30\frac{1}{8}$ ". (Mathews 2584)

Woelffer, Emerson. American, born 1914

164 Untitled. 1961. Printed in color, $22\frac{1}{8} \times 17\frac{1}{8}$ ".

(Mathews 2549). Illus. page 24

Wray, Dick. American, born 1933

165 Untitled. (1964). $28\frac{5}{8} \times 38\frac{3}{8}$ ". (Mathews 2612). Illus.

page 21

Yunkers, Adja. American, born Latvia, 1900

166 Plate I from the portfolio "The Skies of Venice."

1960. $21\frac{1}{2} \times 31\frac{1}{8}$ ". (Mathews 2613)

167 Plate IV from the portfolio "The Skies of Venice."

1960. $18\frac{3}{8} \times 31\frac{3}{8}$ ". (Mathews 2614). Illus. page 20

Additional Materials:

Pearson, Henry

168 Color Trial Proof I/IX for *Red and Blue*. 1964. $30 \times 22\frac{1}{4}$ ". Lent by the artist

169 Color Trial Proof VIII/IX for *Red and Blue*. 1964. $30 \times 22\frac{1}{4}$ ". Lent by the artist

170 Zinc plate for *The Sun's Rim Dips* from *The Rime of the Ancient Mariner*. (1964). $14\frac{7}{8} \times 25\frac{1}{8}$ ". Gift of the artist

171 Maquette for *The Rime of the Ancient Mariner*. (1964). Ballpoint pen and pencil. $5\frac{3}{8} \times 4\frac{1}{2}$ ". Gift of the artist

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Black-and-white by James Mathews and Rolf Petersen,
New York.

