LITHOGRAPHS FROM THE TAMARIND WORKSHOP
COVER: 59. Oxnard Madame, T #233
Matsumi Kanemitsu, Printmaker, Painter, Sculptor

A CIRCULATING EXHIBITION ORGANIZED BY THE UCLA ART GALLERES, 1962-63
Frederick S. Wight, Director
E. Maurice Bloch, Curator of Prints, Grunwald Graphic Arts Foundation
Jack Carter, Designer of Installations
Catalogue designed by Mits Kataoka
Photographs by Marvin Silver
LITHOGRAPHS FROM THE TAMARIND WORKSHOP
4. Window Series II, T #124  Clinton Adams, Printmaker, Painter
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ARTIST-FELLOWS

Glen Alps
Harold Altman
Louis Bunce
Jules Engel
Reuben Kadish
Matsumi Kanemitsu
Misch Kohn
Rico Lebrun
Tetsuo Ochikubo
Bernard Rosenthal
Audrey Schwartz
Joyce Treiman
Romas Viesulas
Emerson Woelfler
Adja Yunkers

GUEST ARTISTS

Francois Arnal
William Brice
William Brown
Richard Diebenkorn
Connor Everts
Frederick O'Hara
Harold Paris
Raymond Parker
Richards Ruben
Antonio Scordia
Frederick Sommer
Benton Spruance
William Turnbull
Estephan Vicente
Ulfert Wilke

PRINTER-FELLOWS

Joe Funk
Irwin Hollander
Harold Keeler
George Miyasaki
John Muench
Marvin Saltzman
Emiliano Sorini

Catalogue Notes: "T" refers to the Tamarind number; dimensions, height before width, arc of size of paper rather than size of impression. Unless otherwise noted, a single stone or zinc is black on white.
TAMARIND AND THE ART OF THE LITHOGRAPH

A lithograph ideally is a collaboration between an artist and a printer (who is an artist at printing) in the same sense that a tapestry is a collaboration between an artist and a weaver. It is no accident that in this exhibition every lithograph bears the embossed chop of the printer with whom the artist worked.

For this exhibition we have put the biographies of the artists on the wall with their work, and so we have omitted them from the catalogue, feeling that reproductions of the work would best serve their reputations. Without exception these are known artists. They have taken part in national and international shows, had one-man shows of their own; they occur repeatedly in museum and private collections, and have been recipients of many awards. Most are forty or older, and they come from many cities in the United States and abroad. They have not all, however, been known as lithographers or the Tamarind Lithography Workshop would not be doing the pioneer work that it is. Nor are they here brought forward as a cohesive group, still less a definitive one. Even as this exhibition travels there are other artists at work at Tamarind. Rather the artists were selected because they are mature in many styles; in exercising their known creative abilities they would, it was hoped, add new dimensions to the art of the lithograph.

These artists were offered a two-month fellowship and took advantage of a common experience. They went through the workshop one or two at a time, with the shop's extraordinary facilities at their disposal: stones, zinc plates, hand presses, inks and handmade rare papers—and the collaboration of a master printer. They worked under circumstances conducive to experiment. They were encouraged to try for new effects and to push the technical frontiers in the service of their esthetic.

And aiding them, learning from them, observing their needs in the medium, are printer apprentices from various cities, who also come one or two at a time on fellowships. These apprentices learn how to print a lithograph so that they can go back to their home cities and towns and work with other artists there. This is the heart of the Tamarind idea. Lithography lives in an urbane tradition and only flourishes naturally in an urban situation. It depends on more than the artist's desire; it depends on the existence in his society of a human resource of artisanal skills—skills which seem not to flourish in our day when the economic base of craftsmanship gives way before a machine economy. Lacking such craftsmen in our country, our printmakers have turned to Paris just as our sculptors go for bronze casting to Rome.

Lithography is one of the younger arts as printmaking goes, but it is old enough to have absorbed some of the world's greatest talents: Daumier, Lautrec, Kollwitz, Matisse, Picasso. (In this country, it was seized upon by Bellows who believed he would not have to learn it as he would have to learn etching—a notion remote from the technical complexities offered here.)

Lithography, of all the printmaking methods, approaches closest to the painter's massed values; it carries; it wants to come out of the print portfolio; it appeals to artists who have an instinct for immediacy and power. These expressive, dramatic characteristics take artist and viewer away from the intimate atmosphere of the burin and needle. But here is a deception. Lithography is neither a do-it-yourself-kit art nor a let-the-printer-do-it art—although it is a discour-
aging fact that the European artist often has over-relied on his printer, in effect allowed the printer to carry the plank in the center while he has provided the sketch in the beginning and the signature at the end.

By contrast at Tamarind, the artist, who may well be primarily painter or sculptor, is a lithographer and nothing else during the intensive weeks of his fellowship. If the medium is new to him, he is exploring his own potential; if he is an old hand at lithography he is expanding the medium's frontiers. And as it works out, experimenters in other media have been successful here, all the more so because the medium was new to them, as once is forced to assume.

The Tamarind Lithography Workshop should be viewed in terms of its intention. It came into being out of the difficulties one artist, June Wayne, experienced in pursuit of the lithograph as a full esthetic expression. Out of the problem of living in Los Angeles and working in Paris, grew a survey of the condition of lithography as a whole. She saw it for what it had become, either a meagre private struggle in this country, or as a declining art abroad, where its master printers, unstimulated by new esthetic demands from their artists, produce prints that over-resemble each other.

The question then arose, if an art is on the way to being lost, why stay its departure? Has this activity, like any other, fulfilled itself? Is its decline from internal or accidental causes? Can lithography continue to take part in the Twentieth Century revolution in art and add thereto a special dimension, or is it a casualty in that revolution? Only an artist can answer such questions in advance: criticism only can say what has happened.

It would seem, to generalize the results here exhibited, that the explosive movement most characteristic of the present hour, has gained in force from these techniques; the print has expanded under pressure, and force and gesture are given another kind of direction. But that this might happen was no more than surmise and determination when the idea of this experimental workshop was submitted to the Program in Humanities and the Arts of the Ford Foundation.

The design of Tamarind proposed a three-year rescue operation, a self-liquidating experiment intent on creating conditions for the survival of the medium. By that time, some fifty to seventy-five mature artists well might be finding a satisfying personal expression in the lithograph, and the public (via the artist's galleries) might be absorbing a number of thousand prints. Most important, a few apprentices might have become printers, might be expected to open shops of their own in a few cities, and might be available, as well, to teach lithography in our universities. Perhaps thus the demand for the printer might be enough to sustain his survival in the medium.

Tamarind does not propose that lithography become a subsidized art. Instead, it asks that the community incorporate it into its fabric, value it, and patronize it. The Ford Foundation thought that the idea was worth a trial. A non-profit corporation came into existence, the grant was made, the board chosen, the panel of selection determined upon. June Wayne, who wrote the plan, became its director, and at once brought Clinton Adams and Garo Antreasian to Los Angeles where the three together launched the Workshop. As a spectacle, the workshop describes, or externalizes, this purpose. In the front building, we enter a reception room and an office. Then comes a large storage, display, work area, clinic white, where no spot can pass for an accident.
Here the prints are signed, recorded, catalogued, and can be seen—and here is the kitchen too as a concession to living, since no one leaves for lunch. The tubular lighting and white walls somehow give the impression of day and night shifts, as though there were nothing more important to be done than make prints, and there is a certain cool tension in the air.

Outside, again, we cross a green-planted patio for outdoor eating or rest in the open, and then we are in the workshop building itself, with its hand presses, its stones in steel-rolled racks, the electric lift, shelves of hand-made papers. This is a work area for collaborating artists: the scene again is all white and the walls are enlivened with impressions of prints in process.

We are in the midst of activity, reflection, take-it-or-leave-it-advice, decision, modification, in something less than complete privacy, and then the printer picks up his leather roller to ink a massive stone and crank it through the old French press. The director has, of course, to deal with temperaments in the heat of creation, and in this situation creation involves a printer and an artist new to each other, from disparate backgrounds, reflecting the collision between European techniques and American inventiveness. The director must have sympathy and judgment, encourage tolerance yet insist on technical standards at the same time. She brings to her task intelligence and personal attention, encouragement and the unspoken reminder that she is both fellow-artist and woman. Add to this a vaguely deflating air of holding tomorrow with its problems tightly scheduled. This works. The artists aim not merely to experiment, but to experiment for results: they mean to add to their portfolio, and the two months vanish. The director has her longer range deadline too, measured in months. Eighteen have passed, a mid-point. It would be hard to imagine work in a less endowed atmosphere in spite of the abundance of whatever is needed by way of equipment and supplies.

Art, however, rises no higher than its source, and all this would be effort wasted if there were no adequate means of selection of the artists. A panel of selection has been drawn on for names, each member providing his own list on which the panel as a whole makes its comments. It then falls to the Executive Committee of the Board to build a sequence that takes into consideration the time best suited to the artist, and most feasible for the workshop. In an effort to accomplish as much as possible in the three years allotted, the number of artists and of printers and apprentices has been raised; but the basic principle remains of providing each artist with a printer as his opposite number.

With this exhibition at midpoint for Tamarind, the time has come to look for justifications, for the totaling of satisfactions, for considering the evidence uncovered by this rescue attempt. Through the prism of some thirty-two artists and nine printers we see a multifaceted performance in the art of lithography. The range and power of the prints are their own argument.
66. *Giant*, T #372  Misch Kohn, *Printmaker*
93. Untitled, T #455  Richards Buben, Painter

12. Untitled, T #275  Glen Alps, Printmaker, Painter
53. Untitled, T #316   Reuben Kadish, Sculptor

81. Untitled, T #229   Tetsuo Ochikubo, Printmaker, Painter
108. *Untitled, T #438*  Joyce Treiman, *Painter*

113. *Untitled, T #239*  Esteban Vicente, *Painter, Sculptor*
84. *Untitled, T #285*  Raymond Parker, Painter

46. *Red Poppies, T #213*  Jules Engel, Painter
126. Arrow, T #380A
Ulfert Wilke, Printmaker, Painter, Sculptor

76. Flying Machine, T #383  George Miyasaki, Printmaker, Painter
29. *Untitled, T #279*  
François Arnal, *Printmaker, Painter*

69. *Inferno Series D, T #393a*  
Rico Lebrun, *Painter*
35. Untitled, T #264
Louis Bunce, Printmaker, Painter

95. Confidence Man, T #127
Aubrey Schwartz, Printmaker, Painter
49. Flowers, T #452  Bohuslav Horák, Printmaker

82. Antelope Priest, T #252  Frederick O'Hara, Printmaker
90. *Untitled, T #150*  Bernard Rosenthal, Sculptor

138. *Untitled, T #196* (oval image)  Adja Yunkers, Printmaker, Painter
111. Untitled, T #441  William Turnbull, Sculptor

120. Dorothy the Last Day, T #107  June Wayne, Printmaker, Painter
102. The Sea — Galilee, T #363
Benton Spruance, Printmaker, Painter

100. Untitled, T #269  Antonio Scardia, Painter
131. Untitled, T #413
Emerson Woelffer,
Printmaker, Painter, Sculptor

18. The Reader, T #434  Harold Altman, Printmaker, Painter
32. Interior III, T #462   William Brice, Painter

101. Untitled, T #418   Frederick Sommer, Painter
42. Untitled, T #350  Richard Diebenkorn, Painter
Clinton Adams, Printmaker, Painter
Dean, College of Fine Arts, University of New Mexico, Albuquerque, N. Mex.
c/o Felix Landau Gallery
702 N. La Cienega Blvd.
Los Angeles 46, Calif.
1. Reflection I, T #191
   30" x 22"; 1 stone
2. Dark Window, T #109
   30" x 22"; 1 stone
3. Golden Tablet, T #262
   30" x 22"; 1 stone redrawn. 9 colors in seven printings. (Four greys, two ochres, two yellows, orange)
4. Window Series II, T #124
   18" x 15"; 1 stone
5. Window Series III, T #124A
   18" x 15"; 2 stones, five colors (olive, grey, rose, blue, black)
6. Window Series IV, T #137
   18" x 15"; 2 stones, two colors (tan, black)
7. Window Series X, T #144
   18" x 15"; 5 stones, six colors (ochre, yellow, burnt orange, two greys, black)
8. Tablets Series III, T #261
   15" x 11"; 1 stone, two colors (ecru, black)
9. Tablets Series X, T #320A
   15" x 11"; 3 stones, five colors (ochre, 2 yellows, brown, yellow-white)

Glen Alps, Printmaker, Painter
Associate Professor of Art, University of Washington, Seattle, Wash.
6523 40th Ave., N. E.
Seattle, Washington
10. Untitled T #257
    30" x 22"; 1 stone
11. Untitled, T #265A
    30" x 22"; 1 stone (printed in silver grey)
12. Untitled, T #275
    22" x 30"; 1 stone
13. Untitled, T #293
    22" x 30"; 5 stones, 5 colors (3 blues, violet, orange-ochre)
14. Untitled, T #295
    30" x 22"; 1 stone, 1 zinc, two colors (black, umber)

Harold Altman, Printmaker, Painter
Assistant Professor of Art, University of Wisconsin, Milwaukee, Wis.
3031 N. Farwell
Milwaukee, Wisconsin
15. Woman, T #401
    22" x 30"; 1 stone (olive green)
16. Park Bench, T #422
    22" x 30"; 2 zinks (grey, black)
17. Figure and Foliage, T #430
    22" x 30"; 3 zinks (blue, green, violet)
18. The Reader, T #434
    22" x 30"; 2 zinks (red, blue)
19. Park Conversation, T #445
    22" x 30"; 2 zinks (green, terracotta)

Caro Antreasian, Printmaker, Painter
Instructor in Composition, Painting, Printmaking at John Herron Art School, Indianapolis, Indiana
615 N. Payton Road
Indianapolis, Ind.
20. Specimen, T #112
    22" x 30"; 5 stones, 5 colors (2 browns, 2 greys, earth red)

   From his suite "Tokens"
21. Untitled, T #253
    30" x 22"; 1 stone (embossing from matrix pressboard in a second press run)
22. Untitled, T #277
    30" x 22"; 3 stones, 2 zinks, six colors (2 greys, brown, green, orange, blue)
23. Untitled, T #306A
    30" x 22½"; 4 stones, seven colors (red-black, red, orange, blue, two greens, blue-black)
24. Title Page, T #309
    30" x 22"; 3 stones, 3 colors (black, two blues)

   From his suite "Fragments"
25. Fragments I, T #198
    18" x 15"; 1 stone
26. Fragments II, T #211
    18" x 15"; 2 stones, 2 colors (2 greens)
27. Fragments VI, T #221
    18" x 15"; 1 stone
28. Fragments XI, T #227
    18" x 15"; 4 stones, 4 colors (sand, grey, black, red) with paper collé and gold leaf.

Francois Arnal, Printmaker, Painter
45 Rue Boissonade
Paris, France
c/o Feingarten Gallery
324 N. Camden Drive
Beverly Hills, California
29. Untitled, T #279
    22" x 30"; 1 stone
William Brice, Painter
Associate Professor of Art, UCLA
Los Angeles, California
  c/o The Alan Gallery
  766 Madison Avenue
  New York City, N. Y.
  c/o Frank Perls Gallery
  350 N. Camden Drive
  Beverly Hills, California
30. Interior I, T #460
   29" x 37½"; 1 zinc
31. Interior II, T #461
   33" x 26"; 1 zinc
32. Interior III, T #462
   25¼" x 33”; 1 zinc

William Brown, Painter, San Francisco California
  c/o Felix Landau Gallery
  702 N. La Cienega Blvd.
  Los Angeles 46, Calif.
33. The Room, T #110
   15½" x 18"; 1 stone

Louis Bunce, Printmaker, Painter
Instructor in painting and graphics,
Museum Art School, Portland, Oregon
  506 N, W. 5th Ave.
  Portland, Oregon
34. Untitled, T #250
   18" x 15”; 1 stone, 1 zinc, 2 colors (grey, black)
35. Untitled, T #264
   18" x 15”; 3 zincs, 3 colors (tan, blue, black)
36. Untitled, T #276A
   18" x 15”; 3 zincs, 3 colors (tan, blue, black)
37. Untitled, T #282A
   18" x 15”; 1 stone, 2 colors (black, pink)
38. Untitled, T #284
   15" x 18”; 1 stone, 2 printings, 2 colors (blue, olive)
39. Untitled, T #289
   22" x 30”; 1 stone, 1 zinc, 2 colors (grey, black)

Richard Diebenkorn, Painter
Instructor, San Francisco Art Institute
  c/o Poindexter Gallery
  21 West 56th Street
  New York 19, N. Y.
40. Untitled, T #342A
   20¾” x 27½”; 1 stone
41. Untitled, T #348
   15" x 20”; 1 zinc

42. Untitled, T #350
   23½ x 16½; 1 zinc

Jules Engel, Painter
846 Warner Ave.
  W. Los Angeles 24, California
43. Curfew, T #162
   41" x 29", 1 zinc
44. Winter Landscape, T #121
   41" x 29", 1 zinc
45. Landscape, T #201
   41" x 29", 1 zinc
46. Red Poppies, T #213
   23" x 33"; 2 zincs, 2 colors (red, black)
47. Meadow, T #242
   30" x 22"; 2 zincs, 2 colors (green, black)

Connor Everts, Painter
4507 Spencer
  Torrance, California
48. Execution, T #123
   41" x 29"; 1 stone

Bohuslav Horak, Printmaker
Technical Director, Tamarind Lithography Workshop, Inc.
  1122½ N. Tamarind Avenue
  Los Angeles 38, California
49. Flowers, T #452
   30" x 22"; 5 zincs, 5 colors (blue, yellow, grey,
   black, violet)

Reuben Kadish, Sculptor
RFD 1, Box 387
  Warwick, New York
50. Untitled, T #303
   35½ x 25½; 1 stone
51. Untitled, T #314
   30" x 22½; 1 stone
52. Untitled, T #315
   30" x 22½; 1 stone
53. Untitled, T #316
   30" x 22½; 1 stone
54. Untitled, T #325
   30” x 22½; 2 stones, 2 colors (black, grey)

Matsumi Kanemitsu, Printmaker, Painter, Sculptor
  c/o Stephen Radich Gallery
  818 Madison Avenue
  New York, N. Y.
55. Spectre, T #206
   30” x 22½; 1 stone
56. Still Life, T #207
30" x 22"; 1 stone

57. Wind II, T #215
30" x 22"; 1 stone

58. Zena Blue, T #232
30" x 22"; 2 stones, 2 colors (blue, black)

59. Oxnard Madonna, T #233
18" x 15"; 4 stones, 4 colors (red, orange, olive, black)

60. Lovers, T #237
30" x 22"; 2 zincs, 2 colors (brown, black)

61. Color Formation II, T #223A
30" x 22"; 2 zincs, 2 colors (red, black)

Misch Kohn, Printmaker
1200 E. Madison Park
Chicago 15, Illinois

62. Head, T #341
22" x 15"; 1 stone

63. Figure, T #347
30" x 22"; 3 zincs, 3 colors (blue, grey, red)

64. Simon, T #357
30" x 22"; 1 stone, 2 zincs, 3 colors (red, violet, yellow)

65. Beast, T #368
27" x 39"; 1 stone

66. Giant, T #372
41" x 29"; 1 stone

67. Woman, T #374
41" x 29"; 1 stone

Rico Lebrun, Painter
11632 San Vicente Blvd.
Los Angeles, California

68. Inferno Series E, T #390
22½" x 15"; 2 stones, 2 colors (black, grey)

69. Inferno Series D, T #393a
22" x 15"; 1 stone

70. Grunewald Study, T #398
24½" x 30½"; 1 stone

71. Flood, T #399
29" x 37"; 1 zinc

72. Dark Figures, T #408
29" x 37"; 1 zinc

George Miyasaki, Printmaker, Painter
Instructor, California College of Arts and Crafts
1636 Grove Street
Berkeley, California

73. Nocturnal Forms, T #362
27¾" x 21¼"; 1 zinc, 1 stone, 2 printings, 4 colors (rose, blue, purple, black)

74. Hillside Number 2, T #373
30" x 22"; 1 stone, four printings, 4 colors (black, yellow, grey, rose)

75. Flight Into September, T #381
33" x 23"; 1 stone, 1 zinc, 2 colors (grey, black)

76. Flying Machine, T #383
41" x 29"; 1 stone, 5 printings, 5 colors (black, blue, orange, rose, grey)

Tetsuo Ochikubo, Printmaker, Painter
Visiting Professor of Painting, Drawing and Composition
at Mary Washington College, University of Virginia,
Fredericksburg, Va.
c/o Krasner Gallery
1061 Madison Avenue
New York, N. Y.

77. Untitled, T #204
41" x 29"; 4 zincs, 5 colors (red, black, 2 greys, blue)

78. Untitled, T #210
22" x 30"; 2 zincs, 1 stone, 5 prints, 3 printings (3 reds, 2 blacks)

79. Untitled, T #224
41" x 29"; 6 zincs, 6 colors (2 reds, 2 blacks, blue, cream)

80. Untitled, T #228
22" x 30"; 3 stones, 3 colors (violet, 2 blacks)

81. Untitled, T #229
41" x 29"; 3 zincs, 3 colors (2 tans, 1 blue)

Frederick O'Hara, Printmaker
6901 Guadalupe Trail, N. W.
Albuquerque, New Mexico

82. Antelope Priest, T #252
22" x 15"; 4 stones, 4 colors (2 greys, brown, yellow)

Harold Paris, Printmaker, Painter, Sculptor
Professor of Sculpture, University of California,
Berkeley, California
1825 Parker Street
Berkeley 3, California

83. December, T #360
22" x 16½"; 1 stone

Raymond Parker, Painter
Instructor, Department of Art, Hunter College,
New York City
52 Carmine Street
New York, N. Y.
84. Untitled, T #285
29" x 41"; 2 zinz, 3 colors (blue, violet, brown)

Bernard Rosenthal, Sculptor
358 East 57th Street
New York 22, N. Y.

85. Untitled, T #132
22" x 30"; 1 zinc

86. Untitled, T #145
22" x 30"; 1 zinc

87. Things Invisible To See, T #146
22" x 30"; 1 zinc

88. Untitled, T #147
22" x 30"; 1 zinc

89. Sanctuary, T #148
22" x 30"; 1 zinc

90. Untitled, T #150
22" x 30"; 1 zinc

Richards Ruben, Painter
C/o Ferus Gallery
723 N. La Cienega Blvd.
Los Angeles 46, Calif.

91. Untitled, T #386
30" x 22"; 1 stone

92. Untitled, T #388
22¾" x 21¾"; 1 stone

93. Untitled, T #455
29" x 41"; 1 stone

Aubrey Schwartz, Printmaker, Painter
Box 319
Sag Harbor, New York

From his suite "The Midget and The Dwarf"

94. Woman, T #125
30" x 22"; 2 stones, 2 colors (grey, black)

95. Confidence Man, T #127
30" x 22"; 2 stones, 2 colors (grey, black)

96. Jolly Dwarf, T #128
30" x 22"; 1 stone

97. The Face of the Midget, T #130
30" x 22"; 1 zinc, 1 stone, 2 colors (2 greys)

98. Nude Dwarfs, T #133
30" x 22"; 1 stone

99. The Dwarf, T #140
30" x 22"; 2 stones, 2 colors (black and olive grey)

Antonio Scordia, Painter, Rome, Italy
C/o Felix Landau Gallery
702 N. La Cienega Blvd.
Los Angeles 46, Calif.

100. Untitled, T #269
30" x 22"; 1 stone

Frederick Sommer, Painter
Box 262
Prescott, Arizona

101. Untitled, T #418
15" x 20"; 1 stone

Benton Spruance, Printmaker, Painter
Professor of Fine Arts, Beaver College, Jenkintown, Pa.
and Director of the Division of Graphic Art at the
Philadelphia Museum School of Art
45 West Walnut Lane

102. The Sea — Galilee, T #363
30" x 22"; 1 stone

Joyce Treiman, Painter
712 Amalfi Drive
Pacific Palisades, California
From her suite "The Mirrored Couple"

103. Untitled, T #387
20" x 15"; 1 stone

104. Untitled, T #394
20" x 15"; 1 stone

105. Untitled, T #411
20" x 15"; 2 stones, 2 colors (green, black)

106. Untitled, T #417
20" x 15"; 1 stone (red ink)

107. Untitled, T #437
20" x 15"; 1 stone

108. Untitled, T #438
20" x 15"; 1 stone

109. Untitled, T #451
20" x 15"; 1 stone

110. Colophon, T #454
20" x 15"; 1 stone

William Turnbull, Sculptor
40 Camden Square
London N W. I
England

111. Untitled, T #441
22" x 30"; 1 zinc
112. Untitled, T #442
30" x 22"; 1 zinc

Esteban Vicente, Painter, Sculptor
88 East 10th Street
New York 3, N. Y.

113. Untitled, T #239
22" x 30"; 1 stone

Romas Viesulas, Printmaker
Assistant Professor of Graphic Arts, Stella Elkins Tyler School of Fine Arts, Temple University, Philadelphia, Pa.
1432 Beech Avenue

From his suite “Toro Desconocido”

114. Is Grass Yellow Today, T #102
30" x 22"; 1 stone, 4 zinks, 7 colors (tan, grey, blue, 2 yellows, black, orange)

115. Paso Doble, T #102A
30" x 22"; 2 stones, 4 zinks, 7 colors (grey, pink, blue, ecru, black, tan, orange)

116. In the Sun, In the Sand, T #114
30" x 22"; 5 stones, 7 colors (3 greys, 2 pinks, 2 reds)

117. Toro, T #115
30" x 22"; 2 stones, 2 colors (black, buff)

118. To Unknown Bulls Facing Unknown Swords
T #116, 30" x 22"; 2 stones, 2 colors (buff, black)

119. Troje de Luces, T #117
30" x 22"; 2 stones, 2 colors (mauve, black)

Juse Wayne, Printmaker, Painter
Director, Tamarind Lithography Workshop, Inc.
1112 N. Tamarind Avenue
Los Angeles 38, Calif.

120. Dorothy the Last Day, T #107
22" x 30"; 4 zinks, 4 colors (blue, brown, greenish grey, ochre)

121. Cornelia’s Bird, T #107A
22" x 30"; 1 zinc

122. Nine Memories, T #154
22" x 30"; 5 zinks, 5 colors (2 yellows, sanguine, blue, grey)

123. The Orator, T #305
22" x 30"; 1 zinc

124. Twelfth Memory, T #317
30" x 22"; 4 zinks, 4 colors (yellow, violet, sanguine, olive green)

125. Tenth Memory, T #365
30" x 22"; 1 zinc

Ulfert Wilke, Printmaker, Painter, Sculptor
Associate Professor of Art, University of Louisville, Louisville, Ky.
1417 Hepburn Avenue
Louisville, Ky.

126. Arrow, T #380A
30" x 22"; 1 zinc

127. Glyphs, T #385
30" x 22"; 1 zinc

Emerson Woelffer, Printmaker, Painter, Sculptor
Instructor of Advanced Painting and Sculpture at Chouinard Art Institute, Los Angeles, California
604 Frontenac
Los Angeles, California

128. Untitled, T #337
30" x 22"; 2 zinks, 3 colors (black, tan, purple)

129. Untitled, T #351
30" x 22"; 2 zinks, 3 colors (green, black, blue)

130. Untitled, T #391
30" x 22"; 2 zinks, 2 colors (black, tan)

131. Untitled, T #413
22" x 17"; 3 zinks, 3 colors (black, blue, brown)

132. Untitled, T #425
22½" x 17"; 3 zinks, 3 colors (black, blue, red)

Adja Yunkers, Printmaker, Painter
351 East 19th Street
New York 3, N. Y.

133. Moonface, T #180
20" x 16"; 1 stone

134. Calligraphy, T #173
16" x 20"; 1 stone

From his suite “Skies of Venice”

135. Untitled, T #184
29" x 41"; 1 stone

136. Untitled, T #186A
29" x 41"; 1 stone

137. Untitled, T #187
29" x 41"; 1 stone

138. Untitled, T #196 (oval image)
29" x 41"; 1 stone