Tamarind homage to lithography
Preface by William S. Lieberman. Introduction by Virginia Allen

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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 Museum of Modern Art
11 West 53 Street, New York, New York 10019
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Cover: Drystamp or "chop" that appears on all Tamarind lithographs.

64 pages; 46 illustrations (8 in color) $6.95
Tamarind: Homage to Lithography

Preface by William S. Lieberman
Introduction by Virginia Allen

The Museum of Modern Art, New York
Distributed by New York Graphic Society Ltd., Greenwich, Connecticut

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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 printmakers 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. 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!”

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 Rohlfs, 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 un-
tested medium. From 1900 to 1940, many American artists
of significance made lithographs, largely crayon drawings
in black and white. George Bellows produced 196 litho-
graphs, among them some of the finest examples of artistic
lithography. Workshops established shortly after World
War I by Bolton Brown and George Miller provided print-
ing 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
Groppler, 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 in-
fluenced 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 print-
making to intaglio, where it remained throughout the
forties and fifties. After Hayter left the United States in
1950, Karl Schrag took charge of the New York atelier,
and Mauricio Lasansky established a second major in-
taglio center at the University of Iowa.

Lithography at its best is a collaboration between artist
and printer. Technically the most difficult of all fine-print-
ing 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, Des-
joubert, Maeght—as of the artists who worked there, but
this tradition never developed properly in America. To
restore the concept of collaboration to lithography—in-
creasingly 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. 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 insistance 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:

“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 Pussy cat, 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. 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 anticipated 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." 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.

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.

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.

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<td>Richards Ruben</td>
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<td>Alfred Jensen</td>
<td>Ed Ruscha</td>
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<td>Ynez Johnston</td>
<td>Miriam Schapiro</td>
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<td>Allen Jones</td>
<td>Karl Schrag</td>
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<td>John Paul Jones</td>
<td>Aubrey Schwartz</td>
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<th>Guest Artists</th>
<th>Kenneth Adams</th>
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<td>François Arnal</td>
<td>Edmond Avedisian</td>
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<td>Edward Avedisian</td>
<td>Kenjiro Azuma</td>
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<td>Nancy Beljon</td>
<td>Andre Bloc</td>
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<td>William Brown</td>
<td>David Budd</td>
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<td>Fred Cain</td>
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<td>Lawrence Calcagno</td>
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<td>Lee Chesney</td>
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<td>Tadeusz Dominik</td>
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<td>Seena Donneson</td>
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Esteban Vicente. Untitled. (1962)
Opposite: Gabriel Kohn. Untitled. 1963
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)
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
Paul Brach. Silver Series. 1965
Josef Albers. Plate I from the portfolio "Day and Night." 1963
Opposite: Garo Antreasian. Plate VII from the portfolio "Quantum Suite." 1966
Opposite: Jesse Reichek. Untitled. 1966
Below: George Sugarman. Red and White. 1965
Below: James Boynton. Plate VIII from the portfolio "Packaged Horizon or a Guided Tour of Oblivion." (1967)
Opposite: Michael Mazur. Griffith Park #1. (1968)
Below: Seymour Rosofsky. Untitled II from the portfolio "The Good Burgers of Lunidam." (1968)
Opposite: John Paul Jones. *Woman in the Wind*. (1962)
Opposite: Jacob Landau. Untitled, from the portfolio "Charades." (1965)
Opposite: José Luis Cuevas. "Music Is a Higher Revelation than Philosophy" *Beethoven*. 1966
Below: Maryan S. Maryan. Untitled. 1967
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
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
2  Enigma. (1966). 28⅞ x 19⅛”. (Mathews 2604)

Adams, Clinton. American, born 1918 †
3  Plate I from the portfolio “Window Series.” 1960. Printed in color, 18 x 15”. (Mathews 2631)

Akagawa, Kinji. Japanese, born 1940 §

Albers, Josef. American, born Germany, 1888
12  Plate V from the portfolio “Day and Night.” 1963. Printed in color, 15⅛ x 15⅞”. (Mathews 2558)
13  Plate X from the portfolio “Day and Night.” 1963. Printed in color, 15⅛ x 15⅞”. (Mathews 2559)
14  Plate II from the portfolio “Midnight and Noon.” 1964. Printed in color, 15⅛ x 15⅞”. (Mathews 2555)
15  Plate IV from the portfolio “Midnight and Noon.” 1964. Printed in color, 15⅛ x 15⅞”. (Mathews 2554)
16  Plate VII from the portfolio “Midnight and Noon.” 1964. Printed in color, 15⅛ x 15⅞”. (Mathews 2556)

Altman, Harold. American, born 1924
17  Face to Face. (1961). Printed in color, 12⅛ x 27⅞”. (Mathews 2633)

Antreasian, Garo. American, born 1922 †
18  Plate IV from the portfolio “Quantum Suite.” 1966. Printed in color, 29⅜ x 21⅜”. (Mathews 2560)
19  Plate VII from the portfolio “Quantum Suite.” 1966. Printed in color, 29⅞ x 21⅜”. (Mathews 2561). Illus. page 37
20  Plate IX from the portfolio “Quantum Suite.” 1966. Printed in color, 29⅜ x 20⅛”. (Mathews 2562)

Asawa, Ruth. American, born 1926
21  Poppy. (1965). Printed in color, 30⅜ x 20⅛”. (Mathews 2553)

Bengston, Billy Al. American, born 1934
22  Le Roi Dracula. (1968). Printed in color, 21⅛ x 21⅜”. (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, 15½ x 16⅜”. (Mathews 2570). Illus. page 42
24  Untitled. (1967). Printed in color, 13⅜ x 19⅛”. (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}{2} \times 15\frac{1}{2}".

Conner, Bruce. American, born 1933
37 This Space Reserved for June Wayne. (1965). Printed in color, 7\frac{5}{8} \times 17\frac{1}{8}". (Mathews 2572)

Cuevas, José Luis. Mexican, born 1933
38 Procureess with Meat, from the portfolio “Charenton.” (1965). Printed in color, 22\frac{1}{2} \times 30\frac{1}{2}". (Mathews 2619)
39 “Music Is a Higher Revelation than Philosophy” Beethoven. 1966. Printed in color, 30\frac{3}{8} \times 23\frac{7}{8}". (Mathews 2620). Illus. page 51

Everts, Connor. American, born 1928
40 Execution. 1960. 37 \times 25\frac{3}{4}". (Mathews 2622)

Falkenstein, Claire. American
41 The Moving Point. (1965). Printed in color, 28 \times 20\frac{1}{2}". (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{7}{8} \times 22\frac{7}{8}". (Mathews 2635)
44 Untitled. (1966). Printed in color, 31\frac{1}{8} \times 23\frac{1}{2}". (Mathews 2637)

Frasconi, Antonio. Uruguayan, born 1919. Lives in the United States
45 Title Page, from the portfolio “Oda a Lorca.” (1962). 30\frac{1}{8} \times 22\frac{3}{4}". (Mathews 2623)
46 Franco I, from the portfolio “Oda a Lorca.” (1962). 30\frac{1}{8} \times 22\frac{3}{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}{2} \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{3}{8} \times 14".

Hockney, David. British, born 1937
62 Pacific Mutual Life Building with Palm Trees. 1964. 20\frac{7}{8} \times 25". (Mathews 2589). Illus. page 58

Hultberg, John. American, born 1922
63 Garage. (1963). 20\frac{7}{8} \times 27". (Mathews 2606). Illus. page 18

Hunt, Richard. American, born 1935
64 Untitled. (1965). Printed in color, 18 \times 18\frac{1}{2}". (Mathews 2639)
65 Untitled, from the portfolio "Details." (1965). 13\frac{3}{4} \times 15\frac{3}{4}". (Mathews 2640). Illus. page 26

Ikeda, Masuo. Japanese, born Manchuria, 1934
66 For Your Secret Night A. 1966. Printed in color, 20\frac{3}{8} \times 15\frac{1}{2}". (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{1}{2} \times 16\frac{3}{4}". (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}{2}". (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}{2}". (Mathews 2578)
89 Large Bus. 1966. Two-part lithograph, printed in color, 38\frac{1}{8} \times 40\frac{3}{8}". (Mathews 2821)
Jones, John Paul. American, born 1924
90 Woman in the Wind. (1962). 25, x 19, (Mathews 2626). Illus. page 47

Kanemitsu, Matsumi. American, born 1922
92 Lovers. 1961. Printed in color, 37, x 27, (RP 215)

Kohn, Gabriel. American, born 1910

Krushenick, Nicholas. American, born 1929
94 Purple Passion. 1965. Printed in color, 28, x 21, (Mathews 2569)
95 Untitled. 1965. Printed in color, 28, x 20, (Mathews 2567). Illus. page 32
96 Untitled. 1965. Printed in color, 28, x 16, (Mathews 2568)

Landau, Jacob. American, born 1917

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

McGarrell, James. American, born 1930
100 Wings II. (1962). Printed in color, 22 x 30. (Mathews 2549)

McLaughlin, John. American, born 1908
102 Untitled. 1963. Printed in color, 16, x 22. (Mathews 2588)
103 Untitled. 1963. 24, x 17. (Mathews 2587). Illus. page 33
104 Untitled. 1963. Printed in color, 14, x 17. (Mathews 2586)

Maryan, Maryan S. American, born Poland, 1927
105 Untitled. 1967. 21 x 15. (Mathews 2630)
106 Untitled. 1967. 24, x 18. (Mathews 2534). Illus. page 54

Mazur, Michael. American, born 1935

Morris, Carl. American, born 1911
108 Span. (1962). Printed in color, 30, x 22. (Mathews 2602)

Moses, Ed. American, born 1926
109 Untitled. (1968). Printed in color, 12, x 16 (sight). (Mathews 2591)

Nevelson, Louise. American, born Russia, 1900

Ortmann, George. American, born 1926
112 Five. (1966). 26 x 18. (Mathews 2615)

Parker, Robert Andrew. American, born 1927
114 Untitled. from the portfolio "County Claire Eire." (1967). Printed in color, 10, x 16. (Mathews 2714)
115 Untitled. from the portfolio "County Claire Eire." (1967). Printed in color, 9, x 15. (Mathews 2715)

Pearson, Henry. American, born 1914
117 Untitled. 1964. Printed in color, 22 x 21. (Mathews 2592)
118 Red and Blue. 1964. Printed in color, 29, x 22. (Mathews 2593). Illus. page 40
Pomodoro, Gio. Italian, born 1930
134  Black Seal. (1967). Printed in color, 22\(\frac{3}{8}\) × 22\(\frac{3}{8}\)". (Mathews 2545). Illus. page 28

Price, Kenneth. American, born 1935
135  Japanese Tree Frog Cup. 1968. Printed in color, 16\(\frac{3}{8}\) × 12\(\frac{1}{8}\)". (Mathews 2823). Illus. page 53
136  Double Frog Cup. 1968. Printed in color, 4\(\frac{1}{2}\) × 5\(\frac{7}{8}\)". (Mathews 2822)

Reichek, Jesse. American, born 1916
137  Untitled. 1966. Printed in color, 39\(\frac{7}{8}\) × 22". (Mathews 2594). Illus. page 38

Rosofsky, Seymour. American, born 1924
138  Untitled II from the portfolio "The Good Burghers of Lunidam." (1968). 23\(\frac{3}{8}\) × 30\(\frac{1}{4}\)". (Mathews 2550). Illus. page 45
139  Untitled II (1968). 24\(\frac{1}{8}\) × 28\(\frac{3}{8}\)". (Mathews 2537)

Ruscha, Ed. American, born 1937
140  Carp with Shadow and Fly. 1969. Printed in color, 13\(\frac{3}{8}\) × 19\(\frac{3}{4}\)". (Mathews 2825). Illus. page 52
141  Rodeo. 1969. Printed in color, 11\(\frac{1}{2}\) × 23\(\frac{3}{8}\)". (Mathews 2824)

Schrag, Karl. American, born Germany, 1912
142  Pond in a Forest. (1962). Printed in color, 36\(\frac{3}{8}\) × 17\(\frac{7}{8}\)". (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\(\frac{1}{2}\) × 22\(\frac{3}{8}\)". (Mathews 2538)

Siegel, Irene. American, born 1932
144  Twin Beds, I Presume, from the portfolio "Bliss Suite." 1967. Printed in color, 22\(\frac{1}{2}\) × 34". (Mathews 2580). Illus. page 57

Smith, Leon Polk. American, born 1906
145  Untitled. (1968). Printed in color, 29\(\frac{1}{8}\) × 18\(\frac{2}{3}\)". (Mathews 2598). Illus. page 2
146  Untitled. (1968). 29\(\frac{1}{8}\) × 20\(\frac{3}{4}\)". (Mathews 2595)

Sugarman, George. American, born 1912
151  Red and White. 1965. Printed in color, 29\(\frac{1}{2}\) × 21\(\frac{1}{2}\)". (Mathews 2599). Illus page 39
152  Orange and White. 1965. Printed in color, 29\(\frac{3}{8}\) × 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\(\frac{1}{8}\) × 22\(\frac{3}{4}\)". (Mathews 2546)

Treiman, Joyce. American, born 1922
154  Untitled, from the portfolio "The Mirrored Couple." (1961). 20\(\frac{1}{4}\) × 15\(\frac{1}{8}\)". (Mathews 2551)
155  Untitled, from the portfolio "The Mirrored Couple." (1961). 20\(\frac{3}{8}\) × 15\(\frac{1}{2}\)". (Mathews 2539)

Turnbull, William. British, born 1922
156  Untitled. 1961. 29\(\frac{3}{8}\) × 22\(\frac{3}{8}\)". (Mathews 2601). Illus. page 41

Tyler, Kenneth. American, born 1931
157  Solar Bird. (1963). Printed in color, 28\(\frac{3}{8}\) × 22\(\frac{1}{4}\)". (Mathews 2547)

Vicente, Esteban. American, born Spain, 1906
158  Untitled. (1962). 20\(\frac{3}{4}\) × 30\(\frac{1}{2}\)". (Mathews 2611). Illus. page 17

Wayne, June. American, born 1918
159  Dorothy the Last Day. (1960). Printed in color, 22\(\frac{1}{4}\) × 30\(\frac{3}{8}\)" (Mathews 2548)
160  At Last a Thousand III. 1965. 24\(\frac{3}{8}\) × 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\(\frac{1}{2}\) x 21\(\frac{3}{4}\)". (Mathews 2585)
162 Plate 16 from the portfolio “See America First.”
1968. Printed in color, 29\(\frac{1}{2}\) x 21\(\frac{7}{8}\)". (Mathews 2583). Illus.
page 59
163 Plate 17 from the portfolio “See America First.”
1968. Printed in color, 21\(\frac{3}{4}\) x 30\(\frac{1}{8}\)". (Mathews 2584)
Woelffer, Emerson. American, born 1914
164 Untitled. 1961. Printed in color, 22\(\frac{1}{4}\) x 17\(\frac{1}{2}\)".
(Mathews 2549). Illus. page 24
Wray, Dick. American, born 1933
165 Untitled. (1964). 28\(\frac{3}{8}\) x 38\(\frac{7}{8}\)". (Mathews 2612). Illus.
page 21
Yunkers, Adja. American, born Latvia, 1900
166 Plate I from the portfolio “The Skies of Venice.”
1960. 21\(\frac{1}{4}\) x 31\(\frac{1}{8}\)". (Mathews 2613)
167 Plate IV from the portfolio “The Skies of Venice.”
1960. 18\(\frac{3}{8}\) x 31\(\frac{1}{8}\)". (Mathews 2614). Illus. page 20

Additional Materials:

Pearson, Henry
168 Color Trial Proof I/IX for Red and Blue. 1964. 30 x
22\(\frac{3}{4}\)". Lent by the artist
169 Color Trial Proof VIII/IX for Red and Blue. 1964. 30 x
22\(\frac{3}{4}\)". Lent by the artist
170 Zinc plate for The Sun’s Rim Dips from The Rime of
the Ancient Mariner. (1964). 14\(\frac{3}{4}\) x 25\(\frac{1}{2}\)". Gift of the artist
Ballpoint pen and pencil. 5\(\frac{1}{8}\) x 4\(\frac{1}{2}\)". Gift of the artist

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