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THE DRUM LITHOGRAPHS: 1960-1963

THE DRUM LITHOGRAPHS: 1960-1963

Exhibition Curated by Stanley I Grand
Catalogue Essay by Clinton Adams
Foreword by Jules Sherman

~~November 13 - December 20, 1994~~

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Sordani Art Gallery
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Wilkes-Barre, Pennsylvania
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Essay © 1994 by Clinton Adams

ACKNOWLEDGMENTS

Stanley I Grand

I first met Jules and Lorraine Sherman while working on my dissertation. They invited me out to their Long Island home and, during the course of our visit, introduced me to the Drum Lithographs. At the time, I thought that these little-known lithographs would make an excellent exhibition. In 1993, their son Michael and his wife Kim donated 121 of the prints to the Sordoni Art Gallery, Wilkes University. This exhibition is drawn primarily from that generous gift.

I am particularly grateful to Clinton Adams, whose knowledge of lithography and twentieth-century American lithographers is unrivaled, for writing the catalogue essay. He has been a delightful person with whom to work.

Ken Showell photographed the lithographs at Christopher and Yvette Deeton's New York studio.

The Metro Agency designed the catalogue, which was printed by Penn Creative Litho.

Finally, I wish to express my thanks to the Sordoni Art Gallery staff, Friends of the Sordoni Art Gallery, and the Gallery's Advisory Commission.

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FORWARD

Jules Sherman

I remember it as a dark, winter eve 1960—I can't say exactly—when Reginald, recently returned from Paris, by establishing an experimental lithographic print studio in Philadelphia. An Atelier! In a commercial litho print studio, my personal dream was about to be fulfilled. Collectors Graphics was born.

We began work almost immediately, and aluminum plates, coatings and etching techniques and materials. Nothing worked on paper plates. Designed exclusively for shop use, plates were unstable, fragile, and temperamental beyond our wildest expectations. With the print program began in earnest.

We agreed, at the very beginning, that artists or their work; that all costs would be not be inhibited by financial considerations. educational and joyous and that the ultimate goal of Collectors Graphics was to be a self-sustaining business. Jacques Lipchitz, Master, friend of mine, realized the freedom of Collectors Graphics an evening's production; everything was in the flu and deeply apologetic about his illness, nonetheless reluctant to break the schedule. permit me to be his eyes; I would describe to the waiting pressman. He agreed!

Later that evening, I delivered the proof. He was overwhelmed. He left his bed, hugged me, and said, "Jules, you have given me new hope for a future."

With undying love for Reginald, with undying love for Merrill, his son, with undying love for Lou, their daughter.

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FORWARD

Jules Sherman

I remember it as a dark, winter evening in late December 1959 or early January 1960—I can't say exactly—when Reginald Pollack entered my shop, and my life. Reginald, recently returned from Paris, had telephoned a few hours earlier to propose establishing an experimental lithographic print program.

An Atelier! In a commercial litho plant!

I phoned my wife, canceled dinner and awaited his arrival with no doubt that a personal dream was about to be fulfilled. Several hours later, a lifelong friendship had begun and Collectors Graphics was born.

We began work almost immediately, devoting weekends to experimenting with zinc and aluminum plates, coatings and etches, and other contemporary lithographic techniques and materials. Nothing worked. Finally we custom ordered special press-size paper plates. Designed exclusively for short runs on small Multilith equipment, the paper plates were unstable, fragile, and temperamental; but they functioned magnificently — beyond our wildest expectations. With the basic production problem now resolved, the print program began in earnest.

We agreed, at the very beginning, that no restrictions would ever be imposed on the artists or their work; that all costs would be absorbed by the shop so that the artists would not be inhibited by financial considerations; that our aim in printing was solely educational and joyous and that the ultimate product would reflect this philosophy.

Collectors Graphics was to be a self-sustaining love affair!

Jacques Lipchitz, Master, friend of Modigliani, Picasso and their contemporaries, realized the freedom of Collectors Graphics and brought forth its soul. We had scheduled an evening's production; everything was in order when the phone rang. Sick at home with the flu and deeply apologetic about his inability to be present at the printing, Jacques was nonetheless reluctant to break the schedule. I was at press side and asked him if he would permit me to be his eyes: I would describe what I saw and he would respond, through me, to the waiting pressman. He agreed!

Later that evening, I delivered the prints to his home. This gentle giant of a man was overwhelmed. He left his bed, hugged me and said in his endearing French accent, "Jules, you have given me new hope for a life in art!"

With undying love for Reginald, who taught me to See.

With undying love for Merrill, his identical twin, who taught me to Share.

With undying love for Lou, their brother, who taught me to Feel.

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THE DRUM LITHOGRAPHS: 1960-1963
Clinton Adams

As has often been the case in the history of artists' lithography, a fortuitous meeting between an artist and a printer made possible the fine prints produced at Drum Lithographers between 1960 and 1963. The artist was Reginald Pollack, who had been making lithographs in New York and Paris since 1941; the printer was Jules Sherman, who offered to print Pollack's hand-drawn offset lithographs "for the sheer joy of it."¹

Pollack had first encountered lithography while an apprentice to Moses Soyer in 1941; soon thereafter, he and some friends had printed lithographs from stone, using presses and equipment at East Side House in Manhattan. In 1948, after military service during World War II, Pollack went to Paris for study, with support from the G.I. Bill. He soon met the French printer Gaston Dorfinant, who permitted the young artist (he was then twenty-four) to draw his stones at a work bench once used by Toulouse-Lautrec. While living in Paris, Pollack continued to exhibit in New York, most often at the Peridot Gallery, established by his brother Louis in 1949. To earn money on the side, he began buying prints in Paris—on the quais and at auctions—acting as agent for Louis Pollack, Charles Stern, and the print dealer, Peter Deitsch. In the late 1950s, he made several color lithographs in Paris, including one on commission from William S. Lieberman, then Curator of Prints at the Museum of Modern Art.²

Simultaneously, a new interest in lithography was developing in the United States. In New York, Margaret Lowengrund opened the Contemporaries Graphic Art Centre (predecessor to the Pratt Graphic Art Center) in 1955, and Tatyana Grosman began her collaboration with Larry Rivers and Frank O'Hara in 1957. In Los Angeles, June Wayne, with a grant from the Ford Foundation, established Tamarind Lithography Workshop in 1960.³ Each of these workshops had its own character and objectives. At Tamarind, a primary goal was the training of a new generation of master printers who, in concert with "artists of diverse styles . . . [might] restore the prestige of lithography by actually creating a collection of extraordinary prints."⁴

Reginald Pollack, however, had come to believe that collaborative lithographic workshops were caught up in a "quagmire of lithographic technology" that caused art to lose its spontaneity. "It was the technology that was of interest, rather than the work of art."⁵ This conclusion (which would be contradicted by history) caused Pollack to seek simpler ways to make prints. Soon after returning from Paris to New York, he began work with the printer Martin Levitt, who introduced him to the Multilith process, a form of

offset lithography that makes use of plastic-impregnated

Pollack worked with Levitt to create a suite of lithographs, "Interiors and Exteriors," later boxed and. Meanwhile, over lunches in New York, Pollack had convinced ArtNews magazine: Walter Bareiss, a noted collector; and the possible ways to stimulate use of lithography by other to fruition, the project they discussed—"Editions N collaboration between artists and poets (and was thus published 21 *Etchings and Poems*, a historic publishing project 1960).⁶

Precisely because of its lack of technical complexity as an ideal means for such collaborations, it overcame technical barriers: what the artist draws or the poet writes, without reversal of the image.⁷ "We were till then, "but nothing came of our conversations. The interest in the mechanism was not."⁸

It was then that Pollack met Jules Sherman, a printer at Drum Lithographers, was located on East Twentieth Street. He had not been satisfied with the small size of the plates on which he was delighted to discover that Sherman was able (by special

[Sherman] was interested in my research to create prints on his presses. In the course of that year, using the facilities of his prints with the poet John Hollander. They were done on the plates, the poetry, and I did drawings and watercolor. "Vision" and was never put on the market.¹⁰

For Jules Sherman, the collaboration with Pollack provided a welcome break from business: "My shop was transformed into a joyous atelier on weekends, and it transcended commercialism."¹¹ They began working in the morning. "At the end of each day's work," Pollack said, and fired with the sense of doing something important, he left the pressroom ("only those who were most curious about direct interaction between the artists and the printer sought instructions about the plates and about the transp

case in the history of artists' lithography, a fortuitous meeting of a printer made possible the fine prints produced at Drum and 1963. The artist was Reginald Pollack, who had been in New York and Paris since 1941; the printer was Jules Sherman, who had drawn offset lithographs "for the sheer joy of it."¹

Pollack encountered lithography while an apprentice to Moses Soyer in New York, and some friends had printed lithographs from stone, using the traditional stone press at the East Side House in Manhattan. In 1948, after military service in Europe, he went to Paris for study, with support from the G.I. Bill. He studied with Gaston Dorfinant, who permitted the young artist (he was using traditional stone presses at a work bench once used by Toulouse-Lautrec) to continue to exhibit in New York, most often at the Peridot Gallery, 21 East 10th Street, in 1949. To earn money on the side, he began to sell prints at the quais and at auctions—acting as agent for Louis Pollack, a collector, dealer, Peter Deitsch. In the late 1950s, he made several color prints, including one on commission from William S. Lieberman, then director of the Museum of Modern Art.²

Pollack's interest in lithography was developing in the United States. In 1953, Hans Meiringhaus opened the Contemporaries Graphic Art Centre (now the Graphic Art Center) in 1955, and Tatyana Grosman began her work with artists and Frank O'Hara in 1957. In Los Angeles, June Wayne, founder of the Foundation, established Tamarind Lithography Workshop in 1960. Workshops had their own character and objectives. At Tamarind, a workshop of a new generation of master printers who, in concert with the artists, [might] restore the prestige of lithography by actually producing extraordinary prints.³

Whoever had come to believe that collaborative lithographic printing was a "quagmire of lithographic technology" that caused art to be defined by the technology that was of interest, rather than the work of the artist (a view that would be contradicted by history) caused Pollack to seek a change. Soon after returning from Paris to New York, he began work with Jules Sherman, who introduced him to the Multilith process, a form of

offset lithography that makes use of plastic-impregnated, paper-base plates.

Pollack worked with Levitt to create a suite of small black-and-white and color lithographs, "Interiors and Exteriors," later boxed and distributed by the Peridot Gallery. Meanwhile, over lunches in New York, Pollack had conversations with Tom Hess, editor of *ArtNews* magazine; Walter Bareiss, a noted collector; and journalist Kermit Lansner about the possible ways to stimulate use of lithography by other New York artists. Had it come to fruition, the project they discussed—"Editions New York"—would have involved collaboration between artists and poets (and was thus parallel in intention to the portfolio *21 Etchings and Poems*, a historic publishing project begun in 1951 and completed in 1960).⁶

Precisely because of its lack of technical complexity, Pollack saw the Multilith process as an ideal means for such collaborations. In Multilith printing there are few technical barriers: what the artist draws or the poet writes appears just as drawn or written, without reversal of the image.⁷ "We were tilling the ground," Pollack remembers, "but nothing came of our conversations. The interest was there, the spirit was there, but the mechanism was not."⁸

It was then that Pollack met Jules Sherman, a printer whose commercial business, Drum Lithographers, was located on East Twentieth Street in Manhattan.⁹ As Pollack had not been satisfied with the small size of the plates on which he and Levitt had worked, he was delighted to discover that Sherman was able (by special order) to secure larger ones:

[Sherman] was interested in my research to create prints, and offered his friendship and his presses. In the course of that year, using the larger paper plates, I created a suite of prints with the poet John Hollander. They were done in my studio; John would write on the plates, the poetry, and I did drawings and washes. The suite was entitled "A Beach Vision" and was never put on the market.¹⁰

For Jules Sherman, the collaboration with Pollack—and soon with other artists—provided a welcome break from business: "My shop, commercial during the week, was transformed into a joyous atelier on weekends, where the magic of creating prints transcended commercialism."¹¹ They began work early, usually at six o'clock in the morning. "At the end of each day's work," Pollack remembers, "we were all hot, dirty, and fired with the sense of doing something important." Because few of the artists visited the pressroom ("only those who were most curious about the process"),¹² there was little direct interaction between the artists and the printer.¹³ "We provided the artists with instructions about the plates and about the transparent inks used in lithography, but

nothing was proofed; the plate went on the press, and that was it."¹⁴ Whether in black and white or in colors, the plates were printed as drawn, without change or corrections.

As a means to distribute the lithographs, Sherman and the Pollack brothers decided to form a new corporation, Collectors Graphics, Inc., and to invite a number of artists—including some who were represented by Peridot Gallery—to make lithographs. They hired artist Joel Goldblatt to serve as a liaison: "He would visit artists' studios and go over the technical requirements with them, then, a week or two (or three) afterwards, [he] would collect the plates and deliver them to the press." After printing, Goldblatt would return the completed editions to the artist for signature.

We concentrated on artists who were being pushed aside in the ferment of the abstract expressionist heyday, and the bulk of the art we chose was figurative. . . . Lou persuaded Milton Avery to do a color print; Drum also did a three-color print for Jacques Lipchitz, which was donated to the State of Israel.¹⁵ I contacted and invited Larry Rivers, Marisol, Fairfield Porter, and others to contribute.

More than 100 editions were soon completed, and on 17 April 1961 an initial exhibition was presented at the Peridot Gallery. The announcement stressed the "new technique of lithography" that had been employed in the making of the prints, a point widely echoed in reviews of the exhibition.¹⁶ Writing in *Village Voice*, Suzanne Kiplinger spoke of the "vigor and spontaneity" of the prints:

[They] make one realize with relief that, after all, vigorous drawing hasn't disappeared, it's simply submerged for the moment. As one who enjoys rehearsals, sketches, run-throughs—anything in its nascent, budding state—I recommend this exhibit to others who have grown a little tired of full orchestrations.¹⁷

Clearly, it was this quality of improvisation that most attracted many of the artists who participated in the project:

Highly personalized prints resulted. Fairfield Porter enjoyed the entire concept, an approach that allowed maximum spontaneity and a freedom comparable to drawing in his own sketchbooks. He liked the loose, fingerprinted, almost haphazard look of the finished lithograph. The direct quality of the medium, the paper plates, made it possible for him to select the best drawings.¹⁸

In November 1962, a number of agent for Sears, which advertised them "Attractive Prices." Price, an astute and meant for everyone, and now can be selected every item offered. . . .¹⁹ I lithographs produced at Drum Lithography purchasers.²⁰

A second exhibition of the prints Peridot in December 1963. It included announced, "were selected on the basis subjects range from Reginald Pollack puppeteers, to Milton Avery's broadly by *Tribune* thought the prints "more spontaneous. Large color prints by Freilich quality of watercolors."²² Writing in *Ar* himself forget his stringent sense of de turbulent."²³

The 1963 exhibition proved to moved to Los Angeles during 1963, collapsed. When Reggie said, I'm leaving love-making project with no commerce. By 1965, Louis Pollack's health was consigned the remaining lithographs to "Collectors Graphics Collection";²⁵ late

In the past thirty years the little known and little seen, eclipsed by the presses at Tamarind, U.L.A.E., and of as we look at them anew, we are still economy" of Mary Frank's linear drawings landscapes; the force of Robert Good of James Brooks's brush drawing; the *Kingdom*;²⁸ and by many other accounts can be no question but that these very long neglected) chapter in the history

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13

In November 1962, a number of editions were purchased by Vincent Price as an agent for Sears, which advertised them for sale as "Collector's Contemporary Graphics at Attractive Prices." Price, an astute and informed collector, wrote in a foreword: "Art is meant for everyone, and now can be bought at Sears by everyone. I have personally selected every item offered. . . ." ¹⁹ Jules Sherman estimates that roughly half of the lithographs produced at Drum Lithographers were sold either to Sears or other volume purchasers.²⁰

A second exhibition of the prints published by Collectors Graphics was held at Peridot in December 1963. It included works by twenty-six artists who, the gallery announced, "were selected on the basis of their drawing ability. . . . The styles and subjects range from Reginald Pollack's humorous and metaphorical renderings of puppeteers, to Milton Avery's broadly blocked landscape."²¹ The reviewer for the *Herald Tribune* thought the prints "more spontaneous and free than more difficult lithography on stone. Large color prints by Freilicher, Hillsmith, Frasconi and Cicero have the lively quality of watercolors."²² Writing in *ArtNews*, Valerie Petersen praised Frasconi, who "lets himself forget his stringent sense of design and opens up unlabored forms, crowded and turbulent."²³

The 1963 exhibition proved to be the project's swan song. Reginald Pollack had moved to Los Angeles during 1963, and in his absence, Sherman says, "the energy collapsed. When Reggie said, I'm leaving, I said, okay, that's it. It had been great fun—a love-making project with no commercial implications—but it was over and done with."²⁴ By 1965, Louis Pollack's health was deteriorating, and in December of that year, he consigned the remaining lithographs to the F.A.R. Gallery, where they would be sold as the "Collectors Graphics Collection";²⁵ later, he sold Peridot to Joan Washburn.²⁶

In the past thirty years the lithographs included in this exhibition have been little known and little seen, eclipsed by the larger, more complex lithographs that came from the presses at Tamarind, U.L.A.E., and other workshops across the country. Today, however, as we look at them anew, we are struck by their immediacy: by the "exemplary lyric economy" of Mary Frank's linear drawings;²⁷ the lively expressionism of Jane Freilicher's landscapes; the force of Robert Goodnough's tangled time-and-motion studies; the power of James Brooks's brush drawing; the "extraordinary facility" of David Levine's *Animal Kingdom*;²⁸ and by many other accomplished and fresh statements. Taken together, there can be no question but that these vibrant lithographs constitute an important (and too long neglected) chapter in the history of American lithography.

express my gratitude to Jules Sherman and Reginald (usable) assistance in the writing of this essay. field. As a director of the Print Council of America, J. H. Gusten, its executive secretary. Gusten was National Graphic Art Society (IGAS), which commissioned American and European artists, and a member of the board. Also a member of that board, Lieberman sought donation of funds from Tamarind to Pratt) for a program in New York.

Lithographers, 1900-1960: The Artists and Their Printers (New York: Dover Press, 1983), pp. 182-206.

"Lithograph in the United States," a proposal to the National Endowment for the Arts of the Ford Foundation, 1959.

Joan Ludman, 8 August 1979. I thank Joan Ludman for her help.

Art of the Artist in America: Reflections on 21 Etchings and 13 Lithographs (New York: Dover Press, 1990): 35-40.

Image reversal: once upon transfer to an intermediary paper. It thus appears on the paper as the artist's image reversal encountered in other forms of image reversal.

Adams, 23 July 1994.

Joan Ludman that the Drum lithographs were printed by "a printer [Lieberman] who invited artists to visit his home on Long Island City, New York, to use the lithographic facilities he had there" (Thompson, in the book *Art and the Artist*, N.C.: Department of Art, Western Carolina University, 1979).

Lithographs were printed at Drum Lithographers in New York City, which began early in 1960. Each lithograph was printed in an edition beginning with seven prints by Carmen Cicero, four by David Levine, and one by Jacques Lipchitz.

As otherwise noted, all quotations are from this letter.

Adams, 23 July 1994.

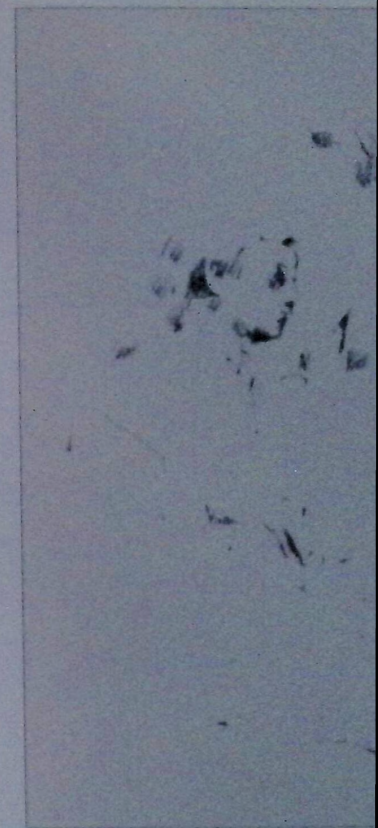
Joan Ludman, David Dinnerstein, David Levine, Jacques Lipchitz, and those who came to the pressroom.

Adams, 26 July 1994.

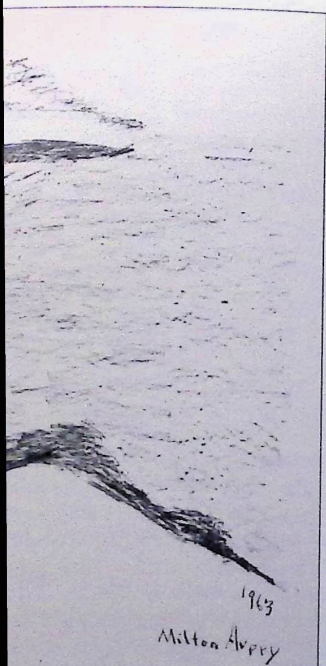
15. Lipchitz made a total of three lithographs at Drum.
16. In fact, American artists had made original, hand-drawn, offset lithographs since the 1930s. Jean Charlot's *Picture Book* (1933) was printed by Will and Lynton Kistler in Los Angeles; the following year, while teaching at the Florence Cane School in New York, Charlot acquired a Multilith press and, together with Albert Carman and Emilio Amero made a number of Multilith prints (1934-35); the historic portfolio published by American Abstract Artists (1937) was printed on the Cane School press. Carman subsequently printed many color offset prints for "The Artists Color Proof Associates" (ca. 1936-41) and for Marc Chagall's *The Tales from the Arabian Nights* (1945). In San Francisco, Richard Diebenkorn (and others) made lithographs for the portfolio *Drawings* (1948), printed by Multilith. See Adams, *American Lithographers* (cited n. 3), and Janet Flint, *Art for All: American Print Publishing Between the Wars* (Washington: Smithsonian Institution, 1980).
17. *Village Voice*, 27 April 1961.
18. Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of His Prints, Including Illustrations, Bookjackets, and Exhibition Posters* (Scarsdale, N.Y.: Highland House, 1981), p. 16.
19. Price wrote: "We're really tremendously thrilled at having these [lithographs] to add to the collection and I just wanted you to know how really wonderful you were about everything" (Price to Louis and Reginald Pollack, 9 November 1962).
20. According to Sherman, the Rock-Hill-Uris Group, a hotel chain, purchased "several thousand prints" on 12 October 1961. Sears made payment of \$53,531.50 for 3,540 impressions on 19 November 1962. Editions purchased by Sears included Carmen Cicero, *Abstraction*; Robert Goodnough, *The Chief*; David Levine, *Coney Island*; Reginald Pollack, *Old Man at Table*, *Mario as Arab*, *Still Life with Garlic*, and *Actor, 3/4 View*; Paul Resika, *Seated Girl*; and Larry Rivers, *Webster* (sales catalogue published by Sears, 1964).
21. Transcript of announcement on WNEW-TV, 30 December 1963.
22. Unsigned review, *New York Herald Tribune*, 14 December 1963.
23. "Collector's [sic] Graphics, Inc.," *ArtNews* 62 (December 1963): 55.
24. Sherman sold Drum Lithographers in 1970.
25. Letter of agreement between Collectors Graphics, Inc., and F.A.R. Gallery, Inc., 28 December 1965. I thank Joan T. Washburn and Jay Grimm for making available this letter and other materials contained in the Peridot Gallery scrapbooks.
26. Louis Pollack (b. 1921) died in 1970.
27. Hilton Kramer, quoted in *Underexposed* (cited n. 9), p. 5.
28. *Underexposed*, p. 11.



MILTON AVERY, *Landscape*, color lithograph, 22 x 27 3/4.



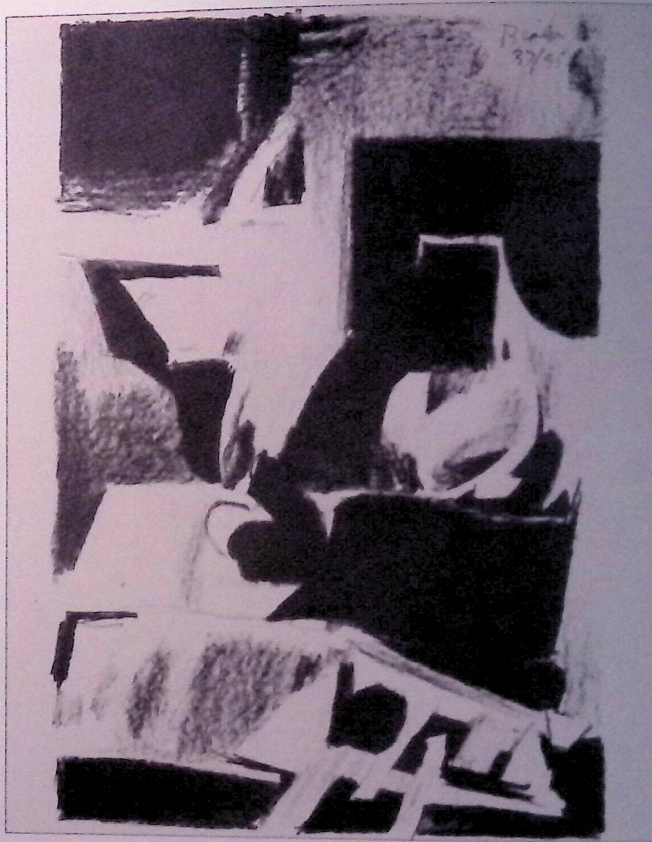
ROSEMARIE BECK, *Violinist Sketch*



raph, 22 x 27 3/4.



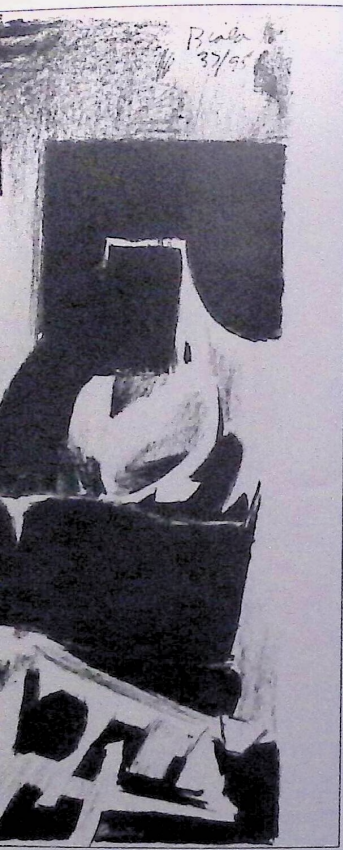
ROSEMARIE BECK, *Violinist Sketches*, lithograph, 12 3/4 x 10.



JANICE BIALA, *Interior*, lithograph, 12 1/2 x 10.



JAMES BROOKS, *Black*



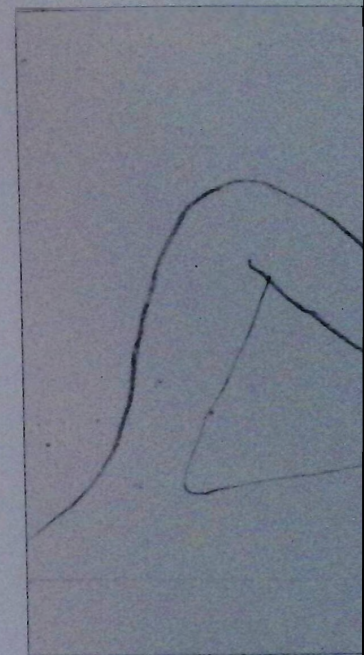
or. lithograph, 12 1/2 x 10.



JAMES BROOKS, *Black and White*, lithograph, 10 x 14.



CARMEN CICERO, *Bird Lives* (1960), lithograph, 9 x 13.



MARY FRANK, *W*



PIERO MANZONI, *Bird Lives* (1960), lithograph, 9 x 13.



MARY FRANK, *Woman Figure*, lithograph, 10 x 12 3/4.



ANTONIO FRASCONI, *Field of Scrap* (1963), color lithograph. 29 x 23.



JANE FREILICHER



rap (1963), color lithograph, 29 x 23.

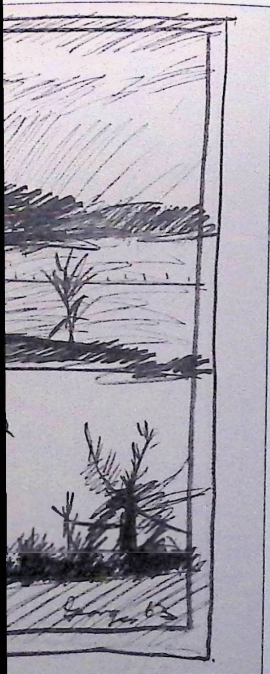


JANE FREILICHER, *Landscape*, lithograph, 23 x 28 3/4.



PAUL GEORGES, *Winter Landscape* (1963), color lithograph, 22 1/2 x 23.

JOEL GOLDBLAT



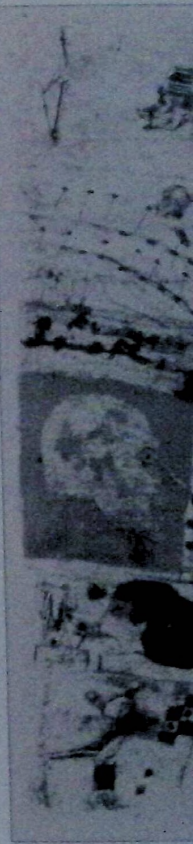
raph, 22 1/2 x 28.



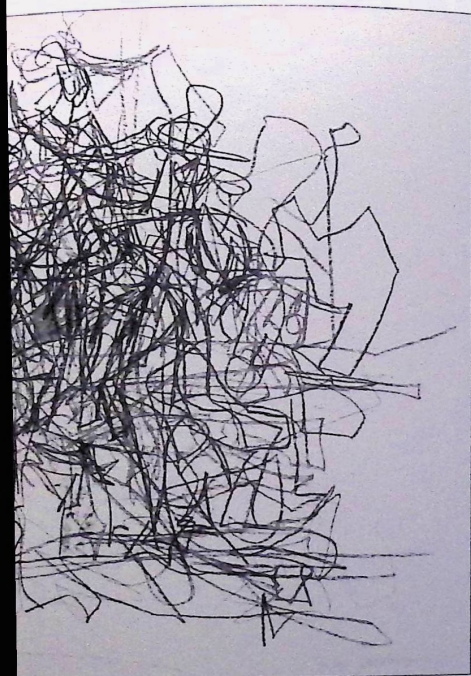
JOEL GOLDBLATT, *Still Life with Dark and Light*, lithograph, 13 5/8 x 10.



ROBERT GOODNOUGH, *Horseman [Black & Sepia]*, color lithograph, 23 x 29.



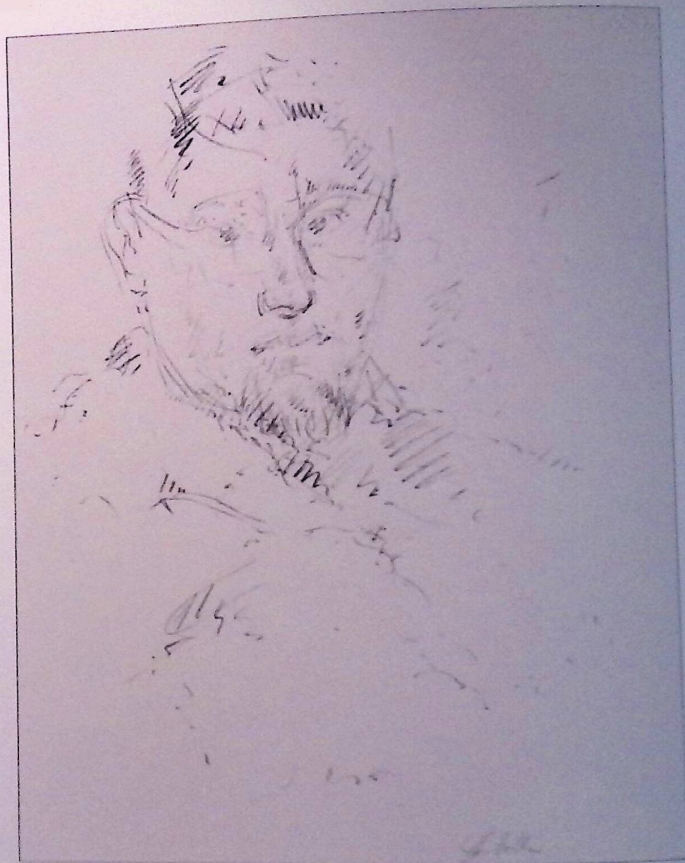
BURT HASEN, *Fo*



Black & Sepia, color lithograph, 23 x 29.



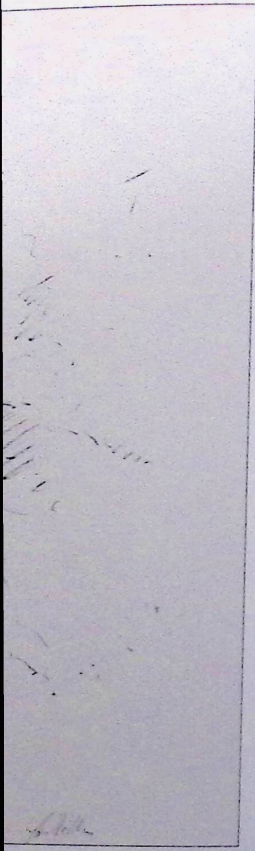
BURT HASEN, *Face Constellation* (1963), lithograph, 28 x 21 1/4.



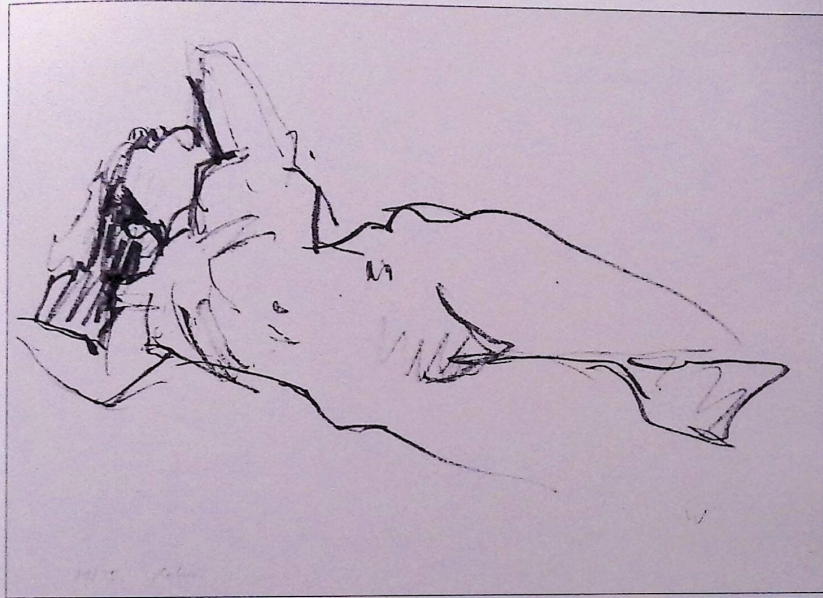
JOHN HELIKER, *Self-Portrait*, lithograph, 12 5/8 x 9 5/8.



WOLF KAHN, *Nude, He*



raph, 12 5/8 x 9 5/8.



WOLF KAHN, *Nude, Head Thrown Back*, lithograph, 10 x 14.



ALEX KATZ, *Double Portrait [Ada]*, lithograph, 10 x 12 1/8.



DAVID LEVINE, *Animal Kingdom*



Double Portrait [Ada], lithograph, 10 x 12 1/8.



DAVID LEVINE, *Animal Kingdom* (1963), color lithograph, 17 1/4 x 29.



JACQUES LIPCHITZ, Tide Unknown, lithograph, 27 x 20 3/4.



MARISOL, F...



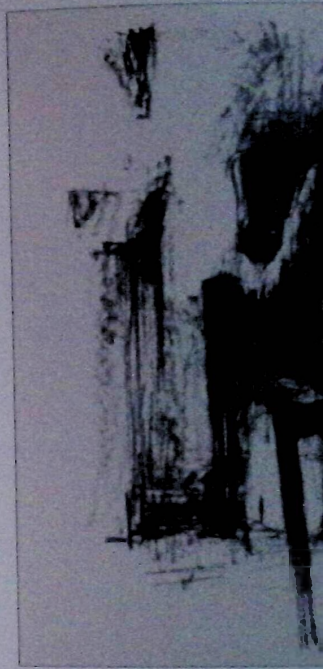
le Unknown, lithograph, 27 x 20 3/4.



MARISOL, *Foot and Faces* (1961), lithograph, 13 1/8 x 10.



RICHARD MAYHEW, *Trees*, lithograph, 10 x 12 3/4.



MICHAEL MAZUR, *Untitled*



lithograph, 10 x 12 3/4.



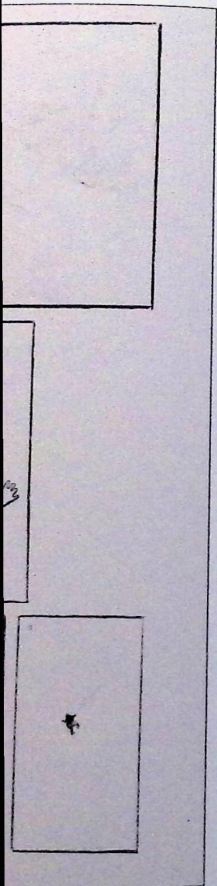
MICHAEL MAZUR, *Untitled [Adult Holding a Child with Book]*, lithograph, 23 x 29.



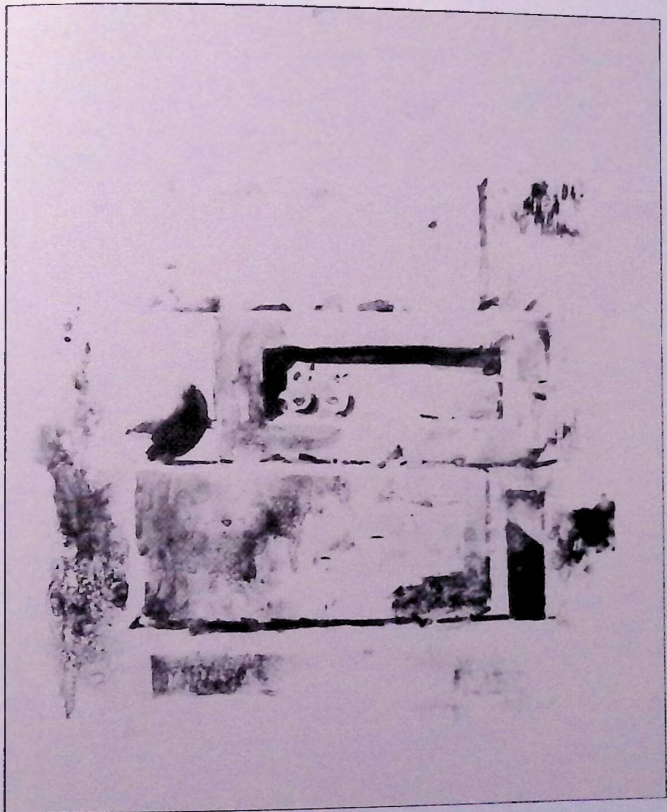
MARK MCAFEE, *You Will Never Catch Me*, color lithograph, 28 x 23.



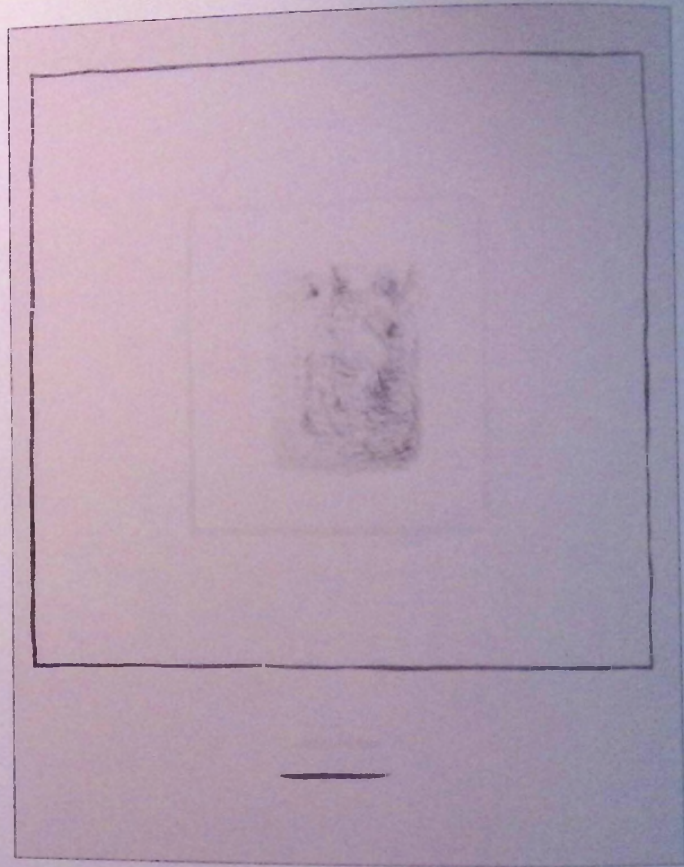
WALTER T



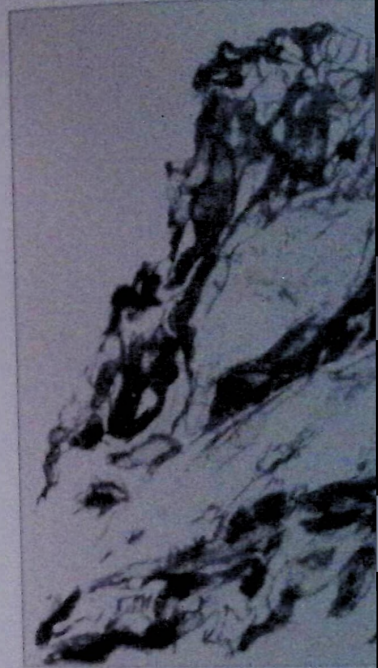
lithograph, 28 x 23.



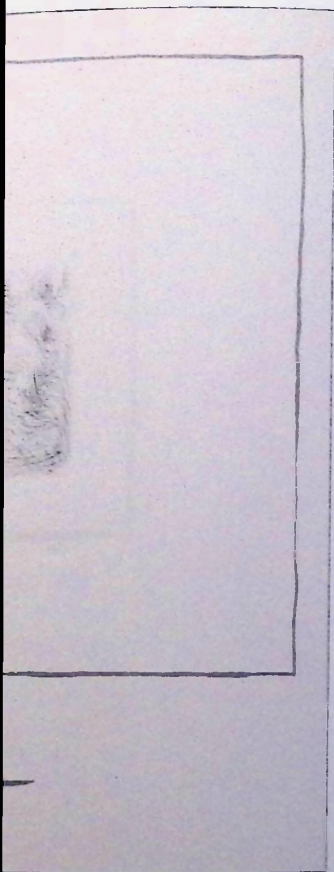
WALTER TANDY MURCH, *Bricks*, lithograph, 23 x 19.



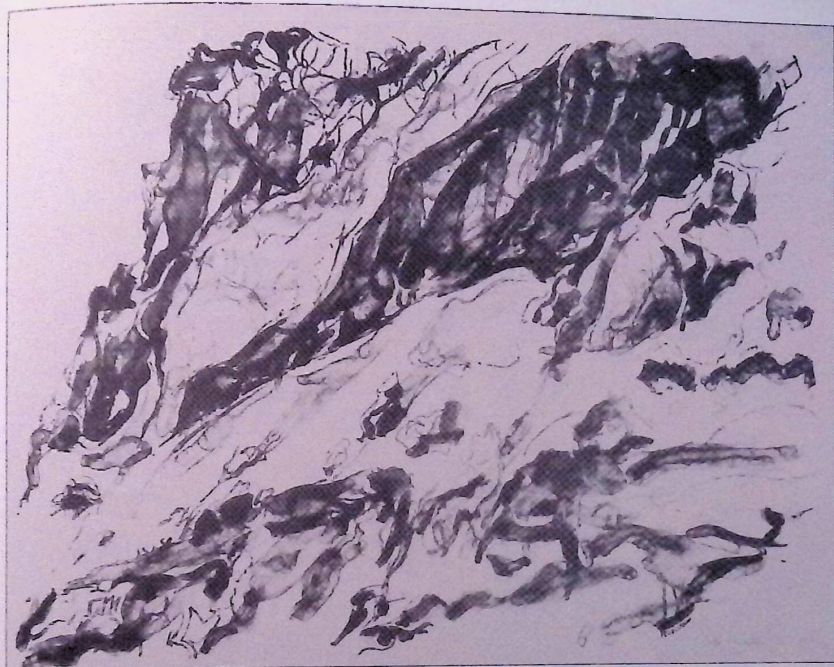
CONSTANTINE NIVOLA. *Two People in Bed* (1963), color lithograph, 29 x 23.



PHILIP PEARLSTEIN



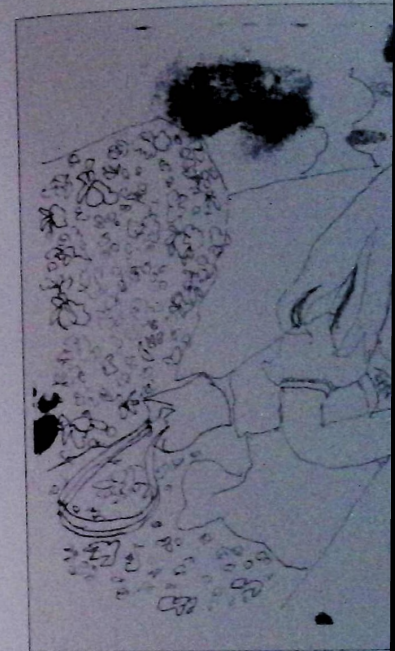
Bed (1963), color lithograph, 29 x 23.



PHILIP PEARLSTEIN, *Landscape*, lithograph, 23 1/8 x 29.



REGINALD POLLACK, *Landscape with Clouds*, lithograph, 9 7/8 x 12 3/4.



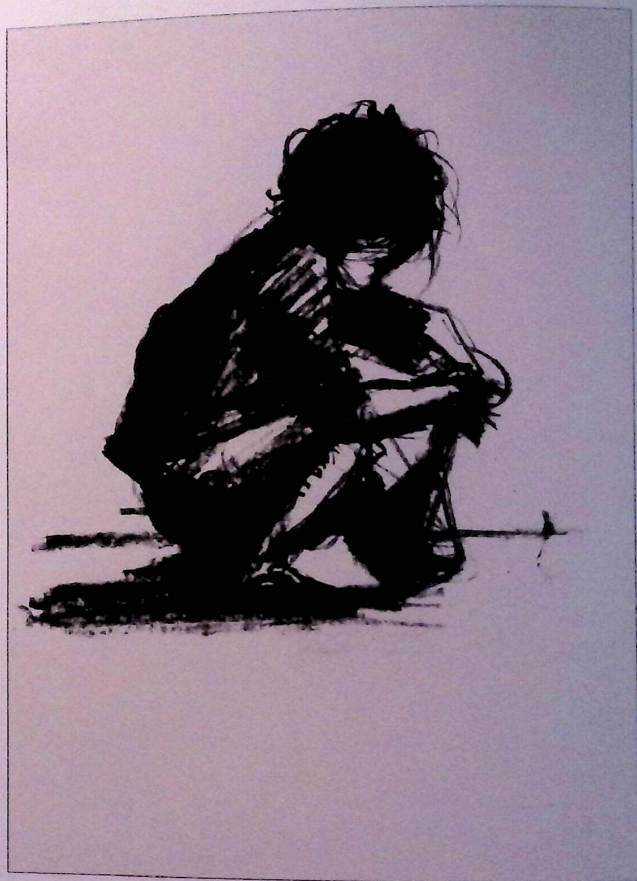
FAIRFIELD PORTER, *Child*



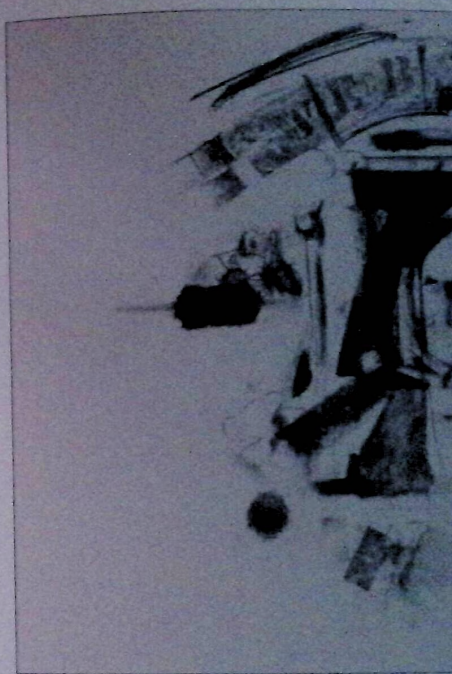
CK. *Landscape with Clouds*, lithograph. 9 7/8 x 12 3/4.



FAIRFIELD PORTER, *Child Writing [Lizzie Drawing]*, lithograph, 10 x 14.



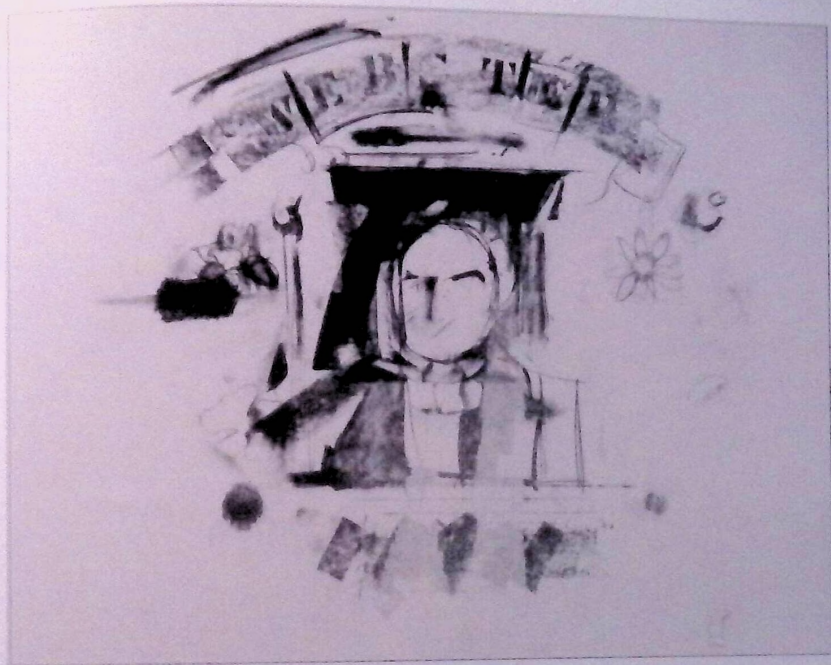
PAUL RESIKA, *Child Playing with Top* (1963), lithograph, 14 x 10.



LARRY RIVERS, *Webster*



Living with Top (1963), lithograph, 14 x 10.



LARRY RIVERS, *Webster* (1961), lithograph, 21 x 28.



ALVIN ROSS. *Fishing on the Arno*, color lithograph, 23 x 28 7/8.



TOBIAS SCHNEEBAU



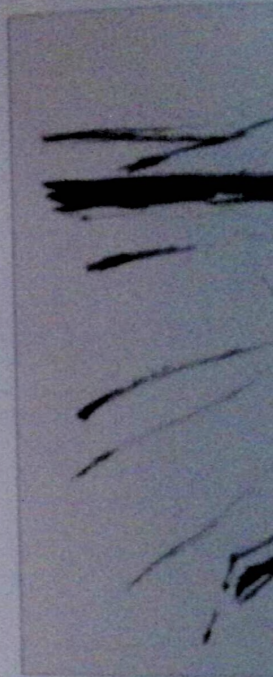
olor lithograph, 23 x 28 7/8.



TOBIAS SCHNEEBAUM. *Jungle [Black]*, lithograph, 29 x 23.



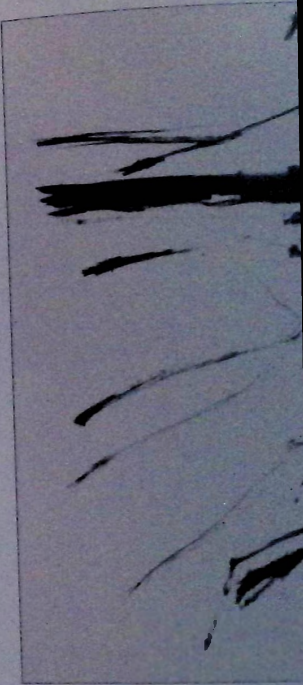
BURTON SILVERMAN, *Toledo at Nightfall*, color lithograph, 20 3/4 x 27 3/8.



REUBEN TANENBAUM



BURTON SILVERMAN, *Toledo at Nightfall*, color lithograph, 20 3/4 x 27 3/8.



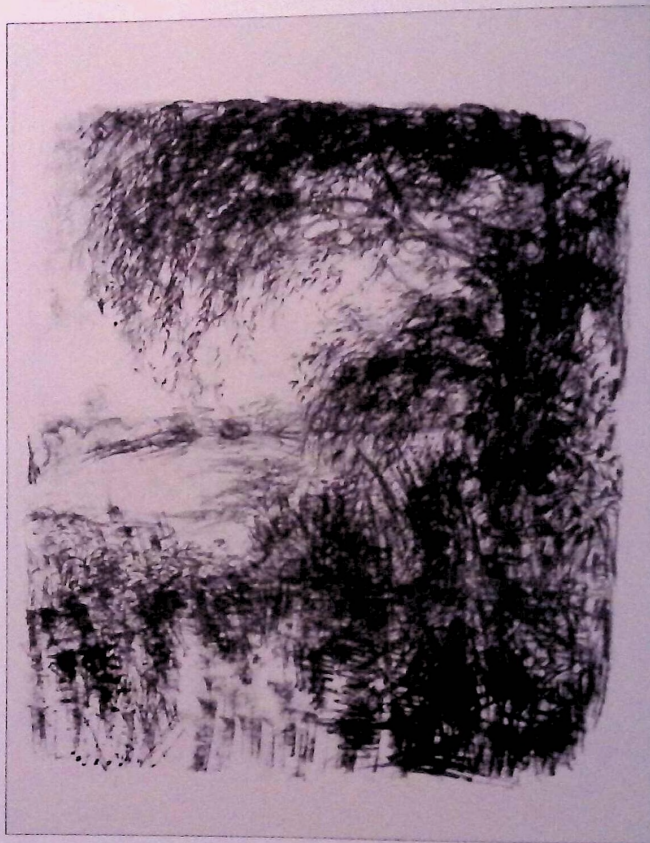
REUBEN TAM.



ll, color lithograph, 20 3/4 x 27 3/8.



REUBEN TAM, *Monhegan Shoreline*, lithograph, 22 1/2 x 28 5/8.



JANE WILSON, *Landscape*, color lithograph, 26 x 22.

CHECKLIST OF THE EXHIBITION

Dimensions are given in inches, height precedes width.

- Milton Avery (1893-1965)**
Landscape
color lithograph, 22 x 27 3/4
signed lower left and numbered 4/118
Courtesy of an anonymous private collection
- Rosemarie Beck (b. 1923)**
Violinist Sketches
lithograph, 12 3/4 x 10
signed lower right and numbered 30/85
Collectors Graphics #61
- Janice Biela (b. 1903, Poland)**
Interior
lithograph, 12 1/2 x 10
signed upper right and numbered 37/95
Collectors Graphics #175
- James Brooks (1906-1992)**
Black and White
lithograph, 10 x 14
signed lower right and numbered 73/75
Collectors Graphics #65
- Carmen Ciervo (b. 1926)**
Bird Lines, 1960
lithograph, 9 x 13
signed upper right and numbered 68/65
Collectors Graphics #2
- Mary Frank (b. 1933, England)**
Hand
lithograph, 10 x 12 3/4
signed lower right and numbered 44/74
Collectors Graphics #187b
- Mary Frank (b. 1933, England)**
Woman Figure
lithograph, 10 x 12 3/4
signed lower right and numbered 61/67
Collectors Graphics #184
- Antonio Frasconi (b. 1919, Uruguay)**
Field of Scree, 1962
color lithograph, 29 x 23
signed and dated lower right and
numbered ed. 1/107
Collectors Graphics #169
- Jane Freilicher (b. 1924)**
Landscape
lithograph, 23 x 28 3/4
signed lower right and numbered 26/97
Collectors Graphics #151
- Jane Freilicher (b. 1924)**
Landscape
color lithograph, 28 5/8 x 22
signed lower left and numbered 1/100
Collectors Graphics #16
- Paul George (b. 1923)**
Landscape
lithograph, 10 x 13
signed lower right and numbered 1/11
Collectors Graphics #12
- Paul George (b. 1923)**
Standing Child
color lithograph, 29 x 22
signed lower right and numbered 1/11
Collectors Graphics #1
- Paul George (b. 1923)**
Winter Landscape, 1967
color lithograph, 22 1/2 x 14
signed lower right and numbered 1/11
Collectors Graphics #1
- Joel Goldblatt (b. 1921)**
Still Life with Duck and Eggs
lithograph, 13 5/8 x 10
signed lower right and numbered 1/11
Collectors Graphics #1
- Robert Goodenough (b. 1906)**
Horse and Rider, 1966
lithograph, 10 x 14
signed lower right and numbered 1/11
Collectors Graphics #1
- Robert Goodenough (b. 1906)**
Horseman (Black & White)
color lithograph, 23 x 14
signed lower right and numbered 1/11
Collectors Graphics #1
- Robert Goodenough (b. 1906)**
Newsreel, 1966
lithograph, 10 x 14
signed lower right and numbered 1/11
Collectors Graphics #1
- Burt Haron (b. 1924)**
Face Constellation, 1967
lithograph, 28 x 21 1/2
signed lower right and numbered 1/11
Collectors Graphics #1

CHECKLIST OF THE EXHIBITION

Dimensions are given in inches, height precedes width.

Milton Avery (1893-1965)

Landscape
color lithograph, 22 x 27 3/4
signed lower left and numbered 4/118
Courtesy of an anonymous private collection

Rosemarie Beck (b. 1923)

Violinist Sketches
lithograph, 12 3/4 x 10
signed lower right and numbered 30/85
Collectors Graphics #81

Janice Biala (b. 1903, Poland)

Interior
lithograph, 12 1/2 x 10
signed upper right and numbered 37/95
Collectors Graphics #175

James Brooks (1906-1992)

Black and White
lithograph, 10 x 14
signed lower right and numbered 73/75
Collectors Graphics #85

Carmen Cicero (b. 1926)

Bird Lives, 1960
lithograph, 9 x 13
signed upper right and numbered 68/85
Collectors Graphics #2

Mary Frank (b. 1933, England)

Hand
lithograph, 10 x 12 3/4
signed lower right and numbered 44/74
Collectors Graphics #187b

Mary Frank (b. 1933, England)

Woman Figure
lithograph, 10 x 12 3/4
signed lower right and numbered 61/67
Collectors Graphics #184

Antonio Frasconi (b. 1919, Uruguay)

Field of Scrap, 1963
color lithograph, 29 x 23
signed and dated lower right and
numbered 1/109
Collectors Graphics #169

Jane Freilicher (b. 1924)

Landscape
lithograph, 23 x 28 3/4
signed lower right and numbered 26/97
Collectors Graphics #151

Jane Freilicher (b. 1924)

Landscape
color lithograph, 28 5/8 x 23
signed lower left and numbered 22/104
Collectors Graphics #168

Paul Georges (b. 1923)

Landscape
lithograph, 10 x 13
signed lower right and numbered 57/76
Collectors Graphics #181

Paul Georges (b. 1923)

Standing Child
color lithograph, 29 x 22 1/2
signed lower right and numbered 18/112
Collectors Graphics #149

Paul Georges (b. 1923)

Winter Landscape, 1963
color lithograph, 22 1/2 x 28
signed lower right and numbered 17/117
Collectors Graphics #139

Joel Goldblatt (b. 1923)

Still Life with Dark and Light
lithograph, 13 5/8 x 10
signed lower right and numbered 25/85
Collectors Graphics #15

Robert Goodnough (b. 1917)

Horse and Rider, 1960
lithograph, 10 x 14
signed lower right and numbered 69/85
Collectors Graphics #18

Robert Goodnough (b. 1917)

Horseman (Black & Sepia)
color lithograph, 23 x 29
signed lower right and numbered 35/75
Collectors Graphics #22

Robert Goodnough (b. 1917)

Nomads, 1960
lithograph, 10 x 14
signed lower right and numbered 68/85
Collectors Graphics #17

Burt Hasen (b. 1921)

Face Constellation, 1963
lithograph, 28 x 21 1/4
signed lower right and numbered 25/104
Collectors Graphics #138

John Hellker (b. 1909)

Landscape
lithograph, 10 x 12 3/4
signed lower right and numbered 84/90
Collectors Graphics #178

John Hellker (b. 1909)

Self-Portrait
lithograph, 12 5/8 x 9 5/8
signed lower right and
numbered in blue pencil 70/85
Collectors Graphics #26

Wolf Kahn (b. 1927, Germany)

Nude, Head Thrown Back
lithograph, 10 x 14
signed lower left and numbered 69/85
Collectors Graphics #84

Alex Katz (b. 1927)

Double Portrait (Ada)
lithograph, 10 x 12 1/8
signed lower right and numbered 69/85
Collectors Graphics #32

David Levine (b. 1926)

Animal Kingdom, 1963
color lithograph, 17 1/4 x 29
signed upper right and numbered 19/105
Collectors Graphics #157

David Levine (b. 1926)

Fat Girl, 1963
lithograph, 17 5/8 x 13 1/8
signed and dated upper right and
numbered 110/122
Collectors Graphics #133

Jacques Lipchitz (1891-1973, Lithuania)

Title Unknown
lithograph, 27 x 20 3/4
signed lower right and annotated artist's proof
Courtesy of an anonymous private collection

Jacques Lipchitz (1891-1973, Lithuania)

Title Unknown
lithograph, 24 x 19
signed lower right and annotated artist's proof
Courtesy of an anonymous private collection



color lithograph, 26 x 22.

Marisol [Escobar] (b. 1930, France)
Foot and Faces, 1961
lithograph, 13 1/8 x 10
signed lower right and numbered 68/85
Collectors Graphics #72

Richard Mayhew (b. 1924)
Trees
lithograph, 10 x 12 3/4
signed lower left and numbered 19/89
Collectors Graphics #207

Michael Mazur (b. 1935)
Figure Group
lithograph, 23 x 28 3/4
signed lower right and numbered 48/88
Collectors Graphics #154

Michael Mazur (b. 1935)
Untitled [Adult Holding a Child with Book]
lithograph, 23 x 29
unsigned and unnumbered, edition of 85
Collectors Graphics #145

Mark McAfee
You Will Never Catch Me
color lithograph, 28 x 23
signed lower right and numbered 35/112
Collectors Graphics #141

Walter Tandy Murch (1907-1967, Canada)
Bricks
lithograph, 23 x 19
signed lower right and annotated artist's proof
Collectors Graphics #68
Courtesy of an anonymous private collection

Constantine Nivola (1911-1988, Sardinia)
Two Beds, 1963
color lithograph, 28 7/8 x 22
signed in plate, dated and numbered 16/125
Collectors Graphics #144

Constantine Nivola (1911-1988, Sardinia)
Two People in Bed, 1963
color lithograph, 29 x 23
signed center and numbered 16/127
Collectors Graphics #131

Philip Pearlstein (b. 1924)
Landscape
lithograph, 23 1/8 x 29
signed lower right and numbered 69/75
Collectors Graphics #69, Landwehr #1

Reginald Pollack (b. 1924)
Connecticut Landscape
lithograph, 10 x 12 3/4
signed lower right and
numbered 44/55
Collectors Graphics #187

Reginald Pollack (b. 1924)
Landscape with Clouds
lithograph, 9 7/8 x 12 3/4
signed lower right and numbered 20/65
Collectors Graphics #176

Reginald Pollack (b. 1924)
Southampton Beach
lithograph, 10 x 12 7/8
signed lower right and
numbered 56/80
Collectors Graphics #185

Fairfield Porter (1907-1975)
Child Writing [Lizzie Drawing]
lithograph, 10 x 14
signed lower right and numbered 76/85
Collectors Graphics #94, Ludman #12

Fairfield Porter (1907-1975)
Snow Landscape
lithograph, 8 1/2 x 13
signed lower left and numbered 30/85
Collectors Graphics #87, Ludman #14

Paul Resika (b. 1928)
Child, 1963
lithograph, 12 3/4 x 10
signed lower right, dated and
numbered 36/82
Collectors Graphics #192

Paul Resika (b. 1928)
Child Playing with Top, 1963
lithograph, 14 x 10
signed lower right, dated and
numbered 105/111
Collectors Graphics #206

Paul Resika (b. 1928)
Seated Child, 1963
lithograph, 12 3/4 x 10
signed lower right, dated and
numbered 74/80
Collectors Graphics #191

Paul Resika (b. 1928)
Standing Boy
lithograph, 14 x 10
unsigned and unnumbered
Collectors Graphics #205

Larry Rivers (b. 1923)
Webster, 1961
lithograph, 21 x 28
signed and dated in the stone, lower right
Courtesy of James Goldman

Alvin Ross (1920-1975)
Fishing on the Arno
color lithograph, 23 x 28 7/8
signed lower right and numbered 35/86
Collectors Graphics #163

Tobias Schneebaum (b. 1921)
Jungle [Black]
lithograph, 29 x 23
signed lower right and numbered 16/98
Collectors Graphics #153

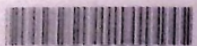
Burton Silverman (b. 1928)
Retired
lithograph, 14 x 10
signed lower right and
numbered 42/60
Collectors Graphics #77

Burton Silverman (b. 1928)
Toledo at Nightfall
color lithograph, 20 3/4 x 27 3/8
signed lower right and numbered 29/120
Collectors Graphics #158

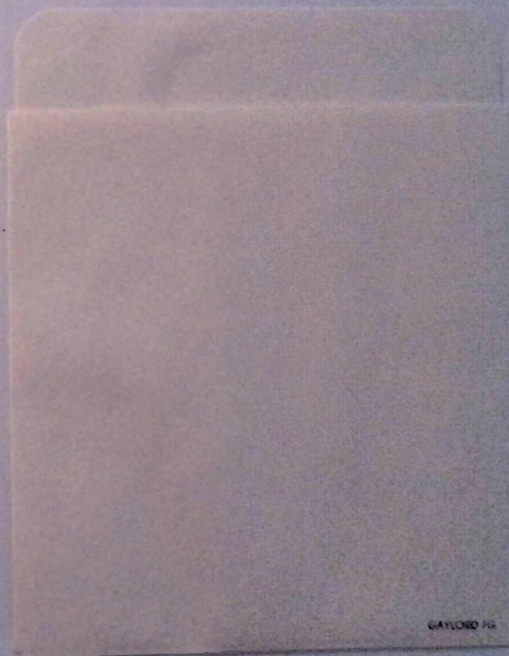
Reuben Tam (b. 1916, Hawaii)
Monhegan Shoreline
lithograph, 22 1/2 x 23 5/8
signed lower right, titled and
numbered 55/71
Collectors Graphics #114

Reuben Tam (b. 1916, Hawaii)
Surf
lithograph, 22 1/2 x 28 5/8
signed lower right, titled and
numbered 39/53
Collectors Graphics #115

Jane Wilson (b. 1924)
Landscape
color lithograph, 26 x 22
signed lower right and annotated artist's proof
Collectors Graphics #124
Courtesy of an anonymous private collection



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