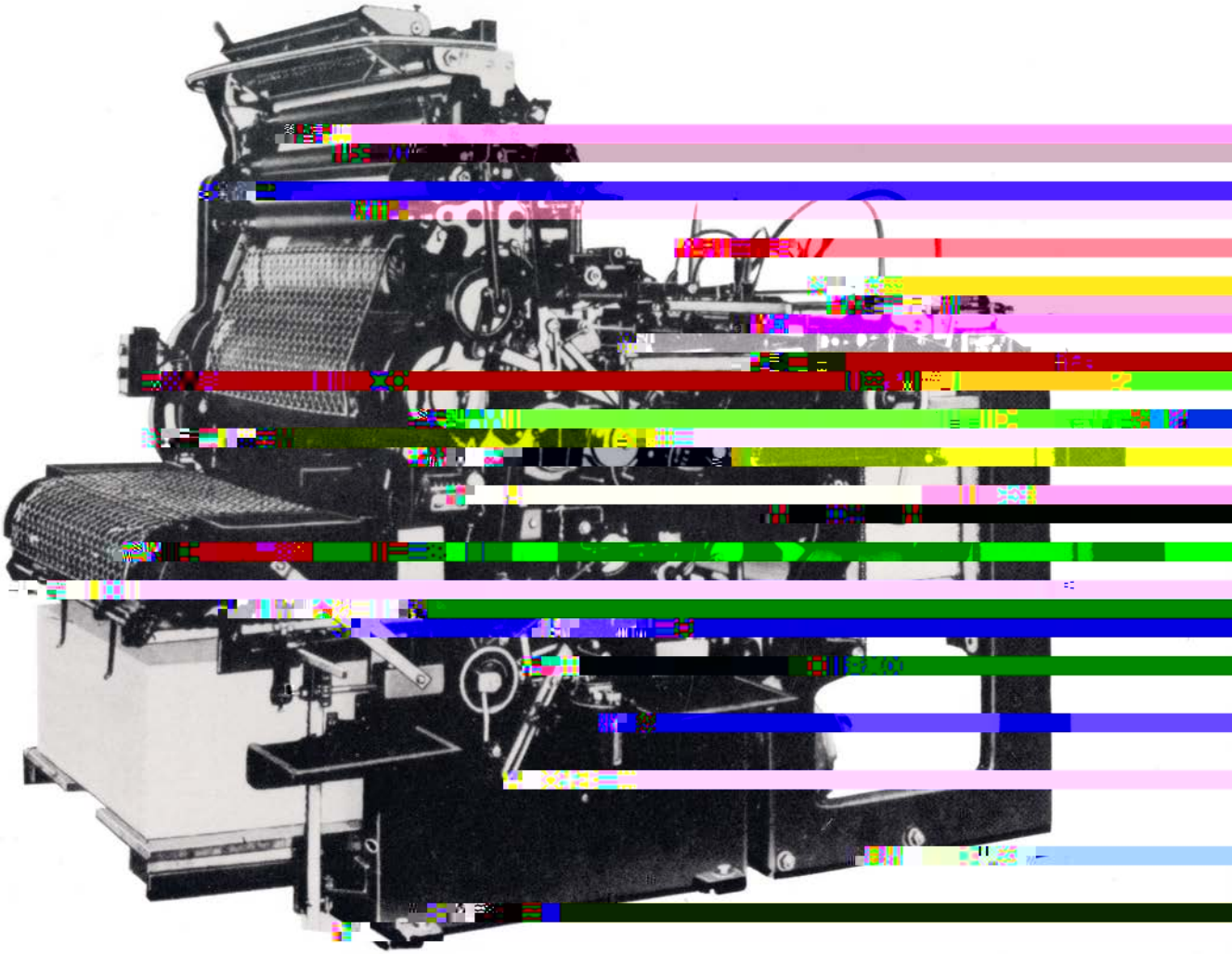


The Drum Lithographs: 1960–1963

The [illegible]

19[illegible]

Exhibition Curated [illegible] Stanley [illegible]
Catal[illegible]

Nove[illegible]

Sordoni Art Ga[illegible]
Will[illegible]
Wilkes-Barre, Pennsyl[illegible]
© 1994
Ess[illegible] by Clinton Ad[illegible]

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 Druet lithographs. At the time, I thought that these little-known lithographs would make an excellent exhibition. In 1993, their son Michael and his wife Kim donated 121 of the prints to the Sordoni Art Gallery, Wilkes University. This exhibition is drawn primarily from that generous gift.

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

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

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

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

Jules Sherman

I remember it was early January 1960—I can't say exactly—when Reginald, recently returned from Paris, began discussing the establishment of a professional lithographic print program.

An Atelier! In a commercial litho plant!

I shared Reginald's dream, but I did not realize that my personal dream was about to be fulfilled. Several months later, after a blossoming friendship and [illegible], Collectors Graphics was born.

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

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

Collectors Graphics [illegible]

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 [illegible] 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 Show.

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

THE DRU[illegible] LITHOGRAPHS: 196[illegible]1963

Clinton Adams

As has often been the case in the history of artist[illegible]ithography, a fortuitous meeting between an a[illegible] a printer [illegible] Lithographers between 1960 and 1963. [illegible] was Reginald Pol[illegible] making lit[illegible]ographs [illegible] New [illegible] Paris since 1941; the printer was Jules Sher[illegible]man, who offered to print Pollack's hand-d[illegible] offset lithographs "for the sheer joy of it."

Pollack had first encountered lithography while [illegible] apprentice to Moses Soyer in 194[illegible], 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 Dorfmann, who [illegible] the young artist (he was then twenty-[illegible]) [illegible] Toulouse-Lautrec. While living in Paris, Pollack [illegible]ntinued [illegible] in New York, most often at [illegible] Gallery, establi[illegible]d by his brother Louis in 1949. To e[illegible] money o[illegible] side, he began buying prints in Pa[illegible]—on the quais and at auctions—acting as agent for Louis Pollack, Charles Stern, and the print dealer, Peter Deni[illegible] [illegible]0s, he made lithographs in Paris, including one on commission from William S. Lieberman, then Curator of Prints at the Museum of Modern Art.[2]

Simultaneously, a new interest in lithography was developing in the United States. In New York, Margaret Lowengrund o[illegible] [illegible]aries Cr[illegible] (predecessor [illegible] [illegible] Graphic Arts Center) in 1956, and Tatyana [illegible] began collaboration with Larry R[illegible] [illegible] Frank O'Hara in 1957. In Los Angeles, June Wayne, with a gra[illegible] from the Ford Foundation, established Tamarind Lithography Workshop in 1960.[3] Each of these workshops [illegible] primary goal was the training of a new generation of master printers who, in concert with "artists of diverse styles . . . [might] restore the prestige of lithography by actually creating a collection of e[illegible] authentic prints."[4]

Reginald Pollack, however, had come to believe that collaborative lithographic workshops were [illegible] lithographic technology" that caused art to lose its spontaneity. "It was the technology that was of interest, rather than the work of art."[5] This conclusi[illegible] [illegible] Pollack to seek simpler ways to make prints. Soon after returning from Paris to New Yo[illegible] [illegible] with the printer Martin Levitt, who introduced hi[illegible] the Multilith process, a form of offset lithograp[illegible]

Pollack worked with Levitt to create a suite of small black and [illegible] lithographs, "Interiors and E[illegible]teriors," later boxed and [illegible]ted by the Péridot Gallery. Meanwhile, over [illegible]nches in New York, Pollack had conve[illegible] *ArtNews* magazine; Walter Bowles, a [illegible] the possible ways to stimul[illegible] [illegible]thography by Nine New York artists. Until it co[illegible] [illegible], the project they discussed—Editions New York—would have collaboration between artists and poets (and was thus parallel in intention to the portfolio [illegible] [illegible] [illegible] 1960).[6]

Precisely because of its lack of [illegible] [illegible] technical barrier[illegible] [illegible] written, without reversal of the image."[7] "We were filling the [illegible] [illegible] there, the spirit was there, but [illegible] the mechanism was not."[8]

It was then that Pollack met Jules Sherman, a printer wh[illegible] [illegible] not been satisfied with th[illegible] [illegible] was delighted to discover that Sherman was able (by special order) to secure [illegible]

> [Sherman] was interest[illegible] in my research to create prints, and [illegible] offered his friendship and [illegible] on the ale paints, the poetry, and [illegible] Vision" and was never put on the market.[10]

[illegible] [illegible] [illegible] [

nothing was proofed; the plate went on the press, and that was it.[14] Whether in black and white or in colors, the plates were print[illegible]

As a mea[illegible] the Pollack brothers decided to form a new corporation, Collectors Graphics, Inc., a[illegible] including some who were repre[illegible] make lithographs. They hired artist [illegible] the technical requirements with them, then, a week or two (or thre[illegible] would collect the plates and deliver them to the press. After printing, Goldblatt would return the completed editions to the artist for signature.

> We co[illegible]centrated on artists who [illegible] pushed aside [illegible] of the abstract expressionist heyday, and the bulk of the art we chose was figurative. . . . Lou persuad[illegible] also did a three-color print for Jacques Lipchitz, which was donated to the State of Israel.[15] I contacted [illegible] Marisol, Fairfield P[illegible]

More than 100 editions were soon completed, and on 17 April 1961 an initial ex[illegible] presented at the Paridot 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 *Ville*[illegible] Suzanne Kirlinger spoke of [illegible] "vigor and spontaneity" of the prints:

> [They] make one realize with relief that, after all, vigorous drawing hasn't disappeared, it's simply submerged for the m[illegible] As one who enjoys rehearsals, sketches, run-throughs—anything in its nascent, b[illegible] 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 pers[illegible] concept, an approach that allowed maximum spontaneity and a freedom comparable to drawing in his own sketchbooks. He liked the loose, fingerprinted, almost haphazard look of the finished [illegible] The direct quality of the medium, the paper plates, made it possible [illegible]

In November 1963 [illegible] agent for [illegible] Attractive Prices." [illegible] Price, an astute and informed collector, wrote in a foreword: "[illegible] meant for everyone, and now can be bought at Sears by everyone, [illegible] personally selected every item offered. . . ."[19] Jules Sherman estimates that roughly half of the lithographs produced at Drum Lithographers were sold either to S[illegible] purchasers.[20]

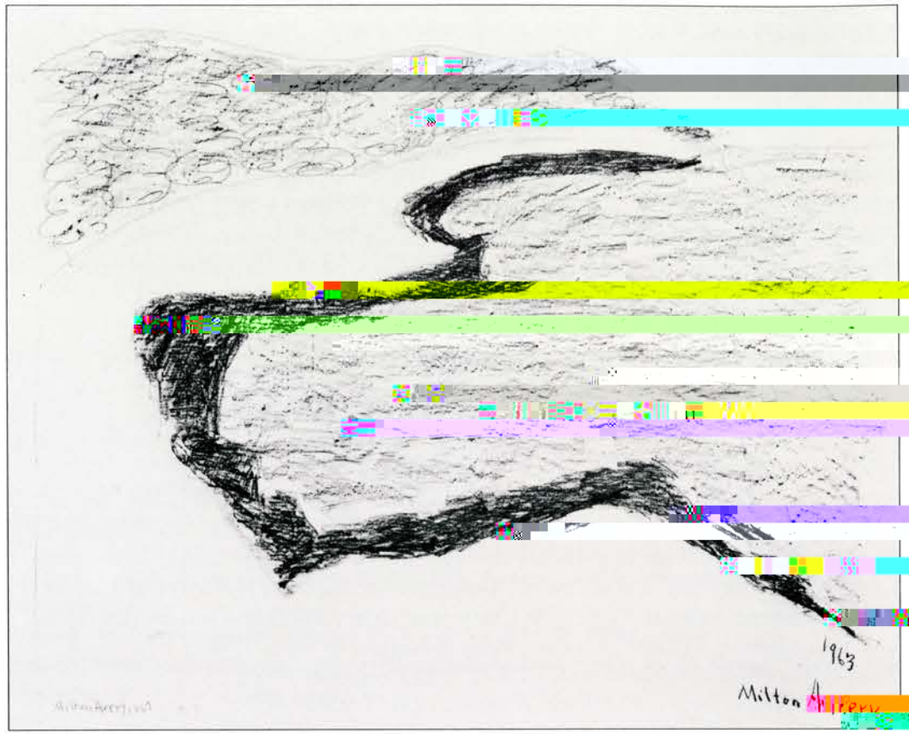
A second exhibition [illegible] Peridot in December [illegible] announced, "were selected on the basis of their drawing ability. . . . The style [illegible] subjects range from Reginald Pollack's humorous [illegible] puppeteers, to Milton Avery's broadly blocked landscape. . . ." The reviewer for the *Herald Tribune* thought the prints "more spontaneous and free than more d[illegible] lithography on [illegible] by Fremont, Finsmith, Frasconi and Cicero [illegible] the lively quality of watercolor."[22] Writing in *ArtNews*, Valerie Petersen praised Frasconi, who "lets h[illegible] turbulent."[23]

The 1963 exhibition [illegible] Reginald Pollack [illegible] moved to Los Angeles during 1965, a[illegible] in his absence, Sherman says, "the energy [illegible] collapsed. When Reginald [illegible] love making project with no commercial implications, but it was over and done with."[24] By 1965, Louis Pollack's health was deteriorating, and in December of that year, he consigned the remaining lithographs to the F.A.R. Gallery, where they would [illegible] as the "Collectors Graphics Collection"[illegible] Paridot to Joan Weisburn.[26]

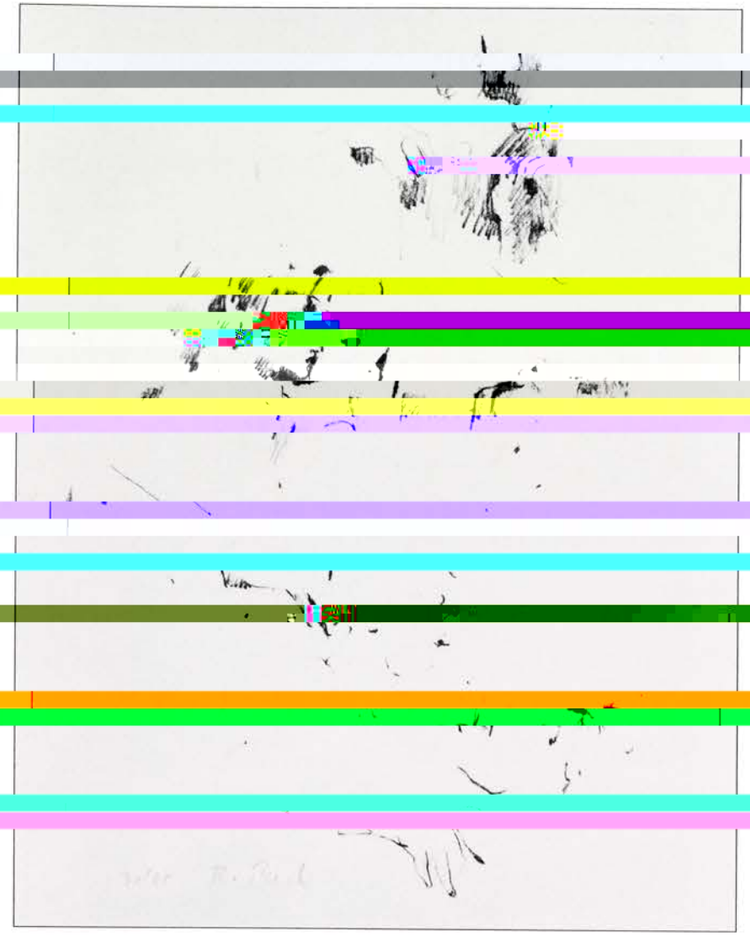
In the past thirty [illegible] known and little seen [illegible] by the larger, more complex lithographs [illegible] from the presses at Tamarind, U.S.A. [illegible] as we look at them anew, we are struck by their im[illegible] the "exemplar[illegible] economy" of Mary Frank's linear drawings;[27] the lively expressionism of Jane Freilicher's landscapes; the [illegible] of James Brooks's brush drawing; the "extraordinary facility" of David Levine [illegible] Taken together, there can be no question but that these v[illegible] long neglected) chapter in the history of American lithography.

NOTES

1. Sherman to Adams, 17 [illegible] 1994. I express my gratitude to Jules Sherman and Regi[illegible] Pollack for their generous [illegible] assistance in the writing of this essay.
2. [illegible] had [illegible] the Print Council of America, [illegible] associated with Theodore L. H. [illegible] simultaneously Director of the International Graphic Art Society (IGA[illegible] commissioned and distributed editions [illegible] by American and Europ[illegible] artists, and a me[illegible] the Pratt Graphic A[illegible] advisory board. Also a member of that board, Lieberman sou[illegible] Ford Foundation support (through diversion of funds from Tamarind to Pratt) for [illegible] to bring French [illegible]
3. [illegible] (Albuquerque: University of New Mexico Press, 1983), pp. 182-200.
4. June Wayne, "To Restore the Art of the Lithograph in the United St[illegible]," a proposal subm[illegible] to the Prog[illegible] in Humanities and the A[illegible] 1959.
5. Pollack, in a telephone interview with Joan Ludman, 8 August 1979. I thank Joan Ludman for providing a transcript of this interview.
6. See Lanier Graham, "The [illegible] of the *Livre d'Artiste* in America: Reflections on *21 Etching and Poems* and the Early 1960s," *Tamarind Papers* 13 (1990): 35-40.
7. As in an offset printing, the image is twice reversed, once upon transfer to an intermediary "blanket," and again ur[illegible] paper as the artist draws it on the [illegible] printmaking.
8. Pollack, in telephone conversation with Ad[illegible]
9. Ja[illegible] has mistakenly [illegible] commercial printer in New York City [Sherman] who invited artists to visit h[illegible] Island in the early 1960s and use the li[illegible] exhibition catalogue, *Underexpos*[illegible] University, 1992], p. 1).
   Sherman [illegible] that all of the lithographs were printed at Drum Lithographers in Manhattan and [illegible] work [illegible] assigned a Collectors Graphics number, beginning with seven prints by Carmen Cicero, four of which are dated 1960.
10. Pollack to Ad[illegible] 4 June 1994. Except as [illegible] otherwise not[illegible] quotations a[illegible]
11. Sherman to Adams, 17 June 1994.
12. Pollack, in telephone conversation with Adams, 23 July 1994.
13. Sherma[illegible] 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 th[illegible]
16. In fact, American artists had [illegible] lean Charlot's *Picture Book* (1933) was printed by Will and Lynton Kistler in Los [illegible] the following year, while teaching at the Florence [illegible] School in New York. Charlot acquired a Multilith press and, together with Albert Carman and Emilio Ame[illegible] made a number of [illegible] prints (1934-35), the historic portfolio published by [illegible] "The Artists Color Proof Associates" (ca. 1936-41) and for Marc C[illegible] *Tales from the Arabian Nights* (194[illegible] others) made [illegible] graphs for the portfolio *Drawing* (1948), printed by [illegible] *American Lithographe*[illegible] *Publishing*
17. [illegible]
18. Joan Ludman, *Fairfield Por*[illegible] *Prints including Illustrat*[illegible] *Bookjackets, and Exhibition Posters* (Scarsdale, N.Y.: Highland House, 1981), p. 16.
19. Price wrote: "We're really t[illegible] thrilled at having these [li[illegible] collection and I just w[illegible] (Price to Louis and Reginald Pol[illegible] November 1962).
20. [illegible] the Book Hill [illegible] prints on 12 October 1961. Sears made payment of $53,531.50 [illegible] 540 impressions on 19 November 1962. Editions purchased by Sears included Carmen Cicero, *Abstraction*; Robert [illegible] *Table*, *Mario as Arab*, *Still Life wit*[illegible] *Paul Resika*, *Seated Girl*; [illegible] *Webster* (sales catalogue published by Sears, 19[illegible]).
23. "Collector's [sic] Gra[illegible]
24. [illegible] sold Drum Lithog[illegible] in 1970.
25. Letter of agr[illegible] between Collectors Graphics, Inc., and [illegible] Gallery, Inc., 28 December 1965. I thank Joan T. Washburn and Jay Grimm for making available [illegible] materials contained in the Peridot Gallery scrapbooks.
26. Louis Pollack (b. 1921) [illegible] in 1970.
27. [illegible] Hilton Kramer, quoted in *Undere*[illegible]
28. *Underexposed*, p. 11.



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



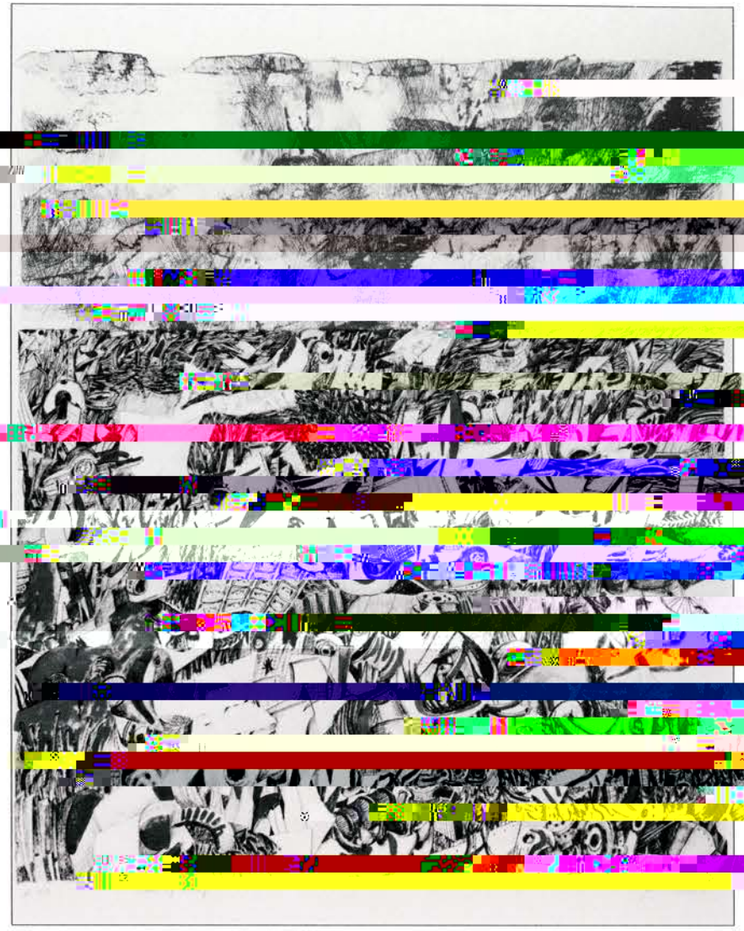
ROSEMARIE BECK, *Violinist Seated*, lithograph, 12 3/4 x 10.

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

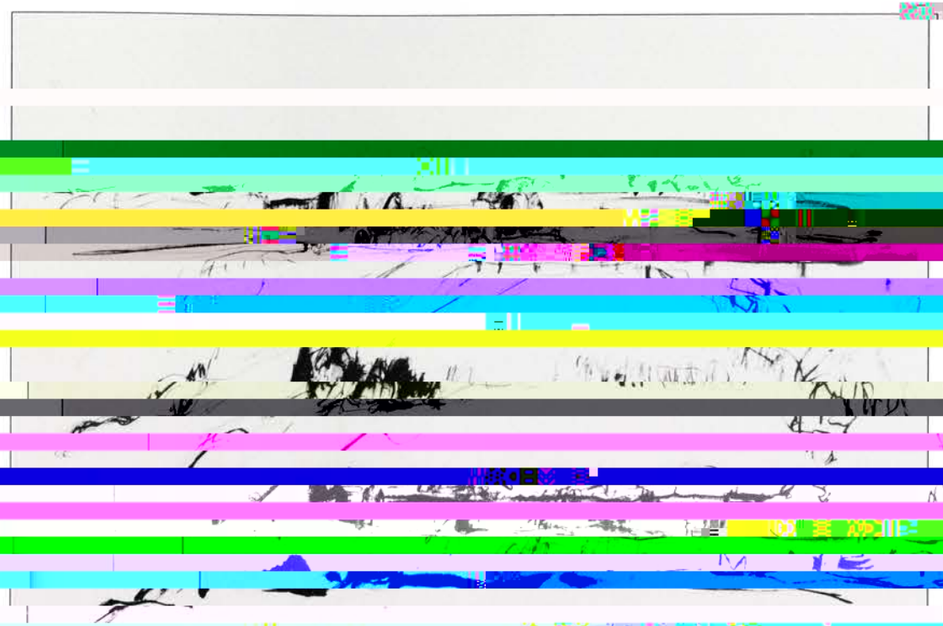
JAMES BROOKS, *Black and White*, lithograph, 10 x 14.

CARMEN [illegible], Dwa Lutes (1966), lithograph, [illegible]

MARY FRANK, *Woman Figure*, litho[illegible]

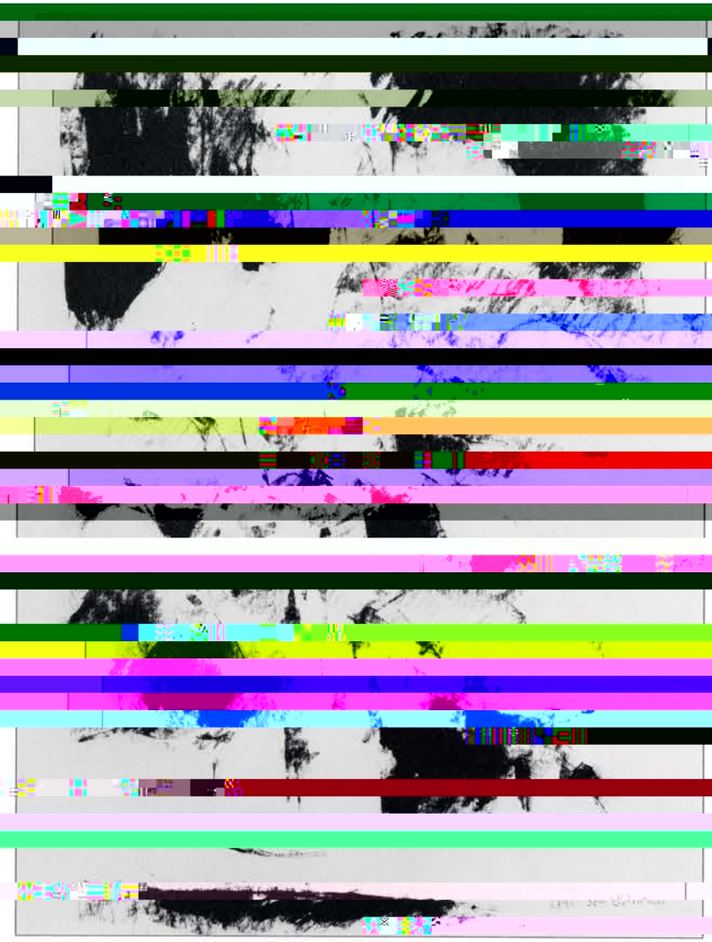


ANTONIO CRUZ FRASCONI, *Field of Scrap* (1965), color lithograph, 29 x 23.

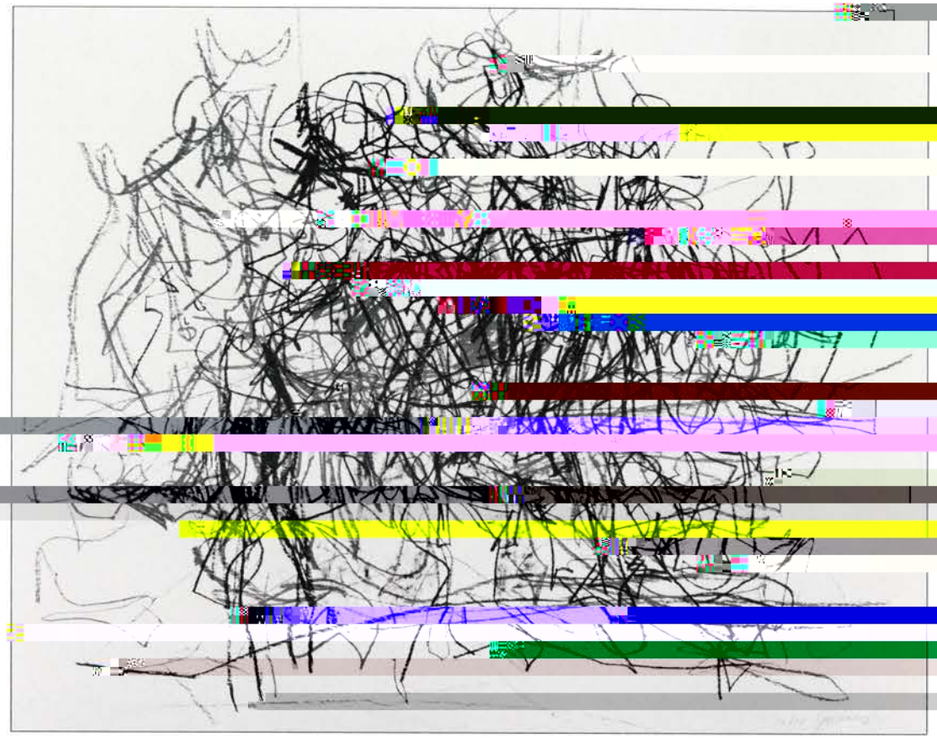


JANE FREILICHER, *Landscape*, lithograph, 29 x 26 3/4.

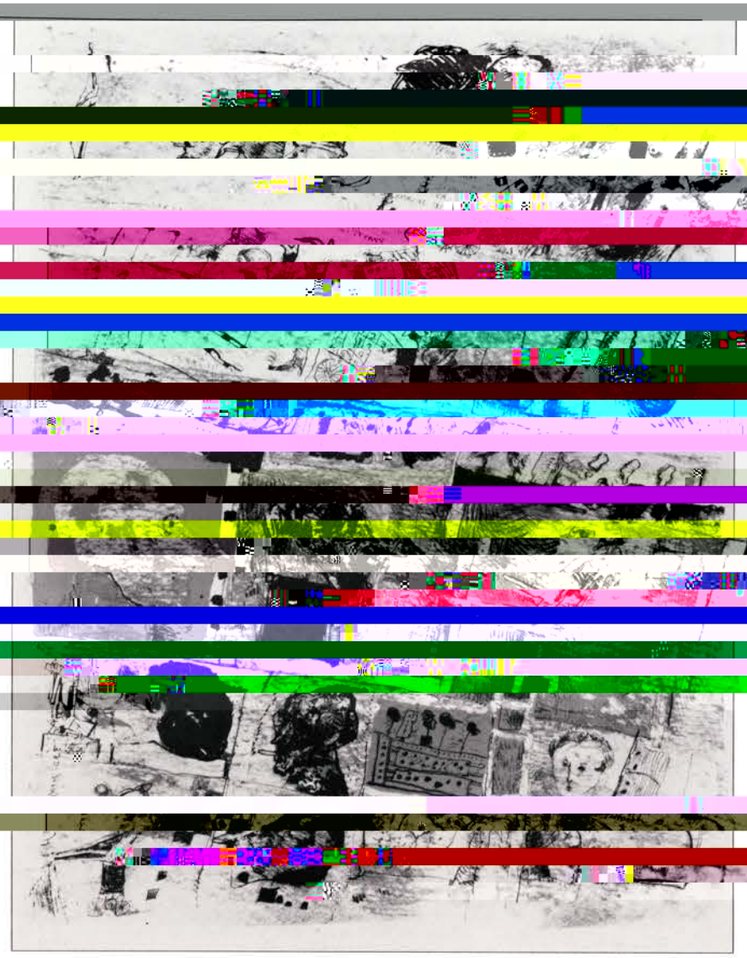
PAUL GEORGES, *Win*[illegible]*scape* (1963), color lithograph, 22[illegible]



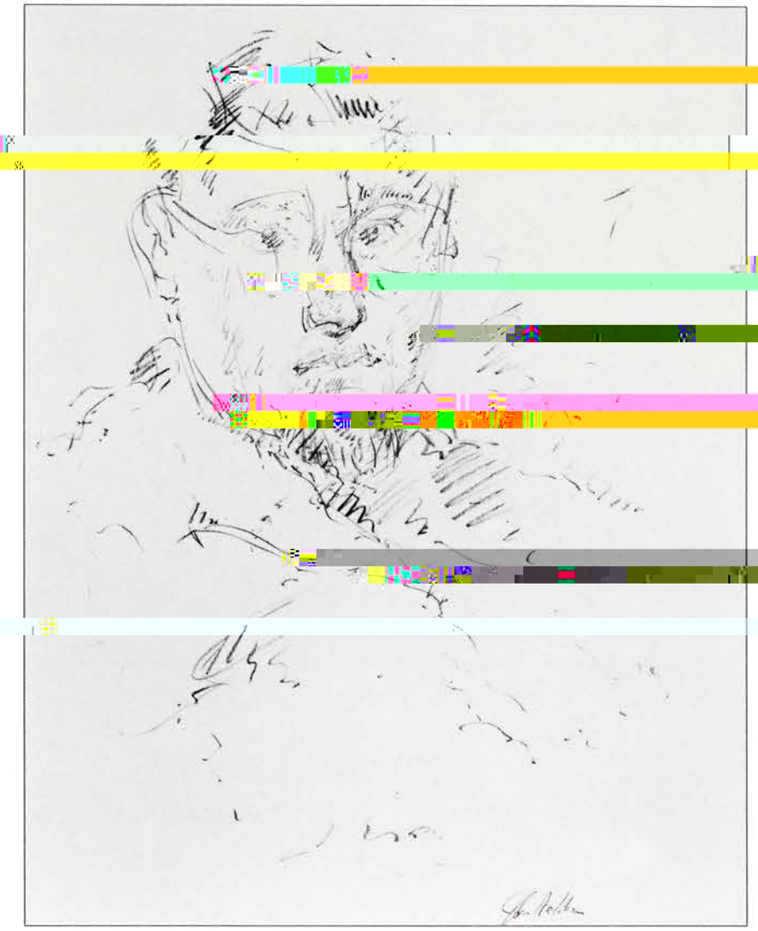
[illegible] GOLDBLA[illegible]T, *Still Life with Dark and Light*, lithograph, 13 5/8 x 10[illegible]



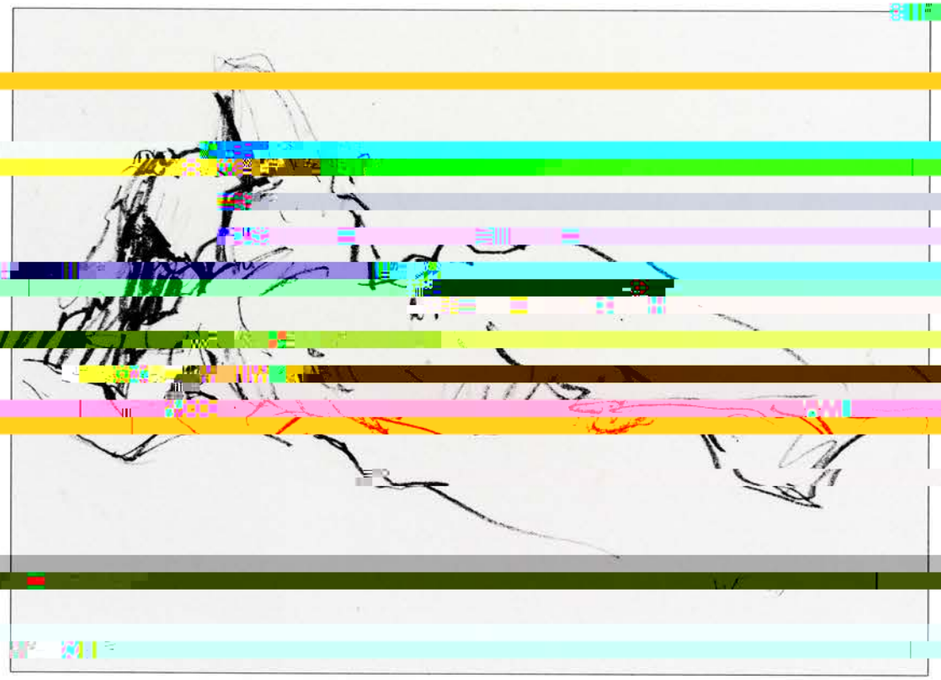
ROBERT GOODNOUGH, *Horseman [B[illegible] Sepia]*, color lithograph, 23 x 29.



BURT HASEN, *Face Constel[illegible]tion* (1963), lithograph, 22 x 24 1/4.



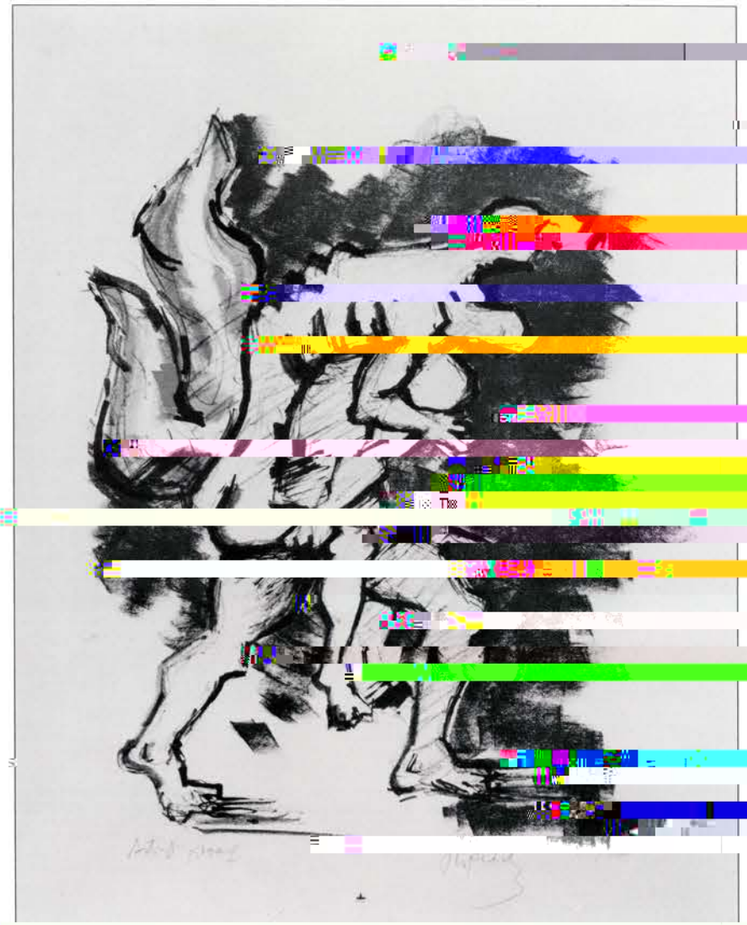
JOHN HELIKER, *Self-Portrait*, lithograph, 12 3/8 x 9 5/8.



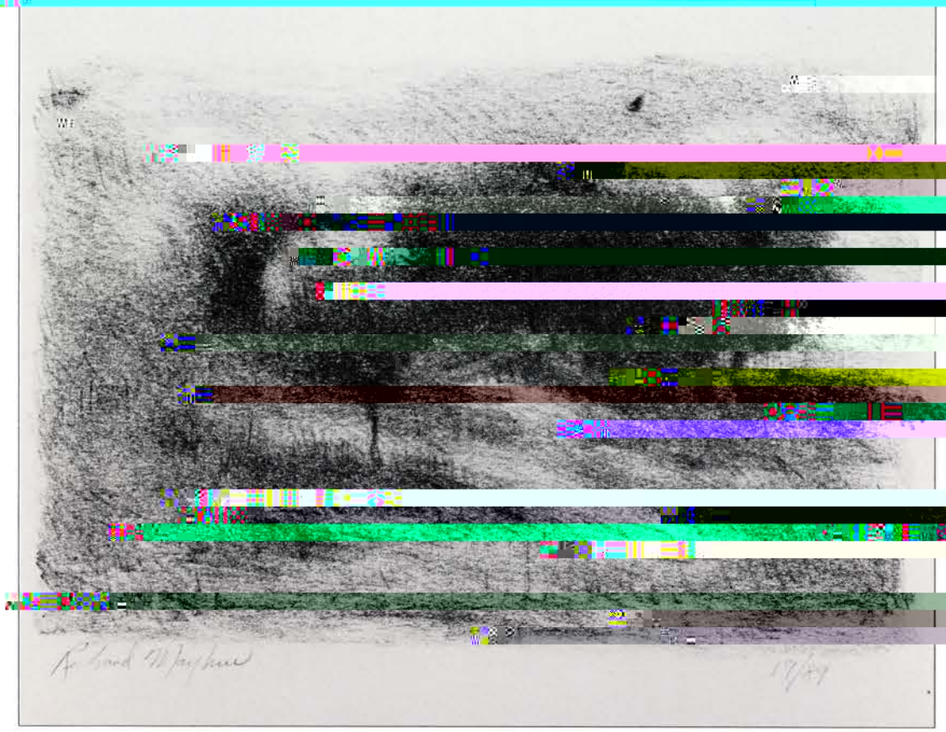
WOLF KAHN, *Woods Road Through Back*, lithograph.

ALEX KATZ, *Double Portrait [Judy]*, lithograph, 16 x 1

DAVID LEVINE, *Animal King*



JACQUES LIPCHITZ, Title

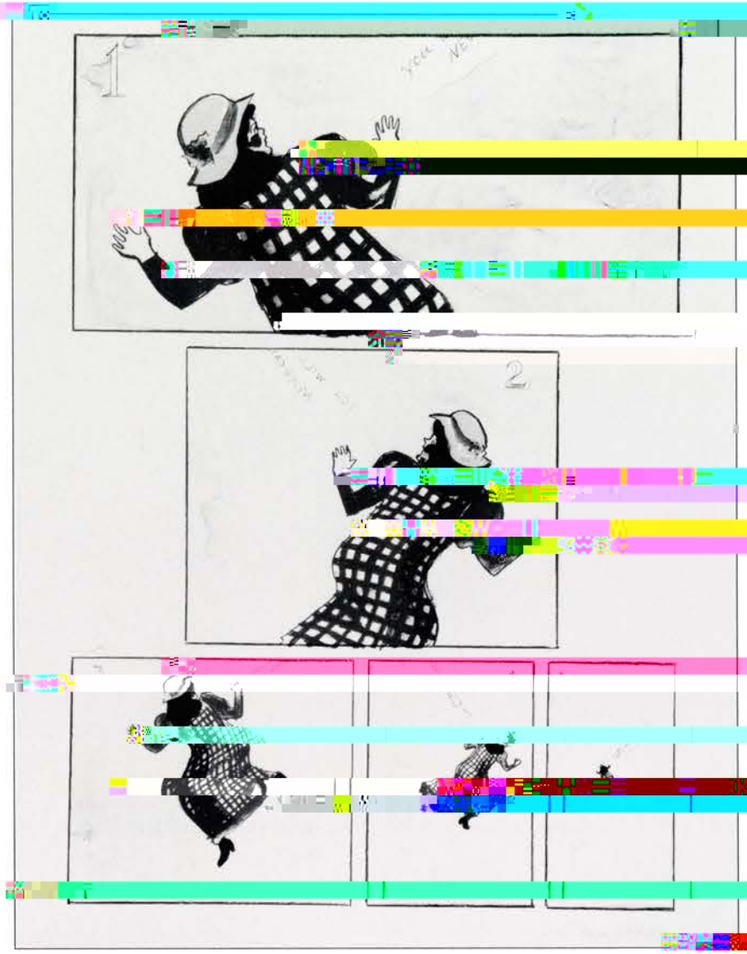


RICHARD MAYHEW, *Trees*, lithograph, 10 x 12 3/4.

MICHAEL MAZUR, *Untitled [Adult Holding Child with Beach]*, lithograph, 23 x 29

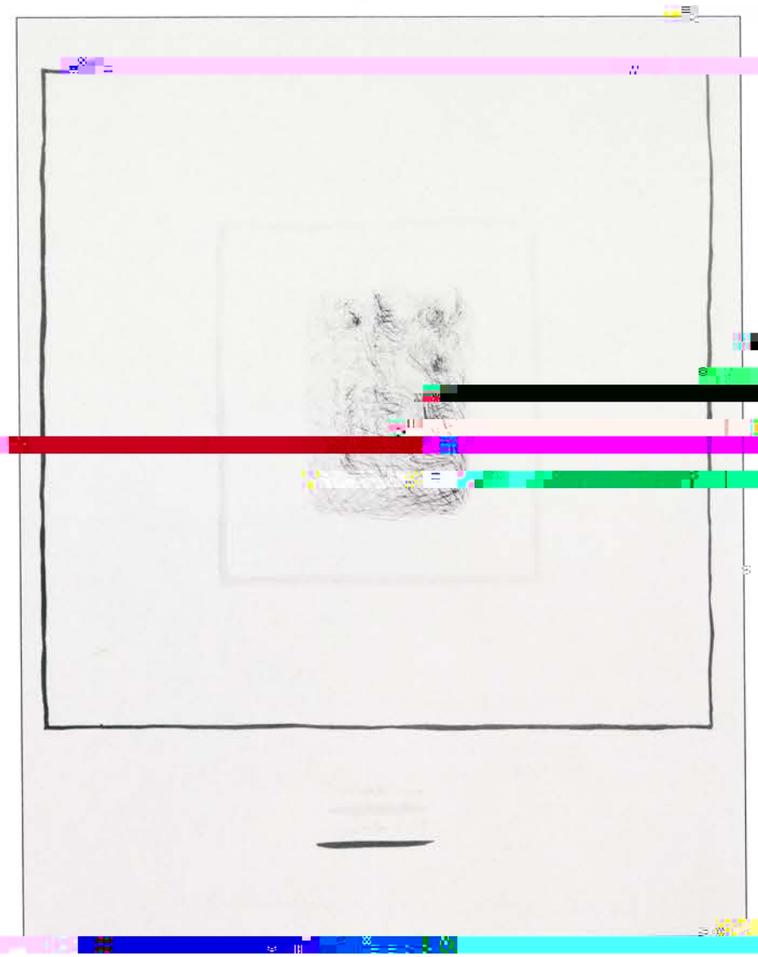
RICHARD MAYHEW, *Trees*, lithograph, 10 x 13 3/4.

MICHAEL MAZUR, *Untitled [Adult Holding a Child with Bi*[illegible]*ograph*, 23 x 29.

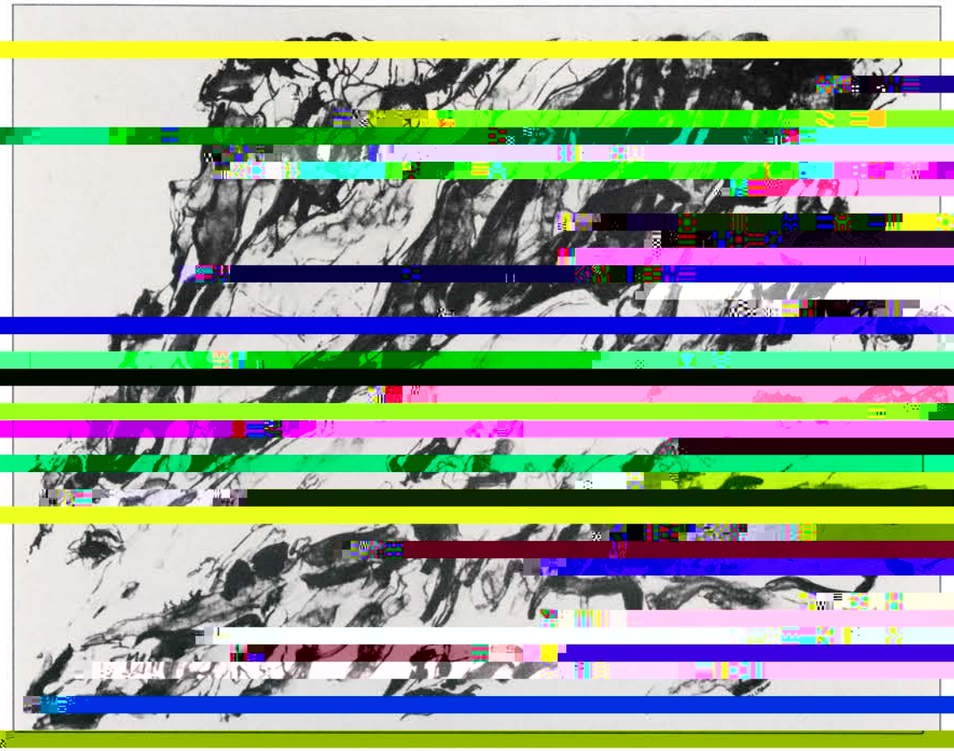


MARK MCAFEE, *You Will Never Catch Me*, color lithograph, 28 x 23 [illegible]

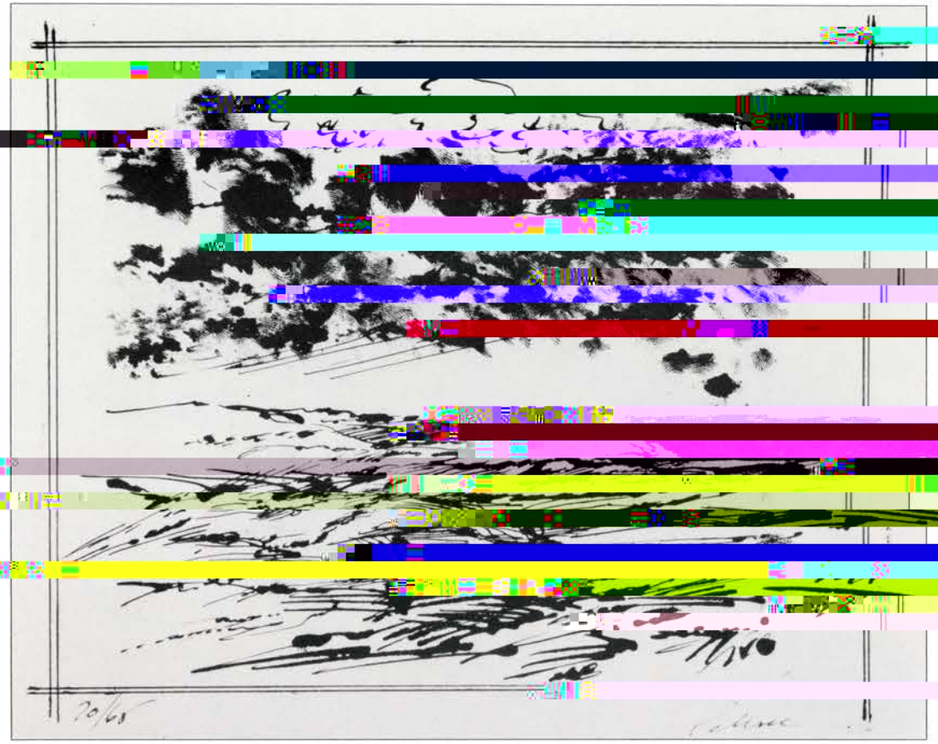
WALTER TANDY [illegible]



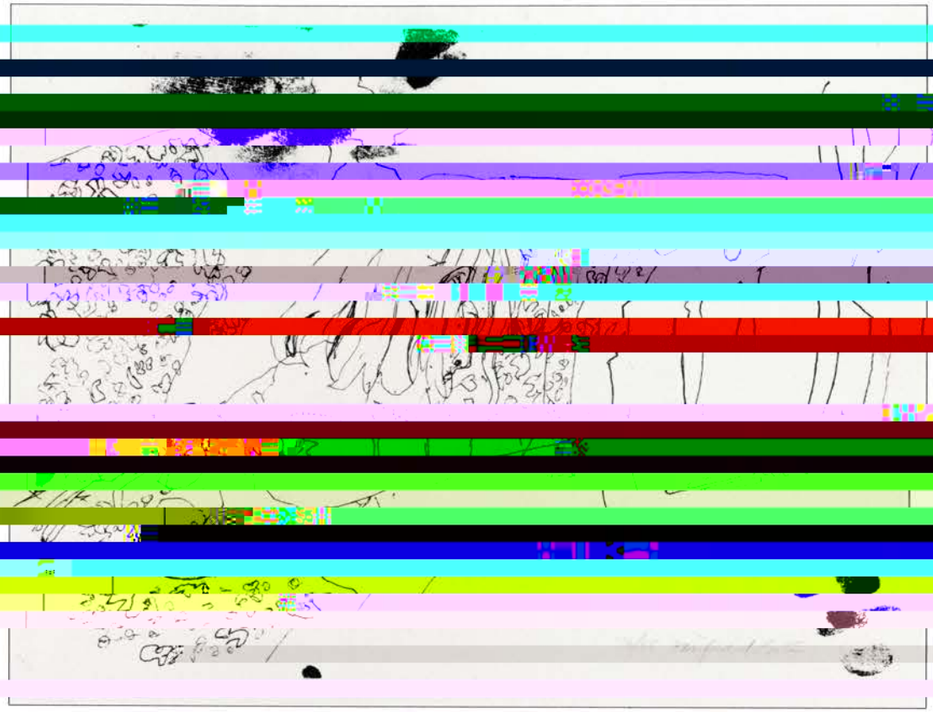
CONSTANTINE [illegible], *Two Peop[illegible]*



PHILIP PEA[illegible]STEIN, *Landscap[illegible]*

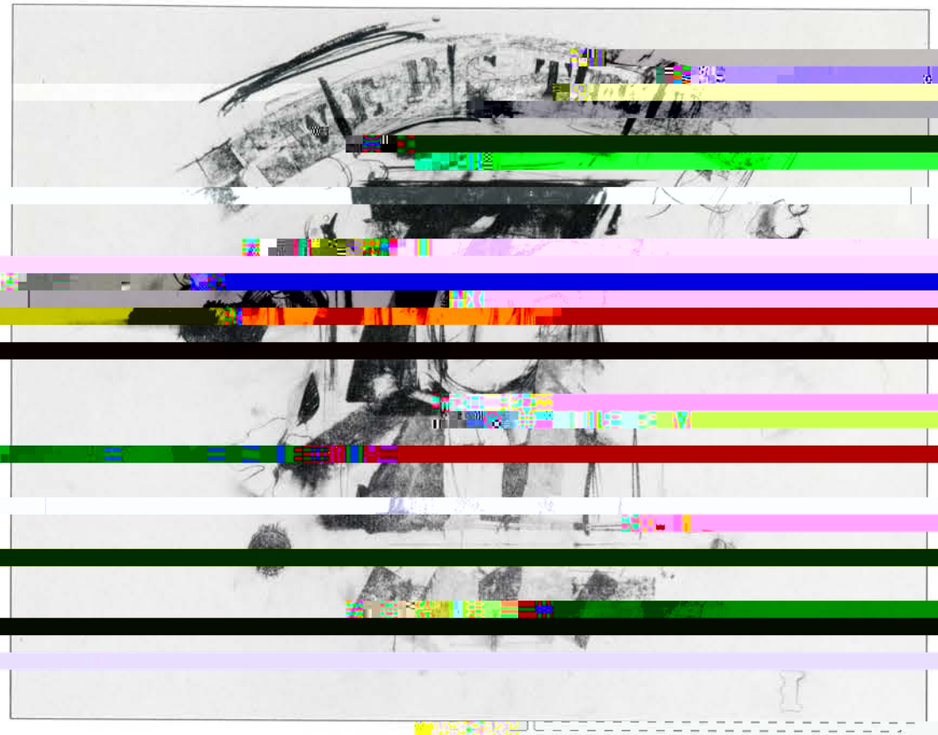


REGINALD POLLACK, *Landsca*



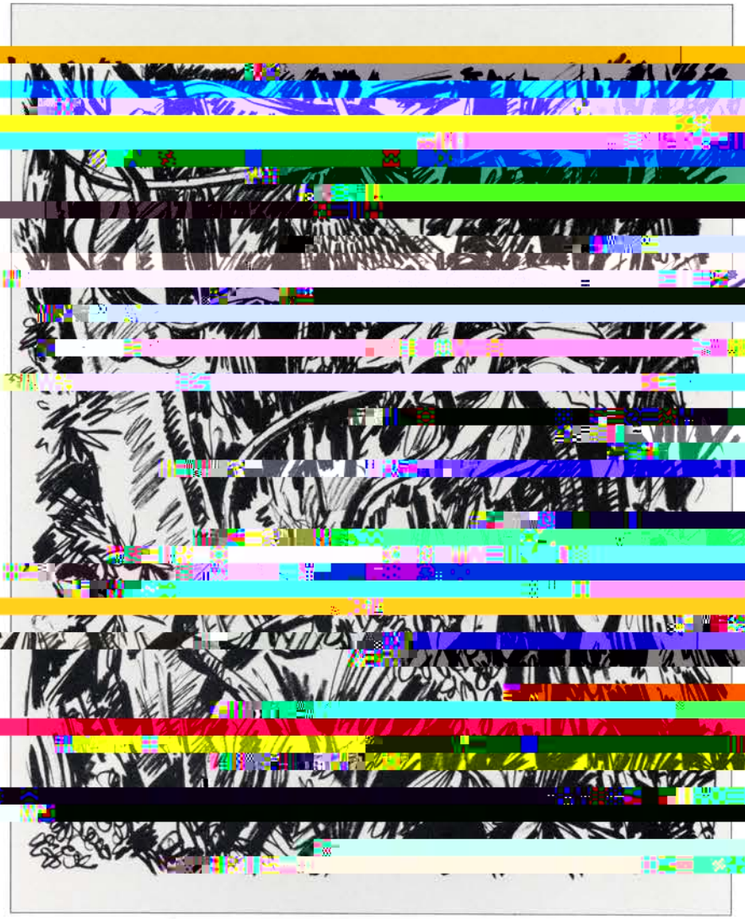
FAIRFIELD PORTER, *Child Writing [Lizzie*

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

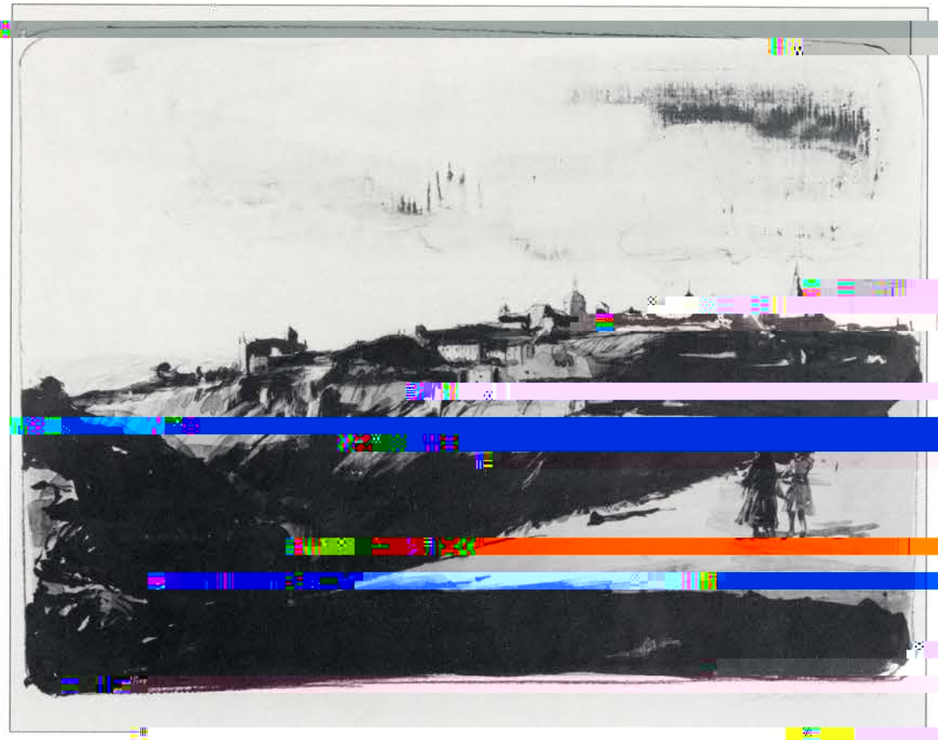


LARRY RIVERS, *Washington* (1964), lithograph, 9

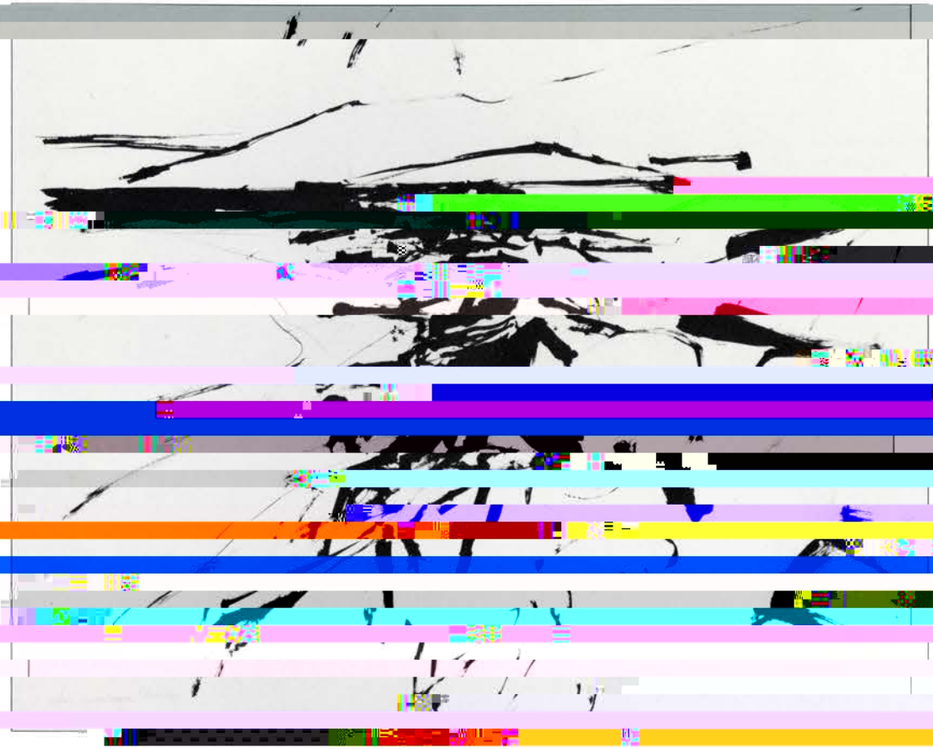
ALVIN ROSS, *Fishing on the Arno*, color lithograph, 23 x 28 7/8.



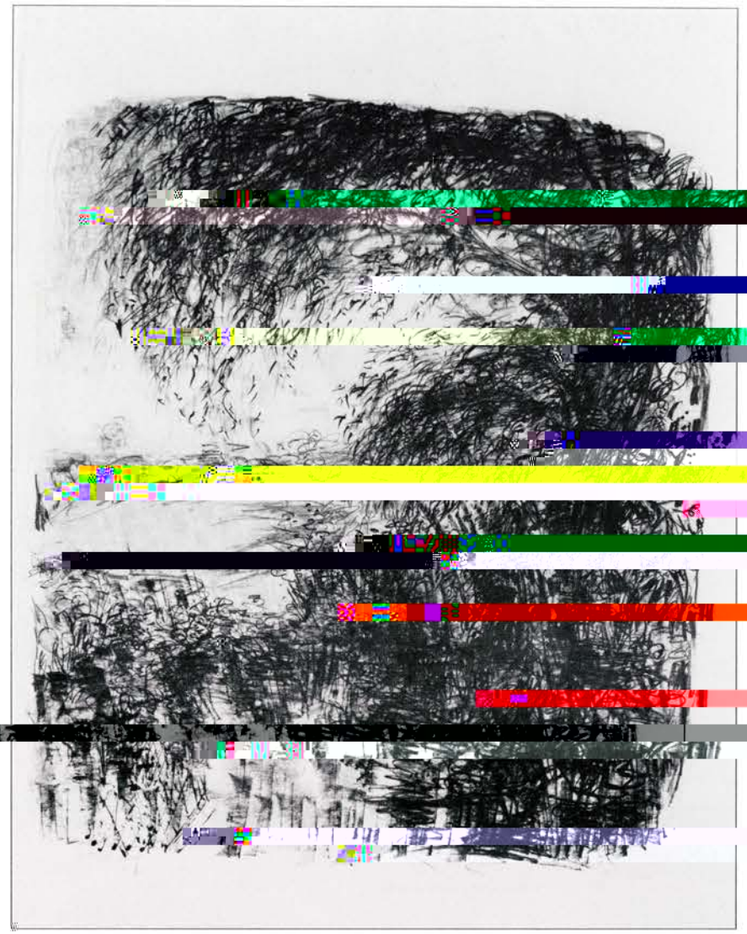
TOBIAS SCHNEEBAUM, *Jungle [Black]*, lithograph, 29 x 23.



BURTON SILVERMAN, [illegible]



REUBEN TAM, *Monhegan Shoreline*



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

CHECKLIST OF THE EXHIBITION

Dimensions are given in inches, height precedes width.

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

Rosemarie Beck (b. 1923)
[illegible]
lithograph, 12 3/4 x 10
signed lower right and numbered [illegible]
[illegible]

Janice Biala (b. 1903, Poland)
Interior
lithograph, 12 1/2 x 10
signed upper right and numbered 37/95
Collectors Graphics #175

James Brooks (1906-1992)
Black and White
lithograph, 10 x 14
signed lower right and numbered [illegible]
Collectors Graphics #85

Carmen Cicero (b. 1926)
Bird Lives, 1960
[illegible], 9 x 13
signed upper right and numbered 68/85
Collectors Graphics #2

Mary Frank (b. 1933, England)
Hand
lithograph, 10 x 12 3/4
signed lower right and numbered 44/74
Collectors Graphics #187b

Mary Frank (b. 1933, England)
Woman Figure
lithograph, [illegible] x 12 [illegible]
signed lower right and numbered [illegible]1/67
Collectors Graphics #184

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

Jane Freilicher (b. 1924)
Landscape
lithograph, 23 x 28 [illegible]
signed lower right and numbered 26/97
Collectors Graphics #[illegible]

Jane Freilicher (b. 1924)
Land[illegible]
color lithograph, 28 5/8 x 23
signed lower left and numbered 22/104
Collectors Graphics #168

Paul Georges (b. 1923)
[illegible]
lithograph, 10 x 13
signed lower right and numbered 57/76
[illegible]

Paul Georges (b. 1923)
Standing Child
color lithograph, 29 x 22 1/2
Collectors Graphics #149

Paul Georges (b. 1923)
Winter Landscape, 1963
[illegible]
signed lower right and numbered 17/117
Collectors Graphics [illegible]

Joel Goldblatt (b. 1925)
Still Life with Dark and Light
lithograph, 13 5/8 x 10
signed lower right and numbered 25/85
Collectors Graphics #15

Robert Goodnough (b. 1917)
Horse and Rider, 1960
lithograph, 10 x 14
signed lower right and numbered 69/85
Collectors Graphics [illegible]

Robert Goodnough (b. 1917)
Horseman (Black & Sepia)
color lithograph [illegible]
signed lower right and numbered 35/75
Collectors Graphics #22

Robert Goodnough (b. 1917)
Nomads, 1960
lithograph, 10 x 14
signed lower right and [illegible]
Collectors Graphics #17

Burt Hasen (b. 1921)
Face Constellation, 1963
lithograph, 28 x 21 1/4
signed lower right and numbered 25/104
Collectors Graphics #138

John Heliker (b. 1909)
Landscape
lithograph, 10 [illegible]
signed lower right and numbered 84/90
Collectors Graphics #178

Sey Portrait
lithograph, 12 5/8 x 9 5/8
numbered [illegible]
Collectors Graphics #26

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

Alex Katz (b. 1927)
Double Portrait [Ada]
[illegible]
Collectors Graphics #[illegible]

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 [illegible] Graphics #72

Richard Mayhew (b. 1924)
Trees
lithograph, 10 x 12 3/4
signed [illegible]
Collectors Graphics #207

Michael Mazur (b. 1935)
Figure Group
lithogr[illegible]
signed lower right and numbered 48/88
[illegible]

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

[illegible]
You Will Never Catch Me
[illegible]
signed lower r[illegible]
Collectors Graphics #141

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

Constantine Niv[illegible] (1911-1988, Sardi[illegible])
Two Beds, 1963
[illegible]
signed in plate, dated and numbered 1[illegible]/125
Collectors Graphics #144

Constantine Niv[illegible] (1911-1988, Sard[illegible])
Two People in Bed, 19[illegible]
color lithograph, 29 x 23
signed [illegible]
Collectors Graphics #131

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

Reginal[illegible]
Connecticut Landscape
lithograph, 10 x 12 3/4
signed lower righ[illegible] and
numbered 44/55
Collectors Graphics #187

Reginald Pollack (b. 1924)
Land[illegible]
[illegible]
signed lower right and numbered 20/65
Collectors Graphics #176

Reginald Pollack (b. 1924)
Sou[illegible]
lithograph, 10 x 12 7/8
signed lower right and
[illegible]
Collectors Graphics #185

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

Fairfield Porter (1907-1975)
Snow Landscape
[illegible]
Collectors Graphics #87, Ludman #14

Paul Resika (b. 1928)
[illegible]
lithograph, 12 3/4 x 10
signed [illegible]
[illegible]
Collectors Graphics #192

Paul Resika (b. [illegible])
[illegible]
lithograph, 14 x 10
[illegible]
Collectors Graphics #200

Paul Resika (b. 1928)
lithograph, 12 3/4 x 10
signed lower right, dated and
numbered 74[illegible]
Collectors Graphics #[illegible]

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

[illegible]
Webster, 1961
lithogr[illegible] x 28
signed and dated in the stone, lower [illegible]
Courtesy of Janice Goldman

Alvin Ross (1920-1975)
Fishing on the Arno
[illegible]
signed l[illegible]
Collectors Graphics #163

Tobias Schneebaum (b. 19[illegible])
[illegible]
lithograph, 29 x 23
[illegible]
Collectors Gra[illegible] #153

[illegible]
Retired
lithograph, 14 x 10
signed lower right and
numbered 42/60
[illegible]

Bu[illegible]on Silverman (b. 1928)
[illegible]
color lithograph, 20 3/4 x 27 3/8
signed lower right and numbered [illegible]/120
[illegible]

[illegible]
lithograph, 22 1/2 x 28 5/8
signed lower right, titled a[illegible]
numbered 55/71
[illegible]

Reube[illegible] (b. [illegible], Hawaii)
[illegible]
lithograph, 22 1/2 x 28 5/8
signed [illegible] right, titled and
[illegible]
Collectors Graphics #115

Jane Wilson (b. 1924)
Landscape
color lithograph, 26 x 22.
signed lower right and annotated artist's proof
Collec[illegible]
[illegible]

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