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The Artist Collects: Highlights from the James Reed Collection Wall Labels

Fairfield University Art Museum

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William Alfred Delamotte

(British, 1775-1863)

Landscape with Men and Dogs Resting Under a Tree, from the portfolio *Specimens of Polyautography* (London, 1803), 1802

Pen and ink lithograph

Promised gift from James Reed

This landscape was one of the first artists' lithographs ever published. In a clever bid to market the new process, the director of Senefelder's London press, Philip André, sent free stones and instructions to a number of prominent English artists. In 1803 he published *Specimens of Polyautography*, a portfolio featuring work by Delamotte, Benjamin West, and Thomas Barker of Bath, among others. These early artists' lithographs were drawn on the stone with pen and a greasy black ink. The first lithographs made with crayon or chalk – the type more familiar to us today – were not published until 1806.

Johann Michael Mettenleiter
(German, 1765-1853)

Ariovistus' Meeting with Caesar, 1808

Lithograph

Gift of James Reed (2017.35.901)

The inscription on the lower right of this early lithograph indicates that it was made at a competing lithographic press in Senefelder's home city of Munich, indicating that he did not maintain a monopoly on the new technology for long. The print's subject is the encounter between Julius Caesar and the Gallic chieftain Ariovistus, which was related in the first book of Caesar's *Gallic Wars*. Mettenleiter likely chose the subject for its potential popularity with a German audience.

**After engraving by Abraham van
Diepenbeeck (Flemish, 1569-1675)
Ferdinand Piloty (German, 1786-1844),
lithographer**

Aeolus Enclosing the Winds, 1810-1816

Lithograph

Gift of James Reed (2017.35.181)

Piloty was among the first artists to grasp the enormous potential of lithography not only for multiplying original drawings, but for reproducing other works of art. This lithograph reproduces an engraving that accompanied a collection of classical fables, but it lacks the couplet from Ovid's *Metamorphoses* that identifies the scene: Aeolus, brandishing a scepter, imprisons the gods of the winds so that his daughter Alcyon and her husband Ceyx, who have been transformed into kingfishers, can nest undisturbed in the tree to the lower right.

Thomas Barker of Bath

(English, 1769-1847)

**D. J. Redman (English,
active 19th century), printer**

Boy with a Hat from the portfolio *Rustic
Figures* (Bath, 1813), 1813

Pen and ink lithograph

Gift of James Reed (2017.35.180)

A decade after he collaborated with André on *Specimens of Polyautography*, Barker published the first portfolio of lithographs by a single artist. *Rustic Figures* included forty pen and ink lithographs. Eighteen of the original lithographic stones from the portfolio are preserved in the Victoria Art Gallery in Bath. Their survival is extremely unusual, since lithographic stones – which were made from Bavarian limestone and thus were extremely expensive to import – were usually ground down and re-used. Why Barker's stones survived intact is a mystery, though they likely remained in the artist's possession until his death in 1847.

Thomas Barker of Bath

(English, 1769-1847)

**D. J. Redman (English,
active 19th century), printer**

Landscape no. 20 from the portfolio

Landscape Scenery (Bath, 1814), 1814

Pen and ink lithograph

Edition: 50

Gift of James Reed (2017.35.116)

In 1814, Barker published a second portfolio, *Landscape Scenery*, which included thirty-two pen and ink lithographs that are remarkable for their vigor and fluidity of line. As in the case of his earlier portfolio, a group of stones from *Landscape Scenery* survive intact in the Victoria Art Gallery in Bath.

Nicolas-Toussaint Charlet

(French, 1792-1845)

François-Séraphin Delpech

(French, 1778-1825), printer

The French Soldier, 1818

Lithograph

Promised gift from James Reed

Charlet's military lithographs responded to French popular nostalgia for the military and political successes of the Napoleonic era. While his work helped shape the former emperor's legend, Charlet also devoted many of his prints to the common soldier. Here, a soldier bites off the end of a paper powder cartridge in order to reload his rifle as a comrade bandages his wounded calf. Below, a couplet from the Roman poet Horace reads: "If the world should break and fall on him, its ruins would strike him unafraid."

Horace Vernet (French, 1789-1863)

Godefroy Engelmann

(French, 1788-1839), printer

Ismail and Mariam, from Comte de Forbin's
Voyage dans le Levant (Paris, 1819), 1819

Lithograph

Gift of James Reed (2017.35.898)

The Syrian Ismail mourns his Christian lover, Mariam, as she lies buried in a shallow grave in the desert. This tragic story appeared in Comte de Forbin's *Voyage dans le Levant* (*Voyage in the Levant*), a travel narrative that was accompanied by seventy-eight lithographs by various artists. For projects that required large numbers of illustrated plates, lithography was an attractive alternative to the more costly and time-consuming techniques of engraving and etching.

Richard Parkes Bonington (English, 1802-1828)

Godefroy Engelmann (French, 1788-1839), printer

Ruins of Château d'Arlay, from Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1820-1878), 1827
Lithograph

Gift of James Reed (2017.35.239)

A painter of Romantic landscapes, Bonington spent much of his short life in France and was one of the few English artists to contribute to the *Voyages pittoresques et romantiques dans l'ancienne France*. He made this lithograph, depicting a castle in the region of Franche-Comté near the eastern border, after one of Baron Taylor's own drawings. The printer, Engelmann, developed a special wash technique that allowed him to reproduce Bonington's subtle tonal effects, such as the fog wreathing the ruins.

Eugène Delacroix (French, 1798-1863)
Goyer & Hermet (French, active 19th
century), printers

Faust in His Study, from *Faust* (Paris, 1828)
1828

Lithograph

Gift of James Reed (2017.35.100)

At the urging of the printer Charles Motte, Delacroix created a suite of eighteen lithographs to illustrate a French translation of Johann Wolfgang von Goethe's tragic play *Faust*. In this print, the second in the series, Faust contemplates a skull in his study just before he first encounters the demon Mephistopheles. While the project delighted Goethe, it was a commercial failure in France. Delacroix was criticized for the poor anatomical rendering of his figures and their often exaggerated expressions and poses.

Honoré Daumier (French, 1808-1879)

Ah! So You Want to Meddle with the Press!,

from the periodical *La Caricature*

(no. 152, October 3, 1833), 1833

Lithograph

Promised gift from James Reed

Daumier produced more than 4,000 lithographs over the course of his career, most of which were published in inexpensive publications like Charles Philipon's satirical weekly *La Caricature* (*Caricature*). The unpopular French king Louis-Philippe was a frequent target of their satire; here Daumier depicts a typesetter using his press to crush the rotund figure of the king.

Honoré Daumier (French, 1808-1879)

Go Away, Big Cupid!, from the periodical
La Caricature (no. 195, July 31, 1834),
1834

Lithograph

Promised gift from James Reed

The stout figure in military dress is identified in the text as the actor Emmanuel Lepeintre in costume as a character named Tragala, described as greedy and power-hungry (the text insists any resemblance to any living persons is unintentional).

Daumier had previously been imprisoned for six months for insulting the king, and in 1835, new censorship laws would force Philipon to stop printing *La Caricature* altogether.

After painting by Jean Baptiste Greuze
(French, 1725-1805)

Rudolf Huber (Swiss, 1770-1844),
lithographer

Godefroy Engelmann

(French, 1788-1839), printer

Portrait of Etienne Jaurat, 1837

Color lithograph

Gift of James Reed (2017.35.82)

In 1837, Engelmann patented a new process for producing color lithographs. Each color required a separate stone with the entire design drawn on it in a red, non-printing ink. Only the areas in which a particular color would appear would be inked, with the printer carefully lining up the registration marks on the sheet to achieve a clean printing of the colors. Although his new technique would later become primarily associated with commercial printing, Engelmann initially envisioned it as suited to reproducing paintings.

Thomas Shotter Boys

(English, 1803-1874)

Charles Hullmandel

(English, 1789-1850), printer

St. Étienne du Mont and the Panthéon, Paris,
from the portfolio *Picturesque Architecture*
in Paris, Ghent, Antwerp, Rouen Etc. (Paris,
1839), 1839

Color lithograph

Gift of James Reed (2017.35.42)

Boys' portfolio contained the first artists' lithographs printed in color. Hullmandel used his own color printing process, which shared some similarities with Engelmann's but relied on superimposed layers of translucent inks. Hullmandel also developed a technique that he called lithotint, in which ink was applied to the stone with a brush to simulate a watercolor effect, like that seen here in the sky.

Although he received an English patent for lithotint in 1840, the technique fell out of use shortly after his death, as interest in artists' lithographs declined.

Eugène Isabey (French, 1803-1886)
Charles Motte (French, 1785-1836),
printer

Low Tide, 1831

Lithograph

Gift of James Reed (2017.35.44)

This was the first lithograph made using the “*manière noire*” or “dark manner,” in which the stone was entirely covered in ink and then scratched or rubbed away by the artist to produce the design. Lithographs made with this technique had subtle tonal gradations and rich blacks, similar to those produced by the mezzotint technique in intaglio printmaking. Isabey’s print was the product of a competition sponsored by the *Société d’encouragement pour l’industrie nationale* (Society for Encouraging National Industry) to see which printer could produce the best result with the new process. The printer, Motte, began to pull prints from the stone in November 1831; the following month, the commissioners noted that the 600th print looked just as good as the first.

**After painting by Godfried van Schalcken
(Dutch, 1643-1706)**

**Ferdinand Piloty (German, 1786-1844),
printer**

A Boy Tries to Blow out a Girl's Candle,
from the portfolio *Königl. Bayer. Pinakothek
zu München und Gemälde-Gallerie
zu Schleissheim* (Munich, 1837-1842),
ca. 1837-1842

Lithograph

Gift of James Reed (2017.35.896)

This print formed part of an ambitious project to reproduce via lithography the entire collections of the Schleissheim Gallery and the Alte Pinakothek in Munich, the first endeavor of its kind. The inscription at the bottom gives the painting's location as well as its medium, support, and dimensions in both German and French.

Eugène Delacroix (French, 1798-1863)
Imp. Bertauts (French, active 19th century),
printer

Algerian Women, from the periodical *Gazette des Beaux-Arts*, ca. 1833 (published 1865)

Lithograph

Gift of James Reed (2017.35.17)

Delacroix designed this lithograph shortly after his return from Morocco, where he had accompanied a diplomatic mission. While it is closely related to his 1833 painting of the same subject in the Musée du Louvre, the lithograph was never published during the artist's lifetime. After his death, the stone was purchased by the *Gazette des Beaux-Arts* (*Fine Arts Gazette*), which printed it.

Eugène Delacroix (French, 1798-1863)
Imp. Bertauts (French, active 19th century),
printer

Hamlet and the Gravediggers from *Hamlet*
(Paris, 1843), 1843

Lithograph

Gift of James Reed (2017.35.20)

Delacroix's illustrated edition of *Hamlet*, which he published at his own expense in 1843, met with a better critical reception than his earlier work for *Faust*, perhaps owing to the artist's adoption of a slightly more conservative style.

Charles Émile Jacque (French, 1813-1894)
Imp. Bertauts (French, active 19th
century), printer

Poetical Twilight, from the periodical *L'Artiste*,
ca. 1853

Lithograph

Gift of James Reed (2017.35.229)

A member of the Barbizon School, Jacque was known as an *animalier*, or painter of animals. While he is one of French artists credited with reviving enthusiasm for intaglio methods of printmaking in the mid-19th century, Jacque made comparatively few lithographs, all of them early in his career.

Gustave Doré (French, 1832-1883)

François-Benjamin Vayron

(French, c. 1795-1860), printer

March of a Rajah, from the periodical *Musée français-anglais*, 1857

Lithograph

Gift of James Reed (2017.35.501)

A superbly talented draftsman, Doré began working for the publisher Charles Philipon in 1848, when he was just sixteen years old. He created lithographs for many of Philipon's periodicals including the *Journal pour rire* (*Journal for Laughs*) and the *Musée français-anglais* (*French-English Museum*), in which this lithograph appeared.

Francisco de Goya (Spanish, 1746-1828)

This Too, from the series *The Disasters of War*,
ca. 1810 (published 1863)

Etching

Gift of James Reed (2018.35.217)

Between 1810 and 1820, Goya executed more than eighty etchings that captured the horror and brutality of the Napoleonic wars in Spain, but the politically sensitive plates remained unpublished for decades after the artist's death. In 1863, they were published by the Real Academia de Bellas Artes de San Fernando in Madrid. The title of this etching, *This Too*, continues on from the title of the preceding Plate 42, *Everything Is Topsy-Turvy*.

Francisco de Goya (Spanish, 1746-1828)

The Custody is as Barbarous as the Crime
or *The Little Prisoner*, from the periodical
Gazette des Beaux-arts, ca. 1810-1812
(published 1867)

Etching

Gift of James Reed (2017.35.398)

This etching formed part of a group of three plates in which Goya depicted bound prisoners. Like the *Disasters of War* series, this plate was not printed during Goya's lifetime. The plate ultimately found its way to Paris, where it was published in the *Gazette des Beaux-Arts* in 1867.

**After painting by John Constable
(English, 1776-1837)**

**David Lucas (English, 1802-1881),
engraver**

A Dell, Helmingham Park, Suffolk from
the portfolio *English Landscape Scenery*
(London, 1855), 1855 (first published 1830)

Mezzotint

Gift of James Reed (2017.35.09)

In 1829, the landscape painter John Constable began collaborating with the engraver David Lucas to reproduce his paintings and oil sketches. Constable and Lucas chose to work with mezzotint, an intaglio technique in which the engraver alternately roughens and polishes areas of the plate to produce a range of lush, velvety black tones that could be mistaken for charcoal drawing.

Charles-François Daubigny

(French, 1817-1878)

Pig in an Orchard, 1860

Etching

Gift of James Reed (2017.35.41)

Artists in the Barbizon School, like Daubigny and Jean-François Millet, made the French landscape the primary subject of their work. Daubigny frequently worked outdoors on both paintings and etchings. The comment accompanying this etching (“a pig of a proprietor, who will do well only after his death”) was reportedly devised by his friend, the sculptor Jean-Louis Chenillon.

Charles-François Daubigny

(French, 1817-1878)

**F. Lienard (French, active 19th century),
printer**

Shepherd and Shepherdess, 1874

Etching

Gift of James Reed (2017.35.69)

Daubigny returned to printmaking in the 1870s, after several years in which he had focused exclusively on painting. This bucolic scene of a shepherd and shepherdess with their flock beneath the shade of a tree was one of the half-dozen etchings created during that time.

After painting by Eugène Delacroix
(French, 1798-1863)

Auguste Feyen-Perrin

(French, 1826-1888), etcher

Alfred Cadart (French, 1828-1875),
printer

Medea, from the periodical *Gazette des
Beaux-arts*, 1873

Etching

Gift of James Reed (2017.35.716)

The publisher Alfred Cadart helped to spur the renewal of interest in etching among French artists. In 1862 he founded the Société des aquafortistes (Society of Etchers), which began to regularly publish work by its members. The *Gazette des Beaux-Arts* also published etchings, including this reproduction of Delacroix's 1838 painting in the Musée du Louvre, in which he depicted Medea preparing to murder her children after discovering the betrayal of her lover, the Greek hero Jason.

Paul Cézanne (French, 1839-1906)

Guillaumin at the Hanged Man, 1873

Etching

Gift of James Reed (2017.35.36)

Cézanne made just nine prints in his career, five of which were etchings created in Auvers in 1873 alongside his friend and fellow artist, Armand Guillaumin. The sketch of a hanged man (*le pendu*) at the upper left may be a kind of signature, as “Le Pendu” was a nickname for the artist among his friends.

Jules Chéret (French, 1836-1932)

Théâtrophone, from the periodical *Maîtres de l’Affiche*, 1890

Color lithograph

Gift of James Reed (2017.35.238)

Colorful posters advertising theaters, concerts, and nightlife became part of the visual culture of late 19th-century Paris. Known as the “king of the posters,” Chéret was credited with having restored the reputation of color lithography, which had languished under a negative association with cheap color reproductions of paintings. Only in 1898 would the rules of the French Salon be changed to allow color prints to be submitted to the annual exhibition.

Pierre Bonnard (French, 1867-1947)
Edward Ancourt (French, b. 1841),
publisher

Cover of the periodical *La Revue blanche*,
1894

Color lithograph

Gift of James Reed (2017.35.891)

Bonnard was a member of the group of Post-Impressionist painters known as Les Nabis, who took inspiration from the bold, flat fields of color and flattened space common in Japanese ukiyo-e woodblock prints. In this poster advertising the avant-garde periodical *La Revue blanche* (*The White Review*), a fashionably-dressed woman clutches her copy of the magazine. The strange, bat-like form in the background is a man in formal attire reading a wall of posters, as light gleams off his top hat.

Henri de Toulouse-Lautrec
(French, 1864-1901)

Your Mouth, from the portfolio

Les Vieilles histoires (Paris, 1893), ca. 1901

Color lithograph

Gift of James Reed (2017.35.05)

This lithograph was originally published in 1893 as part of the portfolio *Les Vieilles Histoires* (*The Old Stories*), in which poems by Jean Goudezk, set to music by Désiré Dihau, were accompanied by five lithographs by Toulouse-Lautrec.

Alexandre Lunois (French, 1863-1916)

Dutch Interior, ca. 1895

Color lithograph

Edition: 100

Gift of James Reed (2017.35.868)

Lunois is credited with reviving the nearly-forgotten lithographic wash technique, in which ink is applied to the stone with a brush to produce a watercolor effect. This lithograph was inspired by his time living in the Dutch fishing village of Volendam in the late 1880s. Charmed by the picturesque environment and by its inhabitants' seeming removal from modern life, the artist produced a number of lithographs of Dutch subjects, as well as others inspired by his travels in North Africa and Spain.

Eugène Boudin (French, 1824-1898)

G. Boudet (French, active 19th century),
publisher

Mathurins, from the portfolio *Art et Nature*
(Paris, 1897), 1897

Lithograph

Gift of James Reed (2017.35.101)

Boudin was one of the first French artists who worked fully outdoors, or *en plein air*, a practice that became much more common among the Impressionist painters of the next generation. Known as a marine painter, this depiction of a group of *mathurins* or sailors near an embankment was his only lithograph.

Henri Fantin-Latour (French, 1836-1904)

Study of a Standing Woman, 1900

Lithograph

Gift of James Reed (2017.35.75)

Although Fantin-Latour was close with avant-garde artists like Redon, Whistler, and Manet, his own style remained conservative. His lithographs frequently have a hazy, dreamlike quality. Unusually for the period, he printed many of them himself. Fantin-Latour inscribed this sheet to his friend, the art historian Germain Hédiard, who authored the first catalog of his lithographs.

Hans Deiters (German, 1868-1922)
August Bagel (German, 1838-1916),
printer

Summer Dance, ca. 1905

Color lithograph

Gift of James Reed (2017.35.210)

The German painter Hans Deiters spent time in Paris in the late 1890s, though he only took up lithography following his return to Germany. He occasionally used lithographs, like this one, to reproduce his oil paintings.

Francis Ernest Jackson

(British, 1872-1945)

Effect of Light, from the periodical *Gazette des Beaux-Arts*, 1911

Lithograph

Gift of James Reed (2017.35.48)

Jackson became interested in lithography during his time as an art student in Paris in the 1890s, but on his return to London found that most lithographs there were being produced not by artists, but by commercial presses. He opened the first studio devoted to teaching lithography to artists. He also taught them how to print their own work, which he considered essential to the medium. This lithograph, a portrait of the artist's wife, was exhibited in the Paris Salon of 1909.

Henri Rivière (French, 1864-1951)
Eugène Verneau (French, active
late 19th-early 20th century), printer
The Town of Perros-Guirec, from the
periodical *The Studio*, 1896
Color lithograph after a woodcut
Gift of James Reed (2017.35.23)

Inspired by Japanese ukiyo-e woodblock prints, Rivière began producing and printing his own color woodcuts in the 1880s. In addition to a master or key block, Each color required a separate woodblock on which only the areas to be printed in that color were cut. This composition would have required nine separate blocks, but it was never published as a woodcut; instead, Rivière worked with the printer Eugène Verneau to produce it as a lithograph.

**Emil Orlik (German of Czech origin,
1870-1932)**

The Seamstress, from the periodical

The Studio, 1896

Color woodcut

Gift of James Reed (2017.35.22)

Orlik used only two tones for this woodcut, which limited the number of separate blocks required. Like many of his European contemporaries, he was fascinated by Japanese woodblock prints, and in 1900 would undertake a journey to Japan to learn the traditional technique.

Jean-Émile Laboureur

(French, 1877-1943)

The Little White Cat, 1907

Color woodcut

Gift of James Reed (2017.35.46)

One drawback to the woodcut technique was that the blocks themselves could be much more fragile than a lithographic stone. The missing piece at the upper left corner of Laboureur's woodcut might initially read as damage to this particular impression, but in fact it reflects damage to the original block (which can be demonstrated by comparing multiple impressions).

Andre Deslignères (French, 1880-1968)

The Black Rose, from *The Poem of the Rose*
by Octavio Charpentier (Paris, 1923), 1923

Color woodcut

Gift of James Reed (2017.35.744)

This woodcut was one of nine illustrations Deslignères created to accompany a book of poems by Octave Charpentier, with each woodcut depicting a different nude “rose.”

Maurice Denis (French, 1870-1943)

Jacques Beltrand, (French, 1874-1977)

engraver

Progressive proofs for an illustration
from the book *Petites fleurs de saint François
d'Assise*, trans. André Pératé (Paris, 1913),
1913

Color woodcut

Gift of James Reed (2017.35.24-7)

This set of progressive proofs illustrates the process of making a color woodcut using individually carved woodblocks. The final print was one of 79 illustrations for *Les petites fleurs de saint François d'Assise (The Little Flowers of Saint Francis of Assisi)*, which was also issued in deluxe editions that included a full set of progressive proofs for each woodcut.

Karl Schmidt-Rottluff
(German, 1884-1976)

Head of a Woman from the periodical *Genius. Zeitschrift für werdende und alte Kunst* (vol. 1, 1919), 1916 (published 1919)

Woodcut

Promised gift from James Reed

For the artists in Die Brücke and other Expressionist groups, woodcuts and lithographs were an inexpensive way to refine and share their aesthetic ideas. Their work often appeared in the numerous avant-garde periodicals that flourished in pre-war Germany.

**Emil Nolde (Denmark, active Germany,
1867-1956)**

The Singer from the periodical *Kunstkalender
Schleswig-Holstein*, 1911 (published 1915)

Woodcut

Promised gift from James Reed

Nolde briefly joined *Die Brücke* in 1906 on the invitation of Karl Schmidt-Rottluff, from whom he learned the woodcut technique. This print appeared in the literary and art periodical *Kunstkalender Schleswig-Holstein* (*Art Calendar for Schleswig-Holstein*), a copy of which is displayed nearby.

Johann Holtz (German, active 20th century)

Cover of the periodical *Kunstkalender*

Schleswig-Holstein, 1915

Woodcut

Promised gift from James Reed

World War I began on July 28, 1914, when Austria-Hungary attacked the Serbian capital of Belgrade. Germany joined the war on August 1 as part of the Triple Alliance with Austria-Hungary and Italy. On the cover of this 1915 *Kunstkalender*, beneath the coats of arms of Schleswig-Holstein (left) and the German Empire (right), a sailor and two German infantrymen stand watch over land and sea.

Max Beckmann (German, 1884-1950)

In Memory of a Friend Killed in Action, from
the periodical *Kriegszeit. Künstlerflugblätter*
(no. 11, November 4, 1914), 1914

Lithograph

Gift of James Reed (2017.35.759)

On August 31, just 30 days after Germany joined the Triple Alliance, Paul Cassirer published the first edition of *Der Kriegszeit* (*Wartime*), a weekly magazine featuring contemporary artists' responses to the war, which were largely enthusiastic in the conflict's early stages. This lithograph commemorated the brother-in-law of artist Max Beckmann, who had died fighting on the Eastern Front.

Otto Hettner (German, 1875 - 1931)

Survivors of the Emden Landing in Hodeida, from the periodical *Kriegszeit. Künstlerflugblätter* (no. 26, February 10, 1915), 1915

Lithograph

Gift of James Reed (2017.35.765)

The cover of this issue shows German survivors from the cruiser *Emden*, which had been beached and disabled by the Australian cruiser *Sydney* in a naval skirmish in the Indian Ocean on November 8, 1914. Sixty-five issues of *Der Kriegszeit* were published between August 1914 and March 1916, by which time public enthusiasm for the war had waned. Cassirer then stopped publishing *Der Kriegszeit* and replaced it with the politically neutral periodical *Der Bildermann* (*The Picture-Man*).

Ernst Ludwig Kirchner

(German, 1880-1938)

Portrait of Carl Sternheim, from

the periodical *Der Bildermann*

(no. 9, Aug 1916), 1916

Lithograph

Gift of James Reed (2017.35.757)

A founding member of Die Brücke, Kirchner believed that all artists should print their own work, rather than rely on a master printer. He also felt that lithography should be more than simply a reproduction of a drawing; here, Kirchner deliberately sought the effect of “bad printing” by smudging and eroding lines after they were put down onto the stone.

Ernst Ludwig Kirchner

(German, 1880-1938)

The Apostle of Freedom: In the Cell, from
the book *Neben der Heerstrasse* (Leipzig,
1923), 1923

Woodcut

Gift of James Reed (2017.35.772)

Kirchner moved to Switzerland in 1918,
where he befriended the author Jakob
Bosshart. This woodcut was part of a
suite of illustrations that accompanied a
collection of six novellas by the author.

Ernst Ludwig Kirchner

(German, 1880-1938)

Preface, from the book *Das Werk Ernst Ludwig Kirchners* (Munich, 1926), 1926

Woodcut

Promised gift from James Reed

This woodcut was one of five Kirchner designed to accompany an essay on his work by the art critic Will Grohmann, who was a friend and supporter of Kirchner and many other Die Brücke and German Expressionist artists.

Karl Schmidt-Rottluff
(German, 1884-1976)

Man Reading, from the periodical *Genius*.
Zeitschrift für werdende und alte Kunst
(vol. 3, 1921), 1921 (first published 1918)

Woodcut

Gift of James Reed (2017.35.749)

This was one of nine woodcuts Schmidt-Rottluff designed to illustrate a play by Alfred Brust. The woodcut was re-issued three years later in the art periodical *Genius*.

Unknown Russian

Woodcut by a Russian Workman from the periodical *The Playboy: A Portfolio of Art and Satire* (no. 9, 1924), 1924

Woodcut

Gift of James Reed (2017.35.737)

This woodcut, which shares the “primitive” approach of other Expressionist pieces, appeared in the American modernist art periodical *The Playboy*. The artist’s anonymity may be explained by the Soviet government’s increasing hostility toward avant-garde art during the 1920s.

Carry Hauser (Austrian, 1895-1985)

Lovers, 1922

Woodcut

Gift of James Reed (2017.35.766)

The Austrian artist Hauser lived for a time in Passau in southeastern Germany, where he became a member of another Expressionist group, Der Fels (The Rock).

Carry Hauser (Austrian, 1895-1985)

Self Portrait, 1921

Woodcut

Gift of James Reed (2017.35.797)

Robert Andrew Parker

(American, b. 1927)

James Reed (American, b. 1945), printer

Berlin Girl

n.d.

Hand-colored lithograph and

lithographic stone

Promised gift from James Reed

When Parker drew on this stone in James Reed's studio, he followed the traditional printing practice of rendering letters in reverse. Reed, however, decided to print the stone using an antique hand-cranked offset press, which transfers the design to an intermediate rubber cylinder before transferring it to the paper. Offset lithography produces a non-mirrored reproduction of the original drawing, which is why the caption remains reversed on the final print.

John Altoon (American, 1926-1969)

Gemini Ltd. (Los Angeles), printer

Untitled, from the portfolio *About Women*,
1966

Lithograph

Edition: 100, numbered 71/100

Promised gift from James Reed

Altoon was a member of the L.A. Cool School, alongside artists like Ed Ruscha and Edward Keinholz, but his early death at 44 has left his work in obscurity. In 1966, Tamarind-trained master printer Kenneth Tyler opened the print shop Gemini Ltd. (which would later become Gemini G.E.L.) near the artist's Los Angeles studio, and they collaborated on the *About Women* portfolio, with Altoon's playful, biomorphic forms accompanying three poems by Robert Creeley.

Willem de Kooning
(American, 1904-1997)
Crafton Graphic Company (New York),
printer

Untitled (Ode 2), 1967

Lithograph

Edition: 2500

Promised gift from James Reed

The poet, writer, and art critic Frank O'Hara had worked as an assistant curator at the Museum of Modern Art, where he made many friends in the New York art world, including de Kooning, Rauschenberg, and Larry Rivers. After his death in a motor vehicle accident in 1966, they were among the more than two dozen artists who contributed lithographs to a volume honoring his life and work.

Robert Rauschenberg
(American, 1925-2008)

Winner, 1968

Color offset lithograph

Edition: 100, numbered 84/100

Promised gift from James Reed

Rauschenberg embraced the aesthetic and technical possibilities of lithography and other forms of printmaking, and worked extensively with both ULAE and Gemini G.E.L. He designed this poster to support the successful reelection campaign of Jacob Javits, the liberal Republican senator from New York. In the same year, Rauschenberg and Marion Javits, the senator's wife, founded Broadside Art, Inc., a short-lived venture that aimed to make grand-scale printmaking available to artists.

Josef Albers

(German-American, 1888-1976)

Ives-Sillman (New Haven), printer

Homage to the Square, I-Sb, 1968

Screenprint

Promised gift from James Reed

Albers collaborated with two of his former students at the Yale School of Art, Norman Ives and Sewell Sillman, to translate his experimentations with color in the *Homage to the Square* painting series into screenprints. This technique relies on woven mesh to transfer a design around an ink-blocking stencil. The printing process was labor-intensive; after carefully mixing the inks to produce the colors Albers required, Ives and Sillman printed the squares in successive layers, the most saturated hues first.

James Rosenquist (American, 1933-2017)

Horse Blinders, 1969

Color lithograph

Promised gift from James Reed

A Pop artist and former professional sign-painter, Rosenquist preferred to use his own tools, such as an airbrush and stencils, instead of the traditional lithographic crayon. His prints often feature fluorescent inks applied via the rainbow roll technique, in which multiple colors of ink are applied simultaneously with a paint roller to achieve a diffuse, graduated effect.

**Gabor Peterdi (Hungarian-American,
1915-2001)**

Triumph of Weed, 1959

Etching and engraving

Edition: 250

Promised gift from James Reed

A student of influential British printmaker Stanley William Hayter and later a longtime professor at the Yale School of Art, Peterdi played a pivotal role in the postwar revival of intaglio printmaking. His etchings and engravings explored subjects drawn primarily from the natural world.

Richard Haas (American, b. 1936)
James Reed (American, b. 1945), printer
Quarai, n.d.
Lithograph
Promised gift from James Reed

An early experience working on Frank Lloyd Wright's Taliesin project sparked Haas' lifelong fascination with architecture, one that emerges in his murals as well as in his etchings. This print, which James Reed printed at the Tamarind Institute, depicts a series of views of the ruins of the Native American settlement at Quarai, part of the Salinas Pueblo Missions Historical Monument in New Mexico.

Paul Cadmus (American, 1904-1999)

Study for Waiting for Rehearsal, ca. 1984

Etching

Promised gift from James Reed

Although he is best known for his work in egg tempera, Cadmus also used lithography and etching to explore his interest in the nude figure, often in a satirical context. A consummate draftsman, his control of the etching tool is evident in this set of studies of his longtime muse, John Anderson.

John Clem Clarke (American, b. 1937)

Chardin: The Bubble Blower, 1970

Color lithograph

Edition: 90

Promised gift from James Reed

In his Old Master series of paintings and lithographs, the Pop artist Clarke used stencils and an airbrush technique in order to reproduce artworks like this genre painting by the 18th-century French artist Jean-Siméon Chardin, a version of which is in the collection of the Metropolitan Museum of Art.

James Boynton (American, 1928-2010)

Little Egypt Enterprises

(Murphysboro, IL), printer

James Reed (American, b. 1945),

assistant printer

Yes, 1972

Color lithograph

Edition: 75, printer's proof, numbered II/II

Promised gift from James Reed

James Boynton (American, 1928-2010)

Little Egypt Enterprises

(Murphysboro, IL), printer

James Reed (American, b. 1945),

assistant printer

No., 1972

Color lithograph

Edition: 75, printer's proof, numbered II/II

Promised gift from James Reed

James Reed printed these lithographs by surrealist artist James Boynton during his time at Little Egypt Enterprises in Illinois. They served as the literal “masterpieces” that demonstrated his mastery of the printmaker’s craft.

Robert Cottingham (American, b. 1935)
Atelier Editions, printer
Deli Sacilotto, printer
Radio City Deli, 1980
Two-color offset lithograph
Edition: 150, numbered 116/150
Promised gift from James Reed

Robert Cottingham (American, b. 1935)
Atelier Editions, printer
Deli Sacilotto, printer
Cold Beer, 1977 (published 1980)
Two-color offset lithograph
Edition: 150, numbered 58/150
Promised gift from James Reed

In his paintings and lithographs, Cottingham draws on the urban American environment, a distinctly analog world dominated by the intersecting geometry of signs, marquees, and commercial advertisements.

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Jasper Johns (American, b. 1930)

Silver Cicada, 1986

Offset lithograph

Promised gift from James Reed

Johns has collaborated with both ULAE and Gemini G.E.L. on lithographs as well as intaglio prints. This offset lithograph forms part of his *Cicada* series of paintings and prints, which are characterized by dense, intersecting patches of parallel lines.

Jim Dine (American, b. 1935)

Olympic Robe, 1988

Color lithograph

Edition: 300, signed and numbered

LXXXIII/CCC

Promised gift from James Reed

This vibrant lithograph by the Pop artist Jim Dine was designed as a poster for the 1988 Seoul Olympic Games.

Larry Rivers (American, 1923-2002)

Camel, 1980

Screenprint

Edition: 75

Promised gift from James Reed

A founding figure of the Pop Art movement, Rivers frequently drew on motifs drawn from advertising and mass media, and returned to the logo for the Camel brand of cigarettes in numerous prints and paintings.

**Claes Oldenburg (American, b. 1929
in Sweden)**

Soft Pencil Sharpener, 1989

Lithograph

Edition: 75, artist's proof, numbered XIII/XVI

Promised gift from James Reed

**Claes Oldenburg (American, b. 1929
in Sweden)**

Notebook Torn in Half, 1997

Lithograph

Edition: 97, artist's proof, numbered 2/2

Promised gift from James Reed

Each of these lithographs reflects part of the printing process. An artist's proof is separate from (though identical to) the edition of the print that is offered for sale. A workshop proof is one that is pulled from the stone so that the artist and printer can check the progress of the composition; in this case, *Notebook Torn in Half* would be printed in two colors in its final state.

Joseph Beuys (German, 1921-1986)
Edition Staeck (Heidelberg), printer
Theft, 1974/1977
Offset printed on both sides of sheet
Promised gift from James Reed

Beuys was one of the first artists to produce multiples in the 1960s, and produced more than 550 over the course of his career. He referred to them as “antennae” or “vehicles” through which he could communicate his ideas more widely. This multiple is a notification of a theft from the Kaiser Wilhelm Museum in Krefeld (Beuys’ native city), signed by the artist.

**Claes Oldenburg (American,
b. 1929 in Sweden)**

Ink Eraser, from *Notes in Hand*, 1971

Offset lithograph

Edition: 100, numbered 96/100

Promised gift from James Reed

**Claes Oldenburg (American,
b. 1929 in Sweden)**

Airflow Box (assembled using a printed copy
of *ArtNews* cover)

Promised gift from James Reed

Milton Glaser (American, b. 1929)

Cubismo Blocks (Prototype for Puzzle Cube),
designed for the periodical *Art in America*,
1965

Plastic

Promised gift from James Reed

Jasper Johns (American, b. 1930)

Target from Technics and Creativity:

Gemini G.E.L., 1971

Offset lithograph, watercolor pads, and brush

Edition: 2000

Promised gift from James Reed

James Reed (American, b. 1945)

Flight, 2016

Lithograph

Promised gift from James Reed

Artists' Lithographs

Interest in artists' lithographs (so-called to distinguish them from reproductions and commercial lithographs) rose toward the end of the 1810s. In 1818, Senefelder published a comprehensive guide to lithography in German, which was translated into English the following year as *A Complete Course of Lithography*. The book addressed amateur lithographers as well as professional printers, and covered nearly every aspect of the process, from methods of printing in color to the use of transfer paper. Senefelder also trained several of the most successful European printers, including the French Godefroy Engelmann and the English Charles Hullmandel.

Intaglio Revival

Enthusiasm for artists' lithographs began to wane in the 1830s, due in part to the negative associations of lithography with the booming industry of commercial printing. Artists instead began to return to traditional intaglio methods of printmaking. Etching, in particular, experienced a revival during the mid-19th century, as the artist's control of the etching tool (burin) on the copper plate was considered to be the closest approximation of drawing.

Printmaking in the *fin-de-siècle*

By the end of the century, lithography had returned to popularity among European artists. New techniques for producing color lithography, in particular, awoke enthusiasm among avant-garde artists, many of whom took inspiration from colorful Japanese ukiyo-e woodblock prints. At the same time, the woodcut itself – the oldest technique of Western printmaking – also enjoyed an artistic revival.

Expressionism

In Dresden in 1905, a group of artists led by Ernst Ludwig Kirchner organized themselves into a collective called Die Brücke, or The Bridge. Rejecting traditional forms of academic art, the artists turned to so-called “primitive” forms to convey authentic emotion as well their own deeply subjective experiences. Although the artists in Die Brücke and other such groups worked in many different styles, their work would later come to be described by the shared label of “Expressionism.”

Artists' Books and Multiples

Artists' books and multiples – two categories of contemporary art that defy easy definition – began to appear in the 1960s, as postwar artists continued to press the boundaries of form and medium. Artists' books are, as their name suggests, independent art objects intended to be experienced in the form of a book, while multiples are small-scale objects that are often playful or irreverent in tone. Both artists' books and multiples have tended to be produced in limited editions, like prints. Given their low cost (relative to non-editioned works like paintings or sculpture), they offer artists an opportunity to explore their ideas in a more democratizing fashion.

Lithography

Lithography relies on the mutually repelling properties of water and grease. First, the artist draws on smooth limestone with greasy crayon or ink. The stone is then dampened, and ink applied to the entire surface. The water is repelled from the greasy areas of the drawing and sinks into the bare stone, while the ink is attracted only to the drawing. When the printer applies a dampened sheet of paper to the stone and runs it through a press, the resulting print is a mirror-image replica of the original drawing.

When Alois Senefelder invented this new printing process in Munich in the 1790s, he called it “chemical printing” to distinguish it from the existing techniques of Western printmaking: relief printing, including woodcut and letterpress; and intaglio printing, including engraving and etching. Unlike those techniques, Senefelder’s new process could directly reproduce an artist’s drawing. It was also quicker, cheaper, and able to produce a greater number of individual impressions. Senefelder, who initially viewed his invention as largely suited for commercial purposes, secured patents and opened lithographic presses in Berlin, London, Paris, and Vienna. In England, the process was first known as “polyautography,” but it would become more widely known under the name it had acquired by 1803 in France: *lithographie*, or “writing on stone.”

Printmaking after World War II

Lithography's reputation among artists had risen and fallen more than once by the mid-20th century. Was it merely a technical means of reproduction, or was it an authentic vehicle for artistic expression? Among postwar American artists, lithography would be newly enshrined as a creative outlet with extraordinary expressive potential. In 1957, Tatyana Grosman opened the first lithographic press, ULAE, on Long Island, and wooed New York artists like Jasper Johns and Robert Rauschenberg to try the technique. Other presses began to follow suit, like the Los Angeles-based Gemini G.E.L. In 1960, the Tamarind Institute opened its doors to serve as a training ground for future generations of American master printers.

Lithography was not the only printmaking technique to enjoy success in the postwar period. Thanks in part to the influence of British master printer Stanley William Hayter, a generation of American artists were introduced to intaglio printmaking between 1940 and 1950, and by the 1960s, Pop artists like Andy Warhol and James Rosenquist were using techniques drawn from the world of commercial printing, such as screen printing and offset lithography.