

The Dictaphone Dictator 1960-1963

The Pyramid

1996-1997

Exhibition Curated by Stanley L.
Catal

November 13, 1996 - January 20, 1997

Sordani Art Gal
Will
Willas, Rorra, Danner, Lani
© 1994
Ess: © 1994 by Clinton Ad

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 Cannon Adams, whose knowledge of lithography and twentieth-century American lithographers is unparalleled, for writing the catalogue. He has been a delightful person with whom to work.

Ken Gibson photographed the lithographs at Christopher and Yvette Deaton's New York studio.

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

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

Jules Sherman

I remember the day in 1989, January 1989, I can't say exactly, when Reginald recently returned from Paris had established a lithographic print program.

An Atelier! In a commercial litho plant!

I had been hoping for a place where my personal dream was about to be fulfilled. Several things were going on in the area.

We began work almost immediately, devoting weeks to testing 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 museum 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

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 if he would permit me to be his eyes; I would describe what was going on and would respond to questions 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 feel.

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

THE DRUM LITHOGRAPHS: 1960-1963

Clinton Adams

As has often been the case in the history of artists' magazines, a fortuitous meeting between an artist and a printer in 1948 set in motion a series of events that led to the publication of *The Drum* lithographs between 1960 and 1963. The artist was Reginald Pollack, who had been making lithographs in New York since 1941; the printer was Jules Sherman, who offered to print Pollack's hand-drawn offset lithographs for the series of "Drum" lithographs.

Pollack had first encountered lithography while an apprentice to Moses Soyfer 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 Dorfin, who introduced him to the artist (he was then twenty-five) and to the printing technique of the artist Léon Foulouse-Lautrec. While living in Paris, Pollack continued to work 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 Denise. In 1950, he made his first lithographs in Paris, including one on commission from William S. Sieberman, then Curator of Prints at the Museum of Modern Art.

Simultaneously, a new interest in lithography was developing in the United States. In New York, Margaret Lowengrund opened the Tamarind Lithography Workshop (predecessor to the Tamarind Institute) in 1953, in collaboration with Larry Rieker 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 a primary goal: the training of a new generation of master printers who, in concert with "artists of diverse styles . . . [would] restore the prestige of lithography by actually creating a conception of the contemporary print."

Reginald Pollack, however, had come to believe that collaborative lithographic workshops were "a kind of lithographic technology" that caused art to lose its spontaneity. "It was the technology that was of interest, rather than the work of art." This conviction led Pollack to seek simpler ways to make prints. Soon after returning from Paris to New York, he worked with the printer Martin Levitt, who introduced him to the multilith process, a form of

offset lithography in which the image is printed on paper, then transferred to a second surface, such as stone or metal, and then printed on paper. Pollack worked with Levitt to create a suite of small black and white lithographs, "Interiors and Exteriors," later boxed and exhibited by the Peridot Gallery. Meanwhile, over lunches in New York, Pollack had conversations with Walter Reuther of the *ArtNews* magazine. Walter Reuther was interested in the possible ways to stimulate a collaboration between artists and poets (and was thus parallel in intention to the portfolio of *The Drum* lithographs, which was completed in 1966).

Precisely because of its lack of technical barriers, lithography was a medium that was accessible to each collaborator. In Manhattan, the printing process was written, without reversal of the image.⁷ "We were filling the gap between members of the 'mechanism' was not."

It was with such that Pollack met Jules Sherman, a printer who had not been satisfied with the lithographic process. Sherman was delighted to discover that Pollack was able (by special order) to secure larger sheets of paper. [Sherman] was interested in my research to create prints, and offered his friendship and assistance. The process was not for the sake of the print; the poetry, and the "Vision" and was never put on the market.¹⁰

For the first time, the artist and the printer worked together in a studio that transformed into a joint atelier or workshop. The process was not for the sake of the print; the poetry, and the "Vision" and was never put on the market.¹⁰ At the age of each day, Pollack and fired with the sense of "the extent" of the process, the pressroom ("only those who were most curious about the process") there was little direct instruction. He provided the artists with the necessary equipment and materials used in lithography, but

nothing was proofed; the plate went on the press, and that was it. . . . whether in black and white or in colors, the plates were printed.

As a means of financing the project, Louis and David Pollack brothers decided to form a new corporation, Collectors Graphics, Inc., including some who were represented by David Colquhoun in New York. They hired artist Joel Goldberg to help them understand the technical requirements with them, then, a week or two (or three) before the plates had to be delivered to the press. After printing, Goldberg would return the completed editions to the artist for signature.

We concentrated on artists who were being pushed aside by the advent of the abstract expressionist heyday, and the bulk of the art we chose was figurative. . . . Lou persuaded Milton Avery to do a three-color print for Jacques Lipchitz, which was donated to the State of Israel.¹⁵ I contacted Robert Rauschenberg, Fairfield Porter,

More than 100 editions were soon completed, and on 17 April 1961 an initial exhibition was presented at the Paradyt 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 *ILLUSTRATION*, Christopher Kirkwood spoke of the “vigorous 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, bubbling stage, I am, therefore, particularly sympathetic toward the 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 personal and often idiosyncratic, the project was based on a concept, an approach that allowed maximum spontaneity and a freedom comparable to drawing in his own sketchbooks. He liked the loose, fingerprinted, almost unrecognizable look of the finished work. The direct quality of the medium, the paper plates, made it possible

In November 1963, the *New York Times* published an advertisement for the collection, “Collectors Graphics: Attractive Prices,” which, like the collection itself, was meant for everyone and now can be bought at Sears by everyone. Ulaye personally selected every item offered.¹⁹ Jules Seligman estimates that roughly half of the lithographs produced at Drum Lithographers were sold either to Sears or to other volume purchasers.²⁰

A second exhibition, “The Paradyt Collection,” was announced in December 1963. The artists, who were selected on the basis of their drawing ability. . . . The style, subjects, and media were diverse, ranging from Robert Rauschenberg’s abstract puppets; to Milton Avery’s blood-drenched minimalist figures; to the more traditional, though more spontaneous and free than more traditional, quality of watercolor by James Brooks. . . . The collection was turbulent.²¹

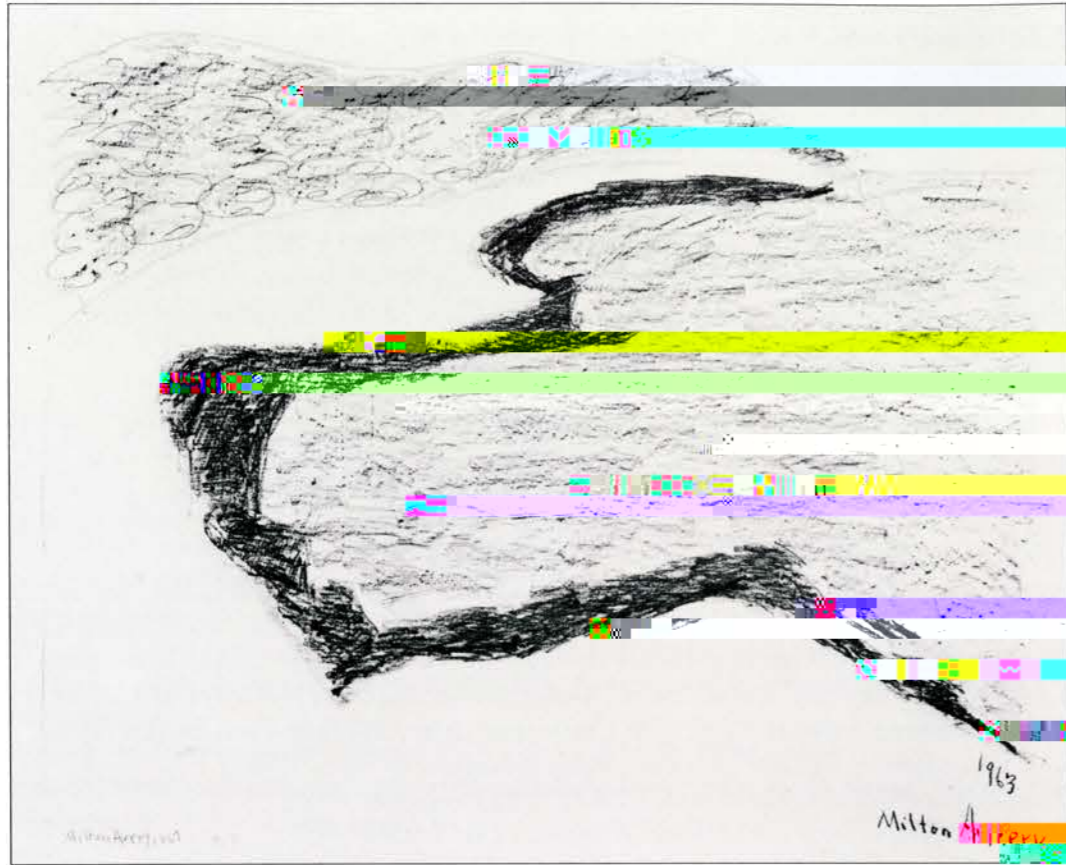
In 1962, Louis and David Pollack moved to Los Angeles during 1963, and the collection was held at the Los Angeles Contemporary Exhibitions. The project was a love-making project with no commercial implications, but it was over and done with.²² By 1965, Louis Pollack’s health was deteriorating, and in 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.”²³

In the past thirty years, the collection has become known and little seen, dispersed by the more complex, more expensive lithographs of the 1960s and 1970s. . . . As we look at them anew, we are struck by their individuality: the “serenely calm” of Mary Frank’s linear drawings;²⁷ the lively expressionism of Jane Freilicher’s landscapes; the “extraordinary facility” of David Levin’s “*Homage to the Sun*”;²⁸ and by many other accomplished artists. Taken together, there can be no question but that these volumes (and the long neglected) chapter in the history of American lithography.

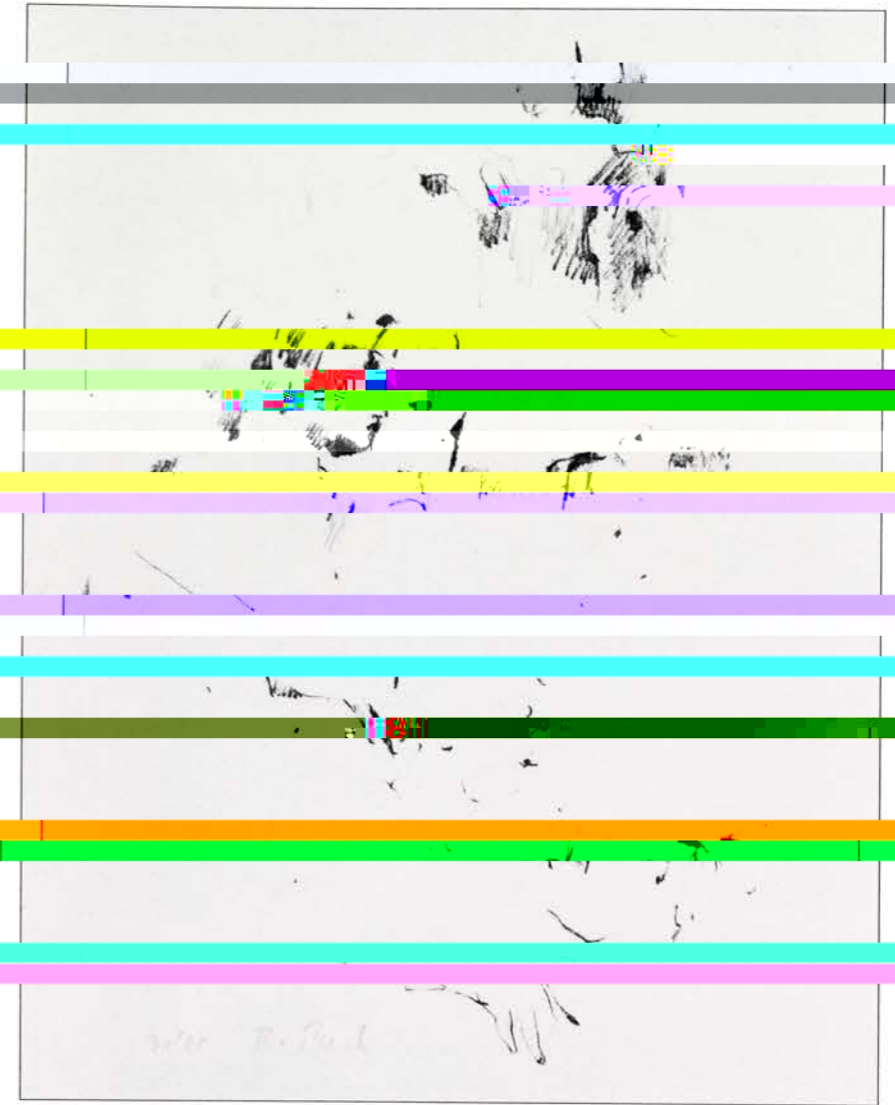
NOTES

1. Sherman to Adams, 17 June 1994. Pollack for their generous assistance in the writing of this book.
2. Lanier Graham had informed Adams of the Print Council of America's generosity associated with Theodore L. H. Green, who had been simultaneously Director of the International Graphic Art Society (IGAS) and distributed editions by American and European artists, and a member of the Pratt Graphic Arts Center's advisory board. Also a member of the Ford Foundation support (through diversion of funds from Tamarind to Pratt) for to bring French lithography to the United States.
3. See Sherman, *Art and the American Scene, 1900-1960* (The University of New Mexico Press, 1969), pp. 182-200.
4. June Wayne, "To Restore the Art of the Lithograph in the United States," a proposal submitted to the Program in Humanities and the Arts, Stanford University, 1950.
5. Pollack, in conversation with Adams, 8 August 1970. Pollack was preparing a manuscript on this invention.
6. See Lanier Graham, "The Rise of the *Lithé* Artist in America: Reflections on *27 Lithographs and Poems* and the Early 1960s," *Technical Printmaking* 13 (1990): 25-40.
7. As in all offset printing, the image is always reversed. Once upon transfer to a "blanket," and again upon transfer to the printing stone, the image is reversed again. The artist draws it on the original paper as the artist would see it.
8. Pollack, in telephone conversation with Adams, 20 July 1994.
9. James T. Simpson has mistakenly written that Drum Lithographers was a commercial printer in New York City (Sherman) who invited artists to visit his Island in the early 1960s and use the lithography press. See Sherman, *Underexposed* (New York: University Press, 1992), p. 1). Sherman confirms that all of the lithographs were printed at Drum Lithographers in Manhattan and that the prints were assigned a Collectors Graphics number, beginning with seven prints by Carmen Uceró, four of which are dated 1960.
10. Pollack to Adams, 4 June 1994. Except as otherwise noted, all quotations are from Sherman to Adams, 17 June 1994.
11. Sherman to Adams, 17 June 1994.
12. Pollack, in telephone conversation with Adams, 20 July 1994.
13. Sherman to Adams, 17 June 1994. Paul Resika, and Alvin Ross were among those who came to the pressroom.
14. Sherman, in telephone conversation with Adams, 26 July 1994.

15. Lipchitz made a total of three lithographs.
16. In fact, American artists had no commercial lithography until the following year, while teaching at the Florence School of Art, he made a number of lithographs (1955-59), the historic position published by the American Lithographic Association (ca. 1956-61) and for Marc Chagall's *Tales from the Arabian Nights* (1957) and others, including *Les Femmes d'Alger* (1948) printed by the American Lithographic Association.
17. See *The Artists Color Proof Associates* (ca. 1956-61) and for Marc Chagall's *Tales from the Arabian Nights* (1957) and others, including *Les Femmes d'Alger* (1948) printed by the American Lithographic Association.
18. Joan Ludman, *Farfield Point: A Dialogue in Lithography: His Prints, including Illustrations, Bookjackets, and Exhibition Posters* (Searsdale, N.Y.: Highland House, 1961), p. 10. collection and I just wrote to you about it. (Price to Louis and Reginald Pollack, 23 November 1962). prints on 12 October 1961. Sears made payment of \$53,531.50 for 540 impressions on 19 November 1962. Editions purchased by Sears included Carmen Uceró, *Abstraction*; Robert Rauschenberg, *Orange and Blue*; David Levine, *Coney Island*; Reginald G. Glick, *Old man at Table*; Mario Asarab, *Still Life with Fruit*; and Paul Resika, *Seated Girl*. *Farfield Point* poster (sales catalogue published by Sears, 1963).
25. Collectors [sic] Graphics. Sherman sold Drum Lithographs in 1970.
25. Letter of agreement between Collectors Graphics, Inc., and Peridot Gallery, Inc., 28 December 1965. 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), d. 1970.
27. Hilton Kramer, quoted in *Underexposed*, p. 11.



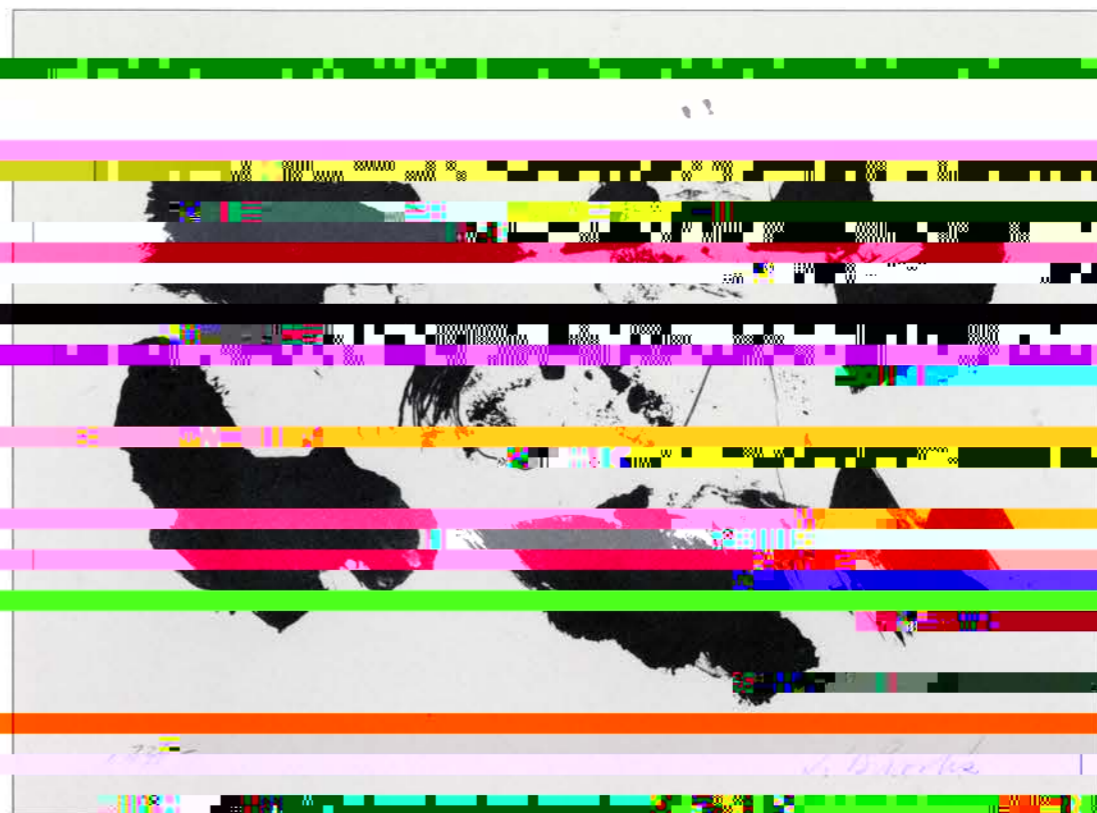
MILTON AVERY, *Landscape*, color lithograph, 22 x 27 3/4.



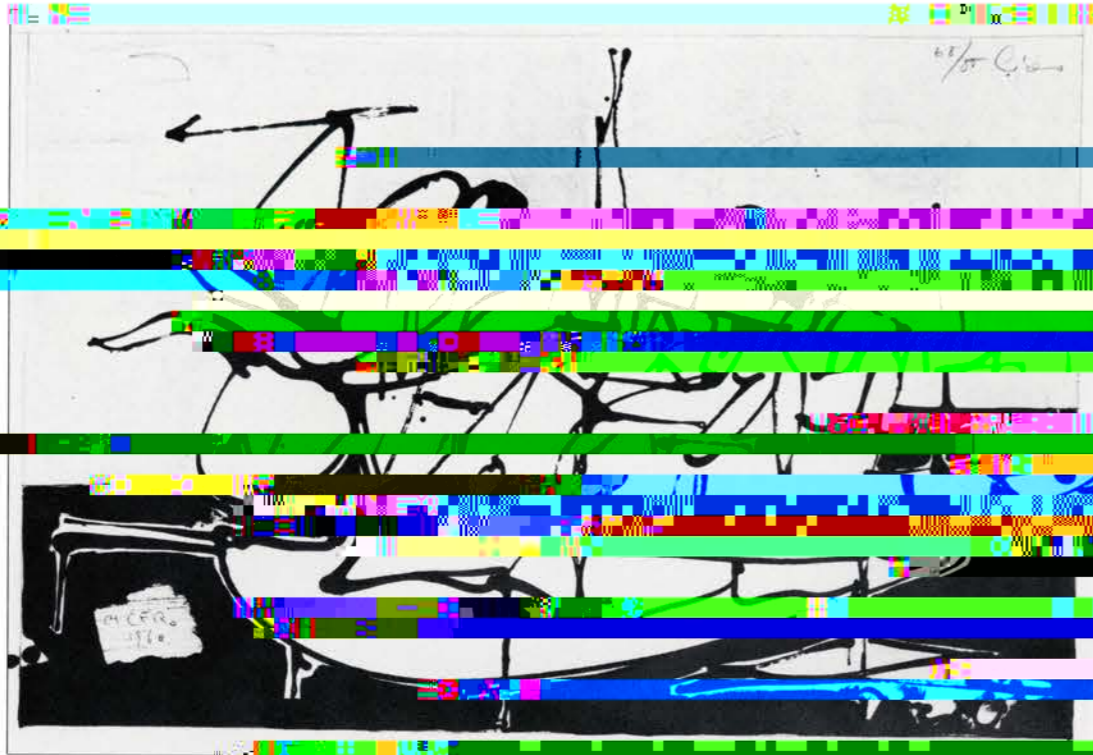
ROSEMARIE BECK, *Violinst*, lithograph, 12 3/4 x 10.



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

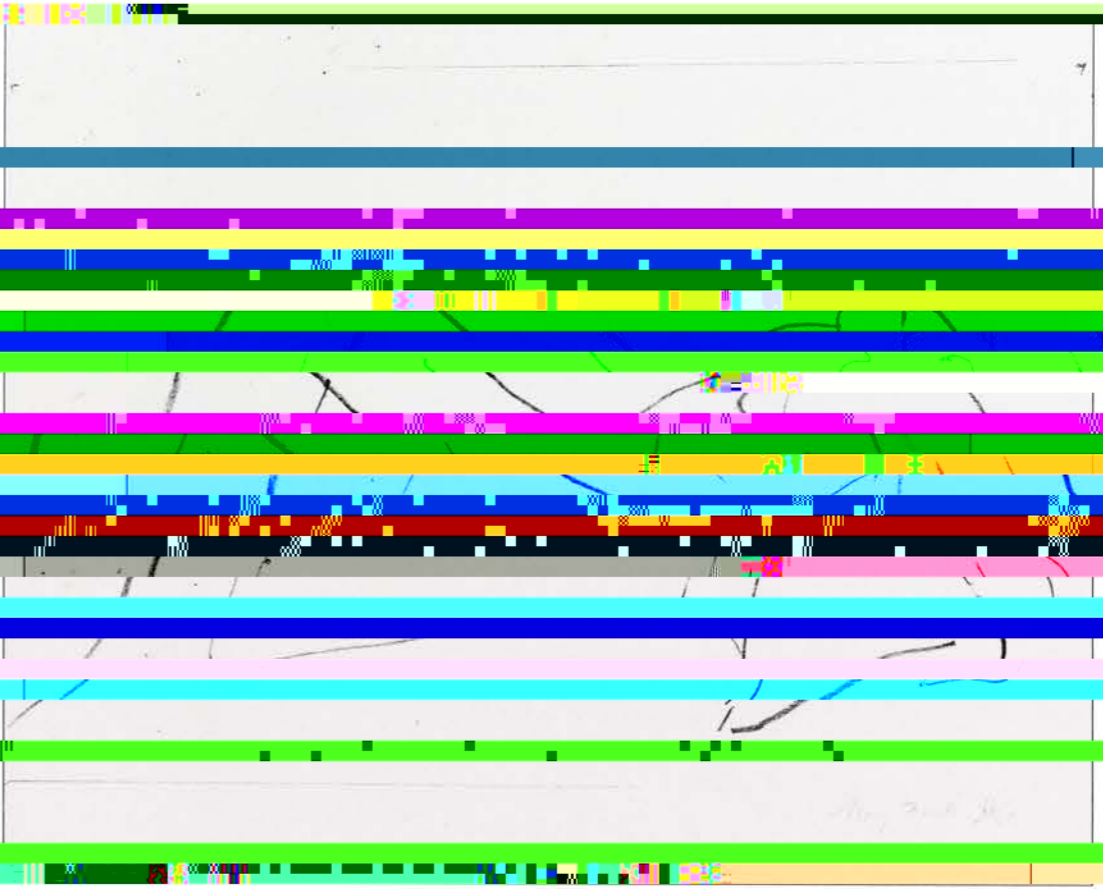


JAMES BROOKS, *Black and White*, lithograph, 10 x 14.

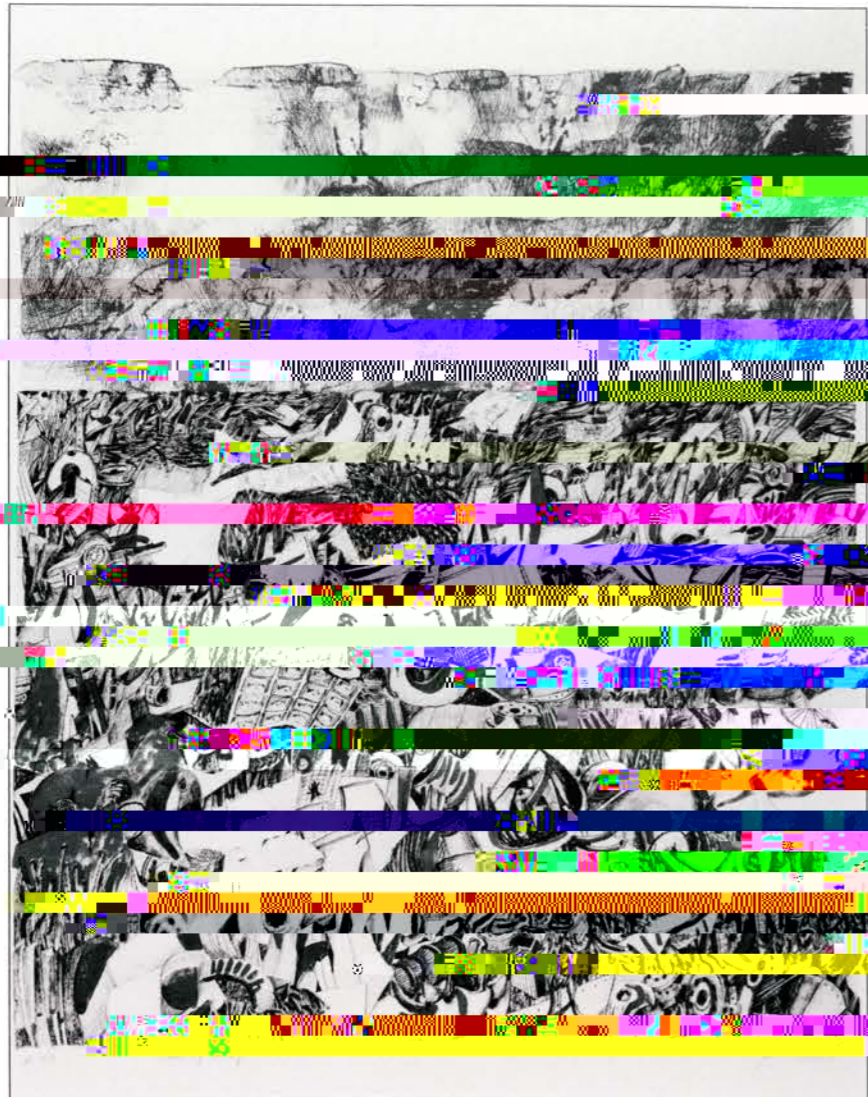


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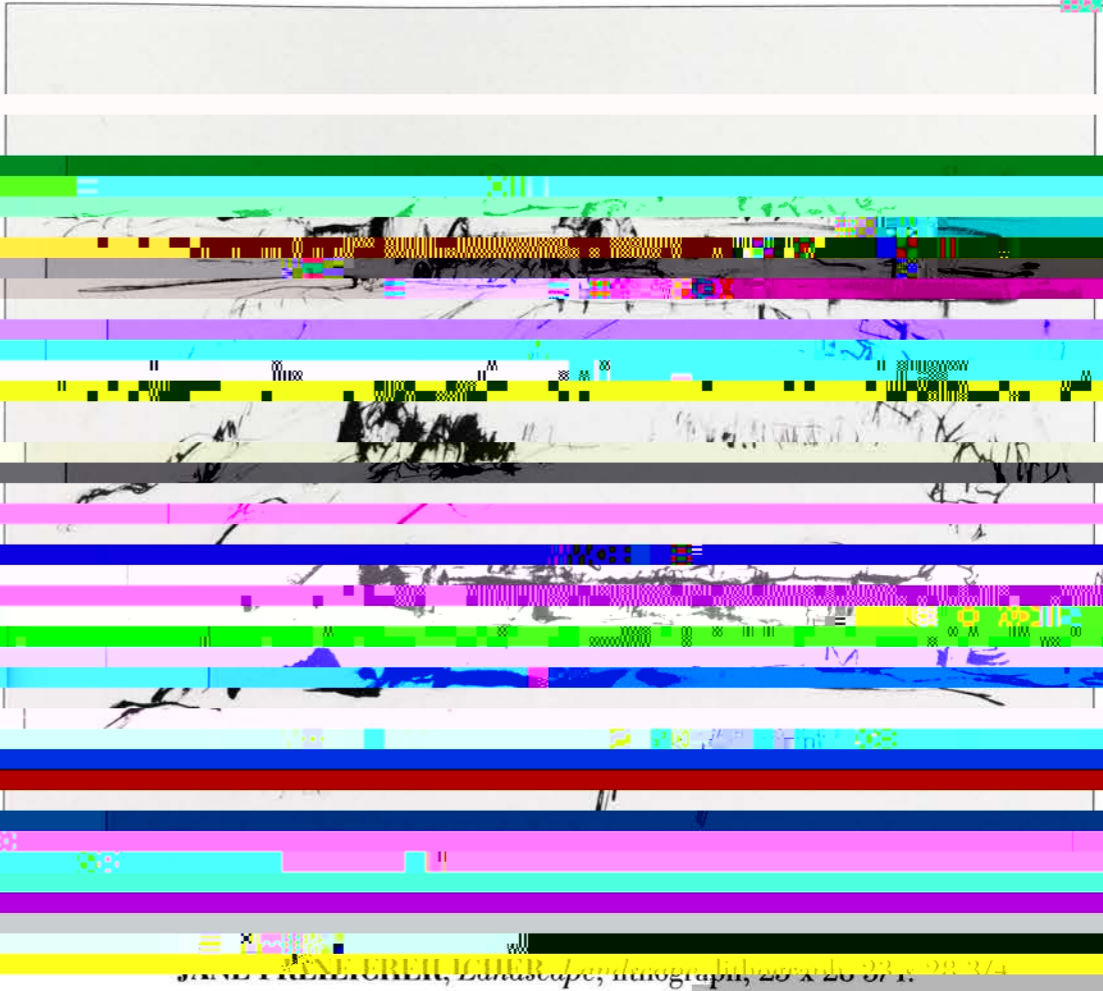
CARRIENI *Handwritten notes in a cursive script, possibly describing the boat's specifications or construction details.*



MADY EDANK *Handwritten notes in a cursive script, possibly describing the boat's specifications or construction details.*



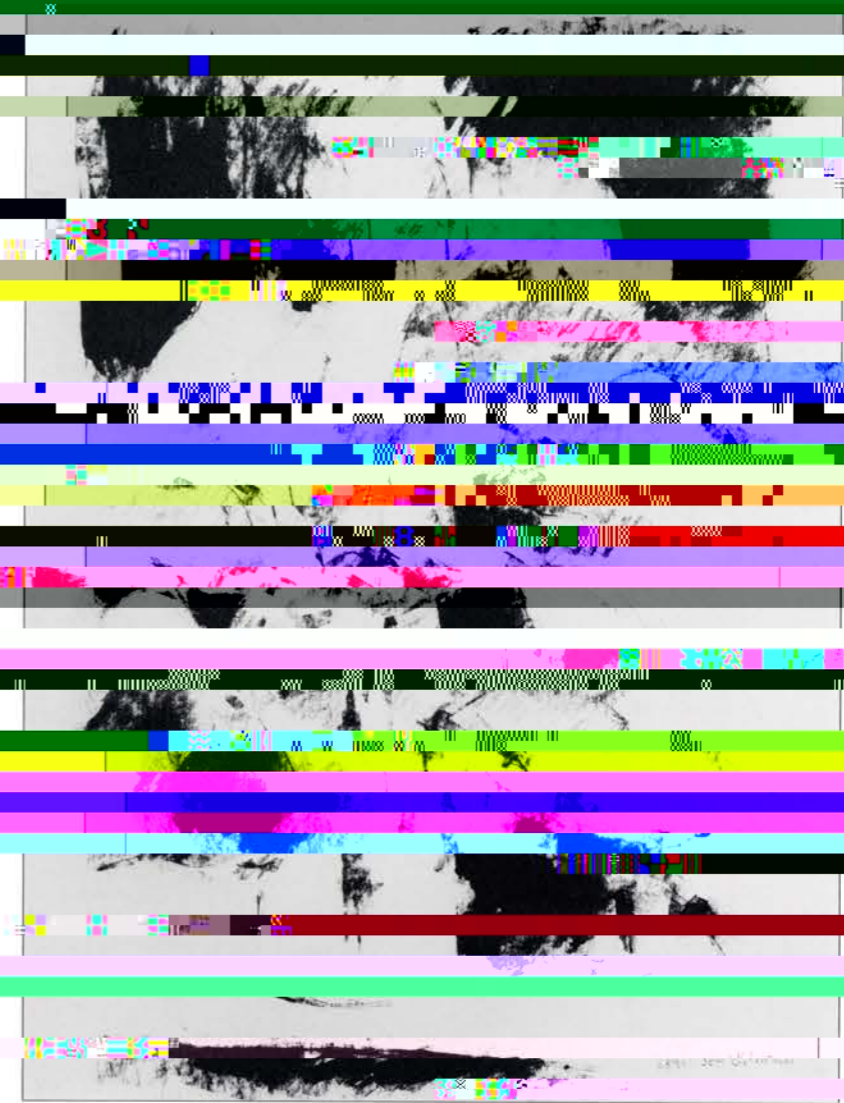
ROMANO TU TRASCUNI, *Left of Scrap* (1995), 51.2 x 39.1 cm lithograph, 29 x 23.



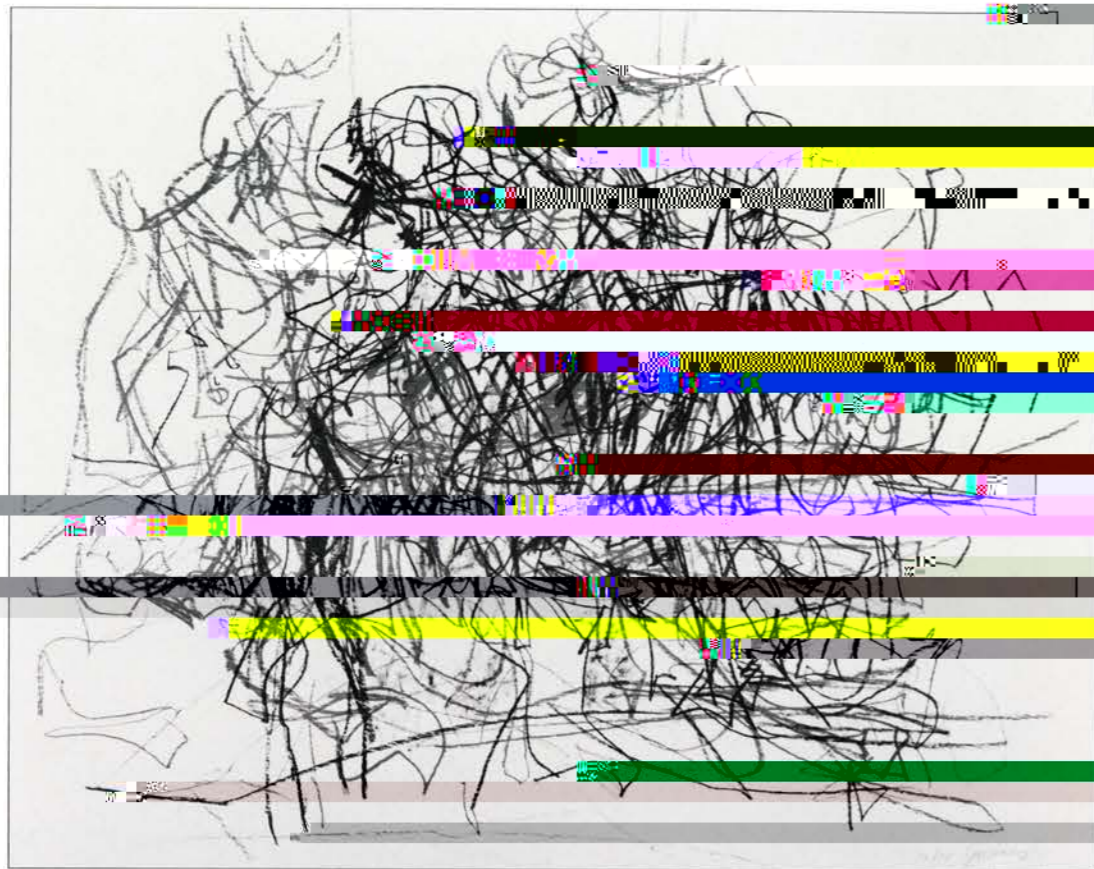
JANE GRENFELL, *Landscape*, lithograph, 20 x 26 3/4 x 28 3/4.



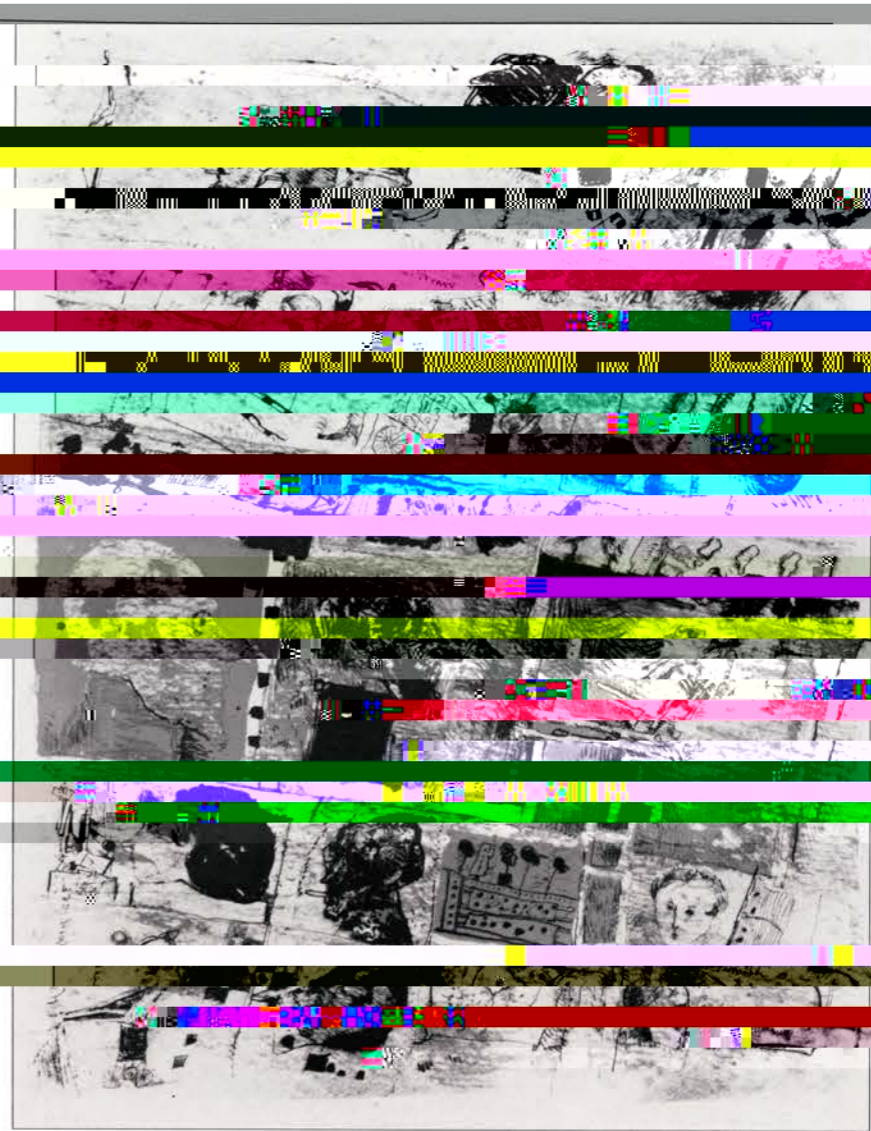
PAUL GEORGES, *Woodscape*, 1963, color lithograph, 22 x 30 cm



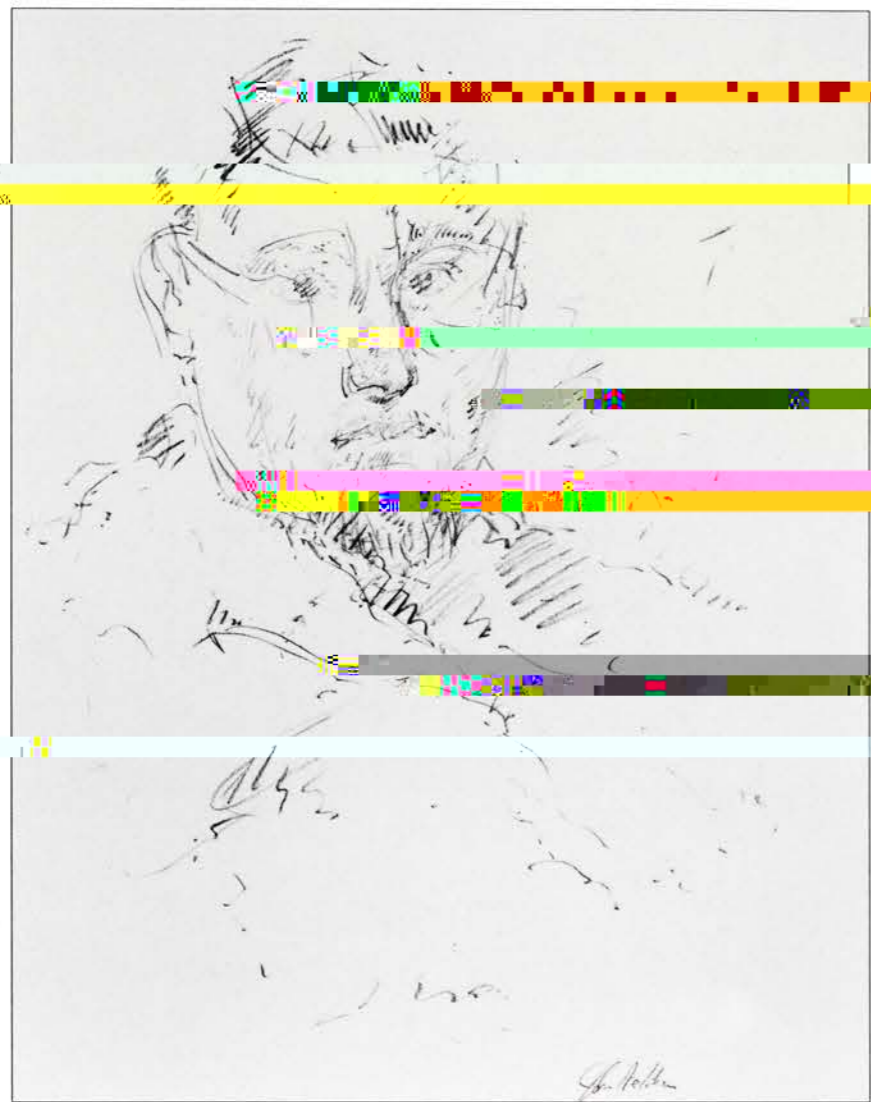
PAUL GEORGES, *Woodscape*, 1963, color lithograph, 22 x 30 cm



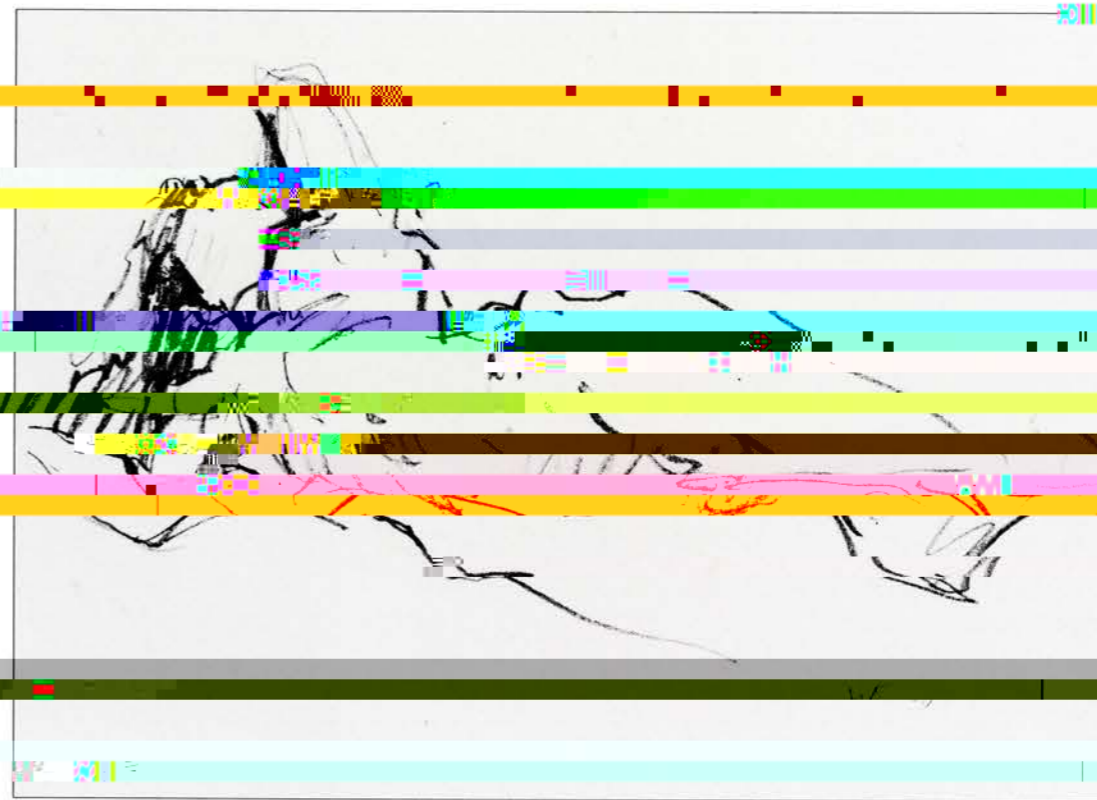
ROBERT GOODNOUGH, *Horseman [Black and Sepia]*, color lithograph, 23 x 29.



RIRK HASEN, *Face Constant*, color lithograph, 99 x 91 1/4.



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



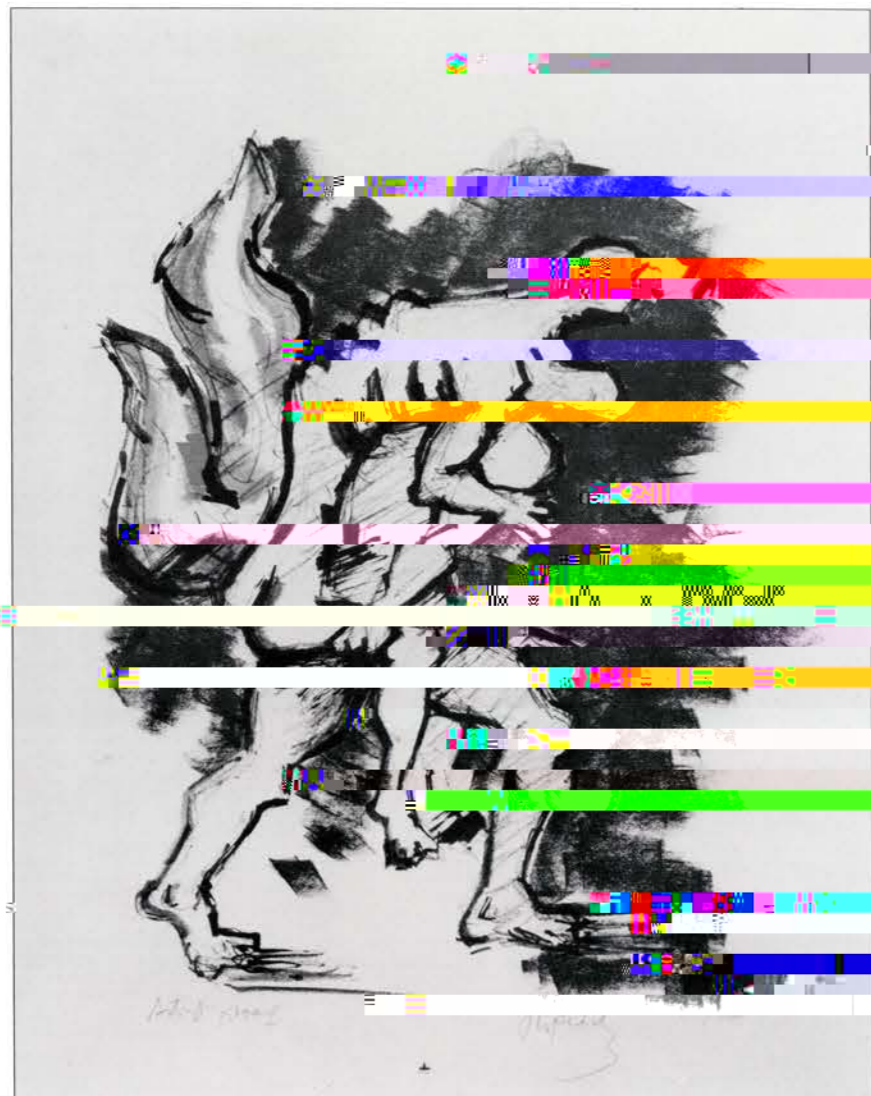
WOLF KASPER, *Self-Portrait*, lithograph, 12 5/8 x 9 5/8 in.



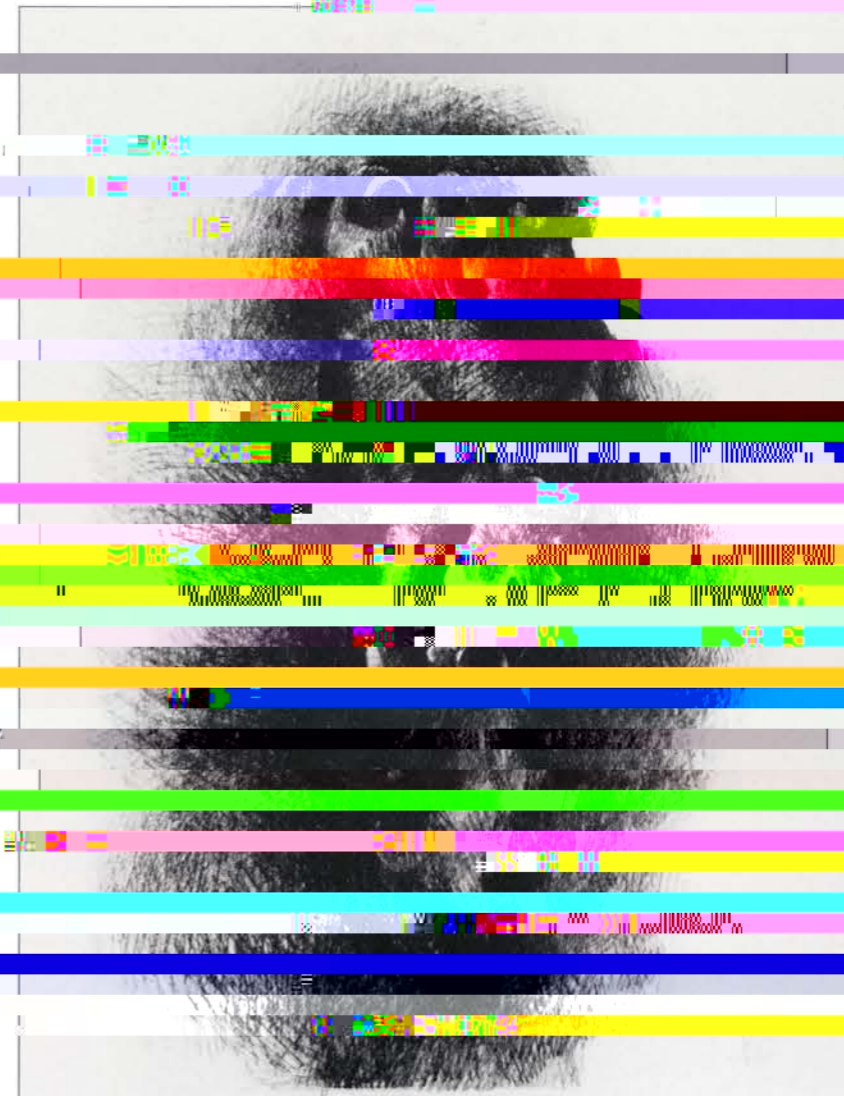
ALEX KATZ, *Double Portrait*, 1967, charcoal, 10 x 11 1/8



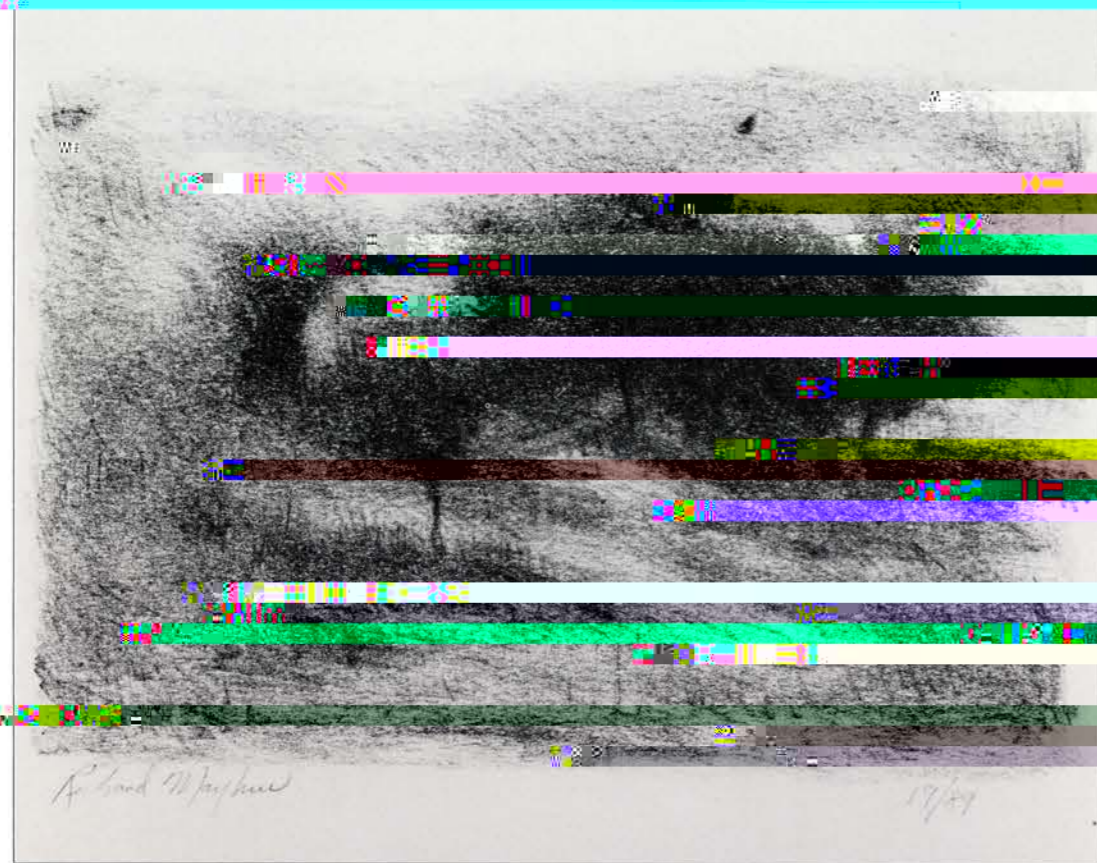
DAVID LEVINE, *Animal Kingdom*, 1963, charcoal, 17 1/2 x 22



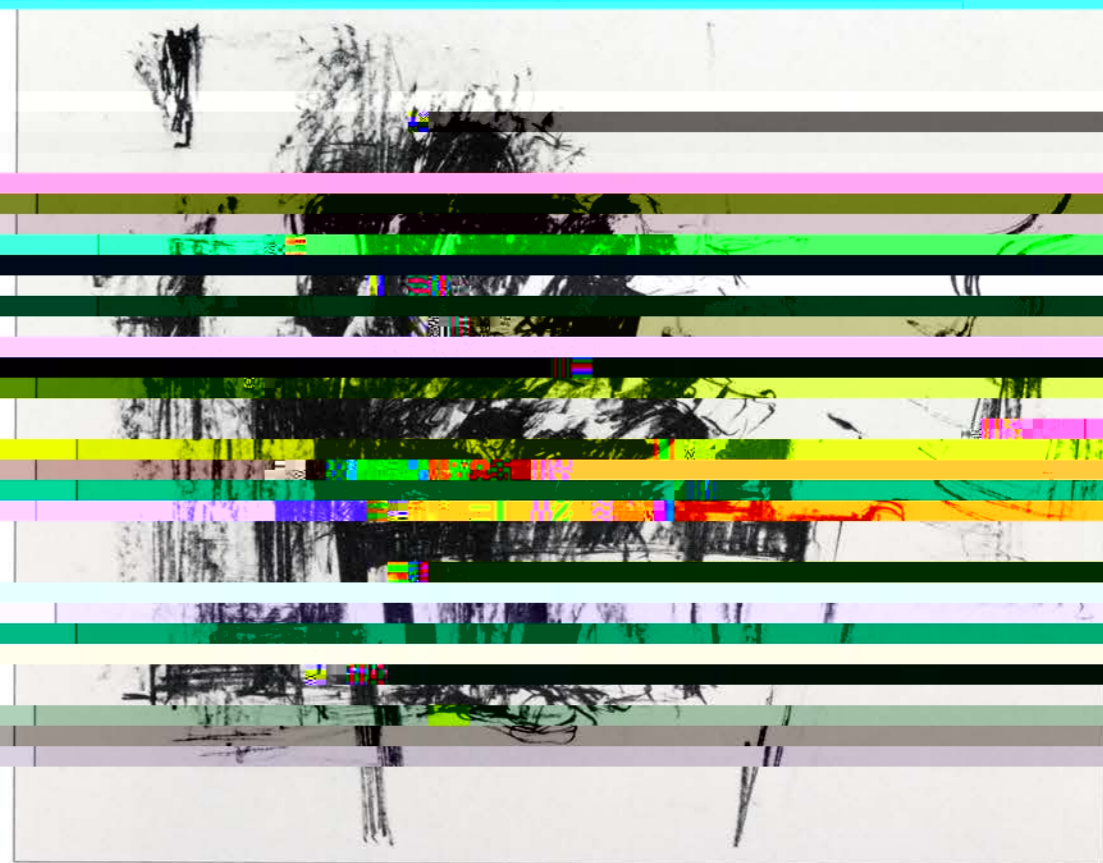
JACQUES LIPCHITZ, *Chaque jour, chaque jour*, 1963, charcoal and pencil, 15 1/8 x 10.



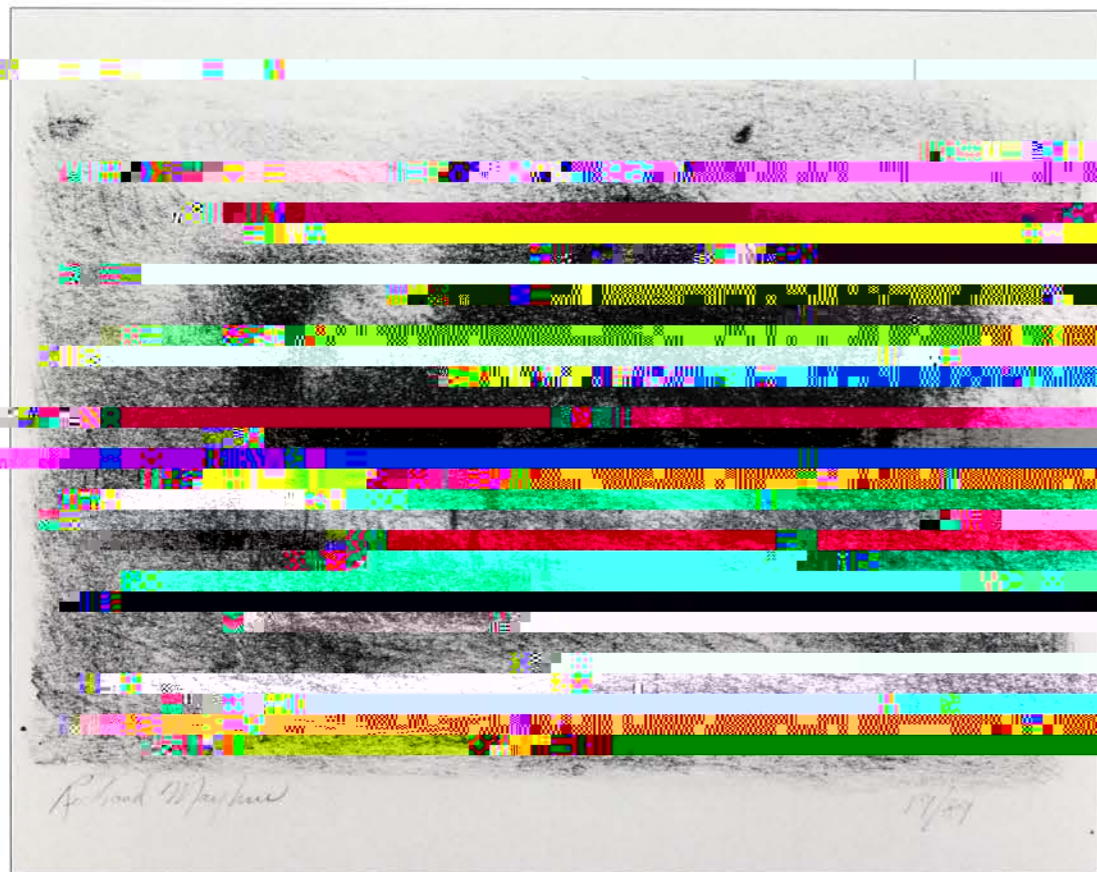
MARISOL, *Foot and hand*, 1963, charcoal and pencil, 15 1/8 x 10.



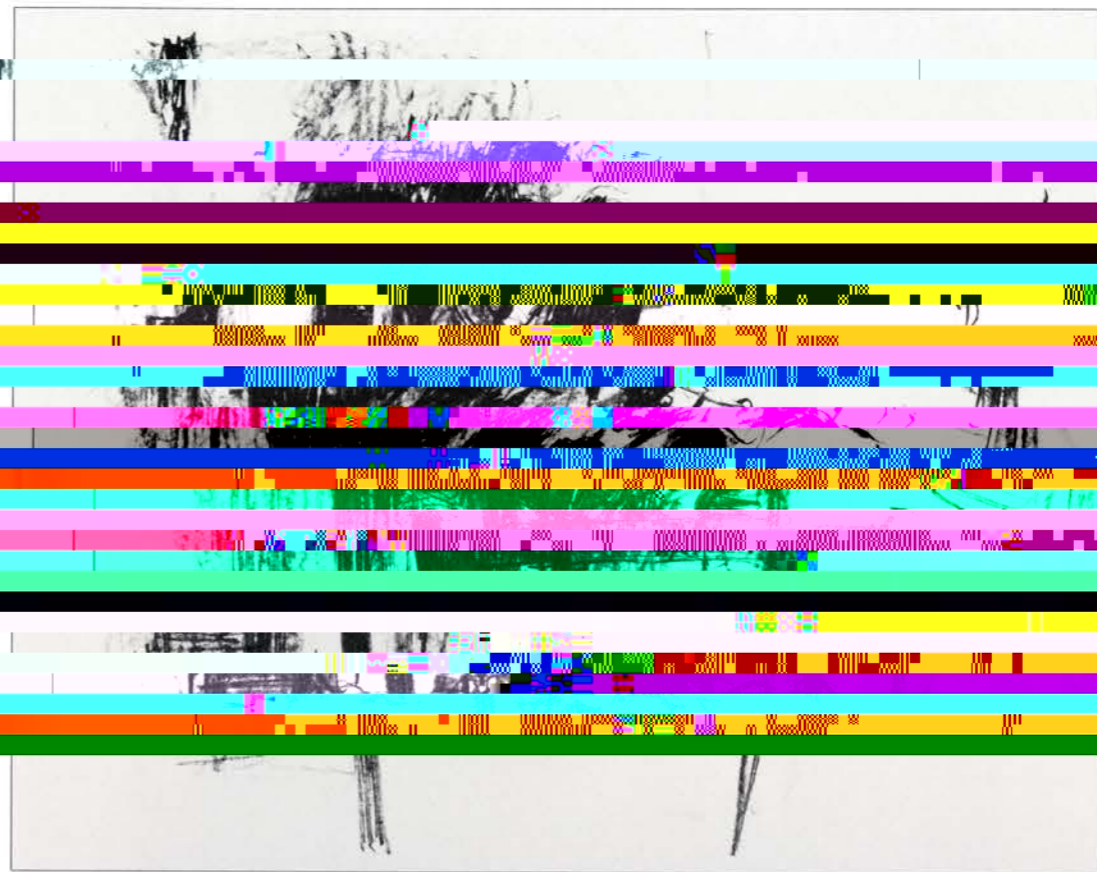
RICHARD MAYHEW, *Trees*, lithograph, 10 x 12 3/4.



MICHAEL SZILARD, *Untitled (Adult Holding Child with Book)*, lithograph, 9 1/2 x 9 1/2.



RICHARD MAYHEW, *Trees*, lithograph, 10 x 13 3/4.

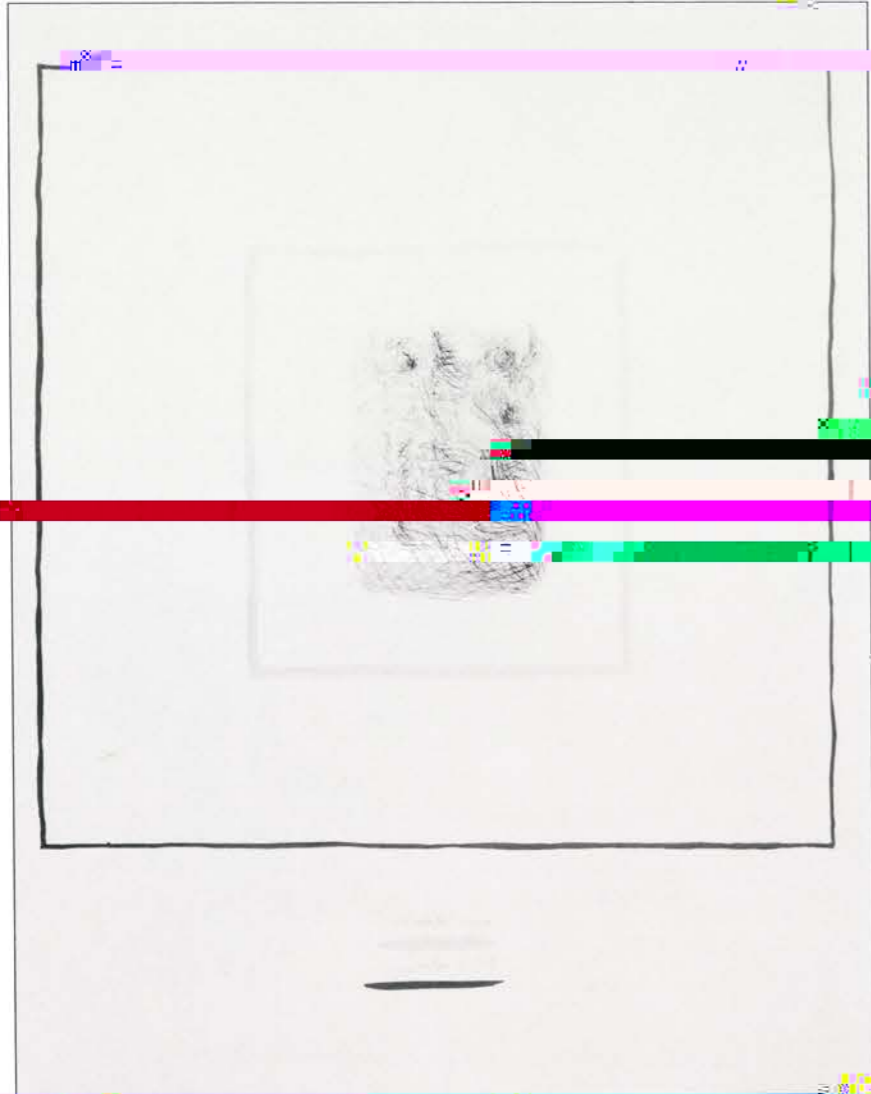


MICHAEL MAZUR, *Untitled [A Child Holding a Child with a Bird]*, lithograph, 20 x 27.

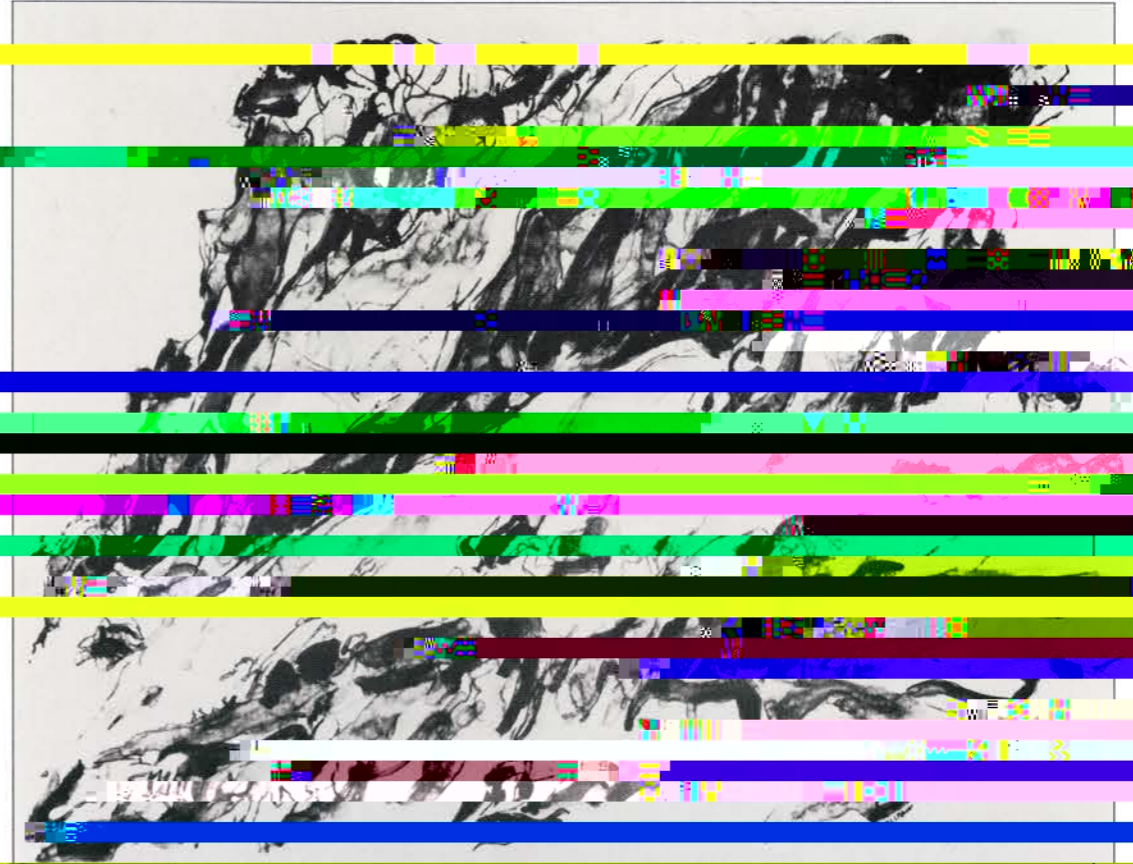


MARK MCAFEE, *You Will Never Catch Me*, color lithograph, 28 x 23 in.

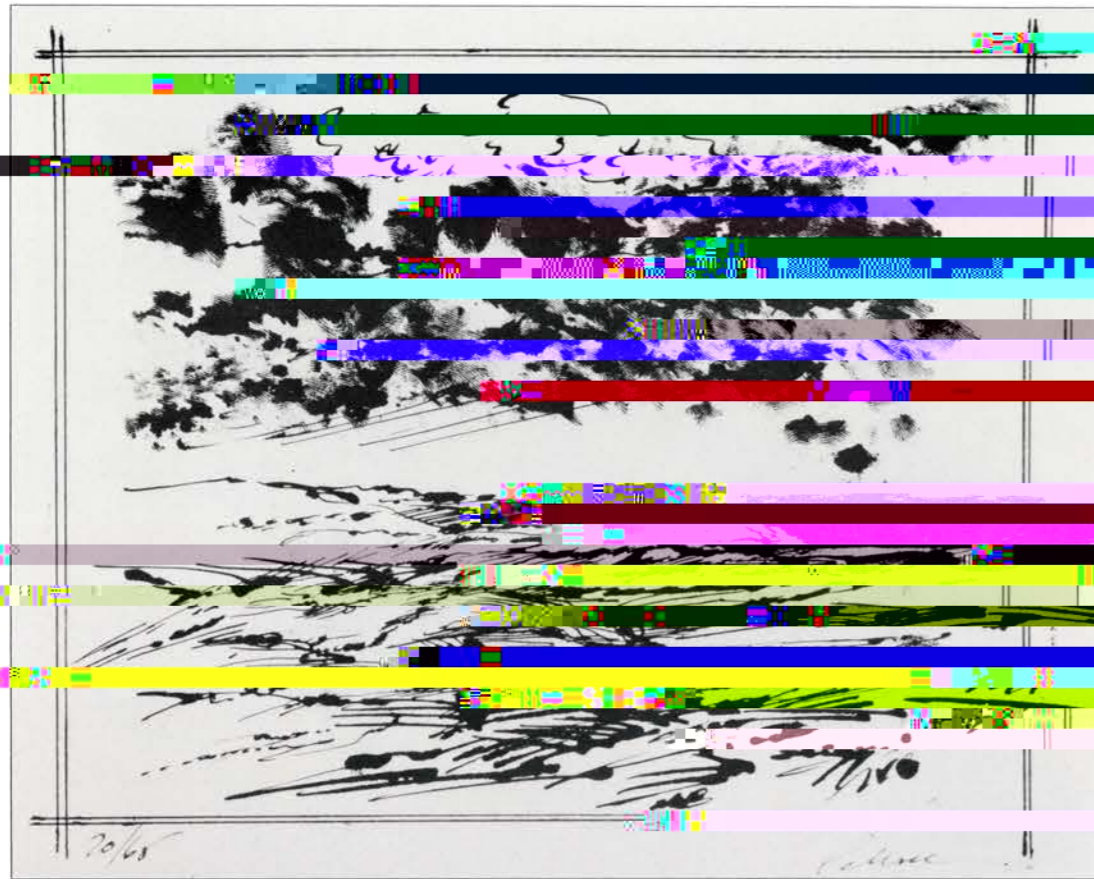
WALTER TANDY



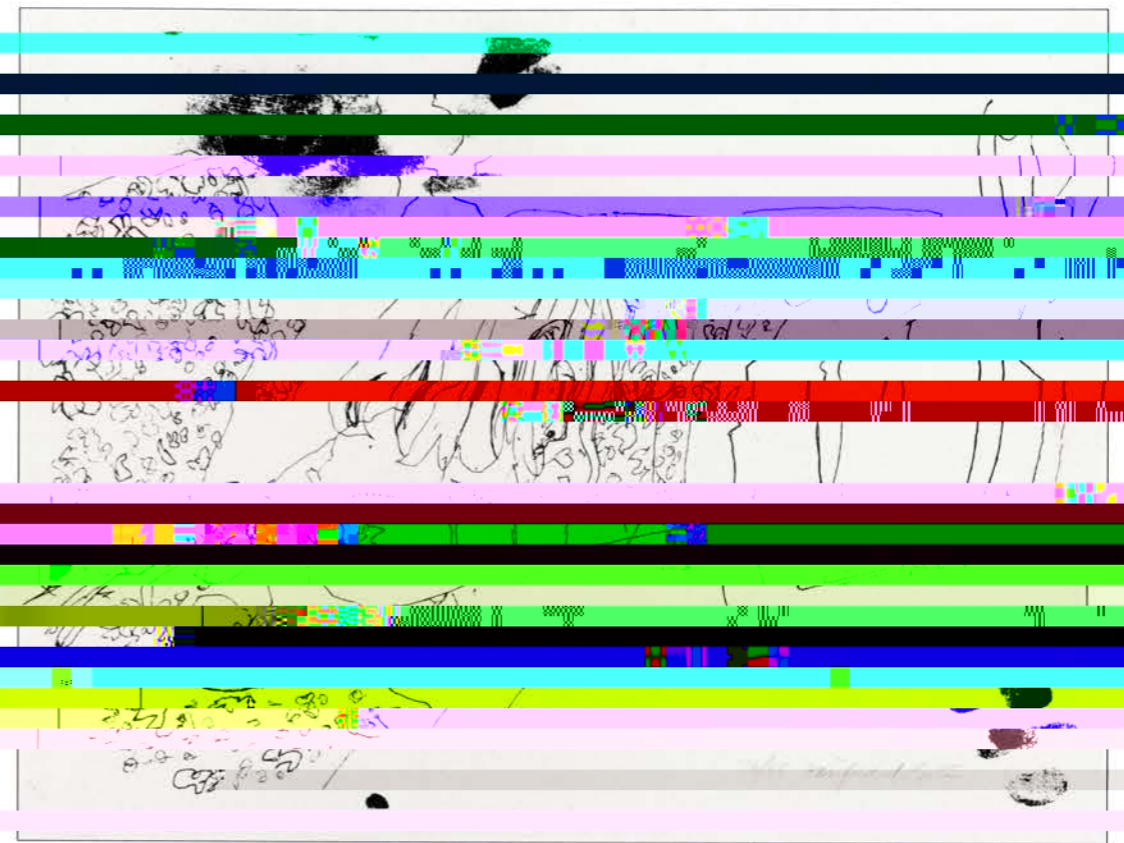
CONSTANTINE MENDELSSOHN, *Two People*, 1811



PHILIP PEARLSTEIN, *Landscape*, 1811



REGINALD POLJACK, *Landscape*



FAIRFIELD PORTER, *Child Writing [Lizzie]*



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



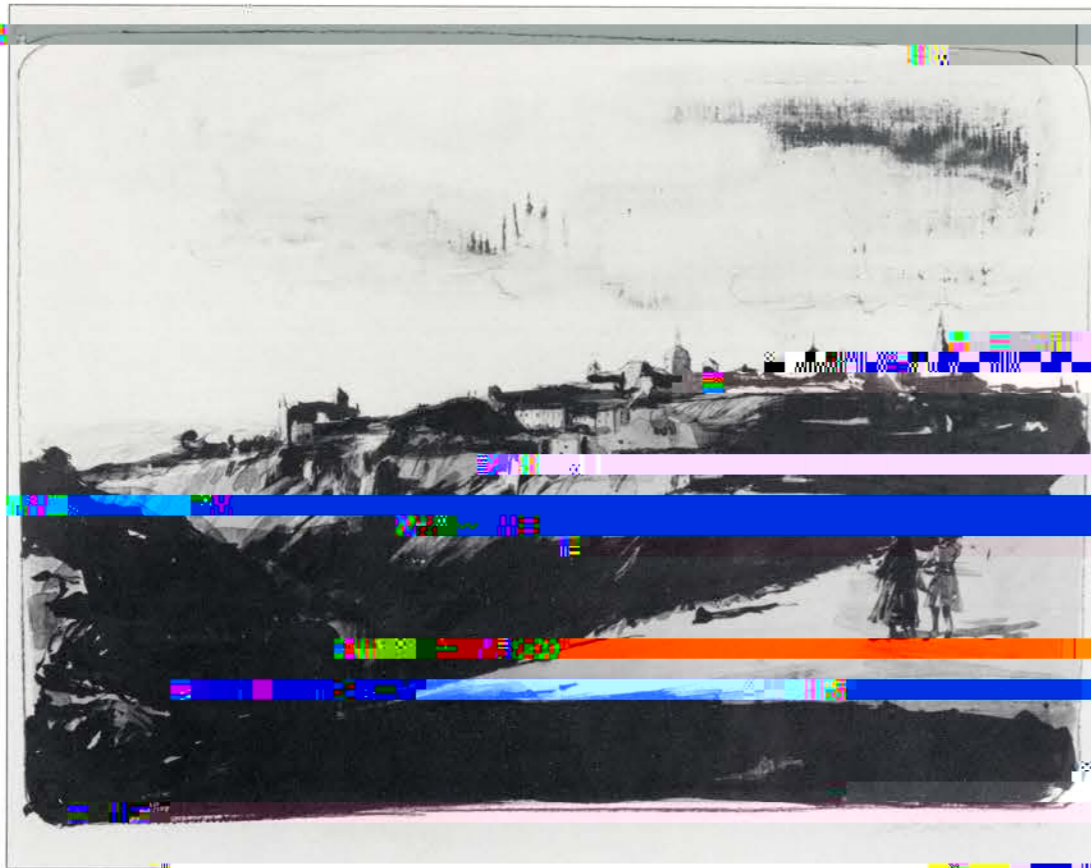
LARRY RIVERS, *L* (1961), lithograph, 14 x 10.



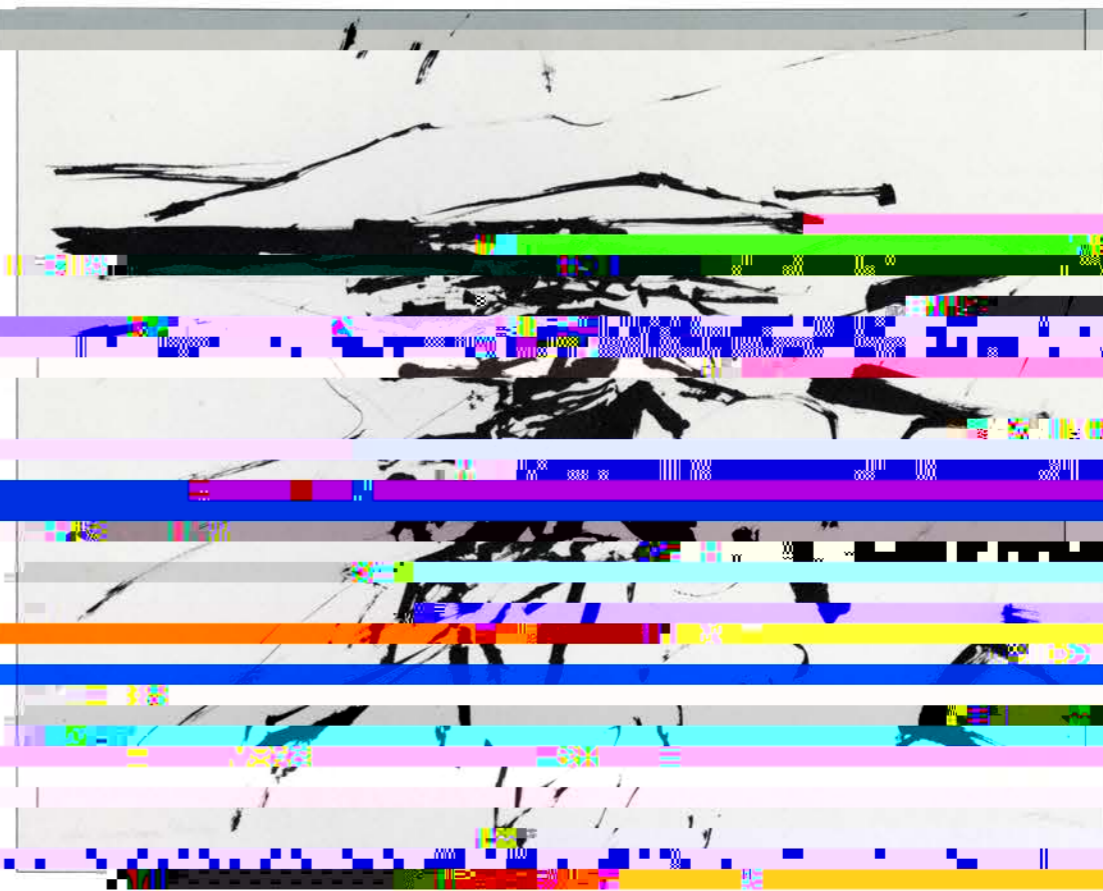
ALVIN ROSS, *Fishing on the Arno*, color lithograph, 23 x 23.



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



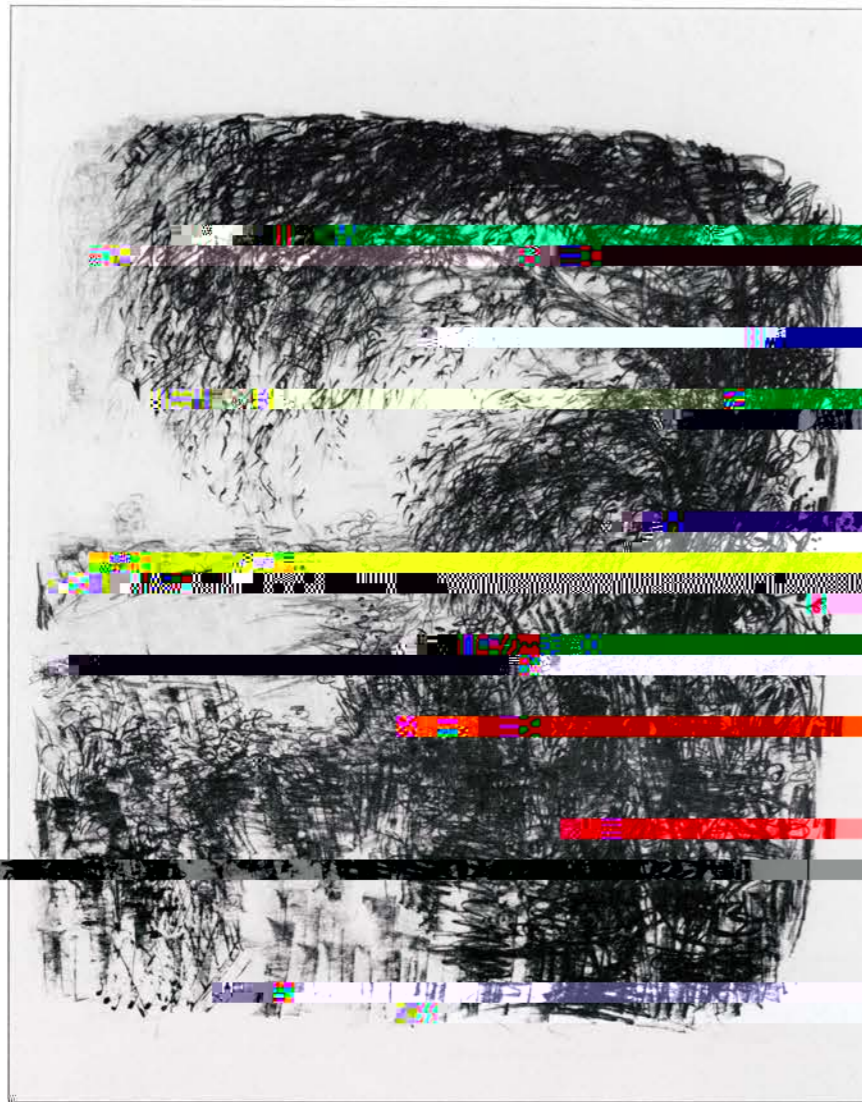
BURTON STEBBINS, *Monhegan Shore*



REUBEN TAM, *Monhegan Shore*

CHECKLIST OF THE EXHIBITION

Dimensions are given in inches, height precedes width.



JANE FREILICHER, *Landscape*, color lithograph, 20 x 22.

Milton Avery (1893-1965)
Landscape
color lithograph, 22 x 27 3/4
signed lower left and numbered 11/18
Courtesy of an anonymous private collection

Rosemarie Beck (b. 1923)
Landscape
lithograph, 12 3/4 x 10
signed lower right and numbered 99/105

Janice Biala (b. 1903, Poland)
Interior
lithograph, 12 1/2 x 10
signed upper right and numbered 1/15
Collectors Graphics #115

James Brooks (1906-1992)
Black and White
lithograph, 10 x 12 3/4
signed lower right and numbered 44/74
Collectors Graphics #85

Bird Lives, 1960
lithograph, 9 x 13
signed lower 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 44/74
Collectors Graphics #184

Antonio Frasconi (b. 1919, Uruguay)
Field of Scrap, 1963
color lithograph, 29 x 23
signed and dated lower right and
numbered 1/67
Collectors Graphics #169

Jane Freilicher (b. 1924)
Landscape
lithograph, 20 x 22
signed lower right and numbered 26/97
Collectors Graphics #117

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

Paul Georges (b. 1923)
Stairway to Heaven
color lithograph, 29 x 22 1/2
signed lower right and numbered 1/14
Collectors Graphics #149

Paul Georges (b. 1923)
White Landscape, 1962
lithograph, 10 x 14
signed lower right and numbered 33/71
Collectors Graphics #135

Paul Georges (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 Jockey, 1960
lithograph, 10 x 14
signed lower right and numbered 69/85
Collectors Graphics #17

Robert Goodnough (b. 1917)
Horse and Jockey (India & Nepal)
color lithograph, 10 x 14
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 1/14
Collectors Graphics #17

Burt Hasen (b. 1921)
From a Collection of 1963
lithograph, 20 x 21 1/4
signed lower right and numbered 25/104
Collectors Graphics #138

John Heliker (b. 1909)
Landscape
lithograph, 10 x 14
signed lower left and numbered 134/100
Collectors Graphics #178

John Heliker (b. 1909)
City of the Future
lithograph, 12 5/8 x 9 5/8
signed lower right and numbered 1/10
Collectors Graphics #20

Wolf Kahn (b. 1927, Germany)
Interior
lithograph, 10 x 14
signed lower left and numbered 69/85
Collectors Graphics #84

Wolf Kahn (b. 1927, Germany)
Double Portrait [Ada]
lithograph, 10 x 14
signed lower left and numbered 69/85
Collectors Graphics #84

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

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 right and numbered 19/60
Collectors Graphics #207

Michael Mazur (b. 1935)
Figure Group
lithograph, 23 x 29
signed lower right and numbered 48/88
Collectors Graphics #130

Michael Mazur (b. 1935)
Untitled (Adult Holding a Child with Rabbit)
lithograph, 23 x 29
unsigned and unnumbered edition of 95/100
Collectors Graphics #130

You Will Never Catch Me
lithograph, 10 x 12 3/4
signed lower right
Collectors Graphics #141

Walter Tandy Murch (1907-1967, Canada)
lithograph, 23 x 19
signed lower right and annotated artist's proof
numbered 1/10
Collectors Graphics #68
Courtesy of an anonymous private collection

Constantine Nivea (1911-1988, Greece)
Two Beds, 1963
lithograph, 14 x 10
signed in plate, dated and numbered 195/195
Collectors Graphics #197

Constantine Nivea (1911-1988, Greece)
Two People in Bed, 1953
color lithograph, 29 x 23
signed lower right and numbered 1/10
Collectors Graphics #131

Philip Pearlstein (b. 1924)
Landscape
lithograph, 23 1/8 x 29
signed lower right and numbered 69/75
Collectors Graphics #09, 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
lithograph, 10 x 12 3/4
signed lower right and numbered 20/65
Collectors Graphics #176

Reginald Pollack (b. 1924)
South Mountain Road
lithograph, 10 x 12 3/4
signed lower right and numbered 1/10
Collectors Graphics #185

Reginald Pollack (b. 1924)
Ein-Feld-Road (100) (1970-1970)
Unid Writing (Lazzie Drawing)
lithograph, 10 x 14
signed lower right and numbered 70/85
Collectors Graphics #94, Ludman #12

Reginald Pollack (b. 1924)
Snow Landscape
lithograph, 10 x 12 3/4
signed lower right and numbered 1/10
Collectors Graphics #87, Ludman #14

Paul Resika (b. 1928)
lithograph, 12 3/4 x 10
signed lower right and numbered 1/10
Collectors Graphics #109

Paul Resika (b. 1928)
lithograph, 14 x 10
signed lower right and numbered 1/10
Collectors Graphics #200

Paul Resika (b. 1928)
lithograph, 12 3/4 x 10
signed lower right and numbered 1/10
Collectors Graphics #115

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

Alvin Ross (1920-1975)
weoster, 1961
lithograph, 10 x 12 3/4
signed and dated in the stone, lower right
courtesy of an anonymous private collection

Alvin Ross (1920-1975)
Fishing on the Lake
lithograph, 10 x 12 3/4
signed lower right and numbered 1/10
Collectors Graphics #163

Tobias Schneebaum (b. 1910)
lithograph, 29 x 23
signed lower right and numbered 1/10
Collectors Graphics #153

Retired
lithograph, 14 x 10
signed lower right and numbered 42/60
Collectors Graphics #112

Burton Silverman (b. 1928)
lithograph, 20 3/4 x 27 3/4
signed lower right and numbered 1/10
Collectors Graphics #111

Reuben Tam (1907-1980, Hawaii)
lithograph, 20 1/2 x 26 3/4
signed lower right, titled and numbered 1/10
Collectors Graphics #111

Reuben Tam (1907-1980, Hawaii)
lithograph, 20 1/2 x 26 3/4
signed lower right, titled and numbered 1/10
Collectors Graphics #111

Jane Wilson (b. 1924)
Landscape
color lithograph, 26 x 22
signed lower right and annotated artist's proof
numbered 1/10
Collectors Graphics #115

Jane Wilson (b. 1924)
Landscape
color lithograph, 26 x 22
signed lower right and annotated artist's proof
numbered 1/10
Collectors Graphics #115

ADVISOR

Freddie Bittenbender

Christopher B. Bette, Ph.D.

Joseph T. Butkiewicz

L. C. Campbell

John C. Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

Deborah Davis

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