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# JASPER & JOHN LUND

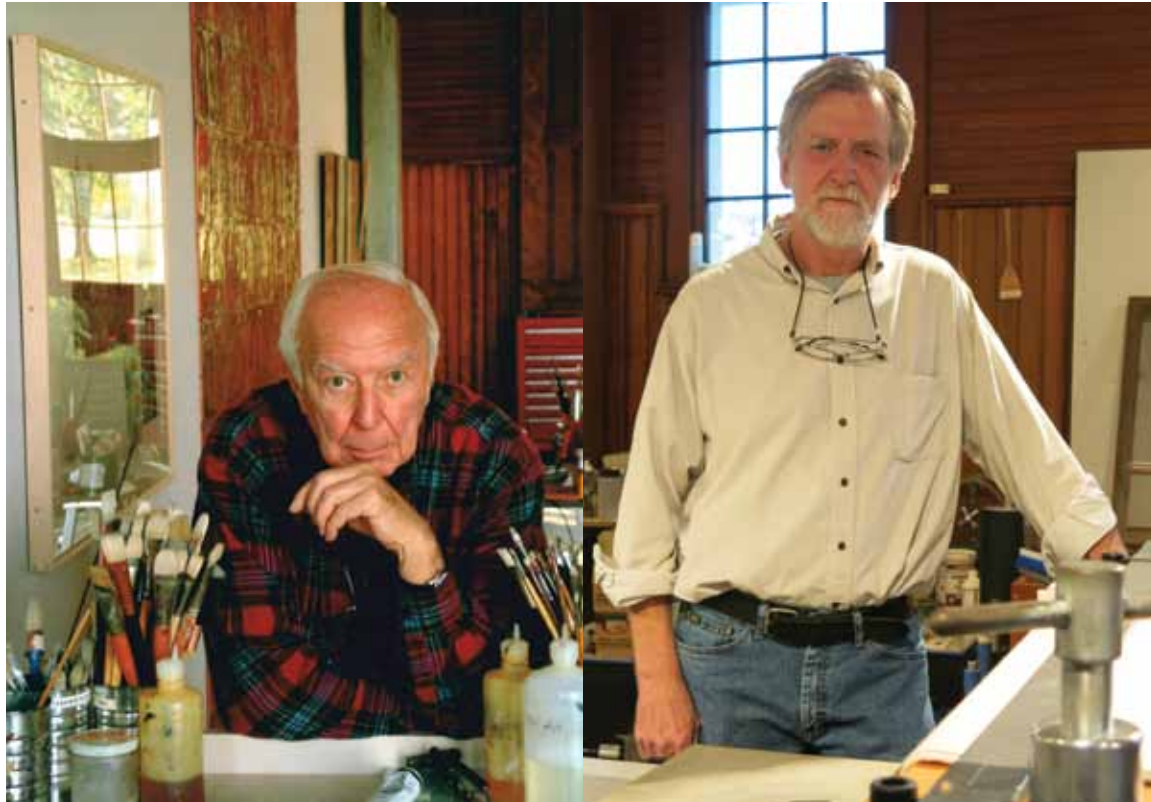
Masters in the Print Studio



# JASPER JOHNS

Masters  
in the Print Studio

# JOHN LUND



March 23 - June 15, 2014  
Katonah Museum of Art

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**cover**

***Untitled***, 1998

Etching and aquatint in four colors on Hahnemühle Copperplate paper

41.75 x 81 inches

Edition of 44

Published by Universal Limited Art Editions

Courtesy of Universal Limited Art Editions

**inside front cover**

Lithography press in the print studio by Margaret Moulton, 2013

**title page**

Photograph of Jasper Johns by John Lund, 2007

Photograph of John Lund by Margaret Moulton, 2013

**inside back covers**

A detail of John Lund's bulletin board in the studio by Margaret Moulton, 2013

## FOREWORD

We are delighted and honored to present *Jasper Johns & John Lund: Masters in the Print Studio*. Jasper Johns is widely considered to be the foremost printmaker of his generation. It is no surprise that his extraordinary body of work as a printmaker has been the subject of numerous exhibitions and publications. Johns's prints, like his paintings, contain textured layers of imagery that are at once familiar and enigmatic.

A new chapter of Johns scholarship is marked by this exhibition, which explores the previously untold story of Johns's collaboration with master printer John Lund. The two first met in 1972 at fine art print publisher Universal Limited Art Editions (ULAE), where Lund assisted Johns on a tribute print to Picasso. They continued to work together on various projects, including Johns's seminal series *The Seasons* (1985-90). At ULAE, Lund also printed with art world luminaries Robert Rauschenberg, Helen Frankenthaler, and James Rosenquist, among others. Johns purchased a rural estate in Connecticut in 1995 and asked Lund to set up a printmaking studio in a former horse stable. The following year Lund and his family moved into the gatehouse on the property and Lund became Johns's exclusive master printer. Johns and Lund have worked side-by-side in the print studio ever since. Such a relationship is rare in the print world, as artists most often work with a variety of printers at different publishers. In Connecticut, Lund pulls all final proofs to be sent to ULAE or other publishers for editioning. He also prints all editions for Johns's own Low Road Studio.

Printmaking is often an architectural endeavor, requiring forethought, vision, and technical expertise. Johns brings a clear artistic intent and an expert knowledge of printmaking to each new project; Lund is the virtuoso who provides the technical interpretation that enables the creative process to reach its final form. Having Lund on site affords Johns the opportunity for remarkable experimentation. Johns often creates numerous versions of a single image, exploring color variations and compositional possibilities, before determining the final print. He cuts and rearranges existing plates to create new images that relate to previous works, but also cover uncharted artistic territory. His work is constantly evolving, simultaneously moving forward and revisiting the past.

It is difficult to measure Lund's specific contributions to Johns's printmaking endeavors. According to master printer Craig Zammiello, who worked with Lund at ULAE for eighteen years, "John's expertise surely lies in his precise approach to process without letting that dictate or override the feeling of spontaneous creation. Everything is just so, without letting you know it." Lund, who is as self-effacing as Johns is private, credits the "luck of the draw" for much of his professional success. More than luck is responsible; it is also Lund's extraordinary skill and understated nature that make him the ideal printer for Johns. The fifty-eight prints

in this exhibition are testament to their mutual respect, as well as the longevity and excellence of their working partnership.

We are pleased to acknowledge John Lund for his generous involvement in all facets of this exhibition. Jasper Johns and his staff, including John Delk, Lynn Kearcher, and Maureen Pskowski, are to be thanked for their assistance with numerous details during all stages of the planning process. Bill Goldston, Jill Czarnowski, and Hayley Nichols of ULAE provided valuable documentary information and archival photographs, and shared wonderful stories of ULAE's illustrious history. Craig Zammiello enthusiastically offered his personal photographs documenting Johns's and Lund's early years together at ULAE.

Many thanks to Wendy Weitman for her intelligent and perceptive essay, which explores the singular contributions of both Jasper Johns and John Lund. Elizabeth DeRose and Yale University Art Gallery kindly granted us permission to publish an excerpt of Elizabeth's insightful interview with John Lund. Vanessa Smith produced illuminating educational films for our docents and visitors, which are the first to document John Lund's unique perspective.

We are most grateful to Low Road Studio, John Lund, Jordan D. Schnitzer, ULAE, and an anonymous private collector for lending artwork to the exhibition. *Jasper Johns & John Lund: Masters in the Print Studio* was made possible by the generosity of the following supporters: Anonymous, Gail and Caesar Bryan, Leslie Cecil and Creighton Michael, Agnes Gund, Yvonne and Leslie Pollack, and PSG Framing.

Many of our staff members played integral parts in this exhibition, and we appreciate their outstanding work and dedication. Sarah Marshall and Naomi Leiseroff skillfully designed the exhibition branding and Naomi created the catalogue and related printed materials. Lisa Harmon was an expert editor. Nancy Hitchcock oversaw all loans and managed our talented, hardworking installation crew. Dean Ebben's exhibition design beautifully presented the show's narrative. Margaret Adasko, Karen Stein, and Ellen Williams planned informative docent training sessions and facilitated school group visits. Educators Helena Vidal and Pam Hart provided in-depth programs to local pre-K and elementary school students. Jessica DeRosa, Christina Makrakis, and Margaret Moulton organized and managed an array of engaging special events and public programs.

The Board of Trustees and the Board of Overseers deserve special recognition for their stalwart commitment to the Katonah Museum of Art and its mission.

Belinda Roth  
Interim Executive Director

Ellen J. Keiter  
Director of Exhibitions



***Bushbaby*, 2004**

Drypoint, etching, and aquatint in ten colors on Hahnemühle Copperplate paper

43 x 30 inches

Edition of 55

Published by Universal Limited Art Editions

Collection of John A. Lund

## THE AVAILABILITY OF THE PLATE

### Jasper Johns and John Lund: A Unique Collaboration by Wendy Weitman

As a painter, sculptor, draftsman, and printmaker Jasper Johns remains one of the single most influential artists of our time. Over the course of a sixty-year career beginning in the mid-1950s, his work has spanned an extraordinary stylistic diversity, exploring a new direction every decade. The scope and depth of his oeuvre will be examined, championed, and emulated for years to come. Recently, his work has grown increasingly personal, brimming with humanist themes of mortality and the passage of time. Issues of transformation also abound in the newer work.

It is in printmaking that Johns has made perhaps his most radical contributions. Beginning in 1960, Johns mastered and overturned convention in every print medium he attempted. He seemed to instinctively understand the intricacies of lithography, completing a historic portfolio of numerals, 0-9—all on a single stone—as one of his first projects, altering ink colors and papers along the way. In screenprint, he transformed its inherent bold, flat nature into one of subtlety and depth in a small but outstanding body of work, including the iconic *Flags I*, in the mid-1970s. It has been etching, however, that Johns has devoted himself to nearly exclusively for the past thirty years. Trying his hand at etching for the first time in 1967, Johns famously announced that he disliked the technique. In a poetic remark from a 1969 interview, he avowed:

I don't like the medium [etching], although I'm going to do some more etchings. It's extremely seductive. That line. You draw a line in the metal, and it has a very sensitive, sort of human quality—much more so than lithography which tends to go flat and simplify. I think that in etching what you traditionally call "sensitivity" is magnified. I don't like etching because I have the feeling that I have more control over drawing than etching. In any medium, I've never wanted a seductive quality. I've always considered myself a very literal artist. I've always wanted to do what I've wanted to do. In etching, there is the distraction of the line which takes on the quality of a seismograph, as if the body were the earth. Within a short unit of an etching line there are fantastic things happening in the black line, and none of those things are what one had in mind.<sup>1</sup>

Something has clearly changed since Johns made this insightful comment. Beginning with his landmark series *The Seasons*, published in 1987 (pages 6-7), Johns has focused on etchings, which have evidenced a physicality, a painterliness, and an intensity of color that reveal a master in complete control of his tools. Working with washes of color aquatint and often very little line,

Johns has marshalled this "seductive" medium into a vehicle for his increasingly poignant and expressive content, much as he has with encaustic and oil in his paintings, and ink and pencil in his drawings. By 1979 Johns was speaking differently about etching:

It seems that etching can accept more kinds of marks than other print media can.... And for me, the most interesting thing about etching is the ability of the copper plate to store multiple layers of information. One can work in one way on a plate, later work in another way, and the print can show these different times in one moment...<sup>2</sup>

Etching's ability to store the history of an image and reveal its creation has had a profound effect on Johns's practice as a printmaker. It is visible from his first portfolios in the medium, *First Etchings*, 1967 and *First Etchings, Second State*, 1967-69, for which he went back into the plates and added further marks and aquatint washes, to some of his recent works such as *Bushbaby*, 2004, where layers of color and gray inks seem to magically meld and dissolve (page 4). In this complex image, a pair of small hands appears to pull away the harlequin pattern of colored inks and peak out from behind.

While Old Masters such as Rembrandt took on the technical aspects of printmaking and owned their own presses, printmaking today is most often a collaborative process, with artists working closely with professional printers for technical assistance. This relationship requires artists and printers to interact verbally and non-verbally in a subtle and intimate dialogue. Printers often educate artists on the range of visual effects available from a specific medium and, conversely, an artist can push a printer to achieve a desired effect through a new and heretofore untested approach.

Johns has collaborated with several master printers in his long career. Beginning in earnest with a series of monumental untitled monotypes in 1982-83, he has worked with master printer John Lund, first at the workshop of renowned publisher Universal Limited Art Editions (ULAE) on Long Island and, by 1996, as his exclusive printer in the private studio built at the artist's home in Sharon, Connecticut. Lund trained as a lithography and intaglio printer at the University of Minnesota. One of his professors was Zigmunds Priede, the first master printer at ULAE who continued to work there on occasion. Bill Goldston, also one of Priede's graduate students, went on to become ULAE's master printer. When Lund graduated in 1972 he was hired by ULAE as well. He worked as a lithography printer there for five years before taking an eighteen-month leave



***The Seasons (Spring)*, 1987**

Etching, soft ground etching, aquatint, and lift ground aquatint in thirteen colors on Somerset soft white paper  
26 x 19 inches  
Edition of 73

Published by Universal Limited Art Editions  
Collection of Jordan D. Schnitzer



***The Seasons (Summer)*, 1987**

Etching, soft ground etching, aquatint, and lift ground aquatint in eleven colors on Somerset soft white paper  
26 x 19 inches  
Edition of 73

Published by Universal Limited Art Editions  
Collection of Jordan D. Schnitzer





***The Seasons (Fall)*, 1987**

Etching, soft ground etching, aquatint, and lift ground aquatint in eight colors on  
Somerset soft white paper  
26 x 19 inches  
Edition of 73

Published by Universal Limited Art Editions  
Collection of Jordan D. Schnitzer



***The Seasons (Winter)*, 1987**

Etching, soft ground etching, aquatint, and lift ground aquatint in eight colors on  
Somerset soft white paper  
26 x 19 inches  
Edition of 73

Published by Universal Limited Art Editions  
Collection of Jordan D. Schnitzer

of absence to satisfy his wanderlust, first traveling to Paris and ultimately to Israel, where he served as technical director at a print workshop. It was in Israel that Lund discovered his passion for etching. When he returned to ULAE he resurrected its etching studio. Lund succinctly articulates his attraction to etching:

Basically, there's this logic to it [etching]—this physicality. Almost anything that you can do to the plate, any way you can think of to mark it to make it hold ink, you can print it. So I found that really technically intriguing, and often I'm amazed that in this day of techno-wizardry, I can make a living with what amounts to fifteenth-century skills.... I think the enticing thing about etching, and I think this is what Jasper likes about it, is the ultimate availability of the plate.<sup>3</sup>

Lund goes further explaining why, in his opinion, Johns now prefers etching to other mediums:

One would have to conclude, now, that it is his preferred medium, and has been for at least the last ten years. ...there's still a degree of struggle attached to it—still things to explore—still things that surprise and involve him. You can work at the plate forever, marking, burnishing, re-biting, scraping, and still hold onto that history of mark-making if you want to.... I think it's that innate promise of intaglio to allow that flexibility that intrigues him.<sup>4</sup>

The intimate relationship between artist and printer can become a dance, choreographed instinctively over years of shared creation, experimentation, and dialogue. Johns was already an accomplished printmaker when he began working with Lund. His knowledge of printmaking techniques was extensive and he understood what mediums supplied which visual effects. Lund says their working relationship is rooted in a common vocabulary:

With Jasper and me, the repertoire of technique is a shared language, you just pick and choose. But there is still discussion, certainly suggestions are made and discussed. Sometimes I'll suggest a technique or an approach and then he'll think about it and then take that approach and twist it around in a way that I hadn't thought about. He's very inventive in that way and very intent on doing things his way.<sup>5</sup>

Lund further describes the delicate balance between allowing Johns the room he needs to create and providing the help in execution he expects from his master printer:

That there is a wonder and a curiosity about how it [the image] got there and, in my mind, that sense of "madness" is crucial to Jasper's work—the way he gnaws at an image and makes you look at it anew. I try to stand back and see a way to proceed that doesn't interfere with

his struggle. I want that to stay apparent. But it's a passive-aggressive role as well, since I do have to control certain aspects of the process.<sup>6</sup>

Recently Lund elaborated on this idea of "madness," explaining that a commonality of approach between himself and Johns has been the foundation of their working partnership:

I think that is where the comfort level in the studio is—that we both have a similar aesthetic regarding how we would like something to look in the end. And then there is that whole journey of getting it to that place.... His [Jasper's] repertoire and his memory of how he got an effect is encyclopedic. So we can go these directions with a minimum of conversation, that this is what we are going to do and then I'll even know instinctively what the next step is.<sup>7</sup>

After completing a series of crosshatching monotypes—Johns's largest and most complex to date—he and Lund began working in earnest on *The Seasons*. Initially this project entailed a small frontispiece for a book of poetry by Wallace Stevens. Johns had recently completed a large painting titled *Summer*, 1985 and closely followed that composition for the book's black-and-white etching. Johns read one of Stevens's poems, *The Snow Man*, and began work on another print, titled *Winter*, and came upon the idea of expanding the project into a series of four prints based on the seasons. When the print project failed to materialize, Johns pursued the idea in painting instead and in 1986 completed the three large paintings *Fall*, *Winter*, and *Spring*. The following year at ULAE he began a series of four larger etchings on this theme. Initially planned in black and white, Lund tells the story of how the prints were transformed into color:

One day at the end of November Jasper came to the studio and painted in color on a mylar (plastic) sheet over the *Spring* plate. We printed the mylar as a monotype and then printed the *Spring* plate on top of it. It looked beautiful. I pinned it up on the wall alongside the black-and-white proofs and it just was so striking. I said to Jasper, 'It's really hard to look at the black-and-white proofs when the color is there. ...I could get copper here in two hours if you want to try these in color.' Although he dismissed the idea initially, a few hours later Jasper asked me to get the copper plates.... We began working in earnest again in February on the color plates and worked intensely until July.<sup>8</sup>

While the four prints follow the paintings in structure and motifs, Johns experimented freely with the etching medium to create a panoply of visual effects. The prints are also slightly more elongated than the paintings, resulting in a feeling of density and compression of imagery. Lund recalls: "There was a deep involvement, psychically, in *The Seasons* prints. And there was a level of amazement at the way Jasper handled it that just kept me so interested. It was pretty obvious these prints were going to be something special.... They were the most complicated prints that I had done up to that point."<sup>9</sup>

In each season a figure appears in a different position suggestive of the stages of life. In *Spring* Johns pairs his central form with that of a child—a symbol of rebirth and renewal associated with spring. Slanting rain creates a screen over the scene. Several playful double images—the duck/rabbit on the left, the young girl/old woman on the right, as well as several Rubin's vases of alternating figure/ground images—suggest the fertile imagination of the child as well as Johns's interests in both the mechanics and concepts of vision and transformation. The large black wheel of the cart of possessions is here depicted as a timepiece with a hand pointing upward.

The verdant *Summer* depicts the figure in young maturity, surrounded by some of Johns's most iconic motifs, like flags, as well as examples from his personal collection of George Ohr pottery. The Mona Lisa of Leonardo and Marcel Duchamp reflect these masters' impact on Johns's thinking during this period. *Fall* shows a figure in transition, split into halves, with *Summer* sliding out and *Winter* pushing its way in. The broken ladder and the skull on an avalanche warning poster can be read as signs of danger and mortality. Anxiety and chaos dominate as the rope breaks and the Ohr pots fall. Duchamp's profile is dead center, revealing Johns's increased appreciation of the Dadaist's towering influence. And finally *Winter*, in its cold tones, is presented with precipitation again, now snowflakes overlaying the entire scene. The sweeping arm and hand that have been slowly descending in each panel now point directly down, reflecting the final stage of nature's cycle. Associations with childhood also appear in the simple drawing of a snowman, which refers back to the Stevens poem that initially inspired this grand project.

In typical Johnsian style, the plates used to make these four prints, twenty in all, were not put to rest when the series was complete. Johns keeps his plates and stones, often returning to them to explore new possibilities for his images. In the case of *The Seasons* prints, Johns completed three additional interpretations, all in black and white. In the first version he arranged the four plates in a horizontal row (page 10). Instead of beginning with *Spring*, Johns started this frieze-like composition with *Summer*, which meant it ends with *Spring*'s positive and upbeat sensibility. The large black "clocks/wheels" and arms take on new prominence in this version and create a dynamic sense of movement across the crowded imagery. Johns takes a more physical approach as well: the stars in *Winter*'s background sky are formed by holes punched directly through the copper plates. *The Seasons* (horizontal) combines key plates from the series; Lund comments, "Jasper wanted the joined plates to look as seamless as possible.... when it came time to cut the bevels off the finished plates, it was a frightening prospect to just put them on a cutter and chop. So I took them to a machine shop and we put each plate on a milling machine that would cut the plate to a ten-thousandth of an inch..."<sup>10</sup>

As Johns continued to work on *The Seasons* plates the imagery became increasingly cohesive. For the next iteration, he stacked the four images, again

beginning with *Summer* (page 11). But this graphic, airier version resulted from Johns's extensive burnishing—or scraping away—of the plates. There is an overall softening of the structure within each season that creates a more unified vision; the diagonal strokes of rain in *Spring*, for example, now run over into *Winter*, and the right side of *Winter*'s nearly disintegrated figure bleeds seamlessly into *Spring*'s background. Certain areas are completely redrawn, heightening the overall graphic impression. This is especially noticeable in *Fall*, where Icarus figures borrowed from a Picasso painting<sup>11</sup> overlay the shadow, and in *Spring*, where the ladder now points straight upward.

Johns reduced the images further in the final version of *The Seasons* (page 11). Lund cut the plates and fit them together like a jigsaw puzzle to form the cruciform or pinwheel configuration that Johns sought. Lund remembers:

He [Johns] said that he had come up with two possible ways of arranging the plates, one was a fan, and the other was the cruciform shape. The way he planned it was to cut up proofs and paste them together. I made a map of the collage on mylar and defined each area on the plates and figured out how to do it. I went about cutting up the plates. Sometimes I had to use a jeweler's saw because the cut was so minimal. It was really nerve-racking cutting up the plates, and fun making them fit.<sup>12</sup>

As such, the work now immediately suggests the theme of Christianity, with *Spring* on top and its upward-pointing ladder transporting viewers into celestial spiral galaxies. The child becomes the most prominent figure, with the wheel from *Spring* suggesting a halo; the image can be read as a resurrection scene. A new plate was added at this point as well, featuring three stick-figure artists wielding brushes, perhaps symbolizing the constant artistic activity throughout the cycle of life. Johns effectively cancelled the plates at this point, adding an "X" to this small plate as well as the ejaculation drip to *Fall*. But he was not finished with these plates yet. Johns incessantly probes how meaning changes in new contexts and he continued to examine these images in details and recombinations, such as the expansive *Untitled*, 1992 (page 12).

Issues of mortality and the passage of time dominate our understanding of *The Seasons*. They mark the first time that Johns included a complete figure in his work, in this case a shadow of a figure (his own), as opposed to a fragment. *The Seasons* examine the concept of aging and the stages of life with an array of personal effects and experiences. Themes of transition and transformation abound as well. Small details, such as the numerous Rubin's vases that appear in *Spring*, signal the concept of visual ambiguity. The vase is a recurring motif in Johns's recent work, used to question our perceptions. Do we see the vase itself or the negative image of the profiles created by its outline? Johns uses the optical illusion to force the viewer to look closely and intensely at the work. Several vases appear on the right half of *Spring* including an image of the Royal



***The Seasons***, 1989  
Etching and aquatint in one color on Arches En-Tout-Cas paper  
26.75 x 58.25 inches  
Edition of 54  
Published by Universal Limited Art Editions  
Collection of John A. Lund



***The Seasons*, 1989**  
Etching on Arches En-Tout-Cas paper with Mulberry chine collé  
46.75 x 32.50 inches  
Edition of 59  
Published by Universal Limited Art Editions  
Collection of John A. Lund



***The Seasons*, 1990**  
Etching in one color on Arches En-Tout-Cas paper  
50.25 x 44.50 inches  
Edition of 50  
Published by Universal Limited Art Editions  
Collection of John A. Lund



**Untitled, 1992**

Etching and aquatint in seven colors on handmade

Echizen Shiro-Torinoko paper

43.50 x 52.56 inches

Edition of 50

Published by Universal Limited Art Editions

Courtesy of Universal Limited Art Editions

Silhouette Vase, depicting Queen Elizabeth and Prince Philip, that Johns owns.<sup>13</sup> One of Johns's early vase images—and by coincidence the first print on which he and Lund collaborated—was made in 1973 and is entitled *Cup 2 Picasso* (page 25). Originally commissioned to commemorate Picasso, who had passed away that year, this print depicts a vase whose outlines conform to the artist's profile. This vase appears in the lower center of *Fall* as well.

While working on *The Seasons*, and inspired by another Picasso painting, *Woman in a Straw Hat* (1936), Johns developed an image of a woman's eyes, nose, and mouth hovering near the edge of the picture plane.<sup>14</sup> "It interested me that Picasso had constructed a face with features on the outer edge," said Johns. "...it led me to use the rectangle of the paper as a face and attaching features to it."<sup>15</sup> The rectangular face becomes an object, much like Johns's earlier flags, maps, and targets. In a series of three mezzotints from 1995, Johns combined these fragmented, cartoon-like features with an actual child's drawing he had seen decades earlier and rediscovered in a 1991 *Scientific American* article by Austrian psychologist Bruno Bettelheim. The child was a schizophrenic who had lost both her parents. The purple and ochre mezzotints (page 14) conflate the rectangular face with the child's drawing and a background representing one of Johns's important motifs of the 1980s—a detail from Matthias Grünewald's *Isenheim Altarpiece* (c. 1512-16) of a diseased demon—creating a disturbing image of illness and distortion. In the purple mezzotint, the haunting white eyes seem to stare at the demon; similarly in the ochre print. Both works appear tight and cramped like the image of the demon himself. The textured mezzotint surface is particularly obvious in the ochre print. But in the larger gray mezzotint (page 15) the face reads as a broad expanse of flesh. The image breathes. Without the demon background, the image is open and airy, joyous and uplifting; the



**Untitled, 1991**

Etching, aquatint, and drypoint in one color on handmade Torinoko paper  
42.50 x 78 inches  
Edition of 38

Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions

facial features are more prominent and relate more closely to the child's drawing, rendering a composition akin to a mother and child. Mezzotint is a laborious intaglio process in which the artist works from dark to light, scraping away the roughened surface of the plate so areas accept less ink. Lund commented that mezzotint was a natural step for Johns because he had scraped and burnished so heavily on *The Seasons* and *Untitled, 1991* (see below).

The following year Johns made a larger work incorporating the rectangular face titled *Face with Watch* (page 15). Now the demon appears on the inset trompe l'oeil "drawing." Here the expansive brown background is aquatint rather than mezzotint and imparts a palpable physicality to the surface. As if to balance that, Johns added an area of linear activity in the upper right corner—squiggly orange lines that read like hair on the rectangular face. The other noticeable motif in this work is the watch. Traditionally a symbol of mortality and the passage of time, Johns's watch is typically a reference to his childhood. Scholar Roberta Bernstein relates that when Johns was five years old his father told him he could have his watch when he grew up. Shortly thereafter, deciding that he had indeed grown up, he went to his father's house and took the watch. When his father discovered this he became angry and took it back. While Johns denies that this incident inspired the watch imagery, it is noteworthy that watches appear throughout the 1990s when the artist's work often focused on his youth.<sup>16</sup>

One of the most distinctive features of this group of prints is their unusual colors—purples, ochres, and browns. Johns had previously restricted himself to a rigid structure in his use of color, typically primary or secondary hues. By the mid-1990s his palette began to change. In a 1991 interview with critic Amei Wallach, Johns discussed his shifting approach:

...much of my early work was concerned with what I considered "pure" color... A kind of rigid idea of purity. And that's perfectly normal. And now, an off color seems to me just as pure as the central color in the spectrum.<sup>17</sup>

In 1995 Johns left New York City and moved to Sharon, Connecticut. This relocation, more than any of his prior moves, precipitated a significant change in his printmaking practice. Up to this point, he had worked at a variety of publisher workshops, primarily at ULAE, but also at Gemini G.E.L. in Los Angeles.<sup>18</sup> Now too far from ULAE's base of operations on Long Island, Johns decided to build his own print studio on his Connecticut grounds. He invited Lund to move up to Sharon and become his personal printer. In 1996 Lund and his family moved into the gatehouse on Johns's property. The first priority was to design the new print studio. Housed in a former stable and carriage barn, the print studio and the painting studio each occupy a side of the H-shaped building. Lund later commented on the advantages of a private print studio:



**Untitled, 1995**

Mezzotint in two colors with chine collé on Gampi laid down on custom-made HMP paper  
26 x 19 inches  
Edition of 37

Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Untitled, 1995**

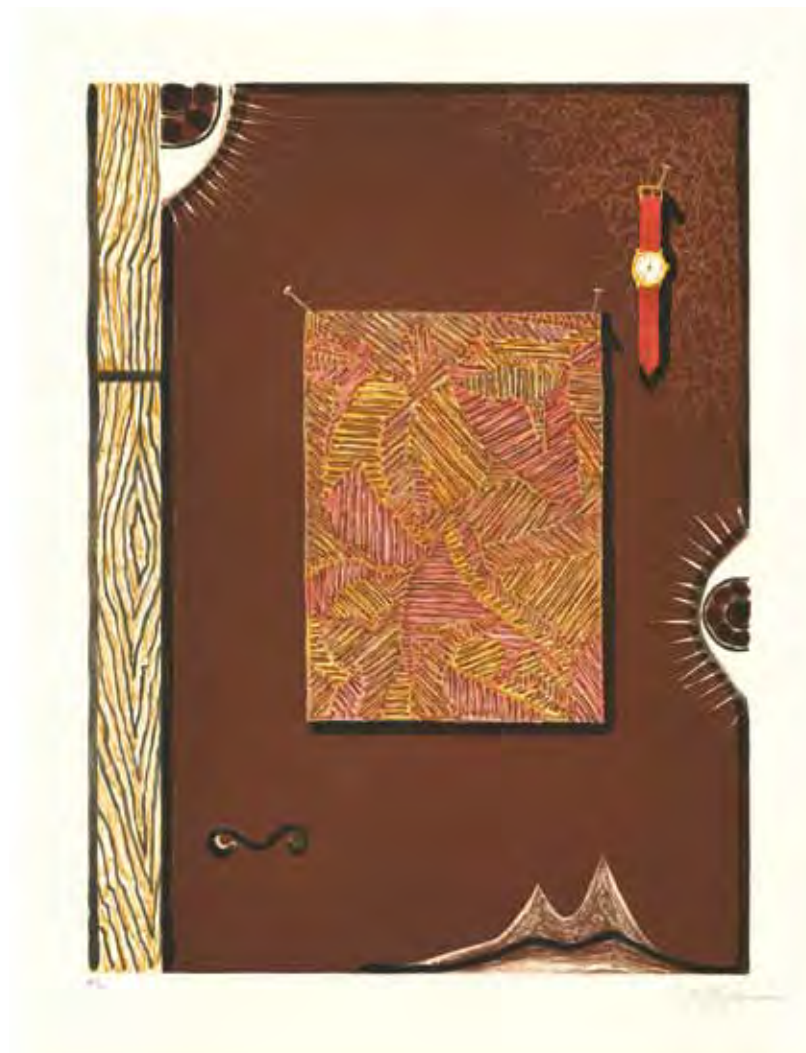
Mezzotint in two colors with chine collé on Gampi laid down on custom-made HMP paper  
26 x 19 inches  
Edition of 39

Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions





**Untitled**, 1995  
Mezzotint in two colors with drypoint on Lana Gravure paper  
29.75 x 22.50 inches  
Edition of 48  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Face with Watch** 1996  
Etching and aquatint in five colors on Arches En-Tout-Cas paper  
42 x 31.88 inches  
Edition of 50  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions

One could look at this studio as just another one of his [Jasper's] tools.... We've made spontaneous monoprints, worked out "what if" issues, used printmaking elements that end up as drawings, used equipment and/or print techniques in his paintings.... Jasper seems to make prints for different reasons than most artists. It doesn't seem to be about the final result—the edition. It seems to be more about the process of translating what he's dealing with in his painting and drawing and thinking into this very labor-intensive medium and seeing how this protracted series of events informs him.<sup>19</sup>

The flexibility and access of having a private print studio enables Johns to work on his own schedule. Lund often discovers plates waiting to be proofed on Monday mornings that Johns completed over the weekend. Originally Johns and Lund worked on plates in the summer, fall, and spring, leaving Lund the winter to edition while Johns painted at his home in the Caribbean. That routine has shifted in the last few years as Johns spends less time there. ULAE continues to edition many of Johns's prints, often the largest and most complex, after he and Lund have reached a final proof or BAT (*bon à tirer* "good to pull"). This enables Johns to continue working with Lund on new projects, rather than monopolizing his print studio with the time-consuming process of editioning.

The print studio's proximity to the painting studio—a mere thirty steps away—allows for a seamlessness of thought impossible when Johns had to travel to distant workshops. Lund comments on this flexibility:

There have certainly been times where there is a migration of something he figures out in a painting...and that may or may not change what we are doing in the prints, but there certainly is a conversation that is going on between the techniques and the ways he is looking at how the medium changes it. There is certainly a fluidity that happens...and it is not just Jasper going in and out of (both) studios, it is that I can go to his studio and photograph him painting and watch him...so my purview into, or my access, informs my consideration about where the next thing might be for him.<sup>20</sup>

*Face with Watch*, 1996 was the first print completed in Johns's new print studio. Beginning in 1998, he established his own publishing venture titled Low Road Studio, which has released eighteen prints to date.<sup>21</sup> Printed and editioned by Lund at the Connecticut studio, and usually relatively modest in scale, the Low Road prints often explore new ideas or thematic variations. The first work published under the Low Road imprint was the beautiful *Flag on Orange* (page 17). Johns used his alter ego flag to announce his new project. While the luscious washy areas are all spitbite aquatint, Johns truly stakes a claim on his new endeavor by making the flag's stripes—and a rarely, if ever, seen flag pole—out of black etched lines. This print reads almost as an elegant announcement card of his publishing venture.

Johns completed another flag as a Low Road Studio publication a few years later, *Untitled*, 2000 (page 17). While etching has remained his preferred medium for the past thirty years, he has also completed a body of small linoleum cuts that bear particular mention.<sup>22</sup> Lund commented about *Untitled*, 2000: "This is like pure graphic.... We joked after we did this...that the next thing to do would be potato prints because Jasper's such an avid gardener."<sup>23</sup> The choice of paper for the linoleum cuts was an important element as well. Lund discussed this issue at length:

The paper color was a definite consideration because we wanted the white [stripes] to print as white to create that graphic aspect.... We got a whole bunch of [Japanese] paper from Hiroshi [Kawanishi, Johns's silkscreen printer] and the paper worked really well for linoleum cuts. It's not sized as much as other papers. They have a sizing almost like a sealant that will keep the fibers from creeping up, but you have the softness and absorbency of the sheet. It isn't as stiff as watercolor paper.<sup>24</sup>

Comprising the entire composition and positioned vertically with the stars in the upper left corner, this flag functions as a backdrop for one of Johns's signature Rubin's vase images of Prince Philip and Queen Elizabeth, here composing a double profile of the prince on the left side—one in the red and white stripes of the flag, and the other in brown and black diagonals—and the profile of the Queen in red and white stripes on the right.

New imagery appeared during these years as well, some architectural like the sweeping catenary form displaying a suspended arch stretching from two distinct points as in *Untitled*, 1999 (page 18). Other works draw from the artist's childhood, such as the depiction of a Chinese costume replete with a fake pigtail that Johns wore as a youngster in *Untitled*, 1999 (page 19). Lund vertically cut two of the four plates from *Untitled* and used the resulting plates to create *Two Costumes*, 2000 (page 19). *Two Costumes* is one of Lund's favorite prints: "It looks like a stained glass window. It just sings."<sup>25</sup> Images borrowed from Picasso



**Pyre 1 and Pyre 2**, 2005

Intaglio in five colors on Hahnemühle Aurora paper

32 x 43.13 inches

Edition of 51

Published by Universal Limited Art Editions

Courtesy of John A. Lund



**Flag on Orange**, 1998  
Etching and aquatint  
26.75 x 19.75 inches  
Edition of 27  
Published by Low Road Studio  
Private collection



**Untitled**, 2000  
Linoleum cut in five colors on handmade Kurotani Mitsumata paper  
22.50 x 16.75 inches  
Edition of 38  
Published by Low Road Studio  
Collection of John A. Lund



PCX.

*John A. Lund*

**Untitled**, 1999

Donation to Friends of Art and Preservation in Embassies, Washington, DC

Intaglio in ten colors on Hahnemühle paper

23 x 31.50 inches

Edition of 50

Published by Universal Limited Art Editions

Courtesy of John A. Lund



**Untitled, 1999**

Etching and aquatint in fourteen colors with etching and sugarlift on Hahnemühle Copperplate paper  
29.50 x 17.75 inches  
Edition of 46  
Published by Universal Limited Art Editions  
Courtesy of John A. Lund



**Two Costumes, 2000**

Etching, aquatint, and drypoint with Gampi chine collé on Hiromi Kozo Misumi paper  
30 x 12 inches  
Edition of 49  
Published by Low Road Studio  
Courtesy of John A. Lund

abound during this period; the harlequin pattern that appears on the right side of both these pictures being just two examples. That same harlequin design runs sideways along the bottom of *Pyre 1* and *Pyre 2* (page 16) as well.

Marcel Duchamp's influence, which has been prominent in Johns's work since the mid-1980s, joins Picasso's as a significant presence in the most recent prints, symbolizing the conceptual versus the emotive sides of Johns's work. As he has so often done, Johns recombines elements from earlier images in new scales and new orientations in a 2011 series of four prints titled *Shrinky Dink 1-4* (pages 22-23). Contrasting childhood and aging, playfulness and mortality, these complex compositions are reminiscent of the dense imagery seen in *The Seasons*. The first noticeable element in the *Shrinky Dink* prints is the vase and its attendant profiles, now enlarged to nearly the full plate size, and transformed from a detail to a centerpiece. Remnants of *The Seasons* prints appear in the shadow of the child, full-scale in *Shrinky Dink 1*, but miniaturized and repeated as a frieze in *Shrinky Dink 3*. The three geometric shapes from *The Seasons*—the circle, square, and triangle—also appear in *Shrinky Dink 3*.

*Shrinky Dink 1* contains several of the elements common to all four etchings. The large vase depicts Duchamp's *Bride* of 1912, which is seen again in *Shrinky Dink 4* as well as in each print's central Shrinky Dink element. Alternate alphabets occupy the background profiles (which suggest Picasso) with sign language spelling out Johns's name forming the left face and the standard stenciled variety forming the right, merging seeing and knowing in a new way for Johns. And perhaps most obviously, there is a Shrinky Dink in the center of the image depicting Picasso's *Reclining Nude* of 1938, as well as a reduced version of the child's shadow and the Rubin's vase.

Shrinky Dinks are a 1970s childhood toy made by the Skyline company. The plastic shrinks to one-third of its original size after baking in an oven.<sup>26</sup> Johns remembered:

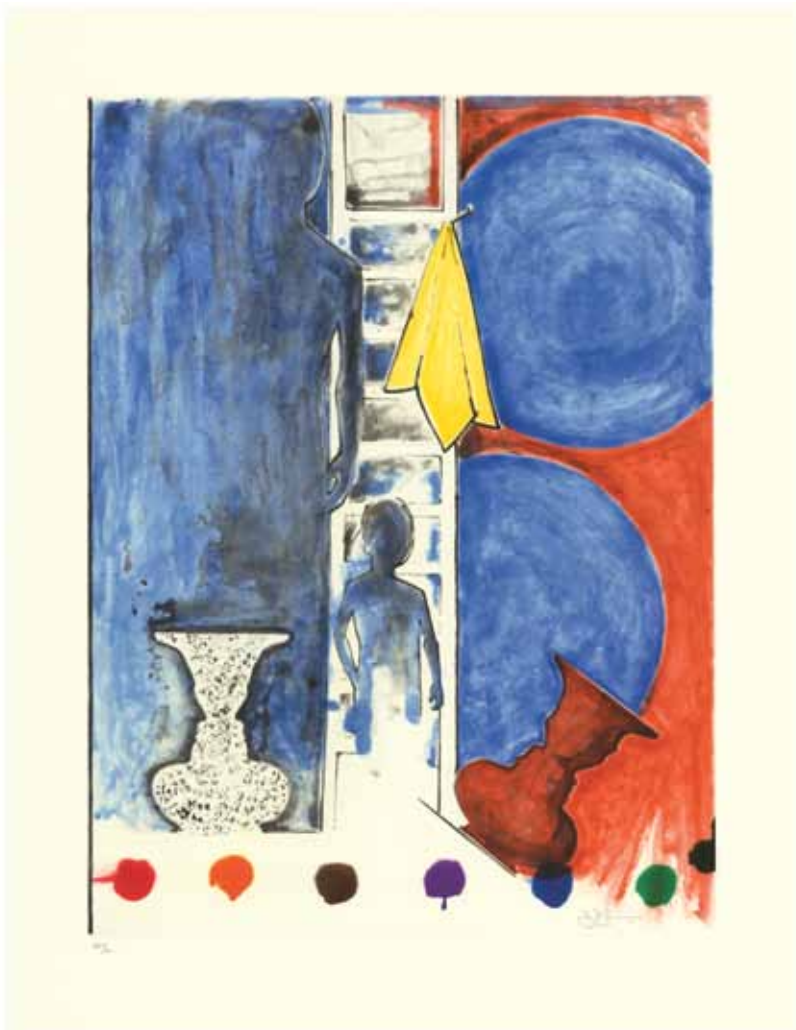
I made three that survived the oven, and I wanted to incorporate one into an etching. I wanted the image to be applied to a copper plate in a direct way, and I asked Bill Goldston [of ULAE] if he could do that. Bill prepared the plates with variations. The same image, with slight variations, in the center of the plates. I was able to work over and around that image. One plate was cut to a smaller size and used for an edition that I made for MoMA. I used the others for four etchings with related themes.<sup>27</sup>

Johns recently said "So much of the meaning to me is in the making," which is particularly poignant in his use of a children's craft material amidst images of playful vases and youthful shadows. The gourds along the bottom of *Shrinky Dink 4* depict piggy banks that Johns made by painting faces on gourds he found in the yard of his Caribbean home. But *Shrinky Dink 3* reveals another interpretation. Now the vase no longer depicts Duchamp's erotic bride. The image, here shorter

and squatter and centrally posed, is made up of Johns's signature stencilled alphabet and the Shrinky Dink, printed in color. Picasso's anguished (or playful) nude is on one side of the image and Cezanne's geometric shapes occupy the other. But this print is a subtle self-portrait. The profiles on the sides of this vase are the artist's own and the imagery on the right is the sign language of his name. Talking about the ease with which these four prints came together, Lund revealed a further element of self-portraiture, reminiscent of Johns's early skin drawings and prints: "I was always surprised that we didn't make that more apparent, but behind these shapes is a soft ground [etching] of Jasper's face, it is his cheek and eye and nose... It is all this skin texture."<sup>28</sup> In *Shrinky Dink 2* Johns continues to reference himself. The vase is composed of his thumbprints while his handprints fill the lower corners of the plate. The *Shrinky Dink* series as a whole embodies themes of transformation and perception. The vase itself has become a figure; in the first two prints it is the erotic mechanical female of Duchamp's bride, and in the latter two it has become a surrogate for the artist himself.

In a beautiful series of works from 2010-12, Johns reconfigures imagery from *The Seasons* again, circling back to his early collaboration with Lund. The dazzling *Untitled* print from 2011 (page 21) relates closely to a group of small paintings of the same year titled *Five Postcards*.<sup>29</sup> But the composition harks back to the spring section of the cruciform version of *The Seasons*. In *Untitled*, 2011 the composition is divided into three sections like the original *Spring* print of 1987. Only now the ladder points straight upward as if to heaven; the child's shadow appears diaphanous and spirit-like and begins to disintegrate in the lower half, as does the left side of the adult figure. The circular device from *Spring* has morphed into the double floating orbs on the right, and the red Jubilee vase seems to have fallen off the ladder from the spring section of the cruciform version of *The Seasons* as well. Picasso is back in ascendancy with the trompe l'oeil handkerchief from *Weeping Woman* (1937) tacked to the ladder. With the spectrum of watercolor tabs running along the bottom of the print, Johns further alludes to memory and childhood; the joyous color a celebration. The return to *The Seasons* and its focus on the stages of life only further underscores this work's poignancy as a statement of the passage of time.

*Untitled*, 2011 is also a wonderful example of the working methods Johns has developed in his Connecticut studio. The paintings of 2011, and this untitled print of the same year, were followed in 2012 by a group of monotypes, a medium that he has increasingly taken to in the print studio. This interchange between painting and printed mediums is a direct result of the close proximity of his studios. Johns now often works through cohesive bodies of work in drawing, painting, and print, with he and Lund using both studios to study, assess, and make adjustments. Lund has said about this *Untitled*, 2011 project, "While the paintings are happening we are doing monotypes as well."<sup>30</sup> The new projects being completed as this article is written comprise paintings, watercolors, drawings, and etchings all exploring the same theme. For the most important printmaker of our time, the luxury of a private print studio and a dedicated personal master printer is most deserved; the public reaps the great benefits.



**Untitled**, 2011  
 Aquatint in eleven colors on Hahnemühle Copperplate etching paper  
 43.50 x 33.63 inches  
 Edition of 60  
 Published by Universal Limited Art Editions  
 Courtesy of John A. Lund

\*Author's note: When this essay was written the excellent interview with John Lund by Elizabeth DeRose was unpublished and I was pleased to feature some of its highpoints. Subsequently, the Museum decided to include the interview in this catalogue so the public could appreciate it fully.

<sup>1</sup> Jasper Johns, quoted in Joseph E. Young, "Jasper Johns: An Appraisal," *Art International* 13, no. 7 (September 1969), 50-56. Based on an interview conducted on January 24, 1969, in Los Angeles, reprinted in Kirk Varnedoe ed., *Jasper Johns: Writings, Sketchbook Notes, Interviews*. New York: The Museum of Modern Art, 1996, p. 131.

<sup>2</sup> Jasper Johns, quoted in Christian Geelhaar, "Interview with Jasper Johns," in *Jasper Johns: Working Proofs*, Basel: Kunstmuseum Basel, 1979, reprinted in Kirk Varnedoe, ed., *Jasper Johns: Writings, Sketchbook Notes, Interviews*. New York: The Museum of Modern Art, 1996, p.188.

<sup>3</sup> Elizabeth DeRose, interview with John Lund, conducted on July 7, 2005 as research for the exhibition and publication *Jasper Johns: From Plate to Print* (New Haven, Conn.: Yale University Art Gallery, 2006).

<sup>4</sup> *ibid.*

<sup>5</sup> *ibid.*

<sup>6</sup> *ibid.*

<sup>7</sup> John Lund, interview with the author, November 4, 2013, Sharon, Connecticut.

<sup>8</sup> John Lund, quoted in *Technique and Collaboration in the Prints of Jasper Johns*, edited by Susan Brundage with interviews by Susan Lorence. New York: The Leo Castelli Gallery, 1996, p.52.

<sup>9</sup> *ibid.*, p. 55.

<sup>10</sup> *ibid.*, p. 53.

<sup>11</sup> See Pablo Picasso. *The Shadow* (1953) and *The Fall of Icarus* (1958).

<sup>12</sup> Susan Lorence, *op cit*, p. 54.

<sup>13</sup> The Royal Silhouett Vase was manufactured in Germany in 1977 for the Silver Jubilee of Queen Elizabeth. Profiles of Prince Philip and Queen Elizabeth are formed in the negative space, creating a type of Rubin's figure, named for the Danish psychologist Edgar Rubin.

<sup>14</sup> This image first appeared in a 1984 drawing. Johns worked with this image for over a decade in paintings, drawings, and prints.

<sup>15</sup> Jasper Johns, quoted in Michael Crichton, *Jasper Johns*. New York: Harry Abrams, Inc., 1994. p. 70, reprinted in Roberta Bernstein, "Seeing A Thing can Sometimes Make the Mind See Another Thing" in Kirk Varnedoe, ed., *Jasper Johns*. New York: The Museum of Modern Art, 1996, p. 60.

<sup>16</sup> See Roberta Bernstein, *ibid.* p. 73, note 112.

<sup>17</sup> Jasper Johns, quoted in Amei Wallach unpublished interview, 1991, reprinted in Kirk Varnedoe, ed., *Jasper Johns: Writings, Sketchbook Notes, Interviews*. New York: The Museum of Modern Art, 1996, p. 264.

<sup>18</sup> Universal Limited Art Editions' primary workshop is based in West Islip, Long Island. Johns commuted there for decades. In 1985 ULAE established an additional workshop on Watts Street in lower Manhattan, thereby eliminating the commute for most artists who lived in New York City. Johns completed *The Seasons* at the Watts Street workshop.

<sup>19</sup> John Lund, interview with Elizabeth DeRose.

<sup>20</sup> John Lund, interview with the author.

<sup>21</sup> Johns's address in Sharon, Connecticut is on Low Road.

<sup>22</sup> Leslie Miller of Grenfell Press suggested that Johns make a relief print for a chapbook project, *Sun on Six*, that she was printing for publisher Z Press. This black and white image of a Rubin's vase of Prince Philip and Queen Elizabeth likely inspired Johns's explorations of linoleum cut and the Low Road Studio publications *Untitled* (2000) and *Flag and Vase* (2001).

<sup>23</sup> John Lund, interview with Ellen Keiter, November 10, 2013, Sharon, Connecticut.

<sup>24</sup> John Lund, interview with the author.

<sup>25</sup> John Lund, interview with Ellen Keiter, June 21, 2013, Sharon, Connecticut.

<sup>26</sup> Johns remembers being asked to contribute a work to a miniature museum in the 1970s. He had recently heard about Shrinky Dinks and thought it was an interesting way to make a miniature work. In 2010 he made three more Shrinky Dinks after friends had sent him some samples to show to scholar Roberta Bernstein, who is working on Johns's catalogue raisonné.

<sup>27</sup> Jasper Johns, quoted in "Jasper Johns: In the Studio/A Conversation with Terry Winters" in *Jasper Johns New Sculpture and Works on Paper*. New York: Matthew Marks Gallery, 2011, p. 154.

<sup>28</sup> John Lund, interview with the author.

<sup>29</sup> The paintings are the same size as the plate. The sheet size of the print, however, including the margin, is larger than the paintings.

<sup>30</sup> John Lund, interview with the author.



**Shrinky Dink 1, 2011**  
Etching and aquatint in one color on Revere Standard White Felt paper  
28.75 x 31.75 inches  
Edition of 48  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Shrinky Dink 2, 2011**  
Etching and aquatint in two colors with chine collé on Revere Standard White Felt paper  
28.75 x 31.75 inches  
Edition of 50  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions





**Shrinky Dink 3, 2011**

Etching and aquatint in six colors with chine collé of Shikbu Echizen Gampi on  
Revere Standard White Felt paper  
28.75 x 31.75 inches  
Edition of 57  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Shrinky Dink 4, 2011**

Etching and aquatint in two colors on Revere Standard White Felt paper  
28.75 x 31.75 inches  
Edition of 49  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



## PLATES



**Cup 2** Picasso, 1973  
Lithograph in five colors on Fred Siegenthaler paper  
19.25 x 12.25 inches  
Edition of 11  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Green Angel**, 1991  
Intaglio (aquatint, sugarlift, spitbite, and photogravure) in eight colors on  
Barcham Green Boxley duck egg paper  
31 x 22.50 inches  
Edition of 46  
Published by Universal Limited Art Editions  
Courtesy of Universal Limited Art Editions



**Ocean**, 1996

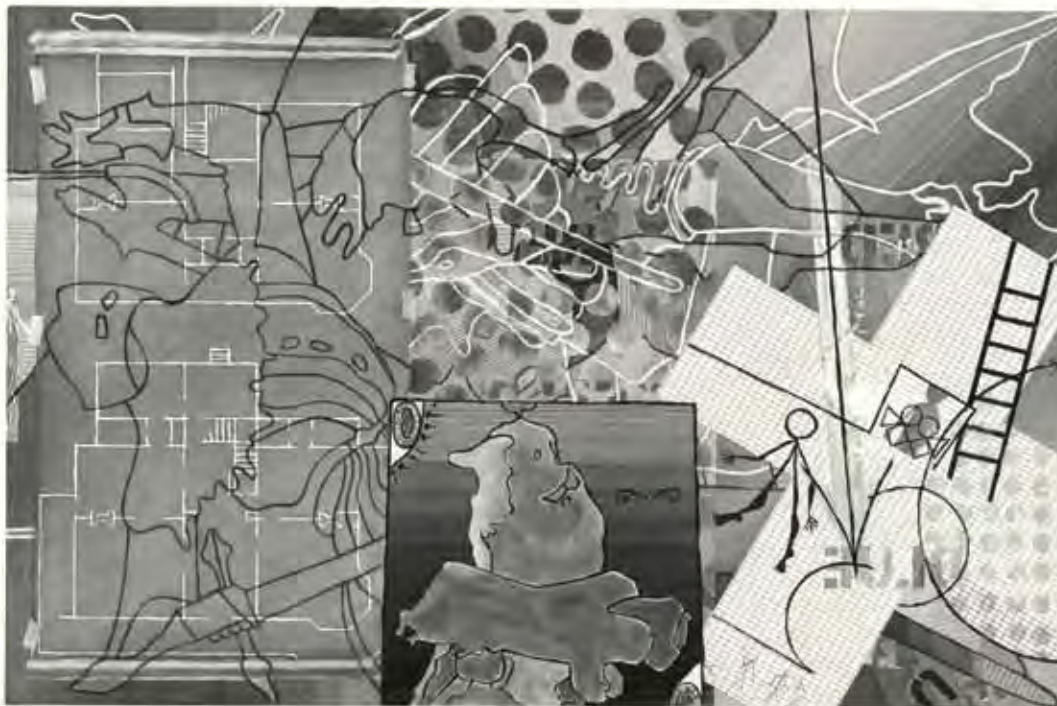
Lithograph in twelve colors on Somerset paper

27.88 x 36.75 inches

Edition of 54

Published by Universal Limited Art Editions

Collection of John A. Lund



**Untitled**, 1997

Intaglio in one color on Hahnemühle Copperplate paper

20 x 25.75 inches

Edition of 49

Published by Universal Limited Art Editions

Collection of John A. Lund



**Green Angel 2, 1997**

Etching and aquatint in five colors on Hahnemühle Copperplate paper

48 x 24.88 inches

Edition of 58

Published by Universal Limited Art Editions

Courtesy of Universal Limited Art Editions



**Untitled, 1999**

Etching, sugarlift, aquatint, spitbite, stipple, scraping, burnishing, sanding,  
and polishing in six colors on Hahnemühle Copperplate paper

27.25 x 19.75 inches

Edition of 37

Published by Low Road Studio

Collection of John A. Lund



**Bushbaby**, 2005  
Etching and aquatint on Torinoko White paper  
17.75 x 13.50 inches  
Edition of 10  
Published by Two Palms Press, New York  
Collection of John A. Lund



**Bushbaby**, 2006  
Etching and aquatint with Japan White Masa chêne collé on Hahnemühle Copperplate  
Bright White paper  
17.75 x 13.50 inches  
Edition of 18  
Published by Low Road Studio  
Collection of John A. Lund



***Within***, 2007

Etching in ten colors on Hahnemühle paper

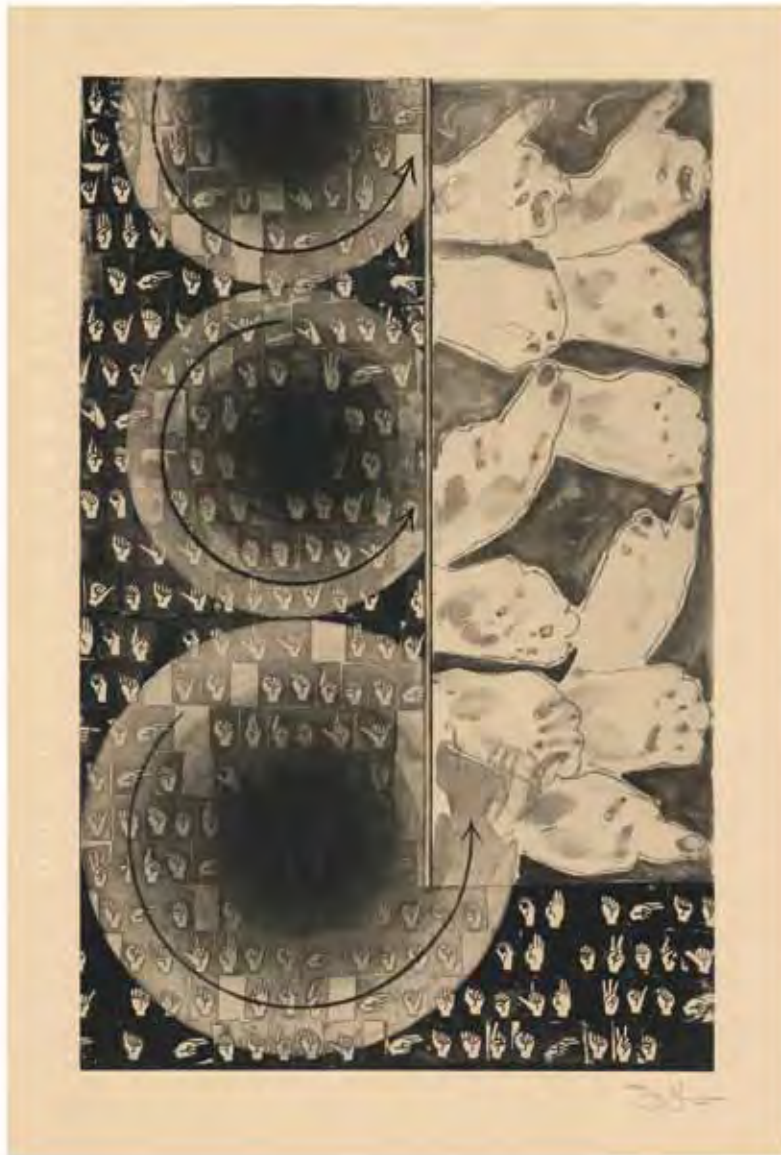
42.25 x 32.50 inches

Edition of 61

Published by Jasper Johns and Universal Limited Art Editions

Collection of John A. Lund





***Fragment of a Letter*, 2010**

Intaglio in one color on two sheets of Echizen Torinoko handmade paper

44.88 x 30.50 inches each sheet

Edition of 51

Published by Universal Limited Art Editions

Courtesy of Universal Limited Art Editions



*[Handwritten signature]*

**Untitled**, 2010

Spitbite aquatint, soft ground, drypoint, and photogravure

19 x 21.50 inches

Edition of 50

Published by Low Road Studio to benefit the Museum of Modern Art's Department of Prints and Illustrated Books  
Courtesy of Universal Limited Art Editions



**0-9**, 2012 (see checklist page 43 for individual credit information)  
Ten lithographs on Rives BFK paper  
10.50 x 8 inches each  
Edition of 40 each  
Published by Universal Limited Art Editions  
Courtesy of John A. Lund



In the studio: Jasper Johns spits bites a plate for *Untitled*, 2011

## AN INTERVIEW WITH JOHN LUND

The preceding essay references the following 2005 interview with John Lund. The participants are identified as:

**JL:** John Lund

**ED:** Elizabeth DeRose

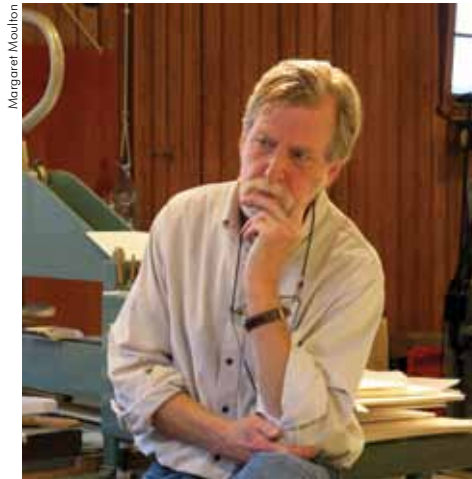
**ED:** First I would like to tell you a little about what I have read about you. You trained at the University of Minnesota in lithography.

**JL:** Yes. Intaglio and lithography.... But I started out pre-med at St. Olaf College. My father was a scientist and I had always thought of myself as a scientist. I had always loved to draw and make things but never thought of it as a viable lifestyle...actually still don't [laughs]. But somewhere along the line I found myself spending more time in the art studio than the laboratory, so a choice occurred to me. In some ways, I think I went into printmaking for the same reason that I ran hurdles in track in high school. I sensed that I maybe wasn't the fastest in the straightaways, but if you gave me a problem, I could get over it quicker than most.

**ED:** How did you end up at Universal Limited Art Editions (ULAE)?

**JL:** Zigmunds Priede, Tanya's [Tatyana Grosman] first full-time master printer, was my lithography professor at the U. of M. and he was still printing at Universal—on breaks and summers or whenever a project needed him.... When I finished and was applying to graduate school, Zig asked me what I was doing back here and I said I just wanted to keep printing and he said, "Would you like to do it for a living?" So within three weeks, this small town midwestern boy was in New York. This was 1972. There was another student who had gone out ahead of me, but in the end his wife didn't like New York so he left and they just handed me the roller and said, "You're the printer now." There was a Helen Frankenthaler tusche stone that had to be printed in a bright yellow and all four edges of the stone embossed. It was quite a challenge, but it was my introduction to professional printing.

I was the lithography printer at ULAE for five years and then I took a leave of absence in 1977 and went to Paris. I had spent those five years working with, and becoming friends with, all these wonderful artists like Larry Rivers, Bob Rauschenberg, Jasper, Jim Rosenquist, and talking to Tanya about her life in



John Lund in the print studio, 2013

pre-war Paris. I had always had this romantic literary vision of Paris and I needed to see what it was really like. Tanya was very supportive and actually helped buy my ticket.

While I was in Paris, Tanya went to Israel. Her artist husband, Maurice, had died and she was donating his art collection to the Israeli Museum. There was a wonderful woman, Nehama Hillman, who ran a print studio in Jerusalem called the Burston Graphic Center. She had visited ULAE a couple of times and she and I had gotten along.... While Tanya was in Jerusalem, Nehama asked after me and Tanya told her I was living the bohemian life in Paris. Seems they were looking for a new master printer. On Tanya's way back to New York, she stopped in Paris and we met at her old café in Montparnasse. She asked me if I would be willing, instead of coming back to New York, to go to Jerusalem in Maurice's name and be Burston's Technical Director. I jumped at the chance.... I stayed nearly a year, had a fantastic time, made some wonderful prints with some wonderful people and best of all, met my wife.

**ED:** Then you ended up back at Universal?

**JL:** And then I came back, yes. I didn't know if I still had a job. I had originally planned to be gone four months—now it was over a year and a half! But, I had to finish the Rauschenberg/Robbe-Grillet book. It was my project and Tanya insisted that I be the one to see it through and there were several other projects in the pipeline that she wanted me involved with, even though they had hired another lithographer in my absence. So I ended up back at ULAE.

It was while I was in Israel that my interest in etching was revived because we did etching and silkscreening as well as lithography at Burston. When I came back, I remember I was at [Leo] Castelli's, and I saw Jasper's colored *Land's End* print from Aldo Crommelynck and it just blew me away—you know that whole watercolor aspect of the aquatints. I was talking to Tanya and said how interested I was and she asked me if I would get the etching studio going

again. ULAE's etching studio hadn't existed since Donn Steward had left—about four years before. So that's how I ended up in etching. I was pretty good at lithography by that point, but etching had kind of fallen away. Tanya gave me the time to get the skills back and we slowly revived the etching studio with the help of a talented young apprentice, Craig Zammiello, who soon became a highly skilled collaborator as well as a great friend.

**ED:** Was it more challenging to work in etching?

**JL:** Well I eventually found it much more interesting. First of all, there is this long history—all the way back to the first decorations on armor and etching with horse piss. And then there is this endless wealth of inventive techniques that have evolved over the centuries. It's like a proto-technology. Basically, there's this logic to it, this physicality—almost anything that you can do to the plate, any way you can think of to mark it to make it hold ink, you can print it. So I found that really technically intriguing, and often I'm amazed that in this day of techno-wizardry, I can make a living with what amounts to fifteenth-century skills.

Also, it is a much more contemplative activity. In lithography, when you're editing, it's this controlled and constant energy. You get into a rhythm—it's not mechanical, but it needs to be routine. In etching, when you're wiping a plate, it's more intuitive. You look at it, assess it, you adapt and work in a way that is much more expressionistic.

**ED:** ...Bill Goldston [Director of ULAE] said that an etching would look different depending on how a printer wipes the plate. He gave the example of Picasso and how you can see a difference between how Aldo Crommelynck printed his work compared to how others did. They had a much different look to them. Is that what you are saying about how etching is intuitive?

**JL:** Yes, I think so. Yes, there is an involvement in the actual printing that can be personal and expressive. In that way, I think it is part of the satisfaction, to have that control and that input. Lithography, not to put it down, is very different because you are setting up this chemical matrix that responds in a very predictable way and there is usually one best way to print it. There are certainly variations in lithography too, but I think in general



ULAE printers Bill Goldston, John Lund and James V. Smith with Jasper Johns and proofs of his print *Cup 2 Picasso*, 1973.



Jasper Johns contemplates *The Seasons*, 1986

there is much more latitude in a printer's approach to the plate in etching. You have all of these different surfaces and textures. You have to choose a way to deal with it.

**ED:** Etching has typically been thought of as, well not more delicate, but over the years etching has been thought of as more...

**JL:** Archaic? [laughs]. There are things you can do in etching that you couldn't do in lithography and also things in lithography that would be hard to do in etching, and that seems to explain why Jasper has explored all the different ways you can make a print. I think the enticing thing about etching, and I think this is what Jasper likes about it, is the ultimate availability of the plate. In lithography, you have some chances for revisions, but the main first drawing that you do on any given stone or plate is really what you want to go with.... There are subtractive techniques that can effectively alter that first drawing, but nothing additive that compares to the way you can just keep attacking an intaglio plate.

**ED:** And then you first worked with Jasper Johns on *The Seasons* series?

**JL:** Actually, I first worked with Jasper on *Cups 4 Picasso* and *Cup 2 Picasso* in my early years as a lithographer. That was 1972-1973. And I did some proofing on *Lightbulb* [1976]. After I had reestablished our etching capabilities, I would try to get Jasper interested in doing an etching every time he came out to work on the offset press. You know, show him proofs and experiments and anything I was doing. There were photo etchings for Bob Rauschenberg; a fairly large airbrush aquatint for Jim Rosenquist; some beginnings with Jim Dine. He seemed interested, but the [ULAE] studio was in this low-ceilinged basement and it wasn't a very appealing space. [At this time, ULAE was located in a house on Skidmore Place in West Islip, NY.]

Eventually, [ULAE] bought a building and built a new etching studio and photo darkroom. There was so much more room than we had ever had before and that may have been the reason that Jasper thought to do his large crosshatch monoprints there. Do you know those? They're stunning....

This was 1982-83. Jasper had essentially finished with the crosshatch in his painting but he had these horizontal compositions in mind, quite mathematical in their structure and he wanted to explore their possible variations. Naturally he saw that print was a logical way to do that and monoprint was the most efficient and immediate medium to realize his vision. Those monoprints were when we began to work closely together. It was after they were signed, maybe a year later, that we started the small *Summer* and *Winter* plates for the frontispiece for the Wallace Stevens book that Arion Press had asked Jasper to illustrate.

Actually, interestingly, at the time we began, Jasper was in the process of buying a house and studio on 63rd Street. He still had his old studio on Houston Street and was starting to think about what to do with it. He began asking me about what it would take to set up a print studio. Just casually, just conversation. What would you need, how would you do it. So as we worked in the studio, we talked at some length about that idea. I mentioned this to Bill Goldston one day and within a couple of months we had a print studio on Watt Street in TriBeCa.

**ED:** So you set up a studio there first?

**JL:** Yes, we built it as a response to Jasper's obvious desire to have a place to work in the city. I had just moved out, as luck would have it. My wife and I had this lovely new baby and I had been living in the city and reverse-commuting out to ULAE on Long Island. I was getting home after the baby was asleep and leaving before he was awake so it seemed logical to live where I worked; so we moved and almost as soon as I got out there, I had to start coming back into the city every day. We were working on *The Seasons* by then.

**ED:** You completed those at the Watt Street Studio?

**JL:** Yes, we did all *The Seasons* at Watt Street. That was almost five days a week for months at a time, with some long breaks in the winter....

**ED:** Did Mr. Johns want his own studio because it is more private?

Craig Zammello



**Jasper Johns and John Lund at work on *The Seasons*, c. 1989-90**

**JL:** I think, initially, he was just thinking about possibilities, about not having to travel or come all the way out to Long Island. To be able to work without having to make all these intricate arrangements. He seemed to really like having the Watt Street studio. He eventually sold the studio on Houston and he would still come out to Long Island occasionally.

**ED:** Artists stay out there, correct?

**JL:** Some do. Bob Rauschenberg would come for days. We would stay up all night working in a virtual party atmosphere. But Jasper tended to come just for the day. He would get there early, work fairly normal hours and then drive back and maybe come the next day or whenever what needed to get done was done. So the Watt Street situation suited him just fine. We would start in the morning at eight or nine. He could pop out—while I proofed or prepared plates—for appointments or exhibitions, or he could meet friends for lunch, or we'd grab something nearby, or sometimes he'd treat for something quite grand, and then we would work to whatever seemed to be the end of the day. That semi-routine continued for a long time—all through the various *Seasons* permutations.

Then around 1994, he bought this place in Connecticut and it had this lovely coach barn. The larger half of it was always going to be his painting studio and, I guess, at some point he decided that he could put a print studio in the other end. He asked me to design and equip the studio so we could work there. And I just figured it was going to be a project studio and that I would come up on a project-to-project basis. And then, late in '95, he asked if I would work full time for him.

**ED:** So you are here full time?

**JL:** Yes, I actually live in the gatehouse at the front of the property.

**ED:** It's a gorgeous setting.

**JL:** Yes. It can be really, really quiet. But for the most part it's been a wonderful situation for me and my family.

**ED:** Do you keep a normal nine-to-five

ULAE



**Lunch at ULAE: Bill Goldston, Tatyana Grosman, James V. Smith, Keith Brintzenhofe, Jasper Johns, Tom Cox, Bob Voigt (ULAE's cook), Antonette (Mrs. Grosman's aide), H. Glenn Lee, Marilyn Smith, Craig Zammello, and John Lund**

schedule or do you print whenever Mr. Johns is interested?

**JL:** Yes, it's generally pretty regular hours for both of us, but when we're involved we can work well into the night. The way we worked initially, we would work spring, summer, and fall on platemaking and then I would edition in the winter while Jasper was painting in the Caribbean. Or sometimes, on very large or complicated projects, I might need the winter to proof and work out all the intricacies of color, fit, registration, paper, etc., so we could send it to ULAE to print the edition. I've also spent a great deal of time on digitizing and cataloging Jasper's print archive—fifty\* plus years of working proofs and trial proofs. It's fascinating to see all that material, but ultimately much less satisfying than making things....

**ED:** Is it different for you to work with just one artist?

**JL:** It is definitely different. I find that sometimes I miss the social atmosphere of the multi-printer/multi-artist studio, the cross-pollination of ideas and skills and talent that happens when everyone is excited by a project or a challenge. I even miss the psychological gymnastics one had to do in order to work with one artist one day and a totally different aesthetic the next day. Those could be very special experiences and obviously this is a much less social situation—but also more intimate. It's more solitary and concentrated but hopefully, the result is an instinctual feel for the intention of the artist, knowing what the artist is looking at and what I can do to make it all happen.

**ED:** Like a marriage.

**JL:** That's one way to look at it...it wouldn't have occurred to me to say that...

**ED:** Could you tell me a little more about the nature of your collaboration? How is it different than working with other

Margaret Moulton



Located in a converted horse stable, the print studio is housed in the left wing, while the painting studio is on the right in the former carriage barn

collaborative than this one. With Jasper and me, the repertoire of technique is a shared language, you just pick and choose. But there is still discussion, certainly suggestions are made and discussed. Sometimes I'll suggest a technique or an approach and then he'll think about it and then take that approach and twist it around in a way that I hadn't thought about. He's very inventive in that way and very intent on doing things his way. His way is my way or the same way. Of course there are some basic decisions about making a print that he leaves entirely up to me.

John Lund



Jasper Johns paints sugarlift solution on a plate for *Untitled, 1998*

artists? Some printers have told me that if you work with younger artists who are less knowledgeable about printmaking it is much different than if you work with someone like Rauschenberg or Jasper Johns.

**JL:** Absolutely. Jasper has a huge repertoire and experience. He pretty much knows how we are going to proceed and I facilitate that as well as I can. Certainly it's a lot different working with a younger artist or an artist who pays less attention to their memory of how they got that certain effect last time. There's much more back-and-forth discussion: "If I wanted to do this, how would I do it?" The printer has much more influence and power in that situation. I'd even have to say those situations are more

**ED:** I don't know if this is a normal thing that you would do, but let's say you're printing color, so you acquaint your plate and you want to see the variation in the color, would you take it upon yourself to print in different papers to show Mr. Johns more options, or do you weed those out because you already know what he has in mind?

**JL:** Sometimes I'll see a possibility and do a proof he hasn't asked for, but that happened more in the past at ULAE when there would be time between visits to the studio. But in general, once the plates are being made, you want to proof on a paper that will show everything you've done to best effect. By and large Jasper lets me choose the papers in the early stages. As the print progresses, then there are more specific



discussions about warm or cold, texture or sheen, European style or Oriental, and we'll work those choices into the proofing process. He relies on my judgment choosing papers that reflect his ideas. Then he may choose an entirely different paper for the final edition. That would be the same case for all the other concerns like color, wiping variations, aquatint densities—the decisions all evolve in a very organic way....

**ED:** You explained already a little bit why you prefer etching now over lithography, but when Mr. Johns wanted to set up a studio, why did he only just choose etching? Was it just at the time it was his preferred technique? He has worked in almost every printmaking medium....

**JL:** One would have to conclude now that it is his preferred medium, and has been for at least the last eighteen\* years. I think he once said he found etching "unsatisfactory." That may be at the core of its appeal to him—there's still a degree of struggle attached to it, still things to explore, still things that surprise and involve him. Well, that's what I tell myself! I hope it's true.

And as I said before, it's a very responsive medium—very physical and logical. You can worry at the plate forever, marking, burnishing, re-biting, scraping and still hold on to that history of mark making if you want to. But having said that, I have to say that isn't the way Jasper works in general. He usually comes with clear intentions and gets where he wants pretty directly...but, I think it's that innate promise of intaglio to allow that flexibility that intrigues him. Jasper seems to make prints for different reasons than most artists. It doesn't seem to be about the final result, the edition. It seems to be more about the process of translating what he's dealing with in his painting and drawing and thinking, into this very labor-intensive medium and seeing how this protracted series of events informs him.

**ED:** I was wondering if he just comes in and plays around.

**JL:** Oh yes. One could look at this studio as just another one of his tools—a pencil or a paintbrush. He makes use of this situation in a variety of ways. We've made spontaneous monoprints, worked out "what if" issues, used printmaking elements that end up as drawings, used equipment and/or print techniques in his paintings—it can be very fluid since I'm just down the hall. In between projects or even in the middle of a print, I never know what he might walk in and ask for....



John Lund



A view from the print studio to the painting studio

**ED:** Is there also a play with technique? The two of you coming down here not to work on a particular project, but to try different things?

**JL:** Yes, I'll do the occasional experiment and show it to Jasper, something I think may be of interest to him. I'll do that; he'll rarely grab it up, but he will think about it. As I said, he will usually take my idea and make it into something that I hadn't thought of, but is useful for him. Ultimately, this is the true luxury of having your own print shop—it's just useful. There isn't the implicit need of an end product. There's just this capability, this potential.

**ED:** ...From what I've seen traveling to different print studios, artists typically come to the studio for two weeks, work on the print, and then leave, and then the shop produces it. I imagine here, given Mr. Johns's incredible repertoire of printmaking techniques, knowledge, and history with the medium and your own abilities as a printmaker, that it's a collaboration.... I'm just wondering how the knowledge base of the two of you together, how that changes how you make prints?

**JL:** Yes, there's a certain unspoken understanding. When we start something, not that I pretend to understand how Jasper thinks, but once we start something, I think it proceeds in a very logical, smooth way that comes out of this intimate studio relationship. We both know how the other works and that

results in a certain efficiency; and then there is the luxury of complete flexibility, in that we don't have to worry about anyone else's time and money or a timetable to an end product. We can be more investigative, go off on tangents, stop and start, whatever. So just the lack of normal concerns about commerce makes the way of working different, I imagine.

**ED:** Is it more exciting? I mean what you can do working with someone on Jasper Johns's level?

**JL:** Yes, it can be very exciting when you see all the elements coming together, but I've always felt that. And I like every print we've done together. I think they look very cohesive.... I think there is a demonstration of technical comfort and compelling content. In a way, the technique almost becomes unapparent because the work itself becomes paramount. I don't think we ever quibble about the way something looks. If I see something that I would like to look differently because it looks shabby or could

look better from a printer's point of view, I'll point that out. There is sort of a commonality of aesthetics. I know now what he might like or might dislike, and try to avoid the things he might dislike.

**ED:** ...Do you think what you can accomplish in printmaking overrides the image at all? Your technical virtuosity?

**JL:** I do like to make a print that looks really well made or, conversely, doesn't look made at all in some ways. But that isn't what I mean either, because often what is most appealing or affecting in a print is exactly one's sense of its "madness." That there is a wonder and a curiosity about how it got there. And in my mind, that sense of "madness" is crucial to Jasper's work—the way he gnaws at an image and makes you look at it anew. I try to stand back and see a way to proceed that doesn't interfere with his struggle. I want that to stay apparent. But it's a passive-aggressive role as well, since I do have to control certain aspects of the process.

**ED:** Do you think that what you've been producing has—how many did you say you've produced?

**JL:** Eighteen\* under our Low Road imprint. But many more. Actually Jasper hasn't done an etching with anyone but me in nearly thirty\* years.

**ED:** He hasn't? Really?

**JL:** Yes. It surprises me as well. And everything since we've set up the shop here—every print he's done since 1995—he's made here with me. He's made no other prints anywhere else, although others have editioned and published some of them. But all the plates and RTPs [Right-to-Print] are done here.

**ED:** Which is so abnormal.

**JL:** It's certainly different from the '70s and '80s when Jasper would go to Gemini to do direct litho, come to Universal to do offset litho, go to Simca to do silkscreen, and to Paris to work with Aldo Crommelynck to do etching. He used different shops for their various strengths and what they could offer. Universal had one direct press in the garage but Gemini had an array of presses and printers so he could get a lot more done there, but I don't think they had an offset press so he came to us for that. That was one of the reasons I agreed to do the etching: I thought that maybe there might be a time when he wouldn't

want to go to Paris but would want to make an etching. In the end it turned out that way.

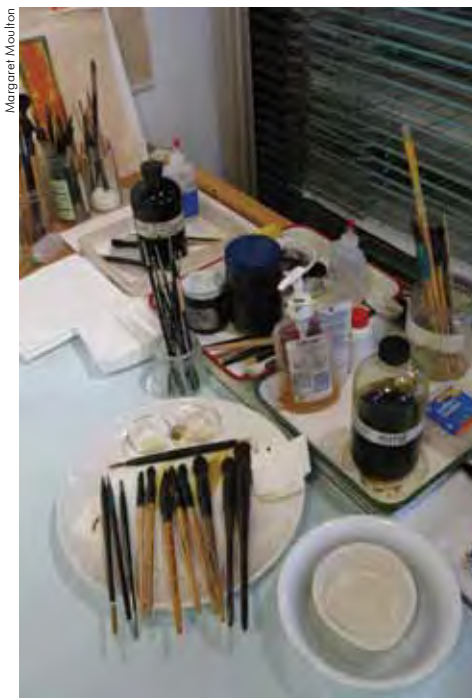
**ED:** I know there can be a "shop look" to a print, and this doesn't always happen, but it is common. Do you feel it has happened here?

**JL:** No. But I think there is a consistency in the way things end up looking, the quality of the printmaking. But as far as the overall look there are so many different approaches that...it's not a shop look, it's a Jasper Johns look. It's unavoidable.

The prints look different now than they looked in the '70s. But a lot of this has to do with his concerns being different now. I don't think there's any question that Jasper has redefined what a print could become—that seminal work could come out of this historically secondary medium... and the industry evolved to reflect that. Young printers grew into middle-aged master printers, schools taught a new generation, technologies changed and improved, techniques progressed—the whole landscape has changed.

**ED:** How would you sum up the last eighteen\* years working together?

**JL:** There is a comfort level in the studio. We're not overly social, but it's convivial. It's very easygoing and I think before there was this sort of awe about working with Jasper. But now it's every day.



Brushes used for spitbite

\* Numbers reflect 2014 statistics. This interview has been edited and condensed.

Elizabeth DeRose, interview with John Lund, conducted on July 7, 2005 as research for the exhibition and publication *Jasper Johns: From Plate to Print* (New Haven, Conn.: Yale University Art Gallery, 2006). Elizabeth DeRose is currently a PhD candidate at The Graduate Center, CUNY.



Jasper Johns paints spitbite solution on a plate for *Untitled*, 2011

# CHECKLIST OF THE EXHIBITION

All artwork by Jasper Johns • Dimensions are sheet size in inches: height x width

## **Cup 2 Picasso**, 1973

Lithograph in five colors on  
Fred Siegenthaler paper  
19.25 x 12.25  
Edition of 11  
ULAE  
Courtesy of Universal Limited Art Editions

## **Light Bulb**, 1976

Lithograph on J. Whatman paper  
17 x 14  
Edition of 48  
ULAE  
Collection of John A. Lund

## **Summer**, 1985

Etching for Wallace Stevens bookplate on  
T. Edmunds paper  
11.75 x 8.25 x 1.50  
Edition of 300  
ULAE  
The Arion Press, San Francisco, CA  
Collection of John A. Lund

## **Winter**, 1986

Etching aquatint and open bite in two colors  
on handmade Barcham Green RWS paper  
16 x 12  
Edition of 34  
ULAE  
Collection of John A. Lund

## **The Seasons (Fall)**, 1987

Etching, soft ground etching, aquatint,  
and lift ground aquatint in eight colors on  
Somerset soft white paper  
26 x 19  
Edition of 73  
ULAE  
Collection of Jordan D. Schnitzer

## **The Seasons (Spring)**, 1987

Etching, soft ground etching, aquatint, and  
lift ground aquatint in thirteen colors on  
Somerset soft white paper  
26 x 19  
Edition of 73  
ULAE  
Collection of Jordan D. Schnitzer

## **The Seasons (Summer)**, 1987

Etching, soft ground etching, aquatint, and  
lift ground aquatint in eleven colors on  
Somerset soft white paper  
26 x 19  
Edition of 73  
ULAE  
Collection of Jordan D. Schnitzer

## **The Seasons (Winter)**, 1987

Etching, soft ground etching, aquatint, and lift  
ground aquatint in eight colors on Somerset  
soft white paper  
26 x 19  
Edition of 73  
ULAE  
Collection of Jordan D. Schnitzer

## **The Seasons**, 1989

Etching on Arches En-Tout-Cas paper with  
Mulberry chine collé  
46.75 x 32.50  
Edition of 59  
ULAE  
Collection of John A. Lund

## **The Seasons**, 1989

Etching and aquatint in one color on  
Arches En-Tout-Cas paper  
26.75 x 58.25  
Edition of 54  
ULAE  
Collection of John A. Lund

## **The Seasons**, 1990

Etching in one color on Arches  
En-Tout-Cas paper  
50.25 x 44.50  
Edition of 50  
ULAE  
Collection of John A. Lund

## **Green Angel**, 1991

Intaglio (aquatint, sugarlift, spitbite, and  
photogravure) in eight colors on Barcham  
Green Boxley duck egg paper  
31 x 22.50  
Edition of 46  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1991

Etching, aquatint, and drypoint in one color  
on handmade Torinoko paper  
42.50 x 78  
Edition of 38  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1992

Etching and aquatint in seven colors on  
handmade Echizen Shiro-Torinoko paper  
43.50 x 52.56  
Edition of 50  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1995

Mezzotint in two colors with chine collé on  
Gampi laid down on custom-made HMP paper  
26 x 19  
Edition of 37  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1995

Mezzotint in two colors with chine collé on  
Gampi laid down on custom-made HMP paper  
26 x 19  
Edition of 39  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1995

Mezzotint in two colors with drypoint on  
Lana Gravure paper  
29.75 x 22.50  
Edition of 48  
ULAE  
Courtesy of Universal Limited Art Editions

## **Face with Watch**, 1996

Etching and aquatint in five colors on  
Arches En-Tout-Cas paper  
42 x 31.88  
Edition of 50  
ULAE  
Courtesy of Universal Limited Art Editions

## **Face with Watch**, 1996

Four progressive proofs and one element  
proof  
42 x 31.88 each  
Collection of Low Road Studio

## **Ocean**, 1996

Lithograph in twelve colors on  
Somerset paper  
27.88 x 36.75  
Edition of 54  
ULAE  
Collection of John A. Lund

## **Green Angel 2**, 1997

Etching and aquatint in five colors on  
Hahnemühle Copperplate paper  
48 x 24.88  
Edition of 58  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1997

Intaglio in one color on Hahnemühle  
Copperplate paper  
19.81 x 25.75  
Edition of 49  
ULAE  
Collection of John A. Lund

## **Untitled**, 1997

Intaglio with gray Moriki chine collé on Lana  
Gravure paper  
20 x 25.75  
HC edition of 20  
Low Road Studio  
Collection of John A. Lund

## **Untitled**, 1997

Copper plate  
12.63 x 19.13  
Collection of Low Road Studio

## **Flag on Orange**, 1998

Etching and aquatint  
26.75 x 19.75  
Edition of 27  
Low Road Studio  
Private Collection

## **Green Angel**, 1998

This etching was made for The Centennial  
Portfolio of the American Academy of Arts  
and Letters, NY  
Etching  
24 x 18  
Edition of 100  
Low Road Studio  
Collection of John A. Lund

## **Untitled**, 1998

Etching and aquatint in four colors on  
Hahnemühle Copperplate paper  
41.75 x 81  
Edition of 44  
ULAE  
Courtesy of Universal Limited Art Editions

## **Untitled**, 1998

Thirty-two reproduction proofs from  
NGA Archive  
11 x 8.50 each  
Collection of John A. Lund

## **Untitled**, 1998

From "The Geldzahler Portfolio" to benefit  
The Estate Project for Artists with AIDS  
Etching and aquatint on Hahnemühle  
Copperplate paper  
30 x 22  
Edition of 75  
Gemini G.E.L., Los Angeles, CA  
Collection of John A. Lund

## **Untitled**, 1999

Etching and aquatint in fourteen colors  
with etching and sugarlift on Hahnemühle  
Copperplate paper  
29.50 x 17.75  
Edition of 46  
ULAE  
Collection of John A. Lund

## **Untitled**, 1999

Etching, sugarlift, aquatint, spitbite,  
stipple, scraping, burnishing, sanding,  
and polishing in six colors on Hahnemühle  
Copperplate paper  
27.25 x 19.75  
Edition of 37  
Low Road Studio  
Collection of John A. Lund

**Untitled**, 1999

Intaglio in ten colors on Hahnemühle paper  
23 x 31.50  
Edition of 50  
Made as a donation to Friends of Art and  
Preservation in Embassies, Washington, DC  
ULAE  
Collection of John A. Lund

**Two Costumes**, 2000

Etching, aquatint, and drypoint with Gampi  
chine collé on Hiromi Kozo Misumi paper  
30 x 12  
Edition of 49  
Low Road Studio  
Collection of John A. Lund

**Two Costumes**, 2000

Four copper plates  
22.13 x 5.25 each  
Collection of Low Road Studio

**Untitled**, 2000

Linoleum cut in five colors on handmade  
Kurotani Mitsumata paper  
22.50 x 16.75  
Edition of 38  
Low Road Studio  
Collection of John A. Lund

**Untitled**, 2000

Four linoleum blocks  
17.75 x 12.00 x 1.00 each  
Collection of Low Road Studio

**Untitled**, 2001

Twenty-four reproduction proofs from  
NGA Archive  
8.50 x 11 each  
Collection of John A. Lund

**Untitled**, 2001

Aquatint in two colors on Tokusuki  
Torinoko paper  
25.88 x 33.63  
Edition of 46  
ULAE  
Collection of John A. Lund

**Bushbaby**, 2004

Drypoint, etching, and aquatint in ten colors  
on Hahnemühle Copperplate paper  
43 x 30  
Edition of 55  
ULAE  
Collection of John A. Lund

**Bushbaby**, 2005

Etching and aquatint on Torinoko  
White paper  
17.75 x 13.50  
Edition of 10  
Two Palms Press, New York  
Collection of John A. Lund

**Pyre 1 and Pyre 2**, 2005

Intaglio in five colors on Hahnemühle  
Aurora paper  
32 x 43.13  
Edition of 51  
ULAE  
Collection of John A. Lund

**Bushbaby**, 2006

Etching and aquatint with Japan White Masa  
chine collé on Hahnemühle Copperplate  
Bright White paper  
17.75 x 13.50  
Edition of 18  
Low Road Studio  
Collection of John A. Lund

**Within**, 2007

Etching in ten colors on Hahnemühle paper  
42.25 x 32.50  
Edition of 61  
Jasper Johns and ULAE  
Collection of John A. Lund

**Untitled**, 2008

Soft ground etching and aquatint with  
Gampi chine collé on Hahnemühle  
Copperplate Warm White paper, hand torn  
15 x 14  
Edition of 35  
Low Road Studio  
Collection of John A. Lund

**Untitled**, 2008

Hard ground etching with spitbite aquatint  
on Hahnemühle Copperplate paper  
8.50 x 12  
Edition of 150  
Artists for Obama/Gemini G.E.L.,  
Los Angeles, CA  
Collection of John A. Lund

**Fragment of a Letter**, 2010

Intaglio in one color on two sheets of  
Echizen Torinoko handmade paper  
44.88 x 30.50  
Edition of 51  
ULAE  
Courtesy of Universal Limited Art Editions

**Untitled**, 2010

Spitbite aquatint, soft-ground drypoint, and  
photogravure  
19 x 21.50  
Edition of 50  
Published by Low Road Studio to benefit  
MoMA's Department of Prints and  
Illustrated Books  
Courtesy of Universal Limited Art Editions

**Valentine**, 2010

Intaglio (photogravure, sugarlift, aquatint,  
and spitbite) on Skikoku Surface  
Gampi paper  
13.50 x 14.00  
Edition of 40  
Low Road Studio  
Collection of John A. Lund

**Shrinky Dink 1**, 2011

Etching and aquatint in one color on  
Revere Standard White Felt paper  
28.75 x 31.75  
Edition of 48  
ULAE  
Courtesy of Universal Limited Art Editions

**Shrinky Dink 2**, 2011

Etching and aquatint in two colors with chine  
collé on Revere Standard White Felt paper  
28.75 x 31.75  
Edition of 50  
ULAE  
Courtesy of Universal Limited Art Editions

**Shrinky Dink 3**, 2011

Etching and aquatint in six colors with chine  
collé of Shikbu Echizen Gampi on  
Revere Standard White Felt paper  
28.75 x 31.75  
Edition of 57  
ULAE  
Courtesy of Universal Limited Art Editions

**Shrinky Dink 4**, 2011

Etching and aquatint in two colors on  
Revere Standard White Felt paper  
28.75 x 31.75  
Edition of 49  
ULAE  
Courtesy of Universal Limited Art Editions

**Untitled**, 2011

Aquatint in eleven colors on Hahnemühle  
Copperplate etching paper  
43.50 x 33.63  
Edition of 60  
ULAE  
Collection of John A. Lund

**Untitled**, 2011

Three elements  
43.50 x 33.63 each  
Collection of Low Road Studio

**Map**, 2012

Intaglio with Shikibu Gampi chine collé on  
Mitsumata Kurotani paper  
Low Road Studio  
16.75 x 11.25  
Collection of John A. Lund

**Figure 0**, 2012

Lithograph on Rives BFK paper  
10.50 x 8  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 1**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 2**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 3**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 4**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 5**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 6**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 7**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 8**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
Edition of 40  
ULAE  
Collection of John A. Lund

**Figure 9**, 2012

Lithograph on Rives BFK paper  
10.50 x 8 inches  
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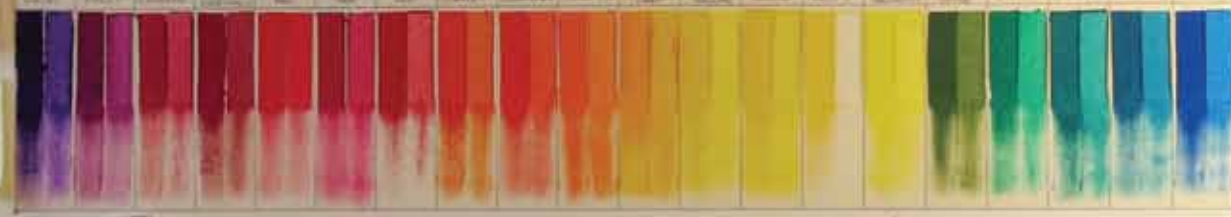
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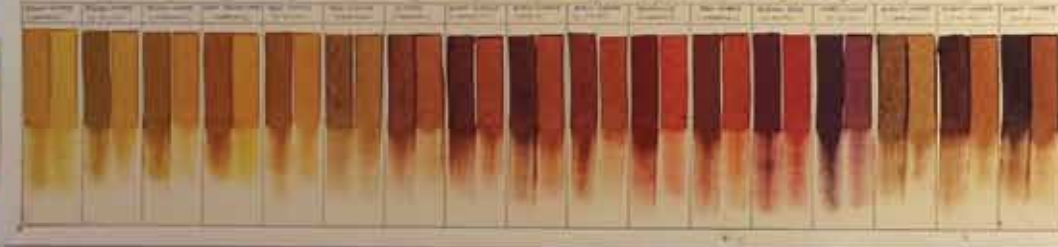
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# EARTH COLORS



THE USE OF COLOR IN THE DESIGN PROCESS  
Color is a powerful tool in the design process. It can be used to create a mood, to convey a message, or to simply make a design more appealing. In this section, we will explore the various ways in which color can be used in design, from the selection of a color palette to the application of color in a variety of media.



201  
A collection of color swatches and design inspiration.





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