



Documentations

Double Long Canyons

A Clear Space

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Collagraph	February – May, 1981	May, 1981	49 ¾ x 32 126 x 81	43 x 36 109 x 92	150	15 APs, 3 PPs, 15 APs 12 hors de commerce 1 publishers proof 5 archive proofs



TECHIQUE	16 separate piece collagraph using 12 colors with 3 blends
PAPER	Stonehenge
PRINTER	Katherine McPherson, Pentagraphics Studio
LOCATION	Studio City, Ca.
PUBLISHER	John Bolen Gallery, Santa Monica, Ca.
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined lower right margin in pencil; titled and numbered lower left margin in pencil. Printer's Chop in lower right corner; copyright information in lower right corner.
NOTES	b.a.t. First proofed by Robin Brock, Pentagraphics Studio South, Riverside, Ca; edition printed by Katherine McPherson. Final varnish by Wasserman silkscreen studio, Santa Monica, Ca.
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca;
LITERATURE REFERENCES	Cover illustration of SULPHUR #3, literary tri-quarterly of the California Institute of Technology, Pasadena, Ca; Cover of Gallery Guide Art/Now California, vol. 2, no. 6, Feb. 1981; illustrated Art Voices magazine, Jan-Feb. 1982, under Secunda profiles.
PERMANENT COLLECTIONS	<i>Museum of Modern Art, Tokushima, Japan; University of Michigan, Edward Wall Collection, Dearborn, Mi</i>

A Good Morning

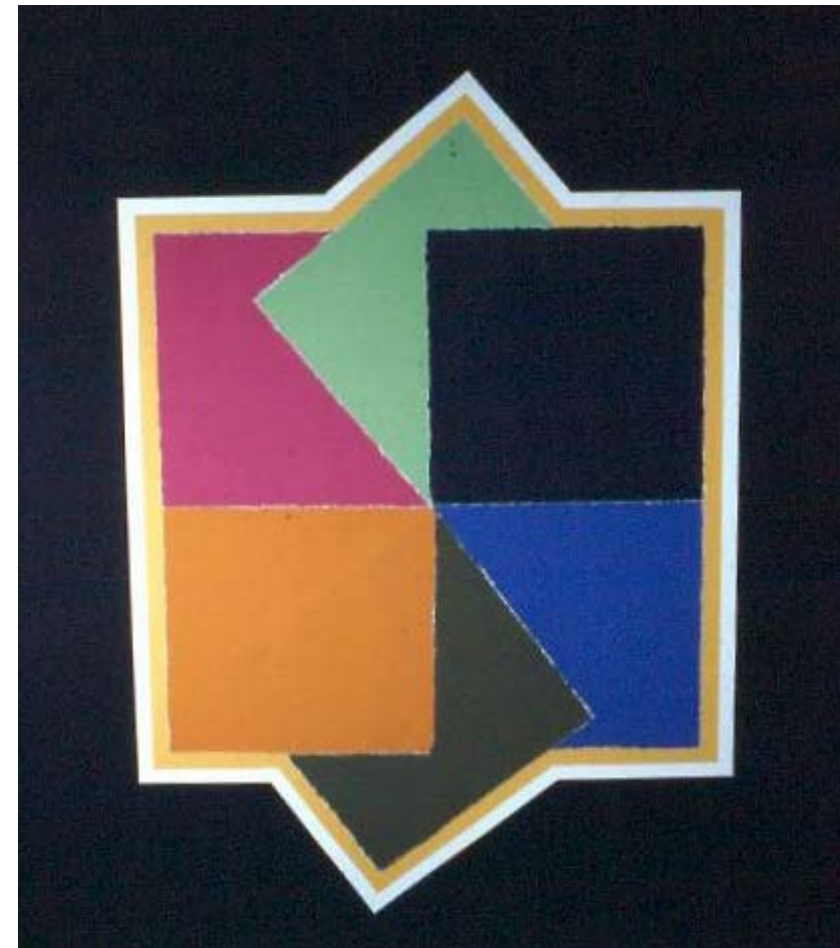
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Serigraph	February – April 1985	May, 1985	32 x 24 81 x 61	28 x 20 71 x 51	150	20 APs; 3 PPs; 4 APs; 8 hors de commerce; 4 publishers proof ; 1 bon a tirer



TECHIQUE	10 color serigraph with 4 blends; yellow, pink to yellow blend as background; white to yellow to white blend as sun in middle of background; khaki colored stripe with blue to white blend; red to gold to red blend; dark brown flat; flat transparent pink overlay.
PAPER	Mirage acid free rag paper
PRINTER	Jeff Wasserman
LOCATION	Santa Monica, Ca.
PUBLISHER	Christie's Contemporary Art, New York, London
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined lower right margin in pencil; titled and numbered lower left margin in pencil. Printer's Chop in lower right corner.
NOTES	2 other prints Commissioned by Christie's Gallery with A Good Morning: Intense Tranquility and Fireball Cloud.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, N.Y.; Christie's Contemporary Art Gallery, New York City and London; White Wind Gallery, Mendham, NJ; Fingerhut Gallery, Edina, Mn; Richards Gallery, Englewood, NJ; Jerry Horn Gallery, Pittsburgh, Pa; Benjamin's Gallery, Buffalo, NY; Robertson Gallery, Riverside, Ca.

A Little Gem

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Intaglio	April – May 1980	May, 1980	30 1/2 x 25 3/4 78 x 65	23 1/4 x 19 59 x 48	50	10 APs; 2 PPs; 4 TPs



TECHNIQUE	7 color etching using hand cut plates placed in concentric circles inked separately and executed in one run
PAPER	white 100% rag Arches paper
PRINTER	Roy Buchman
LOCATION	Santa Monica, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined in lower right margin in pencil; titled lower left margin in pencil; printer's chop in lower right under image
NOTES	The image is based on a collage titled "Junction" (1976) from the Arles Suite, exhibited at the Musee Reattu in Arles, France, 1979
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Robertson Gallery, Beverly Hills, Ca; John Bolen Gallery, Santa Monica, Ca; Domingo Gallery, Scottsdale, Az; Musee de Beaux Arts, Cholet, France; Ruth Bachofner gallery, Los Angeles, Ca.
PERMANENT COLLECTIONS	<i>Des Moines Art Center, Iowa (1981) ; Bibliotheque Royale de Belgique, Bruxelles, Belgium (1983)</i>

Acacia

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	March, 1979	April, 1979	30 x 22 1/8 76 x 57	bleed	150	15 APs; 3 PPs; 1 color trial proof; 1 publication proof



TECHNIQUE	2 flat color runs created by 2 hand cut stencils (screens); 1 coat Naz-Dar mat varnish; hand torn and deckle paper; ultra-radiant blue and red-brown
PAPER	Stonehenge
PRINTER	Jeff Wasserman and Robert Dressen
LOCATION	Santa Monica, California
PUBLISHER	John Bolen Gallery, Santa Monica, Ca
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in silver pencil; titled and numbered lower left in silver pencil. Chop of Wasserman Silkscreen lower right corner of bleed print.
NOTES	Image is based on a similar Arles Suite collage from 1976
EXHIBITION RECORD	Musee Reattu, Arles, France; Owl 57 Gallery, Woodmere, NY; John Bolen Gallery, Santa Monica, Ca;
LITERATURE REFERENCES	Reproduced in the catalog of the Seoul International Exchange exhibition, Korea, 1981; Washington DC Art Fair (WASHART) catalog 1979
PERMANENT COLLECTIONS	<i>Musee Reattu, Arles, France; Des Moines Art Center, Iowa ; Boston Public Library permanent art collection; Huntington Library Art Museum, San Marino, Ca.</i>

Adam & Eve

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Linoleum block print	1948 (circa)	lost	14x 12	11 x 9	3 (?)	No designations



TECHNIQUE	2 flat colors, spoon rubbed
PAPER	Standard Grandee
PRINTER	The artist
LOCATION	New York City
PUBLISHER	artist
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	none
NOTES	No documentation available
EXHIBITION RECORD	NYC Public Library Branch 1949
PERMANENT COLLECTIONS	n/a

After the Storm

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	June 1974	July 1974	29 3/4 x 40 1/4 76 x 102	25 5/8 x 36 65 x 91	50	1 b.a.t. ; 2 PPs; 6 TPs; 2 impressions; 1 cancellation proof



TECHNIQUE	2 color lithograph; yellow using aluminum; brown using stone.
PAPER	Arches Cover white
PRINTER	Ron Wyffels and Tom Hayduk
LOCATION	Landfall Press, Chicago, IL
PUBLISHER	self
DOCUMENTATION NUMBER	AS74-497
CHOP OR OTHER ID	Signed full name lower right margin in pencil; titled and numbered lower left margin in pencil. Printer's Chop in lower left; Landfall wetstamp lower left on verso.
NOTES	View from Landfall Press studio window following rainstorm
EXHIBITION RECORD	Part of traveling exhibit IRONIC REALITY with Gordon Wagner and Susan Rubinstein at San Jose Art Museum (CA), Dec 6, 1974 –Feb.2, 1975
PERMANENT COLLECTIONS	

All Men are Mortal

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Linoleum block print	Circa 1951	1952	Approx. 14 x 14" 36 x 36 cm	Printed to edge of paper	3	No other proofs, prints were signed but not designated



TECHIQUE	Normal one color linoleum ink black roll up; black was printed with rubbing spoon technique : red overlay was added later by World Publishing Company possibly in 1952
PAPER	Japanese calligraphy paper
PRINTER	Arthur Secunda
LOCATION	Ischia, Italy
PUBLISHER	none
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Probably unsigned, no chop or other ID, whereabouts unknown. No known photographic image exists in its original black and white version.
NOTES	One recorded proof was purchased by World Publishing Company, New York, for express use as cover illustration of Simone de Beauvoir's novel All Men Are Mortal, American edition.
EXHIBITION RECORD	New York Hudson Park Branch Library one person exhibit, 1952
LITERATURE REFERENCES	<i>Cover illustration, All Men Are Mortal, by Simone de Beauvoir, 1952; image is related but not identical, to a small linoleum block print of 3 faces (instead of 2) used as an announcement for Galerie Lucien Gout, Montpellier, France exhibition, 1951, with a statement by former Secunda teacher Ossip Zadkine.</i>
PERMANENT COLLECTIONS	n/a

Anarchist, The

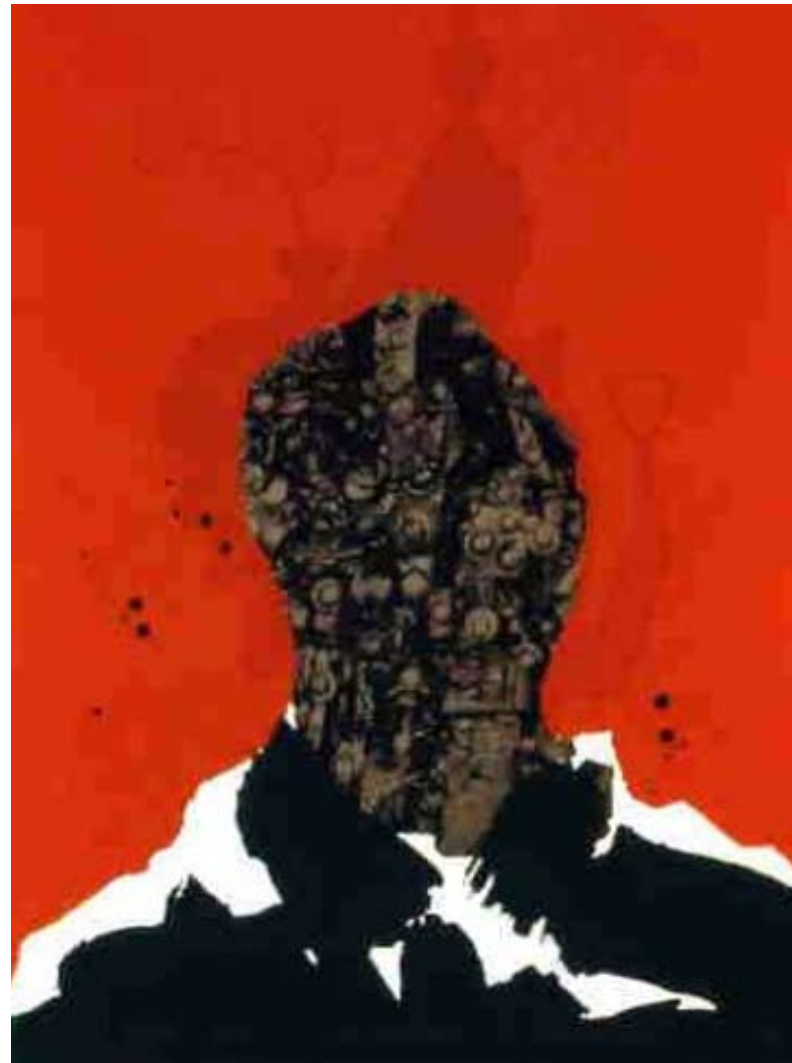
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1966	1966	23 ½ x 17 ½ 60 x 45		27	1 Trial Proof



TECHIQUE	4 color silkscreen using photo transfer technique on face area, image derived from a fragment of Secunda wood sculpture assemblage called "The King" (1962).
PAPER	Grandee paper
PRINTER	Frank Holmes and Pat Ray Lowell
LOCATION	Los Angeles, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil; titled lower left in pencil.
NOTES	A second altered state was printed in 1968 in Stockholm, Sweden, titled The Anarchist II in an edition of 250.
EXHIBITION RECORD	"Ironic Reality" traveling exhibition with Gordon Wagner and Susan Rubinstein at the San Jose Museum of Art, California, Dec. 1974 to Feb. 1975; State University of New York at Buffalo, June, 1973.
LITERATURE REFERENCES	Reproduced on page 10 in the 1st Hawaii National Print exhibition catalog at the Honolulu Academy of Fine Arts, 1971
PERMANENT COLLECTIONS	<i>Honolulu Academy Of Fine Arts, Hawaii</i>

Anarchist, The (Second State)

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1968	1968	24 x 18 61 x 46	22 7/8 x 16 7/8 58 x 43	250	1 trial Proof; 1 bon a tirer



TECHIQUE	4 color silkscreen using photo transfer technique on face area, image derived from a fragment of Secunda wood sculpture assemblage called "The King" (1962) basically following technique of "The Anarchist" silkscreen (1966) except for more brilliant color contrasts, especially in cadmium red background.
PAPER	Unknown Swedish acid free paper
PRINTER	Jonas Engquist
LOCATION	Screentryck, Gavle, Sweden
PUBLISHER	F.I.B.S. Konstklubb, Stockholm, Sweden
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed upper right in pencil; titled upper left in pencil.
NOTES	A second altered state was printed in 1968 in Stockholm, Sweden, titled The Anarchist II in an edition of 250.
EXHIBITION RECORD	"Ironic Reality" traveling exhibition with Gordon Wagner and Susan Rubinstein at the San Jose Museum of Art, California, December, 1974 – February 1975
PERMANENT COLLECTIONS	<i>Boston Public Library, Mass.</i>

Another Place

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
collagraph	April, 1980	April, 1980	17 1/4 x 19 3/4	10 5/8 x 13 3/5	150	30 APs and 2 Printers Proofs

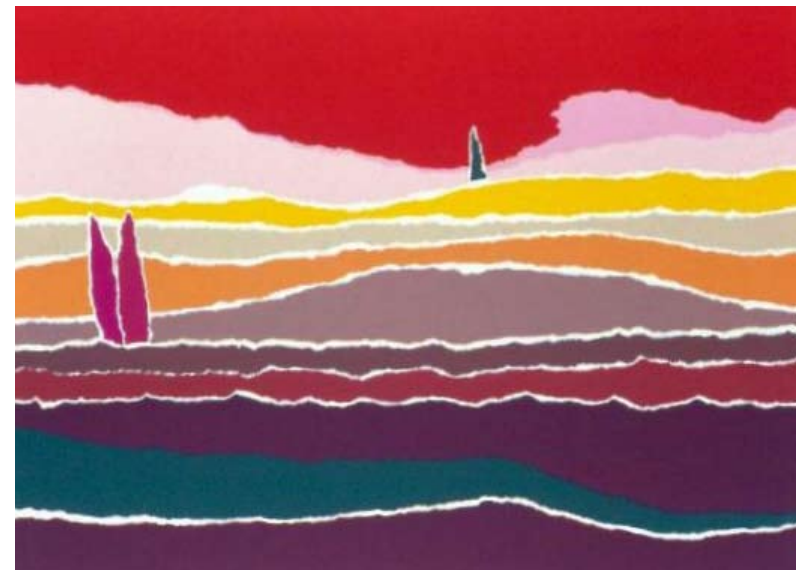


TECHIQUE	9 color relief collagraph; 19 hand cut plates
PAPER	Arches Cover paper
PRINTER	Efram Wolff Studio
LOCATION	Van Nuys, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signed (underlined) in lower right margin in pencil; titled and numbered in lower left margin in pencil; Printer's Chop is on lower right; "c" Arthur Secunda on verso in pencil by artist's hand.
NOTES	n/a
EXHIBITION RECORD	Arts Xclusive Gallery, CT, Peterson Fine Art Gallery, Dallas, TX, Owl 57 Gallery, Woodmere, NY, Robertson Gallery, Beverly Hills, CA
LITERATURE REFERENCES	Cass Publishing Co. catalog, Fall, 1982, p.60
PERMANENT COLLECTIONS	Musee Cholet, France, 1980 Honolulu Academy of Arts, 1971 Boston Public Library, 1992 Edward Wall Pierian Press Collection, Ann Arbor, Michigan



Arles

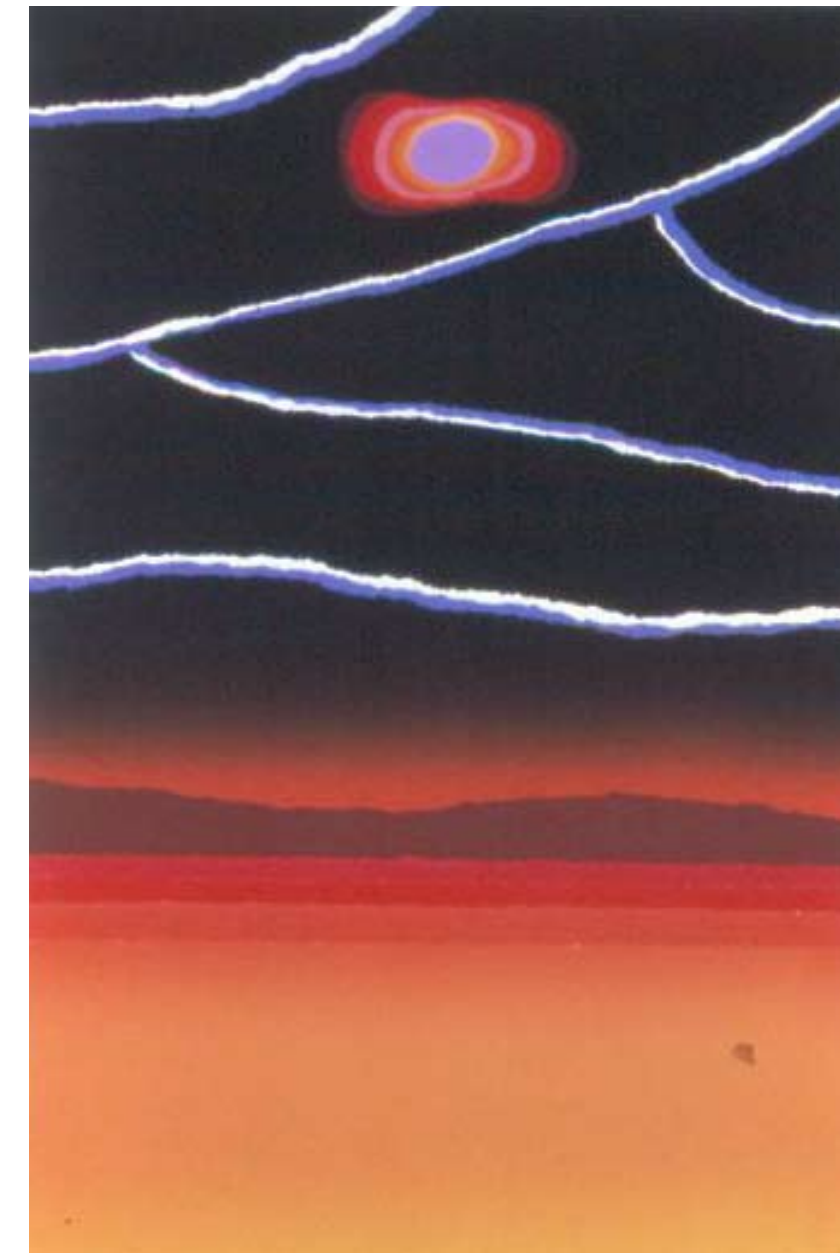
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	December, 1978	January 1979	22 x 30 1/4	15 3/4 x 21 3/4	100	1 bon a tirer ; 20 APs; 3 Trial Proofs; 2 impressions; 1 Cancellation Proof and 2 Printers Proofs



TECHNIQUE	13 color lithograph using aluminum plates; yellow, tan, orange, light purple, light brown, dark brown red-brown, purple, green, red and white and variations
PAPER	Rives BFK paper
PRINTER	Fred Gude and Thomas Blackman
LOCATION	Landfall Press, Chicago, IL
PUBLISHER	Volair Ltd, Kent, Ohio
DOCUMENTATION NUMBER	AS78-737
CHOP OR OTHER ID	signed (underlined) in lower right margin in pencil; titled and numbered in lower left margin in pencil; Printer's Chop is on lower right edge verso in pencil. (some designated in gold pencil)
NOTES	The Arles Suite also includes lithographs titled Camargue and Gageron
EXHIBITION RECORD	Arts Xclusive Gallery, Connecticut, John Bolen Gallery, Santa Monica, Ca., Owl 57 Gallery, Woodmere, NY, Galerie Chapitre, Paris, France, Arras gallery, New York City, NY, various galleries in Japan, Germany and Hawaii.
LITERATURE REFERENCES	<i>Bolen Gallery catalog, ArtExpo, New York, 1980, p.6; ArtExpo</i>
PERMANENT COLLECTIONS	<i>Musee Reattu, Arles, France, Art Students League of New York, University of Michigan Library Collection, Dearborn, MI</i>

Arlesienne Night

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	April – September, 1982	September, 1982	31 3/4 x 20 1/2	bleed to border	150	18 APs; 3 Trial proofs; 15 Hors de Commerce; 5 Archive proofs; 1 publishers proof; 1 bon a tirer and 10 museum proofs



TECHNIQUE	17 color lithograph; 2 blends and 8 color runs; hand-printed from non-photographic aluminum lithographic plates
PAPER	Rives BFK paper
PRINTER	Efram Wolff and Manuel Fuentes
LOCATION	Wolff Press, Van Nuys, California
PUBLISHER	John Bolen Gallery, Santa Monica, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signed (underlined) in lower right in pencil; titled and numbered in lower left in pencil; Printer's Chop is on lower left corner. Publisher's chop next to designation; copyright chop under artist's signature.
NOTES	Inspired by Van Gogh's "The Sower". A.N. is detailed from a Secunda collage of 1980 (38 1/4 x 26 1/4) The Arles Suite also includes lithographs titled Camargue, Arles and Gageron
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca., Owl 57 Gallery, Woodmere, NY, Galerie Chapitre, Paris, France, Nahan Gallery, NYC, various galleries in Japan, Germany and Hawaii.
LITERATURE REFERENCES	Cover of Bolen Gallery catalog, 1982
PERMANENT COLLECTIONS	<i>Musee Reattu, Arles, France; University of Michigan Library Collection, Dearborn, Michigan; Musee Reattu, Arles, France; Cholet Museum, Cholet, France; Grunwald Center for Graphic Arts, UCLA, Los Angeles ; Contemporary Arts Center, Honolulu, Hawaii</i>

Artist & His Palette, The

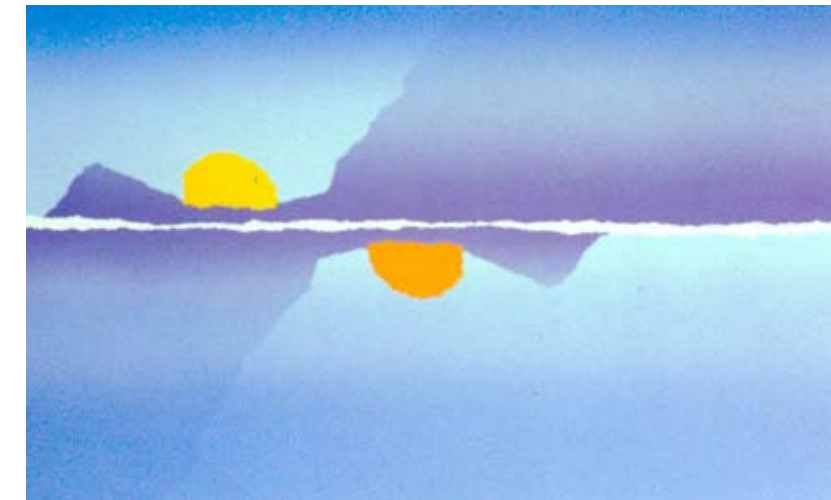
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Serigraph	1989	1989	44 ½ x 31	37 ¾ x 29	150	25 artist's proofs



TECHNIQUE	11 separate color runs
PAPER	Arches cover stock
PRINTER	Wilfredo Arcay
LOCATION	Atelier Arcay, Paris, France
PUBLISHER	Nahan Galleries, New Orleans, USA
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signed and underlined in pencil by the artist on lower right margin under image; numbered and titled in pencil on lower left margin under image.
NOTES	An unspecified number, probably about 4 proofs, were signed as if it were a horizontal landscape print, probably designated as H.C.s
EXHIBITION RECORD	Nahan Gallery, NYC, NY, 1989
LITERATURE REFERENCES	<i>Reproduced in Nahan Gallery catalog, Volume III, 1990-91, p. 109</i>
PERMANENT COLLECTIONS	<i>Arthur Secunda Museum at Cleary University, Howell, MI</i>

Au revoir Corfu

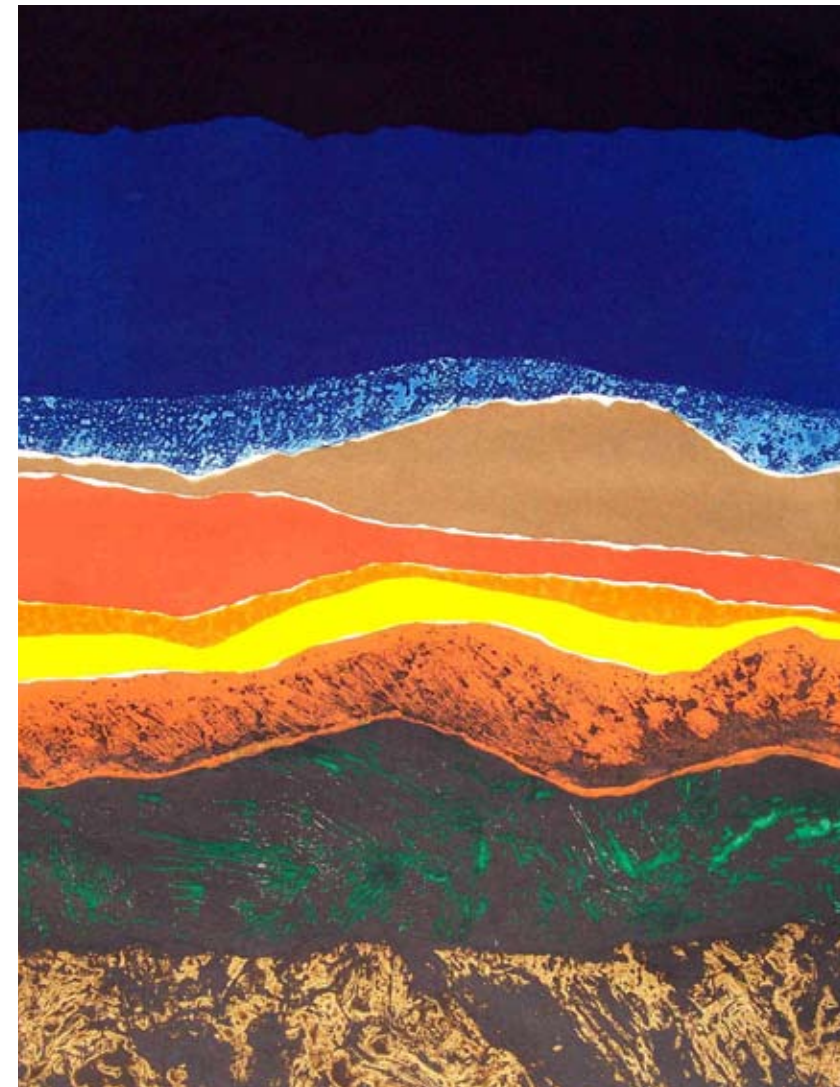
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	December 1983	January 1984	25 ½ x 36	18 ½ x 29 ¾	100	8 AP's and 10 Hors de Commerce plus 3 Archive proofs



TECHNIQUE	7 color serigraph with 3 rainbow blends; 4 separate runs from hand cut screens.
PAPER	Arches Cover paper
PRINTER	Michel Caza
LOCATION	Michel Caza Atelier d'Art, Paris, France
PUBLISHER	Robertson Publishing Company, Riverside, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signed (underlined) in lower right margin in pencil; titled and numbered in lower left margin in pencil; Publisher's Chop is on lower left, copyright on lower right.
NOTES	image based on the artist's travels to the Greek Islands
EXHIBITION RECORD	Robertson Gallery, Beverly Hills, California
LITERATURE REFERENCES	<i>n/a</i>
PERMANENT COLLECTIONS	<i>University of Michigan Art Collection, Dearborn, MI</i>

Aurora

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
etching	February – April, 1979	April, 1979	37 x 29 ½ 94 x 75	30 x 23 ¾ 76 x 60	99	15 AP's; 1 PP



TECHIQUE	10 color etching; 2 sets of hand colored plates done in 2 passes for registration purposes
PAPER	Arches white
PRINTER	Roy Buchman , Etching Press
LOCATION	Los Angeles, California
PUBLISHER	T. T. Nieh, Galerie Julian, Falls Church, VA
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined lower right margin in pencil; titled and numbered lower left margin in pencil; printers chop lower right corner.
NOTES	A particularly interesting feature of this intaglio is that the central "mountain" area was printed under water, and was physically manipulated by the artist and printer in a large vat in ways that allowed the oil pigment to settle organically in selected zones under the water.
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca; Owl 57 Gallery, Woodmere, NY; Nahan Gallery, New Orleans, La.
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Boston Public Library; Grunwald Center for the Graphic Arts at the Hammer Museum, Los Angeles, CA; Savannah College of Art and Design, GA; Huntington Library Museum, San Marino, Ca.</i>

Babel

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	April, 1972	April, 1972	30 x 22 ½ 76 x 57	bleed	20	1 bon a tirer; 2TPs; 3 APs; 2 impression proofs; 5 Roman numbered proofs



TECHIQUE	Lithograph printed in black from stone; paste tusche diluted with water applied with brush and airbrush over removable stencils; Crisproof waterleaf except as noted; 1 TP on 28 x 20 ¼ Magnani Italia; 1 TP on Nacre; 2 APs on Nacre; 2 Imp
PAPER	Arches except where noted above
PRINTER	Mary Sundstrom, Tamarind Institute
LOCATION	Albuquerque, NM
PUBLISHER	Tamarind Institute, University of New Mexico
DOCUMENTATION NUMBER	72 - 179
CHOP OR OTHER ID	Signed and underlined lower right in pencil; titled and numbered lower left in pencil; printers chop lower right corner.
NOTES	1 revised hand-colored print retitled "Mountain City", part of traveling exhibit "Ironic Reality" organized at San Jose (CA) Museum of Art, Dec. 6 1974-February 2, 1975
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca; Owl 57 Gallery, Woodmere, NY"; Arras Gallery, NYC, NY; State University of New York at Buffalo (1983)
LITERATURE REFERENCES	The Center Magazine, May/June, 1975, p.20
PERMANENT COLLECTIONS	<i>National Gallery of Art, Wash DC; Standard oil Co of Chicago; Dr. Marvin Sackner Collection of Art with Letters, Miami, Fl</i>

Beethoven

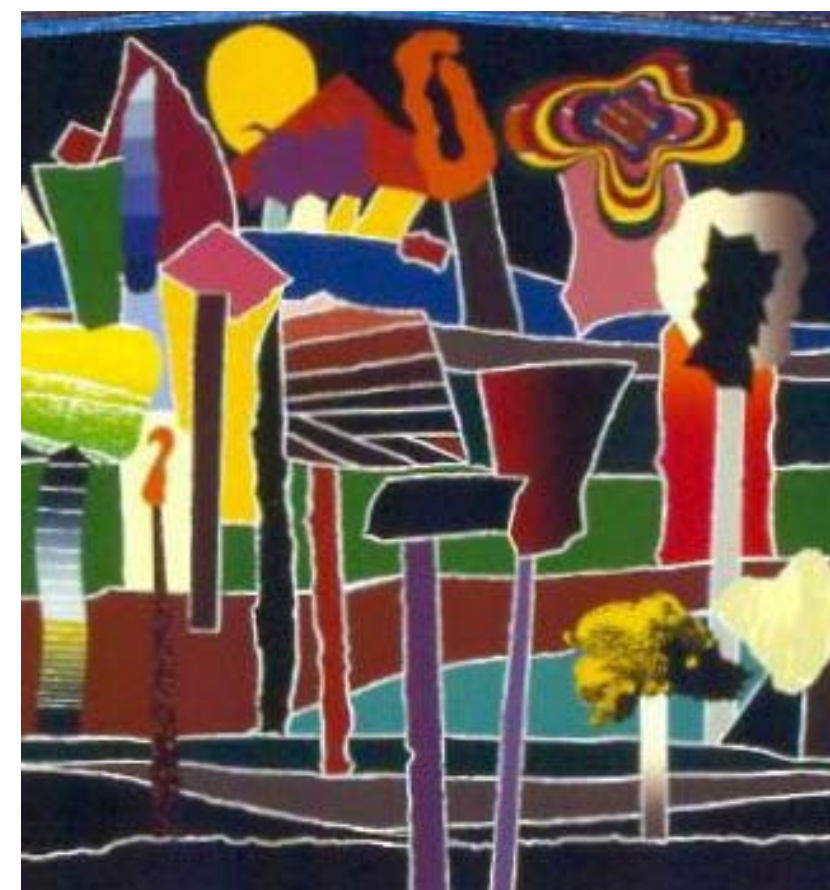
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
aquatint etching	1971 (?)	1971	30 x 22 ½ 76 x 57	25 x 19 64 x 48	8	1 PP; 6 AP's ; 1 proof unspecified



TECHIQUE	not available
PAPER	3 Arches buff; 5 Arches white cover
PRINTER	Ferenc Budyil
LOCATION	Geneva, Switzerland
PUBLISHER	Centre Genevois de Gravure Contemporain
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil; titled and numbered lower left in pencil.
NOTES	3 additional AP's may have been pulled from the same plate in New York in 1972 by Lynn Aikman at Etchers Press, New York
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca
LITERATURE REFERENCES	<i>not available</i>
PERMANENT COLLECTIONS	<i>Standard oil Co of Chicago,</i>

Beverly Hills Forest

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	January - April 1982	April, 1982	41 x 38 104 x 97	36 x 34 91 x 86	50	6 AP; 10 hors commerce; 3 PP's; 5 archive proofs; 1 publishers proof



TECHIQUE	47 run color silkscreen (40 flat colors, 7 rainbow blends) hand printed using photo and hand cut stencils in 47 runs; print was coated with clear lacquer after printing.
PAPER	Rising Gallery 100% white rag paper
PRINTER	Jeff Wasserman, Kevin Griffen and Robert Dressen
LOCATION	Santa Monica, California
PUBLISHER	John Bolen Gallery, Santa Monica, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil; titled and numbered lower left in pencil. Wasserman silkscreen printer's chop in lower right corner, publisher's chop in lower left corner.
NOTES	Inspired by a monumental 1980 collage assemblage for Owl 57 Gallery, NY
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca; Pwl 57 Gallery, Woodmere, NY;
LITERATURE REFERENCES	Reproduced as poster 1982 for exhibit at Owl 57 Gallery, NY; used as cover of "Prints: a Collectors Guide" by Ellen Kaplan, published by Coward-McCann, inc., 1983; reproduced in journal titled, "Screenprinting", November, 1988, p. 70, vol.78, no.12; reproduced in "Visions" art quarterly, summer edition 1994, p.55.
PERMANENT COLLECTIONS	<i>University of Michigan at Dearborn Library;</i>

Big Black Sur

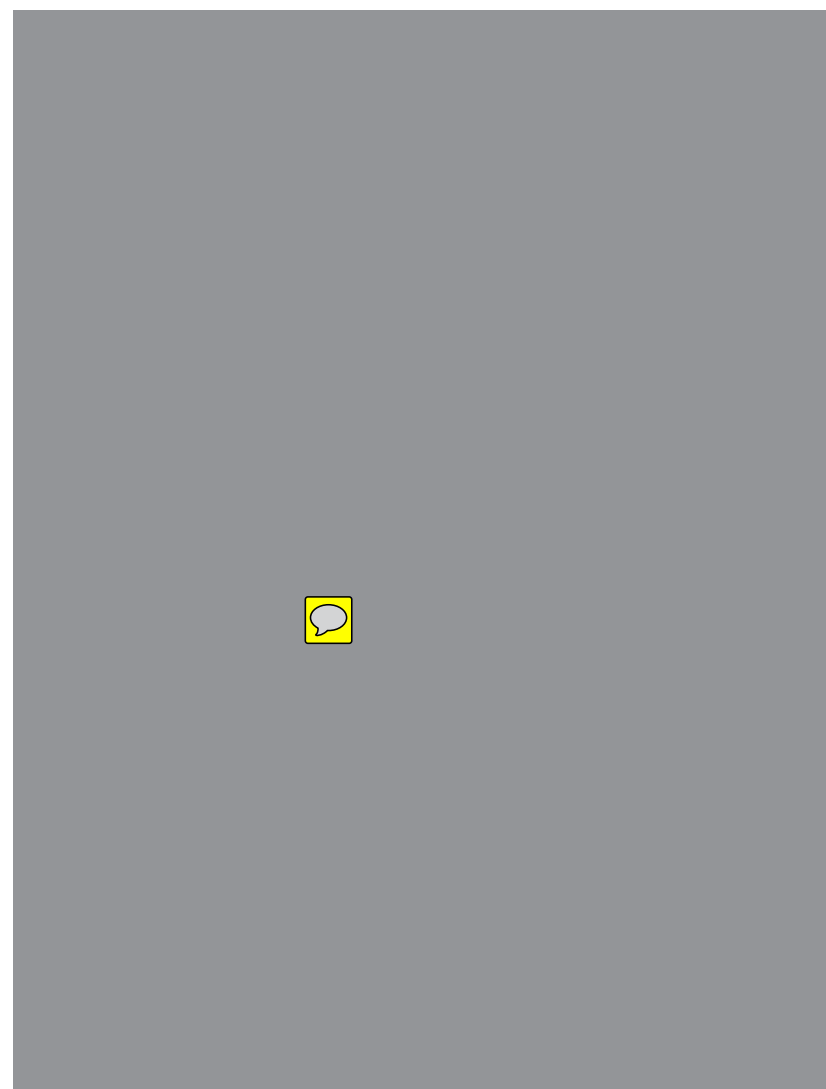
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1983	1983	30 ¼ x 22 3/8 77 x 57	24 ½ x 21 5/8 62 x 55	75	1 PP; 15 designated AP's



TECHIQUE	lithograph printed from one plate in black ink only
PAPER	Guarro paper
PRINTER	Ediciones Poligrafa, S.A.
LOCATION	Barcelona, Spain
PUBLISHER	Ediciones Poligrafa, S.A.
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil; titled and numbered lower left in pencil.
NOTES	3 additional AP's may have been pulled from the same plate in New York in 1972 by Lynn Aikman at Etchers Press, New York
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca
LITERATURE REFERENCES	"Art in your Visual Environment", 2nd Edition, Brommer and Horn, 1985, p.146
PERMANENT COLLECTIONS	n/a

Bill Rubin and Friend Imbibe

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
thograph	1949	1949	bleed	24 ½ x 21 5/8 62 x 55	11	most believed to be designated as AP's



TECHIQUE	lithograph printed from one limestone
PAPER	Arches buff
PRINTER	d'Orfinant
LOCATION	Paris, France
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil; some of series titled and designated lower left in pencil.
NOTES	Possibly the artist's first lithograph on stone
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	Reproduced at Southbay Auctions, Antiques and the Arts catalog, May 1, 1988, image at p.10, number 8-G
PERMANENT COLLECTIONS	n/a

Bird in Flight

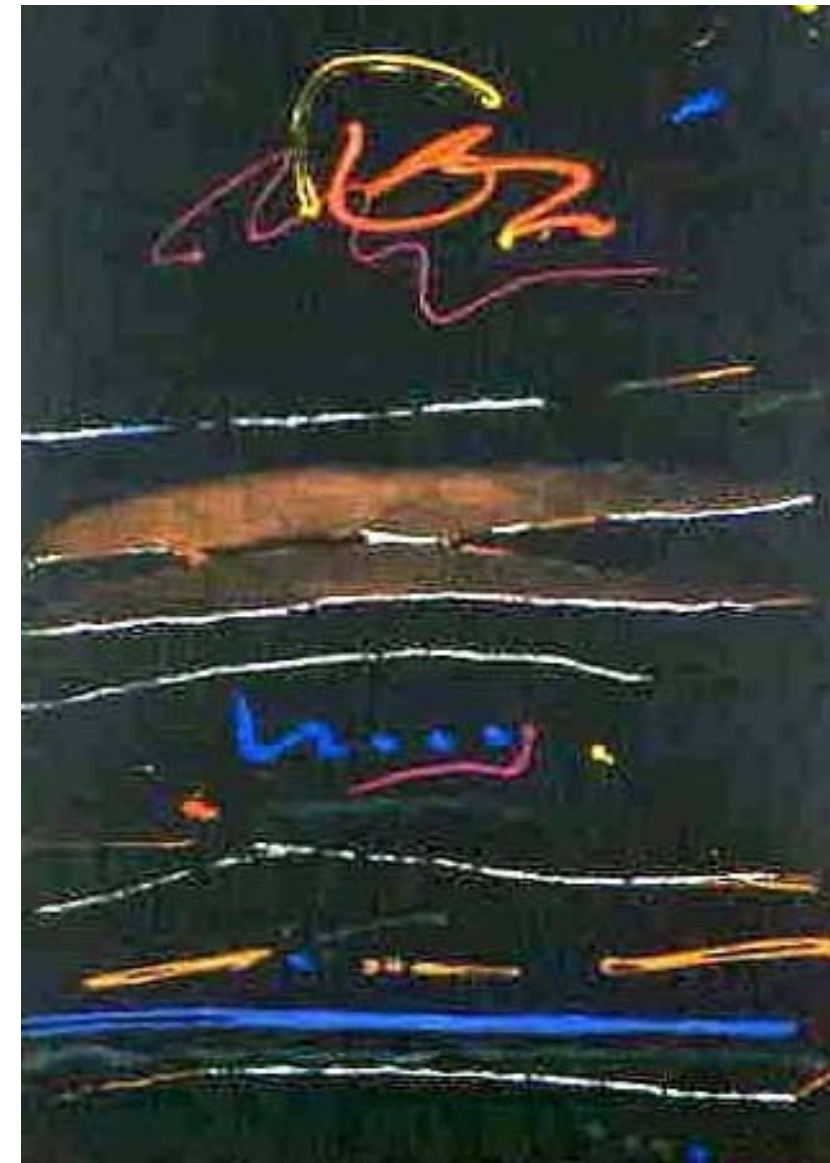
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	August – October 1974	November 1974	32 x 31 ½ 81 x 80	Emblematic bleed format	250	30 APs; 1 bon a tirer; 5 hors de commerce; 10 PPs



TECHIQUE	13 color hand pulled serigraph in varieties of reds, yellows, oranges and purples; 1 AP on Arches buff cover paper;
PAPER	hand torn white Arches cover, deckle edges throughout.
PRINTER	Jackson Lowell
LOCATION	Chromacomp, New York City, NY
PUBLISHER	Peterson Fine Art, Edina, Mn
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed, titled and designated lower left in pencil.
NOTES	Image derived from a collage (1972) and 3-D wood painted sculpture
EXHIBITION RECORD	Peterson Fine Art, Mn; Owl 57 Gallery, Woodmere, NY; Arras Gallery, NYC, NY; Harris G. Strong Gallery, Ellsworth, Maine
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Black and Tan Fantasy

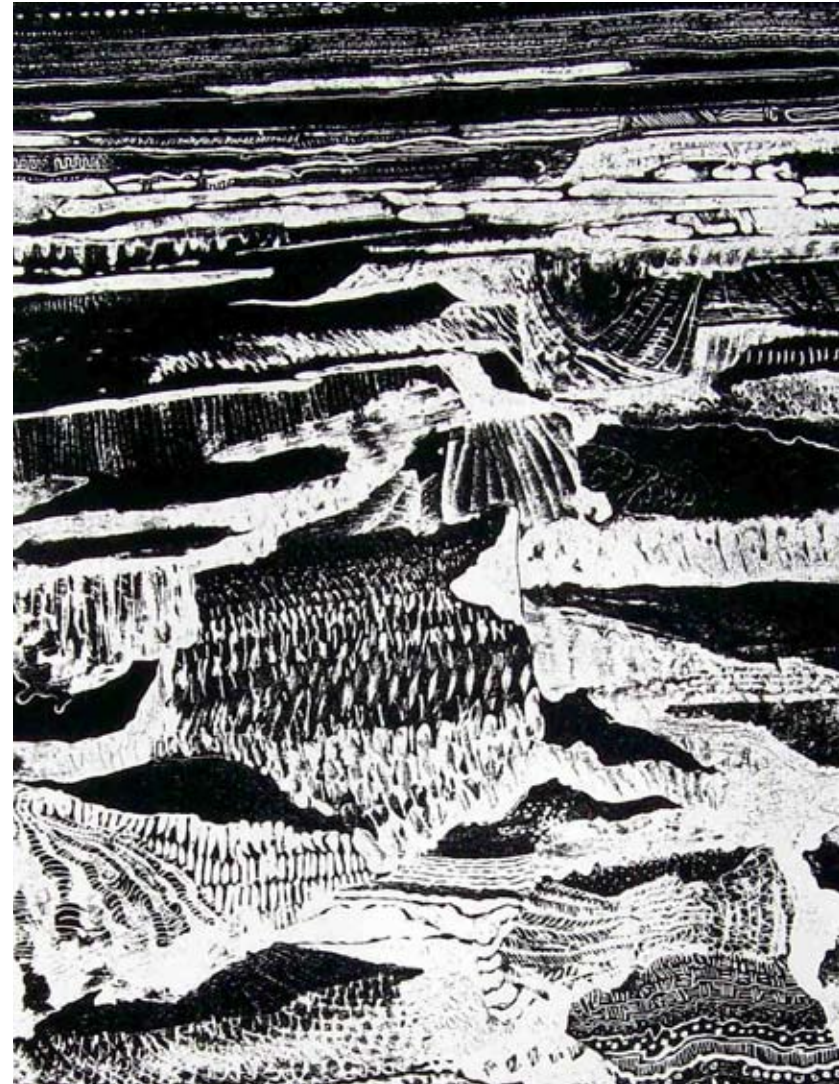
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
etching	August – September 1980	September, 1980	24 ½ x 21 5/8 62 x 55	bleed	20	4 APs; 2 PPs; 5 Archive Proofs



TECHIQUE	Intaglio: 2 plates: black and a la poupee
PAPER	Arches Aquarelle paper
PRINTER	Efram Wolff Studio
LOCATION	Van Nuys, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in gold pencil; titled and numbered lower left in gold pencil.
NOTES	Homage to Duke Ellington
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, CA
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Black Canyon

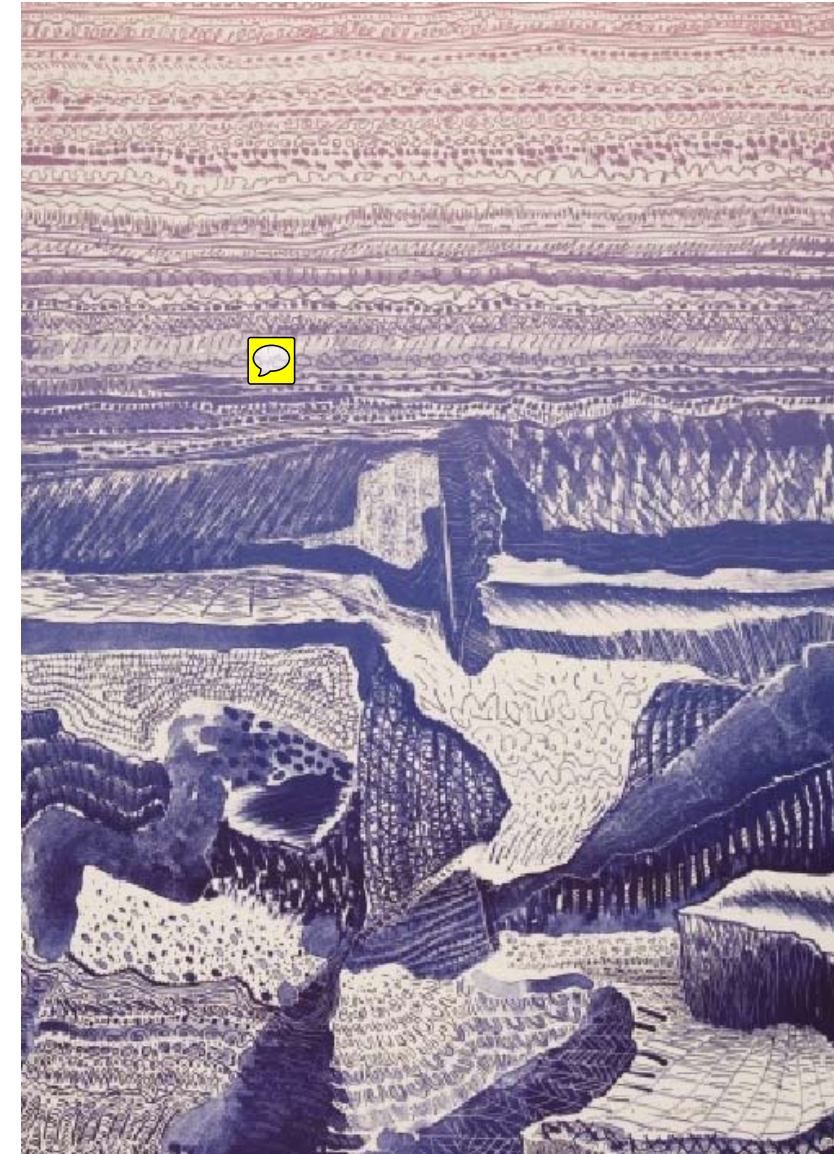
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Silkscreen	1976	1976	26 x 20 66 x 51	25 x 19 63 x 48	15	2 AP's



TECHIQUE	Reduced to black photo silkscreen imagery based upon "Canyons and Mesas"
PAPER	Grandee
PRINTER	Wasserman Silkscreen
LOCATION	Santa Monica, CA
PUBLISHER	Self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right-hand corner
NOTES	n/a
EXHIBITION RECORD	Harris G. Strong Gallery, Bar Harbor, Maine
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Boston Public Library</i>

Blue Canyon View

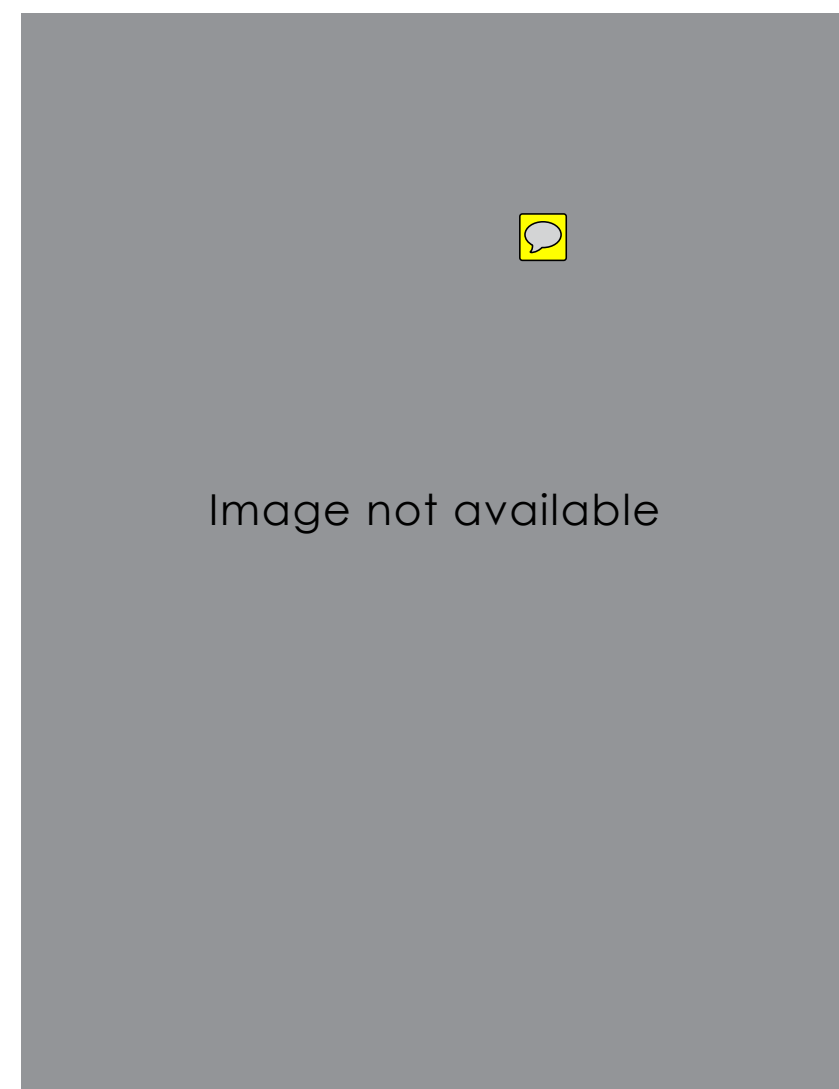
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1969	1969	30 x 22 76 x 56	Bleed with torn and deckle edges	5 un-numbered including the 2 A.P.s	2 Artist Proofs



TECHIQUE	One rainbow using 3 blended colors of different blues
PAPER	BFK Rives acid free paper
PRINTER	Jack Lemmon
LOCATION	Landfall Press, Chicago
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right
NOTES	n/a
EXHIBITION RECORD	San Jose Museum, California 1974
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>San Jose Museum, California (1974); Utah Museum of Fine Arts, University of Utah (1973)</i>

Blue Mountain ('Purple Mountain')

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1971	1971	25 7/8 x 19 3/4 65 x 50	bleed	No numbered edition, probably 5 APs existed	1 undesignated proof



TECHNIQUE	One pass of bluish purple ink on stone, half-tones using brushed tusche techniques
PAPER	Arches
PRINTER	Ferenc Budyil
LOCATION	Geneva: Centre Genevois de Gravure Contemporaine
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signatures in pencil, below left side of image
NOTES	Same image as Purple Mountain, also proofed in Geneva with slight variation of colored printing ink toward purple. Probably 2 unmarked unnumbered proofs of this variation pulled from which collages were later made with colored stickers and watercolor enhanced.
EXHIBITION RECORD	Puhn Gallery, Los Angeles, Ca; Owl 57 Gallery, Woodmere, New York;
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Blue Ocean

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	October, 1980 – March, 1981	March, 1981	44 x 28 112 x 71	38 x 22 97 x 56	250	10 archive proofs; 48 artist's proofs; 16 hors de commerce, 5 printer's proofs; 1 trial proof; 1 bon a tirer.



TECHNIQUE	13 color serigraph with one blend; black, brown, brick, rust, blue, salmon, red-orange, light yellow, butter yellow, yellow-orange blended gradation in the sky area. The silkscreens were printed with a one-arm squeegee using hand cut lacquer based stencils.
PAPER	Stonehenge acid-free 100% rag paper
PRINTER	Nick Capaci
LOCATION	Bluestone Editions, Anaheim, California
PUBLISHER	T.T. Nieh & Associates, Falls Church, Virginia
DOCUMENTATION NUMBER	B5481
CHOP OR OTHER ID	Signed in pencil in lower right margin, titled and numbered lower left margin. Bluestone Editions chop appears on lower left margin
NOTES	Image published as an 11 x 9 inch (28 x 23cm) offset color reproduction, and distributed by Haddad's Fine Arts in 1980 ID#1266. Also later published by Haddad's as a full size poster.
EXHIBITION RECORD	Galerie Chapitre, Paris, France; Robertson Gallery, Beverly Hills, Ca; John Bolen Gallery, Santa Monica, Ca; Owl 57 Gallery, Woodmere, NY; Galerie Patrick Cramer, Geneva, Switzerland; Peterson Fine Art, Dallas, Tx.
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Palm Springs Desert Museum, California; Standard Oil Art Collection, Chicago, Il; Jewish Free Loan Association Collection, Los Angeles, Ca; C.E. Wall Collection, University of Michigan</i>

Blue Stream

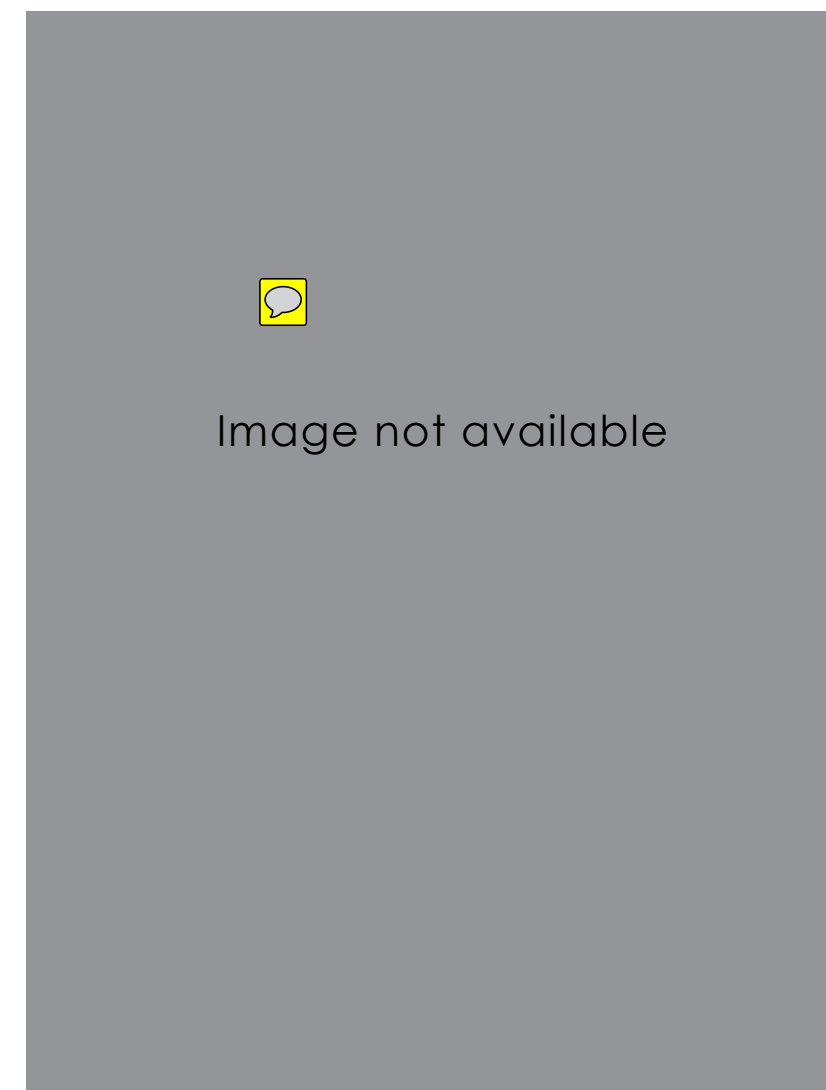
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Silkscreen	August, 1980	August, 1980	38 ¾ x 30 ½ x 76	30 ¾ x 24 x 78	250	30 AP's; 21 HC's; 5 PP's; 5 Archive Proofs; 9 EA's; plus 15 selling samples not for sale



TECHIQUE	11 flat colors and one blend
PAPER	Stonehenge
PRINTER	Charles Cardinali
LOCATION	Fine Creations, New York, NY
PUBLISHER	n/a
DOCUMENTATION NUMBER	None
CHOP OR OTHER ID	Lower left corner
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>The Edward Wall Collection, Boston Public Library (June 1992)</i>

Blues in the Night (*Incomplete*)

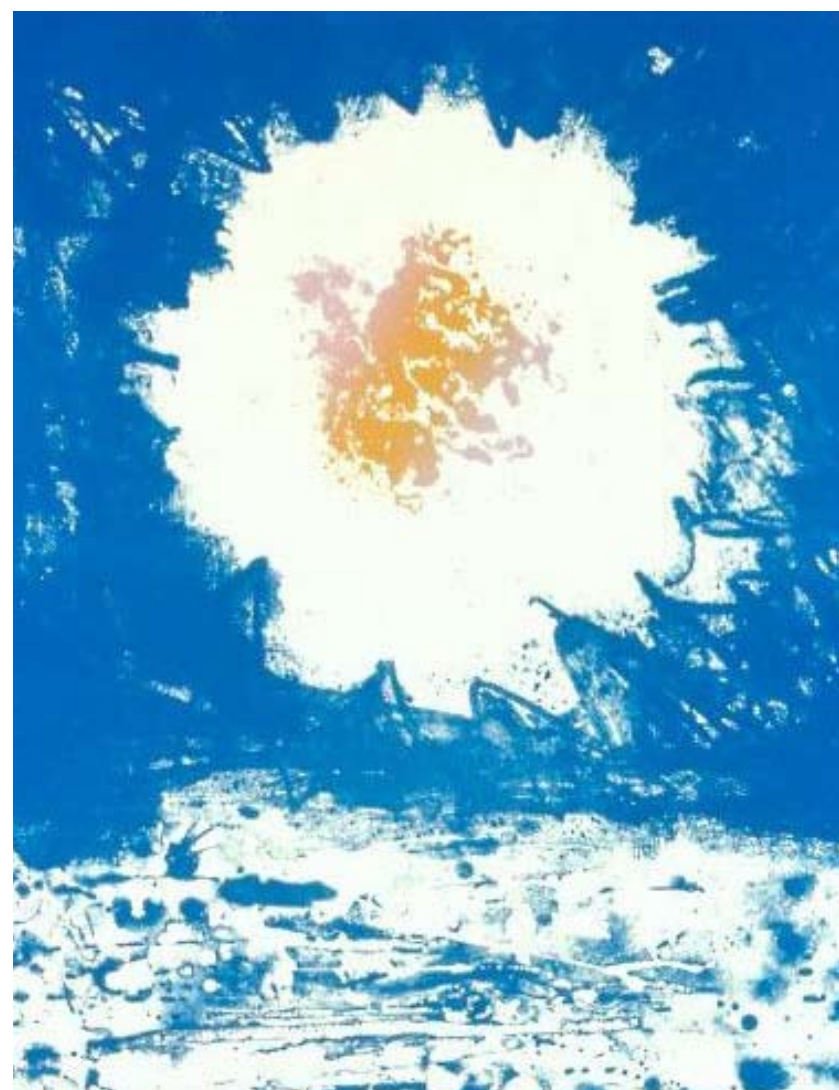
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1996- 2003	1999-2004	32 x 40 81 x 102		90	



TECHIQUE	
PAPER	
PRINTER	Jefferson Davis
LOCATION	Gold Canyon, Arizona
PUBLISHER	Edward Wall, Pierian Press, Ann Arbor, Mi
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	signatures in pencil, below right side of image
NOTES	
EXHIBITION RECORD	Robert Roman Gallery, Scottsdale, Az; Vincent Price Gallery and Museum, East Los Angeles College, Monterey, Ca.; Savannah College of Art and Design, Savannah, Ga.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	<i>Vincent Price Gallery and Art Museum, East Los Angeles College, Monterey, Ca</i>

Bluescape

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	January-September, 1971	September, 1971	30 x 22 76 x 56	Bleed	25	2 Printer's Proofs; 1 right to print, 2 Landfall Press impressions; 1 cancellation proof



TECHIQUE	2-color lithograph printed in stone; one dark blue execution: Korn's rubbing ink, Charbonnel tusche mixed with water and lithotine; one light blue execution: flat
PAPER	Arches Cover Stock
PRINTER	Jack Lemon (with Donald Holman, Arthur Kleinman)
LOCATION	Landfall Press, Chicago, IL
PUBLISHER	self
DOCUMENTATION NUMBER	AS71-164
CHOP OR OTHER ID	Printer, Jack Lemon
NOTES	In addition to the above proofs the artist took out of the shop five unsigned trial proofs from trial plates printed on Arches Cover Stock. All other proofs and impressions have been destroyed. The stones have been effaced.
EXHIBITION RECORD	Akron Art Museum, 1971
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Detroit Bank and Trust (September 1973); Chase Manhattan Bank (1973)</i>

Borealis

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
aquatint	May-July, 1979	August, 1979	38 x 30 97 x 76	30 x 21/2 76 x 60	99	10 varying Artist Proof sizes including one each of a 36x 29 1/2, and 29 3/4 x 23 1/2 as a bleed print: 1 printers proof



TECHIQUE	7 color etching – 16 separate aquatint copper plates were hand cut and rolled for each color, then printed simultaneously in a prepared matrix; 4 brown, 3 yellow, 1 gray, 1 orange and 1 rose.
PAPER	Arches French imported 100% rag paper
PRINTER	Roy Buchman and Robert Aull
LOCATION	L.A. Etching Studio, Los Angeles, California
PUBLISHER	T.T. Nieh Publishing Company, Falls Church, Virginia
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed (underlined) in lower right margin in pencil; titled and numbered in lower left in pencil below image; printer's chop lower right corner. The A.P.'s do not have a chop.
NOTES	Same plates were used for a separate edition of <i>Deuxieme Vague</i> , after which plates were cancelled.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; Peterson Fine Art, Edina, Minnesota; Galerie Chapitre Paris, France; Las Vegas Art Museum, Nevada (1994)
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Edward Wall Collection at the University of Michigan Art Gallery, Dearborn, Michigan.</i>


Braciero

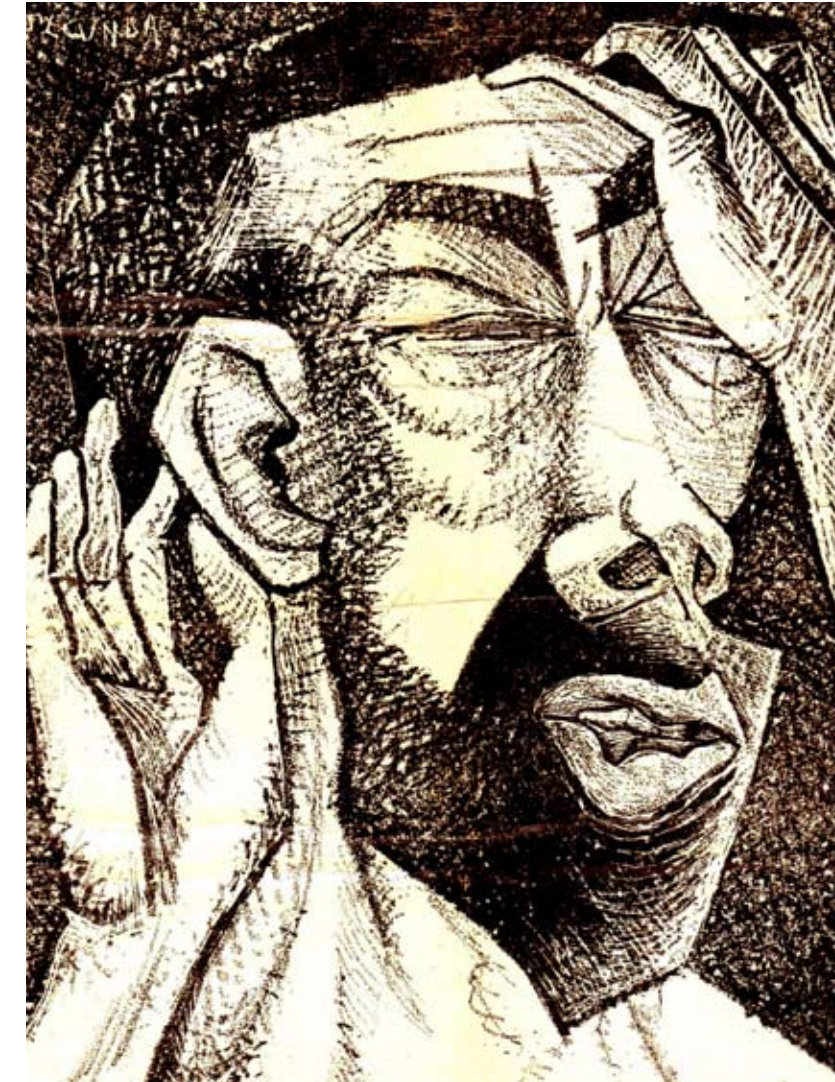
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Linoleum block print	1953	Block destroyed 1953	10 ¼ x 10 ¼ (hand cut size variation) 26 x 26	9 7/8 x 9 7/8 25 x 25	Probably 10 on different colored papers	Precise designations unknowns; several APs, some without designation



TECHIQUE	Black printing via standard unmounted linoleum block by the hand of the artist, most likely with small brayers and spoons
PAPER	Paper of unknown origin, 4 proofs on white, 2 on green, 1 on pink, 1 proof on blue.
PRINTER	self
LOCATION	Ischia Island near Naples, Italy
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Certain signatures in pencil, some in ink, usually below right side of image on colored paper, though not exclusively
NOTES	Part of a series of 7 different linoleum block images executed in Ischia, including Mensa Populare, Boit un petit Coup, Teatro Don Bosco, The Cross (aka Crucifixion), Torrito and Mexican self flagellation.
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Yaki Mono, Santa Barbara, Ca; Vincent Price Gallery and Art Museum, East Los Angeles College, Monterey, Ca; Design House, Detroit, MI;
LITERATURE REFERENCES	Braciero is the Italian word for Brazier, a metal container which holds hot ashes for heat in primitive cultures where no central heating is available in inclement weather. The artist and his friends used this method to keep warm in wintertime in Ischia.
PERMANENT COLLECTIONS	Vincent Price Gallery and Art Museum, East Los Angeles College, Monterey, Ca

Cabeza de Vaca - 5 images (aka La Merveilleuse Aventure de Cabeza de Vaca)

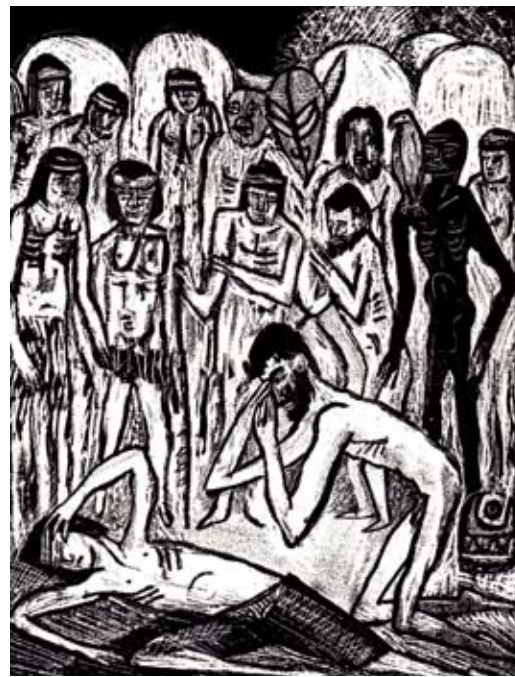
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithographic (livre de luxe) Book	April, 1950 – 1954 (?)	Possibly 1954 	9 1/16 x 7 3/16 23 x 18 1/2	Variable: AP Cabeza de vaca 8 1/8 x 6 1/4 (21 x 16);	700	2 AP Cabeza de Vaca



TECHIQUE	5 separate lithographs printed in black
PAPER	Helio
PRINTER	J. Reschly
LOCATION	Montpellier, France
PUBLISHER	Editions de Licorne, Montpellier, France
DOCUMENTATION NUMBER	Numbered edition, unnumbered separate prints
CHOP OR OTHER ID	Signed on stone upper and/or lower left margins, variables
NOTES	Based on La Merveilleuse Aventure de cabeza de Vaca by Haniel Long, Cabeza de Vaca translated by FJ Temple, preface by Henry Miller. French edition.
EXHIBITION RECORD	New York Public Library, New York
LITERATURE REFERENCES	Prospectus, Montpellier (Herauld) France 1954
PERMANENT COLLECTIONS	Arthur Secunda Museum at Cleary University, Howell, MI

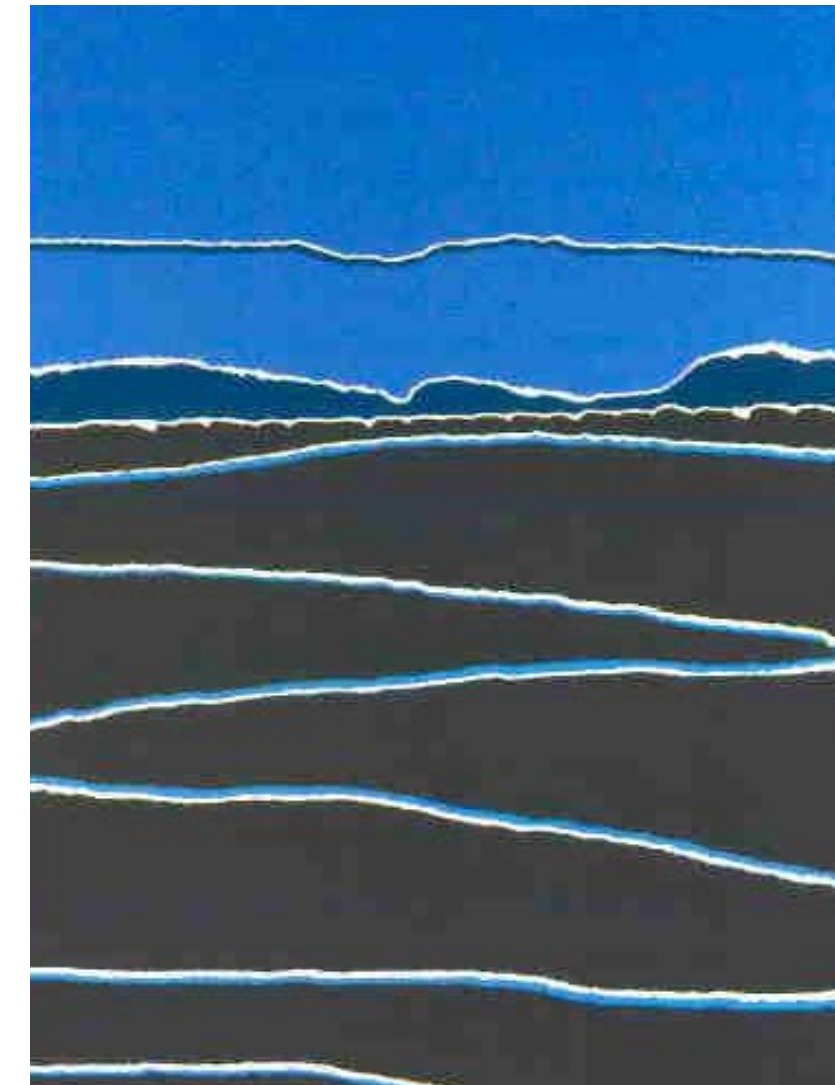
Cabeza de Vaca - 5 images (continued)

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithographic (livre de luxe) Book	April, 1950 – 1954 (?)	Possibly 1954	9 1/16 x 7 3/16 23 x 18 1/2	Variable: AP Horse Man 8 1/8 x 6 (21 x 15); AP The Boat Rocked 8 1/8 x 6 (21 x 15); AP He Cured and cured 8 x 6 (20 x 15); AP Descent to Hell 8 1/8 x 6 (21 x 15)	700	4 AP Horse Man; 2 AP The Boat Rocked; 5 AP He Cured and Cured; 1 AP Descent to Hell



Camargue

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	December, 1978	December, 1978	29 1/2 x 2275 x 56	bleed	100	20 AP's; 2 PP's; 1 right to print; 3 trial proofs; 2 Landfall Press impressions; 1 cancellation proof



TECHNIQUE	4 colors printed on aluminum plates: light blue bars, blue-green bars, large dark blue, brown
PAPER	Rives B.F.K
PRINTER	Jack Lemon (with Fred Gude and Thomas Blackman)
LOCATION	Landfall Press, Chicago, IL
PUBLISHER	Self
DOCUMENTATION NUMBER	AS-78-736
CHOP OR OTHER ID	Print number located on lower left hand side of back
NOTES	n/a
EXHIBITION RECORD	Arles Museum (Reattu), 1978
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Camargue (Second State)

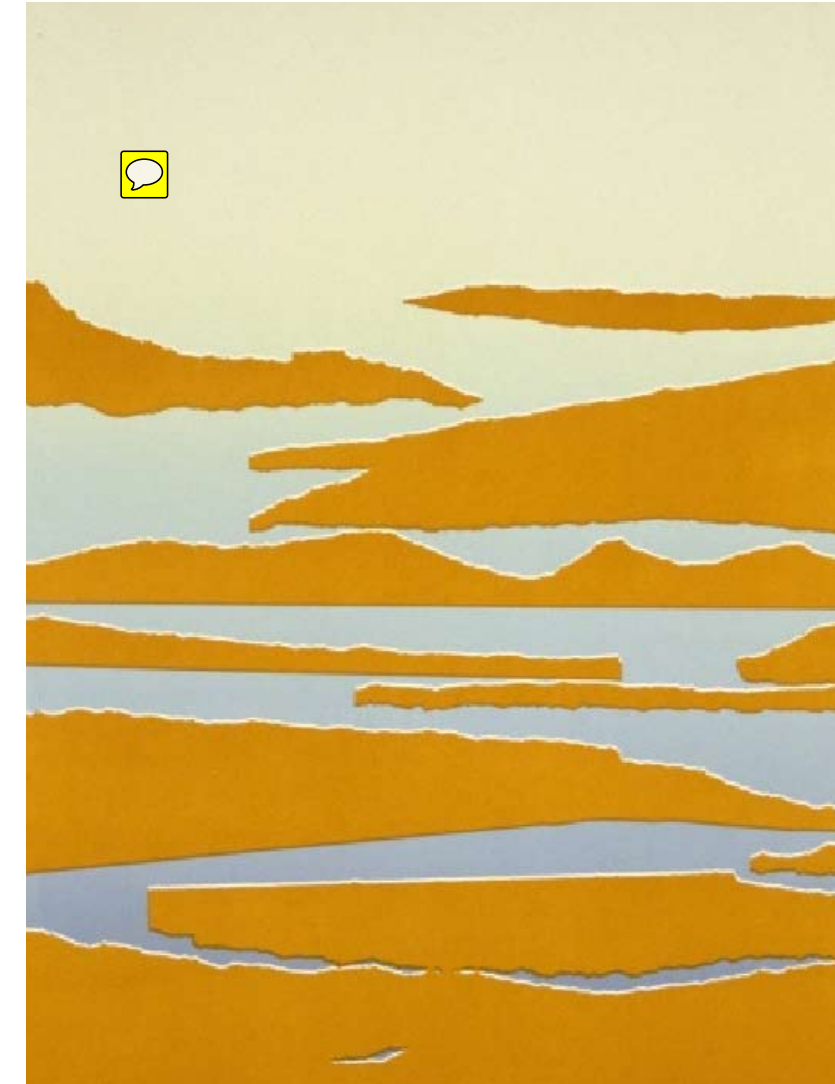
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	1983	1983	30 ¼ x 22 3/8	29 ½ x 21 5/8	75	n/a



TECHIQUE	n/a
PAPER	Guarro paper
PRINTER	Poligrafa
LOCATION	Barcelona, Spain
PUBLISHER	Poligrafa
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	n/a
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Camargue (Third State)

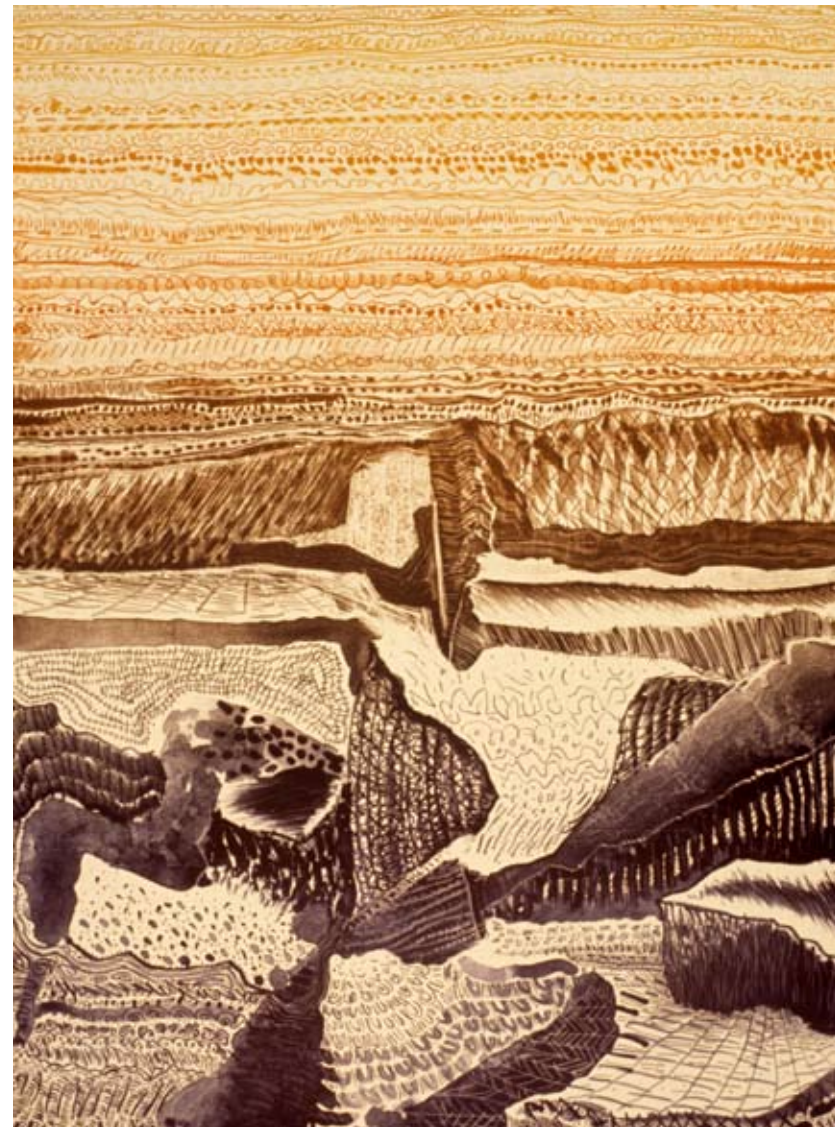
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	1983	1983	30" x 22 ½"	29" x 21 ½"	75	n/a



TECHIQUE	n/a
PAPER	Guarro paper
PRINTER	Poligrafa
LOCATION	Barcelona, Spain
PUBLISHER	Poligrafa
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	n/a
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Canyon View

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	July 6, 1973	July 6, 1973	30 x 22 76 x 56	Bleed	10	2 Printers Proofs; 1 right to print; 1 Trial proof; 2 Publishers Proofs



TECHIQUE	Black with stone
PAPER	BFK Rives, Arches Cover White (trial proof)
PRINTER	Jack Lemon (assisted by David Keister)
LOCATION	Landfall Press, Inc., Chicago, IL
PUBLISHER	Self
DOCUMENTATION NUMBER	AS73-411-I
CHOP OR OTHER ID	Printer chop on lower left hand side of front; print number on lower left hand side of back
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Canyons and Mesas

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	April, 1972	May, 1972	30 x 22 76 x 56	bleed	20	3 Artist Proofs; 3 trial proofs, 1 bon a tirer; 2 numbered impression proofs; 5 Roman numeral proofs



TECHIQUE	7 color lithograph on stone: orange, dull-orange, brown-green, purple-blue, paste-tusche diluted with water and lithotine applied with brush and lithographic crayon. Some traditional scratch and scrape techniques applied with razor's edge to certain areas.
PAPER	Arches French imported rag paper
PRINTER	Wayne Simpkins, Tamarind Institute
LOCATION	Albuquerque, New Mexico
PUBLISHER	Tamarind Institute, University of New Mexico at Albuquerque
DOCUMENTATION NUMBER	72 - 177
CHOP OR OTHER ID	Signed and numbered in pencil in upper right, printer's chop in lower right corner. Tamarind chop in lower left corner. Not titled on print.
NOTES	n/a
EXHIBITION RECORD	"California in Print" Van Straaten Gallery, Chicago, IL; Harris G. Strong Gallery, Bar Harbor, Maine; State University of New York at Buffalo Art Gallery; Westbeth Gallery, New York, N.Y.
LITERATURE REFERENCES	Cornell University review, June, 2012
PERMANENT COLLECTIONS	New York Public Library Print Department (1972); Herbert F. Johnson Art Museum at Cornell University, Ithaca, New York (1973)

Casals

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1950	1950	11 x 8 30 x 20	10 ½ x 7 ½ 27 x 19	10	4 Artist Proofs



TECHIQUE	2 colors: sepia half-tone and black half-tone
PAPER	Not identified
PRINTER	Ateliar d'Orfinant
LOCATION	Atelier, Paris, France
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right margin in pencil; titled and numbered in lower left in pencil below image.
NOTES	n/a
EXHIBITION RECORD	Galerie Lucien Gout, Montpellier, France; Yaki Mono Gallery, Santa Barbara, CA; Hudson Branch Library, New York City; Mount Vernon Art Center, New York; Design Center, Detroit, MI
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Pablo Casals Archives, Puerto Rico</i>

Cassis

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
pochoir	1982	1982	29 ¼ x 22 ¾ 75 x 58	21 3/8 x 16 3/8 54 x 42	125	15 Artist Proofs; 6 hors de commerce; 1 Publisher's Proof; 5 Archive Proofs; 3 Epreuve d'artiste



TECHIQUE	11 color pochoir, each color contour was hand cut from individual aluminum sheets, then assembled in a matrix for brushwork in gouache water based inks in traditional French pochoir manner.
PAPER	Hand-made feuilles Richard de Bas
PRINTER	Bruno Jacomet
LOCATION	Imagerie de Vaucluse Atelier, Avignon, France
PUBLISHER	John Bolen Gallery, Santa Monica, CA
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right in pencil; titled and numbered lower left in pencil; embossed copyright on lower right edge
NOTES	Image is based on a collage of the same title (Cassis) executed in the French Provençal Mediterranean Village of Cassis, France in 1981
EXHIBITION RECORD	John Bolen Gallery, Santa Moinica, CA; Owl 57 Gallery, Woodmere, NY; Robertson Gallery, Beverly Hills, CA; Peterson Fine Art, Minneapolis, MN; Arras Galery, NYC, NY; Galerie Chapitre, Paris France,; Nahan Gallery, New Orleans, LA; Meissner gallery, Hamburg, Germany.
LITERATURE REFERENCES	Reproduced by Unicorn Press, Raleigh, NC
PERMANENT COLLECTIONS	<i>University of Michigan Art Collection, Dearborn, MI</i>

Cathedral Engloutie in Dark Blue

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Cathedral Engloutie in Red and Yellow



MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Centaur Warrior

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Offset multi-lithograph	1957	1957	15 x 10 7/8 38 x 27 1/2	Central image with white background	25, unclear if some are possibly numbered	3 Artist Proofs



TECHNIQUE	Printed in black ink only on hand turning multilith press
PAPER	unknown white paper
PRINTER	unidentified
LOCATION	Santa Barbara, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right, titled lower left in pencil
NOTES	Image inspired by an earlier Secunda surrealist lead sculpture of same name, later destroyed.
EXHIBITION RECORD	Yaki Mono Gallery, Santa Barbara, California
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Como

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	March- June, 1984	June 6, 1984	26 x 50 66 x 127	21 x 46 54 x 117	100	12 Artist Proofs; 4 printers proofs, 5 Archive Proofs; 10 Hors de Commerce; 1 Trial Proof; 2 Publisher's Proofs; 2 Presentation Proofs



TECHNIQUE	9 flat colors printed from hand-cut film positives; photo screens printed by hand.
PAPER	Pangaea paper
PRINTER	Jeff Wasserman
LOCATION	Wasserman Silkscreen Company, Los Angeles, California
PUBLISHER	Robertson Publishing Company, Riverside, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right margin in pencil; titled and numbered in lower left in pencil below image; printer's chop lower right corner; AP's are numbered Roman I-XII.
NOTES	Image is derived from a much smaller collage from 1983
EXHIBITION RECORD	Robertson Gallery, Beverly Hills, Ca.; Owl 57 Gallery, Woodmere, NY; Peterson Fine Art, Edina, Minnesota; Galerie Chapitre Paris, France. F.I.E.S.T. Stockholm (Sweden) Art Fair, 1987; Las Vegas Art Museum, Nevada (1994)
LITERATURE REFERENCES	Robertson Gallery poster announcement published by Haddad Fine Arts, Anaheim, California
PERMANENT COLLECTIONS	<i>Edward Wall Collection at the University of Michigan Art Gallery, Dearborn, Michigan.</i>

Concentration

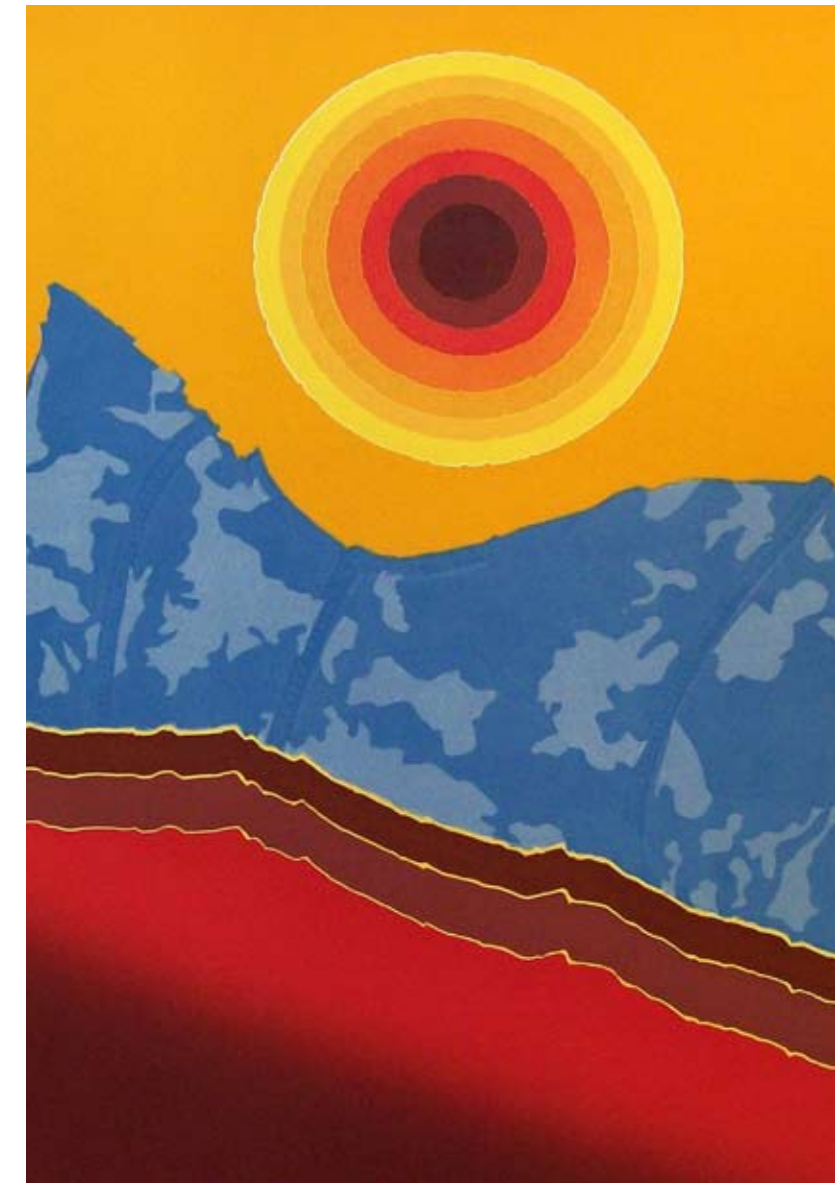
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1994	October 10, 1994	29 x 21 1/4 74 x 54	23 1/4 x 16 1/4 69 x 42	75	1 Trial Proof; 2 Printers Proofs



TECHNIQUE	3 flat colors in 3 passes
PAPER	White Arches Cover
PRINTER	Mauro de Lasso Giuffrida, Michel Tabard, Amy Bergin
LOCATION	American Atelier, New York, NY
PUBLISHER	Pierian Press Fine Art Editions, Ann Arbor, MI
DOCUMENTATION NUMBER	94-06-075
CHOP OR OTHER ID	Signed (underlined) in lower right margin in pencil; titled in block letters and numbered in lower left in pencil.
NOTES	Image is based on an acrylic painting of the same configuration from the Paris period, exhibited at Nahan Gallery NYC, 1989
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; Artspace Gallery, Scottsdale, AZ; Savannah College of Art and Design Gallery, GA; Roberts Gallery, Scottsdale, AZ; Vincent Price Gallery and Museum, Monterey Park, CA; University of Judaism Art Museum, Los Angeles, CA; Armstrong-Atlantic State University Gallery, Savannah, GA; Waterworks Museum, Salisbury, NC; Art Institute of Phoenix, Az.
LITERATURE REFERENCES	Video records of the exhibitions at the Art Institute of Phoenix and Armstrong-Atlantic University exist in the artist's collection.
PERMANENT COLLECTIONS	Savannah College of Art and Design, Ga; Vincent Price Museum, Ca.

Corona

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Collagraph	January – November 1979	November 1979	41 1/4 x 29 1/2 105 x 75	34 x 23 1/2 86 1/2 x 59 1/2	100	10 AP; 2 Printer's Proofs




TECHNIQUE	13 vinyl plates with a bottom blend; 4th color is relief intaglio with texture of a French workman's shirt; 1 AP 39 1/2 x 29 1/2
PAPER	100% Arches
PRINTER	Katherine McPherson, Pentagraphics Studio
LOCATION	Studio City, California
PUBLISHER	Self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed (underlined) lower right margin in pencil; titled and numbered lower left margin in pencil; printer's chop lower right corner
NOTES	
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	1 AP The Edward Wall Collection, University of Michigan

Costa Del Sol

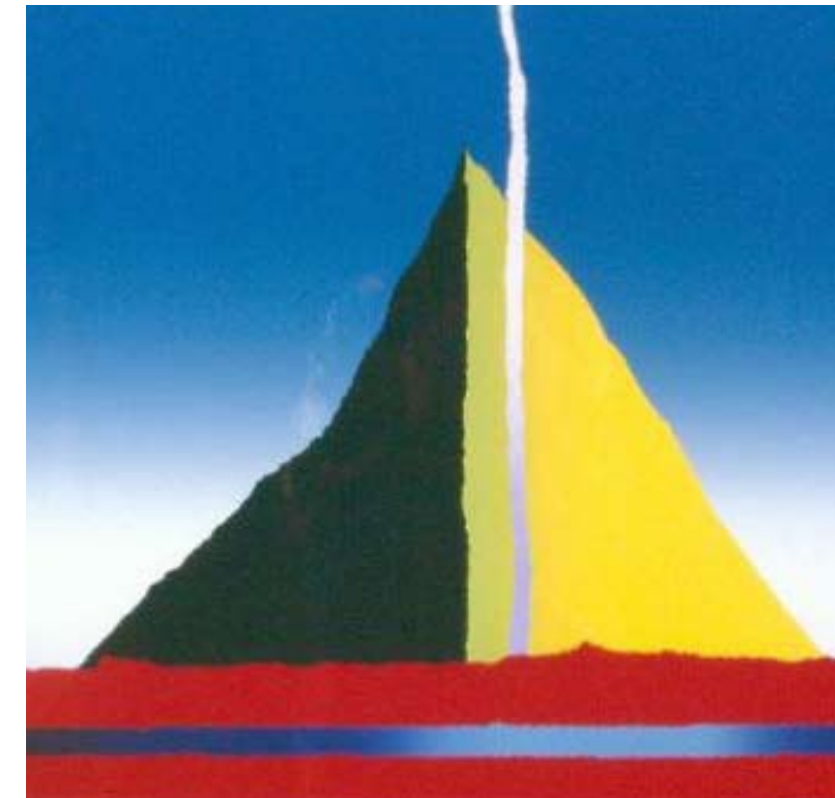
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Silkscreen	November 1980 – January 1981	January 1981	35 x 27 1/2 89 x 70	28 x 20 71 x 51	250	30 AP; 15 Hors de Commerce; 3 Printer's Proofs



TECHIQUE	9 color serigraph with 1 rainbow blend; cut stencils;
PAPER	Stonehenge
PRINTER	John Martineau, Art Studio, Inc.
LOCATION	Los Angeles, California
PUBLISHER	Peterson Fine Art Cable, Wisconsin
DOCUMENTATION NUMBER	4-8588 
CHOP OR OTHER ID	Signed lower right margin in pencil; titled and numbered lower left margin in pencil
NOTES	n/a
EXHIBITION RECORD	AP XXV The Edward Wall Collection, University of Michigan
LITERATURE REFERENCES	Cass Publishing Catalog, Fall 1982, p. 60
PERMANENT COLLECTIONS	n/a

Deja Vu

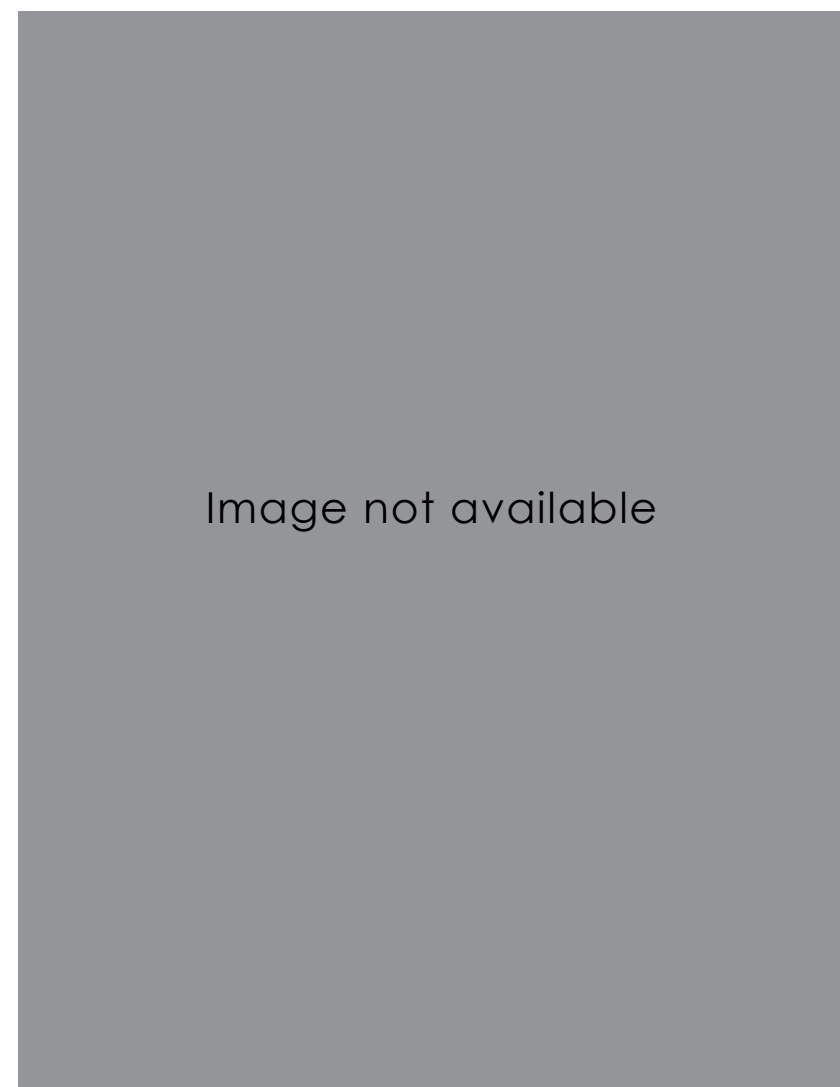
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	October, 1984	October, 1984	28 5/8 x 29 5/8 73 x 76	Bleed with extended white printed border	150	10 Artist Proofs and 10 Epreuve d' Artiste



TECHIQUE	11 color serigraph with 4 blends; the 10 French E.P.'s were printed with sepia border margins to differentiate them from the US edition
PAPER	Arches acid free paper
PRINTER	Wilfredo Arcay
LOCATION	Atelier Arcay, Paris, France
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right margin, titled on lower left
NOTES	Image is inspired by a collage of same title, 1982 (17 x 18)
EXHIBITION RECORD	Nahan Gallery, New York; FIEST Stockholm International Graphic exhibit, Sweden; Owl 57 Gallery, New York,
LITERATURE REFERENCES	Hungwa Geijutsu, Spring, 1986, No. 53; Hangwa Geijutsu, Summer edition, 1986, No. 54 (Japanese art catalogs) Sunstorm Magazine, New York, Dec. 1986 –Jan. 1987, page 13.
PERMANENT COLLECTIONS	<i>UCLA Grunwald Graphic Arts Collection, California</i>

Deluge

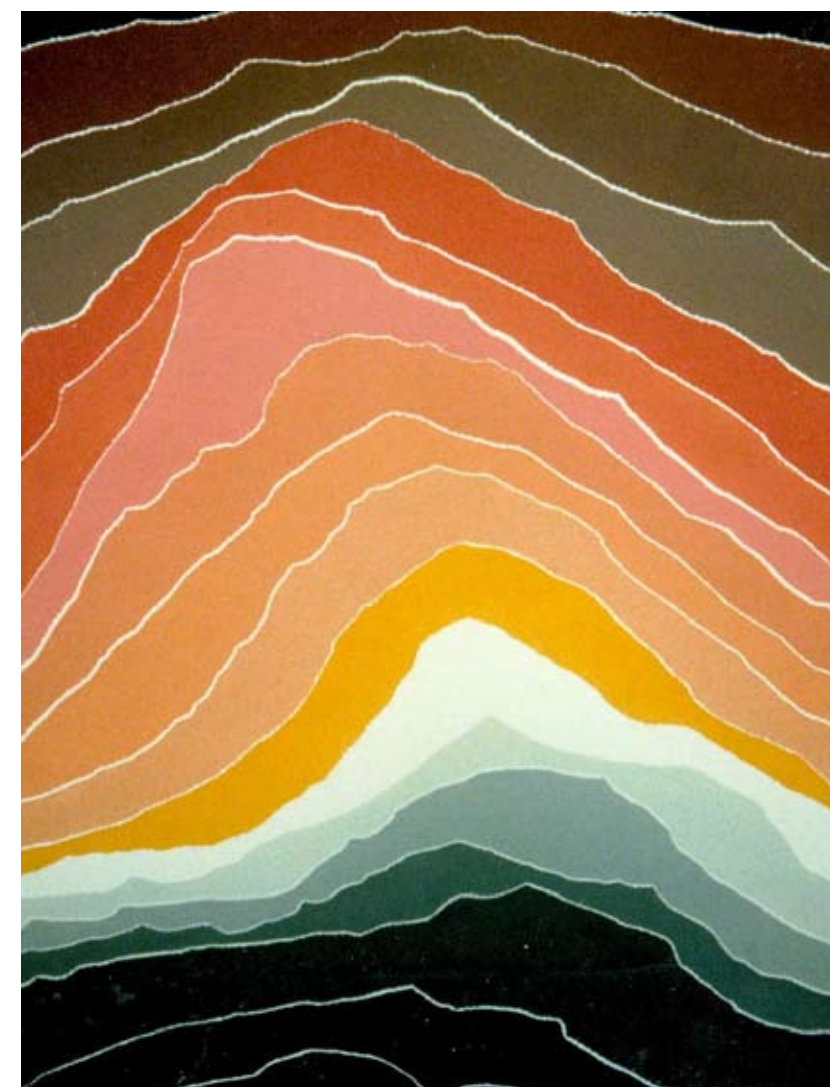
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
etching	1971	1971	29 3/4 x 22 1/8 76 x 56	26 x 19 1/8 66 x 49	2 un-numbered proofs, no known edition completed	1 Artist proof and 1 color trial proof



TECHIQUE	Etching - aquatint, printed in pale blue
PAPER	BFK Rives acid free paper
PRINTER	Eugene Schenker
LOCATION	Geneva, Switzerland at the Centre Internationale de la Gravure Contemporaine
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right, possibly undesignated
NOTES	n/a
EXHIBITION RECORD	San Jose Museum, California 1974
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Pierian Press, Ann Arbor, Michigan</i>

Deuxieme Vague

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
aquatint	November, 1979	December, 1979	38 x 30 97 x 76	30 x 23 76 x 59	60	15 Artist Proofs; 1 printers proof, 2 color trial proofs; 2 epreuve d'artiste Proofs



TECHIQUE	17 color etching – separate plates were hand cut for each color; ink applied with a strip of plastic and smoothed with a small roller (brayer). Colors were mixed varying values and chromatic progressions in tone from dark to light and to dark again.
PAPER	Arches French imported rag paper
PRINTER	Roy Buchman
LOCATION	L.A. Etching Studio, Los Angeles, California
PUBLISHER	T.T. Nieh Publishing Company, Falls Church, Virginia
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed (underlined) in lower right margin in pencil; titled and numbered in lower left in pencil below image; printer's chop lower right corner.
NOTES	Same plates were used for a separate edition of Borealis prior to printing Deuxieme Vague, after which all plates were cancelled.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; Peterson Fine Art, Edina, Minnesota; Galerie Chapitre Paris, France; Las Vegas Art Museum, Nevada (1994)
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Edward Wall Collection at the University of Michigan Art Gallery, Dearborn, Michigan.</i>

Disappearing Mountain, The

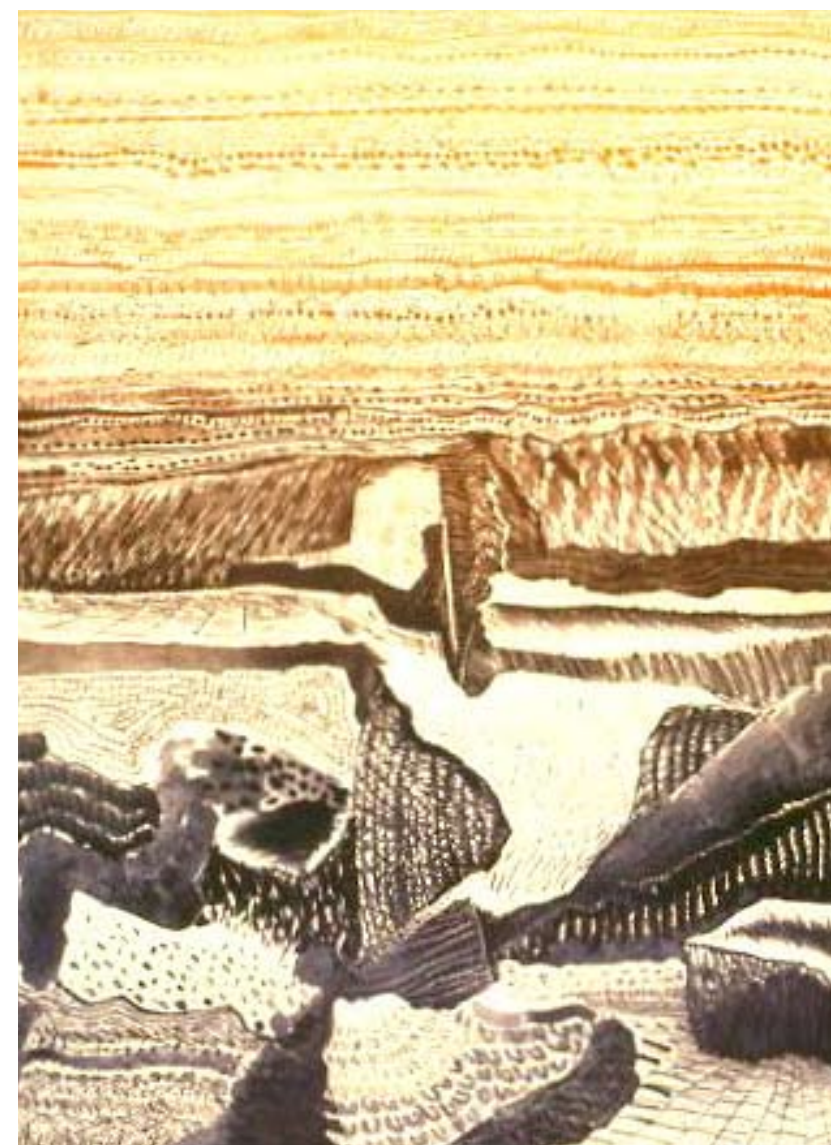
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1974	1974	34 x 24 87 x 60	Bleed with torn and deckled edges	3 known, possibly 2 other proofs	2 Artist Proofs 1 PP included



TECHIQUE	One rainbow yellow over sepia brown brushwork
PAPER	BFK Rives acid free paper
PRINTER	Jack Lemmon
LOCATION	Landfall Press, Chicago
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right
NOTES	No numbered edition recorded
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	Disappearing Mountian was inspired by "The Mysterious Mountain", a musical tone poem by 20th century composer Alan Hovhaness.
PERMANENT COLLECTIONS	n/a

Distant Canyon View

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	July - September, 1973	September, 1973	30 x 21 7/8 76 x 56	bleed	50	1 Bon a Tirer; 2 Printers Proofs; 4 TPs; 2 Landfall Impressions



TECHIQUE	3 color lithograph with 1 rainbow blend
PAPER	White Arches Cover paper
PRINTER	Jack Lemmon and David Kester
LOCATION	Landfall Press, Chicago
PUBLISHER	self
DOCUMENTATION NUMBER	AS73 – 411 - 11
CHOP OR OTHER ID	Signed with a printed 'S' and numbered lower right in pencil; titled lower left on verso in pencil ; Printers chop lower left corner; Landfall Press wetstamp lower left on verso.
NOTES	There was an original states of this image printed in one color (black) in an edition of 10 from the same stone on Rives BFK paper, ID # AS73 -411-1; one TP was printed on Arches Cover white paper.
EXHIBITION RECORD	"Ironic Reality" traveling exhibition with Gordon Wagner and Susan Rubinstein at the San Jose Museum of Art, California, December, 1974 – February 1975
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a



Double Horizontal Canyon

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	May, 1977	June, 1977	30 x 44 76 x 112	bleed	220	15 AP's



TECHIQUE	Lithograph with 1 flat color and 2 rainbow blends using a split fountain technique, paper hand cut and adhered with acid-free filmoplast on reverse.
PAPER	French Arches imported 100% rag
PRINTER	Mauro de Lasso Giuffrida
LOCATION	American Atelier, New York, N.Y.
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and numbered lower right in black ; 70 single sheets numbered I to LXX with "c Secunda 1977" in pencil; 75 horizontal double sheets with various configurations and numberings.
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

Dreamer, The

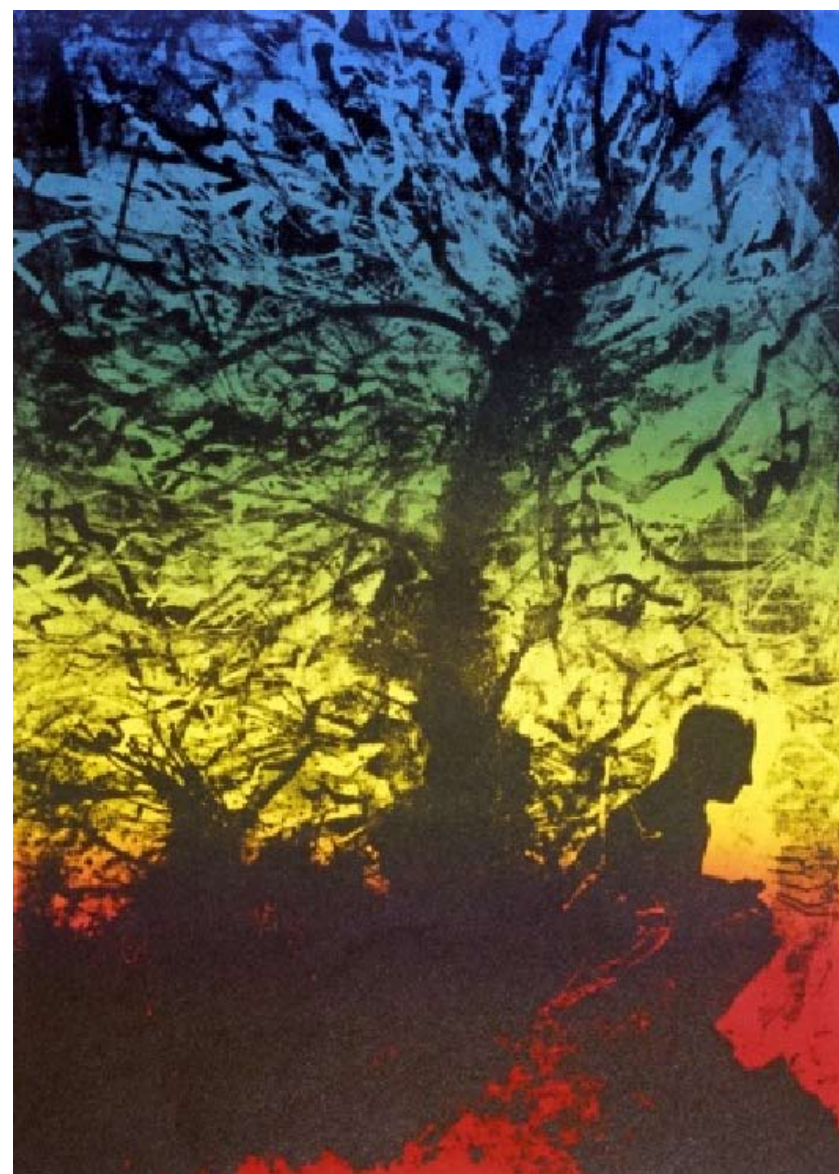
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	17th, 18th & 19th September 1974	1974	25 ½ x 19 5/8 65 x 50	22 x 15 5/8 56 x 39 ½	25	1 Bon a Tirer; 5 AP; 3 Trial Proofs



TECHIQUE	Rainbow roll with 12" roller; colors: red, primrose yellow, process blue, cal. Ink; heavy on red, even lend band of green, overlap of yellow and half blue; printed over black litho image
PAPER	Arches hand-made French paper, half edition using lighter weight
PRINTER	Richard Royce, Atelier Royce
LOCATION	Los Angeles, CA
PUBLISHER	self
DOCUMENTATION NUMBER	AR 002
CHOP OR OTHER ID	Signed full name lower right margin in pencil; titled and numbered lower left margin in pencil; 1 AP signed, titled, and numbered lower image in silver pencil; 1 AP signed with last name only
NOTES	Black and white lithographs proofed and printed by Eugene Schenker, Centre Genevois de Gravure Contemporaine, Geneva, Switzerland (1971-72); 1 color Trial Proof by Harry Westlund, Tamarind
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Boston Public Library (April 1972); Detroit Bank and Trust (September 1973)</i>

Dreamer, The *(Second State)*

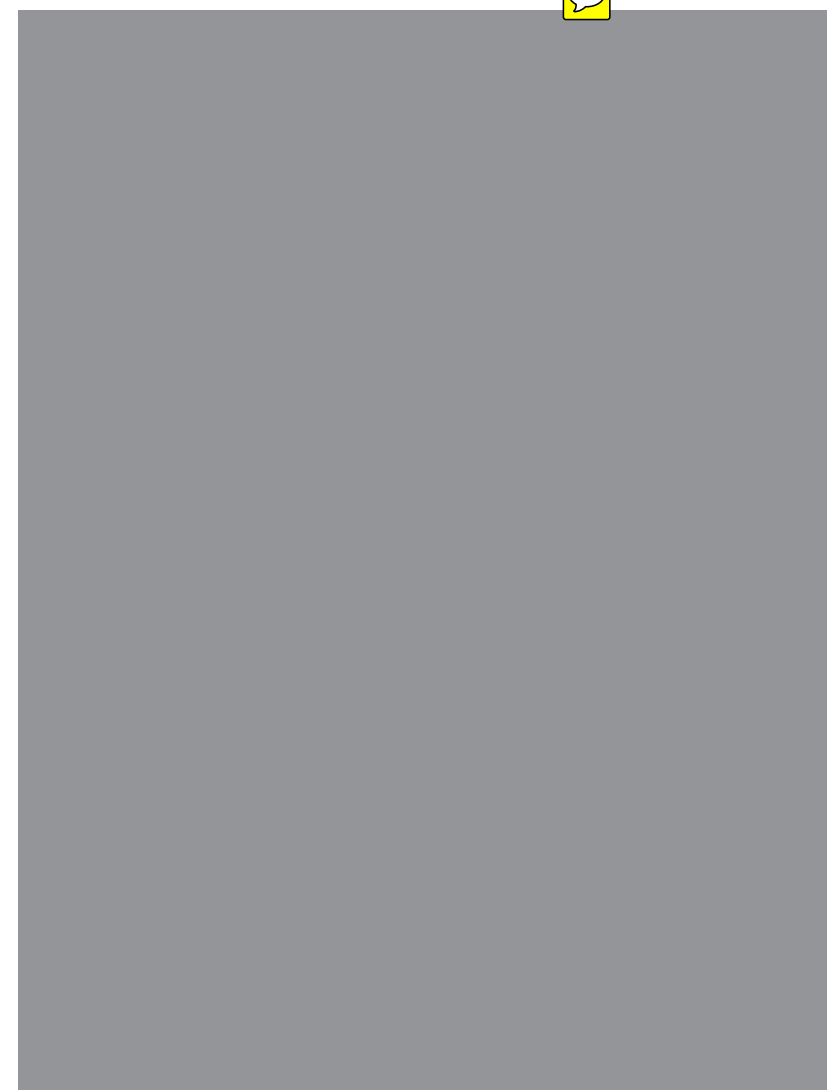
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	1974	1974	23 ¾ x 17 ¼ 60 ½ x 44	22 x 15 5/8 56 x 39 ½	25	3 AP (1 AP 25 ½ x 19 5/8); 2 Trial Proofs



TECHIQUE	Second state of The Dreamer, with overprinted rainbow blend background
PAPER	Arches handmade paper imported from France, both light and heavy weight
PRINTER	Richard Royce, Atelier Royce
LOCATION	Los Angeles, CA
PUBLISHER	self
DOCUMENTATION NUMBER	AR 002
CHOP OR OTHER ID	Signed full name lower right margin in pencil; titled and numbered lower left margin in pencil
NOTES	n/a
EXHIBITION RECORD	n/a
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	n/a

East Hampton Sunrise *(Easthampton Series)*

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Easy Rider

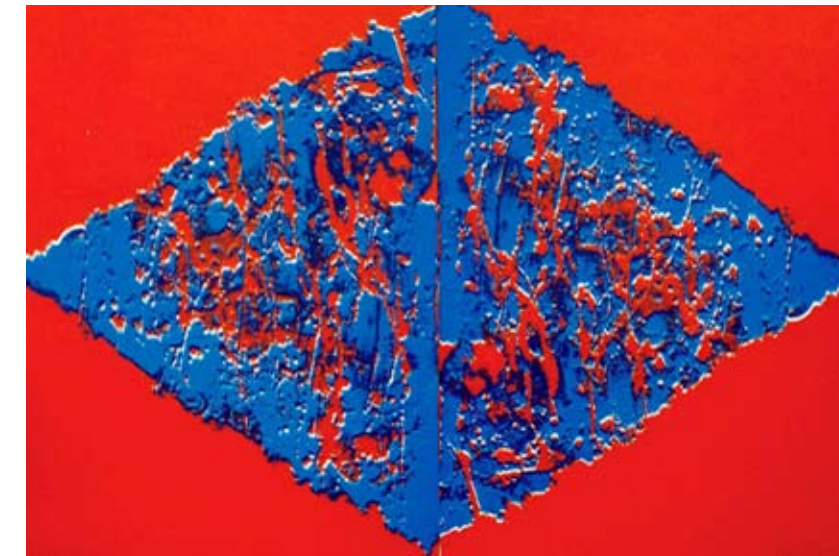
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Entrance to Infinity

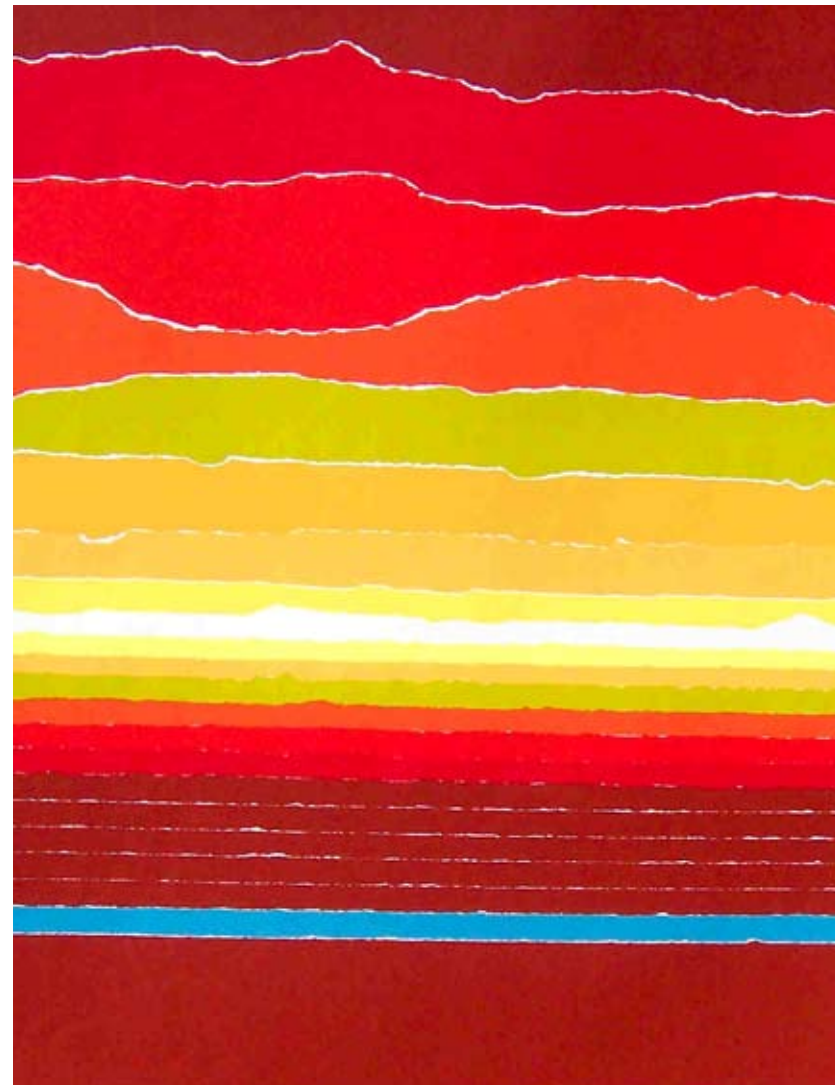
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS




TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Far as Eye Can See

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Flasher, the

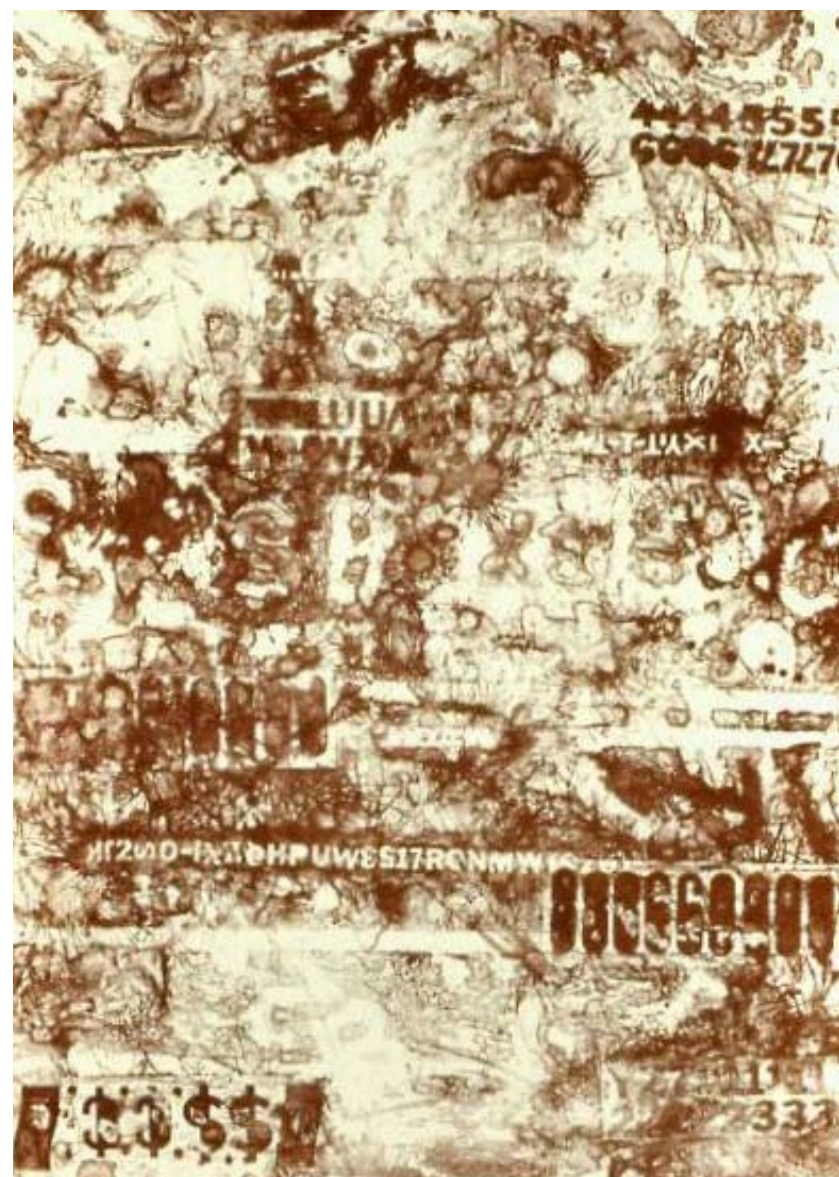
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Silkscreen	1974	1974	14 x 11 3/16 36 x 29	11 5/16 x 8 15/16 30 x 23	100	7 Artist Proofs; 2 trial proofs



TECHNIQUE	Two color silkscreen, yellow and black.
PAPER	Arches French imported rag paper
PRINTER	Eric Marsh
LOCATION	California School of the Arts Graphic Workshop, Valencia, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and numbered in white or silver pencil on lower left. Titled on some (not all) prints.
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Forest Murmurs (*Jungle Voices*)

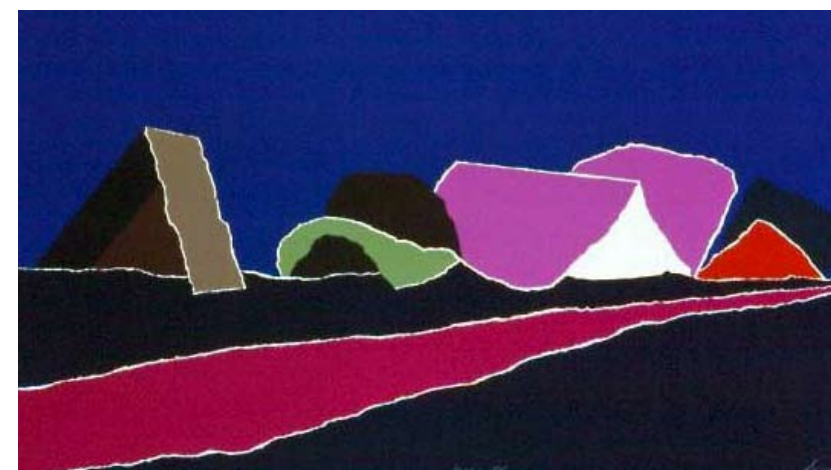
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Gageron

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	November – December, 1978	January, 1979	18 x 32 46 x 81	bleed	100	1 bon a tirer; 2 printer's proofs; 20 artist proofs; 3 trial proofs; 2 Landfall impressions; 1 cancellation proof




TECHNIQUE	11 color lithograph from aluminum plates: tan, light green, red, light purple, light brown, black, dark brown, light and dark blues.
PAPER	Rives BFK
PRINTER	Fred Gude and Thomas Blackman
LOCATION	Landfall Press, Chicago, Illinois
PUBLISHER	Volair Limited, Kent, Ohio
DOCUMENTATION NUMBER	AS78-735
CHOP OR OTHER ID	Signed lower right in pencil; titled and numbered lower center in pencil; AP numbered I – XX; Landfall wetstamp lower left on verso
NOTES	Image is based on a collage from the Arles Suite, later destroyed.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; John Bolen Gallery, Santa Monica, Ca.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	<i>Des Moines Art Center, Iowa (1981), Musee Fabre, Marseille, France ; Musee Reattu, Arles, France</i>

Gang

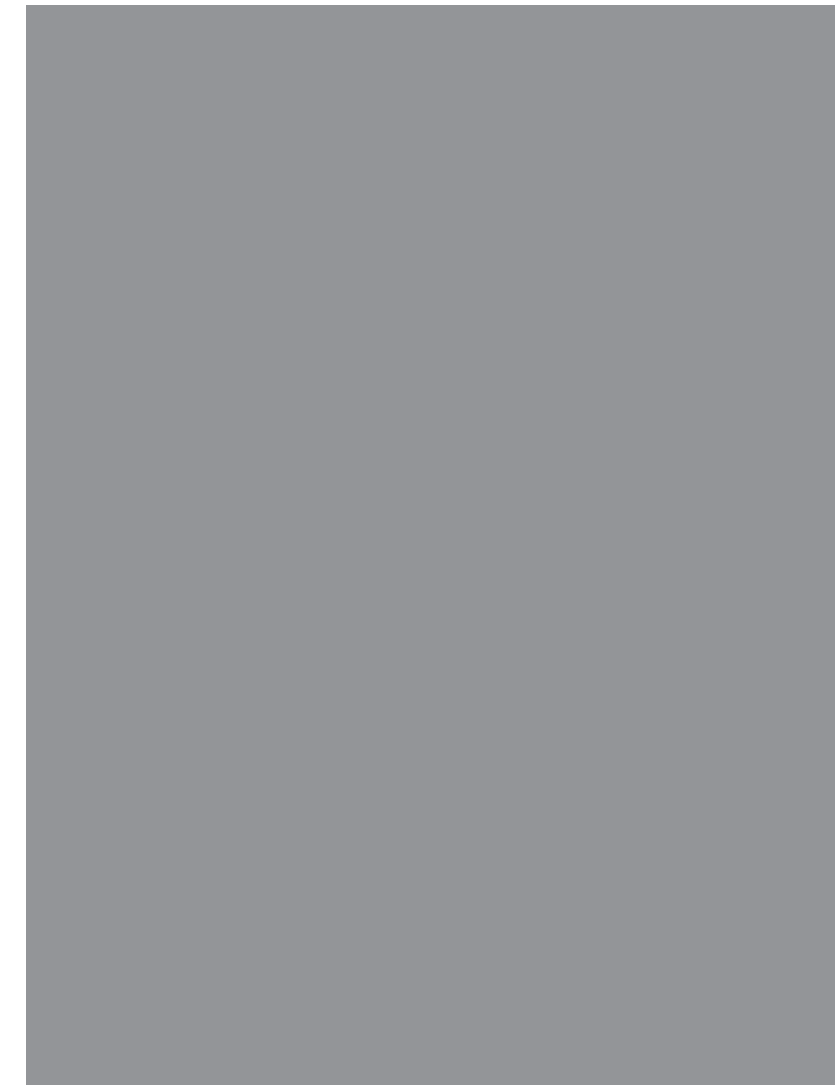
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Geneva

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Pochoir	1971	1971	29 7/8 x 21 7/8 76 x 55	22 x 17 1/2 56 x 45	350	20 artist's proofs



TECHNIQUE	Hand-colored pochoir print, each color individually cut by hand from aluminum plates, brushed by hand using water-based inks.
PAPER	Arches 100% rag paper
PRINTER	Bruno Jacomet
LOCATION	L'Imagerie de Vaucluse, Paris, France
PUBLISHER	New York Graphic Society Ltd, NY
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Full name pencil signed lower right under image, some unspecified AP's were designated in center or lower left margins.
NOTES	Image inspired and derived from an original collage-acrylic painting while in residence at the Centre Genevois de Gravure et d'Art Contemporaine, Geneva, Switzerland.
EXHIBITION RECORD	Art Harris Gallery, Los Angeles, Ca; Malvina Miller Gallery, San Francisco, Ca; Galerie Smith-Andersen, Palo Alto, Ca; Grona Paletten Gallery, Stockholm, Sweden; Rasjad Hopkins Gallery, Beverly Hills, Ca; A.R. Fine Arts, Detroit, Michigan
LITERATURE REFERENCES	Fine Art Reproduction catalog of Old and Modern Masters of the New York Graphic Art Society, 1978, pages 378 and 572.
PERMANENT COLLECTIONS	<i>Detroit Bank and Trust Art Collection, Michigan; Santa Barbara Museum of Art, California (1979).</i>

Geneva Landscape

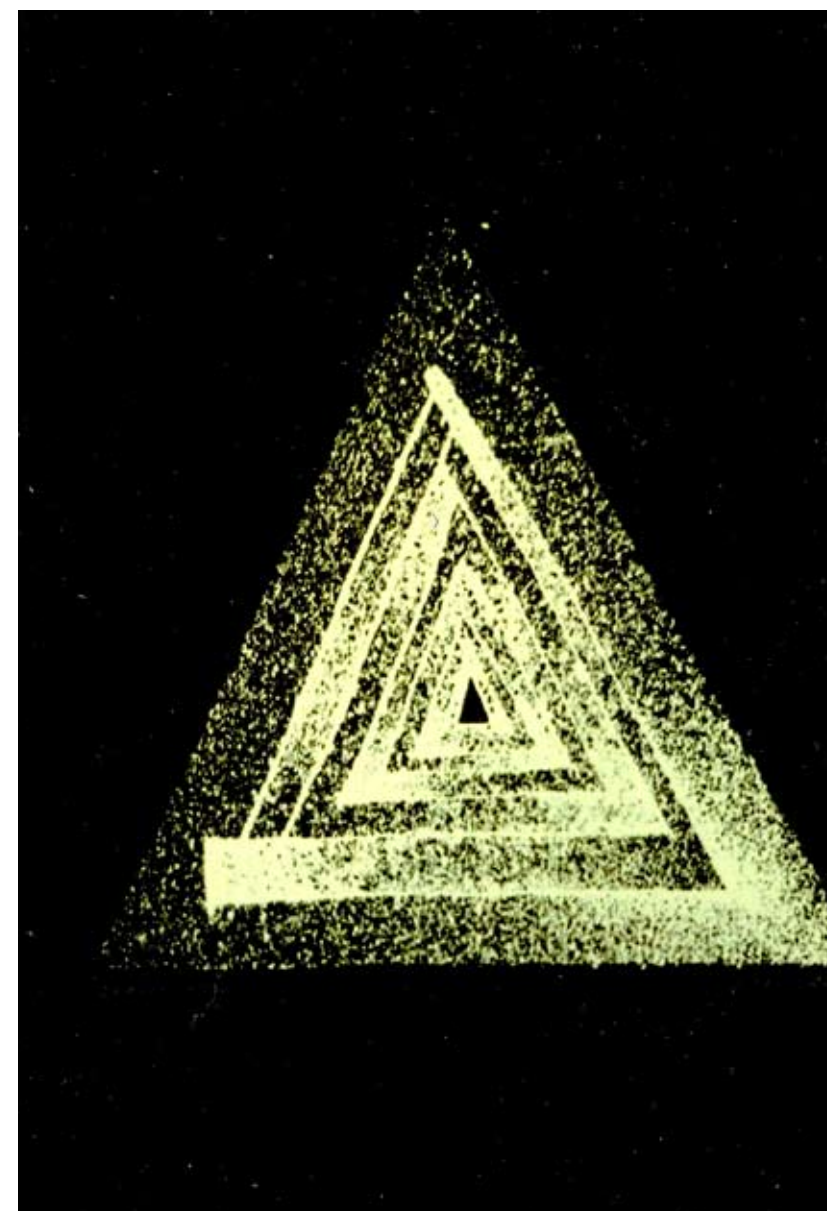
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Pochoir	1971	1971	29 7/8 x 21 7/8 76 x 55	22 x 17 1/2 56 x 45	350	20 artist's proofs



TECHIQUE	Hand-colored pochoir print, each color individually cut by hand from aluminum plates, brushed by hand using water-based inks.
PAPER	Arches 100% rag paper
PRINTER	Bruno Jacomet
LOCATION	L'Imagerie de Vaucluse, Paris, France
PUBLISHER	New York Graphic Society Ltd, NY
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Full name pencil signed lower right under image, some unspecified AP's were designated in center or lower left margins.
NOTES	Image inspired and derived from an original collage-acrylic painting while in residence at the Centre Genevois de Gravure et d'Art Contemporaine, Geneva, Switzerland.
EXHIBITION RECORD	Art Harris Gallery, Los Angeles, Ca; Malvina Miller Gallery, San Francisco, Ca; Galerie Smith-Andersen, Palo Alto, Ca; Grona Paletten Gallery, Stockholm, Sweden; Rasjad Hopkins Gallery, Beverly Hills, Ca; A.R. Fine Arts, Detroit, Michigan
LITERATURE REFERENCES	Fine Art Reproduction catalog of Old and Modern Masters of the New York Graphic Art Society, 1978, pages 378 and 572.
PERMANENT COLLECTIONS	<i>Detroit Bank and Trust Art Collection, Michigan; Santa Barbara Museum of Art, California (1979).</i>

Ghost of Arles, The

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1987	1987	26 1/2 x 24 67 x 61	Bleed	30	3 Artist Proofs; 1 printers proof; 1 proof titled "Beacon"



TECHIQUE	One color half-tone black ink one pass serigraph
PAPER	Black Arches French imported rag paper
PRINTER	Jeff Wasserman
LOCATION	Wasserman Silkscreen Company, Santa Monica, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right in pencil; titled and numbered in lower left in pencil; printer's chop lower right corner.
NOTES	Same screens were used for separate editions titled, "Life After Arles" and "Glowing Arles" after which the screens were cancelled.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; Galerie Chapitre Paris, France.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	<i>Edward Wall Collection at the University of Michigan Art Gallery, Dearborn, Michigan, Palm Springs Desert Museum, California</i>

Great Franz Shubert, The

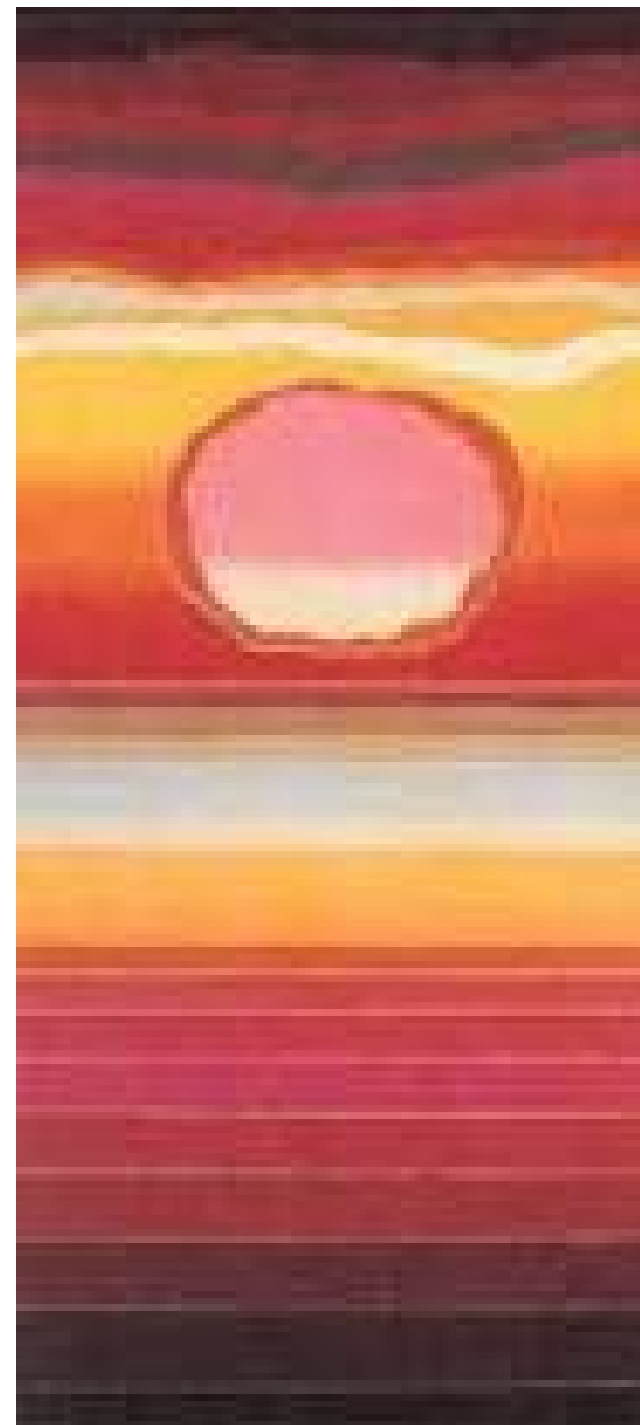
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Hawaiiin Sunset

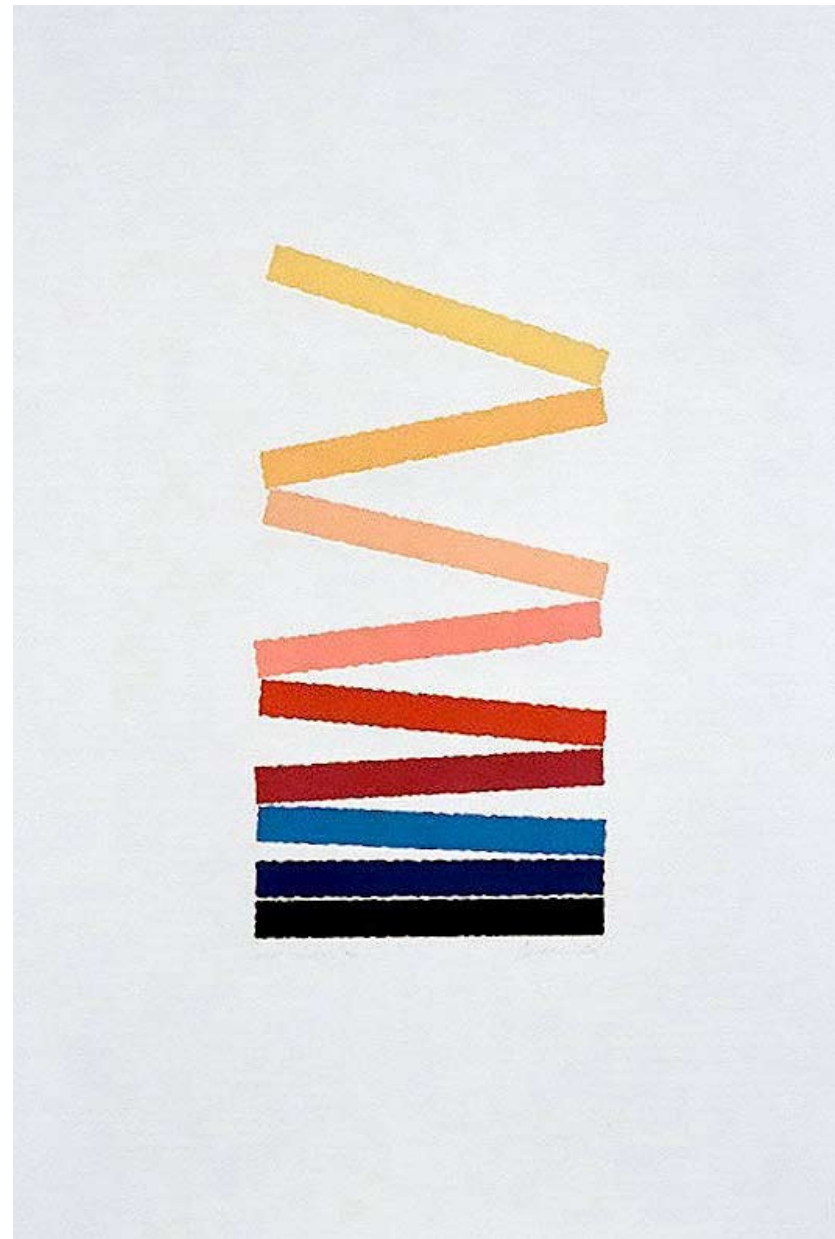
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Heat Shivers

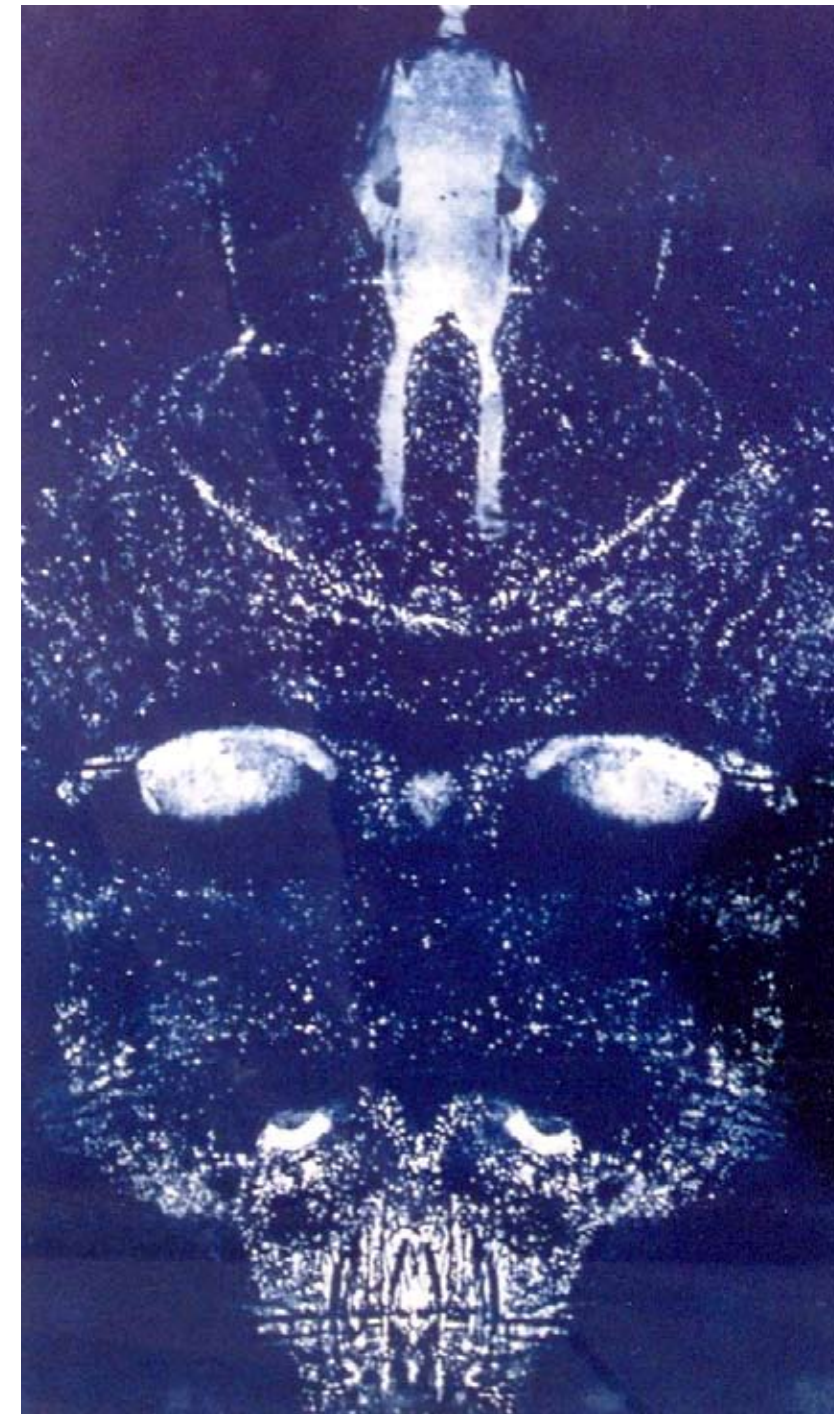
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Heavenly Body

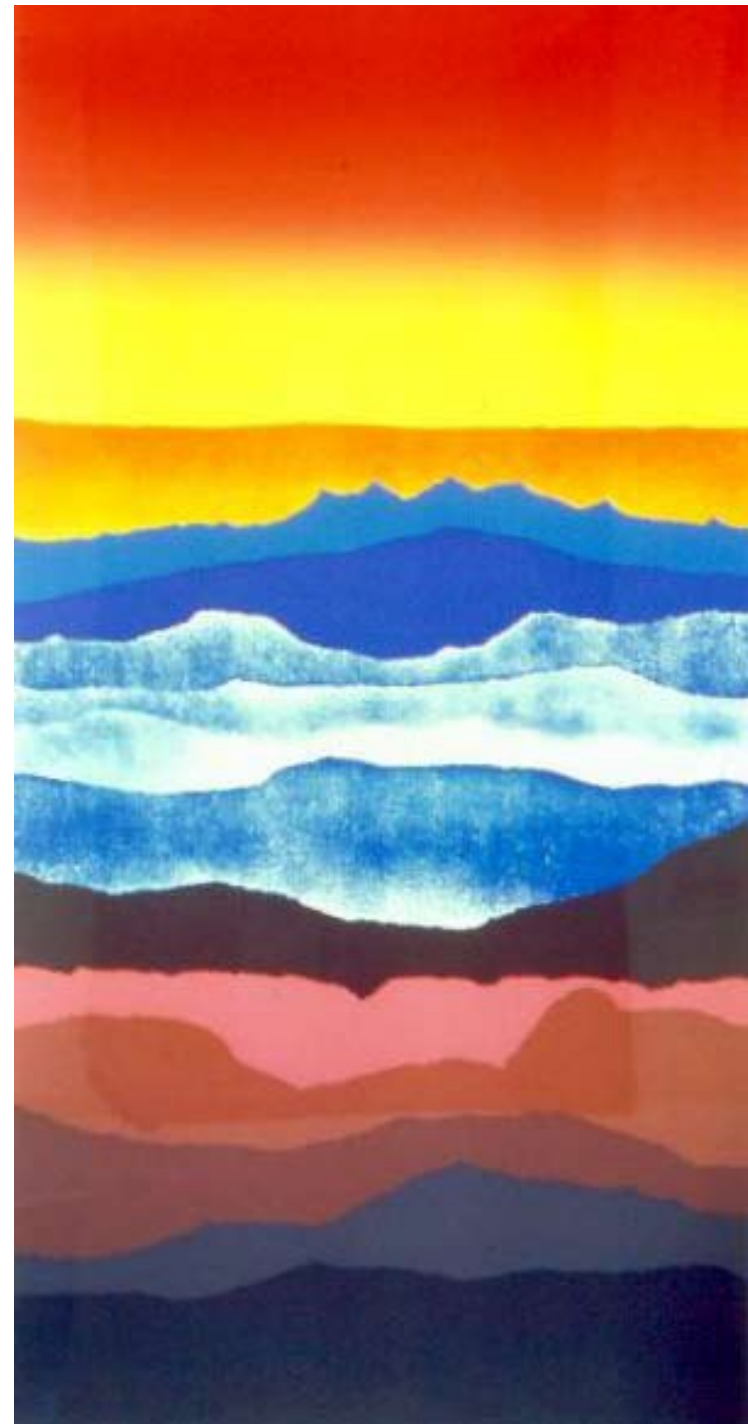
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1966	1966	27 x 17 69 x 43	23 7/8 x 14 1/4 61 x 36	60	3 Artist Proofs; 2 printers proofs, 1 Archive Proof



TECHNIQUE	Printed in a lone purple inked halftone pass transformed from Conscience (Watts Series) collage in a photographic reversal process referred to as negativization.
PAPER	Grandee
PRINTER	Frank Holmes
LOCATION	Otis Art Institute, Los Angeles, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right margin in pencil; titled and numbered in lower left in pencil below image.
NOTES	This serigraph (silkscreen) is from a suite of prints made between 1965 and 1970 following the Watts riots in Los Angeles. The technical concept for comes through combining and collage-ing newspaper photographs, altering the scale and context to translate the graphic immediacy of a newspaper to a limited edition silkscreen.
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca. 1976; Owl 57 Gallery, Woodmere, NY, 1977; Pasadena Art Museum, Ca., 1977; Detroit Art Institute, Mi. 1979, Associated American Artists Gallery, New York, and multiple European galleries and museums in France and Sweden.
LITERATURE REFERENCES	Unicorn Journal (1977) Raleigh, NC
PERMANENT COLLECTIONS	Long Beach Art Museum, Ca, Grunwald Graphic Arts Collection at UCLA, Ca, Bibliotheque Royale, Brussels, Belgium, others

Hello California

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Hells Angels

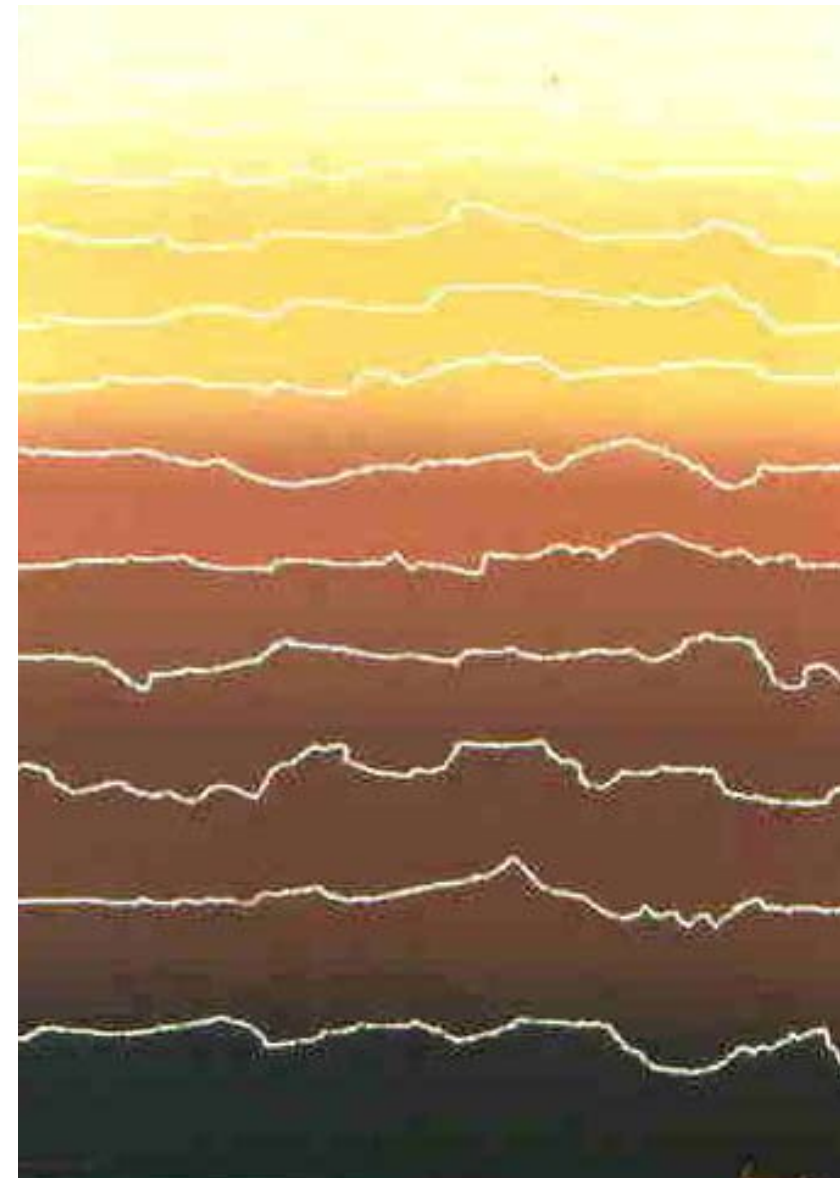
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

High Rise

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Hot Horizon

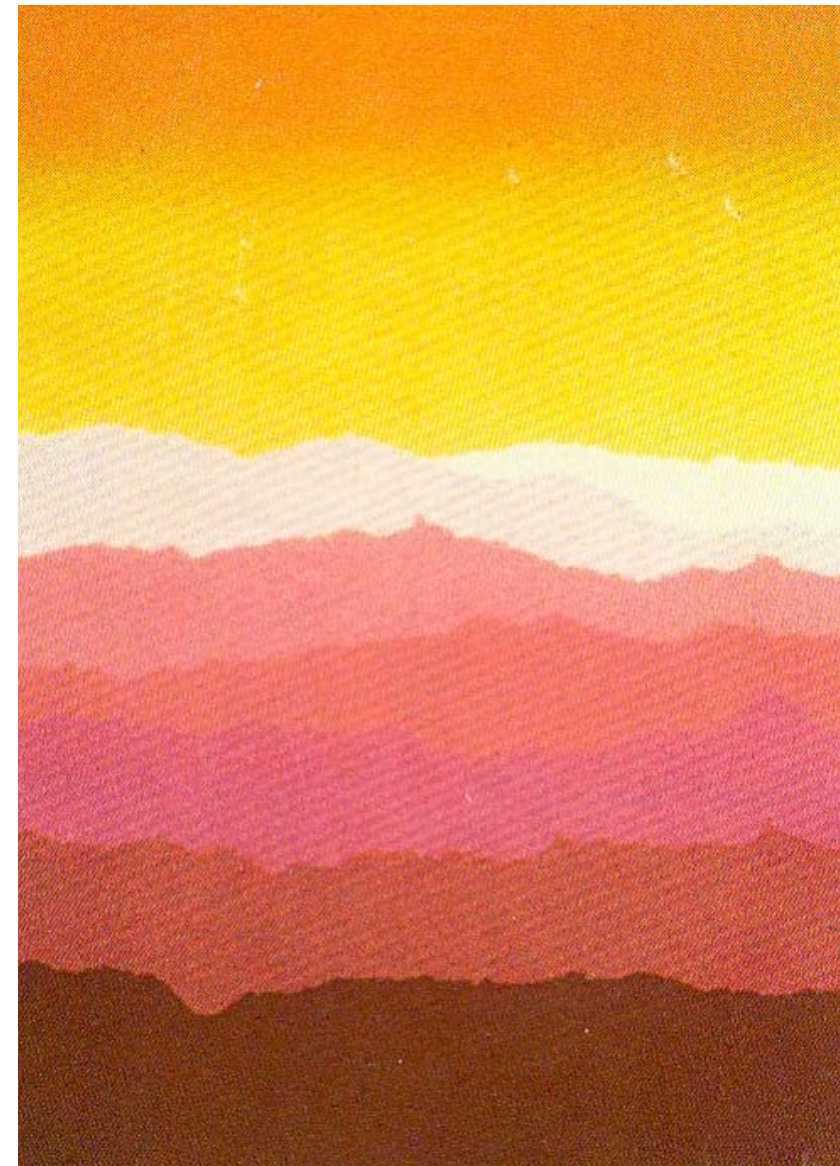
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Hot Ridges

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Ignorant Bliss

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

In the Distance

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS



TECHNIQUE	
PAPER	
PRINTER	
LOCATION	
PUBLISHER	
DOCUMENTATION NUMBER	
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Intense Tranquility

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	February – April, 1985	May, 1985	24 x 32 61 x 81	20 x 28 51 x 71	150	20 APs; 4 PPs; 8 hors de commerce; 4 publishers proofs; 1 bon a tirer



TECHNIQUE	Five graded color passes and blends on a horizontal image; beige, yellow, light blue, dark blue, red-brown, and gold.
PAPER	Mirage white 100% rag paper
PRINTER	Jeffrey Wasserman
LOCATION	Wasserman Silkscreen, Santa Monica, Ca.
PUBLISHER	Christies Contemporary Art, New York, London
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined in lower right margin in pencil; titled lower left margin in pencil; printer's chop in lower right of paper sheet
NOTES	
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Vincent Price Museum at East Los Angeles College, Monterey, Ca; Robertson Gallery, Beverly Hills, Ca; F.I.E.S.T. Art Fair, Stockholm, Sweden
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	



Lone Cypress

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Etching	May, 1981	June, 1981	22 5/16 x 14 5/16 58 x 38	Tan color is bleed printed to and over full edge of hand torn paper	300	67 APs; 16 hors de commerce; 10 archive proofs



TECHIQUE	14 color relief etching, separate plates cut into a matrix, inked apart, re-assembled and printed in one pass
PAPER	Arches white 100% rag paper
PRINTER	Efram Wolff
LOCATION	Efram Wolff Studios, Los Angeles
PUBLISHER	Haddad Fine Arts, Anaheim, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed, designated and titled in lower margin in pencil in white border under image; printer's chop on lower right side of paper sheet
NOTES	67 APs are 1/4 inch (about 1 cm) wider and longer than the rest of the edition.
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York
LITERATURE REFERENCES	67 of the APs are included in an exclusive hard cover portfolio titled "Secunda" published by Haddad Fine arts, with 4 offset reproductions
PERMANENT COLLECTIONS	Huntington Library and Art Museum, San Marino, California

Long Ago and Far Away

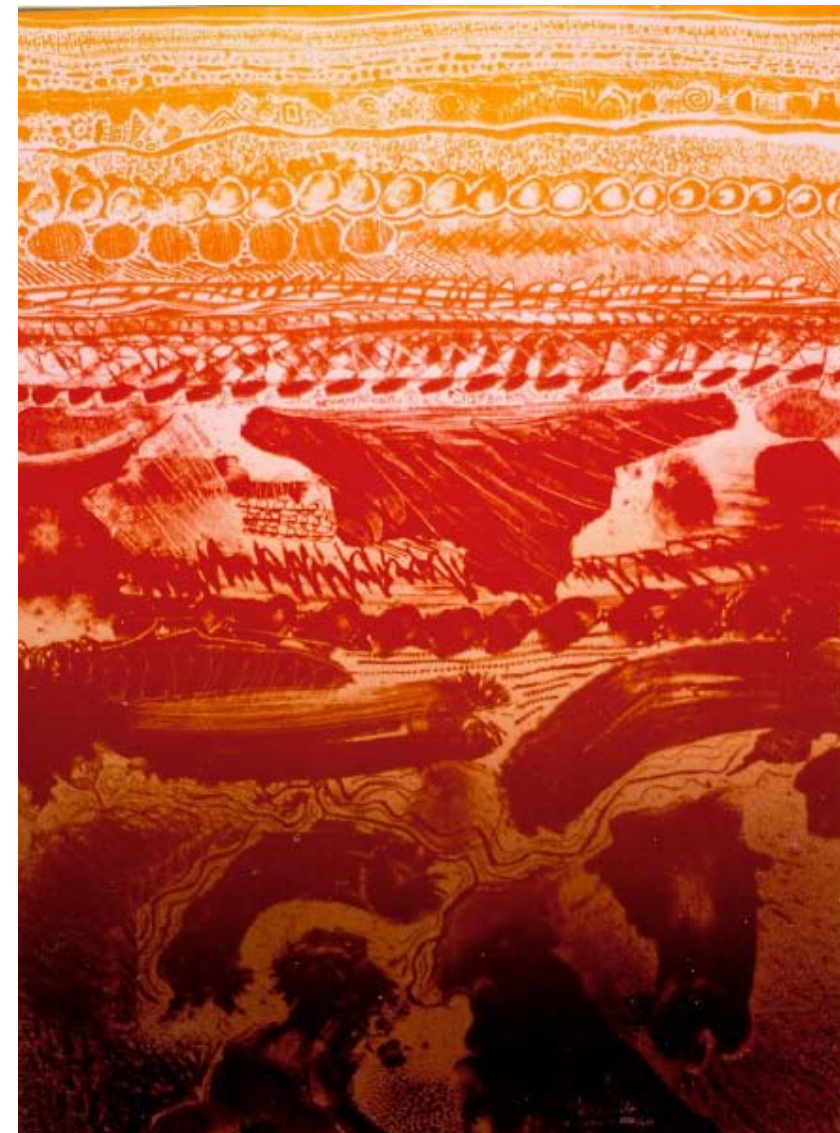
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1980	(not confirmed)	Diptych image printed on single sheet: 37 x 39" 94 x 99 cm	Separate individual images: 34" x 17" with 3" (8cm) margin separator, 86 x 43 cm	200 (?) Midway through the marketing and distribution process, Secunda withdrew an unspecified (probably more than half) due to dissatisfaction with the printing quality. He ordered these prints to be destroyed by tearing.	1 Trial Proof, 3 AP's, possibly more (it is believed that a number of proofs were pirated by the publisher or printer and clandestinely distributed). Legal action was taken but it is unclear how many actually reached the public.



TECHIQUE	A continuous flow of white lines with parallel contiguous forms crossing from one image to the other to augment the expansiveness of movement utilizing 13 flat mixed primary colors throughout.
PAPER	Arches white cover
PRINTER	"The Printmakers"
LOCATION	San Fernando Valley, California
PUBLISHER	Marcia Isaacs
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower left of image in white pencil with a copyright symbol dated 1980.
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	The title derives from a hit song of the 40's sung by Sinatra and Dick Haymes expressing a wistful yearning for an unattainable past dream.
PERMANENT COLLECTIONS	

Long Canyon

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	May, 1977	June, 1977	30 x 22 single; 60 x 22 vertical diptych; 30 x 44 horizontal diptych; 76 x 56 and 152 x 56; 76 x 112 cm	bleed	220 total in all configurations	15 AP's, 3 Printers Proofs

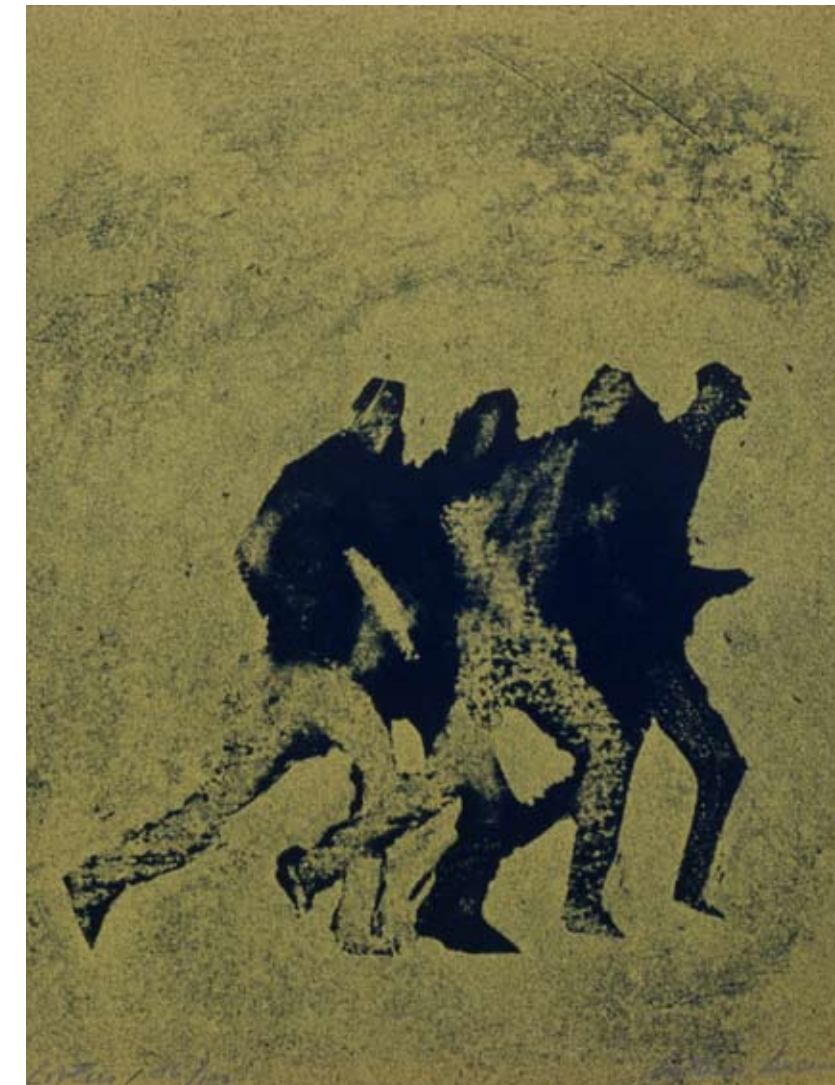


TECHIQUE	Lithograph with 1 flat color and 2 rainbow blends using a split fountain technique, paper hand cut and adhered with acid-free filmoplast on reverse.
PAPER	French Arches imported 100% rag
PRINTER	Mauro de Lasso Giuffrida
LOCATION	American Atelier, New York, N.Y.
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and numbered lower right in black ; 70 single sheets numbered I to LXX with "c Secunda 1977" in pencil; 75 horizontal double sheets with various configurations and numberings.
NOTES	
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	



Looters, The

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	1966 - 7	1967	19 1/4 x 17 7/8 49 x 45 1/2	bleed	100	5 AP's; 1 PP's; 1 TP



TECHIQUE	1 color half-tone serigraph using a mix of filtered screens for cover texture effect. Image source is from a gouache painting of looters in the Watts riots in Los Angeles.
PAPER	Tan-gold/ olive green paper of unknown origin
PRINTER	Harry Timmins
LOCATION	Carmel, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in full name on image in lower right corner in pencil; titled and numbered lower left in pencil. A few unspecified prints were also dated in lower center of print in pencil.
NOTES	An unspecified number of trial proofs were printed on an unnamed cream colored paper as well as on a blue background.
EXHIBITION RECORD	Exhibited in Uppsala, Sweden at the Kunstsalongen Kavaletten Gallery; Lund Art Museum, Sweden; Groena Paletten Gallery, Stockholm, Puhn Gallery, Los Angeles, Ca; Owl 57 Gallery, Woodmere, New York; Westbeth Gallery, NYC, NY; Harris G. Strong Gallery, Ellsworth, Maine.
LITERATURE REFERENCES	Reproduced in "Le Marathon", Editions Gallimard, Paris, by Claude Confortes, 1973, p.92
PERMANENT COLLECTIONS	Standard oil Company of Chicago, Il; Washington (DC) Gallery of Modern Art; Corcoran Gallery of Modern Art, Washington DC; Chicago Art Institute, Art Students League of New York Permanent Collection; Brooklyn Museum, New York; Edward Wall Collection at the University of Michigan at Dearborn

Mojave

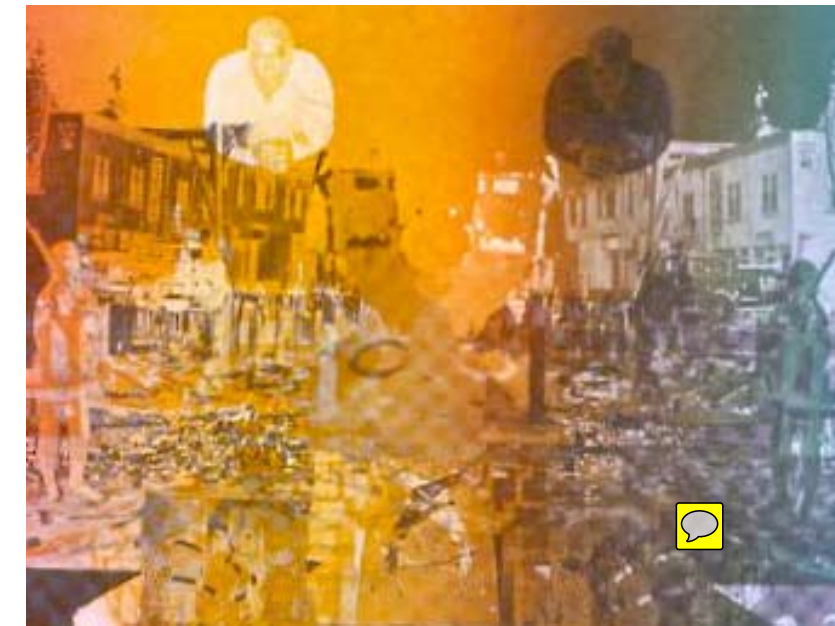
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	May- June, 1982	June, 1982	32 x 28 81 x 71	27 x 24 69 x 61	150	18 APs; 4 PPs; 5 Archive proofs; 1 publishers proof; 15 hors de commerce



TECHIQUE	4 color serigraph using 3 blends; 2 orange to yellow at top and bottom, 4 flat bands in middle, light orange, orange, blue-green and blue topped by orange to green blend.
PAPER	Stonehenge white 100% rag paper
PRINTER	Jeffrey Wasserman and Robert Dressen
LOCATION	Wasserman Silkscreen Studio, Santa Monica, California
PUBLISHER	John Bolen Gallery, Santa Monica, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed below right corner of image in pencil; titled and numbered lower left in pencil. Copyright chop far right corner, publishers chop lower left.
NOTES	Based on the theme of an earlier collage titled, "Diagonal Dunes".
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Arts Xclusive Gallery, New Haven, Conn; Robert Roman Gallery, Scottsdale, Az; Savannah College of Art and Design, GA; Vincent Price Museum at East Los Angeles College, Monterey, Ca; West Valley Art Museum, Surprise, Az; Huntington Museum and Library at San Marino, Ca; Galerie Chapitre, Paris, France.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	<i>Edward Wall Collection at the University of Michigan at Dearborn; Grunwald Graphic Art Center at UCLA, Los Angeles, Ca</i>

Negative landscape II

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Split fountain offset print	May 1967	May, 1967	15 3/4 x 19 1/8 40 x 49	11 x 17 28 x 38	30	1 AP ; 1 PP

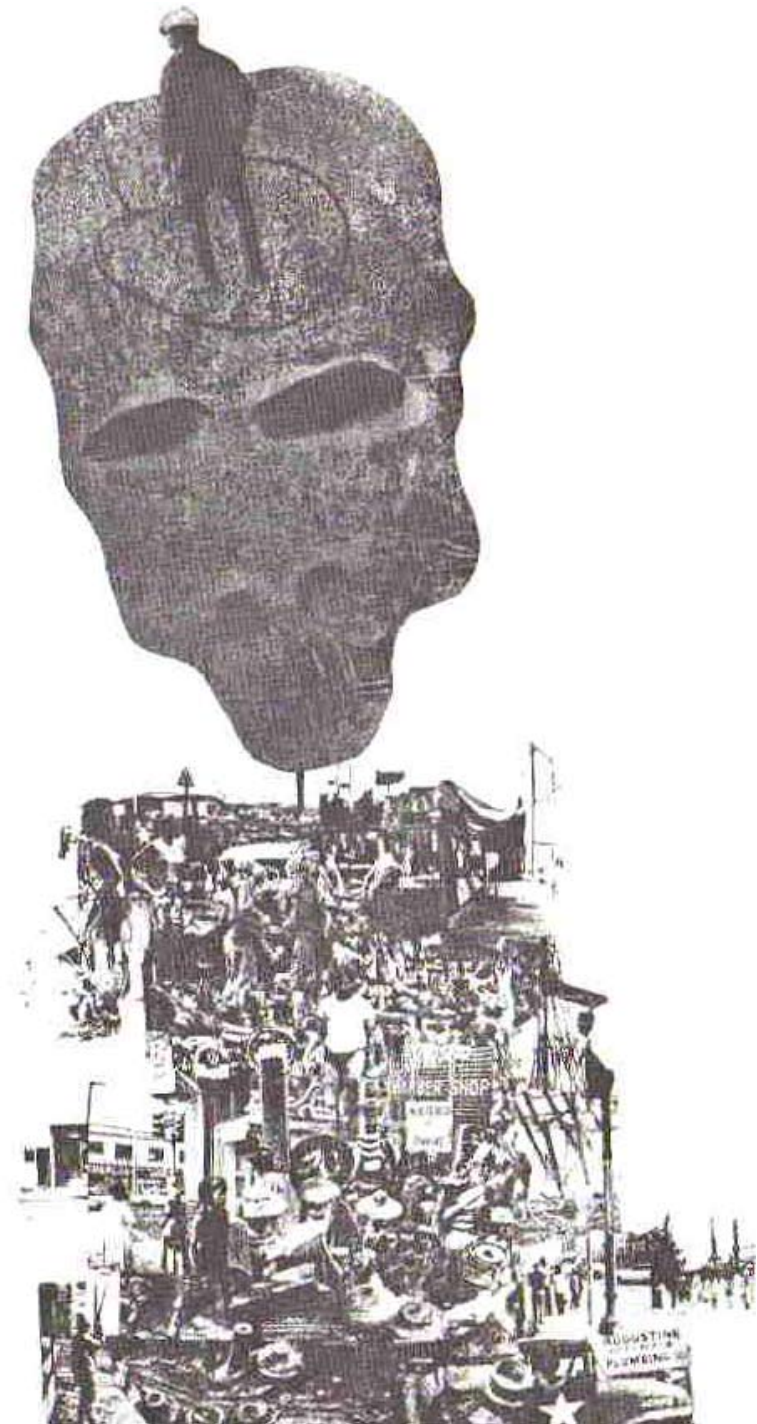



???? (II?)

TECHIQUE	
PAPER	
PRINTER	Dan Gualdoni
LOCATION	Otis Art Institute, Los Angeles, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca., Owl 57 Gallery, Woodmere, NY, Robertson Gallery, Beverly Hills, Ca, John Bolen Gallery, Santa Monica, Ca., Musee de Beaux Arts, Cholet, France;
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	<i>Des Moines art Center, Iowa (1981) Bibliotheque Royale de Belgique, Bruxelles, Belgium (1983) L.A. County Art Museum (2011)</i>

Negro Owned *engraving*

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Intaglio engraving	1967	1967-8	24 x 17 61 x 42	173/8 x 11 1/2 43 x 29	25	1 AP; 4 undesigned proofs ; 1 PP



TECHIQUE	1 pass of engraving plate printed in black ink
PAPER	white 100% rag Arches paper
PRINTER	Dan Gualdoni
LOCATI 	Otis Art Institute, Los Angeles, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined on lower right in ink; titled lower left with indication of a second state by hand.
NOTES	The lower section of the image is partially derived from a lithograph titled Negro Owned from the Watts Suite.
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Robertson Gallery, Beverly Hills, Ca; John Bolen Gallery, Santa Monica, Ca ;Galerie Smith-Andersen, Palo Alto, Ca; Museum of Contemporary Art, Chicago; T'venster Gallery, Rotterdam, Netherlands
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	<i>Des Moines Art Center, Iowa; Bibliotheque Royale de Belgique, Bruxelles, Belgium ; Los Angeles county Art Museum ; University of Michigan at Dearborn ; NY Public Library</i>

Negro Owned *lithograph*

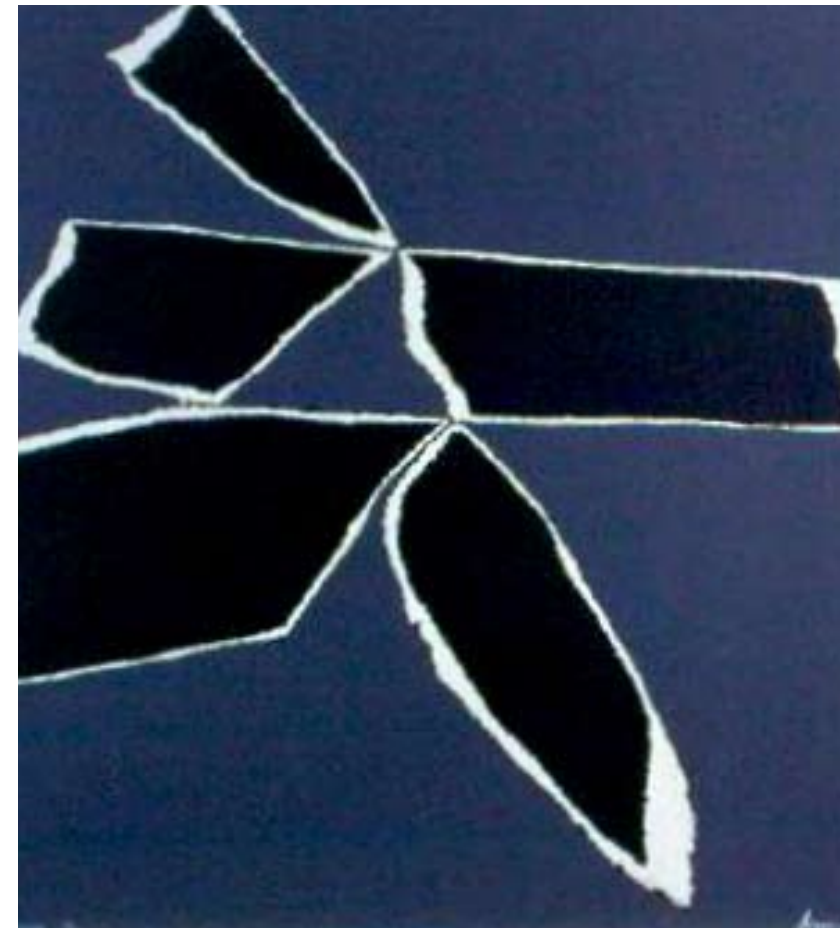
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithograph	1965	1965	25 1/2 x 17 64 x 43	22 x 11 1/2 56 x 33	16	1 PP



TECHIQUE	Lithograph printed in grey-black in one pass
PAPER	Arches 100% rag
PRINTER	Ken Tyler
LOCATION	Gemini Ltd., Los Angeles
PUBLISHER	Gemini Ltd.
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed full name, dated in lower right margin in pencil; Gemini chop in lower right hand corner
NOTES	The Watts series
EXHIBITION RECORD	Oakland Art Museum, Ca; Library of Congress, Washington DC; Long Beach art Museum, Ca; Smithsonian Institution, Washington DC; Stanford University Art Museum, Palo Alto, Ca; Moderna Museet, Stockholm, Sweden
LITERATURE REFERENCES	

Night Flight

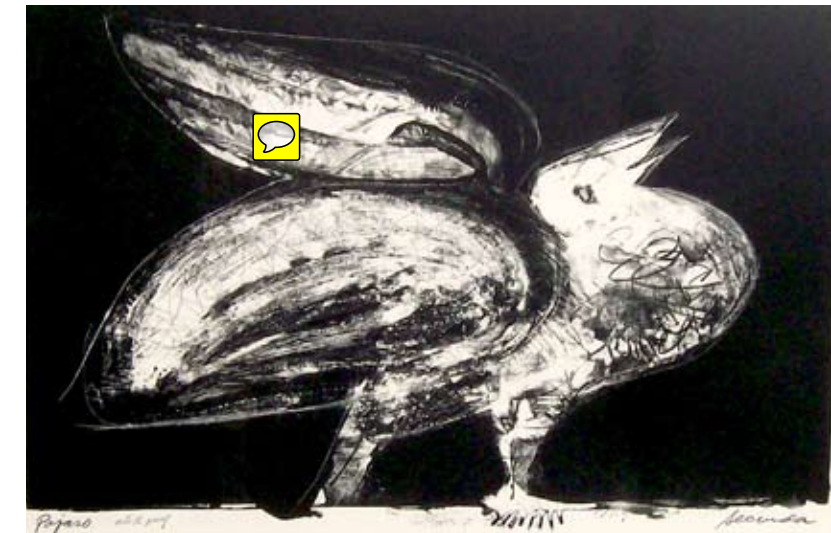
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	March – May 1981	May, 1981	31 ¾ x 30 ¼ 81 x 77	24 ½ x 25 ¾ 62 x 65	100	30 artist's proofs for exhibit and release in Japan; 3 printers proof, 10 archive proofs; 1 hors de commerce.



TECHIQUE	5 color serigraph made from hand-cut stencils
PAPER	White Gallery 100% rag paper
PRINTER	Robert Knisel
LOCATION	Knisel-Reams Studio, Los Angeles, California
PUBLISHER	Pierian Press Fine Art, Ann Arbor, Michigan
DOCUMENTATION NUMBER	94-19-100
CHOP OR OTHER ID	Signed (underlined) in lower right in white pencil; titled and numbered in lower left in white pencil; embossed copyright chop lower right corner.
NOTES	Though originally proofed and printed in 1981 for a traveling exhibit in Japan, the edition was formally published in 1994 and only released to the American public at that time by Pierian Press.
EXHIBITION RECORD	Owl 57 Gallery, Woodmere, NY; Galerie Chapitre Paris, France; The Aldrich Museum of Contemporary Art (New Dimensions in Drawing 1950-1980) Ridgefield, Ct; Domingo Gallery, Scottsdale, Az.
LITERATURE REFERENCES	Referenced in the Aldrich Museum of Contemporary Art Catalog exhibit "New Dimensions in Drawing" page 24, June 1981
PERMANENT COLLECTIONS	Edward Wall Collection at the University of Michigan Art Gallery, Dearborn, Michigan.

Pajaro

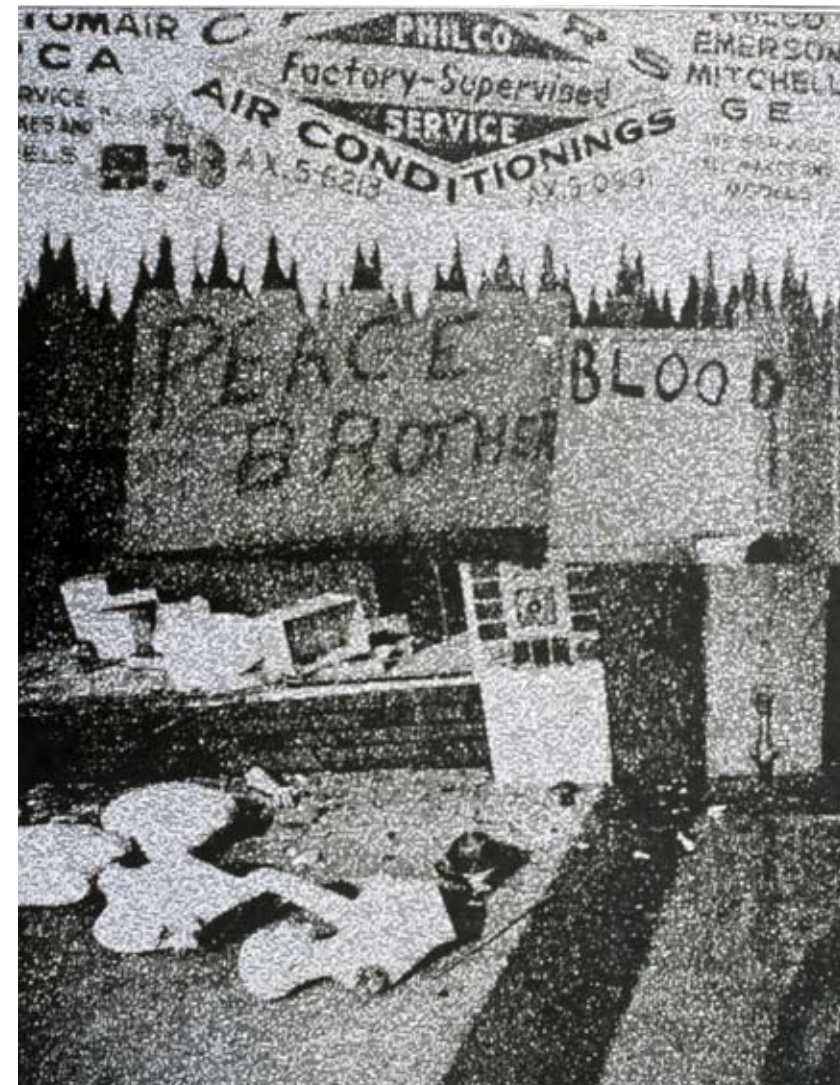
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1971	1971	20 ¾ x 25 ½ 53 x 64	12 ¼ x 18 32 x 46	100	5 APs; 2 PPs; 5 hors de commerce probably undesignated



TECHIQUE	1 black ink run using tusche, crayon, brush and razor sgrafito
PAPER	100% white rag Arches, a few proofs were on buff Arches
PRINTER	Eugene Schenker, master-printer at the Centre Genevois de Gravure Contemporaine, Switzerland
LOCATION	Geneva, Switzerland
PUBLISHER	New York Graphic Society co-published with the Incorporated Book Clubs, New York
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and underlined lower right margin in pencil; titled and numbered lower left margin in pencil.
NOTES	Title derivation is Spanish: Pajaro means "bird."
EXHIBITION RECORD	Exhibited in Uppsala, Sweden at the Kunstsalongen Kavaletten Art Gallery; Stockholm at the Groena Paletten Gallery; Puhn Gallery, Los Angeles, Ca, Owl 57 Gallery, Woodmere, New York; Westbeth Gallery, NYC, NY; Harris G. Strong Gallery, Ellsworth, Maine.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	Standard oil Company of Chicago, Il

Peace Brother

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Copper engraving	1965	Original plate at Smithsonian Institution, Washington DC, 1981	24 x 17 60x43	16 x 12 1/8 40 x 30	15 proofs; 5 rolled in black, 5 rolled in green, 5 rolled in blue ink	12 APs; 1 PP; 2 TPs



TECHIQUE	Plate derived mostly from a Secunda newspaper photo-collage
PAPER	Hadley paper
PRINTER	Dan Gualdoni at Otis Art Institute
LOCATION	Los Angeles, Ca.
PUBLISHER	Self (artist)
DOCUMENTATION NUMBER	N/a
CHOP OR OTHER ID	
NOTES	
EXHIBITION RECORD	Fleischer-Anhalt gallery, L.A. 1966; Centennial Gallery, Westlake, Ca., 1967; Long Beach Museum, Ca. 1967; Galerica del Sol, Santa Barbara, Ca. 1968; Galerie Richard Foncke, Gent, Belgium, 1968; Galerie Panta Rhei, Antwerp, Belgium 1969; Contemporary Graphic art on Law and Justice, Pratt Institute, NY, 1970; Arras Gallery, NYC, 1974; Las Vegas Art Museum, NV, 1993; Savannah College of Art and Design, GA, 2001
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	Boston Public Library, Los Angeles County Art Museum, Ca.

Rideau



MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	January-March, 1979	March, 1979	40 x 30 1/4 102 x 77	bleed	250	25 Artist Proofs; 3 printers proofs, 1 Archive Proof



TECHIQUE	15 opaque color serigraph, each color from hand cut screens.
PAPER	Stonehenge 100% rag
PRINTER	Robert Dressen and Robert Knisel
LOCATION	Wasserman Silkscreen, Santa Monica, California
PUBLISHER	John Bolen Gallery, Santa Monica, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right in pencil; titled and numbered in lower left in pencil, printer's chop lower right corner, copyright drawn lower right edge in pencil
NOTES	There exists a small second state edition of 30 titled "Rideau II" with an umber background using the same 15 colored hand cut screens plus background run.
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca.; Owl 57 Gallery, Woodmere, NY; Peterson Fine Art, Dallas, TX and Edina, Mn; Preston Burke Galley, Detroit, Mi.
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	Edward Wall Collection, University of Michigan at Dearborn

Running Figures in Counterpoint

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Silkscreen	1971	1971	20 x 28 1/2 " (50.8 x 72.4 cm)	Varied according to proofs	No numbered edition; 10 proofs designated as tp's and ap's	Total 3 TP' 19 x 27 sheet sizes (48.3 x 68.6 cm)



TECHNIQUE	2 color serigraph; black and gray on unidentified white paper
PAPER	
PRINTER	Jonas Engquist, Screentryck, Gavle, Sweden
LOCATION	Gavle, Sweden
PUBLISHER	artist
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Full name signature, some also dated in black pen on lower right corner
NOTES	Several variations were made on gold paper ; see edition titled Gold Running Figures.
EXHIBITION RECORD	Harris G. Strong Gallery, Bar Harbor, Maine; Owl 57 Gallery, Woodmere, NY, John Bolen gallery, Santa Monica, CA
LITERATURE REFERENCES	n/a
PERMANENT COLLECTIONS	Secunda museum at Cleary Universiy, Ann Arbor, MI

Sierra Sierra

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
collagraph	July, 1980	August, 1980	35 1/2 x 24 1/2 90 x 62	27 x 17 69 x 43	150	10 Artist Proofs; 8 hors de commerce; 1 Publishers proof; 3 printers proofs, 1 Archive Proof



TECHNIQUE	6 color collagraph, printed from hand-cut Plexiglas plates, one for each color, including One rainbow blend in upper (sky) area. Each segment is individually inked, separated, then unified in a matrix , re-composing the ensemble, and printed in a single pass. This process is repeated, with care to retain the shape and identity of the embossed white line separations meant to replicate the torn paper technique of the collage, from which the original image was taken.
PAPER	Arches acid-free paper
PRINTER	Efram Wolff
LOCATION	Efrsam Wolff Studio, Van Nuys, California
PUBLISHER	John Bolen Gallery, Santa Monica, California
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in lower right margin in pencil; titled and numbered in lower left in pencil below image.
NOTES	Secunda was influenced by and inspired to create this and other similar images following a cross country trip through the Midwest, Utah, Colorado and Northern California.
EXHIBITION RECORD	John Bolen Gallery, Santa Monica, Ca.; Owl 57 Gallery, Woodmere, NY; Arras Gallery, New York, NY; Galerie Chapitre, Paris, France
LITERATURE REFERENCES	Cover illustration of "Blue Mountain", March 1983, by John Balaban. Also illustrated in Unicorn Press Catalogs of 1983 and 1984, Raleigh, North Carolina.
PERMANENT COLLECTIONS	Boston Public Library, Mass.; Grunwald Graphic Arts Collection at UCLA, California; Bibliotheque Royale, Brussels, Belgium

Soul City

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Engraved offset montage	1965	Uncancelled plate is in the archives of the Graphic Arts Collection of the Smithsonian Institution, Washington DC	24 x 18 61 x 46	23 1/2 x 17 1/2 60 x 40	25	1 Printers Proof; 2 Hors de Commerce; 4 undesignated Proofs



TECHIQUE	Offset engraving printed in one with half-tone pass of black
PAPER	Unidentified and various
PRINTER	Dan Gualdoni
LOCATION	Otis Art Institute, Los Angeles, CA
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Some signed in the lower right in black pencil under the image, while others were signed directly onto the lower image in white pencil.
NOTES	Soul City is derived from an original collage; the image is a symbol of, and has been reproduced as representing the Watts riots.
EXHIBITION RECORD	Konstsalongen Kavalletten, Uppsala, Sweden, 1966; Long Beach Museum, Ca. 1966, Bibliotheque Nationale, Paris, France, 1979
LITERATURE REFERENCES	Unicorn Journal, (NC) edited by Teo Savory, Unicorn Press, page 12
PERMANENT COLLECTIONS	<i>Detroit Institute of Art (1970) MI; Boston Public Library, MA; Norton Simon Museum, Pasadena, CA; Boymans Museum, Rotterdam, Netherlands; Moderna Museet, Stockholm, Sweden; Bibliotheque Royale, Bruxelles, Belgium; Smithsonian Institution, Washington DC</i>

Summer Rain

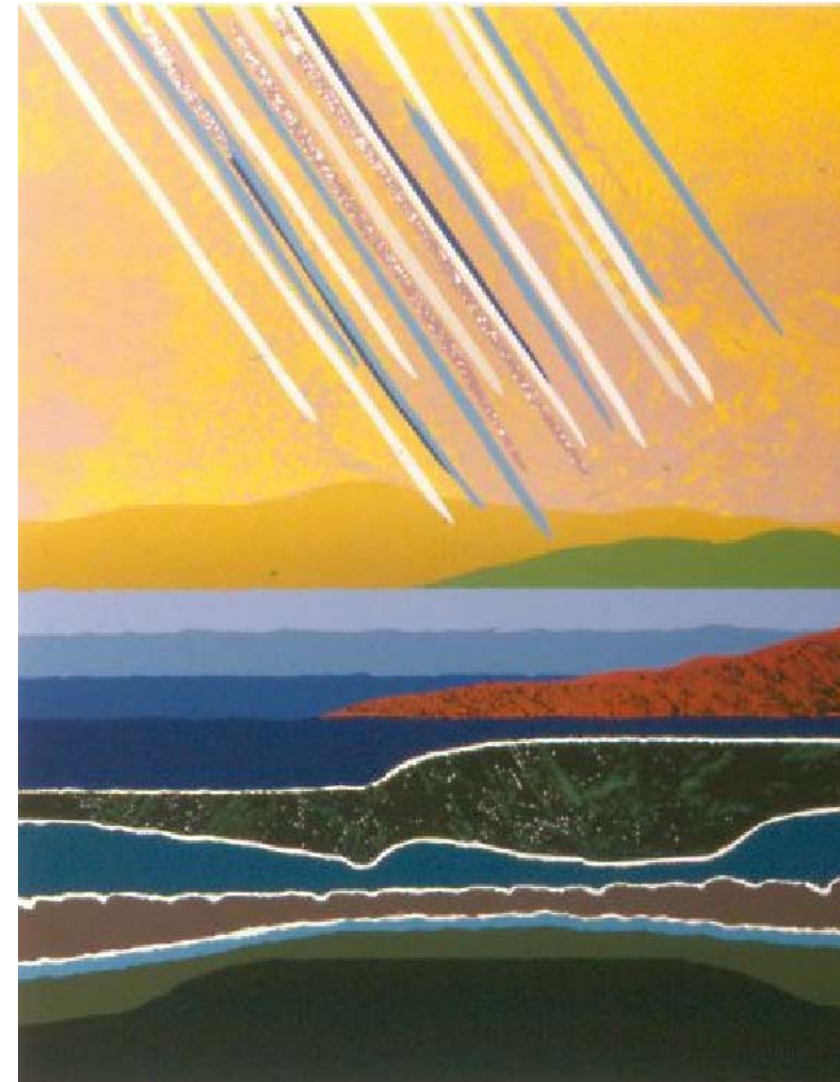
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	October, 2000 ??	2001	29 1/2 x 24 75 x 61	22 1/4 x 17 7/8 56 1/2 x 45 1/2	1200 ??	50 numbered Artist Proofs; 75 total hors de commerce (not for sale)???? designated as H.C. 1/50 - 50/50 and as l/xxv to xxv/xxv



TECHIQUE	11 color serigraph with 3 blends
PAPER	acid free paper (source unknown)??
PRINTER	George Palmer ????
LOCATION	Serigraph, inc., West Bend, WI?????
PUBLISHER	Serigraph, inc. John Torinus, President
DOCUMENTATION NUMBER	n/a ????
CHOP OR OTHER ID	Signed in pencil in lower right margin, titled on lower left below image
NOTES	Summer Rain is part of the Kettle Moraine Suite, inspired by a collage of the same title, made of cut and torn Secunda graphic images, i.e., Sunrise (lithograph), Aurora, (etching aquatint) for achieving unusual silkscreen textures, giving the print the effect of a mixed media work. ????????
EXHIBITION RECORD	Artspace Gallery, Scottsdale, AZ; Savannah College of Art and Design Art Gallery, Georgia; OWL 57 Gallery, Woodmere, New York; Roberts Gallery, Scottsdale, AZ; Saatchi Spectrum Collection, London, UK
LITERATURE REFERENCES	Kettle Moraine (Wisconsin) ethic: "Keep the natural beauty of the glaciated lands of Ozaukee and Washington Counties for all time" ????????
PERMANENT COLLECTIONS	<i>Serigraph, inc., West Bend, WI</i>

Summer Rain (2)

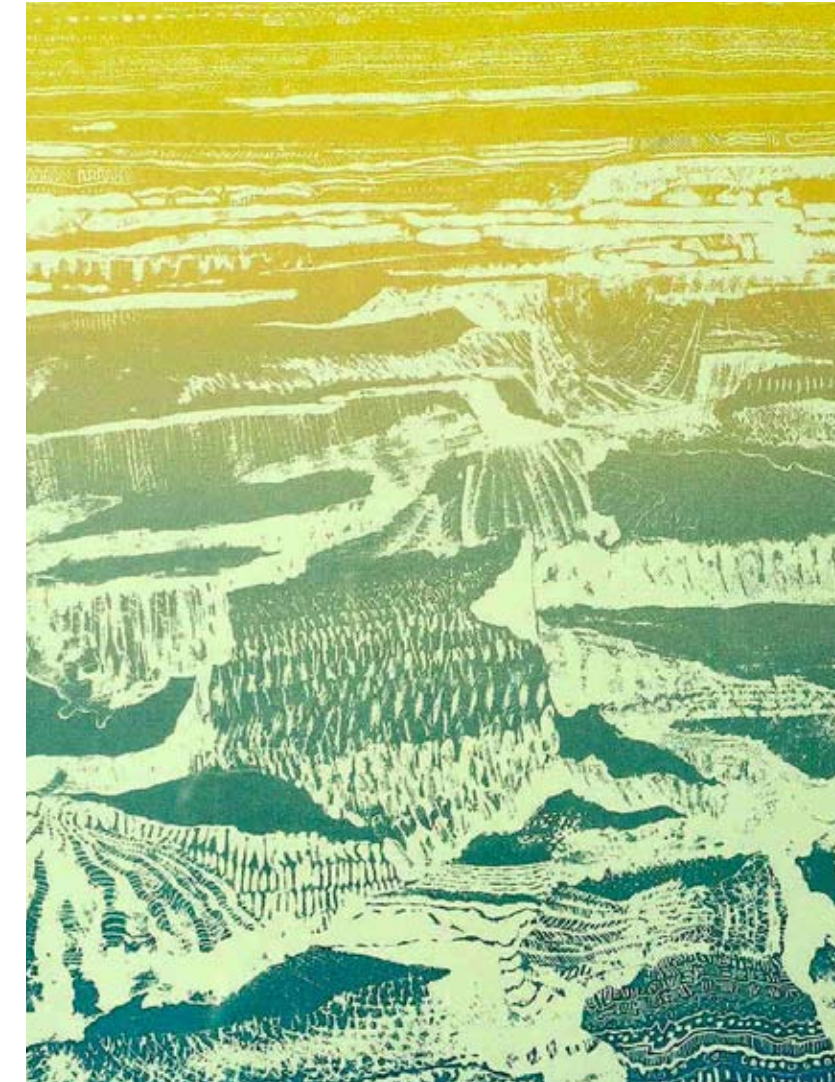
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
Lithography & silkscreen	October, 2000	2000	29 ½ x 24 75 x 61	22 ¼ x 17 7/8 56 ½ x 45 1/2	1200	50 numbered Artist Proofs; 75 total hors de commerce (not for sale) designated as H.C. 1/50 - 50/50 and as 1/xxv to xxv/xxv



TECHIQUE	Lithography & Screen printed 11 color serigraph with 3 blends
PAPER	Unknown acid free paper
PRINTER	Serigraph Inc.
LOCATION	West Bend, WI
PUBLISHER	Serigraph, inc. John Torinus, President
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed in pencil in lower right margin, titled on lower left below image
NOTES	Summer Rain is part of the Kettle Moraine Suite, inspired by a collage of the same title, made of cut and torn Secunda graphic images, i.e., Sunrise (lithograph), Aurora, (etching aquatint) for achieving unusual silkscreen textures, giving the print the effect of a collage or mixed media work.
EXHIBITION RECORD	Artspace Gallery, Scottsdale, AZ; Savannah College of Art and Design Art Gallery, Georgia; OWL 57 Gallery, Woodmere, New York; Roberts Gallery, Scottsdale, AZ; Saatchi Spectrum Collection, London, UK
LITERATURE REFERENCES	Kettle Moraine (Wisconsin) ethic: "Keep the natural beauty of the glaciated lands of Ozaukee and Washington Counties for all time"
PERMANENT COLLECTIONS	Serigraph, inc., West Bend, WI

Sunset Canyon

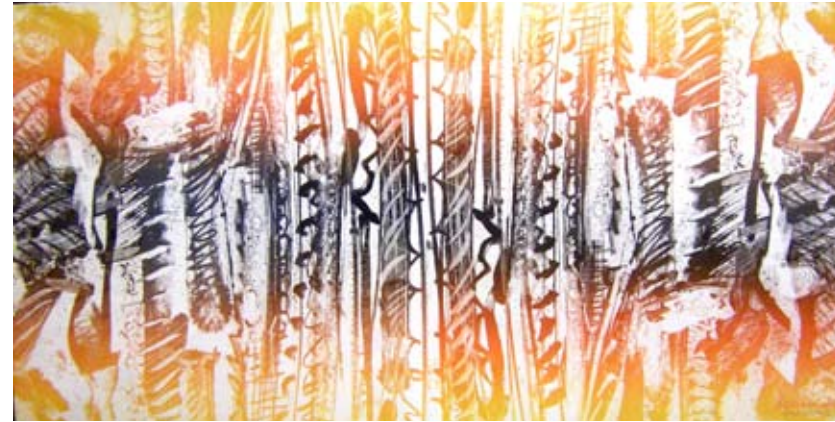
MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
silkscreen	1971	1971	26 x 19 7/8 66 x 50	25 x 19 64 x 48	45	2 Artist Proofs; 8 trial proofs



TECHIQUE	One rainbow using 3 blended colors; pale yellow, grey-mauve and cerulean blue.
PAPER	Unidentified white paper
PRINTER	possibly Robert Dressen at Wasserman silkscreen
LOCATION	Los Angeles, California
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed and numbered in pencil in lower right margin, titled and numbered on lower left margin.
NOTES	Same plate used for Black Canyon
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Sunshine Thickets

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
lithograph	1977	1977	24 x 48 61 x 122	bleed	20 undesignated prints	1 Trial Proof



TECHNIQUE	4 color double lithograph; chrome yellow, fire red, ultra blue and pheasant brown.
PAPER	Arches acid free paper
PRINTER	Atelier Eleanor Ettinger
LOCATION	New York, NY
PUBLISHER	self
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right in pencil.
NOTES	With some exceptions, Sunshine Thickets is not numbered or titled. The principal identification is the penciled signature.
EXHIBITION RECORD	
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	

Winter Church

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
etching	1971-1973	November, 1973	29 3/4 x 22 75 x 56	26 1/8 x 19 1/4 67 x 49	50	2 APs; 1 TP



TECHNIQUE	Color etching aquatint in blue ink
PAPER	White Arches paper except for 1 TP on Mourlot proofing paper
PRINTER	Proofed by Ferenc Budyil with the artist in 1971 in Geneva, Switzerland; edition printed in New York at Lynn Aikman Studio in 1973
LOCATION	Geneva, Switzerland and New York, NY
PUBLISHER	Centre Genevois de Gravure Internationale
DOCUMENTATION NUMBER	n/a
CHOP OR OTHER ID	Signed lower right margin in pencil; titled lower left margin in pencil.
NOTES	Theme inspired by the funeral of composer Igor Stravinsky which took place at the Russian Church of Geneva
EXHIBITION RECORD	Puhn Gallery, Los Angeles, Ca; Owl 57 Gallery, Woodmere, N.Y.;
LITERATURE REFERENCES	Cover illustration of Puhn Gallery brochure for Secunda exhibit in Los Angeles in 1974
PERMANENT COLLECTIONS	<i>Standard Oil Company of Chicago, Boston Public Library.</i>

Winter Dreamscape

MEDIUM	PRINTING DATE	PLATES CANCELLED	PAPER SIZE	IMAGE SIZE	EDITION SIZE	OTHER PROOFS & DESIGNATIONS
serigraph	October, 1970	November, 1970	24 ³ / ₄ x 18 ³ / ₄ 63 x 48	24 ¹ / ₄ x 18 62 x 46	50	4 APs; 1 PPs



TECHNIQUE	2 color photo transfer serigraph using one flat pink-siena overlay with a coarse blown-up ben-day screen resolution enlargement of a much smaller photograph taken by the artist of an Uppsala (Sweden) church steeple in winter blanketed by snow.
PAPER	Swedish white 100% rag paper
PRINTER	Jonas Engquist
LOCATION	Engquist Screentryck, Gavle, Sweden
PUBLISHER	self
DOCUMENTATION NUMBER	83202
CHOP OR OTHER ID	Signed full name in lower right corner of image in pencil; titled and numbered lower left in pencil by an unknown hand. Printer's chop in lower left corner.
NOTES	A purposely distorted photograph by the artist inspired the enhanced abstraction of this warm winter exotic landscape.
EXHIBITION RECORD	Exhibited at Owl 57 Gallery, Woodmere, New York; Vincent Price Museum at East Los Angeles College, Monterey, Ca; John Bolen Gallery, Santa Monica, Ca.; Groena Gate Gallery, Gavle, Sweden
LITERATURE REFERENCES	
PERMANENT COLLECTIONS	